

music week

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music week

RECORDING STUDIOS AND PRO-AUDIO STARTS p28

For Everyone in the Business of Music

19 OCTOBER 1996 £3.25

MTV set for awards bonanza

by Paul Gorman

MTV's European Music Awards at London's Alexandra Palace on November 14 will be the biggest industry event of the final quarter, boosted by two broadcast deals which will transmit the show to a UK audience of more than 12m.

The event will be simultaneously broadcast by the Capital Radio group to 7m listeners, and MTV has also struck a deal with terrestrial TV company LWT for the show to be screened by the ITV network to 5m viewers at 11pm on Saturday, November 16.

The line-up of acts includes million-sellers such as George Michael, Fugees and Smashing Pumpkins, and the show

will also feature Boyzone teaming up with Peter Andre for a medley of Motown classics.

MTV Europe creative director, programming Brent Hansen says the show will also be seen by a potential 278m viewers through MTV's global network.

He adds, "The broadcast deals are fantastic news for us. The radio exposure will take the event to another level and the ITV time slot is very good news."

Island managing director Marc Marot, whose band Pulp are multiple nominees, says an MTV awards slot has been good for Island in the past with The Cranberries benefiting hugely from the awards. "The important thing is for LWT and Capital to extend

their commitment beyond the show being staged in London to make sure it maintains its profile," he says.

Capital Group programme director Richard Park says the MTV deal underlines the company's intention to remain on top of major music events. "It will be given 100% coverage by our stations, which have a total audience of 7m," he says.

Meanwhile, LWT director of broadcasting Liam Hamilton says that interest in the terrestrial screening will be boosted by a decision to precede the programme with a premiere of popular Tom Hanks movie *Sleepless In Seattle*.

"It's going to be a big night for ITV, which will undoubtedly help raise MTV's profile," says Hamilton.

Appearing managing director Scott Fiering says the syndication deals are ideal. "To have a terrestrial partner is really good news," he says. "It's a fantastic media package because MTV has proved its ability to shape opportunities and gets the message across."

Last week MTV unveiled the nominations for the awards at a press conference in London, where it was confirmed that Robbie Williams is to host the show.

Columbia's Fugees lead the pack with four nominations, including best group, best song and best breakthrough artist, ahead of Creation's Oasis, Mushroom act Garbage and Island's Pulp, each of which have been nominated three times.

THIS WEEK

6 Virgin goes for six chart toppers

7 Indies get praise for act breaking

8 IFPI report: global sales stagnate

10 Fluff: the pop-picker supreme



27 Babybird: gorgeously successful



Rough Trade Management's Geoff Travis and Jeannette Lee were presented with the inaugural Peter Grant Award for excellence in management at Wednesday's IMP British Roll Of Honour dinner. The new award was created in memory of Grant, who died just a month after being inducted on to the Roll Of Honour last year. PolyGram chairman John Kennedy and EMI Music Publishing managing director Peter Reichardt were the other industry figures recognised by the IMP at last week's event. Travis is pictured (centre) with Lee and Pulp's Steve Mackey and Jarvis Cocker. See Dooley, p41

Virgin takes double top in market shares

Virgin scored a double top in the latest market share figures, emerging as top label and company for singles and albums in the third quarter of 1996.

Spice Girls' massive debut single Wannabe drove the company into a substantial lead with 11.0% of the market, nearly double the share it registered in the same quarter last year. Although only one of Virgin's artists featured among the Top 10 albums of

the quarter, the company's success in the compilations sector pushed it to a 9.5% share.

Columbia was the second-placed singles company, thanks to sales of the two Fugees singles, and third-placed albums company due to the success of the same act's *The Score* as well as initial sales of Kula Shaker's debut album *K*. WEA came second in the albums league.

● Full details next week

Macdonald label signs up first act

Andy Macdonald has signed his first act since leaving Go! Discs, Glasgow's Travis, to his new label Independent.

The label will be based at Devonshire House, Barley Mow Passage, Chiswick, west London in the former offices of Coalition PR.

The fledgling imprint is operating on a skeleton staff and no details of expected staff levels or size of roster were available as *Music Week* went to press.

Macdonald was abroad and unavailable to comment on the new label.

● Full details next week

MW stages second Breaking Hits event

Music Week is to mount a second Breaking Hits In America seminar on November 7 in central London.

The first Breaking Hits seminar held last year, focusing on US radio, attracted more than 150 record company executives, managers and publishers.

This year's event at the Church House Conference Centre, Westminster, broadens the focus to include sessions on latest US consumer trends and developments on the live scene.

Speakers already confirmed the event include:

- programmer Mike Halleran, who was at alternative station 91X in San Diego last year and has now switched formats to an adult album alternative service;
- agent Marty Diamond, who represents two of the hottest UK prospects in the US, Kula Shaker and Republica;
- Jordan Berliant from top US management company Left Bank, who will unveil research on the US music buyer.
- Columbia Records managing director Ged Doherty, who, following periods as an agent and manager, established Epic US's first international division.

Music Week editor-in-chief Steve Redmond says, "The success of Breaking Hits In America last year showed the huge determination of the UK industry to take its acts into the world's biggest music market. This year we aim to build on that success and give delegates even more practical knowledge that will help them achieve that goal."

The delegate fee for Breaking Hits In America is £277. More information is available from Steve Chapman on 0171-620 3636.

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Oct 30 London: Syrah with The Warren Birds
Nov 04 London: Red Eye with McDuress
Nov 04 London: Eyes with Sidi Baa Said

My Life Story Tour:
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Nov 21 Northampton Roadshows / Nov 22 Millthorpe Arts
Nov 24 Derby University / Nov 25 Edinburgh University
Nov 26 Aberdeen University / Nov 27 Emerald Lines
Nov 29 Plymouth University / Nov 30 Warwick University

▶▶▶▶ BCC SET TO CASH-IN ON MUSIC FROM THE VAULTS - p5 ▶▶▶▶▶

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Breaking Hits in America

1996 has been a great year for British bands in the USA: Bush have done it, Oasis have done it, and now Kula Shaker are doing it.

Breaking the States is never an over-night story or a matter of luck - it takes long term commitment, in-depth knowledge of the US market and access to the people who can make it happen.

If you have ambitions to break a band or a hit in the States, you need to be at the Music Week seminar *Breaking Hits in America*. It's a one-day seminar drawing on the talents of major players in the US market who could help to make your records a success.

Already confirmed to speak ...

Marty Diamond from Little Big Man Booking is an agent with two of the hottest UK acts of the moment - Kula Shaker and Republica.

Jordan Berliant of Left Bank Management will present unique new market research on the changing face of the US music buyer.

Mike Halloran returns to the UK for his second Breaking Hits seminar. Last year Mike was PD at the alternative 91X in San Diego. Early in 1996 he moved to adult album alternative (Triple A) station KUPR.

Egil Aalvik is the PD at Groove Radio in LA, one of the pioneers of the new dance sound which is taking over US radio.

Ged Doherty - Columbia. Someone from over here who did rather well over there.

The Sessions

• US radio update

The stations and the formats which are making waves in 1996. Americans into dance music? Is alternative finished? And we're still not sure what Triple A really is.

• the US consumer

How do you reach them? What do they really like? And where do your target market actually live. It's a big place.

• the live circuit

We know you have to tour to break the States. But how, where and with whom? *Breaking Hits* has the answers.

• Focus on Top 40

The biggest news in US radio is the return of pop formats. We tell it how it really is.

• Focus on Alternative/Rock radio

How you can get your records on those alternative airwaves. And, by the way, how much will it cost?

Registrations

The Music Week *Breaking Hits in America* seminar takes place on **7 November 1996** at the Church House Conference Centre in Westminster, London.

Discounted rates are available for multiple bookings and IMF members.

Registration forms are available now from Steve Chapman at Music Week. Places are limited so call now to avoid disappointment:

Steve Chapman
Music Week Events

Tel: 0171 620 3636
Fax: 0171 921 5984



The Bigger Picture

Sony staff tackle tabloid tearaways

Music and stories about the artists who make it are the biggest boon to newspaper circulations, according to two of the UK's leading tabloid journalists.

However, *Daily Mirror* editor Piers Morgan and *Sun* showbiz columnist Andy Coulson say it is the gossip and scandal associated with the stars rather than the music itself which readers are most interested in.

Morgan, speaking at the third of Sony's successful Q&A sessions, inviting leading figures from the media and entertainment business to explain how their industry

works, claimed the job of the tabloid is to dig beneath the music because most readers had already heard the album. But he didn't discount covering live music in more depth in the future. "There aren't many great shows at the moment," he said.

The informal session, held at Sony's Great Marlborough Street headquarters for around 140 staff and hosted by vice president of communications Gary Farrow, touched on how the press handles the Michael Jackson/Jarvis Cocker fiasco at the Brits, Freddie Mercury's death, the controversy surrounding

Oasis and how a star can shake off the press pack by admitting a less serious indiscretion.

It is also focused on the relationship which can be forged between the tabloids and music companies and said trading could help industry PRs engineer more stories about an artist's work. "I will review every single track on a Bruce Springsteen album if you give me the interview," said Morgan.

Farrow is planning to follow up the press Q&A with a television session in the New Year.

● See Dooley, p.11.

BBC set to cash in on music from the vaults

by Robert Ashton

The BBC is poised to release rare recordings by some of the world's top artists after embarking on a series of licensing agreements with labels to exploit its massive archives.

In the first deal of what could prove to be a multi-million pound venture for the BBC and the labels involved, around 10 artists will appear on a new heavily-branded label early next year, marketed and distributed by Virgin.

However, the Virgin link-up will not be exclusive and discussions are understood to be ongoing with other labels, including MCA, Island and Verve, to release material which has been added to the BBC's vaults since 1987.

The BBC believes that farming releases out to labels with links with existing rights owners will make it easier to secure clearances. Acts including Genesis, Led Zeppelin, The Rolling Stones, Fink, Floyd, The Cure and Eric Clapton feature in the archival material.

The initiative comes after the BBC ceased licensing its archive through

Pinnacle, which has issued around 200 albums and compilations on its Windsong and Strange Fruit imprints over the past six years.

Its second three-year contract, which was expected to run until the end of 1997, was terminated in July after the BBC exercised a change of ownership clause following Zomba's purchase of 75% of Pinnacle.

The architect of the project John Willan, head of music BBC Worldwide, says, "We took the view that releases should satisfy the perception that Radio One now has and we should ride on the back of the BBC name.

"It is beholden upon us to promote acts in the best way possible. We therefore felt it was more appropriate to put the releases with companies with a little bit more ring about them." However, Willan says the BBC may sign a new contract with Pinnacle to continue working on parts of the archive.

Pinnacle chairman Steve Mason says his company was unable to exploit much of the material in the BBC archives because of problems with

clearance.

"There is a vast vault and some great stuff there, but our arrangement tied up a lot of it because it is so difficult getting clearance, which is a shame," he says. "I knocked on a lot of doors, but maybe other labels could knock a bit harder."

Willan says he wants to spread the archives among a number of major players because some labels will be better suited to different styles of music than others. "It's not sensible to place this with one company because it would take 20 years for it to put out all the material we have got," he says.

The initial releases, due in January or February, will be branded with Virgin and BBC logos and aimed mainly at the indie market.

Willan says BBC World Music Productions will also have access to pop festivals recorded for the World Service and music archives in Manchester, Glasgow and Cardiff.

"There is a tremendous amount of material. Not a single serious pop act of the Sixties, Seventies or Eighties isn't represented," he says.

Shake-up at Capital leads to job losses

London's Capital Radio has announced a restructuring of the company, including the scrapping of 15 job titles and a reorganisation of its operation into three core departments.

The station says the move will enable it to be more competitive as the battle for London listeners escalates. It will not reveal how many redundancies will be made, although newly-promoted programme controller Pete Simmons says some jobs have been lost in the sales department.

The shake-up, which comes less than a month after Capital resigned breakfast DJ Chris Tarrant for a reported £3m, means the London station notices will be made, although newly-promoted programme controller Pete Simmons says some jobs have been lost in the sales department.

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The only real changes in programming are with news - the station's site came on line a fortnight ago - and the Capital cafe in the company's new Leicester Square headquarters, due to open next month. The station's move to Leicester Square, originally scheduled for the autumn, has been postponed until next year.

"The only real changes in programming are with news - the station's site came on line a fortnight ago - and the Capital cafe in the company's new Leicester Square headquarters, due to open next month. The station's move to Leicester Square, originally scheduled for the autumn, has been postponed until next year.



Appearances by East 17 and Boo Radleys marked the opening last Tuesday (October 8) of Virgin Retail's 60th UK store at Watford's Harlequin Centre. The opening, which followed the closure of the centre's Our Price store, comes during a busy autumn schedule of launches by the retailer. Last Thursday (October 10), Virgin opened a new store in Hemel Hempstead and 10 more Virgin stores are set to open before Christmas.

TOTP wins viewers' vote

Top Of The Pops won the award for top young people's programme at the National Television Awards at the Albert Hall last Tuesday night. It was the second year running that TOTP won the award, voted for by viewers. Producer Ric Blaxill says, "It goes to show that TOTP is still firmly in the hearts of millions of TV viewers."

BMG confirms roles for ex-London pair

BMG music division president Jeremy Marsh has confirmed the recruitment of former London Records executives Christian Tattersfield and Nick Raphael. Marsh says former Internal Head Tattersfield and former label manager Raphael are working on individual projects, reporting to him. "They had a number of offers and I was really chuffed that they chose us," he says.

Acid Jazz seeks new licences

Acid Jazz has made an application for copyright licences from the MCPS using the name of a recently-reactivated company, Acid Jazz Records Ltd. Last month, the rights body issued a notice refusing licences to the label's holding company Re-Elect The President, trading as Acid Jazz, effectively freezing the indie's ability to manufacture its product. MCPS, which is set to meet Acid Jazz in court on November 5 in a legal claim for £108,000 in unpaid royalties, is considering the application. Meanwhile, a separate MCPS action claiming £163,000 from the label is outstanding, along with a £70,000 claim from former distributor Vival. Acid Jazz is contesting all three claims.

Brits honoured by CMA

CMA music executives Richard Wootton of Blythwood and Paul Fern of Asgard Promotions have become the only British members of the Country Music Association's 62-strong board of directors in Nashville. The viewing figures for the CMA Awards broadcast by BBC2 on October 5 show its audience has quadrupled since 1994, with 2.1m tuning in.

Midem focuses on Latin America

Midem Midem is staging the first Midem for the Latin American and Caribbean markets in Miami Beach, Florida next September 8-11. The organisation says Latin American territories are undergoing tremendous growth and development and, with 50% of the population under 25, there is a strong demand for consumer goods and entertainment.

Boxed Beatles gets good response

Retailers report healthy first-week sales of The Beatles Anthology eight-volume boxed-set, with HMV in Liverpool selling 50 copies on the day of release last Monday (October 7). But stores say individual editions of the first four volumes have been less popular; the Virgin Megastore in London's Oxford Street sold only four copies of its biggest-selling individual edition by Friday morning, compared with 52 copies of the whole boxed-set.

Kula Shaker clinch platinum

Kula Shaker's debut album *K* was certified platinum by the BPI last week, while Peter Dinklage's *Score* reached double platinum status. *Ready Or Not*, while their album, *Score*, reached double platinum status. Other awards went to: Celine Dion's *Falling Into You* (triple platinum), Fresh Hits '96 (platinum), Spice's *Spiders* (gold), Iron Maiden's *Best Of The Beast*, The Very Best Of The Moody Blues and compilations *Dance Zone* *Level 8* and *Shine 6* (silver).

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COMMENT

Indie retailers: now the good news

So not all is doom and gloom in the world of indie retailing. Far from it—there are definite signs that the major record companies are finally acknowledging that a) Indies have the expertise and commitment they need to break new talent and b) if they don't start offering them some real support, there will be a lot less of them around to do the job.

Or at least that was the message which emerged from last week's first Bard roadshow in Solihull. It was a constructive night; for Bard's Bob Lewis the only disappointment was the fact that more retailers didn't make the effort to attend. Of 41 expected, just 18 turned up. With the nation's network of indie stores being so fragmented, and with so many retailers complaining they feel cut off from the decision-making which invariably goes on in London, you'd think Bard's efforts to bring everyone together would be better supported. That one gripe aside, it's good to hear some positivity at last about the indies. With the sector struggling to take a 15% marketshare on some releases, and with news of damaging exclusive deals with the multiples filtering out on a weekly basis, it certainly makes a change.

Forget politics and enjoy the fun

To the surprise of the organisers, the The Women Of The Year Awards are fast becoming the most controversial event in the music industry calendar. To many, the concept of any kind of segregated event sticks in the craw. It's with this main objection in mind that this year's event, at the Cafe Royal on November 4, is being billed first and foremost as a fun event to raise money for charity. The politics hopefully will not dominate the proceedings. That said, it is an awards show, and the special achievement award is a welcome opportunity to support up- and-coming female talent in the business. The voting form can be found on page 10. *Selina Webb*

TILLY

New format, new danger?

Have you ever thought how many people in our industry use three-letter titles like EMI, BPI, CIN, RCA, BMG, PRS and so forth? But do we know what they all mean? Here's the latest to test us—DVD. It stands for Digital Versatile Disc, not Digital Video Disc as some of us thought.

Well, I know we have to make progress, but there seems to be a new format every couple of years. Remember DAT, DCC and MiniDisc? Of course, the baffles will tell us the latest format is going to be the one to take over the world but, of course, the breakthrough might be a few years away.

The cost of new hardware is high—a DVD player will probably be about £700, a lot of money just to see a few films with slightly better quality than we have now. It will probably be five years before we can record on this format, which means it won't be a lot of good for all of us who want to record Coronation Street or Top Of The Pops.

This format is obviously being driven by the Hollywood film studios who are the main repertoire carriers, but wait, they want this disc regionalised just like videos (PAL and so forth) so we can't get our films straight from the US and play them.

As usual, the public will be no better off. As for the audio side, we'll probably need better and more speakers to take this new technology, all for the privilege of listening to and viewing up to seven hours of *The Smurfs*, for instance.

Are you as confused as I am?

Only time will tell if DVD is going to turn out to be another red herring.

In the meantime, I'm holding on to my old Dansette, just in case some decisions vinyl should make a comeback.

Tilly Rutherford's column is a personal view

NEWS

Chemicals over Virgin to best-yet singles year

by Paul Williams

Virgin is on course for its best-ever year in the singles market after scoring its fourth number one of 1996 with The Chemical Brothers' Setting Sun last week.

The success of Setting Sun follows two George Michael singles—Jesus To A Child and FastLove—and Spice Girls' million-selling Wannabe to give the company its biggest yet haul of chart-toppers. Its previous best performance came in 1983 when it scored number one with Phil Collins' You Can't Hurry Love, Karma Chameleon by Culture Club and Flying Pickets' Only You.

Virgin is confident its 1996 total could eventually rise to six chart-toppers with the release of the second and third Spice Girls singles expected before Christmas. Wannabe's follow-up, Say You'll Be There, has already reached a company best shipment of 400,000 units ahead of its release today (October 14).

Managing director Paul Conroy says,

LIVE MICHAEL KICKS OFF OLDER CAMPAIGN

The two low-key gigs performed by George Michael last week marked the start of Virgin Records' live-Christmas campaign for the singer's solo album *Older*, writes Paul Gorman.

Last Wednesday night, Michael performed his first full show for five years at the BBC's Radio Theatre in front of a 200-strong audience. Michael sang a number of tracks from *Older* as well as hits such as Freedom 90 and the Wham! song Everything She Wants. The performance was taped for broadcast by Radio One on December 8 a month after his MTV performance broadcast on LW1.

Two days later, Michael played a similar set, when he recorded a show for MTV's

Unplugged series at a venue in east London. This will be screened in the UK and the US in November. "Both these performances have been George's initiative," says Virgin deputy managing director Ray Cooper.

Virgin is planning a "substantial spend" to revive its TV-advertising campaign for *Older*, which has sold almost 1m units in the UK since its release in May.

Cooper confirmed that the fourth single from *Older* is to be the title track, which will be released in the New Year, but promoted and serviced to radio just before Christmas. "The format is being worked out at the moment and is likely to contain a mixture of new songs, with already released tracks," he says.

"We've having a great run at the moment and obviously the Spice Girls could make it six before Christmas."

Conroy and deputy managing director Ray Cooper attribute much of the success to the appointment of the company's A&R team led by joint deputy managing director Ashley Newton. Says Cooper, "I

think the improvement in our singles market share is primarily down to signing great acts. Our A&R team has really caught aught in the past couple of years and all the preparatory work they've done was for this year and next year in trying to bring through strong development acts."

EMI takes top honours with Gramophone awards haul

EMI emerged triumphant at last week's *Gramophone Awards* at London's Savoy Hotel on Thursday.

EMI carried off the young artist of the year award for horn player David Pyatt, the orchestral award for Schmidt's *Symphony No 4 in C* with the London Philharmonic Orchestra, the historic non-vocal award for Debussy's *Complete Piano Works* for the Gramophone, and the video of the year for Yehudi Menuhin's *The Violin Of The Century*.

This year's awards also showed the strength of independent classical labels. *Gramophone* editorial director Chris Pollard says, "Indies have traditionally done well because they're pioneers of new repertoire and they've done particularly well this year with a ratio of about 50:50. It's always nice to see new labels like Metronome [which picked up the early music award] coming through."

Among the other winners were: BMG Conifer's *Silva Classics*—best-selling record of the year for Lesley Garrett's *Soprano In Red* with the Royal Philharmonic Concert Orchestra; opera singer Bryn Terfel (*Deutsche Grammophon*)—Classic FM listeners' choice; pianist Steven Hough (*Hyperion*)—record of the year and Anne Sofie von Otter (*Deutsche Grammophon*)—artist of the year award. Harmonia Mundi picked up three awards and Warner Music two with recordings on Teldec and Nonesuch.

National Bowl threat as partners pull out

The future of The National Bowl, Milton Keynes, as a music venue is under threat following a decision by Sony Music and Pace Entertainment Corporation to end their management role.

The partnership has announced it will not be renewing its five-year lease to manage The Bowl when it runs out on December 31 because of falling demand for the 65,000-capacity venue. Despite attracting top artists like Bruce Springsteen, RIM, Bob Dylan, the partners say income generated from the venue was not enough to cover the rent and other overheads.

Milton Keynes Council, which owns the venue, has been trying to attract the likes of The Mean Fiddler Organization and MCA Entertainment Service Division, but says only one of 11 parties approached has reacted positively.

Awards



Violinist Nigel Kennedy presented his tutor, 60-year-old Yehudi Menuhin, with the *Gramophone* lifetime achievement award and performed an impromptu violin solo on stage at last Thursday's *Gramophone Awards*. Menuhin has been with EMI since the age of 13, and has also recorded for Deutsche *Grammophon* and conducted for other labels. He also picked up the award for best videos with *Violin Of The Century* on EMI.

Knowles steps up to fill Castle managerial gap

Castle Communications is filling the managerial void left by the recent departure of two senior executives with the appointment of former M&G marketing boss John Knowles to head its full- and mid-price record labels.

Knowles, 47, who has been operating as a consultant at Castle, becomes managing director of the company's Frontline division, overseeing its five departments including international sales and marketing and production.

His appointment follows the decision of Castle managing director Jon Beecher and special operations director Dougie Dudgeon to quit the label they joined in 1984.

"I'm really looking forward to it—

we've got a lot of major projects coming up," says Knowles, who was brought in by Dudgeon in February to act as a marketing and A&R consultant.

Knowles says he will be actively looking for acts to join the company's four imprints—Transatlantic, Essential, Whirl and Raw Power—and is considering launching a new label. "We don't have much black music here at the moment, so that could be a possibility," says Knowles. But he adds he will not be radically changing the company's A&R policy, which relies heavily on established bands such as The Stranglers and Yes. "We look at acts as they come on the market and not necessarily brand new baby groups," he says.

London Records is inviting a celebrity audience to London's Astoria Theatre on Tuesday (15) for the launch of a video and CD capturing performances by The Rolling Stones, John Lennon, Eric Clapton, Marianne Faithfull and The Who which has not been seen or heard for 28 years. The Rolling Stones Rock And Roll Circus, the brainchild of Mick Jagger, was recorded on December 10, 1968 for a TV special featuring the cream of the Swinging Sixties. The 12-track CD, released on the ABKCO label through London today (14), features a 46-page booklet and is being supported by a press and poster campaign. The video, released through PolyGram Video, will be available in mid-November.



Indie retailers praised for role as act breakers

by Paul Williams

Independent retailers are welcoming greater support from record companies for their role in breaking new music.

Rising interest in the indie sector has been highlighted in the past two weeks by a series of regional meetings held by Bard and EMI Channel, giving retailers the chance to meet and question some of the industry's top executives.

Richard Wootton, chairman of Bard which represents both independents and multiples, says the important part indie retailers play in breaking new music is winning increasing recognition from record companies.

At Bard's first regional meeting at Solihull last Tuesday (8), Wootton, a partner in independent store Ainleys in Leicester, said, "In terms of turnover, our product is a relatively small part of the industry, but is absolutely vital to

its continuing strength and growth and I'm pleased to say that's getting across and we're seeing better treatment for independents than for quite a considerable time."

BMG and EMI chairman John Preston, keynote speaker at the first meeting, said it was vital for record companies to hear at first hand from retailers what was happening on the frontline. Urging a closer relationship, he said, "I think these are very exciting times to be in the UK music business but, as an industry, we have to work together to create a better business."

Preston noted the high profile generated by the EMI Channel initiative and, although he said he was still to be convinced about its direct benefits to EMI, he added, "From our point of view, they've done a brilliant PR job."

EMI distribution director Shaun Plunkett, a panellist at the meeting,

said the reaction from retailers to Channel had been positive, while feedback from its own regional meetings was helping to improve the service it provided. "We see independents as the lifeblood of developing new acts. You have a role to play and I think it's being recognised," he said.

Through Channel, EMI is launching a new initiative, *Onsite*, which will use in-store branding to promote offers available exclusively in independent shops. EMI's trade marketing manager Richard Grafton told retailers at Channel's last regional meeting at EMI House in west London they would also be more free exclusive offers, such as posters, for independents.

Bard's meetings continue on Thursday (17) at Forte Posthouse, Wythenshawe, Manchester, and on October 23 at Glasgow Thistle Hotel. For details, ring Bard on 01202 292063.

McDanell named as Chrysalis Group MD

Former MTV Europe executive Philip McDanell has taken on the newly-created role of managing director at Chris Wright's Chrysalis Group.

His appointment comes at a time when Babybird's Echo single You're Gorgeous has given the group its first UK Top 10 hit.

McDanell, 44, was responsible for finance and operations as senior vice president at MTV Networks Europe. He was previously group

finance director of UK-based independent television and film production company Zenith Productions.

In his new role, McDanell takes over the day-to-day running of the Chrysalis Group, reporting directly to founder Wright who remains executive chairman. McDanell says his arrival comes at a time of dramatic growth for the group, which has entertainment and media interests.

He says, "My appointment will

enable us to get the maximum possible benefit from Chris. He's a very inspirational, clever guy and the company was growing so large it needed someone else to run it on a day-to-day basis."

Wright says, "Philip brings a unique combination of financial and operational experience from a diverse range of activities within the entertainments industry. We welcome him and look forward to benefiting from his expertise."

▶▶▶▶▶ ALAN FREEMAN: THE LEGENDARY POP PICKER -p10 ▶▶▶▶▶



Registration numbers ROK IN and ROL IN for sale (cars not included).

Sealed offers to Designlayer Ltd, Ref LD08, P.O. Box 82, Manchester, M25 3EG.

Closing date 11/11/96. We reserve the right not to accept any of the offers submitted.

Basca honours Beverley Sisters

The Beverley Sisters are among 14 singers, songwriters, publishers and broadcasters who will be honoured at Basca's Gold Badge Awards at London's Savoy on Wednesday (16). The awards, sponsored by MCPS and in recognition of services to the UK's entertainment industry, will also honour impresario Harold Fielding, Herbie Flowers, publisher, promoter and manager Tony Hall, Jools Holland and broadcaster Annie Nightingale.

RA slaps fine on Leicester Sound

Commercial radio station Leicester Sound FM has been fined £2,000 by the Radio Authority for breach of its promise of performance. The 12-year-old station promised hits from the Sixties, Seventies, Eighties and today, plus a minimum of 20% speech. The RA's recent monitoring showed it was providing below the minimum level of speech, with its output of Sixties and Seventies music also falling short.

HMV joins university net site

The University of Westminster has linked up with HMV to put together an internet database explaining how the music business operates worldwide. Being compiled at the university's HMV Music Business Research Site, the database (at <http://www.x-static.co.uk/hmv/>) will include profiles of key companies and individuals.

Music videos go on-line in Hull trial

Music videos will be among the offers in a trial of video-on-demand and on-line home shopping planned to start in Hull in December. VideoNet, run by Video Networks, aims to attract retailers to take slots in the service's virtual High Street.

Retailers offered the chance to record

Anti Static Records has joined forces with Pinnacle for a nationwide competition to find the most musical retailer. Interested stores are being invited to submit original and high quality recordings to compete for a first prize of a recording session in the new Avex Studio complex in west London and inclusion of the track on Anti Static's Electro 2 album. More details on 0171-287 5443.

Key appointments at CD Plant

Two key appointments have been made at manufacturer CD Plant. Former Disronics audio sales manager Daragh McDonogh has been taken on as sales manager for multimedia, while Simon Notton has left Thamesdown to become CD-Rom sales manager.

Martina McBride/BR5-49/Alan Jackson

Contrary to the listings in the country special in the October 5 issue of *MW*, Martina McBride records for BMG/RCA and both BR5-49 and BR5-49 and Alan Jackson's Everything I Love are released on Arista.

IFPI figures highlight stagnant world sales

by Robert Ashton

THE lands Blockbuster deal

Distributor Total Home Entertainment has been appointed Blockbuster's primary retail product supplier in the UK in a multi-million pound deal covering music, videos and video games. THE, a division of the John Menzies Group, already supplies Dixons, Sainsbury's, John Menzies and Boots.

Ross joins the Mix

Food managing director Andy Ross, EMI head of human resources Alison Gaall and MCA Music international manager of publishing William Morrison will be among the panelists at seminars being held during the Camden Mix music festival. The event, from October 25 to November 2, will include performances by Babybird, Gene and Reef.

Spoof rockers release CD

The fictional tale of spoof rock group The Vestas is being told in five three-minute "rockumentaries" in a new ad campaign for Vesta Meals. The band, created by copywriter Nick Welch at Ammiriti Paris Lintas, are planning to release a five-track CD and tour universities. The campaign, which started on Friday, runs for five weeks following the Jonathan Ross TV show.

Sanctuary shows strength

A strong performance by The Sanctuary Group's music services division has helped the multimedia company reach record final results for the year ending December 1995. The group's pre-tax profits increased 10-fold in 1995 to £1,002m, up from £37,551 the previous year.

Philips Classics

The album in second position in last week's classical chart should have been Philips Classics' Last Night Of The Proms Collection (catalogue number 4541722) and not as printed.

The growth of the world's music market has almost ground to a halt according to a new report from the IFPI.

Interim figures for the six months from January to June 1996 show the value of the market, covering 44 countries, which represent 95% of the global music industry, grew by only 0.2% (US\$).

Emerging markets in South America and Asia contributed the biggest increases with Indonesia reporting a 34.5% upturn in value, although its volume growth was only 2.8%. The worst performing world market was Norway which declined 15.8% in value and 11.8% volume.

The new figures confirm growth in the UK music market is beginning to level off, with volume sales up by just over 8% for the first half of the year, compared with 21% last year.

However, the figures show the UK, which recorded a 4.5% year-on-year increase in value, was still the best performing developed market in Europe, ahead of France and Germany which grew in value by only 0.2% and 3.9% respectively. France's volume sales for the six-month period were down 2.4% while Germany's increased by 5%.

THE GLOBAL PICTURE

BIGGEST GROWTH

Country	Growth
1. Indonesia	+34.5%
2. Brazil	+29.4%
3. Spain	+27.2%
4. Mexico	+24.9%
5. Australia	+15.0%
6. South Africa	+14.2%
7. Portugal	+13.2%
8. Philippines	+11.2%
9. Greece	+12.8%
10. New Zealand	+10.9%
15. UK	+4.5%

HOW THE KEY MARKETS HAVE GROWN

SHOWING DECLINE

Country	Decline
1. Norway	-15.8%
2. Sweden	-12.6%
3. Hong Kong	-7.2%
4. Venezuela	-7.0%
4. Canada	-7.0%
6. Finland	-6.1%
7. South Korea	-4.2%
8. Belgium	-2.3%
9. Thailand	-1.9%
10. Netherlands	-1.1%

1996 INTERIM MUSIC SALES IN THE BIG FIVE MARKETS

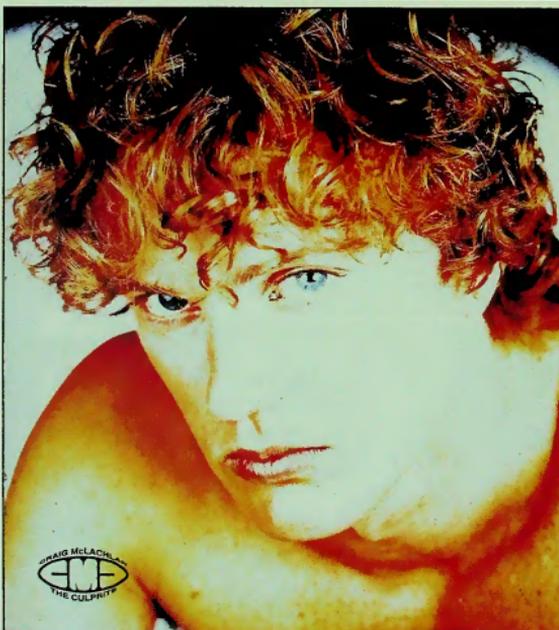
Country	Units	Value
USA	481.28m (453.91m)	\$5,400m (\$5,107m)
Japan	158.12m (147.84m)	\$3,161m (\$3,038m)
Germany	102.47m (97.63m)	\$1,427m (\$1,428m)
UK	96.97m (85.62m)	\$1,077m (\$1,072m)
France	59.77m (61.22m)	\$1,025m (\$1,034m)

Index 1991 Figures = 100. Growth in interim music sales (Jan-Jun) by units. Source: IFPI.
 Interim figures for Jan-Jun 1996. Last year's figures in brackets.
 by value (Jan-Jun 1995/1996). Source: IFPI.

IFPI senior economic analyst Tina Poyser says the UK performance is still strong compared with similarly developed markets. "You can't expect it to keep growing unless the population does and, with per capita sales at 3.8, it

is still ahead of many emerging markets," she says. Volume sales in the world's largest market, the US, increased by 6.0%, with value up 5.7% to take it to US\$5,400m.

▶▶▶▶ LIGHTNING SEEDS UNVEIL DARKER SIDE TO 'PERFECT POP' -p25▶▶▶▶



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- * MAJOR TV APPEARANCES including BBC NEWS HOUSE PARTY (tx 19/10), BBC LIVE @ KICKING HOUSE (TX DISNEY CLUB) (tx 20/10), ITV RICHARD & JUDY, CA DGS BREAKFAST
- * EXTENSIVE LA RADIO CAMPAIGN
- * PRESS CAMPAIGN includes features and reviews in all Rock, Teen, Women & TV Media

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PEVCRPITCH



The pop picker is honoured for his charm on and off the airwaves

When Alan "Fluff" Freeman stands up to collect his Music Industry Trusts award at tonight's dinner, there is unlikely to be anyone in the room who would deny him the accolade.

The 59-year-old DJ, who still has regular shows on Virgin Radio and London's Capital Gold, as well as recording specials for Classic FM, Radio Two and the BBC World Service, is, it seems, universally loved.

Freeman joined Virgin in March following an approach from programme director Mark Story, who describes him as a dream to work with.

"If I hadn't employed him as a DJ, I think I would have him as our social worker," says Story, who recounts a recent, and apparently characteristic, incident. "I was giving one of our DJs a bollocking when Fluff burst in and said, 'I want a hug. Now, I've been here 20 minutes and no one's given me one yet.'" The bollocking was duly cut short.

Former colleague Johnny Walker highlights Freeman's determination to make every show he does the best. He says, "I remember Alan saying to me when he was moved to a Saturday afternoon slot in the early Seventies, which in those days was considered to be a bad slot, 'Derek [Chinistry, then Radio One controller] thinks he's put me in the graveyard, but I'm going to show him.' And he did — he turned it into something really special which people have great memories of."

DJ Tony Blackburn also has fond recollections of Freeman, notably a Top Of The Pops they co-presented in the Seventies which was interrupted when Blackburn fainted midway through the Top 10 countdown.

"When we got to six or seven, I passed out and Fluff caught me in his

ALAN FREEMAN



THE FLUFF FILE

Alan Freeman, born Australia, July 1927
 1957: Freeman arrives in Britain.
 1958: He is given his first radio show with 3K2's World Famous Tenors, then heads to Radio Luxembourg.
 1961: Moves to BBC Light Programme. In September, he introduces his first Pick Of The Pops, which became a regular show in

1962 and which he presented until 1972 before moving to the Saturday Rock Show.
 1978: Moves to Capital Radio.
 1988: Rejoins Radio One to host Pick Of The Pops on Sundays and the Saturday night rock show, until rejoining Capital in 1993.
 1996: Hosts Virgin Radio's Friday night rock show and Capital Gold's Pick Of The Pops.

arms. Later, he said it was the most wonderful moment of his life."

Walker adds: "As the years have progressed, Fluff has got more and more irrevocable, which endears him to people. His sense of humour is the same today."

Freeman professes himself delighted at Harry Enfield's Smombie and Nicke characters, loosely based on himself and other older DJs. "If you can't laugh at yourself, you can't laugh at anything. I think it's a great compliment," he says. Appearing on Enfield's show on a couple of occasions, it was Freeman

himself who suggested he use a zimmer frame in one of the sketches.

Tim Blackmore, his manager of 14 years, puts the industry's love of the man down to his complete lack of ego. "With Fluff, what you see is what you get. He's open, honest and loyal and he inspires genuine affection," he says.

The significance of the Music Industry Trusts award is that it is the first Freeman has received from the entire music industry — his peers in broadcasting honoured him in 1987 with the Radio Academy's outstanding contribution to UK radio award and, a

A STAR — NOT 'ARF

Blaze Bayley, Iron Maiden — "As far as British rock goes, Alan Freeman should be man of the century, not just the year. He has supported British rock music probably from before I was born."

Tony Blackburn, Capital Gold — "Fluff proves that age doesn't matter on radio — he's terribly young in his outlook."
 David Walker, Status Quo manager — "Fluff treats the records he plays as of far greater importance than himself. Just the way he introduces a record makes it sound better."
 Jimmy Saville — "He's not the oldest DJ still working. I've always been the oldest! Fluff was one of the few DJs who might have given me some competition, but he didn't because he was such a nice guy."

Johnny Walker — "As one of the Sixties pirates, I always thought we'd get rid of old school DJs like Alan Freeman, but the amazing thing about Fluff is he's still around and he's just as good now as he ever was."
 Gary Farrow, Sony — "He's probably the most liked man in the industry and he's the only person I know who's got an autographed copy of the Bible."

year later, he was named the Sony radio personality of the year.

Freeman confesses to nerves about collecting this latest accolade, which has previously been awarded to Maurice Oberstein, John Deacon, Willie Robertson and Andrew Lloyd Webber.

"I don't want to seem naive and yucky, but when I heard I was getting this award, I thought, they're taking the piss," he says. "It's fabulous, but I don't really know why I'm getting it."

There is no shortage of people in the industry who would be happy to fill him in. Catherine Eade

The Special Achievement Award NOMINATION FORM

The Special Achievement Award is one of three awards that will be presented at The Women of the Year Awards in London on the 4th November at the Cafe Royal. The requirements for the Special Achievement Award are based purely on the exceptional job a woman is doing in her particular field irrespective of job title or seniority — and also whose proposer has been able to dazzle and impress the esteemed judging panel with their eloquence on the nomination form! Quantity of nominations will not sway our judges — 'Quality will out!' The criteria for this award is; the nominee must be female, working in the music industry or related media and must be available (and willing) to collect the award on the night.

Nominee
 (please print in block capitals)

Job Title

Company

Address

Tel. no.

Reason for nomination

.....

.....

.....

.....

Nominated by

(please include Tel. no. as we may need to contact you)

Completed nomination forms should be posted to: N.R.M.T.C. (VOTING), 55 Fulham High St, London SW6 3J.

All entries should be received by 25th October For further information and additional voting forms please call Karen Millard on 071 736 5500.

The name of the nominator from each of the voting forms will be placed in a prize draw, so that the first to be drawn out will WIN A Year's Supply of **BEN & JERRY'S** VERMONT'S FINEST ICE CREAM.

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FRONTLINE

BEHIND THE COUNTER

TREVOR WILLETT'S, Trax, Christchurch

"The Brian Kennedy album is doing well for us; it's a strong crossover album which has reached a new audience as well as the fanbase. Kenny G and Lute loose are also ticking over nicely, but the disappointment at the moment is the Simply Red album, although I'm sure that will pick up with TV advertising. Our big surprise at the moment is the Agnus Dei CD collection of soothing church music. It's only been out for a week and it's outselling Simply Red. We're promoting EMI's Best Of The Best campaign, with artists like Queen and Tina Turner, and they're doing very well at £9.99. Our big single sales are mostly dance and teen records like AKA, Alex Party, Blackstreet and Boyzone. The Peter Andre album is selling, too, but deleting the single didn't really help. Contrary to what some record companies might think, deleting chart singles often seems to confuse the public. They'll still ask for it, but won't necessarily buy the album instead."

IN THE SHOPS THIS WEEK

NEW RELEASES

Simply Red were ahead of all competition, although some stores were a little disappointed with the album's initial performance. Brian Kennedy, Christy Moore and Luther Vandross all performed well, with continued strong sales for Kula Shaker, Jamiroquai, Nirvana and Crowded House. Boyzone had the biggest-selling single, while Sneaker Pimps, Tina Turner, Céline Dion, The Beautiful South, Counting Crows, Baby Bird and BBE were also doing well.

PRE-RELEASE ENQUIRIES

Singles – No Mercy, Faithless, Fine Young Cannibals, Fugees, Simply Red: Albums – Dina Carroll, Babyford, Korn, Daniel O'Donnell, Counting Crows, Boyzone, Crash Test Dummies, The Beautiful South, Evita, Everything But The Girl, Michael Flatley, Phil Collins, Fine Young Cannibals, Prodigy

ADDITIONAL FORMATS

Iron Maiden limited-edition four LP album with book, Ultra Lounge mock leopard-skin sleeve CD with a badge, Jamiroquai limited-edition yellow sleeve CD single, AM/PM limited-edition CD singles, Skunk Anansie boxed CD album, Boyzone Digipack single

IN-STORE

Windows – Kula Shaker, Iron Maiden, Luther Vandross, Brian Kennedy, In-store – Peter Andre, Future Sound Of London, Pearl Jam, Beatles, REM, Kula Shaker, Jamiroquai, Brian Kennedy, Iron Maiden, Luther Vandross

MULTIPLE CAMPAIGNS



Single – Vanessa Mae: Windows – Spice Girls, Joe Cocker: TV ads
– Joe Cocker, John Williams: Press ads – Supernaturals, Future Sound Of London, Korn, Karen Matheson, Counting Crows, Mundy



Single – Spice Girls: Album – Dina Carroll: In-store – greatest hits promotion with artists including Abba and Janet Jackson with CDs at £8.99 and cassettes at £5.99, exclusive EMG double CDs and cassettes with two for £13 on CD and two for £10 on cassette



In-store – Peter Andre, M People, Bryan Adams, Mika Oldfield, Sony Essential Classics, Piano Woods, Music For A Sunday Morning, Braveheart video, Rhinoceros video, Polaroid video, Apollo 13 video, Casper video, Toy Story video video pre-sale



Windows – Lesley Garrett: In-store – Simon Rattle promotion, Miles Davis, Kronos Quartet, Steve Reich, Blue Note, Baroque label CDs for £3.99 each, PolyGram Classics, Discounted titles – Chopin's Nocturnes, Astor Piazzolla: The Dance Album, The Magic Huter, Label of the month – Sony Classical

TELEVISION

19.10.96

Line And Kicking: featuring Gabrielle & East 17 and Craig MacLachlan, BBC1: 9:15am-noon

Wow!: featuring Space, ITV: 9:25-11am
Sheryl Crow George Michael and Dog Eat Dog, MTV: starting at 1pm
National Lottery Live: featuring Robson & Jerome performing their new single, BBC1: 7:50-8:05pm

Jools Holland In The Park: from the Prince's Trust Concert in Hyde Park, VH1: 8-8:30pm
Rolling Stones In The Park: VH1: 11-11:30pm

20.10.96

Diana Ross & Singers The Blues: a jazz and blues special recorded at the Ritz in New York 1992, RTV: 11-11:40pm

21.10.96

Rockumentary: The Doors, MTV: 7:30-9pm

22.10.96

Super Live '96 Direct, MTV: 8:30-9:30pm

24.10.96

Unplugged: Lenny Kravitz, MTV: 7:30-8pm
The Works: the extraordinary story of cellist Anita Lasker-Wallfisch, BBC2: 8-8:30pm
25.10.96
GMTV: with Robson & Jerome, ITV: 7-8pm



Windows – Dina Carroll, Counting Crows, CJ Bolland, Oasis video, Toy Story video; In-store – East 17 and Gabrielle, Vanessa Mae, Future Sound Of London, Joaquín Cortés, Press ads – Joe Cocker, Jools Holland, MN8, Tindersticks, Spice Girls, Julian Cole



Singles – East 17 and Gabrielle, Suede, Spice Girls: Album – Dina Carroll: In-store – Nirvana, Daniel O'Donnell, Counting Crows, Karen Matheson



In-store – Silver Jews, Violet Burning, Kushi, Goldblade: Selecta listening posts – Ledezar, Teister Cortes, My Dying Bride, Summit



Single – Spice Girls: Album – The Best Indie Album In The World...Ever Four: In-store – Beautiful South, Céline Dion, Boyzone, Donna Lewis, Dina Carroll, Peter Andre, George Michael, Jamiroquai, Simply Red, REM video, Simply Red video



Singles – Cast, Faithless, Future Sound Of London, Geneva, Spice Girls, Suede, Lightning Seeds, Lovin' Joe, MacLaine, Alanis Morissette, Prodigy, Red, Space, Underworld: Albums – Art Of Noise, CJ Bolland, Julian Cole, Frente, Jools Holland, Karen Matheson, My Dying Bride, Mundy



Tower Play Single – Spice Girls: Windows – Sheryl Crow, Don Williams, Corrosion Of Conformity, Jamiroquai, Counting Crows, Sony mid-price sale, Jazz label of the month, EMI composite, Country Music Hall Of Fame, Gramophone, Braveheart video; In-store – Sony 'shop 'till you drop'



Megaplay singles – Apeah Twin, Supernaturals, Faithless; Megaplay album – Frente: In-store – Full Price (two for £20), Wipeout pre-awards; Windows – Counting Crows, Korn, Joe Cocker: Future Sound Of London, Suede, Oasis video, Toy Story video, Wipeout, Full Price



Single – Spice Girls: Album – Dina Carroll: Windows – Dina Carroll, John Williams, Oasis video; In-store – John Williams, Rolling Stones, Rock Theory



Singles – MNS, Spice Girls: Album – Dina Carroll: In-store – PolyGram (EMI) promotion: albums for 38.99 each or three for £18, pre-recorded videos for £5.99 or two for £10.95



The above information, compiled by Music Week on Thursday, is based on contributions from Andy (Bolton), Chalky's (Bicester), Golden Discs (Belfast), HMV (Worcester), Our (Piscobilly), Tex (Christchurch) and Virgin (Cambridge). If you would like to contribute, fax Johnny Law on 0171 401 8235.



W H SMITH
Single – Spice Girls: Album – Dina Carroll: Windows – Dina Carroll, John Williams, Oasis video; In-store – John Williams, Rolling Stones, Rock Theory



Woolworths
Singles – MNS, Spice Girls: Album – Dina Carroll: In-store – PolyGram (EMI) promotion: albums for 38.99 each or three for £18, pre-recorded videos for £5.99 or two for £10.95



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EXPOSURE

19.10.96

Steve Lamacq: live from the Tea Day Weekend in Glasgow, Radio One: 4-7pm
In Concert: Kiki Dee, Radio Two: 6-7pm
Jesus Christ Superstar: with a cast including Roger Daltry, Tony Hadley and Julian Clary, Radio Two: 7:30-8:20pm
Radio One Rap Show, with Tim Westwood and guest Aaliyah, Radio One: 9pm-midnight

20.10.96

Everything But The Girl, Radio One: 7-8pm
Reggae Dancehall Night with Bobby Condor, Radio One: midnight-2am
Essential Mix: Playlogs, Radio One: 2-4am

21.10.96

In Concert: Suede, Radio One: 9:10pm
Mark Radcliffe: with Vic Reeves and Bob Mortimer, Radio One: 10pm-midnight
Andy Kerzshaw: with Eddie LeMayne, Radio One: midnight-2am
Lisa F: Anson: with Spice Girls, Radio One: noon-2pm
Evening Session: with Stephen Jones and Babybird, Radio One: 7-9pm

25.10.96

On The Jangle: with DJ Die and MC Navigator, Radio One: 10pm-midnight

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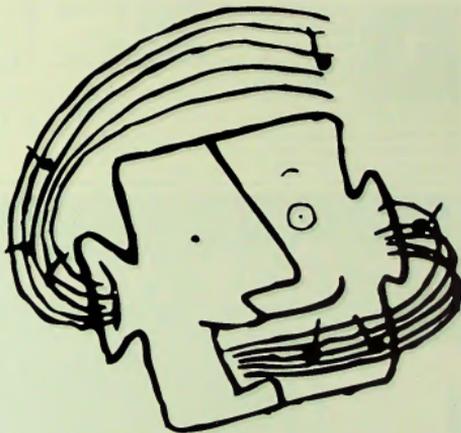
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AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ARCHIVE Londinium	Island	October 14		There will be advertising in <i>NME</i> , <i>Melody Maker</i> and <i>MixMag</i> for this vinyl-only release. In-store displays will run with indie retailers.
DINA CARROLL Only Human	Mercury	October 14		
CRASH TEST DUMMIES A Warm's Life	RCA	October 21		The marketing campaign includes TV ads on Channel Four, ITV Central and satellite stations, radio ads and a London poster campaign.
THE DUB FUNK ASSOCIATION Spirits Under Pressure	Tammy Records	October 14		There will be press advertising in the <i>Independent</i> with Andy's and salsa advertising in <i>Q</i> .
INCOGNITO Beneath The Surface	Mercury	October 21		Ads will run in <i>The Wire</i> , <i>Du</i> and <i>Straight No Chaser</i> . A mailout will go out to selected retailers.
JEUNE Back To Reality	Pinnacle	October 14		There will be advertising in the specialist music press backed by a nationwide poster campaign.
LUCIANO The Messenger	Island	October 21		Press ads will run in <i>Echoes</i> , <i>Blues & Soul</i> and <i>Hip Hop Connection</i> , while radio ads concentrate on Kiss and Choice.
OMC Now Bizarre	Polydor	October 21		There will be music and black press advertising and a street poster campaign to support this release.
SLINGBACKS All Pop, No Star	Virgin	October 21		The album will be promoted with ads in the specialist music press and in-store displays with selected retailers.
SMASHING PUMPKINS Pisces Iscariot	Hut	October 21		Ads will run in <i>NME</i> with Andy's, <i>Melody Maker</i> , <i>Select</i> and <i>Rasp</i> .
TINDERSTICKS Mantra (E Bon)	Island	October 21		There will also be displays with independent retailers.
VARIOUS MTV Fresh 2	EMI TV	October 21		Press ads will run in <i>Melody Maker</i> with Andy's, <i>Kerrang!</i> with HMV and <i>NME</i> with independent retailers.
Compiled by Sue Stilbone: 0181-767 2255				

TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



THE BEAUTIFUL SOUTH - BLUE IS THE COLOUR

Record label: Go! Discs

Media: The Media Business, The London Advertising Partnership and Diabolical Liberties
Marketing director: Tony Crean
Creative concept: Tony Crean

Go! Discs' marketing for the album, out next week, will involve a seven-week TV ad campaign supported by press ads. A total of 20 UK pubs will be renamed The Beautiful South for one week and will become "virtual 3-D billboards," says Crean.

COMPILATION

ALL TIME GREATEST LOVE SONGS

Record label: Sony Concept TV

Media agency: DPA

Media executive: David Swannell

Product manager: Lisa Buckler

Creative concept: in-house

This 50-track compilation, out next Monday, has a dealer price of £5.55 for CD and £3.42 for cassette with supermarket outlets in mind. It will be advertised on Classic FM, Heart and Melody with press ads in the *Daily Mail* and *Daily Express*.



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3-CD SET UAL3-2-8102



The Best of Stage & Screen
3-CD SET UAL3-2-8104



The Great Composers Collection
Over 10 hours of Beautiful Classical Music
10-CD SET UAL3-2-8106



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3 CD SET UAL3-2-8103

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Telephone: 0181 361 2163 Fax: 0181 361 0741
RELEASE DATE: NOVEMBER 1st

DISC DISTRIBUTION TELESALES:

0181 362 8122



THE OFFICIAL UK CHARTS

CHART FOCUS



After its much-documented meeting problems shipping from Milton Keynes,

PolyGram gets it right in a big way this week, as Boyzone's sixth single Words debuts at number one. Words sold 232,000 copies last week, a tally bettered only three times this year. In January, Babylon Zoo's Spaceman bowed spectacularly at number one after selling 418,000 copies. In March, Oasis touched 250,000 with Don't Look Back In Anger, only to be immediately dethroned by Take That's final single How Deep Is Your Love, which notched up 257,000 sales.

Words is the ninth number one to be written by the Bee Gees, the last being the Take That swansong How Deep Is Your Love. Boyzone mysteriously managed to mess up Cat Stevens' Father & Son, which should be sung in two keys, the lower for the father, the higher for the son.

Still, the kids love 'em, and so does Polydor. It's the first number one single from the Polydor group since Jason Donovan's Ary Dream Will Do in 1991. And it's the first on the Polydor label for nearly 14 years, the last being the Jam's Beat Surrender. As Boyzone are signed to PolyGram Ireland, the Jam remain the last Polydor UK signing to reach number one. Words is Boyzone's sixth top five hit – the best-ever career start by an Irish act – but their first number one.

Words sold more copies on Monday than any other record sold last week, and it outsold the number two single – Deep Blue Something's Breakfast At Tiffany's – by nearly four to one.

The Sneaker Pimps had a good week too, registering their first major hit with 6 Underground debuting at number 15. Though it is a song of some merit, 6 Underground was undoubtedly greatly helped in its high debut by the fact that it was widely available at 99p on three different CDs, featuring a total of 10 mixes of the track and two other cuts. The same trick worked wonders for Rocket From The Crypt's On A Rope, which got to number 12 last month. The link here is that the Sneaker Pimps' label (Clean Up) and Rocket From The Crypt's (Elemental) are both members of the One Little Indian family.

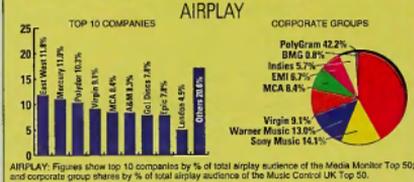
The play of releasing a single on three CDs is not new, however, having been tried as long ago as 1992, with Annie Lennox's Cold. In editions marked Cold, Colder and Coldest it



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

included no fewer than nine exclusive live tracks but peaked disappointingly at number 26.

The nineties are increasingly littered with reissues, but Felix's Don't You Want Me is nevertheless exceptional. After an initial release on Hoj Choons (unsuccessful) it has been released three times in different mixes by Deconstruction, and has made the Top 20 each time. It originally peaked at number 21 in 1992, and climbed to number 11 last year. Its present release is prompted by its use in the BlackCrown Tango TV campaign.

There was never any doubt that this week's number one album was going to

be Simply Red's Greatest Hits though. For a band that never goes less than quadruple platinum, its opening week sale of 87,000 is a little disappointing. Their latest release prevents Celine Dion from making an impressive 10-1 leap with her album Falling Into You, which in responding to the success of its third Top 10 single It's All Coming Back To Me Now, Celine will have another new album (her third in a year) released this month. Though being primarily live and in French, it is unlikely to appeal to nearly as many fans as Falling Into You, which has now sold sold 900,000 copies.

Alan Jones

Alan Jones

Simply Deep Blue

The Long Awaited Debut Album "Falling For You"

Including the U.K. No. 1 "The Real Thing" + 3 Top 40 Hits + his new ballad "Falling For You"

Top 10 Status in 9 Countries (including 3 in 96)

Includes Bonus Dance Mix CD



Distributed by BMV/Bony

CDCCD 965

THE UK'S OFFICIAL CHART SOURCE

TOP 75 SINGLES

19 OCTOBER 1996

The Week	Last Week	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor) 7/12
1	NEW	WORDS	Boyz n the Muzik (Ruff/Ruff) (Gibbs/Bur/BMG) (Gibbs/Gibbs)	Polygram 575275/575364 (F)
2	7	BREAKFAST AT TIFFANY'S	Interseptic INC 800322/80032 (BMG)	Interseptic 800322/80032 (BMG)
3	4	IT'S ALL COMING BACK TO ME NOW	Dee Dee Posner (Tommy Boy) (Tommy Boy) (Dee Dee Posner)	Capitol 65311/65311 (SM)
4	1	SETTING US	Virgin ChessMO 410RMS2 4 E (The Dave & Buster's The General Band) (MCA/Genie) (Dave/General) (J&M41)	Virgin ChessMO 410RMS2 4 E
5	10	ROTDERM	Go/Dance 1055/1055 (GMM) (F) (The Beaches) (Tommy Boy) (Hector/Rothberg)	Go/Dance 1055/1055 (GMM)
6	3	YOU'RE GORGEOUS	Eazy Daz 29ECSM 26 (F) (Baby Bird) (Jones/Peter) (Chrysalis) (Jones)	Eazy Daz 29ECSM 26 (F)
7	5	I LOVE YOU ALWAYS FOREVER	Atlantic A 5495C/D/A 5495C (W) (Cosma Lewis) (Lewis/Klein) (W. Lewis)	Atlantic A 5495C/D/A 5495C (W)
8	NEW	TRIPPIN'	WEA WEA 079CD (WEA) 079C (W) (Mark Morrison) (Morrison/Chiff) (Morrison/Chiff)	WEA WEA 079CD (WEA) 079C (W)
9	NEW	NO DIGITY	Interseptic INC 80062X/INT 80063 (BMG) (Backstreet) featuring Dr Dre (Riley/Stewart) (Waters) (Stewart) (Dre)	Interseptic INC 80062X/INT 80063 (BMG)
10	7	SEVEN DAYS AND ONE WEEK	Positive COTV 67/CTV 67 (E) (Dre) (Dre) (Dre) (Dre)	Positive COTV 67/CTV 67 (E)
11	8	READY OR NOT	Columbia 6622/6622 (F) (SM) (Fugees) (Wycle/Miller/Prinz/Davis) (Sony/ATV) (Moe) (confirmed) (Wycle)	Columbia 6622/6622 (F) (SM)
12	NEW	CHIEF (MY HEART...)	Higher Ground 6630R/6630R (SM) (Billy Sze) (Sze) (Rondor/Ontal) (Sze) (Sze)	Higher Ground 6630R/6630R (SM)
13	13	LOUNGIN'	Def Jam SuperGroup 3010DEMC 30 (F) (L. Scott) (L. Scott) (PolyGram) (Smyth/Smyth) (Smyth/Smyth)	Def Jam SuperGroup 3010DEMC 30 (F)
14	12	LOVE IS LOVE	Big Life BLFD 1318/BLFD 131 (F) (Damage) (Powell) (Rondor/MCA) (Hector/Tennant/Powell)	Big Life BLFD 1318/BLFD 131 (F)
15	NEW	5 UNDERGROUND	Clean Up CUP 02200 (F) (Street) (Papa Linn) (L. Scott) (Abliss) (BMG) (Howe/Cornier/Pickering)	Clean Up CUP 02200 (F)
16	10	ESCAPING	1st Avenue/Mercury DCCD 1003MC 1 (F) (Dina Carroll) (Lewellen) (Sharna) (Sony/ATV/MCA) (Lewellen) (DCCD)	1st Avenue/Mercury DCCD 1003MC 1 (F)
17	NEW	DON'T YOU WANT ME (96 REMIX)	Deconstruction 9424104/9424104 (BMG) (Felix) (Mata/MCA) (Felix) (Waters) (Waters) (Waters) (Waters)	Deconstruction 9424104/9424104 (BMG)
18	NEW	STAMP KIDS	Creation CRESCD 2384 (GMVW) (The Real Kids) (The Real Kids) (Rhythm King) (Car)	Creation CRESCD 2384 (GMVW)
19	17	FLAMIN'	Positive COTV 67/CTV 67 (E) (Jerome Healy) & Amos (Amos) (Newkirk) (Pee/W/O/C) (Amos) (Amos)	Positive COTV 67/CTV 67 (E)
20	17	OH WHAT A NIGHT	Power Station/MCA CMST5 4057/MC5 4057 (BMG) (Cock) (Prichard) (John) (Emi) (Gardop/Parker)	Power Station/MCA CMST5 4057/MC5 4057 (BMG)
21	18	WANNABE	Virgin VSDCD 1588/VSDC 1588 (E) (Stick) (Stick) (Windward) (Windward) (Windward) (Windward)	Virgin VSDCD 1588/VSDC 1588 (E)
22	15	FLAVA	MutheadMO 2023C/2023 (CA) (M) (M) (Peter Andre) (Whitford) (IMV/Mushroom/Rondor) (Andre) (Whitford) (Andre)	MutheadMO 2023C/2023 (CA) (M) (M)
23	1	KEVIN CARTER	Emi 66375/66375 (SM) (Maine Street) (Preachers) (Hedges) (Sony) (ATV) (Breadfield) (Moore) (Wires) (Janes)	Emi 66375/66375 (SM)
24	NEW	LIKE	Def Jam SuperGroup DEFD 1102DF 19 (F) (Jesse) (Jesse) (Jesse) (Jesse) (Jesse) (Jesse) (Jesse) (Jesse)	Def Jam SuperGroup DEFD 1102DF 19 (F)
25	14	YOUR SECRET LOVE	Mercury 663845Z (SM) (Luther Vandross) (Vandross) (Emi) (Lionel) (Rennie) (Aldoff) (Ventney) (Vandross) (Vandross)	Mercury 663845Z (SM)
26	NEW	NO PLACE TO HIDE	Emi 663845Z (SM) (Luther Vandross) (Vandross) (Emi) (Lionel) (Rennie) (Aldoff) (Ventney) (Vandross) (Vandross)	Emi 663845Z (SM)
27	NEW	SOMETHING BEAUTIFUL REMIX	Parlophone 078 8440/TCR 8440 (E) (The Temptations) (Temptations) (Temptations) (Temptations) (Temptations) (Temptations)	Parlophone 078 8440/TCR 8440 (E)
28	NEW	READ MY LIPS (REMIX)	Systematic SYSCD 3015/SYSCM 30 (F) (Aya) (Aya) (Vandross) (Mata) (Vandross) (Mata) (Campbell)	Systematic SYSCD 3015/SYSCM 30 (F)
29	1	I'M ALIVE	Mercury 663845Z (SM) (Stress) & Menem (Menem) (Silverstein) (Venti) (EM) (PolyGram) (Silverstein) (Venti)	Mercury 663845Z (SM)
30	NEW	VIRTUAL INSIDY	Virgin VSD 6630/1326/6630 (F) (Jamiroquai) (Kau/Sonnet) (Emi) (Kau/Sonnet)	Virgin VSD 6630/1326/6630 (F)
31	NEW	KEEP ON MOVIN' (REMIX)	Virgin VSD 66192/VSD 1612 (E) (Soul) (Soul) (Jazzie) (Bryant) (Emi) (Romeo)	Virgin VSD 66192/VSD 1612 (E)
32	NEW	ALL I WANT	London LONDND 387/LONDNS 387 (F) (Sorensen) (Mick) (Wycle) (Hoff) (Chrysalis) (Wycle) (Hoff) (Wycle) (Hoff)	London LONDND 387/LONDNS 387 (F)
33	NEW	I'M RAVING	Cub Tools 0002315/CLU0002315 (CL) (F) (Scooter) (The Lull) (W) (Ech)	Cub Tools 0002315/CLU0002315 (CL) (F)
34	2	IF YOU REALLY CARE	Go Beat GOCCD 1515/GOCCM 153 (F) (Gibson) (The) (The) (The) (The) (The) (The) (The) (The)	Go Beat GOCCD 1515/GOCCM 153 (F)
35	29	SPINNING THE WHEEL	Virgin VSDCD 1599/VSDC 1599 (E) (George) (Michael) (Michael) (Douglas) (Duck) (Lash) (Rondor) (Michael) (Douglas)	Virgin VSDCD 1599/VSDC 1599 (E)
36	1	DANCE INTO THE LIGHT	Face Value AV 096CD/VE 086C (W) (Phil Collins) (Collins) (Pepham) (Phil) (Collins) (Pepham) (Collins)	Face Value AV 096CD/VE 086C (W)
37	18	HOW BIZARRE	Polygram 571620/571620 (F) (GMC) (Lizeward) (PolyGram) (Lizeward) (Perrinette)	Polygram 571620/571620 (F)

The Week	Last Week	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor) 7/12
38	25	SUGAR IS SWEETER	Internal LCCD 35/LEUC 35 (F) (S) (S) (S) (S) (S) (S) (S) (S)	Internal LCCD 35/LEUC 35 (F)
39	28	I'VE GOT A LITTLE PUPPY	EM TV DCD5MUF 1007CS/MUF 100 (F) (The Strokes) (Lukather) (Carter) (Eckstein) (Lundon) (Be) (S) (Boland) (Vandross) (Eckstein)	EM TV DCD5MUF 1007CS/MUF 100 (F)
40	23	MARLBOROUGH JOHNSON	Superior Quality/AMM BLUE 006C/BLUE 006M (F) (The Bluetones) (Lester) (EM) (Marshall) (O'Brien) (Morrison)	Superior Quality/AMM BLUE 006C/BLUE 006M (F)
41	NEW	ANGELS OF THE SILENCES	Geffin 95075 221KQ/GSC 221R (BMG) (Angels) (Angels) (EM) (Guffang) (Angels) (Angels)	Geffin 95075 221KQ/GSC 221R (BMG)
42	16	MAGARENA	RCA 7432143/7432143 (3) (BMG) (Lola) (Lola) (Lola) (Lola) (Lola) (Lola) (Lola) (Lola)	RCA 7432143/7432143 (3) (BMG)
43	NEW	HOW YOU EVER BEEN MELLOW? EP	Makem/Roadrunner DR 194130/1941 (F) (Pete) (Pete) (Pete) (Pete) (Pete) (Pete) (Pete) (Pete)	Makem/Roadrunner DR 194130/1941 (F)
44	NEW	LITTLE ARITHMETICS	Internal DCD 8430CS 643 (F) (Dada) (Feldman) (Rondor) (Gammell) (W) (EM)	Internal DCD 8430CS 643 (F)
45	31	IF IT MAKES YOU HAPPY	A&M 5613032S/13034 (F) (Sheryl Crow) (Crow) (WGC) (Crow/Town)	A&M 5613032S/13034 (F)
46	37	FOOTSTEPS	Rite RitZCD 300/7RZCD 300 (F) (Lester) (Lester) (Lester) (Lester) (Lester) (Lester) (Lester) (Lester)	Rite RitZCD 300/7RZCD 300 (F)
47	NEW	SWAY	Food/Fat/Telephone CDFOFD 82 (E) (Strangelove) (Carter) (Strangelove) (Zoe) (EM) (Strangelove)	Food/Fat/Telephone CDFOFD 82 (E)
48	18	IF YOU DON'T WANT ME TO DESTROY YOU	Dreton CRECD 343/CRECS 343 (BMG) (Sister) (Fury) (Ammos) (Cowan) (Sister) (Fury) (Ammos) (Cowan)	Dreton CRECD 343/CRECS 343 (BMG)
49	24	RHYTHM OF MY HEART	Chrysalis CDCHS 5037/TCMS 503 (E) (Benny) (Benny) (Rondor) (Rondor) (Rondor) (Rondor)	Chrysalis CDCHS 5037/TCMS 503 (E)
50	NEW	SLEEPER (REMIX)	Mother MUMCD 79 (F) (Alderson) (Lizeward) (Bacon) (Chrysalis) (McCart) (Fitz) (Marchant)	Mother MUMCD 79 (F)
51	2	THINGS WE DO FOR LOVE	Motown 80521/28695 (F) (Veronica) (Carter) (Zomba) (Rondor) (Rondor) (W) (Bony) (Ferry) (Z) (Hart)	Motown 80521/28695 (F)
52	33	THE CIRCLE	MCA MCDST 4007/MCDST 4007 (BMG) (Dolan) (Gale) (Sara) (Lynch) (Gale) (Dolan) (Gale) (Sara)	MCA MCDST 4007/MCDST 4007 (BMG)
53	10	BLIND SLIPPY	Junior Boy's Own JBO 44CCD51 (RTM) (D) (Underwood) (Underwood) (Shellock) (Homes) (C) (Hoy) (St) (M) (J) (D)	Junior Boy's Own JBO 44CCD51 (RTM) (D)
54	2	DON'T GO	Soundgroup/MCA MCDST 4008/MCDST 4008 (BMG) (Dolan) (Gale) (Sara) (Lynch) (Gale) (Dolan) (Gale) (Sara)	Soundgroup/MCA MCDST 4008/MCDST 4008 (BMG)
55	40	ALWAYS BREAKING MY HEART	Chrysalis CDCHS 5037/TCMS 503 (E) (Benny) (Benny) (Rondor) (Rondor) (Rondor) (Rondor)	Chrysalis CDCHS 5037/TCMS 503 (E)
56	20	EVERYTHING	A&M 5613032S/13034 (F) (Sheryl Crow) (Crow) (WGC) (Crow/Town)	A&M 5613032S/13034 (F)
57	38	SINGLE	Virgin VSDCD 1600/VSDC 1600 (F) (Eminem) (The) (The) (The) (The) (The) (The) (The) (The)	Virgin VSDCD 1600/VSDC 1600 (F)
58	30	LOST MYSELF	Motown 80521/28695 (F) (Veronica) (Carter) (Zomba) (Rondor) (Rondor) (W) (Bony) (Ferry) (Z) (Hart)	Motown 80521/28695 (F)
59	32	HI	Disruptive DISMCD 24/DMCD 24 (F) (Hypnotic) (S) (S) (S) (S) (S) (S) (S) (S)	Disruptive DISMCD 24/DMCD 24 (F)
60	NEW	YOUR LOVE IS CALLING	Deconstruction 9424104/9424104 (BMG) (Felix) (Mata) (Mata) (Mata) (Mata) (Mata) (Mata) (Mata)	Deconstruction 9424104/9424104 (BMG)
61	4	GOODBYE HEARTBEAT	Wild Child/PolyGram 6753403/5753384 (F) (Lighthouse Family) (PolyGram) (Chrysalis) (Lucky) (Lucky) (Beyoncé) (Killett)	Wild Child/PolyGram 6753403/5753384 (F)
62	42	STATUESQUE	Indolent/RCM SLEEP 04MCD 1 (F) (Sister) (Sister) (Sony) (ATV) (Riverson)	Indolent/RCM SLEEP 04MCD 1 (F)
63	NEW	GETTIN' MONEY (THE GET MONEY MIX)	Big Bad Entertainment 740 (F) (Jaurie) (MFA) (EZ) (Egbe) (Wines) (Vandross)	Big Bad Entertainment 740 (F)
64	14	FOREVER LOVE	RCA 74321393/74321393 (BMG) (Garry Barlow) (Barlow) (Emi) (Barlow)	RCA 74321393/74321393 (BMG)
65	NEW	MRS HOOPER	Ultimate TOPP610DZ (F) (Candoykins) (Honey) (Candoykins) (W) (Candoykins)	Ultimate TOPP610DZ (F)
66	43	WARNING	RCA 74321393/74321393 (BMG) (AKA) (Browns) (K) (Perfect) (Romeo) (Smith) (Mc) (Am) (White)	RCA 74321393/74321393 (BMG)
67	50	HEY DUDE	Columbia KLACAD 4/RLMAMC 4 (SM) (Kula Shaker) (Lack) (Hill) (Rin) (Mika) (Kula Shaker)	Columbia KLACAD 4/RLMAMC 4 (SM)
68	44	ALL I WANT	One Little Indian 111 77P/CD 111 77P (F) (Slick) (Shannon) (S) (Harris) (Chrysalis) (S) (Karyn) (Cassady)	One Little Indian 111 77P/CD 111 77P (F)
69	47	INDIE-YARN	Logic 7432142315/7432142315 (BMG) (Trickbaby) (Trickbaby) (Williams) (CD) (Trickbaby) (Williams)	Logic 7432142315/7432142315 (BMG)
70	11	THE CROSSROADS	Emi 6638501/6638504 (6) (6638505) (The) (The) (The) (The) (The) (The) (The) (The)	Emi 6638501/6638504 (6) (6638505)
71	RE	CRAZY	WEA WEA 054CD (WEA) 054C (W) (Mark Morrison) (Riley) (Perfect) (Morrison) (Riley)	WEA WEA 054CD (WEA) 054C (W)
72	02	WHY	Emi 663842/663842A (SM) (37) (Michael) (Jackson) (Jackson) (Sony) (Ruffalo) (C)	Emi 663842/663842A (SM)
73	48	HERO OF THE DAY	Vertigo METCD 131 (F) (Mick) (Jagger) (Mick) (Jagger) (PolyGram) (Harris) (Lynch) (Harris)	Vertigo METCD 131 (F)
74	01	KILLING ME SOFTLY #2	Columbia 663435/663435 (SM) (Kruppa) (Wheeler) (C) (S) (D) (S) (D) (S) (D) (S) (D)	Columbia 663435/663435 (SM)
75	1	FUGA	Emi SSXCD 5/SSXCD 5 (SM) (Apostle Four) (Fury) (Apostle Four) (Fury) (Rondor) (Dolan) (Gale) (Sara)	Emi SSXCD 5/SSXCD 5 (SM)

As used by TOP 10 of the Peps and Radio One

TITLES A-Z

A	15
B	15
C	15
D	15
E	15
F	15
G	15
H	15
I	15
J	15
K	15
L	15
M	15
N	15
O	15
P	15
Q	15
R	15
S	15
T	15
U	15
V	15
W	15
X	15
Y	15
Z	15

MADONNA

YOU MUST LOVE ME

EVITA

A CBS Records/World Circuit/Warner Bros. Production. Produced by Robert Segnitz.
Main Artist: Madonna. Music by Andrew Lloyd Webber. Lyrics by Tim Rice.

OUT NEXT WEEK

The Brains Bohemian Rhapsody

OUT NOW

ARRANGED BY JEFFREY L. PETERSON

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TOP 75 ALBUMS cin

19 OCTOBER 1996

Rank	Artist (Producer)	Label/CD (Distribution)	Critic's View
1	GREATEST HITS ★ Simply Red (Levine/Rockstar)	East West 060135227/W 060316524	
2	FALLING INTO YOU ★1 Alanis Morissette (Morissette/Balardo)	33024/4911	
3	THE PROCREANT ★2 Fugees (Starks/Ruffalo)	Columbia 483452/1 48354/48350/1	
4	K ★ Kula Shaker (Leckie)	CHUMBLE SHAKER 100K (S/M) SHAKER 1MC/SHAKER 1LP	
5	JAGGED LITTLE PILL ★3 Alanis Morissette (Morissette/Balardo)	33024/4911	
6	TRAVELLING WITHOUT MOVING ★3 Jamiroquai (Key/Stone/IM Beat)	Sony 52 483999/R 483994/483991	
7	NATURAL ★3 Patrice Aufray (Vautour)	Mushroom CD 2015 (3/AM/VE) Patrice Aufray (Vautour) C 2005/1, 2005	
8	OLDER ★3 George Michael (Michael/Douglas)	Virgin CDV 2862 (F) TCV 2322/4, 2322	
9	STOSH ★3 Sant Arastee (Gogarth)	One Little Indian TPL 95CD (F) TLP, REC/TPLP 85	
10	RECURRING DREAM - THE VERY BEST OF ★3 Crowded House (Finlay/Francis/Young)	Capitol CD/CS 7283 (F) TCEST 2283 (F)S 2283	
11	OCEAN DRIVE ★3 Lighthouse Music (Pedent)	Wild Card/MCA 523787 (F) 523784/4	
12	MOSELEY SHOALS ★2 Ocear Colour Scene (Lynch/Ocear Colour Scene)	Polygram MCD 65008 (BMG) MCD 60008/1 (BMG)	
13	THE BEST OF - LONG DISTANCE ★3 Rang (Harris/Young/Rang/Matkins/Mahaling)	Chrysalis CD/CS 6118 (E) TCDH 6118/1	
14	YOUR SWEET LOVE ★3 Luther Vandross (Vandross/Miller/Ardeley)	494 48383 (F) 484302/4	
15	SHERYL CROW ★3 Sheryl Crow (Crow)	A&M 540630/2 (F) 542630/4	
16	WHAT'S THE STORY MORNING GLORY? ★1 Class (Morris/Dalglough)	Creation DM/IN CREED 169/CREA 158	
17	FROM THE MUDDY BANKS OF THE WISKARA ★3 Nirvana (no credit)	Mercury 52912 (BMG) 52912/1 (BMG)	
18	THE VERY BEST OF ★3 The Moody Blues (The Moody Blues/Carew/Varey)	Polygram TV 558007 (R) 558004/1	
19	A BETTER MAN ★3 Brian McKnight (Lipson)	RCA 7421140312 (BMG) 7421140314	
20	NEW ADVENTURES IN HI-FI ★3 REM (REM/LM)	Warner Bros 584202/1 (BMG) 584203/2, 584202/1	
21	THE MOMENT ★3 Kenny G (Kenny G/Alanis/Ed/Babyface)	Atlantic 0782118352 (BMG) 0782118354/1	
22	EVERYTHING MUST GO ★3 Marx Starob (Hedgus/Rogus/Engel)	Epic 483302 (S/M) 483304/483301	
23	THE IT GIRL ★3 Sleeper (Sleeper/Lampcow/Smith)	Indolence/RCA SLEEPD 012 (F) SLEEPD 012/SLEEPD 012	
24	SPIDERS ★3 Space (Luron, except for one track)	Go! Disc/MTMUSIC VIGTLP 1 (TUP) Space (Luron, except for one track)	
25	THE SMURFS GO POP! ★3 The Smurfs (Jackson/Corbett/Kelens)	EMI TV/Decca 1291 (E) TCDEMTV 1291/1	
26	18 TIL DIE ★1 Brynn Adams (Adams/Lange)	A&M 540630/2 (F) 540630/4950311	
27	THE BEST OF THE BEAST ★3 Iron Maiden (Iron/Marshall/Gun/Vanous)	EMI CD/EMI 1897 (E) TCDEMT 1897/EMI 1897/1	
28	BIZARRE FRUIT/BIZARRE FRUIT II ★3 M People (M People)	4th Dimension/EMI (BMG) M People (M People) 743212817/743212817/4	
29	WALKING WOUNDED ★3 Beyoncé (Beyoncé)	Virgin CD 2863 (F) Beyoncé (Beyoncé) TVP 2863/3	
30	BLUE LINES ★3 Massive Attack (Massive Attack/Octopus/WBRM)	Wild Bunch WBRCD (E) Massive Attack (Massive Attack/Octopus/WBRM) 1WBRCD 1LP	
31	HOME ★3 Deep Blue Something (Castel/Deep Blue Something)	Interscope IMC 90002 (BMG) Deep Blue Something (Castel/Deep Blue Something) IMC 90002/1	
32	THE ULTIMATE COLLECTION ★3 Jim Reeves (Akron)	RCA Victor 7421419022 (BMG) Jim Reeves (Akron) 7421419024/1	
33	A WOMAN & A MAN ★3 Bolinna/Castilla (Trick/Deasie/Oliverman)	Chrysalis CD/HR 8115 (E) Bolinna/Castilla (Trick/Deasie/Oliverman) TCDH 8115/1	
34	CASINO CLASSICS ★3 Frank Sinatra (Frank Sinatra)	Mercury HWLP 16CDL (UMG) HWLP 16CDL/UMG 1LP	
35	FIRST BAND ON THE MOON ★3 The Cardigans (Lohmann)	Stockholm 531 172 (F) 531 174/3, 531171	
36	DEFINITELY MAYBE ★3 Diana (Diana/Cole)	Creation DM/IN CREED 169/CREA 158	
37	COMING UP ★3 Suede (Baller)	Nude 4851232 (BMG) NUDE 4851232/1	
38	ALL CHANGE ★3 Cast (Lackie)	Polygram 529122 (F) 529122/4, 529121	
39	THE VERY BEST OF THE PAN PIPES ★3 Inspirations (Palmer)	Telstar TD 2968 (BMG) STAC 2945/1	
40	SECRETS ★3 Travis (Travis)	LaFace 7308787002 (BMG) 7308206204/7308720261	
41	ELEGANT SLUMMING ★3 M People (M People)	RCA 7421186782 (BMG) 7421186784/7421186781	
42	FREE PEE SWEET ★3 Daddy Yankee (Yankee)	A&M 540632/2 (F) 540632/4, 540631	
43	THE ULTIMATE COLLECTION ★3 Natalie (Natalie)	Sony TVCMCA 00010 (BMG) Natalie (Natalie)	
44	DIFFERENT CLASS ★3 Puff (Thomas)	Island (E) 8041 (F) ICT 8041/1	
45	BOOGIE WONDERLAND - THE VERY BEST OF ★3 Earth Wind and Fire (White)	Telstar TD 2959 (BMG) STAC 2959/1	
46	GOLD - GREATEST HITS ★3 Alba (Anderson/Juarez/Anderson)	Polydor 517007 (F) 517007/2, 517001	
47	NAKED ★3 Lionel Richie (Richie/Wilson/Cinaglia/Douglas)	1st Avenue/EMI CD/EMI 3748 (F) Lionel Richie (Richie/Wilson/Cinaglia/Douglas) TCMC 3748/1	
48	GARBAGE ★3 Garbage (Garbage)	Mushroom D31450 (BMG) 31450/3, 31450/2	
49	WITH YOU IN MIND ★3 Charlie Lindholm (Bradford)	Ritz RTDZ 0278 (F) RTDZ 0278/1	
50	FIELDS OF GOLD - THE BEST OF ★2 Soyuz (Poghosyan/Sing/Dorfman/Smit/Vorobey)	A&M 540632/2 (F) 540632/4	
51	THE BENDS ★3 Rashodan (Leckie)	Parlophone CD/CS 7372 (E) TCPCS 7372/PCS 7372	
52	STANLEY ROAD ★4 Paul Weller (Lynch/Weller)	GoldDisc 62861 (F) 62861/4, 62861/3	
53	CARRY ON UP THE CHARTS - THE BEST OF ★4 The Beautiful South (Hedgus/Hedgus/Parker)	BMG 483072 (F) 483072/1	
54	THE SUN IS OUT ON TUESDAY ★3 Longpigs (Bacon/Dunaway)	Mother MUMCD 9602 (F) MUMCD 9602/UM 9602	
55	UNISON ★3 Calvin Clarke (Roché)	Epic 4672320 (BMG) 4672320/4, 467201	
56	BRIDGE OVER TROUBLED WATER ★3 Simon And Garfunkel (Dale/Simon/Garfunkel)	Columbia 483481 (BMG) Simon And Garfunkel (Dale/Simon/Garfunkel) 483481/4, 483481/3	
57	SOPRANO IN HOLLYWOOD ★3 Lesley Garrett (Thomas)	Silo Classics SILKUCY 2 (BMG) Lesley Garrett (Thomas) SILKUCY 2/1	
58	LOAD ★3 Metallica (Rock/Helfeld/Urich)	Vertigo 527612 (F) 527612/4, 527611	
59	EXPECTING TO FLY ★3 The Buzztones (Lynch)	Superior Quality/S&M BULEED 004 (F) BULEED 004/BULEED 004	
60	TRUTH AND THE LIGHT - MUSIC FROM A FILM ★3 Mark Snow (Snow/Chesterman/Carter)	Warner Bros 580402 (F) Mark Snow (Snow/Chesterman/Carter) 580402/4, 580401	
61	BROKEN CHINA ★3 Rick Wright (Wright/Moore)	EMI CD/CS 1039 (E) 1039/1, 1039/2	
62	AGNUS DEI ★3 CNC Duro (Highington)	Erato 66311463 (F) 66311463/4, 66311464	
63	ANOTHER LEVEL ★3 Blackstreet (Riley)	Interscope INTL 90071 (BMG) INTC 90071/1	
64	HIGHLIGHTS FROM THE WANG OF THE WORLDS ★3 Jeff Wayne (Wayne)	Columbia CD 5256 (BMG) Jeff Wayne (Wayne) 406352/85327	
65	SAID AND DONE ★2 Boyzone (Hedgus)	Polydor 527812 (F) 527814/1	
66	GREATEST HITS ★3 Take That (Various)	RCA 742132532 (BMG) 742132534/1	
67	CAR BUTTON CLOTH ★3 The Lemonheads (Coggins)	Tag 75679072 (F) 75679294/1	
68	GABRIELLE ★3 Gabrielle (The Gabrielle Boys)	Go Beat 628724 (F) 628724/4, 628723/1	
69	BILINGUAL ★3 Parlophone CD/CS 7372 (E) 7372/4, 7372/3		
70	A MAXIMUM HIGH ★3 Shed Seven (Sheddon)	Polygram 531932 (F) 531934/1, 531931	
71	1977 ★3 Alcatraz (Morris/Asch)	Infectious INFECT 4000 (ITM/MSD) INFECT 4000/INFECT 401P	
72	SAX AT THE MOVIES ★3 Stanz Of The Heart (Pieday/Prime)	Virgin VYCD 91 (E) VYCD 91/1	
73	WILD WOOD ★3 Paul Weller (Lynch/Weller)	GoldDisc 628452 (F) 628454/4, 628453/1	
74	WILDEST DREAMS ★3 Tina Turner (Horn/Variou)	Parlophone CD/EST 2279 (F) TEEST 2279 (E)S 2279	
75	THE COLOUR OF MY LOVE ★5 Delina Cline (Lepore/Dooly)	Epic 474422 (BMG) 474424/1	

★1 = Best new music on traditional UK chart; ★2 = Best new music on traditional UK chart; ★3 = Best new music on traditional UK chart; ★4 = Best new music on traditional UK chart; ★5 = Best new music on traditional UK chart.

TOP COMPILATIONS

Rank	Artist	Label/CD (Distribution)	Critic's View	
1	KISS IN IBIZA '96	PolyGram TV 539672/539694 (F)		
2	HEARTBEAT - NUMBER 1 LOVE SONGS OF '60s	Global Television RADD 46/RADD 46 (BMG)		
3	NOW THAT'S WHAT I CALL MUSIC 34 ★3 EMI/Virgin/PolyGram CD/OW 34/TD/OW 34/OW 34 (F)			
4	IN THE MIX '96 - 3	Virgin VTD/CD 917/MUSIC 917 (E)		
5	TRAINSPOTTING (OST) ★3 EMI Premier CD/EMI 3728/CD/EMI 3728/EMI 3728 (F)			
6	THE NO 1 ACoustic ROLL ★3 PolyGram TV 539142/539144 (F)			
7	THE BEST ACoustic ROLL IN THE WORLD... EVER! ★3 Virgin VTD 917/MUSIC 917 (E)			
8	NORTHERN EXPOSURE - SASHA & JOHN DIGWEED ★3 Ministry Of Sound NED/EMI UNELP 1 (BMG/MS)			
9	SHINE 6 ○ PolyGram TV 539102 (F)			
10	FRESH HITS 96 ★3 Warner.esp/Global TV/Sony TV/SONY CD/SONY CD/SONY CD (F)			
11	THE BEST OF HEARTBEAT ○ Columbia MD/CD 317/MD/CD 317 (F)			
12	THE HOUSE COLLECTION CLUB CLASSICS - 2 ★3 Fantazia TR/CC 2/CD/CC 2/CD/CC 2/CD/CC 2/CD/CC 2 (F)			
13	100% DRUM & BASS ★3 Telstar TD 2947/ST 2947 (BMG)			
14	ONE HALF OF A WANDERLUST - 5 YEARS ★3 Ministry Of Sound MCD 5000/MS 9162 (BMG/MS)			
15	TRIBAL GATHERING '96 ★3 Universal UNV 01/CD/UNV 01/CD/UNV 01/CD/UNV 01 (S/R)			
16	HEAVEN AND HELL ★3 Meatloaf/Domine Tyler	Columbia 473666/1 (F) 473666/4		
17	BEAT IT UP - VOLUME 2 ★3 EMI/Virgin.esp/CD/EMI TV 13/CD/EMI TV 13/1 (F)			
18	DANCE ZONE - LEVEL EIGHT ○ PolyGram TV 539120/539124 (F)			
19	CD/IBIZA 2 ★3 Quality Price Music QPMCD 8 (BMG/MS) QPM 8/1			
20	THE NUTTY PROFESSOR (OST) ★3 531912 (F) 531911/4, 531911/1			
21	ADAMS (Brynn Adams)	26	MAING STREET PITCHBENDERS (Various)	28-41
22	ALICE IN CHAINS (Alice In Chains)	27	MASSIVE ATTACK (Massive Attack)	30
23	ASH (Ash)	28	MEATLOAF (Meatloaf)	31
24	BEAUTIFUL SOUTH (The Beautiful South)	29	MICHAEL GOSCH (Michael Gosch)	32
25	BLACKHEART (Blackheart)	30	MOODY BLUES (The Moody Blues)	33
26	BURTON BENES (Burton Benes)	31	MORISSETTE (Alanis Morissette)	34
27	BOYZONE (Boyzone)	32	MURRAY (Murray)	35
28	BRAYTON (Brayton)	33	NIRVANA (Nirvana)	36
29	CARDIGANS (Cardigans)	34	ONCE UPON A TIME (Once Upon A Time)	37
30	CARLISLE (Carlisle)	35	OCEAN DRUM SCENE (Ocean Drum Scene)	38
31	CASH (Cash)	36	PUP (Pup)	39
32	CNC Duro (CNC Duro)	37	RADNORAD (Radnorad)	40
33	CROW (Crow)	38	REKES (Rekes)	41
34	CRUCIFIED (Crucified)	39	REM (REM)	42
35	DIARY OF A MAD BLOOM (Diary Of A Mad Bloom)	40	RICHIE (Richie)	43
36	DION (Dion)	41	SANT ETHENE (Saint Ethene)	44
37	DIOPHANTUS (Diophantus)	42	SHERIDAN (Sheridan)	45
38	DONK (Donk)	43	SIMON AND GARFUNKEL (Simon And Garfunkel)	46
39	DOOBY (Dooby)	44	SIMPLY RED (Simply Red)	47
40	EARTH WIND AND FIRE (Earth Wind And Fire)	45	SILVER (Silver)	48
41	EVERYTHING BUT THE GIRL (Everything But The Girl)	46	SINUE (Sinue)	49
42	FUGES (Fugees)	47	SLEAZEBAGS (Sleazebags)	50
43	GABRIELLE (Gabrielle)	48	SMIFGS (Smifgs)	51
44	GARRETT (Garrett)	49	SNOW (Snow)	52
45	GARBETT (Garbett)	50	SPACE (Space)	53
46	IRIS (Iris)	51	STATE OF THE HEART (State Of The Heart)	54
47	IRON MAIDEN (Iron Maiden)	52	STING (Sting)	55
48	JAMROCK (Jamrock)	53	SUEDE (Suede)	56
49	KENNEDY (Kennedy)	54	TURNER (Turner)	57
50	KENNY G (Kenny G)	55	TURNER (Turner)	58
51	KULA SHAKER (Kula Shaker)	56	TURNER (Turner)	59
52	LANDSCAPE (Landscape)	57	WELLER (Weller)	60
53	LEMONHEADS (The Lemonheads)	58	WELLER (Weller)	61
54	LIGHTHOUSE FAMILY (Lighthouse Family)	59	WELLER (Weller)	62
55	LONGPIS (Longpigs)	60	WELLER (Weller)	63
56	LOUSE (Louise)	61	WELLER (Weller)	64

AIRPLAY PROFILE

STATION OF THE WEEK

Aire FM, or as it is now called, The New 96.3 Air FM, was relaunched this April with new managing director Steve King at the helm. King has made a few changes to the DJ line-up since joining, most notably hiring former Radio One job Bruno Bagot for the breakfast show. The station targets 15-40 year olds, with particular focus on the 20-35 group, and has an emphasis on current hits. A look at the station's most played tunes shows current radio favourites Deep Blue Something top the list, with Jamiroquai, Lighthouse Family and Celina Dion - also big airplay successes across the country - all in the Top 10.

"We play mainly current tracks and songs from the past 10 to 15 years, but we're not necessarily charted," says King. "We do test current music, but we can't do a record until you've been playing it for around three weeks anyway."

"There are obvious songs you know will go down well like the new Phil Collins single that we went with, and songs from Simply Red, Oasis and Celina Dion."

The diverse range of music shown in Music Control's monitoring, which includes artists like Spice, Maxi Priest, Tina Turner and Oasis on the playlist, is part of Aire's strategy to appeal to a sophisticated audience. King says: "Our programme director Jim Hicks aims to provide a playlist which reflects the broad tastes of British music fans."

A marketing initiative for the station started a fortnight ago and has already

The New 96.3 AIR FM

AIRE FM TOP 10		
#1	Breakfast At Tiffany's Deep Blue Something (Interscope/MCA)	34
#2	Virtual Insanity Jamiroquai (S2)	34
#3	I Love You Always Forever Donna Lewis (East West)	34
#4	Dance Into The Light Phil Collins (East West)	33
#5	Always Breaking My Heart Belinda Carlisle (Chrysalis)	33
#6	For You Electronic (Parlophone)	32
#7	Goodbye Heartbreak Lighthouse Family (Polydor)	29
#8	Escaping The Cage (Mercury)	28
#9	Flava Peter Andre (Mercury)	28
#10	It's All Coming Back To Me Now Celina Dion (Epic)	27

Most played tracks on Radio Aire week 6/12/96 © Music Control.

managed to stir up some controversy. Billboard posters and bus-side posters bearing the brand name are to be seen around Leeds, Pontefract, Castleford and Wakefield, but one bus company has banned the poster, which pictures a man kissing a girl's neck, with the legend, "Coming up for Aire".

King says the station is eagerly awaiting the forthcoming Rajar results although he says the expected increase in listeners prompted by Brooker's appointment and the marketing activity are more likely to show in the following set of results. The station's current listenership is 204,000, representing a 23% rise and 14.9% market share. Catherine Esde

TRACK OF THE WEEK

DEEP BLUE SOMETHING: BREAKFAST AT TIFFANY'S

Currently at the top of the airplay chart, Deep Blue Something's catchy rock number Breakfast At Tiffany's proved a huge hit second time around for Interscope/MCA and gave them their first number one in this country.

The track was originally released in June, when it entered the chart briefly at number 55, and MCA's determination to break the band saw the radio promotions team sticking with it. As a result, radio support grew in July. MTV was in fact the first heavy supporter, in April, when it played it 17 times per week. Radio stations lending support included Welsh Red Dragon, Signal Cheshire, Merzia FM, Leicester Sound and ZDR FM.

MCA director of promotions Damian Christian says, "The first time around, quite a few ILR stations went for it and the key thing was they continued playing it, so we had more than two months of continuous airplay."

MCA then deleted the song temporarily to increase demand and re-released it in September. "We notified stations that we were releasing it again and they put it back



on their playlists and some of these that hadn't gone with it first time started playing it. Virgin was a big supporter and Capital and GRL were also giving it some airtime before its second release," says Christian. "Radio One played it 18 times last week even though it wasn't on the playlist, so we were very happy with that, but it really belonged to regional radio and Virgin," says Christian. Catherine Esde



RADIO 1

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ILR

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VIRGIN

#	Title Artist Label	of plays	LW	TW
1	BREAKFAST AT TIFFANY'S Deep Blue Something (Interscope/MCA)	34		
2	ROTTERDAM Jewel (South (Gal. Discs)	31		
3	VIRTUAL INSANITY Jamiroquai (S2)	30		
4	DANCE INTO THE LIGHT Phil Collins (East West)	30		
5	GOOD ENOUGH Diddy (J&M)	28		
6	ALWAYS BREAKING MY HEART Belinda Carlisle (Chrysalis)	27		
7	WHAT IF... (Lightning Seeds (Epic)	6		
8	I AM, I FEEL Akira's Arts (Mercury)	27		
9	GOODBYE HEARTBREAK Lighthouse Family (Polydor)	27		
10	BEAUTIFUL ONES Susie (Mer)	21		

© Music Monitor. Titles ranked by total number of plays on station from 00.00 on Sunday 6 October 1996 until 24.00 on Saturday 12 October 1996.

#	Title Artist Label	of plays	LW	TW
1	SETTING SUN Chemical Brothers (Virgin)	28	31	29
2	YOU'RE GORGEOUS Baby (Ech)	26	26	28
3	KEVIN CARTER Magic Street Pressers (Epic)	24	24	24
4	FLYING COW (Polydor)	23	24	24
5	SEVEN DAYS AND ONE WEEK B.B.E. (Pavane/EMI)	21	23	24
6	LOUNGIN' (Cool J (Def Jam/Mercury)	21	23	23
7	I LOVE YOU ALWAYS FOREVER Donna Lewis (Atlantic/East West)	21	23	23
8	ROTTERDAM Jewel (South (Gal. Discs)	20	23	23
9	MARBLEHEAD JOHNSON Bahamas (Superior Quality/AMM)	17	23	23
10	IF YOU DON'T WANT ME TO DESTROY Super Furry Animals (Centron)	20	23	23
11	IF YOU DON'T WANT ME TO DESTROY Super Furry Animals (Centron)	20	23	23
12	BEAUTIFUL ONES Susie (Mer)	23	22	22
13	I'M ALIVE Bryan & Vern Presents "Madrigal" (Spas Drift)	26	22	22
14	EVERYTHING Sarah Washburn (J&M)	19	22	22
15	SINGLE Everybody But The Girl (Epic/Night)	23	20	20
16	STAMP Healy & Anon (Postone/EMI)	19	20	20
17	TRIPPIN' Mack Morrison (WEA)	22	20	20
18	READY OR NOT Fugees (Ruffhouse/Columbia)	9	20	20
19	FIGHTING FIT (Epic/Procter)	10	17	17
20	LAVA Shear Son (Polydor)	6	17	17
21	UNBREAK MY HEART You Breathe (Lafayette/Arista)	21	16	16
22	13 LITTLE ARITHMETICS (Island)	17	16	16
23	ESCAPING THE CAGE (Mercury)	16	16	16
24	VIRTUAL INSANITY Jamiroquai (Sony S2)	17	15	15
25	BREAKFAST AT TIFFANY'S Deep Blue Something (Interscope/MCA)	10	15	15
26	ALISHA RULES THE WORLD Alisha's Arts (Mercury)	12	15	15
27	NO DIGGETY (Epic/Procter)	7	14	14
28	WORDS Susanna (Polydor)	7	14	14
29	FLAVA Peter Andre (Mercury)	23	14	14
30	IF YOU EVER GET TO FEELING Gabriela (Epic)	13	14	14
31	CIRCLE Ocean Colour Scene (MCA)	24	14	14
32	100 MYSELF Longpigs (Mercury/Polydor)	17	14	14

© Music Monitor. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 6 October 1996 until 24.00 on Saturday 12 October 1996.

#	Title Artist Label	of plays	LW	TW
1	I LOVE YOU ALWAYS FOREVER Donna Lewis (Atlantic/East West)	1589	1590	1590
2	ESCAPING THE CAGE (Mercury)	1531	1564	1564
3	BREAKFAST AT TIFFANY'S Deep Blue Something (Interscope/MCA)	1516	1498	1498
4	ROTTERDAM Jewel (South (Gal. Discs)	1182	1425	1425
5	DANCE INTO THE LIGHT Phil Collins (East West)	1306	1256	1256
6	IF YOU EVER GET TO FEELING Gabriela (Epic)	688	1006	1006
7	SPINNING THE WHEEL (Sage Music) (Virgin)	1042	970	970
8	WORDS Susanna (Polydor)	597	918	918
9	GOODBYE HEARTBREAK Lighthouse Family (Polydor)	1051	857	857
10	VIRTUAL INSANITY Jamiroquai (Sony S2)	931	877	877
11	GODD ENOUGH Diddy (J&M)	1103	863	863
12	IT'S ALL COMING BACK TO ME NOW Celina Dion (Epic)	706	833	833
13	IF YOU REALLY CARED Gabrielle (Island)	812	749	749
14	HOW BIZARRE (Mer)	786	722	722
15	ALISHA RULES THE WORLD Alisha's Arts (Mercury)	237	712	712
16	IF IT MAKES YOU HAPPY Shear Son (Polydor)	663	624	624
17	YOU'RE GORGEOUS Baby (Ech)	188	619	619
18	CIRCLE Ocean Colour Scene (MCA)	768	595	595
19	MARBLEHEAD JOHNSON Bahamas (Superior Quality/AMM)	627	572	572
20	I AM, I FEEL Akira's Arts (Mercury)	826	537	537
21	FLAVA Peter Andre (Mercury)	626	530	530
22	YOUR SECRET LOVE Kathy Vandross (LVE/EC)	343	497	497
23	ALWAYS BREAKING MY HEART Belinda Carlisle (Chrysalis)	586	489	489
24	LET'S MAKE A NIGHT TO REMEMBER Bryan Adams (J&M)	577	473	473
25	ALL I WANT (Lightning Seeds (Epic)	406	449	449
26	ANGEL Simply Red (East West)	423	443	443
27	SE A VIDA E (THAT'S THE WAY LIFE IS) Psi (Shear Son (Polydor)	653	420	420
28	SOMETHING BEAUTIFUL REMAINS Tina Turner (Parlophone)	326	420	420
29	IF YOU EVER GET TO FEELING Gabriela (Epic)	268	403	403
30	READY OR NOT Fugees (Ruffhouse/Columbia)	450	395	395

© Music Monitor. Titles ranked by total number of plays on 46 independent local stations from 00.00 on Sunday 6 October 1996 until 24.00 on Saturday 12 October 1996.

ATLANTIC 252

#	Title Artist Label	of plays	LW	TW
1	I AM, I FEEL Akira's Arts (Mercury)	61	62	62
2	GOOD ENOUGH Diddy (J&M)	61	61	61
3	BREAKFAST AT TIFFANY'S Deep Blue Something (Interscope/MCA)	273	56	56
4	A DESIGN FOR LIFE Magic Street Pressers (Epic)	34	54	54
5	VIRTUAL INSANITY Jamiroquai (S2)	34	50	50
6	DON'T STOP MOVIN' (Mer)	63	44	44
7	READY OR NOT Fugees (Ruffhouse/Columbia)	62	41	41
8	SPINNING THE WHEEL (Sage Music) (Virgin)	32	38	38
9	ALWAYS BREAKING MY HEART Belinda Carlisle (Chrysalis)	35	37	37

© Music Monitor. Station profile starts next week by total number of plays on station from 00.00 on Sunday 6 October 1996 until 24.00 on Saturday 12 October 1996.

THE OFFICIAL CHARTS - 19 OCT

music week

AS USED BY

TOPTP

100% FACTIC



SINGLES

1 WORDS

2	BREAKFAST AT TIFFANY'S Deep Blue Something Interscope	Polygram
3	IT'S ALL COMING BACK TO ME NOW Celine Dion	Epic
4	SETTING SUN The Chemical Brothers	Virgin
5	ROTTERDAM The Beautiful South	Go!Discs
6	YOU'RE GORGEOUS Baby Bird	Echo
7	I LOVE YOU ALWAYS FOREVER Donna Lewis	Atlantic
8	TRIPPIN' Mark Morrison	WEA
9	NO DIGGITY Blackstreet featuring Dr. Dre	Interscope
10	SEVEN DAYS AND ONE WEEK BBE	Positive
11	READY OR NOT Fugees	Columbia
12	DIL CHEEZ (MY HEART...) Belly Sagoo	Higher Ground
13	LOUNGIN' I L Cool J	Def Jam/Mercury
14	LOVE II LOVE Damage	Big Life
15	UNDERGROUND Sneaker Pimps	Clean Up
16	ESCAPING Dina Carroll	1st Avenue/Mercury
17	DON'T YOU WANT ME (96 REMIX) Felix	Deconstruction
18	C'MON KIDS The Boo Radleys	Creation
19	STAMPI! Jeremy Healy & Atmos	Positive
20	OH WHAT A NIGHT Clock	Power Station/MCA
21	WANNABE Spice Girls	Virgin
22	FLAVA Peter Andre	Mushroom
23	KEVIN CARTER Manic Street Preachers	Epic
24	I LIKE MAMMAL JORDAN Teaburnin' Stick Stick... Def Jam/Atlantic	

1 GREATEST HITS

10	FALLING INTO YOU Celine Dion	East West
3	THE SCORE Fugees	Epic
2	K Kula Shaker	Columbia
7	JAGGED LITTLE PILL Alanis Morissette	Columbia
6	TRAVELLING WITHOUT MOVING Jamiroquai	Maverick/Repertoire
1	NATURAL Peter Andre	Sony SZ
8	OLDER George Michael	Mushroom
9	STOUSH Skunk Anansie	Virgin
11	RECURRING DREAM - THE VERY BEST OF Crowded House	One Little Indian
12	OCEAN DRIVE Lighthouse Family	Capitol
9	MOSELEY SHOALS Ocean Colour Scene	Wild Card/Polydor
13	EHE BEST OF - LONG DISTANCE Runtig	MCA
15	YOUR SECRET LOVE Luther Vandross	Chrysalis
5	SHERYL CROW (THE STORY) Crow	Epic
14	(WHAT'S THE STUFF) MORNING GLORY? Oasis	A&M
4	FROM THE MUDDY BANKS OF THE WISKAH Nirvana	Creation
15	THE VERY BEST OF The Moody Blues	Capitol
19	A BETTER MAN Brian Kennedy	PolyGram TV
13	NEW ADVENTURES IN HI-FI REM	RCA
20	THE MOMENT Kenny G	Warner Bros
21	EVERYTHING MUST GO Manic Street Preachers	Arista
29	THE IT GIRL Sleeper	Indelible/PGI



THE BRILLIANT NEW BALLAD DREAMING



CD1 CD2 & MC

CD1 INCLUDES BRAND NEW

TRACK + 2 BONUS MIXES.

CD2 INCLUDES MIXES OF DREAMING

AND TUFF ACT TO FOLLOW PLUS

19 10 96

island signs soul II soul

Island imprint 4th & Broadway has signed Soul II Soul, one of the UK's best known soul/R&B groups.

The musical collective led by Jazze B is one of the UK's most successful black music acts ever, shooting to fame with a string of huge international hits in the late Eighties such as 'Back To Life', 'Keep On Movin'', 'Get A Life', 'A Dream's A Dream' and 'Joy'.

In recent years, Soul II Soul's fortunes had been more mixed, however, leading to their departure earlier in the year from Virgin Records, which signed the group in 1987 and with whom Soul II Soul recorded five albums.

4th & Broadway is confident that the move to a new label will improve Soul II Soul's fortunes. "It's a really big signing for us

and one we're very proud of," says 4th & Broadway managing director Julian Palmer. "We've never signed an artist at this level from another label but Jazze is someone whom both I and Chris Blackwell [Island's supremo] have the utmost respect for. He's very much the type of artist that Island is all about. He's still a young man and someone who we feel has a lot more to offer."

Soul II Soul were chased by a number of labels but, according to Jazze B, were strongly attracted to Island from the start. "My relationship with Julian goes way back and, after many years, I finally got to meet Chris Blackwell and it just feels right. They understand Soul II Soul as a cultural as well as an artistic unity. I felt a definite bond."

Although signed as an artist, it seems likely that Island will top into the almost ambassadorial stature that Jazze B enjoys around the world. "Jazze isn't the type of person you can write a job description for," says Palmer. "But we wanted someone on board who has been through the whole process of breaking America first hand and knows how things work over there."

This month will see Soul II Soul's first vinyl release with the re-issue of "Keep On Movin'" with new 180 and jungle mixes. Soul II Soul's first new releases could be ready by next Easter and Jazze B promises it will be a radical departure from previous material. "The word on Soul II Soul is that it is time for a change and that incorporates everything," he says.



Frank Bruno may have retired from the ring but he is still willing to take on challenges of a musical nature. Harking back to the days when Bruno apparently ran his own reggae sound system, last Saturday night/Sunday morning listeners of Radio One's Reggae Dancehall Night were treated to the former heavyweight champion taking part in a head-to-head reggae 'soundclash'.

This musical brawl consisted of Bruno playing old reggae classics in competition with Crucial Robble, a DJ on the London-based Sovereign Synchro Sound System. Bruno's playlist included such reggae revival gems as The In Crowd's 'Back A Yard', The Mighty Diamonds' 'Country Living' and John Holt's 'Mr. Boglejones'.

Crucial Robble replied with the likes of Alton Ellis's 'Mr. Ska Ben', Louie Mark's 'Caught You In A Lie' and Sugar Minott's 'Roof Over My Head'. The result of this clash of the musical titans was, apparently, a very sporting draw.

inside	1	torles vow to get tough with clubs	club chart	1	JUMP TO MY BEAT Widchild
	2	positiva is poised for further single success	cool cuts:	1	BREATHE Prodigy
3	adam treanun picks his top tunes				

seconds out for black fm

While Frank Bruno has got behind the mic and turntables (see right), Britain's world heavyweight champion Lennox Lewis has announced that he is one of the backers behind Black FM, a consortium putting in a bid for the last London-wide FM radio franchise to be put up for tender by the Radio Authority.

Black FM will have to compete against at least one other reggae bid with 'Rockers FM', headed by ex-Radio London presenter Tony Williams, also in the running.

Lewis and his brother Dennis will both be financial backers of the Black FM bid. "We are serious about this bid and have gathered a team of seasoned radio professionals including Andy Gammell Smith and Michael Isadore from Radio

Kent and Joe Douglas, formerly of WNK," says the station will be predominantly black-owned and will involve other celebrity investors such as Clive Lloyd MBE, the former West Indian cricket captain, and footballer Mark Bright.

As well as reggae, Black FM also intends to play reggae-related music such as jungle and soul, which the station's directors feel are under represented on legal radio.

"We commissioned independent research in June 1996, which has proved conclusively that there is an overwhelming demand for a reggae service in London. Every hundred Londoners aged 15-44 were questioned and reggae was clearly identified as the main type of music 'not played' or 'only sometimes played' on radio."

Super... more please! Nick Miller, Jazz FM Breakfast Show
His talent is on my wish list for Christmas.
John Parry, director BBC2 television
distribution BMG telecasts 0121 500 5678

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TOP 10 UK R&B CHART (21st October)

Metro LA the thinka

TOP 10 UK R&B CHART (21st October)

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8000 Traders
011 430 0737

Concrete

structurally sound

14	25	YOUR	15	26	SOME	16	27	READ	17	28	IF YOU	18	29	IF YOU	19	30	KEEP	20	31	ALL I	21	32	IF YOU	22	33	IF YOU	23	34	IF YOU	24	35	IF YOU	25	36	IF YOU	26	37	IF YOU	27	38	IF YOU	28	39	IF YOU	29	40	IF YOU	30	41	IF YOU	31	42	IF YOU	32	43	IF YOU	33	44	IF YOU	34	45	IF YOU	35	46	IF YOU	36	47	IF YOU	37	48	IF YOU	38	49	IF YOU	39	50	IF YOU	40	51	IF YOU	41	52	IF YOU
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Below the surface

Our tour in October

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Club: Rise of The Leadmill, 6-7 Leadmill Road, Sheffield. Every Friday, 10pm-4pm.



Capacity/PA/Special features: 900/20K/ Golden scan lighting, themed interior, pre-bar 8.30-10pm. **Door policy:** "Must have attitude. The right attitude." - Kerry Curtis.

Music policy:

Across-the-board house, drum & bass, jazz experimentation.

DJs: Ian Ossia, LTJ Bukem, Danny Hussain, Mike Perry, Tony Mead. **Spinning:** Explorer "Perpetual Motion"; Tarentella 2 "Deep Down"; Janita Robinson "Yn Fies"; Darlesio "Everlasting"; Evolution "Your Love Is Calling".

DJ's view: "It's good playing a club where the crowd is so responsive. It's always got a great atmosphere." - Ian Ossia.

Industry view:

"Reinnoance are always pleased to do tour nights with Rise. We enjoy working with a professional company who understand what is required to produce a special night." - Mark Wheaton, Reinnoance.

Ticket price:

£8/£6 members. Tickets available in advance.

news

tories vow to get tough with clubs

The Home Secretary Michael Howard announced last week at the Conservative Party conference that he intends to bring in new legislation specifically to deal with organised drug pushing in clubs.

The new measures will be part of a general crime bill which will feature in the Queen's Speech outlining government policy for the

forthcoming term of parliament.

The key feature of the new law will be the power it will give police to instantly shut down clubs where they suspect the club or its employees have any part in organised drug dealing. At the moment, any attempt to withdraw a club's licence is subject to an appeal procedure that allows clubs to

stay open while an appeal is considered, a process which can take up to a year.

"In future, when a licence is scrapped because of drugs, the club will shut. Not later that year, but straight away. We can't take any risks with the lives of our children," said Howard.

Such ideas were first mooted in a speech to the Association Of Chief Police

Officers conference in July by Tom Sackville, a senior Home Office minister. That time the proposals were based on police investigations which uncovered organised drug dealing at various clubs often involving the security teams controlling the door. "Why is it that some club owners seem to be, in reality, running a drug business?" asked Sackville.

new highs for mixmag

Last month saw the independent dance magazine *Mixmag* top the 100,000 circulation figure for the first time in its history.

The official Audit Bureau of Circulation figures confirmed that last month's issue outsold such longstanding youth lifestyle titles as *The Face* and *N-J*, as well as managing to almost double the circulation figure of IPC's dance-orientated title *Muzik*.

Originally the subscription magazine of the Disco Mix Club, *Mixmag* was launched as a stand-alone consumer title in the late Eighties. By the beginning of the Nineties its sales were languishing at the 10,000 mark, but the installation of new editors Derm Phillips and David Davies in 1991 saw the beginning of the rise in circulation culminating in this month's figures.

According to its editors, the secret of *Mixmag's* growth is its



"intelligent" coverage of the dance scene and the fact it has stayed true to the dance cause while broadening its musical coverage. "I think to an extent, our secret was that we were in the right place of the musical world."

"When we started, everybody in the media thought that grunge would be the next big thing, which was a very London-centric viewpoint. We see how big dance was, particularly in the North, and look seriously."

The magazine has accordingly maintained a big proportion of its sales in the north of England and has been instrumental in the growth of many of the big superclubs, "I think a lot of the big names, for example Hard Times and Renaissance, have broken themselves partly on the back of club advertising in *Mixmag*," says Phillips.

While record companies have sought to create their own range of clothing, a relatively new development is clothes designers releasing their own records.

The latest addition to this trend is Barro, the menswear clothing company which has a flagship shop in London's Covent Garden and a line of clothes selling in trendy boutiques around the world. This month will see the release of the first in a series of 'Barro Presents...' compilation LPs, released in association



tunky jazzy type music and also some reggae," says Tim Parker, Marchesa, Earthing, Horace Andy and Fingers Inc are among those featured. Future LPs will target other areas of music. "We're also talking to small labels for some

unreleased stuff which we could include on the LPs. There's no holds barred in what we'll do," says Parker. As well as being available via record shops, the compilation will also be available to stockists of

with a new record label Elephant Music. 'Barro Presents Beatsperms' has been compiled by Barro's founders, brothers Tim and Olaf Parker (pictured). "The idea is that it's a soundtrack cut to match the style of one of our collections. It's basically the type of music we like personally and play in the shop, which is more

East 57th St "Saturday"

Featuring mixes from Jazz 'n' Groove, 12" & CD released; 21st October 1996.

"Awesome release" ***** Mixmag Update 14/9/96 "Wottatune!" DJ October '96

Available through PolyGram sales desk - tel: 0990 316 315. Amelot Mo' Music! Southampton.

D:TOUR

rm namecheck: editor-in-chief: stive redmond @ managing editor: selina webb @ contributing editor: tony farsides @ designer/sub-editor: ilona robertson

1	WC	Boyzone	2	BREA	3	IT'S A	4	SETTL	5	ROTT	6	YOUTE	7	I LOVE	8	TRIPP	9	NO DI	10	SEVE	11	READ	12	DIL C	13	LOUN	14	LOVE	15	6 UN	16	ESCA	17	DON	18	C'MO	19	STAM	20	OH W	21	WAN	22	FLAVA	23	KEVIN	24	I LIKE	25	...
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Positiva is poised for further single success

With the arrival of Jeremy Healy & Arnie's Stamp in the national chart at number 11, EMI dance imprint Positiva celebrated its 10th Top 30 hit of the year and seventh receipt to breach the top 10.

This, coupled with the label's current Top 10 hit with BBC's 'Seven Days And One Week' and another recent Top 10 with Real 2 Real's 'Jozz U Up', confirm Positiva's position of the leading edge of the mainstream dance market following a more falter year in 1995.

Positiva's Dave Lambert (pictured left) cites structural changes at EMI as a key factor in the label's current run of hits. The changes made earlier in the year saw Lambert take over as head of a&r for Positiva while previous incumbent Nick Holmes (pictured right) moved up to become head of dance a&r for EMI as a whole, with responsibility for Positiva and EMI's other dance-oriented imprint Fever Pitch.

EMI now also has an overall head of dance marketing, David Cross, and a dedicated press officer for dance product,

Jody Dabrowsky. Lambert, meanwhile, has been joined as Positiva's a&r department by the label's former promotions manager, Kevin Robinson (pictured centre).

"These changes have given us a lot more focus and I think that the stronger chart profile is definitely because of these changes," says Lambert.

The label's renewed success has also come against a background of greatly increased competition from a



host of new major-backed labels, most notably Mercury's phenomenally successful Manifesto imprint. This has made competition to sign hot

dance tracks more cut-throat than ever.

"The price of a hot record has been really hiked up now. The deals are becoming a lot more favourable to the artists as a result because, especially abroad, people see how well tracks do in the charts and on compendiums and they know what they want and what they will accept," says Lambert.

However, Lambert is at pains to lay one piece of industry gossip to rest, the rumour that Positiva played a

whopping 570,000 to sign the BBE track, "Contrary to popular belief, we didn't pay a fortune for BBE and it was certainly nowhere near what people were saying," the says.

The label hopes to have at least another couple of big chart hits before the year's out with the re-issue of Outrage's 'Tall Handsome' due out in November. Umboza's 'Paradise' of the end of this month and a new Real 2 Real track for Christmas.

Positiva will also be looking to have a greater presence in the albums market. Baby Doc and Adam F have been signed with the albums market in mind. Previously, the label's only LP success has been with Real 2 Real's debut.

"We obviously want to develop some artists to album level but, with a lot of dance acts, they don't have it in them to make the transition from having one-off hits. You have to accept that in this market artists like Real 2 Real are a rarity," says Lambert.

say what?

Ron McCullough, MD, Big Beat

"On the face of it, it seems to be heavy-handed although, if proper consultation takes place, I'm sure an acceptable process to control drug dealing in clubs can be agreed."

David Photos, managing director, Hasover Grand
"Definitely not, drugs are available everywhere. No one

is michael howard's proposal to shut down clubs the only way to stop the spread of organised drug dealing?

can ever pretend that any place, be it a pub, restaurant, fun fair, football match or club, can ever be totally drugs free. I refute any suggestion that you can't control drugs in your club, because you can, by responsible management.

"People come to a club and know they're going to be searched. If the laws will be stiffed by two offenders, it will act as a deterrent. You have to be on the ball and not employ anyone involved in drug dealing. Every so often you will find a security guard who's let in someone who's

dealing drugs. It's a painful and long process of hounding staff and the bad apples get out. The police will tell you that most cases of drug dealing in clubs is due to poor management."

Jaimie D'Crux, editor, Touch
"It's basically an idiotic media response to the symptoms without dealing with the causes. If you want to eradicate drug culture you have to look into account other factors. It's an educational thing, a social thing, it's to do with how people live, politics

and economics. It's far too big a question to be dealt with by one government department. Michael Howard hasn't got a clue about the realities of drug culture, he's just trying to get a standing ovation at the party conference."

Mark Redal, managing director, Ministry of Sound
"Some clubs and promoters are totally hypocritical and irresponsible. We are heavily involved with drafting new legislation with the Home Office which will make clubbing better and safer."

Jane Bussey, Cream

"It is absurd to penalise the entertainment industry for the failure of police and customs officers to control the organised importation and distribution of illegal drugs. The responsibility of the licensee to look drug dealers off their premises can best be fulfilled when there is an active working partnership between the club and the police. Michael Howard's proposal will undermine this partnership and will be totally counterproductive."



EXPRESS OF SOUND

REAL VIBRATION (WANT U LOVE)



THE IBIZA ANTHEM OF '96

CONTAINS ORIGINAL MIX
PLUS EXCLUSIVE REMIXES BY BANANA REPUBLIC,
NITELY & MISSION IMPOSSIBLE, CD, SUPREME & CHEMIST

AVAILABLE ON 12" VINYL, CD & CASSETTE
RELEASED 21.10.96

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Superb... more please! Nick Miller, Jazz FM Breakfast Show
His talent is on my wish list for Christmas.
John Parry, director BBC2 television

distribution BVEGAS 0121 500 5678

18 DANCE ZONE - LEVEL EIGHT
19 CLUB BIZA 2
20 THE WUTTY PROFESSOR (OST)
21 Cardiff, University
22 Birmingham, Civic
23 Bristol, Octagon
24 London, Barbican
25 Manchester, Apollo
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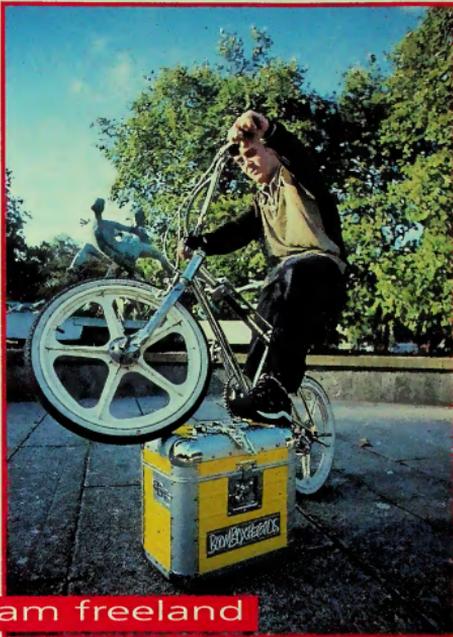
Billboard lists a



New Album 'B'
Featuring the s
Out 21st October
On tour in Octob

jock on his box

three-deck wizard adam freeland reveals the tunes that put him in a spin



Copyright by Adam Freeland
UK 0181 948 2320

photograph: GP

adam freeland

'unfinished sympathy'
massive attack (wild jam)
"Quite possibly the greatest record ever made."

'rock da bells'
ll cool j (def jam)
"The bells. The bells. What more can I say?"

'hack i think tank'
(hulkattack)
"What electro and breakbeat is all about! Wicked James Brown samples."

'evolution' cerrone
(x rated)
"I got this on bootleg in New York a few years ago so I don't know what label it was on originally. I bought it by mistake - it's the B-side. It's 14 minutes long and completely goes off on one. Disco rock's finest hour."

'let no man put asunder' first choice featuring rochele Fleming (salsoul)
"The most influential track in house music as far as samples go - so many people have nicked bits of that record! It's so fantastic, the melodies keep changing and it goes on forever."

'celebration' airtow
(arista)
"This has Latin American elements and I really love Latin American music. It came out in the late Sixties or early Seventies and it's the most amazing percussive record ever."

'light my fire' shirley bassey
(united artists)
"This is so much better than The Doors' original. One of the few records that is better than the original."

'jimmy james' beastie boys (grand royale)
"I'm a massive Handix fan and the way this uses 'Voodoo Child' is a killer."

'the poem' bobby konders
(nu grooves)
"This man is a living legend. The way he uses harmonics, he's totally unique."

'keep it going' wildchild (loaded)
"I love all his stuff. This is my favourite. It has such bad scratching and tough Todd-style beats. I haven't left my box since it came out. An excellent tool to cut in and out of the mix."

'steamin'

tips for the week

- 'superunkidulous' (soulstice) (barnabyrains/epprise)
- 'special groove' dj007 (dj007)
- 'east coast knowledge' dj who (shaken not stirred)
- 'bassline' unknown (boom box)
- 'expand/beat' haze/jazz central (creative wax)
- 'prezko' turntable heranova (all good vinyl)
- 'blow pipe' thursday club (bc)
- 'tales from the hardside' (remixes) onca santana (coast)
- 'grab de mlie' remis p (bc)
- 'telex' fridge (output)

BORN: Welwyn Garden City, August 7, 1973. **LIFE BEFORE DJING:** "Surf bum and full-time headbater." **FIRST DJ GIG:** High/Dry, Cafe de Paris, 1993, with Groomie Park. **"Dazed & Confused"** got the night on and I got to play by hassling them and saying I would fill it with my mates. I did and I got a residency." **MOST MEMORABLE GIG:** Best - Satisfaction, Granada, Spain in June. "It was in a valley surrounded by mountains with a lake at the bottom and I played as the sun came up. Worst - Bagleys, Christmas 1994. "I was playing at Come Dancin' and then on to Bagleys to play the graveyard shift."

5-June. I went on my own and got there late and the boombox spent 20 minutes checking every single record in my box for drugs." **FAVORITE CLUBS:** Thru's Now It Is, Bar Rumba, London; Vinyl, New York; Mr Goodbar, Sidney, DJ **TRADEMARK:** "I've got a little sampler, a Yamaha SU10, and I lay down loops over what I'm playing and filter what's going on. When possible I like to use three decks." **NEXT THREE GIGS:** 'Altered States' album launch, Turmillis, London (Oct 16); Mashed, location TBA, London (19); Moog Club, Barcelona (30). **LIFE OUTSIDE DJING:** Compiled and mixed 'Coastal Breaks' on A&R; runs and owns Bug, a specialist PR promotions company, and record label Coast; windsurfing and BMXing.

CVI

Superb... more please! Nick Miller, Jazz FM Breakfast Show
His talent is on my wish list for Christmas.
John Parry, director BBC2 television
distribution BMG telecasts 0121 500 5678

Hyphen TV
Quality Time Music
DJ Sam Young

18 DANCE ZONE - LEVEL EIGHT
19 CLUB BIZA 2
20 THE WUTTY PROFESSOR (OST)

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32	NOU	22	NOU	34	IF YOU	46	KEEP	58	ALL I
33	NOU	23	NOU	35	SPINK	47	FM RP	59	IF YOU
34	NOU	24	NOU	36	DAVC	48	HOW	60	SPINK
35	NOU	25	NOU	37	HOW	49	IVE G	61	SUGA
36	NOU	26	NOU	38	SUGA	50	MARB	62	ALL I
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39	NOU	29	NOU	41	KEEP	53	SPINK	65	DAVC
40	NOU	30	NOU	42	FM RP	54	HOW	66	SUGA
41	NOU	31	NOU	43	IF YOU	55	IVE G	67	MARB
42	NOU	32	NOU	44	SPINK	56	MARB	68	ALL I
43	NOU	33	NOU	45	DAVC	57	KEEP	69	FM RP
44	NOU	34	NOU	46	HOW	58	FM RP	70	IF YOU
45	NOU	35	NOU	47	SUGA	59	SPINK	71	DAVC
46	NOU	36	NOU	48	IVE G	60	HOW	72	SUGA
47	NOU	37	NOU	49	MARB	61	IVE G	73	MARB
48	NOU	38	NOU	50	ALL I	62	MARB	74	ALL I
49	NOU	39	NOU	51	FM RP	63	KEEP	75	FM RP
50	NOU	40	NOU	52	IF YOU	64	FM RP	76	IF YOU
51	NOU	41	NOU	53	SPINK	65	SPINK	77	DAVC
52	NOU	42	NOU	54	DAVC	66	HOW	78	SUGA
53	NOU	43	NOU	55	HOW	67	IVE G	79	MARB
54	NOU	44	NOU	56	SUGA	68	MARB	80	ALL I
55	NOU	45	NOU	57	IVE G	69	KEEP	81	FM RP
56	NOU	46	NOU	58	MARB	70	FM RP	82	IF YOU
57	NOU	47	NOU	59	ALL I	71	SPINK	83	DAVC
58	NOU	48	NOU	60	FM RP	72	HOW	84	SUGA
59	NOU	49	NOU	61	IF YOU	73	IVE G	85	MARB
60	NOU	50	NOU	62	SPINK	74	MARB	86	ALL I
61	NOU	51	NOU	63	DAVC	75	KEEP	87	FM RP
62	NOU	52	NOU	64	HOW	76	FM RP	88	IF YOU
63	NOU	53	NOU	65	SUGA	77	SPINK	89	DAVC
64	NOU	54	NOU	66	IVE G	78	HOW	90	SUGA
65	NOU	55	NOU	67	MARB	79	IVE G	91	MARB
66	NOU	56	NOU	68	ALL I	80	MARB	92	ALL I
67	NOU	57	NOU	69	FM RP	81	KEEP	93	FM RP
68	NOU	58	NOU	70	IF YOU	82	FM RP	94	IF YOU
69	NOU	59	NOU	71	SPINK	83	SPINK	95	DAVC
70	NOU	60	NOU	72	DAVC	84	HOW	96	SUGA
71	NOU	61	NOU	73	HOW	85	IVE G	97	MARB
72	NOU	62	NOU	74	SUGA	86	MARB	98	ALL I
73	NOU	63	NOU	75	IVE G	87	KEEP	99	FM RP
74	NOU	64	NOU	76	MARB	88	FM RP	100	IF YOU
75	NOU	65	NOU	77	ALL I	89	SPINK		
76	NOU	66	NOU	78	FM RP	90	HOW		
77	NOU	67	NOU	79	IF YOU	91	IVE G		
78	NOU	68	NOU	80	SPINK	92	MARB		
79	NOU	69	NOU	81	DAVC	93	KEEP		
80	NOU	70	NOU	82	HOW	94	FM RP		
81	NOU	71	NOU	83	SUGA	95	SPINK		
82	NOU	72	NOU	84	IVE G	96	HOW		
83	NOU	73	NOU	85	MARB	97	IVE G		
84	NOU	74	NOU	86	ALL I	98	MARB		
85	NOU	75	NOU	87	FM RP	99	KEEP		
86	NOU	76	NOU	88	IF YOU	100	FM RP		

incog

New Album Be
Featuring the st
Out 21st October

On tour in October

- 15 Southampton, Cap Exchange
- 16 Birmingham, The Garage
- 17 Birmingham, The Garage
- 18 New Barnfield
- 19 Edinburgh, Dancer Hall
- 21 Cardiff, University
- 22 Birmingham, The Garage
- 23 Bradford, Octagon
- 24 Birmingham, The Garage
- 25 Manchester, Apollo
- 27 London, Emissary Academy

THE OFFICIAL CHARTS - 19 OCT

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96

chart

1 WC Boyz n the

2 BREA

3 IT'S A

4 SETTI

5 ROTTE

3 6 YOUR

5 7 I LOVE

8 TRIPP

9 NO DI

7 10 SEVEN

8 11 READ

12 DIL C

13 LOUN

12 14 LOVE

15 6 UN

10 16 ESCA

17 DON

18 C'MO

11 19 STAM

17 20 OH W

16 21 WANI

15 22 FLAVA

9 23 KEVIN

1 24 I LIKE

Britain's nearest beats till

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

13

JUMP TO MY BEAT (TALL PAUL/DEX & JONESEY/LEEMAN/TODD EDWARDS/ WILDCILD MIXES)

Wildchild

by hr

HI-Life

AMP/MP

HI-Life

Positive

XL Recordings

Pukka

Sound Prod/MCA

Sound Prod/MCA

Mik/Acty

Slip 'N Slide

Positive

Undiscovered/MCA

Perficio

Champion

Keyway

Face 2

Strictly Rhythmic

Angel Monae

XL Recordings

Positive

London

by hr

37

38

39

40

41

42

43

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STRANGER IN MOSSOW (TODD TERRY/BASEMENT BOYS MIXES)

Michael Jackson

SAMBA MAGIC (ABSTRACT/PHASE 2/DJ SNEAK/BASEMENT JAXX MIXES)

Summer Daze

ON MY WAY (KCC MIXES) KCC (featuring Enlite)

NEVER FELT AS GOOD (BASCO/MARQUE MIXES) Bekedare Kera

THE MAUGHTY NORTH & THE SEX SOUTH (MKTOWY DE VIT MIXES)

E-Motion

MY LOVE IS 4 REAL (STRIKE/RAMP MIXES) Strike

FEEL MY BODY (ROLLO/HELICOPTER/FRANK 'O MOIRAGH/AZ & BAR B MIXES)

Frank 'O Moiragh

COULD THIS BE THE LOVE (CJ SCOTT/CLUZONES/STORM & HERMAN MIXES)

Coming Home Visions

TONIGHT I'VE GOT TO GET IT (WEST/108 GRAND MIXES) 108 Grand

DO YOU WANT ME (SPUNKY/TECHNICIAN/UMBO/ZA/ATLANTIC OCEAN MIXES) O Tex

WHAT ABOUT OUR LOVE (IMXES) Beatz Disciples

INSOMNIA (ROLLO, SISTER BLISS & GOETZ MIXES) Fanibles

LOVEBOY (SULLIVAN & JAKES/TRUENAM & HEALINGS MIXES) The Foot Club

DISCO BOUT (ISHARP BYZBUZ/PETER/DILLON & DICKINS MIXES)

Disco Biscuit

FORERUNNER (IMXES) Natural Born Grooves

EVERYTHING I WOUND UP SWING/MARK MENDOZA & HIPPIY TORALES/A&G

EVERYTHING (QUIDAM MIXES) Sarah Washington

ALISHA RULES THE WORLD (DR JUNO & EPAX MIXES) Alisha's Acid

TAKE ME AWAY (GOME WITH MEI/ADDAMS & Gee featuring Annona Lucas)

BOHEMIAN RHAPSODY (STEPHEN JENKINS & BOB POWERS MIXES)

The Brads

OUT OF THE STORM (DAVID MORALES/CARL CRAIG/BLU/EY/SIMON COTSWORTH MIXES)

Incapable

ATTACK! (WOLLE/OUT/STEFANO) BUILD'G SILVER/STAN/ENK & DODDS MIXES)

Attack! (Wolle)

by hr

1

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25

JUS' COME (SHARP/RHYTHM MASTERS/VS/NOI/MALCOLM DUFFY/RALPHI ROSARIO/ DJ SNEAK MIXES) Cool Jack

TALL 'N HANDSOME (INUSH/DEX & JONESEY/BABY DOC/SLEEPING LOONS MIXES)

NITE LIFE (LOE T'YANN/ELL/LEEMAN/ARMAND VAN HEDEEN/BASEMENT JAXX MIXES)

Kim English

Durrage

BJANGO (WAY OUT WEST/LUCKY MONKEYS/FLUKES/SCOPE MIXES) Lucky Montags

KICK UP THE VOLUME (DIVA RHYTHMS/ROB TISSEBAE/ELECTROLINERS/CATIN LOVE MACHINE MIXES) Rob Tissera

SO IN LOVE WITH YOU (Duke)

FEELS SO RIGHT (J PHILLIPS/PEP/VECTOR SIMON/ELL/NUSH MIXES) Solution

BURNING (KUBBERHEADS/SHARAM/MR ROY/VELEY & DJ KRYPTONITE/MIX MIXES)

WALK (BLAZE/MOUSSET MIXES) Amira

PARADISO (UMBOZA MIX) Umboza

FOLLOW THE RULES (VS/NOI/SATOSHI TOMIIE MIXES) Light Joy

DEEP SKIES (BETPAUL VAN DYK/ROBBERS OF ANTIQUITY/RABBIT IN THE MOON/ BLUE DISH MIXES) B1 featuring Tori Amos

LAND OF THE DIVING (DEKARD/ROLLO & SISTER BLISS/MAD/DADD/JUSA MARIE EXPER- ENCED/DEEP DISH MIXES) Viscine W

HELP ME MAKE IT (Huff & Huff)

SURVIVE (IMXES) Braxell Bill presents Saundra Marquet

CUBA (ROGER SANCHEZ MIXES) El Marabich

HEAVEN KNOWS/DEEP DOWN (ANGEL MORALES MIXES) Angel Monae

DON'T GO DANCING DIVAZEN (DOH/SUNSHINE STATE MIXES)

AweSome 3 featuring Julia McDermott

LA BATTERIA (THE DRUM TRACK) Baby Doc

I'M NOT THE MAN I USED TO BE (ROLLO & SISTER BLISS MIXES)

Five Young Cannibals

London

London

London

London

London

London

London

- 24 LUME
- 14 25 YOUR
- 26 NO PL
- 27 SOME
- 28 READ
- 21 29 I'M AL
- 20 30 VIRTU
- 31 KEEP I
- 32 ALL I
- 33 I'M R4
- 22 34 IF YOU
- 29 35 SPINN
- 19 36 DAMC
- 26 37 HOW
- 25 38 SUGA
- 28 39 IVE G
- 23 40 MARB

↑ Bullfight times at



incog
with the bull

New album 'Be' featuring the hit 'Out 21st October

- On tour in October
- 15 Cambridge, Corn Exchange
 - 16 Cardiff, University Hall
 - 17 Birmingham, Civic
 - 18 York, Barbican
 - 19 Exchange, Dares Hall

- 0 21 NEW TIM NOT THE MAN I USED TO BE (ROLO & SISTER BLISS MIXES) Fine Young Cannibals
- 0 22 NEW BEA (PASCAL GABRIEL, XENOMANIA, PASCAL GABRIEL & XENOMANIA) (PASCAL GABRIEL & XENOMANIA) (PASCAL GABRIEL & XENOMANIA)
- 0 23 NEW PASSION (TOWY DE VIT/BURGER QUEW/DI-BOP/PURE SEDUCTION MIXES) David N
- 0 24 NEW MAD OF GRACE (PUSH NYLON MOON MIXES) Hydra
- 0 25 NEW LET'S GROOVE (GEORGE MORE/RHYTHM MASTERS/JUDEY MUSA/PHIA MIXES) George More featuring Heather Wildman
- 0 26 NEW PEARL'S GIRL Underward
- 0 27 NEW IT'S GONNA BE ALRIGHT (TERRY FARLEY & PETE HELLER/BORIS DUDOGSCH & JUNIOR BOY'S OWN) Mousse Toli/Guan/Deep Zone featuring Sybil Jeffersons
- 0 28 NEW BELIEVE IN ME (RHYTHM MASTERS MIXES) Munkley
- 0 29 NEW EVERLASTING (T-EMPO/183/JONGHOUGHT/DOBBIE & JAMEZ MIXES) Daniela
- 0 30 NEW I BELONG TO YOU (MATT DAREY/PHAT & PHUNKY/HYPERIC EGO MIXES) Gina G
- 0 31 NEW IN DA SOL EP: GET UP THAT ELVIS TRACK/COMIN' ON SOL Brothers
- 0 32 NEW STAY GOLD/TANGIERS Deep Dish
- 0 33 NEW KEEP ON MOVIN' (WATT/GODKER TIM BEAT MIXES) Soul II Soul
- 0 34 NEW ONE & ONE (QUINCY/ROBERT MILES/DAVID MORALES/JUDE T VANNELLI MIXES) Robert Molar featuring Maria Nayler
- 0 35 NEW DEEP IN YOU (STONEBRIDGE/KEVIN BEER/ATCUFFED RUSH & NICO MIXES) Tampa Lounge
- 0 36 NEW

HOLLYWOOD APOCALYPSE KISS

The debut single featuring mixes by Four Forty, Pascal Gabriel, Xenomania and the Rapino Brothers out now!



as seen at:
 15 York - Liverpool
 16 York - Acton
 17 Exeter - London
 18 Perth - Cardiff
 19 Brighton 201 - Harrow
 20 Milton Keynes - Derby

Club Europa - Leeds
 Nile Club - Sandstead
 Kryptonite - Leicester
 Nightclub - Birmingham
 Pulse - Birmingham
 Equus - Doncaster
 Pink Cocaine - Derby

- London
- 0 37 NEW UP TO NO GOOD! (DANY D/PAUL ROBERTSON/JUDE DE BONE MIXES) All Around The World
- 0 38 NEW YOUR LOVE IS CALLING Evolution
- 0 39 NEW NOCTURNAL SPIRIT Q-Dos
- 0 40 NEW FIRST PICTURE OF YOU Beautiful Imbalances
- 0 41 NEW ARE YOU ALL READY! E.O. Tol
- 0 42 NEW FLOW/TON/IMPACT/GROOVE FEELINGS Vincent de Moor
- 0 43 NEW THE JOURNEY Technician featuring DJ Scott
- 0 44 NEW X-FILES (IAN ANTHONY STEPHENS MIXES) Trinity
- 0 45 NEW



INTRODUCING THE BLISTERING SOUNDS OF ...

HOOVER

12", CD, MC

INCLUDES REMIXES BY DJ PULSE & DUBSTAR (STEVE HILLER)

28.10.96

MOVEMENTS

- 0 46 NEW 6...WHITNEY TUBNER
- 0 47 NEW WHITE HORSES (DINO LENNY/HARBOILED/KAMAS/UTRAN/NEW WAVE EXPLORERS MIXES) Positive
- 0 48 NEW INTERSCOPE/MCA
- 0 49 NEW NO DIGITY (TEDDY RILEY & WILLIAM STEWART MIXES) Blackstreet featuring Dr. Dre
- 0 50 NEW VOLUME 2 95 Allstars
- 0 51 NEW DRUMS BASS LOVE (MIXES) DJ Alan X presents Diecihd
- 0 52 NEW CAN I GET A WITNESS Ann Nesby
- 0 53 NEW SAKY YOU'LL BETHERE (JUNIOR VASOUZ MIXES) Spice Girls
- 0 54 NEW A LITTLE LOVE, A LITTLE LIFE (RICHE SULLIVAN & GRAHAM DEAR MIXES) Power Circle
- 0 55 NEW DESIGNING HEAVEN (MOTY & GIORGIO MORODER/GREGORIO MIXES) Eye Of The Storm/Elmal
- 0 56 NEW UP TO NO GOOD! (DANY D/PAUL ROBERTSON/JUDE DE BONE MIXES) All Around The World
- 0 57 NEW YOUR LOVE IS CALLING Evolution
- 0 58 NEW NOCTURNAL SPIRIT Q-Dos
- 0 59 NEW FIRST PICTURE OF YOU Beautiful Imbalances
- 0 60 NEW ARE YOU ALL READY! E.O. Tol
- 0 61 NEW FLOW/TON/IMPACT/GROOVE FEELINGS Vincent de Moor
- 0 62 NEW THE JOURNEY Technician featuring DJ Scott
- 0 63 NEW X-FILES (IAN ANTHONY STEPHENS MIXES) Trinity
- 0 64 NEW

2 WICKY

INTRODUCING THE BLISTERING SOUNDS OF ...

HOOVER

12", CD, MC

INCLUDES REMIXES BY DJ PULSE & DUBSTAR (STEVE HILLER)

28.10.96

MOVEMENTS

- 18 DANCE ZONE - LEVEL EIGHT
- 19 CLUB BIZA.2
- 20 THE WITTY PROFESSOR (OST)

Superb... more please! Nick Miller, Jazz FM Breakfast Show
 His talent is on my wish list for Christmas.
 John Parry, director BBC2 television

distribution BMG telecasts 0121 500 5678



21 10 96 ON A POP TIP chart

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

- ★ **1** **STRANGER IN MOSCOW**
 Michael Jackson M.J./Epic
- 2** **SAY YOU'LL BE THERE**
 Spice Girls Virgin
- NEW **3** **I BELONG TO YOU**
 Gina G Eternal
- 4** **MY LOVE IS 4 REAL**
 Strike Fresh
- 5** **SO IN LOVE WITH YOU**
 Duke Pukka
- 6** **IT'S ALL COMING BACK TO ME NOW**
 Celine Dion Epic
- 7** **DESIGNING HEAVEN**
 Heaven 17 Eye Of The Storm/Eternal
- 8** **FOLLOW THE RULES**
 Livin' Joy Undiscovered/MCA
- 9** **LOVE THE LIFE**
 Bass Culture featuring Gina G Mushroom
- 10** **BIG TIME**
 Right Said Fred Happy Valley
- 11** **HELP ME MAKE IT**
 Huff & Puff Skyway
- 12** **BELIEVE IN ME**
 Mankey Frisky
- 13** **I'M RAVING**
 Scooter Club Tools
- 14** **THE JOURNEY**
 Technocat featuring DJ Scott Steppin' Out
- 15** **NO ONE CAN LOVE YOU MORE THAN ME**
 Hannah Jones Eastside
- 16** **DON'T GO**
 Awesome 3 featuring Julie McDermott XL Recordings
- NEW **17** **DO YOU WANT ME**
 Q Tex 23rd Precinct
- NEW **18** **BURNING**
 MK Activ
- NEW **19** **PARADISO**
 Umboza Positiva
- 20** **NEIGHBOURHOOD**
 Space Gut
- 21** **GIVE MY LIFE/CRUCIFIED**
 Army Of Lovers Polydor
- NEW **22** **SHARK ATTACK**
 Posh Rhythm King
- 23** **THE NAUGHTY NORTH & THE SEXY SOUTH**
 E-Motion Sound Proof/MCA
- 24** **KICK UP THE VOLUME**
 Rob Tissera XL Recordings
- 25** **CUBA**
 El Mariachi Strictly Rhythm/frfr
- 26** **JUST FOR ONE NIGHT**
 Monument Ts
- 27** **YOU DON'T FOOL ME/QUEEN FOREVER**
 MEGAMIX Queen Parlophone
- 28** **SHAME**
 Kim Wilde MCA
- 29** **DUB I DUB**
 Me & My Encore
- 30** **UP TO NO GOOD!**
 Porn Kings All Around The World
- 31** **JUMP AROUND**
 Dog House featuring Blair Dog House Productions/MCA
- 32** **THE TIDE IS HIGH**
 The Guardian Angels Mercury
- 33** **STUPID GIRL**
 Princess Paragon Tempo Toons
- 34** **THE NAME OF THE GAME/ GIMME! GIMME! GIMME! (A MAN AFTER MIGHT)**
 Abbadabra Almighty
- NEW **35** **JUMP TO MY BEAT**
 Wildchild Hi-Life
- 36** **TAKE ME UP**
 Who's Eddie Polydor
- NEW **37** **SEVEN DAYS & ONE WEEK**
 B.B.E. Positiva
- NEW **38** **LOVE II LOVE**
 Damage Big Life
- 39** **TAKE A RIDE**
 Rob 'N' Raz Circus with D-Flex WEA
- NEW **40** **BOHEMIAN RHAPSODY**
 The Brads Big Beat/Atlantic

S

1 **WOW**
Byron

2 **BREAK**
WOW

3 **IT'S A**
WOW

4 **SETTLE**
WOW

5 **ROTTIE**
WOW

6 **YOUR**
WOW

7 **I LOVE**
WOW

8 **TRIPP**
WOW

9 **NO DI**
WOW

10 **SEVEN**
WOW

11 **READ**
WOW

12 **DIL CE**
WOW

13 **LOUN**
WOW

14 **LOVE**
WOW

15 **6 UND**
WOW

16 **ESCA**
WOW

17 **DONT**
WOW

18 **C'MON**
WOW

19 **STAM**
WOW

20 **OH W**
WOW

21 **WANT**
WOW

22 **FLAVA**
WOW

23 **KEVIN**
WOW

24 **I LIKE**
WOW

namecheck: daisy & havoc @ James Hyman @ Jeremy Newall @ Nicky Black Market @ Tim Jeffery

tune of the week

underworld: 'pearl's girl' (junior boys own)

techno Most ridiculous request for 'Born Slippy' heard to date - "Have you got that 'Slippery Ball'?" Now there's another Underworld single to be misheard and mispronounced the world over and as it is most like 'Slippery Ball', sorry, 'Born Slippy', it will no doubt sell in bucketloads, which is a good thing of course because it is still brilliant. It says "Crazy, crazy" instead of "Lager, lager" so be prepared for "Have you got that 'Crazy' record?". The B-side 'Tin There Remix' is another kettle of oysters altogether being a what they used to call nosebleed techno mix (in places). You could always play it if you want to be spiteful.

●●●●●

d&h



house

SPACE 'Neighbourhood' (Remixes) (Gut). You may have heard these around and now you can purchase them. The first side is remixed by one Freddy Aspirin and is all piano and pumping house but the thing to jump on is the 'Pissed Up Stamp Mix' by Hip Optimist and Danny Baxter. It's amusing in a kids' TV kind of a way as well as being a damned good loop-boost track, as you might expect. Finally 'You & Me Vs The Dub' is by SX Dub and a merry little linking drum & bass version.

●●●●●

d&h

VICTOR IMBRES FEATURING DIHANN MOORE 'Fire' (Remix) (Greenlight). If you enjoy lived the first mixes of this track but found they just didn't move the floor the way you hoped they would this new version, 'The Mimic Mix', should cheer you up. It's shamelessly 'Give Me Lov' but

that's hardly a bad thing in this case and the vocal sounds just perfect in the slightly altered surroundings. On the B-side 'Water' is a gentle in-between that's nice but very B-side while its dub is more unusual in a very wobbly wobbly trancing style. ●●●●●

d&h

OFFSPRING 'Let the Deep' (Deepens). Using the most basic elements and a little Stefan Frank vocal, this is pounding hard house mixed by Tom Hayes on the A-side and Frankie Lopez on the B-side. The A-side is a little low strings-and-drums to really excite these days, but the B-side has more original sounds and combinations while still banging away. It'll never be one of the week but it's a handy driver/warmer.

●●●●●

d&h

THE BLACK SAINT 'The First Day' (Emotive). Possibly the most spiritually important record ever to emerge from the

house music movement. Sparse but solid beats lead the way to the breakdown with eerie ambient sounds usually associated with techno to set a contrasting feeling as the soulful male singer preaches his account of Earth's creation. The track evolves and intensifies to its almost transcendent climax, before it drops you back down to its initial ambience. Subliminal messages such as "He's coming" suggest the power of this record. 'Hani's Dub' has a factory feeling with its throbbing bass and sharper drums which give this mix more energy. Hear it, feel it, believe it. ●●●●●

ja

SKUBA 'Kabe' (Azuli). God knows how many versions of this there are now, which with El Maricchi and Umboza competing for the charts as well. This is the second set of mixes from Azuli of the Gibson Brothers' classic, produced by Satoshi Tomiia and probably

the best of the lot. It dips and swoops, breaking down to just a string line as the track fills in and out to great effect. If you've not got any of them yet, this is the one to own. ●●●●●

1]

INNER SOUL FEATURING SONYA ROGERS 'Report To The Floor' (Delphic Recordings). It's DJ's have been coming up with some excellent productions of late and this is typical of the quality of their work. A pounding kick, rattling percussion and dirty synth sounds combined with a belting female vocal create a powerful New York-style track that's too tough to really be called garage but is still melodic enough for those who like a tune. ●●●●●

1]

DJ RUSH 'Punch It' (Djax). A deeper and slightly more accessible release from the Djax stable. Although 'Punch It' is the title, the first track you come across is 'Rain Dance', a pulsing groove that revolves

around a hypnotic synth all-very simple but very effective. The lead track is a far more persuasive affair with snares crashing about over a warped-out 4:4 beat. Side 2 features two more tracks in the same vein to make this a very useful EP. ●●●●●

1]

WILDCHILD 'Jump To My Beat' (Mixes) (Hi-Life). This stuttery 'British Todd Terry' hard house track is best in its 'Original Mix'. 'Leamon's Dub Mix' keeps the NY flavour with a muffled "Can you feel the beat" becoming more audible before the slippy "Jump to it" build and subsequent military drum rolls. 'Todd Edwards' Jump Remix' is pure Philly neo-disco with the vocal snippets contrived in Edwards' inimitable style with some deep bassline pressure towards the end. Further mixes on the doublepack come from Dex & Jonesy and Tall Paul, the latter using the love note from M-D-Emm's 'Get Down'

Superb... more please! Nick Miller, Jazz FM Breakfast Show
His talent is on my wish list for Christmas.
John Parry, director BBC2 television
distribution BNG telecasts 0121 500 5678

- 14 **18** DANCE ZONE - LEVEL EIGHT Python IV
- 15 **19** CUB BIZA 2 Quality Plus Music
- 16 **20** THE WUTTY PROFESSOR (DST) Dub Wazany

EARL BENNETT "ALRIGHT"

LIMITED EDITION DOUBLE PACK CLZ 13041

the reggae singer

"HEAVEN HAS TO WAIT/
"YOU CAN HAVE IT ALL"
NEW DUB MIXES

CLZ 13040

DOMINATRIX "Messin with my Mind" FLOW 1 **CHOOKO "Dub if you want to" CSD 22008**



- 24 LUXE
- 14 25 YOUR
- 26 NO PE
- 27 SOME
- 28 READ
- 21 29 FM AI
- 20 30 VIRTU
- 31 KEEP
- 32 ALL I
- 33 FM RF
- 22 34 IF YOU
- 29 35 SPINN
- 19 36 DANC
- 26 37 HOW
- 25 38 SUGA
- 28 39 IVE G
- 23 40 MARB

↑ Bullseye titles a



On tour in October with special guest Ceccariny Vitis

- 15 Southampton Corn Exchange
- 16 Birmingham University
- 17 Birmingham City
- 18 York Barbican
- 19 Exmouth, Devon Hall
- 21 Cardiff University
- 22 Bristol, St. Octopus
- 23 Manchester Apollo
- 27 London, Brinsford Academy



masters at work

plus some JVC Force 'Strong Island' slabs to optimum effect. ●●●● jh

NU YORICAN SOUL
FEATURING GEORGE BENSON
'You Can Do It (Baby)' (Giant Step/Blue Thumbs/Teklin Loud), Masters At Work once

again break barriers with this breath-taking 16-minute masterpiece featuring the real master playing guitar, and synchronised scotching backed by some off-the-wall but fierce Kenny 'Dops' Gonzalez drums, rolling bassline and melodic pads. The instrumental

'George's Groove' is a straight-up club jam. Little needs to be said about this apart from the fact that you need this future classic and remember, this single is only a taster for the forthcoming album. Simply essential. ●●●●● jh

ROBERT OWENS' 'Ordinary People' (Musical Directions). The 'Tax handle the 'Classic'-type mix of this pretty song and make an OK, if very standard floppy, piano job of it. After that Booker T does a much better groovy garage swayer and Fire Island a much better steady, but oddly euphoric, end-of-flight mix that does so much more with the usual adventurous vocal. There's a 'Sipped To The Soul' vocal to play with too. ●●●●● dsh

CORRINA JOSEPH 'Live Your Life With Me' (Atlantic Jaxx). One of those rare occasions where a slow swing hook sounds better in its house remixes which, in this case, come from Basement Jaxx who provide a breezy musical outing and Roger Sanchez who lighens it up with clever use of that Raven Maize organ riff. The slow versions are interesting but the house mixes steal the show. ●●●●● jh

techno

BACKYARD BREW 'Vol. 2' (Eye Q). If deep techno with chunky rhythms is your thing then this EP is for you. '5 Yard Trick' is the highlight - one of those magically simple pounding grooves that barely changes but you could go on listening to it forever - but 'The Principle' is also useful and very minimal as is 'Tarp' whilst 'Yard 21' is a moody

breakbeat number. Underground house that's not afraid to lark risks. ●●●●● jh

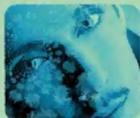
TRANSCENDENTAL EXPERIENCE 'Vertigo/Vicious' (Reed). This is the product of the three-piece DJ/production outfit based around Singapore's famous Zouk club which has antedated many of the world's famous names as well as producing its own talent. Both sides are thrilling techno tracks that drive along at around 140bpm with plenty of twists and turns and everything else you'd expect from powerful trancers. There are enough original musical ideas in this release to make it stand out from the average hard house production and it's sure to be big at Trade at around 9am. ●●●●● jh

alternative

ARCHIVE 'Londinium' (Island). This haunting ambient piece with the rapping of Roscoe plus the emotional vocals of french-born Royo is curiously effective. Out originally on a limited pressing earlier this year, it has now been picked up by a major and if this Croydon-based collective can continue to make tunes of this quality then they've a bright future ahead of them. The two other tracks, 'Sun That I Know' and 'Ubiquitous Wier' have the same mournful and moving



DUKE



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mixes by the experts, future breeze & higher state.
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10

1	WC	Borjam
2	BREA	
3	IT'S A	
4	SETTI	
5	ROTT	
6	5 YOU'R	
7	I LOVE	
8	TRIPP	
9	NO DI	
10	SEVEN	
11	REDD	
12	DIL CE	
13	LOUN	
14	LOVE	
15	6 UND	
16	ESCA	
17	DON'T	
18	C'MO	
19	STAM	
20	OH W	
21	WANI	
22	FLAV	
23	KEVIN	
24	LUKE	

appeal. The more you listen, the more you like it, so watch out, this could be huge. ●●●●● 1j

FREESTYLE ORCHESTRA
'Mass Confusion'
(Underground Vibe). An excellent atmospheric, jazzy excursion which benefits from a brookbeat rhythm arrangement instead of the ordinary four-to-the-floor style that you'd expect. Its mellow sax and strings are given life by the percussion and make it sound almost like a slowed-down jungle record. There doesn't appear to be a great deal of difference between the two mixes on this 10-inch and another version would have made this a more complete package but it's still a lot more interesting than most doublepacks. ●●●● 1j

DAVE WALLACE 'Future Realities' (All Good Vinyl). Intro-ed by fast breakbeats, 'Part 1' enters Detroit-like drum & bass territory with waves of astronomical ambience that flood throughout deep bass and sharp snare. 'Part 2' is more percussive with warmer washes and electric twinges holding the whole piece together. Not only could this be played at 33rpm, it is the perfect soundtrack to a programme on NASA or the like! ●●●● 1h

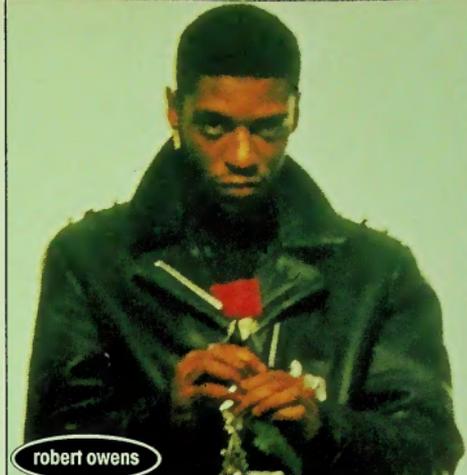
12 FROM A DOZEN 'I Say EP' (Delancy Street). This noisy

beat-heads EP starts with the raucous screecher 'I Say' but after that things start to look up with 'Tribe 12', a meandering mix-up track that follows on from the likes of Bobby Konders and Black Star Liner. On the B-side 'Come Early Go Late' is more late night radio than funk, even Steely Dan, Crystal Gayle, and marlow. Paul Simon all rolled into one before it comes over all drum & bass half-way through. Lastly 'Cult Nation' slows back down and like 'Tribe 12' is most excellent relaxing material without a second's dullness. ●●●● d&h

ALEM 'Why Howlin' (Concrete). The French come up trumps with this totally Hawaiian-style inventive dub-grinder and super vocal sampler - it's so slow it stops but it's more of a dance track than many that use the name. The B-side mix is less immediate but does some nice Unique 3 meets Bob Marley still-in-Hawaii trickery all the same. This is gorgeous - buy it for someone you love. ●●●● d&h

drum & bass

ALEX REECE 'Acid Lab' (Island). Third single off 'So Far' has all the Reece trademarks - dashing breakbeats & an ominous bassline with sub-Stoker Humnoidi synth stabs acting as the hook for the 'LP Mix'.



Track two 'Out Of Time' is jostling jungle-jazz with double bass, flute, acoustic guitar and Hammond. On the B-side Wax Doctor and Mr. G remix 'Acid Lab'. The former uses a 'Something about us compels us to learn... explore' hook amidst the recognizable

bassline and light strings whereas the latter goes deep into new uncharted techno territory mixing Detroit with urban breakbeat. ●●●● 1h

DESIRED STATE
'Couse 'N' Effect (Little' Spirits). A really mystical

beginning incorporating city strings and sounds, gives way to infectious heavy rolling beats. The groovy basslines kick in with a rhythm to move the crowd. It's a surefire hit with excellent edits on the breaks. A pure innovative masterpiece. ●●●● n

Superb... more please! Nick Miller, Jazz FM Breakfast Show
His talent is on my wish list for Christmas.
John Parry, director BBC2 television
distribution BMG telecasts 0121 500 5678

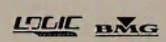
erire

could this be the love



released on the
4th november
from her forthcoming
album destiny

available on CD • cassette • 12 inch
featuring mixes from happy clappers & clubzone
distributed via 3MV/BMG



- 18 DANCE ZONE - LEVEL EIGHT
- 19 CLUB BIZA 2
- 20 THE MUTY PROFESSOR (OST)

- 15 Cambridge Corn Exchange
- 16 Cardiff University
- 17 Glasgow City Hall
- 18 Newcastle Barrack
- 19 Edinburgh Usher Hall
- 21 Cardiff University
- 22 Glasgow City Hall
- 23 Birmingham O2
- 24 Birmingham O2
- 25 Manchester Apollo
- 27 London, Emerson Academy

24	LUKE	14	25	YOUR	26	NO PE	27	SOME	28	READ	29	I'M A	30	VIRTU	31	KEEP	32	ALL I	33	I'M R	34	IF YOU	35	SPINT	36	DANC	37	HOW	38	SUGA	39	I'VE G	40	MARB
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Bullseye titles at



On tour in October with special guest Courtney Pine
New Album Be
Out 21st October
Featuring the st
15 Cambridge Corn Exchange
16 Cardiff University
17 Glasgow City Hall
18 Newcastle Barrack
19 Edinburgh Usher Hall
21 Cardiff University
22 Glasgow City Hall
23 Birmingham O2
24 Birmingham O2
25 Manchester Apollo
27 London, Emerson Academy

clubchart
commentary

by alan jones

When a number one record registers a 34% increase in DJ support, it usually stays at number one - but not this week. Cool Jack's 'Jus' Come' fails to consolidate its position because Wildchild's 'Jump To My Beat' increases its already substantial support by 137% to climb 13-1, edging out 'Jus' Come' by a margin of (little more than) one. The Wildchild single - posthumously his first number one - is Hi-Life's biggest hit of the year. It's the Polydor imprint's first number one since July 1994, when Kim English took pole position with 'Nite Life'. Now reissued, and on Hi-Life again, 'Nite Life' surges 43-3 this week. With the Lucky Monkeys' 'Bjongo' moving 6-5, Hi-Life has three singles in the top five for the first time ever. What's more, all of the top five are getting exceptional support from DJs, far more than any record had two weeks ago. Aside from Cool Jack, several other records with increased support are pushed down, among them Duke's 'So In Love' (down 3-7 despite 10% more support), MK's 'Burning' (7-9, 14%) and Amira's 'Walk' (5-10, 7%). Uniquely, every single record in this week's Top 10, whether going up or not, has more support than last week. And Livin' Joy's 'Follow The Rules' slots of number 12 with a 36% increase in points. Michael Jackson's 'Stranger In Moscow' dips 30-37 on the Uprtant Chart but continues to command massive support on the Pop Top Chart, staying slightly ahead of Spice Girls' 'Say You'll Be There', though both records are being hard pushed by Gina G's official new single 'I Belong To You', which debuts very strongly at number three. Gina is also in the Top 10 with 'Love The Life', an old Boss Culture single on which she sings lead. She also crosses over to the Uprfront Chart in a much bigger way than expected, scoring a number 31 debut. A breakdown of her Uprfront support shows that the majority of it came from the Midlands and North. In London, 'I Belong To You' ranks only 106th among upfrnt DJ reports.

beats &



Jeri The Dameja (pictured) will be headlining the Radio One Rap Show's Live To The UK jam of Battersea's Adrenaline Village on Friday October 28. The show will be broadcast live on Tim Westwood's slot and there will also be a special Under 18s show the following afternoon (Saturday 26, 2.00pm-7.00pm) at the Lyndon Film Studio, Battersea... Congratulations to Michelle Lynch who has been poached by MCA for their club promotions department after two years of East West. Michelle will be joining MCA's long-standing queen of the promotional 12" Laura Kate Eastley. "Already being described as a 'dream team' of the club promo world, the gorgeous pair are appearing at the club near you soon," says the press release they, unsurprisingly, wrote themselves. Anyway, Michelle and Laura can be contacted on 0171-957 8674/8660 respectively... Sticking with MCA, promos have started floating around of Shaun Ryder's latest project as a guest vocal on the first release from The Heads, a band composed of all the ex-members of Talking Heads (excluding David Byrne). A single 'Don't Take My Kindness For Weakness' is currently on promo with mixes from Lunatic Calm, Farley & Heller and Romi Size. The third Trade compilation 'Trade Volume 3' is set for release on October 28 mixed by Tony De Vit and Steve Thomas... Meanwhile, the similarly long-running gay club Queer Nation will be relocating, after nearly six years, from Sunday nights at the Gardening Club, Covent Garden to a new slot on Thursdays at the same venue. The club will re-open on October 24 with a licensed bar until Sam and resident DJs Francesco and Supadon... Italy's Trmo Records will be having a showcase of Camden's Jazz Cafe on Sunday, October 27 featuring their new generation of artists including Bossa Nostra, Gazzara, Ohm Guru and Freedom. The night will take in everything from drum & bass to trip hop oil in an Italian style... Finally a reminder that the information number for the forthcoming Bristol MCPS seminar is 0181-769 7702 and find the number for Venus Apollo management which we mentioned last week is 01159-412778



pieces

the sensational new single
out 21st october

livin' joy

MCA

follow the rules

features mixes by visnadi & satoshi tomie
taken from the debut livin' joy album "dont stop movin" available nov 4th

1	WC	Boyz n the
2	BREA	
3	ITS A	
4	SETTI	
5	ROTTI	
6	YOU'R	
7	I LOVE	
8	TRIPP	
9	NO DI	
10	SEVER	
11	READ	
12	DIL C	
13	LOUN	
14	LOVE	
15	6 UND	
16	ESCA	
17	DON	
18	C'MO	
19	STAM	
20	OH W	
21	WAN	
22	FLAVA	
23	KEVIN	
24	1 LIKE	

EXCLUSIVE PRINTS

24	LUKE								
14	25	YOUR SECRET LOVE	Luther Vandross	Epic					
15	26	NO PLACE TO HIDE	Korn	EMI					
16	27	SOMETHING BEAUTIFUL REMAINS	Tina Turner	Parlophone					
17	28	READ MY LIPS (REMIX)	Alex Party	Systematic					
18	29	I'M ALIVE	Stretch & Vern	present	Maddog				
19	30	VIRTUAL INSANITY	Jamiroquai	Sony	SZ				
20	31	KEEP ON MOVIN' (REMIX)	Soul II Soul	Virgin					
21	32	ALL I WANT	Susanna Hoffs	London					
22	33	I'M RAVING	Scooter	Club Tools					
23	34	IF YOU REALLY CARED	Gabriella	Go Beat					
24	35	SPINNING THE WHEEL	George Michael	Virgin					
25	36	DANCE INTO THE LIGHT	Phil Collins	Face Value					
26	37	HOW BIZARRE	OMC	Polydor					
27	38	SUGAR IS SWEETER	CJ Boiland	Internal					
28	39	I'VE GOT A LITTLE PUPPY	The Smurfs	EMI	TV				
29	40	MARBLEHEAD JOHNSON	The Bluetones	Superior Quality	A&M				

↑ Bullseye titles are those with the biggest sales gains over last week

4 EXCLUSIVE PRINTS.
HC INCLUDES 1 NEW BONUS TRACK.

OUT NOW

TAKEN FROM THE FORTHCOMING ALBUM "FRENZY"
BY **GRASS**

TOP TWENTY COMPILATIONS

1 KISS IN IBIZA '96
PolyGram TV

2 HEARTBEAT - NUMBER 1 LOVE SONGS OF 60'S Soul Station

3 NOW THAT'S WHAT I CALL MUSIC '94
Buena Vista/PolyGram

4 IN THE MIX '95 - 3
Virgin

5 TRANSPOTTING (OST)
Big Name

6 THE NO.1 ACOUSTIC ROCK ALBUM
PolyGram TV

7 THE BEST DANCE ALBUM IN THE WORLD... EVER 6
Virgin

8 NORTHERN EXPOSURE - SASHA & JOHN DROWNE
Virgin/2 Soul

9 SHINE 6
PolyGram TV

10 FRESH HITS '95
Meridian/Star Treble TV

11 THE BEST OF HEARTBEAT
Quintess

12 THE HOUSE COLLECTION CLUB CLASSICS - 2
Fusion

13 100% DRUM & BASS
Nektar

14 ONE HALF OF A WHOLE DECADE - 5 YEARS SO.
Meridian/2 Soul

15 TRIBAL GATHERING '96
Unitec

16 HEAVEN AND HELL
Columbia

17 BIG MIX '95 - VOLUME 2
EMI/Parlophone

18 DANCE ZONE - LEVEL EIGHT
PolyGram TV

19 CLUB IBIZA '94
Quintess/2 Soul

20 THE TUTTY PROFESSOR (OST)
Buena Vista

100

17	24	STRENGTH	SPACE						
17	25	THE SMURFS GO POPI!	The Smurfs	EMI	TV				
18	26	18 TILL I DIE	Bryan Adams	A&M					
19	27	BEST OF THE BEAST	Iron Maiden	EMI					
20	28	BIZARRE FRUIT/BIZARRE FRUIT II	M People	Deconstruction	RCA				
21	29	WALKING WOUNDED	Everything But The Girl	Virgin					
22	30	BLUE LINES	Massive Attack	Willa Burch					
23	31	HOME	Deep Blue Something	Interscope					
24	32	THE ULTIMATE COLLECTION	Jim Reeves	RCA	Victor				
25	33	A WOMAN & A MAN	Belinda Carlisle	Chrysalis					
26	34	CASINO CLASSICS	Saint Etienne	Heavenly					
27	35	FIRST BAND ON THE MOON	The Cardigans	Stockholm					
28	36	DEFINITELY MAYBE	Oasis	Creation					
29	37	COMING UP	Suede	Nude					
30	38	ALL CHANGE	Cast	Polydor					
31	39	THE VERY BEST OF THE PAN PIPES	Inspirations	Teistar					
32	40	SECRETS	Tommy Braxton	LaFace					

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incognito

beneath the surface

New Album 'Beneath The Surface'
Featuring the single 'Out Of The Storm'
Out 21st October on CD, Double LP and Cassette

On tour in October with special guest Courtney Pine

15 Cambridge, Gonzo Exchange
16 Birmingham, The Hacienda
17 Bristol, The Hacienda
18 Southampton, The Hacienda
19 London, The Hacienda
20 London, The Hacienda
21 Cardiff, University
22 Cardiff, University
23 Birmingham, The Hacienda
24 Birmingham, The Hacienda
25 Manchester, Apollo
26 Manchester, Apollo
27 London, Brixton Academy

robert reynolds

stormy weather

single out october 21st
cassette inc 5
cd inc 5

Super... more please! Nick Miller, Jazz FM Breakfast Show
His talent is on my wish list for Christmas.
John Parry, director, BBC2 television

distribution BMG telesales 0121 500 5678

100

17 25 THE SMURFS GO POPI! The Smurfs EMI TV

18 26 18 TILL I DIE Bryan Adams A&M

19 27 BEST OF THE BEAST Iron Maiden EMI

20 28 BIZARRE FRUIT/BIZARRE FRUIT II M People Deconstruction/RCA

21 29 WALKING WOUNDED Everything But The Girl Virgin

22 30 BLUE LINES Massive Attack Willa Burch

23 31 HOME Deep Blue Something Interscope

24 32 THE ULTIMATE COLLECTION Jim Reeves RCA Victor

25 33 A WOMAN & A MAN Belinda Carlisle Chrysalis

26 34 CASINO CLASSICS Saint Etienne Heavenly

27 35 FIRST BAND ON THE MOON The Cardigans Stockholm

28 36 DEFINITELY MAYBE Oasis Creation

29 37 COMING UP Suede Nude

30 38 ALL CHANGE Cast Polydor

31 39 THE VERY BEST OF THE PAN PIPES Inspirations Teistar

32 40 SECRETS Tommy Braxton LaFace

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INTERNATIONAL FOCUS

US CHARTWATCH

Sales of Macarena may now be falling, but the long-running single by Los Del Rio is one and **Donna Lewis** is back looking less likely to conclude in the Welsh singer's favour. Although it holds for a ninth consecutive week behind the 3m-selling RCA hit, *Love You Always Forever* has been **re-certified** Gold. Statistic, so **Celine Dion**, currently at three, and **Blackstreet**, who climb a staggering 44 places this week to four, look better bets to end Macarena's 12-week run at the top of *Billboard's* Hot 100.

One song that definitely won't be eclipsing it is a **Eric Clapton's** *Change The World*. His fourth US single, it drops a place to seven and is now only one of two UK releases in the whole of the Top 50. **Gavin** is adult contemporary chart, UK acts have four of the top five places, something that has not happened on the Hot 100 for more than 11 years. **Eton John** is Top 5. **Collins** then, **Donna Lewis** and **Eric Clapton** five with only chart-topping **Celine Dion** preventing a total monopoly by the Brits.

Out of the four UK acts, it's **John** You Can Make History (**Young Again**) and **Collins** (**Dance Into The Light**) that are still making ground. The pair, who have had 15 US number one singles between them (not including **Gemini**), should soon return to the Hot 100 going by the reaction so far to their latest singles. Both are in *Billboard's* adult contemporary Top 20 and the overall triple chart, but both remain among the biggest gainers on **Gavin's** radio playlist. **Recess**. Also this week, **Eton John** remains the highest-



placed UK act on the *Billboard* album chart where **Love Songs** remains at 24 after two weeks on the chart.

Led by **Nirvana** at one, four of the Top 10 albums are new entries, but that doesn't at all benefit the declining position of the Brits. **Donna Lewis** drops four places to 38, **Garis** fall 16 to 83 after last week celebrating a year on the chart. **Bas** fall four to 72 and the **Transposing** soundtrack slips 10 to 94. **Apart** from **Republica** and **Crash** remaining steady at 59 and 80 respectively, there is a quality downward movement on the singles chart. **Garbage** are 52 (last week 42), **Maxi Priest** 82 (51) and **Dads** 88 (64).

Released *Statistik* several weeks ahead of the UK, **The Beatles** *Anthology* boxed-set has been enjoying a month-long run at the top of *Billboard's* music video chart. But it's another of the UK's vintage acts who are making their comeback mark this week. **Heavy metal** band **Motörhead** are celebrating the highest new entry at 18 in the **Cover** Rocks Top 50 with their album *Overtight Sensation*. And one place below them? No less than fellow metal veterans **Iron Maiden**. **Paul Williams**

UK WORLD HITS

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

FINLAND	
1	INSONOMIA <i>Felicità</i> Orange
2	WANNABE <i>Spice Girls</i> Virgin
3	VERIS <i>Iron Maiden</i> EMI
4	TRAES <i>Scuds</i> Nude
5	Source: IPI

SWITZERLAND	
1	WANNABE <i>Spice Girls</i> Virgin
2	INSONOMIA <i>Felicità</i> Orange
3	SALVA MIA <i>Felicità</i> Cherry
4	FOREVER LOVE <i>Gary Barlow</i> BMG
5	MYSTIFIOUS GIRL <i>Peter Andre</i> BMG
6	Source: Media Control

NETHERLANDS	
1	WANNABE <i>Spice Girls</i> Virgin
2	FLAVA <i>Peter Andre</i> Mushroom
3	DANCE INTO THE LIGHT <i>Phil Collins</i> WEA
4	MYSTIFIOUS GIRL <i>Peter Andre</i> BMG
5	Source: Statistic

SWEDEN	
1	WANNABE <i>Spice Girls</i> Virgin
2	INSONOMIA <i>Felicità</i> Orange
3	SETTING SUN <i>Phil Collins</i> WEA
4	FLAVA <i>Peter Andre</i> Mushroom
5	I AM FEEL <i>Alice's A.C.</i> Mercury
6	Source: GUMPT

NORWAY	
1	INSONOMIA <i>Felicità</i> Orange
2	WANNABE <i>Spice Girls</i> Virgin
3	MYSTIFIOUS GIRL <i>Peter Andre</i> Mushroom
4	Source: IPI

GERMANY	
1	WANNABE <i>Spice Girls</i> Virgin
2	SALVA MIA <i>Felicità</i> Cherry
3	INSONOMIA <i>Felicità</i> Orange
4	BORN SLIPPER <i>Underworld</i> Jupiter Boys Dev
5	Peter Andre <i>ICA</i>
6	Source: Media Control

ALBUM PROFILE: TRAINSPOTTING

Some of the UK's biggest acts have been winning over new audiences abroad thanks to the ongoing international success of the *Trainspotting* soundtrack. With sales having already surpassed the one million mark globally, the album is still charting in most of the world's leading territories and breaking in others where the film is only just being released. Combine that with the overseas success of *Underworld's* *Born Slippy* single, which has just gone Top 10 in Italy, and it adds up to one of the most successful British movie soundtracks of all-time.

Mike Storey, director of catalogue and strategic marketing for EMI International, says the crucial part the music plays in the film with the choice of artists perfectly matching the movie's profile explains why the release has sold so many copies. "It's a very much music-orientated movie, so anyone who sees the movie is inclined to buy the soundtrack," he says.

After the album's initial UK success, the film opened next in Australia, sending the soundtrack into the Top 10 and to gold status, before reaching the European mainland where it hit three in Sweden, and the Top 20 in France where, as in Germany, it is still charting. In Switzerland, it entered the chart at a very early stage in the film and the album is still Top 10 in Canada with sales topping 50,000.

And it remains on the US albums chart after two months,



having reached the Top 50 and, significantly, given the likes of *Blur* and *Pulp* their first chart exposure. **Statistik**. Says Storey, "It's a great set-up for the next *Blur* album because maybe people who didn't buy the previous *Blur* album would at least have a track by them, so it's quite likely a lot more people will be aware of *Blur* now."

Equally, the success of *Trainspotting* has set new standards for UK movie soundtracks. "There's an important role to be played by A&R in soundtracks," he says. "It's a phenomenon that's well-established in the States, where, A&R's often are involved at a very early stage in the film and it's quite an important part in the marketing and the selling of the movie." **Paul Williams**

ALBUM WATCH: TRAINSPOTTING

- More than a million album sales worldwide
- Soundtrack Top 10 in Canada
- Album still in US Top 100
- Single *Born Slippy* just broke the Italian Top 10
- Album breaking in Italy and Spain with release of film

NETWORK CHART

Rank	Title	Artist	Label				
1	WORDS Beyond	(Polygram)	21	YOUR SECRET LOVE	Luther Vandross	(J&R)	
2	BREAKFAST AT TIFFANY'S	Deep Blue Something	(Capitol)	22	SA Y'YOU'LL BE THERE	Spice Girls	(Virgin)
3	IT'S ALL COMING BACK TO ME NOW	Carole Boob	(Epic)	23	IF YOU REALLY CARE	Carole Boob	(Epic)
4	SETTING SUN	Phil Collins	(Mercury)	24	FLAVA	Peter Andre	(Mushroom)
5	ROTTENBAM	Beautiful South	(Gut)	25	ALWAYS BRINGING MY HEART	Spice Girls	(Virgin)
6	YOU'RE CORDEOUS	Ray J	(A&M)	26	OH WHAT A NIGHT	Cook	(Power Station)
7	I LOVE YOU ALWAYS FOREVER	Donna Lewis	(Atlantic)	27	LOUNGIN	Lee J	(J&R)
8	TRIPPIN'	Mike Morrison	(J&R)	28	MARBLEHEAD JOHNSON	Blue Swans	(Capitol Daily)
9	NO DIGGITY	Blackstreet feat. Dr. Dre	(A&M)	29	SOMETHING BEAUTIFUL REMAINS	Tina Turner	(Polygram)
10	SEVEN DAYS AND ONE WEEK	Robi	(Phonogram)	30	CIRCLE	Coconut Cream	(MCA)
11	ESCAPING	Olga Carr	(Mercury)	31	ALL I WANT	Suzanne Hill	(Sandwich)
12	DANCE INTO THE LIGHT	Phil Collins	(Mercury)	32	IF IT MAKES YOU HAPPY	Sheryl Crow	(A&M)
13	VIRTUAL INSANITY	Janet Jackson	(A&M)	33	OIL CHELZ	Deejay Solo	(Higher Ground)
14	SPINNING THE WHEEL	George Michael	(Virgin)	34	FLAME	Five Young Dumbbells	(Atlantic)
15	GOOD ENOUGH	Dee Jay	(A&M)	35	UNDERGROUND	Dee Jay	(A&M)
16	READY OR NOT	Pages	(Polygram)	36	WANNABE	Spice Girls	(Virgin)
17	HOW BIZARRE	Can	(Polygram)	37	KEVIN CARTER	Kevin Cartwright	(J&R)
18	GOODBYE HEARTBEAT	Lightspeed Fanatic	(MCA)	38	DON'T STOP MOVIN'	Janet Jay	(Goldmine)
19	I AM, I FEEL	Alice's A.C.	(Mercury)	39	KEEP ON MOVIN'	Janet Jay	(Goldmine)
20	LOVE IS LOVE	Orange	(Big Top)	40	STAMP	Andy & Sue	(Virgin)

VIRGIN RADIO CHART

Rank	Title	Artist	Label
1	GREATEST HITS	Simply Red	(J&R)
2	K	Kade Orton	(Columbia)
3	TRAVELLING WITHOUT MOVING	Limousine	(Sony)
4	JAGGED LITTLE PILL	Alanis Morissette	(Mercury)
5	OLDER	Ernie Brown	(Mercury)
6	SHERYL CROW	Sheryl Crow	(A&M)
7	RECURRING DREAM - THE VERY BEST OF	Cowboy Poets	(J&R)
8	MOSELLEY SHOALS	Green Day	(MCA)
9	OCEAN DRIVE	Light House Family	(MCA)
10	FROM THE MUDDY BANKS OF THE WISKIN	Kevin Cartwright	(J&R)
11	(WHAT'S THE STORY) MORNING GLORY	Dee Jay	(J&R)
12	THE VERY BEST OF THE Moody Blues	Moody Blues	(Capitol)
13	NEW ADVENTURES IN HI-FI	Walter Dink	(Mercury)
14	EVERYTHING MUST GO	Moody Blues	(Capitol)
15	SPIDERS	Spice	(J&R)
16	STOOSH	Stank Antenna	(J&R)
17	THE BEST OF - LONG DISTANCE	Cherry	(Cherry)
18	18 TIL I DIE	Brins Armitage	(A&M)
19	A BETTER MAN	Drake Kennedy	(MCA)
20	FIRST BAND ON THE MOON	The Grudges	(Blackburn)
21	A WOMAN & A MAN	Enrique Cordeiro	(Polygram)
22	BLUE LINES	Manic Street Preachers	(J&R)
23	WALKING THROUGH	Everything But The Girl	(Virgin)
24	HOME	Deep Blue Something	(Capitol)
25	THE GIRL SINGER	Johnnie Walker	(Mercury)
26	BIZARE FRUIT/BIZARE FRUIT II	Beavis & Butt-Head	(Mercury)
27	COMING UP	Fluke	(J&R)
28	THE BEST OF THE Iron Maiden	(J&R)	
29	DEFINITELY MAYBE	Chris Brown	(Capitol)
30	ALL CHANGE	Can	(Polygram)
31	FREE PEACE SWEET	Dodge	(MCA)
32	ELEGANT SLUMMING	Manic Street Preachers	(J&R)
33	GARBAGE	Garbage	(Mercury)
34	DIFFERENT CLASS	Pulp	(Atlantic)
35	FIELDS OF GOLD - THE BEST OF	Big	(Mercury)
36	CAR BUTTON CLOTH	The Lemonheads	(J&R)
37	THE BENDS	Richard Ashcroft	(Polygram)
38	EXPECTING TO FLY	Brins Armitage	(Capitol)
39	A MAXIMUM HIGH	David Jensen	(Polygram)
40	CARRY ON UP THE CHARTS - THE BEST OF	The Beatles	(J&R)

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	TRIPPIN'	Mark Morrison	WEA	CC-3WEA 075021 (W)
2	NEW	NO DIGGITY	Blackstreet featuring Dr Dre	Interscope	INT 95003 (BMG)
3	2	LOVE II LOVE	Blackstreet	Big Life	BLR11 131 (P)
4	1	LOUNGIN'	LL Cool J	Def Jam/Mercury	12DEF 30 (P)
5	1	READY OR NOT	Fugees	Columbia	CO 6636132 (S&M)
6	NEW	I LIKE	Morrell Jordan featuring Rick Ross	Def Jam/Mercury	12DEF 30 (P)
7	NEW	KEEP ON MOVIN' (REMIX)	Soul II Soul	Virgin	VST 1812 (E)
8	4	YOUR SECRET LOVE	Luther Vandross	Epic	CO 663385 (S&M)
9	5	VIRTUAL INVASION	Jamiroquai	Sony	S2 CD 663715 (S&M)
10	7	IF YOU REALLY CARE	Gabrielle	Go Beat	CD-GOOC02 153 (P)
11	6	THINGS WE DO FOR LOVE	Horace Brown	Motown	665711 (P)
12	NEW	GETTIN' MONEY (THE GET MONEY REMIX)	Junior M.A.F.I.A.	Big Beat/EastWest	A.36T1 (W)
13	8	WARNING	AKA	RCA	CD-74221305662 (BMG)
14	9	GOODBYE HEARTBREAK	Lighthouse Family	Wild Card/Polydor	CO-5732952 (P)
15	10	THA CROSSROADS	Bone Thugs-N-Harmony	Epic	6635506 (S&M)
16	11	TOUCH ME TEASE ME	Casa feat. Foxy Brown	Def Jam/Interscope	12DEF 18 (P)
17	14	TWISTED	Keith Sweat	Elektra	EKR 2237 (W)
18	12	WHY	3T featuring Michael Jackson	Epic	CO 6630482 (S&M)
19	16	HOW DO YOU WANT IT?	2 Pac featuring KC and Jop	Death Row/Warner	12DWR 4 (P)
20	15	IF I RULED THE WORLD	NAS	Columbia	6636025 (S&M)
21	13	IT'S A PARTY	Busta Rhymes featuring Zhane	Elektra	EKR 2267 (W)
22	18	KISSIN' YOU	Total	Arista	74221404171 (BMG)
23	17	ROOFING TILES	Gelilano	Talkin' Loud	TLX 13 (P)
24	NEW	WHAT'S LOVE GOT TO DO WITH IT	Wetwet featuring Alicia Keys	Interscope	INT-500802 (Uptown)
25	20	DOIN' IT	LL Cool J	Def Jam/Interscope	12DEF 15 (P)
26	24	CRAZY	Mark Morrison	WEA	CD-WEA 054031 (S&M)
27	25	KILLING ME SOFTLY	Fugees	Columbia	CO 6633435 (S&M)
28	23	ASSASSIN NO ONE'S GONNA LOVE YOU, SO DON'T...	Maxwell	Columbia	6636260 (S&M)
29	21	SWEET SISTER	Peace By Piece	Bianco Y Negro	96T 947 (W)
30	26	LIKE A WOMAN	Tony Rich Project	LaFace	CD-74221401612 (P)
31	29	SPACE COWBOY	Jamiroquai	Epic	4277827 (S&M)
32	30	ALWAYS BE MY BABY	Mariah Carey	Columbia	(S&M)
33	32	RETURN OF THE MACK	Mark Morrison	WEA	WEA 0401 (W)
34	27	IF YOUR GIRL ONLY KNEW	Aaliyah	Atlantic	A 5893T (W)
35	31	TUFF ACT TO FOLLOW	MNB	1st Avenue/Columbia	(S&M)
36	32	YOU'RE MAKIN ME HIGH	Toni Braxton	LaFace/Arista	CD-74221396412 (BMG)
37	35	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra	EKR 2207 (W)
38	33	EASE YOUR MIND	Gelilano	Talkin' Loud	TLX 10 (P)
39	37	HIT ME OFF	New Edition	MCA/MCST	48174 (BMG)
40	39	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	5769191 (P)

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	NO DIGGITY	Blackstreet featuring Dr Dre	Interscope	INT 95003 (BMG)
2	NEW	GROOVEBIRD	Natural Born Grooves	Heat Records	HEAT 002 (V)
3	1	STAMP!	Jeremy Healy & Amos	Positive	12TW 65 (E)
4	NEW	DICTATION/NOT NOT	Gang Related & Mask	Dope Dragon	DDRAG 13 (S&M)
5	NEW	I LIKE	Morrell Jordan featuring Rick Ross	Def Jam/Mercury	12DEF 30 (P)
6	NEW	KEEP ON MOVIN' (REMIX)	Soul II Soul	Virgin	VST 1812 (E)
7	3	HIGH	Hyper-Go-Go	Distinctive	DISNT 24 (P)
8	2	SUGAR IS SWEETER	CJ Boland	Internal	LIARX 35 (P)
9	NEW	YOUR LOVE IS CALLING	Evolution	Deconstruction	74321 422871 (BMG)
10	4	DON'T GO	Ted Demme featuring J-Dee	Scepter	11-AMCST 40019 (A)
11	NEW	GETTIN' MONEY (THE GET MONEY REMIX)	Junior M.A.F.I.A.	Big Beat/EastWest	A.36T1 (W)
12	NEW	TO BE REAL	Ledycop	frx	FX 283 (P)
13	5	SEVEN DAYS AND ONE WEEK	BBE	Positive	12TW 67 (E)
14	6	TRANZ EURO XPRESS	X-Press 2	Junior Boy's Own	JBO 42R (RIM/DISC)
15	NEW	READ MY LIPS (REMIX)	Alex Party	Systematic	SYSS 30 (P)
16	8	EVERYTHING	Sarah Washington	AM/PM	518871 (P)
17	11	THA WILD STYLE	DJ Supreme	Distinctive	DISNT 19 (P)
18	17	I'M ALIVE	Stretch & Vern present Maddog	frx	FX 284 (P)
19	NEW	MY MATE PAUL	Dave Holmes	GoDiscs	GOOX 156 (P)
20	12	THINGS WE DO FOR LOVE	Horace Brown	Motown	665711 (P)
21	NEW	THUNDERGOD	DJ Tom + Norman	Spern	SPEMN 017 (S&M)
22	9	LOUNGIN'	LL Cool J	Def Jam/Mercury	12DEF 30 (P)
23	7	TELEPORT/SUGAR RUSH	Man With No Name	Perfecto	PERF 1287 (W)
24	NEW	FUTURE REALITIES	Dave Wallace	All Good Vinyl	AGV 005 (V)
25	NEW	YOU CAN DO IT BABY	Na Youcan Sound	GRP	GRS 122803 (Import)
26	20	PEACE LOVE & UNITY	DJ Hype	Trust	Playa's TPR001 (VINYL)
27	14	OH NO	Danny Tenaglia	Twisted	TLX TWXJ 120002 (V)
28	29	THE RHYME	Keith Murray	Jive	12N1424051 (Import)
29	14	GOTTA GET LOOSE	Mr & Mrs Smith	Hooj Choos	HOJCD 146 (RIM/DISC)
30	NEW	MUTANT REVISITED	DJ Trace	Emotif	EMF 010 (V)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	YOUR SECRET LOVE	Luther Vandross	Epic	484383A (S&M)
2	1	ANOTHER LEVEL	Blackstreet	Interscope	INTC 90071 (BMG)
3	2	NORTHERN EXPOSURE - SASHA & JOHN DWYER	Various	Ministry Of Sound	NELP 1 (NEMC/MCA)
4	NEW	KISS IN IBIZA '96		PolyGram	TV 202984 (V)
5	3	TRAVELLING WITHOUT MOVING	Jamiroquai	Sony	S2 483991/483996 (S&M)
6	4	THE SCORE	Fugees	Columbia	483569/483594 (S&M)
7	5	THE NUTTY PROFESSOR (OST)	Various	Def Jam/Mercury	5219114 (P)
8	NEW	112	112	Arista	74221416384 (BMG)
9	NEW	DEFINITION OF A BAND	Mint Condition	Perspective/AMM	CD 5490282 (P)
10	NEW	ONE IN A MILLION	Aaliyah	Atlantic	756278154 (W)

SPECIALIST CHARTS

19 OCTOBER 1996



The debut single from Danish superstars Me & My, 'Dub I Dub' (Pronounced Doob E Doob) has already been a massive hit all over Europe, hitting the charts in Denmark, Germany, Sweden, Italy, Belgium, Norway, Holland, Austria, France & Spain. Plus the single has been Top 5 in Japan, Russia, Israel & Mexico. Me & My are one of EMI's most successful international groups.

Now finally we are releasing 'Dub I Dub' in the UK. The song has been remixed for radio & the clubs by top UK pop/dance producer Diddy.

A great pop record waiting to happen.

RELEASED 21*10*96

ENCORE

CDCOR019 12COR019

EMI
MUSIC
GROUPS

VIDEO

MUSIC VIDEO

This	Last	Artist/Title	Label/Cat No	16	12	STARGATE
1	1	BRUHEART	Fox Video 8938	17	11	BAD BOYS
2	1	101 Dalmatians	Walt Disney CD 0832	18	15	PULP FICTION
3	2	APOLLO 13	CC Video VHSR206	19	16	LIVE! EAST RECORDING: Les Misérables In Concert
4	3	STAR TREK VOYAGER - VOL.10	MGMA/UA 55526	20	14	MANCHESTER UTD VIDEO MAGAZINE VOL.4 NO.1
5	4	STAR TREK DEEP SPACE NINE VOL.10	CC Video VHSR20	21	9	CRIMSON TIDE
6	5	THE HARD WAY WITH A VENGEANCE	CC Video VHSR25	22	18	DUM AND DUMBER
7	2	BOYZONE Live At Wembley	Touchstone DPH782	23	13	THE PADDO & TUCKER STORY
8	6	FORREST GUMP	WL41043	24	28	THE SPECIALIST
9	7	BARNEY - 1,2,3,4 SEASONS	CC Video VHSR20	25	30	TRUE ROMANCE
10	8	THE X-FILES - FILES - 8517	PolyGram Video 438743	26	20	SIMPLY RED Greatest Video Hits
11	3	ROSEMARY CONLEY'S - NEW BODY BY DESIGN	Fox Video 4106	27	16	THE SOCIAL SUSPECTS
12	4	UNDER SIEGE 2	Video Collection A2572	28	21	POKARONTAS
13	5	CASPER	Warner Home Video 501205	29	22	THE FUGITIVE
14	8	DUNSTON CHECKS IN	CC Video VHSR112	30	18	ONLY FOOLS AND HORSES - DATES
15	7		Fox Video 8935			

This	Last	Title	Label/Cat No
1	1	BOYZONE Live At Wembley	WL 41043
2	4	LIVE! EAST RECORDING: Les Misérables In Concert	Video Collection V0252
3	2	SIMPLY RED Greatest Video Hits	Warner Music Video 85009573
4	6	BEATLES The Beatles Anthology - Box Set	PM 1M947626
5	3	BILL WHELAN: Riverdance: The Show	VD V0256
6	2	REM: Road Movie	Warner Music Video 78283140
7	7	BEATLES The Beatles Anthology - Volume 1	PM 1M947623
8	5	BEATLES The Beatles Anthology - Volume 2	PM 1M947627
9	8	MARSHALLS: Celebrating Humanity	Warner Music Video 7958480
10	7	OBASIS Live By The Sea	PM 1M947672
11	2	BEATLES The Beatles Anthology - Volume 4	PM 1M947625
12	6	BILL WHELAN: Riverdance - A Journey	VD V0256
13	4	BEATLES The Beatles Anthology - Volume 3	PM 1M947624
14	5	JOE LONGTHORNES: A Man And His Music	Polystar Video V2384
15	12	BOYZONE Aid And One	WL430033

INDEPENDENT SINGLES

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	YOU'RE GORGEOUS	Baby Bird	Epic ESCSO 26 (V)
2	2	LOVE II LOVE	Damage	Big Life BLRD 131 (P)
3	3	IF YOU DON'T WANT ME TOO...	Super Furry Animals	Creation CRESCD 243 (3MV) (R)
4	1	MARBLEHEAD JOHNSON	Blutonium	Superior Quality BLD 0666 (V)
5	5	HIGH	Hyper Go-Go	Distinctive DISNCD 24 (P)
6	4	TRANCE EURO X-PRESS	Juno Boy's Own JB0 CD40 (RTM)(D)	
7	6	BORN SLIPPERY	Underworld	Juno Boy's Own JB0 44 CD2 (RTM)(D)
8	2	STATUESQUE	Sleeper	Indolent SLECD P1421 (P)
9	3	ALL I WANT	Skunk Anansie	One Little Indian 161 TPFCDD (P)
10	7	TRIGGER HIPPIE	Morcheba	Indolent IHCDD 10 (SCD)(P)
11	5	THE WILD STYLE	DI Supreme	Distinctive DISNCD 19 (P)
12	9	ONE TO ANOTHER	Charlatans	Beggars Banquet BBD 3913 (RTM)(D)
13	8	BANANA-NA-NA	Technobad	Mokum DB 1142 (P)
14	10	GOTTA GET LOOSE	Mr & Mrs Smith	Hooj Choons HOJCD 40 (RTM)(D)
15	11	ONLY THE STRONG SURVIVE	DJ Krush	Max Wax MW 0660 (V)
16	11	TEENAGE ANGST	Piasebo	Elevator Music FLDORCD 3 (P)
17	4	PLANETARY SIF-IN	Julian Cope	Echo ECDSD 25 (V)
18	8	ON A ROPE	Rocket From The Crypt	Elemental ELM 38CD31 (RTM)(D)
19	10	DO ME RIGHT	Inner City	Six SIXCDX 2 (P)
20	12	ME AND YOU VERSUS THE WORLD	Space	Gut GUCXT 4 (TI)

This	Last	Title	Artist	Label (distributor)
1	1	SPIEDS	Oasis	Out GUTCD 1 (TI)
2	2	WHAT'S THE STORY MORNING...	Space	Creation CRECD 189 (3MV)(V)
3	3	THE IT GIRL	Sleeper	Indolent SLECD 012 (V)
4	3	COMING UP	Suede	Nude NUDE 6CD (3MV)(V)
5	4	DEFINITELY MAYBE	Oasis	Creation CRECD 189 (3MV)(V)
6	5	NOW I GOT WORRY	Jon Spencer Blues...	Mute CDSTUMM 132 (RTM)(D)
7	7	EXPECTING TO FLY	Blutonium	Superior Quality BLD 0666 (V)
8	5	ENDTRODUCING...	DJ Shadow	Mo Wax MW 09CD (V)
9	11	1977	Ash	Inferior INFECT 40CD (RTM)(D)
10	12	SECOND TOUGHEST IN THE INFANTS	Underworld	Juno Boy's Own JB0CD 40 (RTM)(D)
11	2	SCREAM, DRACULA, SCREAM	Rocket From The Crypt	Elemental ELM 38CD (RTM)(D)
12	20	THE COMPLETE	Stone Roses	Silverstone RECSD 335 (P)
13	10	BACKSTREET BOYS	Backstreet Boys	Five CHIP 169 (P)
14	6	THE CHARLATANS	The Charlatans	Beggars Banquet BBQCD 114 (RTM)(D)
15	9	WILLIAM BLOKE	Bill Bragg	Cooking Vinyl COOKCD 100 (V)
16	8	ANIMAL RIGHTS	Moby	Mute LCDSTUMM 150 (RTM)(D)
17	14	PARANOID & SUNBURNT	Skunk Anansie	One Little Indian TPLP 95CD (P)
18	2	WHO CAN YOU TRUST?	Morcheba	Indolent IZLN 80CD (P)
19	6	STONE ROSES	Stone Roses	Silverstone RECSD 302 (P)
20	16	NORMA WATKINSON	Norma Watkinson	Hannibal HNCX 1383 (V)

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	FROM THE MUDDY BANKS OF THE...	Nivana	Geffen GED 25105 (BMG)
2	2	17 TIL DIE	Bryan Adams	A&M 505512 (P)
3	4	GARBAGE	Garbage	Mushroom D 31450 (RTM)
4	1	BEST OF THE BEAST	Iron Maiden	EMI CDNED 1697 (E)
5	6	LOAD	Metallica	Vertigo V328182 (P)
6	10	THE SUN IS OFTEN OUT	Longpigs	Mother MUNCD 3602 (P)
7	5	NO CODE	Pearl Jam	Epic 494482 (SM)
8	3	ANIMAL RIGHTS	Moby	Mute LCDSTUMM 150 (RTM)
9	9	BAT OUT OF HELL	Meat Loaf	Epic CD 82415 (RTM)
10	15	TO THE FAITHFUL DEPARTED	Crashmes	Island CID 8948 (P)

This	Last	Title	Artist	Label (distributor)
1	7	TEST FOR ECHO	Rush	Atlantic 7567429252 (W)
2	8	FIRE GARDEN	Steve Vai	Epic 485602 (SM)
3	18	NEVERMIND	Nirvana	DGC DGCD 24425 (BMG)
4	20	CROSS ROAD - THE BEST OF	Bon Jovi	Jambico 522362 (P)
5	19	METALLICA	Metallica	Vertigo 510022 (P)
6	16	NO SO GOOD	Bryan Adams	A&M 540152 (P)
7	19	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 24727 (BMG)
8	11	OCTOBER RUST	Time Q Negatives	Roadrunner RR 86742 (P)
9	20	THE ULTIMATE EXPERIENCE	Jimi Hendrix	PolyGram TV 517252 (SM)
10	13	RHYTHM	ZZ Top	RCA 7432194862 (BMG)

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	WITH YOU IN MIND	Cher Lorraine	Ritz RITZCD 0078 (P)
2	1	BLUE	Leann Rimes	Capitol CD08 028 (P)
3	3	TIMELESS	Daniel O'Donnell/Mary Duffy	MCA MCD 11872CD 707 (P)
4	4	THE ROAD TO ENSENADA	Lyle Lovett	MCA MCD 11455 (BMG)
5	4	THE WOMAN IN ME	Shania Twain	Mercury 529882 (P)
6	2	EVERYBODY KNOWS	Don Williams	MCA MCD 11512 (BMG)
7	9	FLATLANDS	Tina Turner	Country Skyline 335630132 (CHE)
8	3	N PICES	Garth Brooks	Liberty CD05T 2212 (E)
9	5	FRESH HORSES	Darh Brooks	Capitol CD08 1 (E)
10	8	BR-49	BR-49	Arista 07822189182 (BMG)

This	Last	Title	Artist	Label (distributor)
1	7	INGENUUE	kd lang	Sire 7598268402 (W)
2	11	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia 4775732 (SM)
3	12	GIVE ME SOME WHEELS	Suzi Bogguss	Capitol PRMDCD 10 (E)
4	15	GONE	Dwight Yoakam	Reprise 932462152 (P)
5	14	WRECKING BALL	Emmylou Harris	Geffen 65982 102 (P)
6	13	MUSIC FOR ALL OCCASIONS	Maverick	MCA MCD 11344 (BMG)
7	17	FACES	John Brant	Capitol PRMDCD 14 (BMG)
8	18	ROCK THE HEART	Danny D'Donnell	Telstar TCD 322 (BMG)
9	19	SPIRIT	Willie Nelson	Island 534212 (P)
10	20	COME ON COME ON	Mary-Chapin Carpenter	Columbia 471892 (SM)

JAZZ & BLUES

T SHIRT CHART

This	Last	Title	Artist	Label (distributor)
1	1	THE VERY BEST OF MILES DAVIS	Miles Davis	Columbia SONYTY 17CD (SM)
2	10	BLUE DIVAS - LEGENDARY ...	Various Artists	Blue Note cd953222 (E)
3	9	BLUE IN THE NIGHT; TENDORS...	Various Artists	Blue Note CDP 8532282 (E)
4	8	THREE TENDORS - TITANS / SAX	Various Artists	Blue Note cd953222 (E)
5	5	FEELING GOOD - THE BEST OF	Nina Simone	Verve 526862 (P)
6	6	BANDS ON THE RUN: BIG BAND	Various Artists	Blue Note CDP 8532272 (E)
7	3	SIX SHAPES OF BLUE FUNK...	Various Artists	Blue Note CDP 8532272 (E)
8	7	BLUE BOOBY - A MODERN PLANO...	Various Artists	Blue Note cd9532282 (E)
9	4	BLUE BEOP - THE ORIGINATORS...	Various Artists	Blue Note cd9532282 (E)
10	2	MR. COOL - GREAT WEST COASTS...	Chet Baker	Blue Note cd9532282 (E)

This	Last	Act	description	merchandising company
1	1	Oasis	various	Underworld
2	2	Kula Shaker	K	Network
3	3	Peter Dink	Various	Network
4	4	X-Files	Liquid X	Network
5	5	Marek	Various	Black Cat
6	6	Wallace & Gromit	various	Viz
7	7	Box Job	various	Outer Limits
8	8	Independence Day	White Star	Network
9	9	Dr. Mouse	Handsome.com	Network
10	10	Metallica	Ninja Star	Network



Having had the whole of England—and, indeed, most of Germany—singing along to the ultimate football anthem, Three Lions, Ian Brodie is now getting back to serious business

again with the release of a new Lightning Seeds single on October 21.

What if... is the second single from the fourth Lightning Seeds album *Dizzy Heights* and expectations for both the single and album are understandably high, given that the band's previous album *Jollification* sold more than 600,000 units in the UK, aided by hit singles 'Lucky You', 'Change', 'Perfect' and 'Marvellous'.

Add in the Three Lions factor plus Brodie's growing media profile and there is clear cause for optimism at Epic. This confidence is encapsulated by the single which signed Brodie to the label. Epic managing director Rob Stringer

says: "I'm sure this record will do well," he says. "Jollification went double platinum and we want this album to match that at least. And when you

"That perfect pop thing is a load of old rubbish. I just try to make records people like. Pop should be something that makes people feel good."

think that *Jollification* did 800,000 without a Top 10 single, Lightning Seeds' potential is obviously huge."

The success of *Jollification* was especially rewarding for Stringer, who signed Brodie on the proviso that he dedicate himself to Lightning Seeds instead of producing other artists' records (Brodie has produced Deez, Sleeper, Alison Moyet, The Icicle Works and The Fall among others).

Three Lions, the Lightning Seeds collaboration with comedians Frank Skinner and David Baddiel and the England football team, was an exception, not because Stringer and many other key Epic staffers are huge football fans.

In the event, Brodie has happily sacrificed his extra-curricular activities. "Working down the market, you mean?" he laughs. "Yes, I've given up doing any other stuff right now. I

LIGHTNING SEEDS

BRODIE UNVEILS A DARKER SIDE TO 'PERFECT POP'

think the reason is that for the first time in my life I feel quite comfortable being the singer and guitarist in Lightning Seeds. It feels comfy being in this band. But I still don't want to get too active as a pop star," he says. "This summer's been a bit like that with all the footie stuff."

It was during the hysteria of Euro '96 that Brodie set about completing *Dizzy Heights*. Ironically, Three Lions even took off in Germany, whose team won the tournament in June. German fans sang 'football's coming home' when their team paraded the Euro '96 trophy on their homecoming in Frankfurt.

The song was a Top 40 hit in Germany and an alternative video was shot for the German market, featuring England player Gareth Southgate's infamous penalty miss. Germany may have had the last laugh with the song, but Three Lions still gave Brodie a huge buzz which also fuelled the new Lightning Seeds album.

"The summer, for me, was like Jim'll Fix It," Brodie recalls. "The footie thing was fantastic, and I was making the new album in that kind of atmosphere. I'm very pleased with the album. It's not a million miles removed from *Jollification*, so if you liked that, you'll like this one more."

"When we began recording, I thought this album was going to be quite different to *Jollification*. It was just an idea I had," Brodie says. "It wasn't based in reality. It wasn't like I had a trash metal song written in."

"I suppose the real difference is in the confidence of the new album. I'm singing a little more confidently and the songs are a bit better." "What if... is another strong single, typical of Brodie's neatly-crafted and classically British pop. It is accompanied by a 'Beatles-esque' video directed by Sophie Muller of Oil Factory. The track is one of three on the album written by Brodie with longtime collaborator Terry Hall. Two more co-writers feature on *Dizzy Heights*. Stephen Jones, the brains behind Babybird, worked on the hugely

infectious *Sugar Coated Ice*, while Manic Street Preachers bassist Nicky Wire contributed lyrics to *Waiting For Today To Happen*.

"In a funny way Nicky was the perfect person for me to write a song with," says Brodie. "I really like the Manics. Through a friend I was told that Nick would be up for doing some words, but I didn't really think he'd do it."

"We never actually got together to do the song. He sent me some lyrics and I wrote the music around them. He's quite used to working that way with the Manics anyway."

Stringer adds, "I wanted some lyrical inspiration. Nick's lyrics were perfect. They're quite Lennon-esque. Ian and Nick are quite alike, they're both hypochondriacs and they write with a lot of witty paranoia."

"The British music press, from *NME* to *Q* and *Mojó*, was quick to label *Jollification* 'perfect pop'. So has Brodie delivered the album *Stringer* and Epic wanted?"

"Pretty much so," says Stringer. "We wanted a slightly darker version of what Ian had done previously, yet still commercial. Some people don't quite understand Ian's songs, that they're heavy on satire and not all bright and breezy. So I'm very pleased with the album. It's definitely a step on from *Jollification*."

"That perfect pop thing is a load of old rubbish," Brodie reckons. "I just try to make records that people like. When people hear my songs, I would like their first thought to be, 'I like that'. It shouldn't be like hard work. Pop music should be something that makes people feel good, although my songs are not always as straightforward as they seem. People always say I write happy songs because the melodies are strong."

"The way I approach writing is to just do it as spontaneously as I can. I always feel that if you think about things too much, it never sounds good. Pop shouldn't be too thought out. It should be instinctive."

Clearly, Epic feels Brodie is a very

precious asset. Stringer is quick to praise Brodie's all-round talents, but is keen to keep the focus on Lightning Seeds.

"Ian is incredibly talented both as a producer and an

artist. He could make a fortune producing other people's records. He could have been booked up till 1999. If he wasn't concentrating on Lightning Seeds, he'd be in demand by every Britpop band around, but we want him to tour the world with this record for at least six months."

Brodie is equally keen to take these new songs on the road. On November 15, the band began an 18-date UK tour, culminating in four nights at London's Shepherd's Bush Empire.

"I'm looking forward to it," says Brodie. "We haven't done a proper tour since *Jollification* did alright."

For many years, Brodie was reluctant to step into the limelight, preferring a behind-the-scenes creative role as producer and songwriter for various artists. Now he is a more

"I'm very pleased with the album. It's not a million miles removed from *Jollification*, so if you liked that, you'll like this one more."

willing pop star, if still cautious.

"After the football song he could have become a quietly-spoken pop celebrity, but that's not Ian's thing," says Stringer. "But he is enjoying fronting the band, and the media seems to like him. Because he's from Liverpool, he puts a bit of a downside on it, but I'm sure he loves it."

The first single from *Dizzy Heights* was *Ready Or Not*, which only peaked at number 20 in the UK. It is a minor blip which certainly hasn't dampened Stringer's enthusiasm. Far from it. Stringer reckons there are at least another three singles to come off the new album—and he is already planning ahead a couple of years for the release of a Lightning Seeds greatest hits collection.

"The potential for a greatest hits is huge," he reckons. "I think we've got a million seller there." Paul Elliott

One to WATCH!

JOHNNY

CASH

Has a fine old du who's never been afraid to try a new trick. His forthcoming American album features cover versions of songs by Back and Stevie Nicks, and the expert backing of Tom Petty and the Heartbreakers.

Act: Lightning Seeds; Project: album; Songwriters: Ian Brodie, various; Publisher: Chrysalis; Music: Studio; The Barge; Producers: Ian Brodie, Dave Bascombe, Simon Rogers; Released: November 11

BABYFACE

SEEKING SOLO SUCCESS IN THE UK

Kenny "Babyface" Edwards has been so successful as a producer/songwriter — amassing 70m albums and 20m single sales — that it's easy to overlook his achievements as a solo artist.

His last two Babyface albums have sold 6m in the US alone, which is no mean feat given the general shift within the R&B/pop market away from the traditional R&B based singer/songwriter approach that 38-year-old Babyface represents.

It is ironic that Babyface protégé Toni Braxton should receive accolades for bringing some adult-oriented sophistication back to the R&B world when Babyface has been fighting that corner himself for so long.

And while Babyface has enjoyed huge success in the UK as a songwriter, his own albums have so far failed to cross over to the same extent they have in the US.

Rob Stringer, managing director of Babyface's label Epic, believes this will change with the artist's upcoming fourth album, *The Day*. He says, "There's a much bigger acceptance of R&B than there was two or three years ago. It's pop music now in a way it wasn't when the last Babyface album came out."

Accordingly, Babyface will be one of Epic's priority acts over the next year. "There's impetus on both sides to make things happen," says Stringer. "He's committed to working Europe and the record is absolutely brilliant. It is five singles deep and we know we can still be working this record next year."

Certainly, *The Day* is his most mature and sophisticated album to date. Inspired by the recent birth of his son Brandon, it reflects a personal and musical stock check with help enlisted from superstars such as Eric Clapton, Stevie Wonder and LL Cool J. He is acknowledged as an unashamed master of the saccharine love song, but this album reflects a more personalised vision such as on *The Day (That You Gave Me A Son)* and *Simple Days*. Written in collaboration with Emmanuel "Mannix" a childhood friend, *Simple Days* remembers Babyface's childhood and the social changes in the US since.

He says, "I deals with when we were

growing up and how simple things seemed because you didn't have to worry about the gangs and you could go into your home and not have to lock the door."

Babyface also premieres his first piece of social commentary with *How Come*, How Long which deals with abusive relationships. Babyface says, "The song deals with that whole problem of spousal abuse. I remember growing up and knowing a couple of guys who would hit their girls. And the girls would accept this, thinking it was part of the relationship. It's time people started paying attention to what's happening and not turning their heads."

Stevie Wonder sings on, and co-writes, the track *Officer*, but Babyface is far from blasé about working with the greats.

He says "It's pretty amazing to think of myself working with the likes

of Stevie Wonder. When I was a kid, Stevie was all I listened to. Never could I have imagined that I'd eventually be singing with him or writing with him, much less have him performing on my album."

Babyface believes *The Day* is his finest work to date. "Over the past two years, I feel I've really grown as a musician and writer. I've gone back more to the past when I was a working musician and playing other things and bringing in other ingredients. That's made me grow. When I was a musician I used to play jazz fusion and come from different places than just straight R&B."

Babyface's first instrument was the guitar, but it's still a surprise that one track, *Talk To Me*, features Eric Clapton. Babyface says, "I didn't know what to expect because I really didn't know whether my musicianship was ready for it. I'd been away from the live

thing for so long that I thought I'd lost my chops, but I was actually able to pull it back together."

The variety of material on the LP will give Epic a range of marketing opportunities. "We're aiming to solidify his popularity within the specialist R&B market, but also to cross him over through the more commercial dance radio channels to the mainstream," says Paul McGhie, Epic product manager.

The first single is a cover version of Shalamar's classic *This Is For The Lover You*, featuring rapper LL Cool J. "He's somebody that I've wanted to work with for a while. We're not too different in the sense that he's considered a 'lover', too. It perhaps a little more explicit," laughs Babyface.

Babyface's lyrics have always steered well away from the explicit words now de rigueur in the R&B field. He says, "I don't think you have to spell

Act: Babyface Project album Label: Epic Songwriters: Babyface, various Publisher: Ecap, BMI, various Producers: Babyface Released: November 4

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
SPENCER GROSSMITH	old style R&B/dance	RONDOR MUSIC	Rondor	development writing/producing deal	Kip Trevor — "He's a very well regarded up and coming writer/producer."
HINDA HICKS	18-year-old North African/nouveau London soul singer	4TH & BROADWAY	Jazz Black/Steve Jemiller	albums deal	Darcus Beese "It came through the management company"
MIDGET	all-action teen rock outfit	RADAR RECORDS	Jon Sydeman/Robin Hill	albums deal	Rob Collins
JOHN PARRISH	Polly Harvey collaborator	RONDOR MUSIC	Paul McGinness (for this project)	worldwide publishing	Kip Trevor — "He's a unique and original writer and producer"
KEVIN ROWLAND	ex-Dexy's Midnight Runners singer/songwriter	CREATION RECORDS	no management	albums deal	Alan McGee
SNEAKER PIMPS	fashionable indie/dance trio	BMG MUSIC	Craig Mineard	worldwide publishing	Marc Fox
SOUL II SOUL	long-standing London street soul act	4TH & BROADWAY	self-managed	albums deal	Julian Palmer
SOURCE DIRECT	dark drum and bass from St Albans	MCA MUSIC	no management	exclusive writers' deal	Ruth Rothwell — "They'd been sending in their records and Photak gave them a lot of help."
TRAVIS	intelligent alternative four-piece from Glasgow	INDEPENDIENTE	Wildlife Management	albums deal	Andy Macdonald
ELIZABETH TROY-ANTWI	R&B and jangle vocalist	ALMOST RECORDS	Sublime Management	singles with album option	Zakes Gordon — "She has one of the sweetest voices I've ever heard."

Compiled by Jake Barnes 0181-864 5310 urbanis@circon.co.uk

One to WATCH
JAMES TURNER
 The Liverpool singer-songwriter has a new single on the new indie Space label, which shows a nice line in AC pop. His voice sounds a bit like a young Jon Jones when, for from being off-kilter, guitarists work.

REACHING THE TOP

Babyface's career began in the mid-Seventies as a member of the funk group Manchild and it has been a long hard climb to stardom. "I've probably had as many failures along the way as I've had successes," he says.

Babyface's career in music really started to take shape when he joined the LA funk group The Deele in the mid-Eighties. They only had one minor hit—1987's *Shoot Em Up* Movie—but it was here that Babyface met his future songwriting partner Antonio "LA Ruck" White and his members of The Deele, they started working as a writing and production duo and almost immediately started scoring huge hits.

The pair revolutionised the American R&B market with radio-friendly tracks that updated the sound of soul for the top generation. Equally adept at ballads and uptempo numbers, LA & Babyface productions were seen everywhere with early hits including Peabbles' *Girlnitee*, Bobby Brown's *Roni* and *My Prerogative*, Shania Easton's *The Lover in Me* and *The Boys*. *Girlnitee*.

In 1993, the duo formed LaFace Records, paving the way to international multi platinum artists such as TLC and Toni Braxton. They split in 1993, but not before scoring their biggest hit single with Boy II Men's *End Of The Road*, which earned Babyface a Grammy award for best R&B single. He has now won five Grammys in total, including one as a solo artist for best R&B male vocal on *When Can I See You*.

He has also scored major hits as a producer with the soundtracks for *The Bodyguard* and *Waiting To Exhale*, while his work with Michael Jackson and Madonna has confirmed his status as one of the most trusted writers/producers in the business.

it out. I think part of the art goes away when you become too explicit."

With this new album destined to go platinum overnight and a queue of superstars waiting to work with him, Babyface says he would like to use his success as a springboard to do more wide ranging projects. Sting, Annie Lennox and, particularly, Phil Collins, are artists Babyface would like to work with, given the chance.

"You know the future can be fun," he says. "Going to places without getting blasted and hopefully creating something outside of the normal things I'm known for. I will never go too far left. I always try to be commercial because the bottom line is, you've got to make a dollar."

And his 70m sales to date show the value of such beliefs and clarify why Epic is so confident that Babyface the solo artist can be just as big a star here as many of his collaborators. **Toy Fairies**

When *Music Week's* A&R section first featured Babybird last December, the band's frontman Stephen Jones insisted, "I'll be surprised if we're not a Top 10 act by the summer."

It was a fairly outrageous claim and one which didn't come true, but he was only a few months out as last week *Yo' Gorgeous* crashed into the singles chart at number three.

The success marks Babybird's development from a low-tech one-man bedroom preoccupation into a fully-fledged band whose first proper album is easily one of the best guitar pop albums of the year.

Jones has been remarkably prolific in his short career, releasing four limited-edition, self-produced albums on his own Baby Bird label since last July. He has also spent much of the past year on the road with the band he assembled at the end of last year and now he is set to build on the singles success with *Ugly Beautiful*, his first album for Echo and the first to feature his live band.

Many of the songs have appeared on previous Babybird albums, but this is not the greatest hits collection that Jones has promised from the off. Instead, this record introduces Babybird the band to the world. And Jones is delighted with the finished product.

He says, "This album is by far sonically superior to the others. Four or five of the songs are new, but we've treated some of the older tracks with the respect they deserve."

The album is lush without ever losing the sardonic edge which makes

BABYBIRD

FROM THE BEDROOM TO THE CHARTS

Jones a lyricist worth listening to as well as a master of traditionally catchy tunes.

Jones has always said that it was only a matter of time before he became a star, which might suggest the Sheffield based frontman is a prescient cock-of-the-north who's completely delighted at the success of *Yo' Gorgeous*.

But things aren't quite that simple in Babybirdland. He says, "I feel slightly detached from the song, because it was one of the first songs I ever wrote. I've found myself on Radio One roadshows miming along and I don't like that because it really felt like I was plugging a product." But there is an up-side, too. "Having such a big hit puts me in the land of Peter Andre, which makes it difficult to put everything in perspective, but I'm quite happy to wait and see what effect it has on me and the band—it's what we've worked for after all," he says.

Much of the credit for the success of *Yo' Gorgeous* goes to heavy airplay on Radio One, especially on the Chris Evans Breakfast Show. Echo managing director Steve Lewis says, "Babybird were played on the Evening Session and Mark Radcliffe before *Yo' Gorgeous* and might not have got to the Breakfast Show so early if not for that exposure."

The band is clearly important to Jones, even though he freely admits that he will record solo again at some

point in the future. He says, "I write all the songs, and they're aware I will work solo again, but everything has taken on a new perspective since I started working with them."

Lewis agrees that Babybird can no longer be considered a Stephen Jones solo project. He says, "The rest of the guys are so important, because Babybird really are maturing as a band. This is just the beginning of a long career for a great band."

Echo has always stated that its A&R policy is about longevity and quality rather than fast hits alone, but Babybird have clearly vindicated the label's decision to join in and win the bidding war for the act last year.

Lewis says, "I wanted to sign Babybird, because they represent everything the label stands for. I always knew they were a band who could have hits very quickly, but I also firmly believe that this is a band who will be cool for a long time."

"A lot of people say like Echo because it's cool because it has Julian Cope on the roster, but it's important that we've shown we can have big hits, too."

Babybird's success emphasises how far Echo has come since its foundation; this was its fifth Top 40 hit on the trot, with two Julian Cope cuts and a Moko single proving the label's diversity.

But Babybird is undoubtedly the star of the show. *Ugly Beautiful* proves the success of *Yo' Gorgeous* was no fluke and Jones should be established as one of the faces of the new year's son. And the future? "I'll be around in 10 years' time," he insists. **Leo Finlay**

Act: Baby Bird Label; Echo Project album; Writer: Jones; Publisher: Chrysalis Music; Studio: Matrix; Producers: Jones, Power, Capla; Released: October 21

TALENT



STEVE LAMACO ON A&R

As far back as May, we were predicting the arrival of a new wave of teen bands, and bless me, if it doesn't look like it's happening. Forget Mystic Meg, I'm changing my name to Psychic Steve and going for a job on a lightweight TV game show... The so-far unchristened teen scene held its first coming out party last week — one a day festival called Let's Make History which featured the likes of Kenickie, Symposium, Dweeb, Tampasm and Midget. It was a bit mad. For starters, the gigs were in two rented rooms above a bookshop in the Charing Cross Road. And the audience barely tipped an average age of 18. It was the best youth club disco I think I've been to and, for once, that's not a sly dig. It was a good rack. The event was born out of Club Skinny, the

Thursday night hang-out in Camden, north London, which closed a couple of months ago before it went stale. Designer, former Skinny regulars who are currently negotiating a publishing deal, also played but suffered sound problems — as did Dweeb, whose drum machine had broken earlier in the evening. That left Friday's best moments in the hands of Midget, who benefited from a good crowd, and Tampasm, the all-girl Brighton four-piece who've been improving in the past two months. I hear there's some interest in them already... The Saturday night headliners Symposium brought a section of their loyal crew who helped sell the place out and Kenickie were their noisy, fun themselves (and one of my favourite groups of the year, if

you're interested)... *The Face* magazine claims that sooner or later the country's teens will become hacked off with Oasis and want an alternative. What they're getting is a mix of energy and ambition, sex and pop music from groups who are their age... Also worth checking out are the ludicrously young and speedy Mouthwash, the slightly more awkward-sounding Mogwai and a couple of other groups who are being kept under wraps, till their management is sorted out... Oh, and if the kids are united, they'll never be divided...

● Steve Lamaco co-presents Radio One's Evening Session with Jo Whitley, Mon-Thu 7pm, Radio One



One to Watch
GORKY'S ZYGOTIC NYNCR!
Gorky's debut single for Fantasy, *Radio Song*, is a radio-friendly gem, which marks them down as genuine contenders. Newport might not be the new Seattle, but big things are a-coming in Wales and Gorky's are new set to share the limelight with the Super Fakes.



A
personal
touch in a
commercial
world

"With Euphonix Instant SnapShot Recall and the speed of hard disk recording, you achieve a highly productive and creative situation."

Richard Boote, '96



Strongroom, one of London's premiere music studios, providing services for major record labels and music clientele, have just installed a 96 fader Euphonix CS2000M.

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"The sonic integrity of the desk is ideal for our needs, and the automation capabilities have given us a distinct advantage."

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Hitman takes on JK's first AMS Neve Libra

by Caroline Moss

Following its introduction at the Copenhagen AES convention in May, the first AMS Neve Libra has been installed at Pete Waterman's Manchester studio, The Church.

The 48-Adat desk takes pride of place in Studio One, also known as The Pulpit, and will be used primarily for Waterman's clients, although it will also be available for commercial hire.

Waterman had been shopping around for consoles following the decision to upgrade The Pulpit to an all-digital facility. "When I first saw the Libra, I thought, 'this is the one for me,'" he says. "AMS Neve's reputation is superb and ergonomically, so is the desk. Not only does it look part, but it does the job without complicating things."

A crucial concern for Waterman was that he could offer commercial clients a well-balanced price and the installation of the Libra has



Pete Waterman's son, Paul, at the controls of the Libras at PWL's studios

facilitated this. "We can offer the latest technology at a reasonable rate," he says.

To accompany the Libra, a 48-track Sony 3348 digital multitrack has also been installed, while Studio design company Eastlake Audio, which was responsible for

the design of The Church's two recording rooms in 1994, has also completed work on two new Midi suites.

● The Church, 390 Deansgate, Castlefield, Manchester M3 4LY. Tel: 0161 833 8630, fax: 0161 832 3203.

Re-Pro goes on-line with copyright data

Re-Pro, the UK record producers' and engineers' association, has launched an internet site which will solve the problem of acquiring recording information for copyright purposes.

The initiative is in response to an IFPI prediction that, without the introduction of computerised copyright management systems, as much as 15% of global revenue could be lost over the next six years.

The new Recordings Register on the World Wide Web will provide a definitive medium for producers to log a wide range of information about sound recordings past and present.

The data will be collated and used for the development of tape storage, copyright protection and copyright management systems. Re-Pro's eventual objective is to make this information available to relevant studios, record companies and royalty distribution agencies.

"The UK can and should lead the way forward in copyright management," says Re-Pro vice chairman Peter Fillard. "This is the next step on the path to establishing more effective control procedures in the future, which will be to everyone's benefit."

The Recordings Register can be found under ISRC Data in the NEWS5 section of the Re-Pro International WWW site at <http://www.aprs.co.uk/repro/>

Hilton trio regroup to launch new services

Following the sale of Hilton Sound's hire division to Zomba earlier this year, Andy Hilton, Robin Crookshank and Simon Bohannon have launched H20, a two-tier studio consultancy offering clients customised studio design and installation plus a

Top shows merge to give 'new-look' APRS event

The merger between the annual APRS exhibition and Single Market Events' Vision show has been announced, ending months of industry speculation.

Vision & Audio 97 will take place on November 4-5, 1997 at London's Earl's Court 2, avoiding a possible clash with the Sound Broadcasting Equipment Show (SBEES) in Birmingham, organised by Point Promotions.

When the merger was planned in June, Dave McVittie of Point Promotions said that his show could not be rescheduled. However, McVittie has managed to move the SBEES event to the NEC, where the show will now

run from 29-30 October, 1997. "I was more worried that the clash would affect levels of visitors since exhibitors had all pledged their continuing support anyway," he says.

The APRS chief executive Philip Vaughan reports a high level of interest in Vision & Audio 97 from regular exhibitors and newcomers. "We anticipate a new and exciting experience for both the audio and video industries."

● For further information, contact the APRS, 2 Windsor Square, Silver Street, Reading, Berks, RG1 2TH. Tel: 0118-9734 756218, fax: 0118-9734 756218, and Point Promotions on 01491 838575.

Alien takes on Star Wars vibe

Alien Studios is being re-promoted by new studio manager Nick Bull.

The east London studio was built from scratch last year by twins Adam and Jason Perry from the rock band A, who have subsequently signed to London Records.

Alien's reputation has spread through word-of-mouth. "It's got a says Bull, who describes the studio as having a Star Wars/skate punk theme.

Located in a newly-rehabilitated Victorian warehouse, Alien offers 24-track recording, 24-hours a day on a Soundcraft 2400 console and

Soundcraft Mark 11 console machines.

A Yamaha Pro Mix 1 console and Alesis Adat are available for digital recording, monitoring is via Yamaha NS10s and Tannoy Little Reds and there is a wide range of DAT recorders, outboard equipment, microphones and keyboards.

The sequencer is an Atari ST 1040 running Cubase software.

Recent clients include EMP, Jess Jones, Scritti Politti's Green and Creation signings 18 Wheeler, who laid tracks for their new album.

dios in an Irish abbey, a Gothic manor in Bath and a Parisian cafe.

The company's in-house facility, The Studio Of The Miraculous Transformation, also offers a portable Euphonix/Fairlight system. ● H20, tel: 0171-252 5800.

STUDIO BRIEFS

A2D Mobile gets refurbishment

The A2D Mobile has undergone a recent refurbishment. A new chassis and cab have created an extra three metres of body length, resulting in an enlarged control room, where 16 channels of MTA Intermix have been added to the existing 54-input MTA 990 console. The mobile is now in Spain working on a TV project with engineers Doug Hopkins and Gary Stewart.

FX Rentals moves to new headquarters

FX Rentals has moved premises to accommodate a growth in business of 85% over the past two years. The new building affords the hire company more than three times the storage space of its previous HQ, improved parking and a custom loading bay. The new premises has ISDN lines to serve the FX computer network which co-ordinates rentals. FX Rentals' new address is 38-40 Telford Way, London W3 7XS, tel: +44 (0) 181 746 2121, fax: +44 (0) 181 746 4100.

CTS replaces VCA with Automate

CTS Studios in Wembley has installed 64 channels of Automate moving fader automation into Studio Three's 5DA AMR 24 console, to replace the older VCA system. CTS is renowned for its film soundtrack work, with recent credits including The Hunchback Of Notre Dame and the forthcoming Evita, starring Madonna.

Folio Notepad makes its mark

Folio Notepad, the new mini-mixer from Spirit by Soundcraft, is

"flying out the door," according to marketing manager Andy Farmer. "We simply can't make them fast enough to keep up with demand," he says. Achieving DAT quality audio and equipped with 10 inputs as standard, plus mic preamps, capable of handling up to 16dB of input level and a host of other features, the Folio Notepad retails at £159 including VAT. Pictured is Duncan Campbell, of Riverside Studios in Glasgow, owner of the first Folio Notepad in Scotland. "When we're working on pre-production - recording a band live in rehearsal - the Notepad is really handy," says Campbell, who is using it to record new Nude signings Geneva. "All you need is a DAT recorder, some mics and the Notepad. You can just plug it in your bag without any hassle. It's a great wee tool."



New mastering suite for Surrey Sound

Surrey Sound Studios in Leatherhead has opened a 20-bit mastering suite. The facility has already been used by studio owner David Yorath and DJ John Digweed to master the Renaissance 2 and Renaissance 3 compilations which have topped the dance charts.

IAC moves to new one-stop facility

Studio design and construction specialist Industrial Acoustics Company (IAC) has moved from Staines to Winchester, Hampshire. The move allows the company, which employs 180 people, to consolidate its production facilities in a single, purpose-built 8,700 sq metre factory. The European headquarters is housed nearby and can be contacted on 01662 873000, fax: 01662 873111.

Soundhouse takes on third DDA console

Hammersmith studio Soundhouse has recently purchased a DDA FMR mixing console, bringing its total of DDA's to three. The FMR has been installed into one of Soundhouse's two post-production studios where it will be used for editing and mixing. A fourth studio is planned for the facility, for which a second FMR will be purchased.

Penny & Giles opens new Welsh factory

Pro audio manufacturer Penny & Giles is moving to a new factory in Cwmfelinfach, adjacent to the M4 corridor in South Wales. The new site will house all manufacturing, R&D and sales activity for Penny & Giles' digital systems and traditional precision control product lines, plus the manufacture of the company's newly-launched Audio Multiprocessor system. Contact Penny & Giles Studio Equipment, Unit 35/36, Nine Mile Point Industrial Estate, Cwmfelinfach, Ynysyddu, Newport, Gwent, NP1 7JB. Tel: 01455 202024.

FEELING IN THE YEARS: IS IT THE SURVIVAL OF THE FITTEST?

AS ABBEY ROAD CELEBRATES ITS REPUTATION AS ONE OF THE WORLD'S OLDEST WORKING STUDIOS, SUE SILLITOE LOOKS AT A SELECTION OF THE UK'S LONGEST-ESTABLISHED RECORDING FACILITIES AND ASKS, WHAT IS THE SECRET OF SURVIVAL?

American TV crews were swarming all over London's Abbey Road two weeks ago, when the most famous recording studio in the world threw a party to celebrate its 60th birthday. Among the 500 glitterati on the guest list were Sir George Martin, John Leckie and Brian Eno, representing some of the most influential producers in post-war British pop.

EMI's flagship facility has been knee-deep in the hoopla for over half a century. But as the flashbulbs popped, many studio professionals may have paused to wonder how Abbey Road has managed to preserve its place at forefront of the recording industry when so many others have gone to the wall.

It's a question which even seasoned business analysts would have difficulty answering since no efforts have ever been made to collect the comprehensive statistical information required to build a reliable financial model of the UK studio industry. Not even the Association of Professional Recording Services, which represents most UK studios, has figures which might, for example, seek to make simple comparisons between daily rate income and expenditure on new equipment.

To address this problem, Air Studios has commissioned a financial survey of the Top 20 studios in London in a bid to identify whether they are getting a proper return on their investment.

"We will need this sort of information if we are to make realistic forecasts about future business," says Air studio manager Malcolm Atkin.

"It would appear that in real terms studio rates haven't risen since the mid-Eighties, which is why so many studios haven't made it through the recession."

According to Jerry Boyd, owner of Livingston Studios, rates have actually fallen over the past 10 years. "In 1995, we were getting £500 a day in our SSL room. Now the daily rate for the room is £650 and our turnover has fallen as a direct result. The only way to survive has been to run a much tighter ship and cut staff."

Clearly, the past 10 years have not been profitable for studios and many once world-famous names such as The Manor and Wessex have fallen by the wayside. Those which have survived cite a variety of factors for their continued success.

At the top end of the market many feel an obligation to

STUDIO STALWARTS: THE VETERANS OF RECORDING

ABBAY ROAD

Arguably the most famous recording studio in the world, Abbey Road opened in 1931 and has played host to some of the most illustrious names in music, including The Beatles. Flagship of the EMI studio group, it now offers four state of the art studios and 17 post production rooms (including a new multimedia department which came on-line in January) as well as an impressive selection of vintage valve gear which is now in great demand.

Studio manager Colette Barber says, "History is not enough, you have to offer flexible working conditions if you want people to keep coming back."

Recent clients: Bush, Mark Owen, Solar Race, The Chieftains, Sinead O'Connor.



AIR

George Martin opened the original Air studio complex overlooking Oxford Street in 1970. In 1993 it moved to a luxuriously renovated north London church and now houses six suites, variously dedicated to recording, mixing and TV post production, which have enabled it to retain its position as one of the world's top facilities.

Studio manager Malcolm Atkin says, "Anyone can buy equipment and set up a studio, but you also have to invest in quality staff to operate the equipment if you want to stay ahead."

Recent clients: Elton John, Pulp, Bjork, Simply Red, Wet Wet Wet, Lisa Stansfield.



CHIPPING NORTON

This residential facility, less than an hour's drive from central London, was originally set up in 1972 by a consortium headed by Fleetwood Mac producer Mike Vernon and built a reputation for serving young and inexperienced rock bands. A new Trident 90 console was installed three years ago.

Studio owner Richard Vernon says, "Tracklaying is our speciality." Recent clients: Portishead, Wet Wet Wet, Terry Hall and Mark Revin.



CTS

Soundtrack specialist CTS Studios – now part of the CTS/Lansdowne Group – opened in Bayswater in 1956 and then moved to Wembley in 1972, where it soon began to attract rock acts such as The Who, Slade and Roy Wood. It was acquired by Lansdowne in the late Eighties and its three revamped rooms are now offered as part of the group's wide-ranging recording, mastering and telecine services.

Co-owner Adrian Kerridge says, "We have always been able to capitalise on our reputation as one of the few studios in London which can accommodate a full orchestra".

Recent clients: Movie scores for Out Of The Blue, The Phantom, The Legend Of Pinocchio, True Blue and Firelight.



DECCA STUDIOS

The Decca name has been on the studio map since 1931. After 40 years in West Hampstead, it moved to Kilburn in 1979 and now boasts a listening room, a selection of audio and video editing suites and a couple of mixing rooms, one of which was recently installed with an AMS Neve Logic 2 digital console.

General manager Dave Harris says, "We have five mobile teams who specialise in location recordings of classical concerts. Tapes are then brought back here for mixing and post production." Recent clients: Georg Solti, Luciano Pavarotti.



A NATURAL

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However, as Matthew Villa, studio manager at Sony's Whitfield Street suggests, total reliance on state of the art technology can be dangerous. "You have to be selective and only invest in things that can 'go the distance'," he says. "It's silly to imagine that you can supply everything."

What gear is provided must kept in proper working order too. Siobhan Paine, studio manager at Olympic, says fewer battles over rates in 1996 indicate that record company clients have finally come to appreciate the benefits of paying for well maintained equipment.

For certain kinds of projects, a studio's acoustic properties are just as important as the console

or the outboard gear. Surrey Sound's reputation as a great facility for recording live bands was forged when The Police cut *Outlandos D'Amour* there almost 20 years ago. But, according to owner David Yorath, the temptation to trade on history alone must be resisted.

"It all means nothing if you don't keep current," he says. And then there's that all-

important feelgood factor – especially at residential studios where a friendly and relaxed atmosphere is essential if clients are to feel at home. That says Jacob's Studio proprietor Andy Fernbach, is all down to the calibre and personality of the staff. "This is a people business and we shouldn't forget it," he says.

Much may have changed since

Abbey Road staff were expected to wear white coats at work and stop sessions at six in the evening out of respect for the neighbours. But one rule still applies: there's no business like hits business.

And once those hits start to dry up, then the writing is on the wall for even the best equipped and managed studio in the world.

STUDIO STALWARTS: THE VETERANS OF RECORDING

EDEN

Eden Studios began life as a four-track demo studio in 1967 before moving to its current base in Chiswick in 1975, playing host to a string of hit acts such as Dave Edmunds, Elvis Costello and Shakin' Stevens. Since then, two more studios and three luxury apartments have been added, making Eden one of the few studios in London to offer on-site residential accommodation.

Co-owner Philip Love says, "We've always reinvested profits and adopted a hands-on style of management to ensure that any operating problems are quickly and effectively resolved."

Recent clients: Babylon Zoo, Audioweb, Alisha's Attic, Dreadzone, Whitney Houston, Wet Wet Wet and Eddi Reader.



LIVINGSTON

Livingston Studios began life in 1962 to service the film industry, but by the Seventies it had become a folk rock favourite. Ambitious expansion in the Eighties brought the studio close to bankruptcy, but since it was re-opened under new management in 1993 it has installed an SSL console in studio one, an Amek Rembrandt in the recently revamped studio two and is particularly popular with bands looking for a good live room. Studio manager Jerry Boys says, "We prefer to wait and see if there is a demand for a new piece of equipment instead of rushing out to buy it immediately."

Recent clients: Kula Shaker, Three Colours Red and Everything But The Girl.



OLYMPIC

Since it opened in 1965, Olympic has consistently attracted top bands such as The Rolling Stones and Duran Duran. Now part of the EMI studio group after a short period under Richard Branson's ownership, all Olympic's rooms are SSL-equipped, with the latest J Series console installed in studio one in September.

Studio manager Siobhan Paine says, "We know we're not the cheapest, but clients know there are no hidden costs because we are continually upgrading."

Recent clients: Eric Clapton, Verve, Eterna, Louise and Michael Ball.



ROCKFIELD

Established in 1965 as the UK's first residential studio, the Welsh facility now boasts two Neve-equipped control rooms and a variety of live areas uniquely suited to rock bands. The last upgrade took place three years ago when Rockfield installed an automated Neve VR desk.

Owner Kingsley Ward says, "We struggled in the early Nineties because everyone wanted SSL desks, but business has picked up dramatically." Recent clients: Paul Weller, Dodgy, Cast, Ash, Boo Radleys, Black Grape and Stone Roses.



SARM

The oldest facility in the three studio Sarm group, Sarm East was established in the mid-Sixties and came under Jill Sinclair's control in 1973. By 1993 Island Records' prestigious Basing Street complex (Sarm West) and the Hook End residential facility had been added. Earlier this year two SSL 9000 consoles were installed at Sarm West and a number of workshops and rehearsal rooms were opened near Tower Bridge.

Studio manager Lola Weidner says, "Trevor Horn's reputation means that we have to keep up to date with all the latest equipment, but we believe it's just as important that our staff are cheerful and efficient – even at four in the morning."

Recent clients: George Michael, Pet Shop Boys, Wet Wet Wet, Salt 'n' Pepa, Eterna and Michelle Gayle.



SAWMILLS

Sawmills Studio in Cornwall opened in 1974, but it wasn't until a change of ownership and a comprehensive technical upgrade in the mid-Eighties that its picturesque location and relaxed atmosphere began to attract quality clients.

Proprietor Dennis Smith says, "Subject to planning permission, we'll soon be improving our residential facilities and redesigning the control room." Recent clients: Oasis, Supergrass, Cast, Octopus, Kenickie and Radiohead.



SURREY SOUND

Producer Nigel Gray opened Surrey Sound in 1971 as a four-track demo facility, but by 1979 it had become a world famous 24-track, thanks to The Police who recorded their first two albums there. Surrey Sound now has a DDA console in the main studio and a new Neve powers the mastering/Midi room.

Owner Dave Yorath says, "We have survived by offering competitive rates, excellent equipment and a superb live room." Recent clients: The Cranberries, Let Loose and Radiohead.



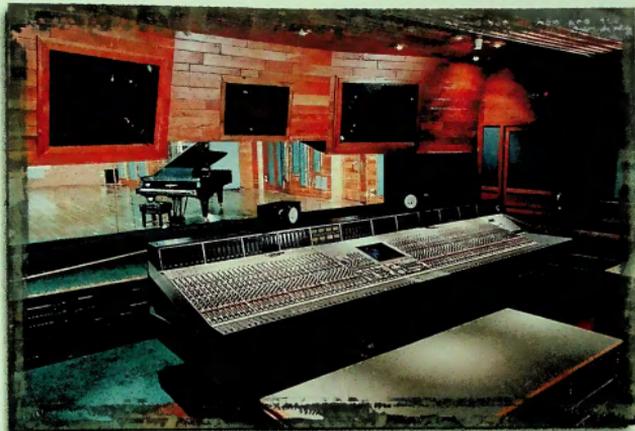
WHITFIELD STREET

Opened in 1972 as CBS Records' in-house studio, the West End complex was totally refurbished and renamed The Hit Factory following the Sony takeover in 1991. It reverted to its old identity four years ago but still offers a diverse range of facilities including full orchestral recording in studio one. Earlier this year three classical editing suites and one digital mixing suite were installed on the first floor.

Studio manager Matthew Villa says, "The suites are really something special and have opened up a totally new area of business for us." Recent clients: Simply Red, Brand New Heavies and Madonna.



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Ian Davidson, Director of Operations, Olympic Studios, London



72 Channel SL 9000 J Series in Studio 1 from September 1996



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"It sounds brilliant," explains musician/songwriter Rob Fisher when asked why he chose the Euphonix CS2000M for Stone Room, a new independent studio in London.

Fisher, famous for his work with "Naked Eyes" and "Climie Fisher" and top recording artists Rick Astley, Amy Grant, and Germaine Jackson continues:

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511: STEP FORWARD



POSH: QUIRKY POP

City CLEO 555). The Buckinghamshire-born singer performs 10 classy soul songs in fine style, including a stunning reworking of his big hit The Real Thing. **C**

BOYZONE: A Different Beat (Polydor 533742). The title is a bit of a misnomer as the boys stick to sweet, well-performed ballads throughout. A good package is let down by a couple of dodgy covers. **C**

MOTORHEAD: Overnight Sensation (SPV CD085-18302). Heavy metal's evolution has made no impact on Lemmy and chums, but if ain't broke don't fix it, and this 15th Motocaddouze opus plays to all their legendary strengths. **C**

REVLIN: Broadcaster (Musidisc 12552). There's an orchestral grandeur buried deep within this promising comb's second album, such as a shame that it's stifled by lacklustre indie production values. **C**

THE MEN THEY COULDN'T HANG: Never Born To Follow (Demco F0788). From folk music of real passion to anthemic rock, '70s folk displays a unique range of musical versatility on an assured return to their original label. **C**

ULTRA LOUNGE: Leopard Skin Sampler (EMI Premier CD0838782). It looks chic and it is chic - 24 lounge listening classics including Dean Martin's Ooh Cha Cha Amour, the Peter Gunn Theme and The Pink Panther theme. Cool. **C**

DEUS: In A Bar Under the Sea (Island CD08521). This second album indicates the Flemish band are becoming more of a commercial prospect. The single Little Arithmetic is the highlight, but this shows they will soon stop being mere critics' faves. **C**

SYSTEM F: System Express (Batterfly BF021). This real compilation of their harder tunes is the business, with the awesome Plastikman acid house remix of Alphaomega the highlight. **C**

VARIOUS: Trade Vol 3 (Feverpitch FPP023). House night's come no harder or sweeter than at Trade and Troy de Vitz and Steve Thomas successfully capture this spirit with mixes of the best of the current crop. **C**

ALBUM OF THE WEEK EVERYTHING BUT THE GIRL: The Best Of... (Blanco Y Negro 6030166372). Kicking off with a huge Missing mix, this shows through EBTG's early classics (Another Bridge, When All's Well) leading up to Tracy Thorn's collaboration with Massive Attack. This should enjoy very healthy sales in the Christmas market. **C**

This week's reviewers: Michael Arnold, Sarah Davis, Catherine Eade, Les Finlay, Paul Vaughan, Ajax Scott, Selina Webb and Paul Williams

VIDEO

PULP: FEELING CALLED LIVE (Virgin Video VHS 63812 - 3). More than the typical concert video, this not only captures the band in glittering form at Brixton Academy but, via documentary-style footage, gives an intriguing insight into what it's like to be Pulp on the road. **C**

SINGLES

LAMB: God Bless (Mercury 5786772). A sweetly lyrical, pure voice sitting atop soft drum and bass and layers of soft trip hop. Wonderfully atmospheric. **C**

BURR: Possibly Maybe (One Little Indian 15177CD). The gorgeous ballad from Pust is released with some diverse, and wicred, mixes as a taster for the upcoming masses album Telegram. **C**

GINA G: I Belong To You (Eternal WEA 0012). Hugely catchy dance pop. It is unlikely to get as much exposure as her Eurovision contender, but deserves to be a smash. **C**

KROCHED HOUSE: Don't Dream It's Over (Capitol/Parlophone C06LDJ780). The greatest moment in Crowded House's two-brief career gets a welcome re-release. Stunningly simple AOR which should easily surpass its number 27 peak in 1987. **C**

DI SHADOW: Stem (Mo'Wax MW08504). A Halloween-style instrumental introduces this haunting, original exploration of the hip hop genre. Keep an eye on this one. **C**

MOND LIFE IN MESS (ECHO RAOCD023). A cross between a Sixties television theme tune and modern dubby background music, this is a new take on easy listening. **C**

ONE DAY (Five Five CD403). A delicious early Seventies soul 'n' blues, courtesy of an early Brothers bassline, provides an appropriately tasteful backing to some infectious slick rapping. **C**

THE DIVINE COMEDY: The Frog Princess (Sensu SETCD32). The third single from

the Casanova album is a charm-laden fairy tale pop treasure. A perfect combination of The Brothers Grimm and the brothers Walker. **C**

THE HEADS: Don't Take My Kindness For Weakness (MCA MCST0 48024). Sharon Ryder makes an unlikely David Byrne replacement, but this debut single is a rollicking blast of chaotic pop. Black Grape fans will be impressed and chart action seems assured. **C**

GORKY'S ZYGOTIC MYNXC: Patisa Song (Fontana GZMC11). Gorky's major label debut is an absolute gem that confirms them as Wales' hottest hope apart from Super Furry Animals. It's a gentle, country-tinged love song as redolent of The Byrds as Orange Juice. **C**

A: House Under The Ground (Tycoon TYCD2). Jane's Addiction loom large as an influence on this noisy outfit and this track is a fine tuneful beast. **C**

GROUP DOGMA: Breakfast (EXP EXPCC011). The Doncaster trio make a hell of a racket, but do so with a style that never bludgeons and should warm many a metal heart. **C**

BIS: Atom Powered Action (Wijax WJUS02). The Scottish band's debut for Wijax isn't as catchy as Kandy Pop, but is still strong enough to suggest they are no one-hit wonders. Those who like their pop cheeky and loud will swoon. **C**

JOCASTA: Something To Say (EPIC SPXC078). Jocasta's major label debut is a fine slice of lush indie pop, which floats by and leaves a strong impression. **C**

POSH: Shark Attack (Rhythm King POSHCD1). Take away the very simple chorus and the water remains extremely shallow around what is effectively designer quirky pop. **C**

ROBYN: Do You Know What It Takes (RC47421418572). The 17-year-old follows in the footsteps of other R&B pop females such as Brandy and delivers a slick uptempo number which could see her make the Top 40. **C**

FIONA APPLE: The Shadyvoicer (Columbia 688872). Hasday-waxed New Yorker debut is already attracting attention and this debut single adequately showcases her

considerable vocal talent. **C**

STRIKE: My Love Is For Real (Fresh FRSH046). The magic is still there from the band who have got making commercial pop dance down to a fine art. Another smash. **C**

511: Don't Make Me Wait (Ginga/Virgin VSCOT 10181). A fun, mid-tempo pop track, which is another big step forward in the promising career of the three-piece boy band. **C**

NEW EDITOR: I'm Still In Love With You (MCST0 48023). New jack swing with a mushy centre, which should appeal to fans of the genre. **C**

ALBUMS

MADONNA: Evita (Maverick 93R2464322). An assured and well-arranged album of songs shows Maddy and Antonio Bandiera in good form. The forthcoming film based on the Lloyd Webber/Rice musical will spark another wave of sales next year. **C**

THE BEATLES: Anthology Vol 3 (Parlophone CDSP529). Covering the period from 1967's The White Album to the group's split, this 50-song CD comes just ahead of the six-part TV documentary due in December and features three tracks recorded at George Harrison's home. Another must-have for fans. **C**

THE RUTLES: Archangel (Virgin CDVU5119). Coinciding with Anthology 3's release, this stands out not merely as a lesson to Noel and co in how to perfectly pastiche The Fabz, but is a quality collection of catchy pop songs in its own right. **C**

CHUCK: Dead Famous (Fire FIRECD59). The Reading three-piece break little new ground, but have enough good songs on this debut to make a mark with indie kids who've gone for Ocean Colour Scene et al. **C**

TONY DI BART: Falling For You (Cleveland

ALAN JONES TALKING MUSIC

For Our Children Too! is a benefit album for the Paediatric Aids Foundation, featuring big names turning in Top-notch performances on exclusive tracks. Primarily an album of remakes, it includes Celine Dion's version of Brahms' Lullaby, Luther Vandross humming up If I Had A Hammer, Babyface emoting through If, Natalie Cole's pleasing spin through Both Sides Now, Seal's tongue-in-cheek attempt at the folksy children's song Puff The Magic Dragon, and much more. There are a few originals, too, of which the best is Elton John's The Greatest Discovery, a richly orchestrated and beautifully observed ballad about childhood...Dolly Parton makes few concessions to contemporary country styles to her new album Treasures, on which she opts to cover 11 familiar oldies. Her poignant and melancholic voice is ideally

sited to songs like Just When I Needed You Most and Before The Next Teardrop Falls, which are performed with considerable flair. It all goes a little awry on Walking On Sunshine - Parton doesn't capture the joie de vivre of the Katrina & The Waves original - but it's a refreshing and listenable LP and would sell in vast quantities if it had twice the number of tracks and a big TV campaign to support it...Quite the most imaginative and enjoyable black music compilation for some time, **Blaxploitation** brings together two dozen gritty urban/R&B classics primarily from the Seventies which were, or sound like they were, used in blaxploitation movies. Isaac Hayes' Theme From Shaft and Curtis Mayfield's Superfly are cornerstones. There are also tasty telling-it-like-it-is stories of urban life from

Donny Hathaway and the underrated Marlena Shaw and many more exceptional tracks, all in their full-length mix, which means the package runs for two and a half hours - and it doesn't seem a minute too long...Joni Mitchell's sense of humour as well as fine musical pedigree by simultaneously releasing two albums, Hits and Misses. The first includes most of her best-known tracks as an artist and writer - Both Sides Now, Big Yellow Taxi, Woodstock - while the latter is a splendid collection of largely overlooked but worthy material, including her touching tribute to her homeland Canada in A Case Of You. The only criticism of the second album is that there are many other equally good Mitchell gems that should be here.



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Chart choices The dilemma over music on the box

Forgive me for barging into a largely domestic dispute between *Music Monitor* (MP) and *Music Week*, but as editor of *MP* for five years, as one of the people who initiated CIN and now as co-CEO of *Gavin*, a sister operation of *MP* on *Billboard's* US home turf, I'm involved whether I like it or not.

Reading the editorial "Less Choice For You, No Choice For Us" in the penultimate issue of *Music Monitor*, it seems that *Billboard's* international editor-in-chief Adam White doesn't talk to his company president and publisher Howard Lander.

Like Adam, I'm all for choice and making charts available as widely as possible. To that end, I initiated correspondence with Lander last summer to see if *Gavin* might have access to the SoundScan charts, to which *Billboard* has exclusive trade publishing rights, much like *MP* in the UK. He said he would be interested in a deal which involved access to UK charts for his then new UK start-up *Music Monitor*. I replied positively; then he started to see complications in the relative sizes of the markets. I understood what he meant and said let's talk. Then it all went quiet and the next thing I heard was that *Billboard* - through its London office - had referred the UK chart arrangements to the Office of Fair Trading. An interesting negotiating technique!

Unlike *MP*, which has invested significantly in the development of UK charts throughout its 37 years, *Billboard* appears to want a competitive business edge handed to it on a plate. And when it doesn't get it after no more than a year, it shuts up shop. If *Music Monitor* was a genuine effort to treat the UK market seriously,

Billboard's investment surely would have lasted longer than a year.

Adam White is a first class journalist - one of the best. I should know, I hired him for *MP* and the early stirrings of *MP* the instant I knew he was coming back to the UK from America. But like any good journalist, he should present all the facts, not just the view from his end of the telescope. It's the height of hypocrisy to blast about the chart arrangements in the UK when Adam's own publication fully exploits its own chart monopoly position in the US.

Gavin in the US is faced with exactly the same "problem" as *Music Monitor* in the UK. We are denied access to the SoundScan charts because of an exclusive trade publishing agreement with *Music Monitor's* sibling *Billboard*. What have we done? Turn up our toes and moan about how unfair life is? No, *Gavin* offers real choice by initiating its own charts in 14 genres of music. To adapt White's editorial handling, that means "More Choice For You, More Work For Us" but, unlike Adam, apparently, we rely the challenge. David Dalton, co-CEO, *Gavin* San Francisco, USA.

I read with absolute dismay your cover story (*MP*, October 5) regarding the new CIN chart rules.

The rule which stood out in particular regards packaging restrictions and your statement that it is intended to level the playing field for all labels.

What this rule does is play more into the major hands and take away the advantage that most indie labels have over them - creativity. Now the majors can just manipulate the chart with pricing

policies and large marketing spends with retailers that the indies cannot compete with.

For CIN and the chart committee to spend 12 months negotiating these rules is ludicrous. Surely that time and effort should be spent until addressing the fundamental problems of the chart ie pricing, huge discounts, countless free goods, buying teams etc. Or isn't this in the interest of the people on the committee? Not until there is a rule that disqualifies singles from the chart that are sold below a minimum price, can we have a chart that fits a fair and accurate representation of "the most popular music". David Steele, general manager V2 Records, Holland Park Avenue, London W11

The cruel irony of the madness in axing The White Room is that your headline announcement (*MP*, September 28) shared the front pages with another headline announcing Kula Shaker going straight to number one. It wasn't many months ago that I turned in to The White Room and was absolutely blown away by Kula Shaker playing live.

Much of their recent extraordinary success was due to Malcolm Corrie having the balls and inspiration to give them this valuable exposure.

As to the spurious Channel Four "falling ratings" red herring, if you move a show from a slot that people are sitting in, of course you are going to lose viewers initially. Give it a while to work.

The real fault is the failure of

Channel Four to find the right timeslot and not anything lacking with The White Room. Later and The White Room have given the UK music industry a kick of quality.

What does Corrie have to do to get a long-running show back on the air without resorting to Robson & Jerome and Des O'Connor? Does anybody know? I'm bugged if I do. Colin Larkin, editor, *The Encyclopedia of Popular Music*, Bridge Approach, Chalk Farm, London NW1

Having produced 643 music videos, countless singles, concerts and music series with Mike Mansfield, I believe I am well qualified to comment on industry support for live music television. Which TV programme gave Dog Eat Dog their first network spot on British TV? Answer: The James White Show, produced by us.

And my 50 Heltzer Skelter live music shows for LW1/TV have featured, among others, Corrosion Of Conformity, River, Scrap Iron Scientists, Paradise Lost, The Mutton Birds, Big Country, Whatever and Mike Scott.

Scott Piering is wrong to suggest in *MP* that The White Room is the most prolific user of live music. Heltzer Skelter beats them all into oblivion.

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Hilary McLaren, producer, Heltzer Skelter, Mike Mansfield Television, Carnaby Street, London W1

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DOOLEY'S DIARY

Remember where you heard it: V2's **Stereophonics** have been voted the best new signings of the year by the IMF's young managers' offshoot IMF 2000, and duly got their chance to play at last week's **Roll Of Honour** dinner. The live music was a highlight for the assembled throng, with **Cathy Dennis**, **Orlando** and **Mike Scott** also performing, the latter contributing a **stripped-down** version of **The Whole Of The Moon** for new inductee **John Kennedy** as, apparently, it's his favourite.

Ahhh... Said PolyGram boss contacted **MW** late last week to suggest "**PolyGram: they did get it right**" would be a good way of illustrating their **anticipated success of the Boyzone** record shipped from Milton Keynes...

Robbie Williams looks like he could be the **perfect choice** to host the **MTV Awards** if his performance during the press conference last week is anything to be. He offered **witty responses** to a variety of questions, which included the following searching inquiry: "Robbie, where do you get your **jumbo cords**"?... Anyone **disappointed** not to get a call from **MTV HQ** inviting them to **George Michael's Unplugged** session last Friday can comfort themselves that the trip to **Three Mills Island Studios** may have **damaged their health**. A detailed itinerary would have taken guests



Last Wednesday's IMF Roll Of Honour dinner at the London Hilton saw the legendary Lamont Dozier (left) present the evening's first award to EMI publishing boss Peter Reichardt (right), who had to endure an exposé of his teenage drumming exploits with beat combo Tales Of The City, while PolyGram's John Kennedy (centre) looked genuinely blabbered at his induction, commenting, "I've heard poacher turned gamekeeper, gamekeeper turned poacher, but I'm just proud and grateful to be part of this music business."

through a **mugger's paradise** of subways, rundown buildings and darkened car parks. "Take the pedestrian subway under the main **A102M Blackwall Tunnell** (sic) Approach Road," ran the instructions for tube travellers. "At the top of the exit stairs turn right past a **derelict office block**. Turn right at Tescos, go through the car park, across the canal and River Lea to the **security checkpoint**". But surely negotiating a **different corner in a fastcar** is the only way to arrive at a Michael gig...News of the first large music industry bet for **Christmas number one** has reached Dooley's ears. Former Warner now PolyGram classics man **Bill Holland**, after a couple of glasses of champagne at a colleague's leaving party, phoned William Hill and put **£2,000** at 16-1 on **Elton & Pav's** single **Live Like Horses**...With November 7 set aside for a **massive bash** to unveil **Richard Branson's** new label **V2**, Dooley understands choice of distributor is down to **Pinnacle** or **Vital**, with **3MV** in the frame for sales and marketing. Expect a decision within a week....To **Moscow** with Welsh tykes, **Gorky's Zygotic Mynci**. But the young Fontana signings' **sense of humour** didn't appeal to the locals. **Dancers** at one



After the initial kerfuffle at Atlantic, **Boyzone** finally made it to the station in Trim, Co Meath, although judging by the expression on programme controller **AI Dunne's** face (middle), he was a little stunned to be surrounded by the teen dream band at last. The chaps took part in a phone-in and were besieged with calls from fans during Hollywood **Haze's** lunchtime show. Pictured with the **Polydor** cast are station jocks **Beverly Hills** (left), **Haze** (be-hatted) and **Lois Lane** (right).

nightclub fled when frontman **Eros Childs** and guitarist **John Lawrence** smooched through Tina Turner's **Since You've Been Gone**, despite Childs' insistence that there were "**no tongues**"... Congratulations to **Virgin Radio** chief executive **David Campbell** and wife **Tracey** whose baby boy, **Finn**, was born last Wednesday, weighing **7lbs 13oz**...The **Women Of The Year Awards** will be upon us on November 4. There are a **handful** of tables left, but in the meantime the organisers are awaiting your nominations for the special achievement award. The voting form appears on p10 of this week's issue.....



San hack **Andy Cowles** gives Sony voice piece and arch rival **Piers Morgan** the lowdown on exactly how he got that Oasis to split story when the tabloid journo went head to head at Sony's Q&A session last week. "The fact they hadn't split at all made no difference, it was showbiz," agrees Morgan. "As Andy rightly pointed out they did split for eight hours – the eight hours Noel was on a plane and uncontactable to deny the story."

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Editor-in-chief: **Simon Bradman**. Managing editor: **Shirley Walsh**. News editor: **Marta Taylor**. **AM Editor:** **Leo Fiala**. **Reporter:** **Cherlene Zook**. **Paul Williams**. **Contributing editor:** **Peter Gorman**. **Group production editor:** **Duncan Hildrad**. **Senior sub-editor:** **Debbie Flinn**. **Sub-editor:** **Paul Vaughan**. **Group sales manager:** **Paul Hildrad**. **Deputy group sales manager:** **Andrew Jones**. **Advertising sales manager:** **Matthew Tyrrell**. **Sales executives:** **Julie Hastings**, **Andy Cartwright**, **Shelley Ward**, **Adrian Pope**, **Terry McManis**. **US sales executive:** **John Harley**. **Sales executives (subscription sales):** **Azra Speers**, **Rhonda Cole**. **Production executive:** **Laura Stevens**. **For Miller Freeman Entertainment Ltd, Group ad production manager:** **Clare Hubbard**. **Deputy group ad production manager:** **Jane Fisher**. **Production controller:** **Mark Trainor**. **Publishing director:** **Andrew Brown**. **Managing Director:** **Douglas Stewart**.

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SUBSCRIPTION HOTLINE: 0181-317 7191. NEWSTRADE HOTLINE: 0171-638 4666

ISSN 0285-1548



Average weekly circulation: 1 July 1998 to 30 June 1999: 12,152



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