

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

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Rough Trade Management's Geoff Travis and Jeannette Lee were presented with the inaugural Peter Grant Award for excellence in management at Wednesday's IMF 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 IMF 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 delegates for Breaking Hits In America is £277. More information is available from Steve Chapman on 0171-620 3636.

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Nov 21 Northampton Roadshows / Nov 22 Millthorpe Arena
Nov 24 Derby University / Nov 25 Edinburgh University
Nov 26 Aberdeen University / Nov 27 Liverpool Lanes
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▶▶▶▶▶ 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, Pink 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 Country 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

Reed 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. 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 *Whitney* song *Everything She Wants*. The performance was taped for broadcast by Radio One on December 8 a month after his MTV performance broadcast on LWT.

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, Bon Jovi, 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 Organisation and MCA Entertainment Service Division, but says only one of 11 parties approached has reacted positively.

Awards



Violinist Nigel Kennedy presented his tutor, 80-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."

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.

▶▶▶▶▶▶▶▶▶▶ 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.

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

Index 1990 Figures = 100. Growth in inter-im music sales (Jan-Jun) by units. Source: IFPI

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%

Source: IFPI

1996 INTERIM MUSIC SALES IN THE BIG FIVE MARKETS

Country	Units	Value
USA	481.28m	\$5,400m (\$5,107m)
Japan	158.12m	\$3,161m (\$3,638m)
Germany	102.47m	\$1,427m (\$1,428m)
UK	96.97m	\$1,077m (\$1,072m)
France	59.77m	\$1,025m (\$1,034m)

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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- * PRESS CAMPAIGN includes features and reviews in all Rock, Teen, Women's & 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

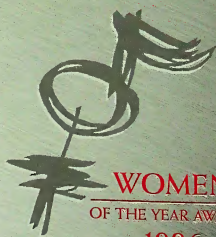
(please include Tel. no. as we may need to contact you)

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 WILLETTS, 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 Anisette boxed CD album, Boyzone Digipak 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 Hite, 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 Crowe, 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 & Sings The Blues: a jazz and blues special recorded at the Ritz in New York 1992, R2: 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

HMV



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, M28, 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, Macdonna, 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 early' promotion



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 £10.99

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 £10.99

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 Price (Kings Road, London), Record Select (Wadebridge), Sam Goody (Barking), Tower (Piccadilly), Trax (Christchurch) and Virgin (Cambridge). If you would like to contribute, fax Johnny Law on 0171 401 8235.

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 Donnell, Radio One: midnight-2am
Essential Mix: Playlows, 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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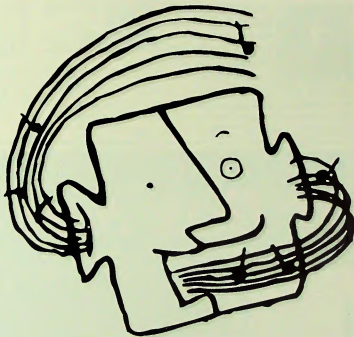
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AD FOCUS

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> . There will also be displays with independent retailers.
TINDERSTICKS Remotely (Bon)	Island	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.
VARIOUS MTV Fresh 2	EMI TV	October 21		Ads will run in <i>NME</i> with independent retailers who are giving away a free poster, <i>Melody Maker</i> with HMV and <i>Moja</i> .
Compiled by Sue Stilbone: 0181-767 2255				This album, released in conjunction with MTV, will be TV-advertised on MTV throughout Europe, with in-store branding.

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.

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*.

COMPILATION



THE WORLD'S MOST BEAUTIFUL MUSIC

Gift Box Sets

Listen to the genius of the Great Classical Masters,

The bits from Stage & Screen or unforgettable romantic melodies all Digitally recorded and beautifully packaged...

the ideal gift



101 Strings with Piano
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



The World's Most Beautiful Music
CD M8M-2-7360



Unforgettable Melodies
3 CD SET UAL3-2-8103

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 New Southgate, London, England N11 1JX
 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 with 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.

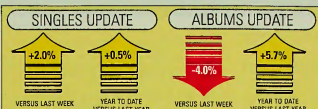
Words is the ninth number one to be written by the Bee Gees, the last being the Take That swansong How Deep Is Your Love. Boyzone mysteriously managed to mess up Cat Stevens' Father & Son, which should be sung in two keys, the lower for the father, the higher for the son.

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.

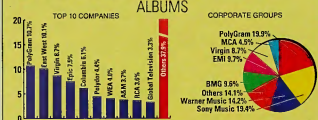
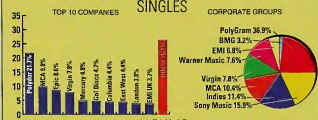
Words sold more copies on Monday than any other record sold last week, and it outsold the number two single – Deep Blue Something's Breakfast At Tiffany's – by nearly four to one.

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.

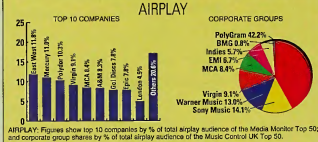
The play of releasing a single on three CDs is not new, however, having been tried as long ago as 1992, with Annie Lennox's Cold. In editions marked Cold, Colder and Coldest it



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 BlackGorram 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 Red

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

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 rock Bruno Brookes 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 of the list, with Jamiroquai, Lighthouse Family and Ceeline 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 Ceeline 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)
#2	Virtual Insanity Jamiroquai (S2)
#3	I Love You Always Forever Donna Lewis (East West)
#4	Dance Into The Light Phil Collins (East West)
#5	Always Breaking My Heart Belinda Carlisle (Chrysalis)
#6	For You Electronic (Parlophone)
#7	Goodbye Heartbreak Lighthouse Family (Polydor)
#8	Escaping The Cage Carol (Mercury)
#9	Flava Peter Andre (Mercury)
#10	It's All Coming Back To Me Now Ceeline Dion (Epic)

Most played tracks on Radio Aire week ending 03/10/96 © 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, and 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 Brookes' 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 Eade



RADIO 1

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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 GfW 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 Eade



© 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	LP	TW
1	I LOVE YOU ALWAYS FOREVER Donna Lewis (Atlantic/East West)	1589	1590
2	ESCAPING THE CAGE Carol (Mercury)	1631	1564
3	BREAKFAST AT TIFFANY'S Deep Blue Something (Interscope/MCA)	1516	1498
4	ROTTERDAM Jewel (Geffen)	1182	1425
5	DANCE INTO THE LIGHT Phil Collins (East West/WEA)	1306	1256
6	IF YOU'VE EVER BEEN THERE Spice Girls (Virgin)	688	1006
7	SPINNING THE WHEEL George Michael (Virgin)	1042	970
8	WORDS Boyzone (Polygram)	597	918
9	GOODBYE HEARTBREAK Lighthouse Family (WWE/Capitol)	1051	897
10	VIRTUAL INSANITY Jamiroquai (S2)	931	877
11	GODD ENOUGH Diddy (A&M)	1103	863
12	IT'S ALL COMING BACK TO ME NOW Ceeline Dion (Epic)	706	833
13	IF YOU REALLY CARED Gabrielle (Island)	812	749
14	HOW BIZARRE OMC (Polygram)	786	722
15	ALISHA RULES THE WORLD Alisha's Attic (Mercury)	237	712
16	IF IT MAKES YOU HAPPY Sheryl Crow (A&M)	663	624
17	YOU'RE GORGEOUS Baby Dee (Epic)	188	619
18	CIRCLE Ocean Colour Scene (MCA)	768	595
19	MARBLEHEAD JOHNSON Bahamas (Superior Quality/A&M)	627	572
20	I AM, I FEEL Alisha's Attic (Mercury)	826	537
21	FLAVA Peter Andre (Mercury)	626	530
22	YOUR SECRET LOVE Kathy Vandross (LVI/Epic)	343	497
23	ALWAYS BREAKING MY HEART Belinda Carlisle (Chrysalis)	586	489
24	LET'S MAKE A NIGHT TO REMEMBER Bryan Adams (A&M)	577	473
25	ALL I WANT You (Mercury)	406	449
26	ANGEL Simply Deep (East West)	427	443
27	SE A VIDA E (THAT'S THE WAY LIFE IS!) Pit Stop Boys (Parlophone)	653	420
28	SOMETHING BEAUTIFUL REMAINS Tina Turner (Parlophone)	326	420
29	IF YOU EVER (Feat. Feat.ing Gabrielle) London	268	403
30	READY OR NOT! Fugees (Ruffhouse/Columbia)	450	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.

VIRGIN

#	Title Artist Label	LP	TW
1	BREAKFAST AT TIFFANY'S Deep Blue Something (Interscope/MCA)	34	31
2	ROTTERDAM Jewel (Geffen)	27	31
3	VIRTUAL INSANITY Jamiroquai (S2)	22	30
4	DANCE INTO THE LIGHT Phil Collins (East West/WEA)	30	29
5	GODD ENOUGH Diddy (A&M)	21	28
6	ALWAYS BREAKING MY HEART Belinda Carlisle (Chrysalis)	6	22
7	WHAT IF...? Lightbulb (Island)	6	22
8	I AM, I FEEL Alisha's Attic (Mercury)	27	22
9	GOODBYE HEARTBREAK Lighthouse Family (WWE/Capitol)	27	22
10	BEAUTIFUL ONES Susie (Island)	21	22

ATLANTIC 252

#	Title Artist Label	LP	TW
1	I AM, I FEEL Alisha's Attic (Mercury)	61	62
2	GOOD ENOUGH Diddy (A&M)	61	61
3	BREAKFAST AT TIFFANY'S Deep Blue Something (Interscope/MCA)	27	56
4	A DESIGN FOR LIFE Atlantic Street Press (Interscope/MCA)	34	54
5	VIRTUAL INSANITY Jamiroquai (S2)	34	50
6	DON'T STOP MOVIN' Boyz II Men (Mercury)	63	44
7	WIRING Everything But The Girl (Epic)	62	41
8	READY OR NOT! Fugees (Ruffhouse/Columbia)	32	38
9	SPINNING THE WHEEL George Michael (Virgin)	32	38
10	ALWAYS BREAKING MY HEART Belinda Carlisle (Chrysalis)	35	37

© Music Monitor. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 6 October 1996 until 24.00 on Saturday 12 October 1996.

ATLANTIC 252

#	Title Artist Label	LP	TW
1	I AM, I FEEL Alisha's Attic (Mercury)	61	62
2	GOOD ENOUGH Diddy (A&M)	61	61
3	BREAKFAST AT TIFFANY'S Deep Blue Something (Interscope/MCA)	27	56
4	A DESIGN FOR LIFE Atlantic Street Press (Interscope/MCA)	34	54
5	VIRTUAL INSANITY Jamiroquai (S2)	34	50
6	DON'T STOP MOVIN' Boyz II Men (Mercury)	63	44
7	WIRING Everything But The Girl (Epic)	62	41
8	READY OR NOT! Fugees (Ruffhouse/Columbia)	32	38
9	SPINNING THE WHEEL George Michael (Virgin)	32	38
10	ALWAYS BREAKING MY HEART Belinda Carlisle (Chrysalis)	35	37

TOP 50 AIRPLAY HITS

19 OCTOBER 1996

music control
UK

Pos	Weeks in chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	5	BREAKFAST AT TIFFANY'S	Deep Blue Something	Interscope/MCA	1631	n/c	62.23	+4
2	8	ROTTERDAM	Beautiful South	Go! Discs	1548	+23	60.90	+38
3	4	I LOVE YOU ALWAYS FOREVER	Donna Lewis	Atlantic/East West	1536	n/c	58.11	+6
4	3	ESCAPING	Dina Carroll	1st Avenue/Mercury	1528	-3	50.58	-16
5	4	VIRTUAL INSANITY	Jamiroquai	Sony S2	1045	-3	47.77	-3
6	5	SPINNING THE WHEEL	George Michael	Aegean/Virgin	1038	-7	44.14	-4
7	24	WORDS	Boyzone	Polydor	995	+53	39.93	+91
8	19	SAY YOU'LL BE THERE	Spice Girls	Virgin	1096	+45	39.89	+45
9	15	DANCE INTO THE LIGHT	Phil Collins	Face Value/WEA	1369	-3	39.60	-5
10	11	GOOD ENOUGH	Dodgy	A&M	959	-26	35.41	-10
11	18	YOU'RE GORGEOUS	Baby Bird	Echo	667	+221	33.24	+16
12	3	GOODBYE HEARTBREAK	Lighthouse Family	Wild Card/Polydor	1020	-20	31.43	-38
13	12	MARBLEHEAD JOHNSON	Bluetones	Superior Quality/A&M	633	-11	30.47	-19
14	8	READY OR NOT	Fugees	Ruffhouse/Columbia	547	-17	29.77	-36
15	17	HOW BIZARRE	OMC	Polydor	807	-9	29.35	+1
16	13	I AM, I FEEL	Alisha's Attic	Mercury	623	-49	26.59	-31
HIGHEST CLIMBER								
17	28	FLYING	Cast	Polydor	251	+92	26.45	+74
18	10	CIRCLE	Ocean Colour Scene	MCA	650	-30	25.77	-56
19	21	KEVIN CARTER	Manic Street Preachers	Capitol	233	+71	24.93	+27
20	15	IF YOU REALLY CARED	Gabrielle	Go Beat	791	-10	24.16	-30
21	30	IT'S ALL COMING BACK TO ME NOW	Celine Dion	Epic	887	+21	23.65	+25
22	15	ALISHA RULES THE WORLD	Alisha's Attic	Mercury	728	+194	23.58	+130
23	14	FLAVA	Peter Andre	Mushroom	578	-22	23.14	-44
24	31	SEVEN DAYS AND ONE WEEK	B.B.E.	Positive/EMI	331	-7	21.91	-6
25	45	TRIPPIN'	Mark Morrison	WEA	352	+15	20.68	+1
26	15	IF IT MAKES YOU HAPPY	Sheryl Crow	A&M	693	-8	20.46	-45
27	18	SETTING SUN	Chemical Brothers	Junior Boy's Own/Virgin	174	+112	20.30	+26
28	22	WHAT IF...	Lightning Seeds	Epic	406	+310	20.26	+318
29	25	LOUNGIN'	LL Cool J	Def Jam/Mercury	272	+7	19.76	-3
30	22	I'M ALIVE	Stacy & Vern Present "Maddog"	Spot On/ffrr	183	-11	19.64	-8
31	28	ANGEL	Simply Red	East West	482	+54	19.43	+27
32	24	SINGLE	Everything But The Girl	EBTG/Virgin	355	-29	19.22	+4
33	40	IF YOU EVER	East 17 Featuring Gabrielle	London	419	+59	19.08	+31
BIGGEST INCREASE IN PLAYS								
MOST ADDED								
34	18	LOVE II LOVE	Damage	Big Life	426	+675	19.06	+812
35	20	BEAUTIFUL ONES	Suede	Nude	240	+58	18.58	+3
36	28	ALWAYS BREAKING MY HEART	Belinda Carlisle	Chrysalis	594	-15	18.24	-5
37	21	EVERYTHING	Sarah Washington	A&M	197	+2	17.86	-6
38	24	YOUR SECRET LOVE	Luther Vandross	LV/Epic	588	+40	16.86	+53
39	28	FOR YOU	Electronic	Parlophone	403	-33	15.91	-60
40	31	STAMP	Healey & Amos	Positive/EMI	116	+81	15.68	+2
41	28	UNBREAK MY HEART	Toni Braxton	Lafayette/Arista	238	+24	15.49	+125
42	41	IF YOU DON'T WANT ME TO DESTROY	Super Furry Animals	Creation	36	+9	15.18	+26
43	18	FLAME	Fine Young Cannibals	London	364	+118	14.51	+56
44	42	ALL I WANT	Sonoma Hoffs	London	487	+9	14.32	+7
45	25	DON'T STOP MOVIN'	Livin' Joy	Undiscovered/MCA	240	-17	12.82	-33
46	60	PLACE YOUR HANDS	Rief	Sony S2	40	+167	12.59	+38
47	12	A DESIGN FOR LIFE	Manic Street Preachers	Epic	215	+4	12.50	+50
48	19	LAZY LOVER	Supernaturals	Food/Panophone	132	+181	12.27	+98
49	23	SE A VIDA E (THAT'S THE WAY LIFE IS)	Pet Shop Boys	Parlophone	433	-55	11.52	-83
BIGGEST INCREASE IN AUDIENCE								
50	85	KOOTCHI	Neneh Cherry	Hut/Virgin	9	+80	11.19	+8442

© Music Control UK. Compiled from data gathered from 10.00 on Sunday 6 October 1996 and 14.00 on Saturday 12 October 1996. Statistics based on audience figures based on latest full hour Radio data. Audience increase. Audience increase 50% or more.

TOP 10 GROWERS

Pos.	Title Artist (Label)	Total plays	Increase in no. of plays
1	ALISHA RULES THE WORLD Alisha's Attic (Mercury)	728	480
2	YOU'RE GORGEOUS Baby Bird (Echo)	667	459
3	LOVE II LOVE Damage (Big Life)	426	371
4	WORDS Heynon (Parlophone)	995	343
5	SAY YOU'LL BE THERE Spice Girls (Virgin)	1096	335
6	WHAT IF... Lightning Seeds (Epic)	406	307
7	ROTTERDAM Beautiful South (Go! Discs)	1548	293
8	FLAME Fine Young Cannibals (London)	364	197
9	I AM THE KING Underground Circus (Planet 3)	272	163
10	YOUR SECRET LOVE Luther Vandross (LV/Epic)	588	169

© Music Control UK. Chart shows tracks boasting greatest increase in the number of plays.

TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total plays	Streams +40ps	Alt % + or -
1	LOVE II LOVE Damage (Big Life)	58	36	13
2	IF YOU EVER East 17 Featuring Gabrielle (London)	45	40	12
3	YOU'RE GORGEOUS Baby Bird (Echo)	53	41	11
4	BEAUTIFUL ONES Suede (Nude)	34	24	10
5	WHAT IF... Lightning Seeds (Epic)	24	29	8
6	READ MY LIPS Alex Party (Systematic/London)	36	15	8
7	ALISHA RULES THE WORLD Alisha's Attic (Mercury)	49	40	7
8	FLAME Fine Young Cannibals (London)	31	22	7
9	LET'S GET TOGETHER Alexander D'Nasi (EMI Premier)	28	9	7
10	ONE AND ONE Robert Miles Featuring Maria N (Deconstruction)	20	8	6

© Music Control UK. Chart shows tracks boasting greatest number of streams added (as defined as four or more plays).

AIRPLAY

Music Control UK monitors the top 50 Airplay chart 24 hours a day, seven days a week. Airplay is based on the following stations:
25: BBC Radio 1
26: BBC Radio 2
27: BBC Radio 3
28: BBC Radio 4
29: BBC Radio 5
30: BBC Radio 6
31: BBC Radio 7
32: BBC Radio 8
33: BBC Radio 9
34: BBC Radio 10
35: BBC Radio 11
36: BBC Radio 12
37: BBC Radio 13
38: BBC Radio 14
39: BBC Radio 15
40: BBC Radio 16
41: BBC Radio 17
42: BBC Radio 18
43: BBC Radio 19
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86: BBC Radio 62
87: BBC Radio 63
88: BBC Radio 64
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90: BBC Radio 66
91: BBC Radio 67
92: BBC Radio 68
93: BBC Radio 69
94: BBC Radio 70
95: BBC Radio 71
96: BBC Radio 72
97: BBC Radio 73
98: BBC Radio 74
99: BBC Radio 75
100: BBC Radio 76

19 OCTOBER 1996

THE OFFICIAL CHARTS - 19 OCT

music week

AS USED BY V

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 (Mammoth Jordan Teaburn) Stick Stick... Def Jam/Decca	

ALBUMS

1 GREATEST HITS

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



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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 Diamond's '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 2 torres vow to get tough with clubs 3 posiva is poised for further single success 5 adam treanand picks his top tunes	club chart: 1 JUMP TO MY BEAT Wadichid
	cool cuts: 1 BREATHE Prodigy

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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 Quality Free Links
 DJ's Blog

14 18 DANCE ZONE - LEVEL EIGHT
 19 CLUB BIZA 2
 20 THE NUTTY PROFESSOR (OST)

Aleem why hawaii

FORWARD BY THE ORIGINAL (21st October)

Metro LA the thinka

THE BEST OF THE BEST (21st October)

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Balladed titles at ↓

incos

weigh the world

Our tour in October

New Album 'Big'

Featuring the sit

Out 21st October

14 Candidates For Exchange

15 Candidates For Exchange

16 Candidates For Exchange

17 Candidates For Exchange

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20 Candidates For Exchange

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30 Candidates For Exchange

31 Candidates For Exchange



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:** 58/56 members. Tickets available in advance.

news

Stories 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 *I-D*, 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 Dorn 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 it 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



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

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

Barro clothes in the UK and abroad. "We do vinyl in places like the Far East and the States, so in the last issue of *The Face*, in our clothing advert we promoted the LP as well," says Parker. *Barro Presents Beatsperms' is released today (14), further information is available on 0171-379-6566.*

East 57th St

"Saturday"

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

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

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

D:TOUR

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

	1	WC	Bryan		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	13 LOUN			14	LOVE			15	6 UN			16	ESCA			17	DON'			18	C'MO			19	STAM			20	OH W			21	WANT			22	FLAVA			23	KEVIN			24	1 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 Dabney. 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 compilations 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 'N 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'Cruz, 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 take 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."



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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 BTG/Telecast 0121 500 5678

- 18 DANCE ZONE - LEVEL EIGHT
19 CLUB BIZ 2
20 THE WUTTY PROFESSOR (OST)
21 Gerald, University
22 Billie Jean King
23 Billie Jean King
24 Billie Jean King
25 Billie Jean King
26 Billie Jean King
27 Linnorm, Business Academy

- 24 LUXE
14 25 YOUR
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40 MARR

Billboard lists a



New Album 'B'
Featuring the s
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Out tour in Octob

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focus

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drum & bass, soul and
hip hop. Merchandise:
record bags, slipmats.
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London and around the
country.

Owner's view:
"I suppose the best
seller for the shop of
the moment are uplifting
house and UK garage.
The deeper stuff is going
really well, people seem
to be more into UK house
than US house at the
moment. Also, the British
labels themselves seem
to be increasingly
licensing the big American
tracks. We get a lot of
students shopping in the
area, Fridays and
Saturdays seem to be
our best days. As for the
future we might be
opening other shops
but, at the moment,
we're just going to
build on what we've got
here." - **Costas
Constantinou.**

Distributor's view:
"A great all-round shop.
I've been dealing with
them for three years and
they just get better and
better. For me, it's great
because they buy across
the board." - **Jamie
Wheeler, Mo's Music
Machine.**
DJ's view:
"I've been shopping
there for ages and,
to be honest, I don't
need to go anywhere
else. They seem to
have what I want
whenever I go in there.
A helpful service,
definitely the thumbs-up."
- **Lisa Pin-Up.**

shop & shop focus
compiled by Johnny Davis
tel: (0976) 242 984.

COOL cuts

★ NEW

BREATHE

Prodigy (Mo'nae guitars and breakbeats in another electrifying soundtrack!)

XL

2	(2)	ATOM BOMB	Fluke	Circa
3	NEW	PEARL'S GIRL	Underworld (Another Underworld a/cide gets a deserved re-release)	Junior Boys Own
4	(1)	BLUE SKIES BT	featuring Tori Amos	Perfecto
5	(3)	COSMIC GIRL	Jamiroquai	Sony
6	NEW	ONE NIGHT STAND	The Aload (Powerful song with mixes from Baby Face and Ashley Beedie)	East West
7	(7)	NITE LIFE	Kim English	Hi Life
8	NEW	ONE & ONE	Robert Miles (Stand by for mixes from Morales, Quiver and Joe T Vannelli)	DeConstruction
9	NEW	HEAVEN KNOWS/DEEP DEEP	Down Angai Moraes (Quality deep house in new mixes for '96)	ffrr
10	(11)	AFRICA PIG	Pig Force	4th & Broadway
11	NEW	ORDINARY PEOPLE	Robert Owens (Fire Island mixes help Owens return to top form)	Musical Directions
12	NEW	I SAY 12	From A Dozen (Excellent EP of forward-thinking breakbeat grooves)	Delancy Street
13	(16)	WALK	Armin	Slip'N'Slide
14	NEW	DANCE	Size Queen (Tough New York-style house)	Twisted
15	NEW	ACID LAB	Alex Reece (With new mixes from Wax Doctor and Mr C)	Island
16	(9)	MAID OF GRACE	Hydia	Polydor
17	NEW	NEW YORK NEW YORK/SHINE THE LIGHT	Cevin Fisher (Deep but tough house grooves)	US Nitgrooves
18	(13)	THE SHRUNKEN HEAD	Freaks	Phono
19	NEW	WHAT IS LIFE	LIFG Sound System (Chunkey, UK-produced house)	UFG
20	NEW	FLOWSTATION	Vincent De Moor (Barnstorming Dutch trance)	Deal

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summer daze samba magic



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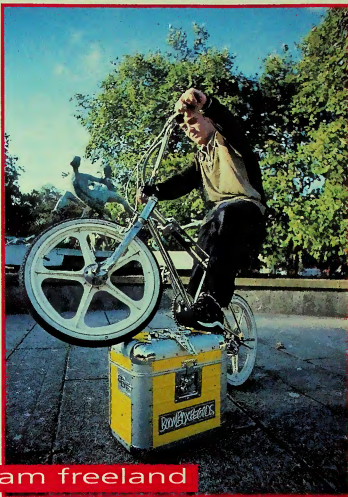
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19	STAM	
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24	1 LIKE	

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 (dief jam)
"The bells. The bells. What more can I say?"

'hack i think tank'
(halkatcack)
"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
rochelle 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 Hendrix 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/prise)
- '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 headonist." **FIRST DJ GIG:** High/Dry, Cafe de Paris, 1993, with Groomie Park. **"Dazed & Confused"** put the light 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." **FAVOURITE CLUBS:** Thru's Now It Is, Bar Rumba, London; Vinyl, New York; Mr Goodbar, Sidney, DJ every single record in my box for drugs." **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, Barrotona (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

24	LUXE	14	YOUR	26	NO PL	27	SOME	28	READ	29	FM AL	30	VIRTU	31	KEEP	32	ALL I	33	FM RP	34	IF YOU	35	SPINN	36	DANC	37	HOW	38	SUGA	39	I'VE G	40	MARB

Balladed titles at ↓



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

17 Nylon 17
18 Dance Zone - Level Eight
19 Club Ibiza 2
20 The Witty Professor (OST)
21 Gault University
22 The 1000 Hours
23 Sheffield, Ozon
24 The 1000 Hours
25 Manchester Academy
27 London, Ericsson Academy

On tour in October
15 Sandringham, Cape Exchange
16 Sandringham, Cape Exchange
17 Sandringham, Cape Exchange
18 Sandringham, Cape Exchange
19 Sandringham, Cape Exchange
20 Sandringham, Cape Exchange
21 Gault University
22 The 1000 Hours
23 Sheffield, Ozon
24 The 1000 Hours
25 Manchester Academy
27 London, Ericsson Academy

THE OFFICIAL CHARTS - 19 OCT

100

S

1

Britain's nearest beats till

19

10

96

chart

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

	by	hw			
1	WC	Boyzon	1	1	37
2	BREA		2	2	38
3	IT'S A		3	3	39
4	SETTLE		4	4	40
5	ROTTIE		5	5	41
6	YOUR		6	6	42
7	I LOVE		7	7	43
8	TRIPP		8	8	44
9	NO DJ		9	9	45
10	SEVEN		10	10	46
11	READ		11	11	47
12	DIL C		12	12	48
13	LOUN		13	13	49
14	LOVE		14	14	50
15	6 UN		15	15	51
16	ESCA		16	16	52
17	DON		17	17	53
18	C'MO		18	18	54
19	STAM		19	19	55
20	OH W		20	20	56
21	WANI		21	21	57
22	FLAVA		22	22	58
23	KEVIN		23	23	59
24	I LIKE		24	24	60

	by	hw			
1	JUS	COME (SHARP) RHYTHM MASTERS/VISNADU/MALCOLM DUFFY/RALPHI ROSARIO/ DJ SNEAK MIXES) Cool Jack	1	1	37
2	TALL W	HANDSOME (NUSH/DJ&X & JONESEY/BABY DOC/SLEEPING LOONS MIXES) Kin English	2	2	38
3	NITE LIFE	LOUE T'YANNELU/LEEMAN/VARMAUD VAN HEDEEN/BASEMENT JAXX MIXES) Durraga	3	3	39
4	BLANCO	WALK (BLAZE/MOUSSET MIXES) Amira	4	4	40
5	KICK UP	THE VOLUME (DIVA RHYTHMS/ROB TISSEBAE/ELECTROLINERS/CATIM LOVE MACHINE MIXES) Rob Tissera	5	5	41
6	SO IN LOVE	WITH YOU Duane	6	6	42
7	FEELS SO RIGHT	(J PHILLIPS/PEPE VICTOR SIMONELLI/NUSH MIXES) Solution	7	7	43
8	BURNING	(KUBBEHEADS/SARAH/M/R ROYFLEY & DJ KRYPTONITE/MIX MIX) MiXtivity	8	8	44
9	WALK	(BLAZE/MOUSSET MIXES) Amira	9	9	45
10	PARADISO	(UMBOZA MIX) Umboza	10	10	46
11	FOLLOW THE RULES	(VISNADU/SATOSHI TOMIIE MIXES) Light Joy	11	11	47
12	DEEP SKIES	(BETPAUL VAN DYK/ROBBERS OF ANTIQUITY/RABBIT IN THE MOON/ BLUE DISH MIXES) B1 featuring Tori Amos	12	12	48
13	LAND OF THE DIVING	(DEKARD/ROLLO & SISTER BLISS/MAD/DADD/JUSA MARIE EXPERIENCED/DEEP DISH MIXES) Kische W	13	13	49
14	HELP ME MAKE IT	Hard & Bitt	14	14	50
15	SURVIVE	(MIXES) Braxal Bill presents Saundra Marquet	15	15	51
16	CUBA	(ROGER SANCHEZ MIXES) El Maridachi	16	16	52
17	HEAVEN KNOWS	DEEP DOWN (ANGEL MORALES MIXES) Angel Morales	17	17	53
18	DON'T GO	DANCING DEEP DOWN (DONSUNSHINE STATE MIXES) Awesome 3 featuring Julia McDermott	18	18	54
19	LA BATTERIA	(THE DRUM TRACK) Baby Doc	19	19	55
20	I'M NOT THE MAN	I USED TO BE (ROLLO & SISTER BLISS MIXES) Fine Young Cannibals	20	20	56
21			21	21	57

	by	hw			
1	STRANGER	IN MOSSLOW (TODD TERRY/BASEMENT BOYS MIXES) Michael Jackson	1	1	37
2	SAMBA	MAGIC (ABSTRACT/PHASE 2/DJ SNEAK/BASEMENT JAXX MIXES) Summer Daze	2	2	38
3	ON MY WAY	(KCC MIXES) KCC (featuring Emilio Bedeare/Kara	3	3	39
4	NEVER FELT	AS GOOD (BASCO/MARQUE MIXES) Bedeare/Kara	4	4	40
5	THE MAUGHTY	NORTH & THE SEX SOUTH (M/T/D/WY DE VIT MIXES) E-Motion	5	5	41
6	MY LOVE	IS 4 REAL (STRIKE/RAMP MIXES) Strike	6	6	42
7	FEEL MY BODY	(ROLLO/HELICOPTER/FRANK 'O MOIRAGH/AZ & BAR B MIXES) Frank 'O Moiragh	7	7	43
8	COULD THIS BE	THE LOVE (CJ SCOTT/CLUZONES/STORM & HERMAN MIXES) Erie	8	8	44
9	COMING HOME	Vigano	9	9	45
10	TONIGHT	I'WAY OUT WEST '108 (GRAND MIXES) '108 Grand	10	10	46
11	DO YOU WANT	ME (SPUNKY/TECHNICIAN/UMBOZA/ATLANTIC OCEAN MIXES) O Tex	11	11	47
12	WHAT ABOUT	OUR LOVE (MIXES) Beatz Disciples	12	12	48
13	INSOMNIA	(ROLLO, SISTER BLISS & GOETZ MIXES) Fanibles	13	13	49
14	LOVEBOY	(SULLIVAN & JAKES/TREMAN & HEALINGS MIXES) The Foot Club	14	14	50
15	DISCO BOUT	(ISHARP BYZBUZ/PETER/DILLON & DICKINS MIXES) Disco Biscuit	15	15	51
16	FORERUNNER	(MIXES) Natural Born Grooves	16	16	52
17	EVERYTHING	I'MOOD II SWING/MARK MENDOZA & HIPPIY TORALES/A&G DIVISION/QUIDAM MIXES) Sarah Washington	17	17	53
18	ALISHA	RULES THE WORLD (DR JUNO & EPAX MIXES) Alisha's Acid	18	18	54
19	TAKE ME AWAY	(COME WITH MEI/ADDAMS & Gee featuring Annona Lucas BOHEMIAN RHAPSODY (STEPHEN JENKINS & BOB POWERS MIXES)	19	19	55
20	OUT OF THE STORM	(DAVID MORALES/CARL CRAIG/BLU/EY/SIMON COTSWORTH MIXES) Incognito	20	20	56
21	ATTACK	WILL YOU GO OUT/STEFANO BUILD'G SILVER/STANENIK & DODDS MIXES) Incognito	21	21	57
22	LOVE	WILL BE ON YOUR SIDE (DILIJAN/JA GUY CALLED GERARD/FUGEES/MASSIVE ATTACK/SOUL/DEE/OUT/STEFANO BUILD'G SILVER/STANENIK & DODDS MIXES) Incognito	22	22	58
23			23	23	59

ALAN JONES

24	LUME		
14	25	YOUR	
26	NO	PL	
27	SOME		
28	READ		
21	29	I'M	AL
20	30	VIRTU	
31	KEEP		
32	ALL	I	
33	I'M	R4	
22	34	IF	YOU
29	35	SPINN	
19	36	DANC	
26	37	HOW	
25	38	SUGA	
28	39	I'VE	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
 17 Glasgow City Hall
 18 Manchester Civic
 19 York Barbican
 20 Birmingham
 21 Exchange, Dares Hall

0	21	NEW	I'M NOT THE MAN I USED TO BE (ROLO & SISTER BLISS MIXES)
1	22	NEW	Finia Young (Gambai)
2	23	NEW	PASSION (TOWY DE VIT/BURGER QUEWOL-BOP/PURE SEDUCTION MIXES)
3	24	NEW	MAD OF GRACE (PUSH NYLON MOON MIXES) Hydra
4	25	NEW	LET'S GROOVE (GEORGE MORE/JRHYTHM MASTERS/JUDEY MUSA/PHIA MIXES)
5	26	NEW	PEARL'S GIRL Underward George More featuring Heather Wildman
6	27	NEW	IT'S GONNA BE ALRIGHT (TERRY FARLEY & PETE HELLER/BORIS DUDOGSCH & JUNIOR BOY'S OWN)
7	28	NEW	MOLISE TOLJ GUAN/DEEP ZONE MIXES) Deep Zone featuring Sybil Jeffries
8	29	NEW	BEHAVE IN ME (RHYTHM MASTERS MIXES) Munkley
9	30	NEW	EVERLASTING (T-EMPO/183/JONGHOUGHT/DOBBIE & JAMEZ MIXES) Daniela
10	31	NEW	SATURDAY (MIXES) East 5th St.
11	32	NEW	I BELONG TO YOU (MATT DAREY/PHAT & PHUNKY/RHYSTERIC EGO MIXES) Gina G
12	33	NEW	IN DA SOL EP: GET UP/HAT ELVIS TRACK/COMIN' ON SOL Brothers
13	34	NEW	STAY GOLD/TANGIERS Deep Dish
14	35	NEW	KEEP ON MOVIN' (WATT/GODKER TIM BEAT MIXES) Soul II Soul
15	36	NEW	ONE & ONE (QUINCY/ROBERT MILES/DAVID MORALES/JUDE T VANNELLI MIXES)
16	37	NEW	Robert Mobar featuring Maria Nayler
17	38	NEW	DEEP IN YOU (STONEBRIDGE/KEVIN BEER/ATCU/LEEFEED RUSH & NICO MIXES)
18	39	NEW	Tampa Lounge

See our club chart in available in a special feature in extended form as soon as it is compiled on the Friday publishing calendar, call Tracey Lunnery on 0171-3317330

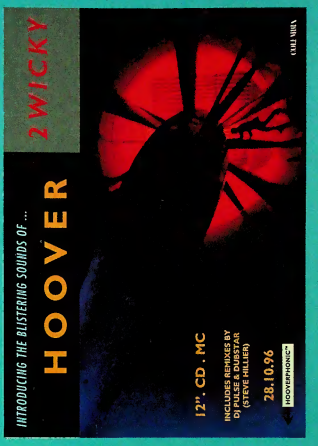


HOLLYWOOD APOCALYPSE KISS

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

- as seen at:
- Club Europa - Leeds
 - Nite Club - Sandstead
 - Kroyals - Leicester
 - Wightland - Birmingham
 - Pulse - Birmingham
 - Equus - Doncaster
 - Pink Cocaine - Derby
 - Club Europa - Leeds
 - Nite Club - Sandstead
 - Kroyals - Leicester
 - Wightland - Birmingham
 - Pulse - Birmingham
 - Equus - Doncaster
 - Pink Cocaine - Derby

0	59	NEW	6	60	NEW	61	NEW	62	NEW	63	NEW	64	NEW	65	NEW	66	NEW	67	NEW	68	NEW	69	NEW	70	NEW	71	NEW	72	NEW	73	NEW	74	NEW	75	NEW																																															
London	White Horses (Dino Lenny/Hardboiled/Kamasutra/New Wave Explorers Mixes)	No Diggity (Teddy Riley & William Stewart Mixes)	Volume 2 95 Allstars	Drums Bass Love (Mixes) (DJ Alan X presents Diebold)	Can I Get A Witness Ann Nesby	Say You'll Be There (Junior Vasquez Mixes) Spice Girls	A Little Love, A Little Life (Richie Sullivan & Graham Dear Mixes)	Eye Of The Storm/Elmal	All Around The World	Your Love Is Calling Evolution	Nocturnal Spirit Q-Dos	Are You All Ready? U.F.O. Tol	Flowtation/Impact/Groove Feelings Vincent de Moor	The Journey (Technobud featuring DJ Scott)	X-Files (Ian Anthony Stephens Mixes) Tricky	Up To No Good! (Dany Di Paul Roberts/Jude De Bone Mixes)	First Picture Of You Beautiful Imbalances	Up To No Good! (Dany Di Paul Roberts/Jude De Bone Mixes)	First Picture Of You Beautiful Imbalances	Flowtation/Impact/Groove Feelings Vincent de Moor	The Journey (Technobud featuring DJ Scott)	X-Files (Ian Anthony Stephens Mixes) Tricky	Up To No Good! (Dany Di Paul Roberts/Jude De Bone Mixes)	First Picture Of You Beautiful Imbalances	Flowtation/Impact/Groove Feelings Vincent de Moor	The Journey (Technobud featuring DJ Scott)	X-Files (Ian Anthony Stephens Mixes) Tricky	Up To No Good! (Dany Di Paul Roberts/Jude De Bone Mixes)	First Picture Of You Beautiful Imbalances	Flowtation/Impact/Groove Feelings Vincent de Moor	The Journey (Technobud featuring DJ Scott)	X-Files (Ian Anthony Stephens Mixes) Tricky	Up To No Good! (Dany Di Paul Roberts/Jude De Bone Mixes)	First Picture Of You Beautiful Imbalances	Flowtation/Impact/Groove Feelings Vincent de Moor	The Journey (Technobud featuring DJ Scott)	X-Files (Ian Anthony Stephens Mixes) Tricky																																													
6	60	NEW	61	NEW	62	NEW	63	NEW	64	NEW	65	NEW	66	NEW	67	NEW	68	NEW	69	NEW	70	NEW	71	NEW	72	NEW	73	NEW	74	NEW	75	NEW	76	NEW	77	NEW	78	NEW	79	NEW	80	NEW	81	NEW	82	NEW	83	NEW	84	NEW	85	NEW	86	NEW	87	NEW	88	NEW	89	NEW	90	NEW	91	NEW	92	NEW	93	NEW	94	NEW	95	NEW	96	NEW	97	NEW	98	NEW	99	NEW	100	NEW
6	60	NEW	61	NEW	62	NEW	63	NEW	64	NEW	65	NEW	66	NEW	67	NEW	68	NEW	69	NEW	70	NEW	71	NEW	72	NEW	73	NEW	74	NEW	75	NEW	76	NEW	77	NEW	78	NEW	79	NEW	80	NEW	81	NEW	82	NEW	83	NEW	84	NEW	85	NEW	86	NEW	87	NEW	88	NEW	89	NEW	90	NEW	91	NEW	92	NEW	93	NEW	94	NEW	95	NEW	96	NEW	97	NEW	98	NEW	99	NEW	100	NEW
6	60	NEW	61	NEW	62	NEW	63	NEW	64	NEW	65	NEW	66	NEW	67	NEW	68	NEW	69	NEW	70	NEW	71	NEW	72	NEW	73	NEW	74	NEW	75	NEW	76	NEW	77	NEW	78	NEW	79	NEW	80	NEW	81	NEW	82	NEW	83	NEW	84	NEW	85	NEW	86	NEW	87	NEW	88	NEW	89	NEW	90	NEW	91	NEW	92	NEW	93	NEW	94	NEW	95	NEW	96	NEW	97	NEW	98	NEW	99	NEW	100	NEW



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

distribution BMG telecasts 0121 500 5678

18	DANCE ZONE - LEVEL EIGHT	Friday TV
19	CLUB BIZA 2	Quality Free Mixes
20	THE WITTY PROFESSOR (OST)	DJ Ian Watson

15 Cambridge Corn Exchange
 16 Cardiff University
 17 Glasgow City Hall
 18 Manchester Civic
 19 York Barbican
 20 Birmingham
 21 Exchange, Dares Hall

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
- 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
- 17** **DO YOU WANT ME**
 Q Tex 23rd Precinct
- ▲ **18** **BURNING**
 MK Activ
- 19** **PARADISO**
 Umboza Positiva
- 20** **NEIGHBOURHOOD**
 Space Gut
- 21** **GIVE MY LIFE/CRUCIFIED**
 Army Of Lovers Polydor
- 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)**
 Abbadabdra Almighty
- 35** **JUMP TO MY BEAT**
 Wildchild Hi-Life
- 36** **TAKE ME UP**
 Who's Eddie Polydor
- 37** **SEVEN DAYS & ONE WEEK**
 B.B.E. Positiva
- 38** **LOVE II LOVE**
 Damage Big Life
- 39** **TAKE A RIDE**
 Rob 'N' Raz Circus with D-Flex WEA
- 40** **BOHEMIAN RHAPSODY**
 The Brads Big Beat/Atlantic

S

1 **WOW**
Boyz n the Bay

2 **BREAK**

3 **IT'S A**

4 **SETTIN'**

5 **ROTTIE**

6 **YOUR**

7 **I LOVE**

8 **TRIPP**

9 **NO DI**

10 **SEVEN**

11 **READ**

12 **DIL CE**

13 **LOUN**

14 **LOVE**

15 **6 UND**

16 **ESCA**

17 **DONT**

18 **C'MON**

19 **STAM**

20 **OH W**

21 **WANT**

22 **FLAVA**

23 **KEVIN**

24 **I LIKE**

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 Minimo 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 wood, 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. ●●●●●

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 snare 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 stutty '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'

EARL BENNETT "ALRIGHT"

LIMITED EDITION DOUBLE PACK CLZ 13041

the synthesizer "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	29	FM AI	30	VIRTU	31	KEEP	32	ALL I	33	FM YR	34	IF YOU	35	SPINN	36	DANC	37	HOW	38	SUGA	39	IVE G	40	MARB
NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW									

↑ Bullseye titles a

incognito strength through sound

New Album 'Be' Featuring the al...
Out 21st October

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 Philly Tr
- 15 **19** CUB BIZA 2 Quality Plus Mus.
- 16 **20** THE WUTTY PROFESSOR (DST) Dub Wazzy

- On tour in October with special guest Cearenny Viss
- 15 Southampton Corn Exchange
 - 16 Birmingham University
 - 17 Birmingham City
 - 18 York Barbican
 - 19 Exmouth, Devon Hall
 - 21 Cardiff University
 - 22 Bristol, St. Nicholas
 - 23 Manchester Apollo
 - 27 London, Brinsford Academy



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/Tek'n 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 'Dope' 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

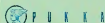
BACKYARD BREW 'Vol. 2' (Eye Q). If deep techno with chunky rhythms is your thing then this EP is for you. '5 Yard Trix' is the highlight - one of those magically simple pounding grooves that barely changes but you could go on listening to it forever - but 'The Principle' is also useful and very minimal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

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

TRANSCENDENTAL EXPERIENCE 'Vertigo/Vicious' (Road). 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 Wife' have the same mournful and moving



DUKE



"so in love with you"

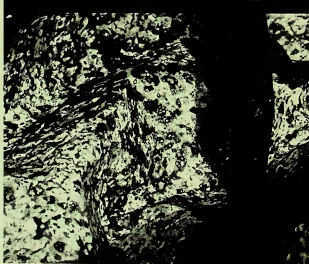


pukkall - released 14.10.96
 includes: full intention mixes
 distribution BMG records (UK) Ltd

natural born grooves
forerunner

mixes by the experts, future breeze & higher state.
 available October 23, on cd & vinyl
 MS 74 CD • 217 76

distributed by Virgin, Tel: 0181 833666
 America Tel: 081 964 2102



10

S	1 WC	Borjam
	2 BREA	
	3 IT'S A	
	4 5	SETTI
	5 6	YOU'R
	6 7	I LOVE
	7 8	TRIPP
	8 9	NO DI
	9 10	SEVEN
	10 11	REAR
	11 12	DIL CE
	12 13	LOUN
	13 14	LOVE
	14 15	6 UND
	15 16	ESCA
	16 17	DON'T
	17 18	C'MO
	18 19	STAM
	19 20	OH W
	20 21	WANI
	21 22	FLAV
	22 23	KEVIN
	23 24	LUKE
	24 25	WOL

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 'Tribes 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 'Tribes 12' is most excellent relaxing material without a second's dullness. ●●●● d&h

ALEM 'Why Hawaii' (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

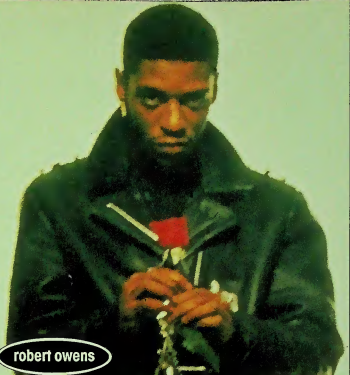
ALEX REECE 'Acid Lab' (Island). Third single off 'So Far' has all the Reece trademarks - dashing breakbeats & an ominous bassline with sub-Stoker Humnoid synth stabs acting as the hook for the 'LP Mix'.

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
'Cause 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

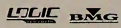
could this be the love



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



24	LUKE	14	25	YOUR	26	10	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	
NEW		NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW

Bullseye titles at

incog
 search the world

New Album Be
 Out 21st October

On tour in October with special guest Courtney Pine

15	Cambridge Corn Exchange	21	Cardiff University
16	Cardiff University	22	Cardiff University
17	Cardiff University	23	Cardiff University
18	Cardiff University	24	Cardiff University
19	Cardiff University	25	Cardiff University
20	Cardiff University	26	Cardiff University
21	Cardiff University	27	Cardiff University

- 14 18 DANCE ZONE - LEVEL EIGHT (Hyphen 1)
- 15 19 CLUB BIZA 2 (Dance Area Music)
- 16 20 THE MUTTY PROFESSOR (OST) (Dance Area Music)



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-Lite'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-Lite again, 'Nite Life' surges 43-3 this week. With the Lucky Monkeys' 'Bjongo' moving 6-5, Hi-Lite 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 10th among uprfront 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 Cate Eastley. "Already being described as the 'dream team' of the club promo world, the gorgeous pair are appearing at a 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 Irma 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	Epic
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	ffr
19	30	VIRTUAL INSANITY	Jamiroquai	Sony S2
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"

TOP TWENTY COMPILATIONS

1	1	KISS IN IBIZA '96	PolyGram TV	
2	2	HEARTBEAT - NUMBER 1 LOVE SONGS OF 60'S Soul Release		
3	3	NOW THAT'S WHAT I CALL MUSIC '94	DuVerg/PolyGram	
4	4	IN THE MIX '95 - 3	Virgin	
5	5	TRANSPOTTING (OST)	BMG Home	
6	6	THE NO.1 ACOUSTIC ROCK ALBUM	PolyGram TV	
7	7	THE BEST DANCE ALBUM IN THE WORLD... EVER 6	Virgin	
8	8	NORTHERN EXPOSURE - SASHA & JOHN DROWER	Virgin/Soul	
9	9	SHINE 6	PolyGram TV	
10	10	FRESH HITS '96	Warner/Bran/TriStar TV	
11	11	THE BEST OF HEARTBEAT	Quincy	
12	12	THE HOUSE COLLECTION CLUB CLASSICS - 2	Franco	
13	13	100% DRUM & BASS	Merit	
14	14	ONE HALF OF A WHOLE DECADE - 5 YEARS SET	Merit/Soul	
15	15	TROBAR GATHERING '96	Unicel	
16	16	HEAVEN AND HELL	Columbia	
17	17	BIG MIX '95 - VOLUME 2	EMI/Parlophone	
18	18	DANCE ZONE - LEVEL EIGHT	PolyGram TV	
19	19	CLUB IBIZA 2	Quincy/No Black	
20	20	THE TUTTY PROFESSOR (OST)	DuVerg/Warner	

17	25	THE SMURFS GO POPI!	The Smurfs	EMI TV
18	26	18 TILI DIE	Bryan Adams	A&M
19	27	BEST OF THE BEAST	Iron Maiden	A&M
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	Wilda 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	Nide
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

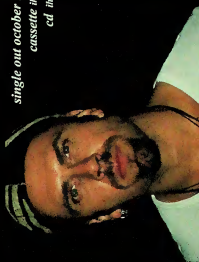
On tour in October with special guest Courtney Pine

- 15 Cambridge
- 16 Cardiff
- 17 Coventry
- 18 Glasgow
- 19 Manchester
- 20 Newcastle
- 21 Cardiff
- 22 Birmingham
- 23 Leeds
- 24 Birmingham
- 25 Manchester
- 26 Manchester
- 27 London

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

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 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. Statistico, 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 gold single, it drops a place to seven and is now only one of two UK releases in the whole of the Top 50. **Gavin** 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 in the Top 10, **Donna Lewis** four 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** who can make history (**Young Again** and **Collies** *Dance Into The Light* that are still making ground. The pair, who have had 15 US number one singles between them (not including **Gemetsis**), 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, and both remain among the biggest gainers on **Gavin's** radio playlist. **Eric** 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 **Trainspotting** 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 **Oasis** 88 (64).

Released *Statistico* 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 Festivalet Orange
2	WANNABE Spice Girls Virgin
3	VEIUS Joni Mäkelin EMI
4	TRASA Soade Rude
5	—
Source: IPI	

NETHERLANDS	
1	WANNABE Spice Girls Virgin
2	FLAVA Peter Andre BMG
3	DANCE INTO THE LIGHT Phil Collins WCA
4	MYSTERIOUS GIRL Peter Andre BMG
5	—
Source: Statistico Maps Top 50	

NORWAY	
1	INSONOMIA Festivalet Oxley
2	WANNABE Spice Girls Virgin
3	MYSTERIOUS GIRL Peter Andre Mushroom
4	—
5	—
Source: IPI	

SWITZERLAND	
1	WANNABE Spice Girls Virgin
2	INSONOMIA Festivalet Oxley
3	SALVA MIA Festivalet Oxley
4	FOREVER LOVE Gary Barlow BMG
5	MYSTERIOUS GIRL Peter Andre BMG
Source: Media Control	

SWEDEN	
1	WANNABE Spice Girls Virgin
2	INSONOMIA Festivalet Oxley
3	SETTING SUN Phil Collins WCA
4	FLAVA Peter Andre Mushroom
5	I AM FEEL Alisha's Air Mercury
Source: GfMRP	

GERMANY	
1	WANNABE Spice Girls Virgin
2	SALVA MIA Festivalet Oxley
3	INSONOMIA Festivalet Oxley
4	BORN SLIPPER Underworld Jive/BMG
5	POWERS OF TEN Peter Dinklage RCA
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 *Statistico*.

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	Beyoncé	(Polygram)
2	BREAKFAST AT TIFFANY'S	Deep Blue Something	(Capitol)
3	IT'S ALL COMING BACK TO ME NOW	Carole Boob	(Epic)
4	SETTING SUN	Phil Collins	(WCA)
5	ROTTENHEAD	Beautiful South	(Gull)
6	YOU'RE CORDEOUS	Ben Diner	(Mercury)
7	I LOVE YOU ALWAYS FOREVER	Donna Lewis	(Atlantic)
8	TRIPPIN'	Mike Morrison	(DNR)
9	NO DIGGITY	Blackstreet feat. Dr. Dre	(A&M)
10	SEVEN DAYS AND ONE WEEK	Robi	(Phonogram)
11	ESCAPING	Oliver Grant	(Mercury)
12	DANCE INTO THE LIGHT	Phil Collins	(WCA)
13	VIRTUAL INSANITY	Amiorg	(Epic)
14	SPINNING THE WHEEL	George Michael	(Virgin)
15	GOOD ENOUGH	Depeche	(A&M)
16	READY OR NOT	Pages	(Polygram)
17	HOW BIZARRE CAN	(Polygram)	
18	GOODBYE HEARTBEAT	Lightspeed Fanatic	(RCA)
19	I AM, I FEEL	Alisha's Air	(Mercury)
20	LOVE IS LOVE	Orange	(Big Top)
21	YOUR SECRET LOVE	Ludovick	(SW)
22	SAY YOU'LL BE THERE	Spice Girls	(Virgin)
23	IF YOU REALLY CARE	Celine Dion	(Epic)
24	FLAVA	Peter Andre	(Mushroom)
25	ALWAYS BRINGING MY HEART	Spice Girls	(Polygram)
26	OH WHAT A NIGHT	Cook	(Power Station)
27	LOUNGIN'	Lee J	(Jive)
28	MARBLEHEAD JOHNSON	Bluegrass	(Capitol)
29	SOMETHING BEAUTIFUL REMAINS	Tina Turner	(Polygram)
30	CIRCLE	Oliver Grant	(Mercury)
31	ALL I WANT	Suzanne Hill	(Mercury)
32	IF IT MAKES YOU HAPPY	Sheryl Crow	(A&M)
33	OIL CHELZ	Depeche	(Mercury)
34	FLAME	Five Young Dumbbells	(Atlantic)
35	UNDERGROUND	Depeche	(Mercury)
36	WANNABE	Spice Girls	(Virgin)
37	KEVIN CARTER	Mercury	(Mercury)
38	DON'T STOP MOVIN'	Janet Jay	(Goldmine)
39	KEEP ON MOVIN'	Janet Jay	(Mercury)
40	STAMP	Janet Jay	(Mercury)

VIRGIN RADIO CHART

Rank	Title	Artist	Label
1	GREATEST HITS	Simply Red	(Capitol)
2	K	Kula Shaker	(Columbia)
3	TRAVELLING WITHOUT MOVING	Underworld	(Jive)
4	JAGGED LITTLE PILL	Alanis Morissette	(Mercury)
5	OLDER	George Michael	(Mercury)
6	SHERYL CROW	Sheryl Crow	(A&M)
7	RECURRING DREAM - THE VERY BEST OF	Cowboy Poets	(Mercury)
8	MOSELLEY SHOALS	Green	(Mercury)
9	OCEAN DRIVE	Light House Family	(BMG)
10	FROM THE MUDDY BANKS OF THE WISKIN	Kevin Cadogan	(Mercury)
11	(WHAT'S THE STORY) MORNING GLORY	Depeche	(Mercury)
12	THE VERY BEST OF The Moody Blues	(Mercury)	
13	NEW ADVENTURES IN HI-FI	Mercury	
14	EVERYTHING MUST GO	Mercury	
15	SPIDERS	Spice	(Mercury)
16	STOOSH	Shank	(Mercury)
17	THE BEST OF - LONG DISTANCE	Cherry	(Mercury)
18	TITLE DIE	Brins	(Mercury)
19	A BETTER MAN	Drake Kennedy	(Mercury)
20	FIRST BAND ON THE MOON	The Granges	(Mercury)
21	A WOMAN & A MAN	Enriquez	(Mercury)
22	BLUE LINES	Mercury	
23	WALKING THROUGH	Mercury	
24	HOME	Mercury	
25	THE GIRL	Mercury	
26	BIZARE FRUIT	Mercury	
27	COMING UP	Mercury	
28	THE BEST OF THE	Mercury	
29	DEFINITELY MAYBE	Mercury	
30	FREE PEACE SWEET	Mercury	
31	ELEGANT SLUMMING	Mercury	
32	GARBAGE	Mercury	
33	DIFFERENT CLASS	Mercury	
34	FIELDS OF GOLD - THE BEST OF	Mercury	
35	CAR BUTTON CLOTH	Mercury	
36	THE BENDS	Mercury	
37	EXPECTING TO FLY	Mercury	
38	A MAXIMUM HIGH	Mercury	
39	CARRY ON UP THE CHARTS - THE BEST OF	Mercury	

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&W)
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&W)
9	5	VIRTUAL INVASION	Jamiroquai	Sony	S2 CD 663715 (S&W)
10	7	IF YOU REALLY CARED	Gabrielle	Go Beat	CD-GOODCD 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.3871 (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&W)
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&W)
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&W)
21	13	IT'S A PARTY	Busta Rhymes featuring Zhane	Elektra	EKR 2267 (W)
22	18	KISSIN' YOU	Total	Arista	74221404171 (S&W)
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	CD-500802 (Ugarc)
25	20	DOIN' IT	LL Cool J	Def Jam/Interscope	12DEF 15 (P)
26	24	CRAZY	Mark Morrison	WEA	CD-WEA 054031 (S&W)
27	25	KILLING ME SOFTLY	Fugees	Columbia	CO 6633435 (S&W)
28	23	ASSERSON NO ONE'S GONNA LOVE YOU, SO DON'T...	Maxwell	Columbia	6636266 (S&W)
29	21	SWEET SISTER	Peace By Piece	Bianco Y Negro	98T NEW (W)
30	26	LIKE A WOMAN	Tony Rich Project	LaFace	CD 74221401612 (S&W)
31	29	SPACE COWBOY	Jamiroquai	Epic	4277827 (S&W)
32	30	ALWAYS BE MY BABY	Mariah Carey	Columbia	(S&W)
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&W)
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	48714 (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&W)
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	CD-MCST 40019 (P)
11	NEW	GETTIN' MONEY (THE GET MONEY REMIX)	Junior M.A.F.I.A.	Big Beat/EastWest	A.3871 (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 (RBM/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	GO0X 156 (P)
20	12	THINGS WE DO FOR LOVE	Horace Brown	Motown	665711 (P)
21	NEW	THUNDERGOD	DJ Tom + Norman	Spern	SPEMN 017 (S&W)
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 122830 (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 (RBM/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	484385A (S&W)
2	1	ANOTHER LEVEL	Blackstreet	Interscope	INTC 90071 (BMG)
3	2	NORTHERN EXPOSURE - SASHA & JOHN DWYER	Various	Ministry Of Sound	NELP 1 (NEMC/MC)
4	3	KISS IN IBIZA '96		PolyGram	TV 202984 (V)
5	3	TRAVELLING WITHOUT MOVING	Jamiroquai	Sony	S2 483991/483996A (S&W)
6	4	THE SCORE	Fugees	Columbia	483569/483569A (S&W)
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 5490182 (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



CDCOR019 12COR019



VIDEO

MUSIC VIDEO

This	Last	Artist/Title	Label/Cat No	16	12	STARGATE
1	1	BRUHEART	Fox Video 8936	17	11	RAID 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 VHSR26	22	18	DUMB 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 - 1,2,3,4,5 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 A2652	28	21	POKEMON
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 V0263
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 V0269
6	2	REM: Road Movie	Warner Music Video 78283440
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	10	BEATLES The Beatles Anthology - Volume 4	PM 1M947625
12	8	BILL WHELAN: Riverdance - A Journey	VD V0269
13	9	BEATLES The Beatles Anthology - Volume 3	PM 1M947624
14	5	JOE LONGTHORN: A Man And His Music	Polystar Video V2384
15	12	BOYZONE Said And Done	WL438003

INDEPENDENT SINGLES

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	YOU'RE GORGEOUS	Baby Bird	Epic EC520 26 (V)
2	2	LOVE IS LOVE	Damage	Big Life BLRD 310 (V)
3	3	IF YOU DON'T WANT ME TOO...	Super Furry Animals	Creation CRESCD 243 (3M) (V)
4	1	MARBLEHEAD JOHNSON	Blutonium	Superior Quality BLD 0666 (V)
5	5	HIGH	Hyper Go-Go	Distinctive DISNCD 24 (V)
6	4	TRANCE EURO X-PRESS	Junior Boy's Own JBO J40C (RTM) (D)	Junior Boy's Own JBO J40C (RTM) (D)
7	6	BORN SLIPPER	Underworld	Junior Boy's Own JBO J44C (RTM) (D)
8	2	STATUESQUE	Sleeper	Indolent SLPC P1421 (V)
9	3	ALL I WANT	Skunk Anansie	One Little Indian 161 TPFC (D)
10	7	TRIGGER HIPPIE	Morcheba	Indolent ILD 0620 (D)
11	5	THE WILD STYLE	DJ Supreme	Distinctive DISNCD 19 (P)
12	9	ONE TO ANOTHER	Charlatans	Beggars Banquet BBD 3910 (RTM) (D)
13	8	BANANA-NA-NA	Technoboy	Mokum DB 1142 (D)
14	10	GOTTA GET LOOSE	Mr & Mrs Smith	Hooj Choons HOJ40C (RTM) (D)
15	11	ONLY THE STRONG SURVIVE	DJ Krush	Max Wax MW 0600 (V)
16	11	TEENAGE ANGST	Piacebo	Elevator Music FLDORC3 (V)
17	4	PLANETARY SIF-IN	Julian Cope	Echo EC520 25 (V)
18	8	ON A ROPE	Rocket From The Crypt	Elemental ELM 38CD31 (RTM) (D)
19	10	DO ME RIGHT	Inner City	Six SIXXCD 2 (P)
20	12	ME AND YOU VERSUS THE WORLD	Space	Gut GUGT 4 (T)

This	Last	Title	Artist	Label (distributor)
1	1	SPIEDERS	Oasis	Out GUTCD 1 (T)
2	2	WHAT'S THE STORY MORNING...	Space	Creation CRECD 189 (3M) (V)
3	3	THE IT GIRL	Sleeper	Indolent SLEEPCD 012 (V)
4	3	COMING UP	Suede	Nude NUDE 600 (3M) (V)
5	4	DEFINITELY MAYBE	Oasis	Creation CRECD 189 (3M) (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	ENDTROUDING...	DJ Shadow	Mo Wax MW 0900 (V)
9	11	1977	Ash	Inferior INFECT 40C (RTM) (D)
10	12	SECOND TOUGHEST IN THE INFANTS	Underworld	Junior Boy's Own JBO J40C (RTM) (D)
11	8	SCREAM, DRACULA, SCREAM	Rocket From The Crypt	Elemental ELM 38CD (RTM) (D)
12	20	THE COMPLETE	Stone Roses	Silverstone REC02 335 (P)
13	10	BACKSTREET BOYS	Backstreet Boys	File CHIP 169 (V)
14	8	THE CHARLATANS	The Charlatans	Beggars Banquet BBQCD 114 (RTM) (D)
15	9	WILLIAM BLOKE	Bill Bragg	Cooking Vinyl COOK00 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	8	WHO CAN YOU TRUST?	Morcheba	Indolent IZLN 8002 (P)
19	8	STONE ROSES	Stone Roses	Silverstone REC02 335 (P)
20	16	NORMA WATKINSON	Norma Watkinson	Hannibal HNCD 1383 (V)

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	FROM THE MUDDY BANKS OF THE...	Nivana	Geffen GED 25105 (BMG)
2	2	13 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 CDMD 1697 (E)
5	6	LOAD	Metallica	Vertigo S28182 (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 (BMG)
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 S22362 (P)
5	19	METALLICA	Metallica	Vertigo S10022 (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 S172525 (P)
10	13	RHYTHM	ZZ Top	RCA R432194862 (BMG)

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	WITH YOU IN MIND	Cherrie Lindbergh	Ritz RITZCD 0078 (P)
2	1	BLUE	Leann Rimes	Capitol CD08 028 (F)
3	8	TIMELESS	Daniel O'Donnell/Mary Duffy	MCA MCD 11878CD 707 (P)
4	4	THE ROAD TO ENSENADA	Lyle Lovett	MCA MCD 11455 (BMG)
5	4	THE WOMAN IN ME	Shania Twain	Mercury S29882 (P)
6	2	EVERYBODY KNOWS	Don Williams	MCA MCD 11512 (BMG)
7	9	FLATLANDS	Tina Turner	Country Skyline S33630132 (DHE)
8	3	N PICES	Garth Brooks	Liberty CD05T 2212 (E)
9	5	FRESH HORSES	Garth Brooks	Capitol CD08 1 (E)
10	8	BR-49	BR-49	Arista 07822189182 (BMG)

This	Last	Title	Artist	Label (distributor)
1	7	INGENUUE	kg 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	14	GONE	Dwight Yoakam	Reprise 932462812 (P)
5	14	WRECKING BALL	Emmylou Harris	Geffen 659592 102 (P)
6	13	MUSIC FOR ALL OCCASIONS	Maverick	MCA MCD 11344 (BMG)
7	17	FACES	John Brantley	Capitol PRMDCD 14 (BMG)
8	18	ROCK THE HEART	Danielle D'Ornand	Telstar TCD 3227 (BMG)
9	19	SPIRIT	Willie Nelson	Island S43122 (F)
10	20	COME ON COME ON	Mary-Chapin Carpenter	Columbia 4718982 (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 cd9532222 (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 cd9532222 (E)
5	5	FEELING GOOD - THE BEST OF	Nina Simone	Verve S22682 (F)
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	9	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 Dinko	Various	Network
4	4	X-Files	Liquid X	Network
5	5	Maverick	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

explains: "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 Deeds, 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."

"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* by Happen.

"I'm 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 time old duo who's never been afraid to try a new trick. His forthcoming American album features cover versions of songs by Beck 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: Ecol, BMI, various Producer: 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 jungle 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 urban@dircon.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 Rick" 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' *Girfriend*, Bobby Brown's *Roni* and My Prerogative, Shania Easton's *The Lover In Me* and *The Boys*. *Girfriend*.

In 1993, the duo formed LaFace Records, proud home 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. **Tony Faries**



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're 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're 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're 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're 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're 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 shy 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, *Pofo 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.

Strongroom's owner, Richard Boote, explains why.

"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 the 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 Fillieu. "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 NEWS 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 (SBEs) 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 SBEs 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/akatie punk theme.

Located in a newly-refurbished 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 Aduiomate

CTS Studios in Wembley has installed 64 channels of Aduiomate 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 Evin, 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 DDAs 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, Ynysydu, 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 Boys, owner of Livingston Studios, rates have actually fallen over the past 10 years. "In 1986, 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

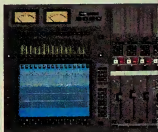
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However, as Matthew Villa, studio manager at Sony's Whitfield Street suggests, total reliance on state of the art technology can be dangerous. "You have to be selective and only invest in things that can 'go the distance'," he says. "It's silly to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

What gear is provided must kept in proper working order. Soebhan 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 evenings 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.

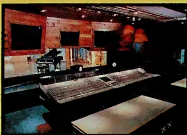
STUDIO STALWARTS: THE VETERANS OF RECORDING

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."

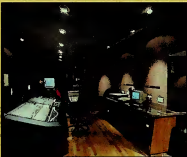
Recent clients: Babylon Zoo, Audioweb, Alisha's Attic, Dreadzone, Whitney Houston, Wet Wet Wet and Eddi Reader.



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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PULP: GLITTERING PERFORMANCE



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 12562). 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 display a unique range of musical versatility on an inspiring return to their original label. **C**

ULTRA LOUNGE: Leopard Skin Sampler (EMI Premier CD0838762). 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 CD0652). 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 FPPCD3). House night's come no harder or sweeter than at Trade and Troy de Vit 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**

BURK: 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**

CRUWED 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 RADD023). A cross between a Sixties television theme tune and modern dubby background music, this is a new take on easy listening. **C**

UK: One Day (Five Jive CD403). A delicious early Seventies soul 'n' groove, courtesy of an early Brothers bassline, provides an appropriately tasteful backing to some infectious slick rapping. **C**

THE DIVINE COMEDY: The Frog Princess (Sirena 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 MYNCIS: 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 DODGIRL: Graedeland (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 male 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: Shadywocker (Columbia 6388872). The husky-voiced New Yorker 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**

SINGLES OF THE WEEK

ATRIBE CALLED QUEST: Stressed Out (Live CD404). As beautiful as it is moody, Faith Evans' vocals provide a hook every bit as catchy as the Fugees. **C**

ALBUMS

MADONNA: Evita (Maverick 53R2464322). 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 is 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 already into, 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 blabbergasted 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." PHOTOS: GRAHAM MORRISON

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 Al 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 act 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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