



music week

For Everyone in the Business of Music

24 FEBRUARY 1996 £3.10

Sales break £1bn barrier

by Catherine Eade

The British music industry goes into tonight's Brit Awards celebrating sales figures confirming 1995 as the best year in the business's history.

Shipments of albums and singles reached record levels of £1bn for the first time in 1995, up 10.7% on the previous year, according to BPI trade delivery figures released today.

The success of albums from British artists including Brit nominees Oasis, Simply Red, Paul Weller, Pulp and Blur helped push album shipments up 10.9% to 126.1m (value £904.5m). Shipments of singles increased by

12.2% to top 70m units for the first time in 10 years, while value was up 13.5% to £111.2m.

BPI director of research and information Peter Scapling says, "We've had a lot of record-breaking figures recently but the significant milestone of 1995 is breaking the £1bn mark - the increase of more than 10% is a real achievement after 1994's figures.

"Also encouraging is the albums market volume - which should reach 200m units next year - and the strength of the singles market," he says.

Virgin managing director Paul Conroy says 1995 was a memorable year for the entire industry. "More new

artists got to silver status than in many years and the fact that we were firing on all cylinders was reflected by hits across the board," he says.

"We're seeing a major resurgence in British music that I think will continue for some time."

Jeremy Marsh, president of the BMG Music Division, says, "It's fantastic to see yet another year's growth. The investment in new talent has obviously paid off with Blur and Oasis on one side and Robson & Jerome on the other."

The figures highlight a strong fourth quarter with an increase in value to £419.4m, up 8.8% on the previous year's

record breaking Christmas. Album shipments increased 6.4% to 79.1m, with singles up 10.9% to 19.5m.

Potentially huge albums from Take That, George Michael and Celine Dion are expected to maintain strong album sales in the first half of the year with the singles market buoyed by releases from Michael Jackson, Take That, East 17, and George Michael.

BPI research into the demographics of UK consumers shows that the teenage market is continuing to grow with more music buyers among 15-19 year olds than in 1994, and the number of 10-14 year olds continuing to grow since the low point in 1983.

THIS WEEK

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PHOTOGRAPH BY CHRIS TAYLOR

A crew of around 230 engineers, led by Brits event production manager Mick Kiazynski (pictured), will be working right up to this afternoon (Monday) to turn the Earl's Court exhibition centre in west London into a 4,000-seater auditorium with 200ft stage ready for tonight's Brit Awards show. A record 1,000 performers are expected to take part in the show which will feature a spectacular opening performance by Simply Red and feature Michael Jackson's first British live TV appearance for more than a decade.

Robbie row threatens That LP

Take That's swansong greatest hits album could be delayed by the on-going row between RCA Records and former band member Robbie Williams.

Both sides indicated on Friday that Williams' battle to break his contract with RCA is almost certain to go to court next Monday (February 26). And sources close to Williams indicate that the row could have implications for the album.

Under the provisions of Take That's deal with RCA each member of the

band is allowed a right of veto on elements of any greatest hits package. Williams' manager Tim Abbott said on Friday that he had just taken receipt of the album's artwork and was still waiting for test pressings.

Abbott says Williams has started to consider the book which will accompany the album and video, but had not had time to approve the artwork and tracklisting details for the packages.

"We have started our approvals process which has been slowed up

because of BMG," adds Abbott, who says he has also only just been informed of the planned March 18 release date.

RCA is understood to be keen to keep to the March date so that the band's members can pursue their new projects as quickly as possible.

If the album is substantially delayed, RCA may even be forced to postpone plans for Gary Barlow's debut solo album which is due to be launched in the summer. See p3.

Security stepped up at Brits

Brit Award organisers have increased security for tonight's awards show after disruption in London last week prompted by the ending of the IRA ceasefire.

Around 20 MPs, including Heritage Secretary Virginia Bottomley and opposition leader Tony Blair, two MEPs and three peers are expected to attend the awards show at London's Earl's Court as guests of record companies and the BPI. The BPI has boosted security at the event with extra staff on the doors.

Everyone attending the awards show will be subject to a thorough bag search, and police dogs will patrol the area around the venue.

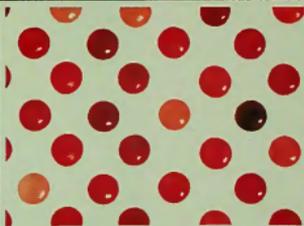
Last Thursday (Feb 15), bomb alerts in London's West End disrupted business for a number of music companies. The Virgin Megastore at Tottenham Court Road and HMV Trocadero were closed, while staff at EMI Music Publishing were forced to move to the back of their building.

Police probe arson attack

Police are investigating an arson attack on Music Week's printer, Pensord Press, on Saturday night.

The blaze damaged binding and printing facilities at the South Wales company, and - despite valiant efforts by Pensord's staff - made delays to this week's issue inevitable.

Music Week apologises for any inconvenience caused, but strenuous efforts were being made throughout Sunday to ensure delivery of the magazine to subscribers as early as possible, including distribution at Monday night's Brit Awards.



READY OR NOT LIGHTNING SEEDS

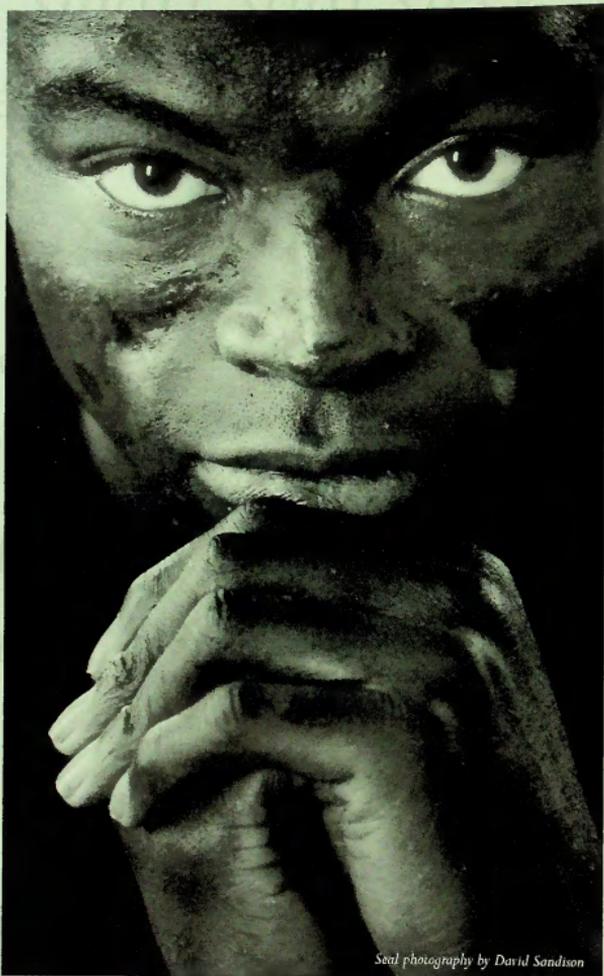
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The Seal Thing



Seal photography by David Sandison

"There's Britpop and there's europop, there's this pop and there's that pop... and there's selling 8 million albums worldwide, being nominated for 8 grammy's, being in the American album charts for 82 weeks, having the most played song on American radio in 1995, and having hits wherever there's a country with a hit parade.

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it is

The break-up of Take That proved to be the biggest pop story for many years, with media ranging from the *Financial Times* and *ITN's News At Ten* to the *Daily Star* and Live TV covering the story in depth. Radio also jumped on the story, with airplay for the band (pictured at Tuesday's press conference) increasing as a result. Their forthcoming single *How Deep Is Your Love?* moved up slightly in the *Airplay Top 50*, and *Back For Good* is likely to re-enter the chart (see p17). To re-saturate, *TOTP2* ditched its usual format to showcase seven of the band's promises in a *Take That* special.



Band wreights career with summer solo tour

by Jake Barnes

Gary Barlow is set to become the first former member of *Take That* to launch a solo career, with an RCA album and tour planned for the summer.

The singer/songwriter's plans were unveiled last week after *Take That* announced their split at a press conference in Manchester on Tuesday.

The break-up, after five years together, was leaked to *The Sun* after the band's manager Nigel Martin-Smith asked for some extra time on tonight's *Brit Awards* show to make a major announcement. The quartet will be performing their new single *How Deep Is Your Love?* as part of tonight's show.

Martin-Smith says he will remain as manager of the four *Take That* members, all of whom remain contracted to RCA. However, he says they will not all pursue recording careers.

Although Martin-Smith said the decision to split had arisen from personal differences between band members, he acknowledges that the row with former member Robbie Williams had caused problems. It is understood that Williams' friendship with Mark Owen created rifts within the band.

"The split was a career move," he

THAT'S THAT - GONE FOR GOOD

Tom Watkins, *Massive Management* - "It's the great *Take That* divide. This is the most orchestrated plan I've seen. The split was right because they weren't happy. It's like a party - leave before the beer runs out." Korda Marshall, *Infectious Records* [signed *Take That* as head of A&R at RCA] - "In the early days, we discussed that if we were successful we would have three to five years. It's good they've gone with dignity." Louis Walsh, *Boyzone* manager - "I think there were internal problems, of the 'Gary should go solo variety.' It's the end of the biggest pop band of the Nineties. I would've kept them together; they have four more years in them. I think Gary has a good future but I'd

be worried about Jason and Howard." Oliver Smallman, *First Avenue Management* - "I'm disappointed to see them go. We toured with them with *Eternal* and they were the best example of professionalism around." Ian Levine, producer - "Even though our association came to an end, I still have great respect for them and I think in *Everything Changes* they produced one of the best pop records of the decade."

Ed Bicknell, *Damage Management* - "They were an excellent act and they did the right thing quitting. I don't think they could take the format any further forward. I would say 11 out of 10 to Nigel Martin-Smith for having the grace to quit when they did."

adds: "The band had been at the top for the past five years and that level of success can't go on forever."

BMG Music Division president Jeremy Marsh said he remains confident about the future of Barlow and the other three members of the band. It is understood that RCA & R man Nick Godwin has spoken to Barlow about the future project and that several songs are already demoo ready for solo release.

Martin-Smith adds, "Gary will be launching a solo career in the summer

with musicians he has picked. The image and sound will be slightly different but along the same lines as before."

The momentum *Take That* built up in the US last year will not be lost, he says. "Gary will carry on the US campaign in a solo capacity with other members to possibly follow on later."

Martin-Smith dismisses reports that he has a new boy band to replace *Take That* but says he is talking to major labels about the launch of his own Manchester-based label.

Radio One celebrates 'new golden era'

Radio One launches its Great British Music Week today (February 19) in a move which head of production Trevor Dann says is designed to reflect a golden era of British music.

"I thought, in years to come we'll look back on this time as a golden age of music - why not make it a celebration of what's out there at the moment?" says Dann.

A new, all-British playlist was drawn up on Friday and came into effect at midnight today. Dann says, "We thought it was going to be difficult, but it was really easy - there's so much good British music at the moment in all genres."

Overseas artists including Bon Jovi, JT, Cher, Deborah Cox and Alanis Morissette all come off the A List until next week's playlist is drawn up on Friday, to be replaced by new British additions such as

THE GREAT BRITISH A-LIST

Babylon Zoo; Spaceman; The Bluetones; Slight Return; Blur; Stereotypes; David Bowie; Halo Spaceman; East 17; Do U Sit; Eternal; Good Thing; Gabrielle; Give Me A Little More Time; Heller & Farley Project; Ultra Flava; Lightning Seeds; Ready Or Not; The Housemartins; The Zutons; Kelly Rowland; Righter Day; Ocean Colour Scene; The Riverboat Show; Oasis; Don't Look Back In Anger; Simply Red; Never Never Love; Skunk Anansie; Weak; Sting; Let Your Soul Be Your Pilot; Take That; How Deep Is Your Love; Terrorvision; Perseverance; Paul Weller; Out Of The Sinking

Ocean Colour Scene and Terrorvision (see full list above). Swedish band The Wannadies, Icelandic singer Björk and Irish band The Corrs are all suspended

from the C list for a week, making way for Raissa, Lush and The Prodigy.

But Dann says despite "a few plaintive letters from record companies, the reaction has been positive from all sides."

DJs Dave Pearce, who is deputising for Chris Evans in the breakfast show slot for the week, and Mark Goodier, who presents the daily 4-7pm drivetime show, will be featuring special Great British slots. These include live tracks from session archives in their shows, including Pulp's original recording of *Common People*, and concert highlights from Blur, Oasis, Menzwear and Supersgrass.

Dann says producers and presenters are being encouraged to play other British bands they feel deserve an airing, as well as more album tracks.

Michael adds to UK's stateside success

George Michael's *Jesus To A Child* entered the US Hot 100 at number seven this week, adding to the number of high ranking UK acts stateside. In Thursday's chart, Oasis's *Wonderwall* moved up one place to 13 with their album moving down to five. *Everything But The Girl*'s Missing single dropped one place to three.

PolyGram offshoot gets new name

PolyGram is changing the name of its low-price audio offshoot Karussell to Entertainment Today, and relaunching its low-price pop label Spectrum on March 11 with 22 new titles. Product manager Jo Howard-Jones says the name change will help the company to be more competitive in the low-price audio market.

Flotation possible for Virgin Radio

Virgin Radio is considering a stock flotation to raise funds for international expansion. Although Virgin Communications managing director Bob Devereaux says no decision has been made, a spokesman says, "We are talking to financial advisers because we're considering our options." The company has been looking at buying a number of European radio stations and recently made a bid for a stake in Irish station 104FM. Analysts value Virgin Radio at around £70m.

Meat Loaf sues his company for \$14m

Meat Loaf is suing Ohio-based record company Cleveland Entertainment claiming he is owed \$14m in royalties. Meat Loaf says Sony, which bought the company in 1988 to manufacture and distribute *Bat Out Of Hell*, has made more than £65m from his album. Sony and Cleveland declined to comment.

Six face charges in MCPSS hearing

Six people appeared at a hearing at Cumberwell Magistrates Court, South London last Tuesday (14) variously facing charges of dishonestly obtaining, conspiring to obtain and attempting to obtain money from the MCPSS between January 1, 1994 and October 1995. The six are due to appear at the same court for a committal hearing on February 28. MCPSS managing director Frans de Wit declined to comment on the case.

Ex-Marley manager to set up label

Bob Marley's former manager and producer Danny Simms and former *Filmtrax* head of publishing and Leosong Copyright Services founder David Simmons are establishing a record label to exploit a catalogue of Marley tracks owned by Simms. The first in the series of releases on the new imprint, Anansi, will be *Soul Almighty*, out on May 13.

Ad agency in pop promo first

St Luke's has produced what is claimed to be the first pop promo developed by an advertising agency. Edel Records managing director Andrew Cleary says it approached the company to treat Cox's *Phobos* Apollo promo like a consumer brand. The video was unveiled at the launch of *Rock The Vote* yesterday (Sunday 18).

Radioactive album goes platinum

Sales of Radiohead's *The Bends* and the *Hits* '93 compilation album achieved platinum status last week. Gold awards went to R Kelly's album of the same name, as well as the Complete Stone Roses, Status Quo's *Don't Stop*, The Bluetones' *Expecting To Fly*, The Smashing Pumpkins' *Mellon Collie And The Infinite Sadness* and Garbage's *Garbage*. One silver award went to Skunk Anansie for their album *Paranoid & Sunburnt*.

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CHRIS EVANS WINS OVER THE MUSIC INDUSTRY - p6

COMMENT

Split ends a great success story

I don't mean to be flippant, but Take That's decision to split really is good news — on a number of levels. It's good news because it's a fitting climax to one of the great management success stories of the Nineties. Despite getting up the noses of the media and some parents with its determination to protect his boys' interests, Nigel Martin-Smith has been the outstanding manager of the past couple of years at a time when one of the most common complaints within the business is that there are too few, even basically competent, managers around.

The split is good because, all too usually, those involved realize they have taken Take That as far as they can. How much better it is that they leave on a high, rather than fading away like so many others. The split is good because it reveals how much music and acts, rather than CD pricing or the charts, are once more news. When Sky News clears the decks for half an hour to relay the split announcement live, it's concrete evidence of the importance of music in its viewers' lives.

The split is good for the business as a whole because it guarantees there will be only one TV show worth watching tomorrow night — the Brit Awards. It's an audience booster from which all the acts will benefit.

Essential viewing

With breathtaking opportunism, BBC1 has signed up Oasis to perform a two tracks on next week's Top Of The Pops. The Brits will undoubtedly be the poorer without a performance from the year's hottest band, but their decision to opt for the TOTP exclusive means no serious music fan will miss the show. Combine it with the Take That split, and Radio One's decision to ditch foreign acts from the playlist, and this could be the best week for British music in a decade. *Steve Redmond*

TILLY

Love this? Not a lot

Well, the plot thickens. Fines of £30,000 for Ed and Castle and a "don't be naughty, boys" from the BPI, with no chance of an appeal. And Mike Stock's Love This Records gets a letter about the Tajana single but nothing else as Love This is not a member of the BPI. It is interesting that these three companies are all small players in the chart marketing jungle. I wonder if the big five would have got themselves in this situation? How did the BPI manage to get these supposedly bought-in records into their hands? Rock Box, the poster company, claims to have had its premises broken into and records stolen. This sounds more like MIS than the BPI. Andrew Cleary, who was doing an excellent job as chairman of the BPI PR committee, has decided to resign. He feels the BPI has let the industry down in the way the investigation was handled.

The sting in the tail — Love This had a new entry at number 13 with John Alford's Smoke Gets In Your Eyes and Ed and I had a number 18 entry with Scooter's Back In The UK. Guess what? Neither got Top Of The Pops, despite the fact that TOTP went lower than number 13 to feature Diana Ross and Ocean Colour Scene. You might not personally like the music Ric, but then why call the programme Top Of The Pops — remember, the kids might like Scooter or John Alford.

Is there a conspiracy? Who knows, but something very strange is going on — the goal posts are definitely being moved to ensure the top teams in the premier league stay top.

Finally, it is sad to hear that Take That have split, but they will still zone to number one with one of their less memorable singles, How Deep Is Your Love? Let's hope the highly-marketed Upside Down or Inside Out are not the group to take their place. Take That had talent!

Tilly Rutherford's column is a personal view

NEWS

Story revives debate on London listening battle

by Catherine Eade

The fierce competition for London's listeners will dominate the Music Radio conference for the second year in succession. When the event — sponsored by Music Week — is staged at Baffa on April 18.

Virgin Radio programme director Mark Story, chairman of the Music Radio '96 committee, says the issue will be revisited, with a repeat of last year's popular panel, The Battle For London, which was voted one of the highlights in a survey of 60 of the delegates at last year's event.

Story says the issue is to be re-examined after an eventful 12 months. "Since the last event, Virgin and Heart have launched London services and it's

become even more difficult to keep listeners," he says.

The panel will again be chaired by BBC TV's music and arts correspondent Nick Higham with representatives from Capital, Virgin, Kiss and Heart. Story says another issue to be debated at the event will be the nationwide potential of the alternative rock format championed by London's XFM and Liverpool's Crash. The debate will come in the same month that XFM is expected to apply for a permanent greater London licence; bids are due by July with the winner expected to be announced in September.

"People are interested in whether an alternative radio station could survive anywhere but London," says Story.

The 12th Music Radio conference will

kick off with a keynote speech by EMI UK's president and ceo Jean Francois Ceccillon. Radio One head of production Trevor Darna and the AIRC's chief executive Paul Brown have been named as joint conference chairmen.

The event will also focus on strengthening the bond between the radio and music industries, says Story. "Sony chief executive Paul Burger spoke about the divide between radio stations and record companies at the Radio Academy conference in Dublin in October, so we'll be focusing on ways of bringing the two industries together," Story says.

Interest in Music Radio '96 is likely to lead to a sell out. For registration details, call the Radio Academy on 0171-255 2010.

Cads reward the year's top scams

The first Music Week Creative & Design Awards (Cada) next week will inaugurate the industry's first award for the Scam Of The Year.

The awards, which are almost sold out, will see the presentation of an award to recognise 1995's best promotional stunt.

Music Week editor-in-chief Steve Redmond says, "During the recession, the stunts and scams for which the music industry is famous seemed to go away. But in the past couple of years there seems to have been a rebirth of the 'big idea'." This award is intended to recognise and encourage the noble art of scamming."

Last year saw a series of famous scams including Epic's sailing of a Michael Jackson statue down the Thames, Go Disc's use of clothes shop dummies to promote Portishead and the Blur versus Oasis publicity battle.

The awards, which will be hosted by television personality Muriel Gray at the Grosvenor House Hotel in London next Wednesday (February 28), have been initiated to showcase the music industry's leading creative talents.

The awards categories include best web site, best video and best director. The Cads will also recognise the industry's top designer, along with awards for best album and single design and most innovative packaging. Advertisement awards cover consumer and trade press ads, television ads and posters.

The ceremony comes a week before the main Music Week awards are held at the Grosvenor House Hotel on March 7.



The four-year-old Brit School has appointed theatre director Claire Venables as its principal to replace Anne Rumney who retired last July. Chairman of the board of governors Lord Birkett says, "We are trying to have it both ways, getting someone with an academic background, a real thinker, but also someone immersed in the arts." Venables, who graduated from the University of Manchester in 1964 with a first in drama, is a former director of the Theatre Royal Stratford and Sheffield's Crucible Theatre. She is currently directing Kiss Me Kate at the Norwich Playhouse.

Big names set to boost spring sales

Retailers are anticipating a busy spring, with albums from Take That, George Michael, The Beatles, Celine Dion and Terriovision expected to drive sales through March and April.

Take That's split last week is due to be followed by the release of their RCA greatest hits album on March 18, while Virgin's highly anticipated — although as yet unutilised — George Michael album is due on April 22. Epic releases platinum artist Celine Dion's Falling Into You album on March 11, the same day as EMI's Terriovision album Celebrity Hills, while Parlophone's Beatles Anthology 2 comes on March 18.

The big albums are being released into a buoyant market. CIN figures show album sales are up by almost 20%

on last year, while singles are up by around 5%.

Cheryl Hoare, albums and singles buyer for the Virgin Megastore in Plymouth says, "Usually there's a slump around this time, but we've been surprised at how well we've done with the recent albums from Babylon Zoo, Tori Amos and The Bluetones."

Retailers say media coverage of the Brit Awards has noticeably boosted sales of nominated artists. Supergrass, Cast, Redhead, Oasis, Primigamy and Bad Grape, while their compilations were boosted in the run-up to Valentine's Day, especially PolyGram TV's Number One Love Album.

March 11 kicks off a particularly strong week, with singles including

Epic's Michael Jackson They Don't Care About Us, Madonna's One More Chance (WZL), Sheryl Shev's Going For Gold (Polydor), Shaggy's Something Different (Virgin) and Bruce Springsteen's Ghost Of Tom Joad (Columbia). March 18 sees Cast's single Walkaway (Polydor) and Mercury's Wet Wet Wet release Morning. April highlights include a second George Michael single on April 1, with Everything But The Girl's Walking Wounded (also Virgin) on April 9, and EMI's Babylon Zoo follow-up Animal Army on April 22.

The Manic Street Preachers' first single since the disappearance of Ribbey Edwards, Design For Life, is due on Epic on April 15, followed by the album Everything Must Go, in May.

►► UNCERTAIN FUTURE IN STORE AS SUPERMARKETS ENTER THE FRAY - p8 ►►

Spacehog are the latest British band to break through in the US before making an impact in their home country. The four-piece band, who were formed in New York's East Village by Leeds-born brothers Royston and Ant Langdon with fellow Yorkshiremen Jonny Cragg and Richard Steel, saw their debut album *Resident Aliens* move up 20 places to number 80 in the US Top 200 last week. Signed by Sire president Seymour Stein to Elektra US last year, the glam-influenced rock outfit are to release their album in the UK on April 23, preceded by the single in *The Meantime*, which will coincide with a series of UK dates.



UK artists shine amid flat PolyGram figures

by Martin Talbot

The buoyant UK music business provided one of the main high points as PolyGram announced 1996 results last week showing only limited growth in turnover.

The Dutch-owned music and films group reported net turnover up 2.3% to NLG 5.781bn (£3.5bn) for the 12 months to December 31, with operating income up 1.4% to NLG 1.064bn (£434m).

But sales from pop music were down 0.5% to NLG 5.781bn (£2.3m), and classical sales suffered a 6.5% fall to NLG 882m (£352m). Although 31 albums topped 1m units, compared to 29 in 1994, the company's top five biggest sellers sold a total of 24m compared to 29m the previous year. The Cranberries' album *No Need to Argue* was PolyGram's biggest success, selling 7m units worldwide.

PolyGram president and coe Alan Levy attributed the disappointing figures to poor currency rates, a series of disappointing albums and the fact that some releases were delayed until the first quarter of this year.

"These include new studio albums by Sting and The Gin Blossoms, which will be followed by albums from the Cranberries and Lionel Richie in quarter two. Other artists due to deliver new albums include Bryan Adams, Soundgarden, U2, INXS and Amy

POLYGRAM TAKES OVER MUSIC-BY-MAIL SERVICE

PolyGram is expanding its direct sales operations with the acquisition of The Music Store, set up two years ago by former Virgin Records marketing manager Bob Harding-Williams.

The major now owns all of the company, which was backed by main shareholders David Krantz of mail order catalogue Racing Green and Peter Ferstenik of shoe manufacturer Mandora. PolyGram commercial director Tony Pyle says, "We have a fairly substantial direct sales business and it makes sense to develop that." PolyGram's Britannia Music Club will remain totally separate from the Music Store.

The operation was established by Harding-Williams in 1994 and now runs direct CD sales operations for seven radio stations including Jazz FM, Classic FM and The Bay as well as *The Guardian* and *The Observer*

Grant, as well as emerging artists including PJ Harvey, Montell Jordan and Tricky.

Levy said the British music industry is in fine health. "The UK industry in the past 18 months has been incredibly creative," he said. "We should be very grateful for the comeback of the UK music scene. Oasis are doing very well - I wish they were with us."

In outlining the success of PolyGram's worldwide publishing operation, he highlighted UK signings

newspapers. Its teleshops operation enables listeners to order CDs played on the stations and reviewed in the papers. Harding-Williams resigned from the company in December when Krantz and Ferstenik started talks with PolyGram. Torrens Lyster and Ken Gillett will continue as joint directors, with Lyster running day-to-day operations and Gillett heading the technical side.

The company's operations will remain unchanged and Gillett stresses that it will retain its independence despite the change in ownership.

"It's business as usual for Music Store, but with the benefit of the marketing muscle associated with the biggest company in the music industry," says Gillett.

Harding-Williams is under legal instruction not to discuss the situation, but says he is now looking for other opportunities.

including Edwyn Collins, Pulp, Tricky and Menswear.

Levy also indicated that DCC - the format developed by PolyGram's parent Philips - was unlikely to take off as a pre-recorded format. He said, "It seems to be a recording format, and I will leave it at that. But MiniDisc has not made it either."

Levy voiced excitement at the future potential of formats such as DVD, which he expects to supersede VHS which he described as "an obsolete product".

PM backs Rock The Vote

Prime minister John Major has become the latest politician to back the music industry's all-party Rock The Vote campaign. Major says, "I welcome any non-party organisation that encourages young people to express their views in a general election." The launch party for the event was due to be held at the Ministry Of Sound last night (Sunday), supported by musicians including Blur, Gene, Goldie, M People and Babylon Zoo.

Banks splits with Simple Minds

Clive Banks is ending his four-year relationship with Simple Minds two weeks after negotiating a new label deal with Chrysalis Records. Banks, who started managing the group just after the release of *Real Life* in 1991, says, "I've had a good time and I am leaving them very well set up." The manager, who also oversees the career of EMI's Babylon Zoo, says he is taking no commission from the Chrysalis deal he brokered.

Birchley moves to MVC

Chris Birchley has been appointed commercial manager, music, for Kingfisher-owned MVC. Birchley, who heads MVC's new commercial division, will report to Ken Lewis, who joined MVC last month from his position as director of entertainment retailing at Kingfisher.

Craig to manage INXS worldwide

Paul Craig from London-based Sound Management Associates has taken over as worldwide manager for INXS, who recently split from their long-standing manager Chris Murphy. Craig has worked for the band for seven years as their European manager.

Virgin appoints Bain to marketing post

Virgin Records has recruited former advertising agency executive Jules Bain to the new position of TV and film co-ordinator. Bain's brief is to place the music of Virgin artists in TV programmes and movies.

Appointments bolster EMI Premier

EMI Premier is strengthening its marketing, press and A&R departments with a series of appointments. Nigel Reeve is moving from EMI's licensing division to work as catalogue manager. Justin Croshaw is joining the label as product manager from Bradford's Northern Music Company. Adrian McKinley moves from Abbey Road Studios to become A&R manager. Sandra Casali becomes head of press and publicity. Laura Gilchrist is appointed press and promotions coordinator and Sarah McGraw becomes catalogue development manager.

Vital Distribution and Pias on the move

Vital Distribution and Pias UK are moving their London offices to 338a and 338b Ludbroke Grove, London, W10 5AH respectively. The new telephone numbers are 0181-324 2400 and 0181-324 2500.

CELINE DION'S CROSSOVER APPEAL GROWS - p9

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Perfectionist presenter keeps music to the fore

Sitting in his tiny Radio One studio during Tuesday morning's Radio One Breakfast Show, Chris Evans is beginning to sound irritable.

Presenting his show the morning after *The Sun* broke the news of *Take That's* break-up, Evans is fiercely encouraging his breakfast show posse to dream up some fake "Take That Split" headlines.

"Come on, they expect us to be good," he snaps, in reference to his 6m-strong audience.

Evans was, typically, striving for perfection, but undoubtedly it has been a tough few weeks for the Warrington-born 29-year-old. Besides his breakfast show – and its regular 6.30am start – to focus on, there has been his new Channel Four-TV show *TFI Friday* to produce, not to mention preparing for tonight's Brit Awards show.

After last year's Brits, then-chairman Rob Dickins praised Evans as the best presenter in the show's history. In the intervening 12 months, he has also helped turn around the fortunes of Radio One and has now launched what pluggers are already describing as the most important music show on TV, *barrring Top Of The Pops*.

A combination of post-brunch-style madness and Tube-like enthusiasm for music, *TFI Friday* attracted more than 3m viewers with its first show, screened at 6pm and midnight on February 9, which featured Skunk Anansie, Ocean Colour Scene, Shogun and Count Indigo. They are viewing figures which associate producer John Revell describes as "quite healthy".

"It's a dream," says Appearing's Scott Perring. "The emphasis is on music. It's a peak-time show and the production and sound is great." Paraphrasing head of promotions Malcolm Hill agrees, "It's a happening show and bands love to play it – and it is on at a fantastic time."

Pluggers confirm it is Evans' personality which is making *TFI Friday* stand out from other post-Tube music shows. Simon Mayo's producer Chris Whatmough, who produced Evans' first radio show, Saturday Express, for Manchester's *Fisically* Radio, says he has always had a unique approach.

"Even then he had an enormous amount of energy and enthusiasm about music," says Whatmough, who recalls that Evans would even go basking with a mate around the streets of Manchester. "He always knew what he wanted. If he doesn't agree with something, he will always question it."

But it was when spells producing for GLR resulted in a presenting slot at the station in the late Eighties that Evans first began to establish his credentials as a music man.

"It was a fantastic show," says Perring. "It was just the most happening thing on radio. His taste in music was not particularly consistent. You couldn't figure out what he would like, but when he went for a record he went for it big time."

The GLR show was followed by similar stints at Virgin 1215 and the BSB channel *The Power Station*, but, when he began presenting the Big Breakfast in September 1992, Evans became a household name and seemed to have found his groove in radio.

But, by the time his 50th birthday



CHRIS EVANS

CHAMPIONS AT BREAKFAST

When Chris Evans took over Radio One's Breakfast Show in April last year, the initial reaction was not enthusiastic. He was roundly criticised for being chat-heavy with little emphasis on music, a style not welcomed by the music business.

Ten months later, there has been a dramatic shift in opinion. The focus of most pluggers' attention in recent months has been the regular Breakfast Show Biggie slot at 8.15am.

The Biggie has boosted a range of acts which emphasise the diverse tastes of Evans' team, from artists such as Coolio, Goldbug and The Carpenters to Black Group, Edwin Collins and Presidents Of The United States.

The Biggie is chosen after each Friday's radio at a meeting of Evans' team – which comprises the show's executive producer John Revell, producer Dan McGrath and researcher Holly Samos as well as production assistants Justin Bradley and James Broadbent who are most closely in contact with pluggers.

The process testifies to the level of teamwork within the show, says Revell. "Chris as a DJ is very open about music and does listen to what people have to say and then we come to a decision among ourselves." Although there is no restriction on the type of music which can be featured in the slot, Revell says there is an awareness that it shouldn't become marginalised.

We try to make sure we don't go down the same route every week," he says. "We have to take into account that it is going to be played a quarter past eight in the morning."

THE BREAKFAST SHOW'S BIGGEST BIGGIES		
mb	when	producer (myle)
Jun 5 1995	EMF/Vic Reeves/Rob Mordimer	
	I'm A Believer	3 (June 2)
Jun 12	Bjork	
	It's Oh So Quiet	4 (Nov 14)
Aug 21	The Wasanades	
	You & Me Song	10 (Oct 7)
Oct 2	Coolio	
	Gangsta's Paradise	1 (Oct 17)
Nov 8	Garbage	
	Clue	13 (Nov 21)
Nov 20	Mike Flowers Pops	
	Wonderful	2 (Dec 19)
Dec 4	Presidents Of The United States	
	Lump	17 (Dec 28)
Dec 11	Goldbug	
	Whole Lotta Love	3 (Jan 18)
Jan 15 1996	Count Lodge	
	My Unknown Love	out today
Jan 29	Ocean Colour Scene	
	Riverboat Song	15 (Feb 12)

brand new song at that time, but it's important that we choose something that isn't too offensive on the ears."

Contrary to most speculation – and despite the fact it is produced by Evans' own Ginger Productions company – the rest of the show's music is tied primarily to the Radio One playlist, although Revell acknowledges there is plenty of flexibility.

"We programme the music in conjunction with Selector, but it's important when things like this are going on that we have the ability to drop everything and change things around a bit," says Revell, in reference to Tuscany's *Take That*-dominated show.

Records' Guy Holmes. Indeed when, during last Tuesday's show, Breakfast Show producer Dan McGrath questioned the merits of ditching effectively the entire final hour of the show to play back-to-back *Take That* tracks, Evans' response was simple, "Better to piss people off than pass them by that's what I say."

This is not tetchiness though – this is Evans' usual demanding self. But there

are plenty of pluggers who have, to use his own words, been "pissed off" by the spiky DJ in the past year.

Evans was quick to ditch, at the last minute, Radio One's "world exclusive" broadcast of the new Tina Turner single *Whatever You Want* which was due to air at 8.10am on Tuesday – the "burner from Turner," as the DJ described it on air – in favour of back-to-back *Take That*. "What's the point of an exclusive if you only have it three minutes before the rest of the fucking world," he snapped.

Any pluggers' natural reaction would be one of abject frustration, as one senior promotions executive confirms. "I have a major problem with his ego," he says. "Chris Evans is the only person in the world as far as he is concerned. He is his own man."

Another top pluggers agrees. "If that had been me [with the Tina Turner record], I'd be hitting myself," he says. "These things happen; they've happened before and they'll happen again. But, with Chris, it's much more open. If he doesn't like your record, he'll say so on air."

For others, it is a side of Evans' attitude which simply has to be accepted as going hand-in-hand with what is good about the man. Brilliant PR's Neil Ferris, a long-standing Evans friend, says, "It's frustrating when you hear him slag off one of your artists. But that's part and parcel of him being so passionate about his music."

Holmes agrees. "That's his charm, and that's why people listen to him," he says. "That also validates the way in which, when he does like something, he really goes for it."

As far as the industry is concerned, Evans' over-riding strength is his enthusiasm for music. Rarely has there been a TV or radio presenter as popular who has also been such an avid music fan. It was hard to miss his championing of Black Group, Skunk Anansie and Mike Flowers Pops in 1995. And he is already making his voice heard in 1996, too, with the additional outlet of his new TV show.

MCA's Ocean Colour Scene single *The Riverboat Song* entered the singles chart at number 15 last week, after a month of support from Evans on both Radio One and the first *TFI Friday*. Simon Anasie's *Paranoid* & Sunburn & Blues took a substantial leap up the chart last week too as a direct result of Evans' support on *TFI Friday*, says Intermedia's Nigel Sweeney. "The album went from 33 in the chart one week to 21 the next – 43% of the week's sales were on the Saturday," he says. "There was no other TV and radio had been constant for the last three or four weeks, so it was the only thing it could have been."

Although newspaper reports earlier this month suggested Evans would not be renewing his contract with Radio One, the DJ has steadfastly dismissed the suggestions. Just a month into a new yearly contract, he says discussions have not even begun.

Clearly, though, Evans has not yet decided whether his future remains with Radio One beyond this year. But both the pop station and the music industry in general will be hoping it does.

Martin Talbot

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THE
Sponsors of Best Indie Retailer



Sponsors of Best Marketing Campaign



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Uncertain future in store as supermarkets enter the fray

Walk into Sainsbury's in Harringay, North London, and the first sight you will see is not a shelf of baked beans or a display of fresh veg but a rack of the week's Top 40 albums. Like many of its competitors, the supermarket chain is getting into the music business.

When record retailers' body BARD made Asda its first supermarket member in December, it courted controversy among the industry's 4,000-plus specialist record dealers. For many though, the move was viewed simply as facing up to the inevitable.

BARD chairman Richard Wootton, of Leicester independent Ainleys, says, "BARD was established to look after all music retailers and it would be wrong to exclude outlets like supermarkets."

While supermarket chains are believed to make up little more than 4% of the total UK record market, sources indicate that the sector accounted for around 2% of the 10% growth in the music business in 1995.

With former record industry executives such as Asda's Steve Gallant - who joined from HMV - and Safeway's Steve Craven - a former Woolworths buyer - at the forefront, supermarkets are working to continue that growth this year. Sainsbury's is expanding its record business, Asda is planning to introduce listening posts and Tesco is expected to announce a relaunch of its home entertainment business in the spring.

To their supporters, supermarkets are central to the music industry's success in bringing lapsed music buyers back to the market.

MCA commercial director John Pearson is in favour. "There is no doubt supermarkets are expanding the business," he says. "Sales through non-traditional outlets are set to explode."

John Arnold, entertainment buyer for Sainsbury's, agrees that lapsed buyers form the basis of Sainsbury's target market, particularly those who have young families and no time to shop at specialist music outlets.

Les Willis, marketing controller at EUK, which supplies Asda, Safeway, SavaCentre, Tesco and Waitrose, is convinced there is more growth to come.

Millward Brown chart director Bob Barnes agrees. "A lot of people bought the Robson & Jerome album as a Christmas gift. If it hadn't been easily available through outlets like Asda and Woolworths they would probably have bought socks instead," he says.

While chains such as Virgin, Our Price and HMV are confident of riding the storm, independents view concern. Indie retailer Adrian Roudou of Adriano says he has already lost business to Asda and Sainsbury's.

Many feel those most likely to lose out are among the biggest names on the high street, WH Smith, Mezzies and Woolworths, who are competing for the same market as the supermarkets.

A Woolworths spokesman asserts that its 800 High Street locations give it an edge over the supermarkets.

But Fat Broderick, managing director of K-Tel, is not so sure. "The type of product the supermarkets are offering is chart material and TV advertised product," he says. "And that is likely to hit the High Street chains such as Woolworths."

K-Tel, like fellow budget specialists



SAINSBURY'S ENTERTAINMENT BUYER JOHN ARNOLD BELIEVES LAPSED BUYERS COMPRISE THE STORE'S CORE MARKET

CHECKING OUT THE HIGH STREET STORES

ASDA

Range: Singles and albums including special formats. Top 40 singles and Top 50 albums with up to 3,000 back catalogue and budget titles in larger stores.

Price: £12.99 for chart albums, £14.99 for back catalogue albums.

Number of stores with music (total stores): 200 (205)

Introduced: Featured in-store for many years, range has expanded since 1994.

Head of music buying: Steve Gallant.

SAINSBURY'S

Range: Albums only. Top 40 with larger stores carrying back catalogue titles.

Price: £12.99 on average with some £8.99 compilations.

Stores: 242 (358)

Tring and Carlton Home Entertainment, needed no conversion to the supermarket sector, which has been central to their business for the past decade. But it is the issue of cut-price product that is cited as the most worrying aspect of the supermarkets' new interest in music.

The concern over pricing may be a legitimate one if the video industry's experience is anything to go by. Tesco head of music buying Janet Deacon indicates that it is looking at the music market because of its success with sell through video; British Video Association estimates for 1995 indicate that Tesco and Asda each took a share of 4.5% of the video market, compared with Virgin's 3.5% and HMV's 7.0%.

Many believe such shares were achieved primarily by significant price cutting across big releases. The Disney titles in particular were often sold at £9.99 compared with a standard retail price of £12.99, a policy that forced distributor Buena Vista to introduce a graduated dealer pricing structure to discourage such tactics.

To date pricing has not proved a problem. Most of the chains are pricing chart product at around the level of the specialist chains (see chart), and as yet they are not turning over enough

introduced: Over the past 12 months.

Head of music buying: John Arnold.

SAFEBAY

Range: Albums only. Top 40 plus 140 back catalogue best sellers.

Price: £9.99 for chart material, £12.99-plus for back catalogue.

Stores: 30 (372)

Introduced: September 1995

Head of music buying: Steve Craven

SAVACENTRE

Range: Albums only. Top 50 plus back catalogue of 500 titles.

Price: £9.99 for chart material, £12.99 for back catalogue.

Stores: 12 (12)

Introduced: 1992, range increased in 1995.

product to be able to demand preferential rates.

But BMG sales director Richard Storey acknowledges that it may yet become a problem. "Price will only become an issue if supermarkets start to undercut each other," he says. "Our concern as a record company is that as supermarkets become stronger they may try to squeeze us for margins."

Asda's Steve Gallant is quick to calm the waters. "There is profit to be made on music but it is by no means our most profitable area," he says. "We don't see it as a loss leader or as easy money. In our view stocking music is part of our commitment to offering the 5.6m people who come through our stores over week the widest possible range of products under one roof."

But if increasing price competition does result, the charts are the most likely battleground, which Roudou says may prove most damaging for independents. "Chart material is our bread and butter, particularly in the run up to Christmas," he says. "If we lose chart sales it will be hard to make up the shortfall on back catalogue."

Another threat to the mainstream record retailers may be in the additional competition supermarkets will offer for record company marketing

Head of music buying: Gillian Elward.

TESCO

Range: Albums only. Minimum range of Top 20 with larger stores stocking Top 40, budget titles and back catalogue.

Price: From £9.99 for chart product.

Stores: 300 (528)

Introduced: Over the past 12 months.

Head of music buying: Janet Deacon.

THE DIXONS GROUP

Range: Albums only. Minimum range of 400 including Top 20, maximum range of 1,000.

Price: £12.99

Stores: 20 Currys, two Dixons airport stores (20)

Introduced: Tests in 1995.

Head of music buying: to be announced.

budgets. Asda is already considering co-op advertising and Safeway's Steve Craven says that although joint marketing is still a way off, he is keen to work more closely with record companies.

The major record companies are quickly adapting to the new sector though. MCA has appointed specialist sales staff to liaise with the likes of Tesco and Sainsbury's, and Carlton Home Entertainment last month released a specially compiled album of dance tracks exclusively to supermarket chains.

Chart profiles is one thing that the supermarkets cannot give to record companies though, with Asda the only supermarket supplying information to the official GIN charts.

But GIN chart director Catharine Pusey says it is talking to chains including Sainsbury's and Tesco with a view to expanding the chart sample.

Ultimately, says Safeway's Steve Craven, the industry will have to learn to live with the developments. "At the moment they are reluctant to spend money with retailers that don't supply chart information, even if those retailers could increase their sales," he says. "They will have to change their outlook."

See *Silhouette*

CELINE DION

ROMANTIC'S CROSSOVER APPEAL IS SNOWBALLING

Celine Dion is hardly a musical anarchist, but she has broken more than her share of industry taboos. Inadvertently, she has built up a list of credentials that would normally guarantee a less than enthusiastic response from the UK public. She won the Eurovision Song Contest just 19. A French Canadian, she didn't speak any English until a couple of years ago. Even now she alternates between English and French albums and, worst of all, she is seen as falling between MOB and AOR.

But Celine Dion's last English language album sold more than 1.5m copies in Britain and 10m worldwide. The single *Think Twice* topped the UK charts for seven weeks, selling more than 1m copies, while her French language album, *D'Eux*, attracted more British buyers than any foreign-language pop album yet. She is second only to Mariah Carey among female artists on Sony's current roster and she has done it by singing what she wants, and singing it extremely well.

"She's one of the most amazing singers to work with," says Ric Wake, who has produced, and written, much of her work including two tracks on the new album.

Falling Into You. "She's got a voice that doesn't quit. The minute you put the microphone up, whatever she sings becomes hers."

He's a fan. Paul Burger, chairman of Sony Music Entertainment UK, says, "Everyone said 'forget it' the idea of her crossing over from the Franco-

phone market because it'll never happen in Canada or anywhere else in the world. But dreams do come true, because she's just such a great singer."

He's a fan, too. Malcolm Rade, Epic's head of international A&R, recalls, "When she did her first UK concert she just blew us all away. From that point on we knew exactly what we had." He's more than a fan. He's besotted. And when Dion opens her conversation with you by singing, "I don't know much... But I know I love you", it's very difficult not to drop your guard and fall for her yourself.

She is very happy with the new album, which is released here on March 11. "I'm very proud of it and I think it's better than anything I've done before. I'm not as shy as I used to be and I think it makes the whole thing stronger and more relaxed."

Burger describes it as the best English language album Dion has yet produced. "We have had challenging 18 months of work ahead of us. The greatest challenge is getting the sequencing of the singles right," he says.

Falling Into You as an album is very much a collection of different songs produced over a long period in different studios by different producers. Some people within Sony guess it contains as many as six hits. The first US single, *Because You Loved Me*, is the obligatory Diane Warren-written, David Foster-produced classic hit and is the theme from the movie *Up Close And Personal*.

The first British single - the title track, *Falling Into You* is a very different story. It is more akin to a Madonna ballad. This is little wonder as it was co-written and produced by Billy Steinberg, Rick Nowels and Marie Claire D'Ubaldo, the former two having worked with Madonna herself. It's a change for Dion and helps the UK radio strategy no end, as Epic managing director Rob Stringer acknowledges. He says, "It's getting ridiculous play on Capital and we've been B-listed on Radio One. It is the most contemporary single she's made."

What might follow it will be a combination of international and UK strategy. "Singles mean complicated global strategy," says Stringer. Obvious front-runners from the album are Aldo Nova and Peter Barbaeu's *Dreaming Of You*, *If That's What It Takes*, the English version of the D'Eux classic, *Tu M'aimes Encore*, her version of Eric

Carman's drippy hit *All By Myself* and the slightly kitsch *It's All Coming Back To Me Now*. The latter is written and produced by Jim Steinman and may seem a frightening departure for Dion's fans who don't see an obvious link between her and Meat Loaf. It even has Todd Rundgren arranging the backing vocals and the obligatory five endings. But, as Ric Wake says, she makes it her own.

Dion herself is reluctant to pick out the stand-out tracks. "I'll perform them on stage I don't know which are my favourites," she says. "But for sure *It's All Coming Back To Me Now* is going to be very special for me."

Everybody at Sony talks of the close-knit team of husband/manager Renee Angell and executive producers, Vito Luprano and John Deolp, who have surrounded Dion since the beginning. Burger was an early member of that team, as well, nurturing her through her teen years and into adulthood. But she is so choosy and insists that she chooses the songs for her own reasons. "We might have received more than 1,000 songs, so I don't listen to all of them, but I always choose my songs. I picked the ones I loved. I'm not just looking for a hit."

Dion is also starting to write, although she remains dissatisfied with the results. "It has to be as strong as the material I am getting from around the world. Maybe later it will come," she says.

She is, however, happy about singing in English. "When I was 14, I was singing *What A Feeling* without understanding a word, but I loved it. Today I love it even more because I understand what I am saying and because I truly believe it is the language of the music. But talking in French is so romantic. I am a Francophone in my heart and in my blood so when I sing in French, it doesn't put in a little extra."

Without doubt Dion can out-sing most major stars and she can do so in almost any style. She appeals to a wider audience each year and Britain has certainly taken her to heart in a way it would not with a British equivalent. Stringer believes the challenge to his marketing department that Celine Dion poses.

"I think her position is *Streisand-esque*," he suggests. "We're good at these sort of strategies and I think with Celine it's going to be quite good fun." It's also guaranteed to be extremely lucrative. Neville Ferrmer

TRACK BY TRACK - FALLING INTO YOU

It's All Coming Back To Me Now
Written and produced by Jim Steinman, but more subtly arranged than a Meat Loaf track. It's eight minutes long and is a real change in direction for Dion.

Because You Loved Me
The first US single, written by Diane Warren, who has written for Dion before. A movie theme and a lot cooler than some of Dion's other work. Fine production by David Foster.

Falling Into You
The first UK single brings in the Madonna tone of Steinberg and Nowels.

Make You Happy
Written by Amy Marval and produced by Ric Wake. Swings from white reggae to a club sound. A possible tip for a quirky, summer hit.

Seeds of Me
"This is my sexiest song and I love it," says Dion. Deolp and John Sheard wrote it. Hill, Rick Rubin and John Jones produced it. Dion took a hand in the arrangement.

All By Myself
Sony president Tommy Motola suggested this one, an excellent reworking of Eric Carman's Bachman-inspired hit, so expect a single.

Declaration Of Love
"This needed the right combination of musicians and took two or three songs," says Ric Wake of this funky offering.

You Make Me Feel Like A Natural Woman
Originally recorded by David Foster for the Carol King *Tapestry* tribute, this has now become a live standard.

Dreaming Of You
Aldo Nova's sensitive production of the opening bars leads to a massive climax and a Jewel Jackson-like sweet-voiced finish.

I Love You
Written by Nova but produced by Foster, the marching beat detracts from the subtle composition of the song but will be loved by Dion fans.

If That's What It Takes
Phil Galato's words anticipate the French hit, *Tu M'aimes Encore*.

I Don't Know
The Jean-Jacques Goldman and Humberto Gatica production team work *Je Sais Pas* from D'Eux and again catch the listener off-guard with some unusual rhythmic structures.

River Deep, Mountain High
Originally produced on a US chart show, this has become a standard in Dion's live show.

Your Light
Proof that Dion has a weak point when trying to sound dinky, it is a possible Carol Decker-type song but Decker does it better.

Call The Man
Andy Hill and Pete Sinfield get the chance to follow their composition *Think Twice*, this time teamed with Jim Steinman on production.

Fly
Translated from the D'Eux song, *Vole*, this is almost a Broadway tearjerker and is apparently very dear to Dion's heart. With the only clear sound of a French accent, this stands out like a Swiss cendant.

One to WATCH

RAW

London duo Andy Phillips and Dundick Marinov produce a strange bluesy mix of rock, psychedelia and hip-hop, but with some sampled beats to great end add-on effect, sounding like The Beatlesians. John Lee Hooker. This EP, out in March, will be the first release on Jonny Heister's Beautiful Records.

When Kula Shaker stormed through the mixed ranks of slip-rims and wannabes to a shared victory in the In The City new band contest in September 1995, it was clear they were candidates for bigger things.

Their unique mix of psychedelia, sparkling melodies and glam aesthetics encapsulated all that was best about the resurgent UK guitar scene and marked them out as future stars.

It was no surprise when they were signed to Columbia A&R man Ronnie Gurr a week after their Manchester triumph.

Gurr had been on the band's trail since reading about them in *Musik* Week's A&R column and hearing a demo.

Having received good reports of the group's support dates with Reef, he set up a meeting with their manager Kevin Nixon who played him new demos funded by RCA. "The amazing thing was the progression from the first demo to the second. I knew we had to sign them but I had to see them live," says Gurr.

But the band's next live dates were at In The City in Manchester where Gurr had to endure the highest of death being paraded in front of the entire UK music industry as they fought their way into the finals, ultimately sharing the prize with Placebo and Performance.

Like the A&R judging panel at ITC, Gurr was impressed by Kula Shaker's musical eclecticism and technical prowess. "They can write pop songs, they have substance and they have an experimental edge – a few Eastern influences, dance sounds, Sixties influences, even Manchester baggy bands," says Gurr, who made the band his first signings since being lured back into A&R by Columbia managing director Kip Kross after a period of artist management in Scotland.

Inevitably, interest in the band from other labels was strong following the ITC appearance, but Gurr secured their signature with a mixture of speedy work and personal attention.

"We turned the deal around really quickly, in 12 working days," says Gurr, who points out that Kula Shaker were not given the massive financial incentives to sign that some of their contemporaries are reputed to have received.

Gurr took the band to the Columbia headquarters and, in a day-long meeting, introduced them to all the heads of department from Sony UK chairman Paul Burger down. The play clearly worked.

"We talked to others but some of them were so half-hearted. Columbia were the only ones that seemed genuine and it seemed like the obvious

KULA SHAKER

ITC WINNERS BUILD A FANBASE

choice," says the band's lead singer Crispian Mills.

Nixon, Kula Shaker's manager since last May and a long-time friend of Gurr, was also keen for the band to commit themselves to Columbia. He says, "I knew Columbia didn't have anything like Kula Shaker, which was good because I wanted the band to have their own space."

The band and their management were also attracted to Sony because of the company's alternative strike force – a network of independent store reps and students capable of promoting the band in a credible and personalised way.

Kula Shaker have existed in their present form since 1994 as a four-piece based in south-west London. They were originally called The Keys but, last April, after a development deal with

Guy Holmes' plugging company Gut Reaction came to nothing, they changed their name and made their first live appearance at the 1995 Glastonbury festival.

The band's fortunes have since been boosted by the recruitment of producer John Leskie. Like many others, he first encountered Kula Shaker after ITC when he heard the single *Tatva* on the winners' cassette.

"I went to see them at the Splash Club and the Dublin Castle and spoke to them about working with them."

After some deliberation on the band's part, the Brit-nominated Leskie has been commissioned to produce the entire album. "I liked the way they explored sounds. It was heavy psychedelic pop," says Leskie.

"I said I wanted to work with them but they went off and worked with

someone else. Three months later, they called me and said they wanted to start work the next day. The studio sessions

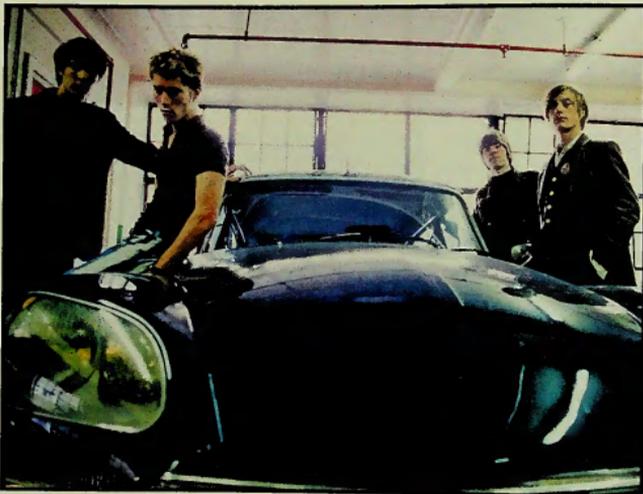
so far have been great." Mills says, "We wanted Leskie all along. We just had to check out other producers as a matter of procedure."

Columbia are taking a softly-softly approach with the band, concentrating on building a fanbase before crossing them over to the mainstream. After the signing, Columbia put them on a university tour with Corduroy and released a 2,000 limited edition seven-inch remix of *Tatva*, which was promoted by the alternative sales force.

"The alternative sales force will play a significant part in breaking Kula Shaker," says Gurr.

"The band's reputation is building nicely and they want to work hard. They've got a Mark Radcliffe session coming up as well as *The White Room*. People like them because they're the finished article."

A London gig with Mother Earth last week will be followed by a European tour with the Presidents Of The United States Of America in the spring before they complete their debut album, ready for a June release. **Jake Barnes**



Act: Kula Shaker Label: Columbia Project: album Producers: Shep & Dodge, John Leskie Publisher: copyright control Writers: Mills/Shaker Studios: Eden, Rak

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
AKIN	two girls, formerly in Intrigue, based in London	STONERBOOM MUSIC	ARC Management	worldwide publishing	Sir Harry Cowell
BIS	disco punk pop trio from Glasgow	POLYGRAM MUSIC	John Williamson Richie Dempsey	worldwide publishing	Miles
CLAY BUTCHER	pop songwriter	NOTTING HILL MUSIC	Carol Crabtree, Solar	worldwide publishing	Andy McQueen
DELINDA CARLSLE	American pop/rock star	CHRYSLIS	M Copeland & S Watson, First Star	album	JF Ceillon
DEEP DISH	Washington-based house duo	DECONSTRUCTION	none	album	self-managed
BART FOLEY	solo country-rock artist	PEER MUSIC	Jonathan Block, Major Music	album	James Barton
FUN LOVING CRIMINALS	hip hop/jazzy trio from New York	CHRYSLIS	none	worldwide publishing	Andrew Greenleaf
IV WEBB	four-piece, Bristol-based indie band	PEER MUSIC	none	album	JF Ceillon
ELISHA LAVERNE	soul/R&B singer/songwriter	PRIME DIRECTION	Tony Hene	worldwide publishing	John Lloyd
LAXTON'S SUPERB	four-piece guitar band from Birmingham	RONDOR	Tracie Management	worldwide publishing	Helen Gemmons
JAS MANN	writer/producer of Babylon Zoo	EMI MUSIC PUBLISHING	Cive Banks	worldwide publishing	James Dewar
MANBREAK	post-grunge, hip hop five-piece from Liverpool	RONDOR US	Les Johnson Management	worldwide publishing	Petar Reichardt
ROCHE	lyrical guitar-based four-piece from Ireland	PEER MUSIC	Rannoch Donald	worldwide publishing	Lance Freed
PATTI ROEBERG	melodic rock/punk artist from New York	CHRYSLIS	Alicia Gelernt Management	album	John Lloyd
SIMPLE MENDS	rock band	CHRYSLIS	Cive Banks	album	JF Ceillon
JIMMY SOMERVILLE	pop songwriter	NOTTING HILL MUSIC	Carol Crabtree, Solar	five albums	Andy McQueen
SUBSTATE	coffee table/jungle duo from London	POLYGRAM MUSIC	none	worldwide publishing	Miles
THRUMM	indie rock/four-piece from Birmingham	AVEX UK	none	worldwide publishing	Helen Gemmons
	Compiled by Sarah Davis 0181-948 2320			single and album	

On the WATCH

CZZ
An excellent new British garage-punk band from London led by former Young Disciples fan. The release of their debut single *It's Always* (Nonesuch) shows a raw, Southern-style back-to-back. Having recorded, a label launched on the back of the necessary successful west London club sessions. They signed in released on March.

Almost without lifting a finger, alternative dance giants The Prodigy achieved an important breakthrough in 1995.

Even though all they really did was release one single, Poison, 1995 was a year when the group consolidated their position as one of the UK's key acts, with sales of their second album, 1994's Music For The Jilted Generation, reaching a million worldwide.

Meanwhile, a string of excellent live appearances, most notably a show-stealing performance at Glastonbury, saw them complete a five-year journey from bedroom rave act to post-dance supergroup.

The Prodigy also decided at the end of the year to re-sign to XL Recordings following the completion of their initial contract with the company. That ended almost a year of industry speculation that the group were about to succumb to one of the various majors chasing them.

Founder and guiding light Liam Howlett says, "One of the labels after us was Island and, to be honest, it would have been the only one I really would have gone with, because I like the people there and the artists they have. But, in the end, I decided why mend something that's not broken? I just didn't want to get involved in that bigger picture. I have complete freedom to do what I want at XL, which I might not have somewhere else, so why change things?"

All this settled, Howlett can now concentrate on following up the groundbreaking Music For The Jilted Generation. The first step is a new single, Firestarter, released next month and certain to add to The Prodigy's tally of eight top 15 hit records in the UK.

Originally the group had planned to have an album ready for release now. "In the end, it didn't happen," says Howlett. "We spent last year doing live work and bringing that side out instead. Also, when the last album took off, we decided to really tour it out, so I decided to do the album for this summer."

However, the fruits of that live work are evident on Firestarter which features the band's MC and dancer Keith Skint on vocals, a development that parallels the importance that the group's other members have assumed on stage. "I wrote the song and it really just needed something else rather than a sample. Keith is a really good performer and he'd done some vocals on Poison so we tried it and it worked. It's quite sort of punk," says Howlett.

That's, according to XL's managing director Richard Russell, is typical of Howlett. "From their first hit, Charly in 1990, Liam has had this

THE PRODIGY

THE ALTERNATIVE DANCE SUPERGROUP



great thing of accidental hooks." Russell says. "He wouldn't be thinking in terms of pop but would come up with these great hooks for his records just instinctively."

However, even given these gifts, it would have been a brave man who would have predicted back in 1991 that the Essex rave group with a line in hooky singles would, five years later, turn into the internationally successful album-selling monster that The Prodigy have become today.

Russell ascribes a lot of the group's longevity to a sense of direction and certainty in Howlett, who eventually began distancing himself from the rave scene that had spawned the band and concentrate instead on wooing the new audience the group were attracting from the rock scene. "For me, the whole turning point of the band was when I got sick of the rave scene. It got easy to do a track, get a catchy sample and

whack it in the charts. It didn't interest me, so I stopped and started listening to lots of different things," says Howlett.

The group's subsequent success in building a new sound and audience sowed the seeds of what's known as the alternative dance scene.

Howlett is an enthusiast for many of the bands that have followed in The Prodigy's wake, singling out Coldcut's Ninja Tune label and The Chemical Brothers.

"A lot of our new stuff is like that," says Howlett. "We obviously started to head in that direction on the last LP. The good thing about the dance scene now is that it's really open and people have real respect for different types of music."

But Howlett is wary of being typecast as a techno buff. "I don't want to be seen as techno or some type of techno purist. Most of the inspiration I pick up is from old rave groove records

and hip hop. I mean, I hate Kraftwerk," he says.

In keeping with this technological ambivalence, the equipment Howlett uses to produce his records remains essentially unchanged from his early records. "I'm not one of those people who convince themselves that they need loads of new equipment or read magazines to see what's coming out. There's a new analogue keyboard that I bought last year but, in general, I just prefer working with a sampler which I've always done," he says.

In terms of the long-term future, Howlett has few fixed plans for his group. "We'll continue as long as we're progressing," he says, also aware that the group have already come a lot further than most of their contemporaries. "We started as a rave act and tried to turn it around. That isn't many other acts that really pulled that off?" Tony Faralides

Act: Prodigy Project; album Publisher: EMI Music Publishing; Writer: Howlett; Producer: Howlett; Studio: home; Released: single March 20, album summer.

STEVE LAMACQ ON A&R

Are we entering a crisis time for band names? As if it wasn't hard enough already shaping a new act, we now have to worry about choosing the right name as well. Everywhere I go at the moment people are talking about Nude's new signings - the one's who haven't got a name yet. They're probably sitting around night now coming up with suggestions, hoping that they haven't been used before... There seems to be an international band name shortage. There are at least two Performances, a couple of Super Eighties and, amazingly, three Sleepers worldwide, which must be especially galling for the 'real' Sleeper, led by Louise Wener, who've already changed their name once after clashing with another Surrender Dorothy. Even the apparently safe,

absurd names aren't safe or absurd anymore. Imagine the shock for Deceptive's Collapsed Lung on finding a band in the US called Collapsing Lung. Legend has it that Food's Andy Ross has a list of potential monikers locked in the company's safe (although he's used up a few already, including Blur, who switched their name from Seymour on signing)...The name game goes in phases as well. Recently, it's been cool to finish your name with 'y hence Fluffy, and new Costermonger four-piece Brassy, who release their debut seven-inch single shortly and have developed apace after their early, Elastica-influenced gigs...Darry from EMP's new band played at Camden's HQ club last week to a crowd peppered with industry bods. They

were billed as AK, but I'm reliably informed that "they haven't got a proper name yet". SHOCK! It's like a rockier, more hardcore Garbage but with plenty of Scope...I've just had a call to say that Nude's Scottish band are now called Geneva. Barring disasters, that should see them all right, if not they could do worse than follow Snuff's example of picking a name. The band adjourned to a pub to work out a name but, by the end of the evening, were too drunk to come to a decision. Eventually one of them collapsed, tired and emotional on a table, and mumbled "that's enough". Mishaard and slurred, it came out as Snuff.



Due to WATCH!
REVELINO
Look out for the single release from the Irish band, formerly known as the Cadenets, on March 11 on Mute/Capitol. Huggins has now reached the Irish Top 20 on the indie list. Records and may well do even better over here owing to its fashionably quirky sound and striking sad-core vocals. The group's multi-style album is out already.

Offspring, Rancid and NOFX have thrust LA's Epitaph label into the limelight, but these 'new punks' wouldn't exist were it not for the efforts of one of their stablemates. No, it's not Brett Gurewitz and Bad Religion - anyone who knows their onions about the origins of punk will understand that it all came out of Detroit, with Iggy And The Stooges and The MC5.

The MC5 were the original political rock group, eschewing the late Sixties hippy vibe for an in-your-face 'white panther' political agenda. They made some of the heaviest albums ever, and at least one classic in the glorious Kick Out The Jams.

The man who gave the band their edge was lead guitarist Wayne Kramer, who linked with Fred 'Sonic' Smith's rhythm guitar and Rob Tyner's forceful vocals to make a sound never heard before, but often mimicked since.

Now Kramer is releasing his second solo album for Epitaph and, at 47, he's showing no sign of slowing up.

Label managing director Brett Gurewitz, breaking an 18-month silence by speaking to *Music Week*, explains how such a legendary figure ended up on Epitaph. "One day the phone rang and a voice said, 'This is Wayne Kramer from the MC5, I've got a new record, will you put it out?'"

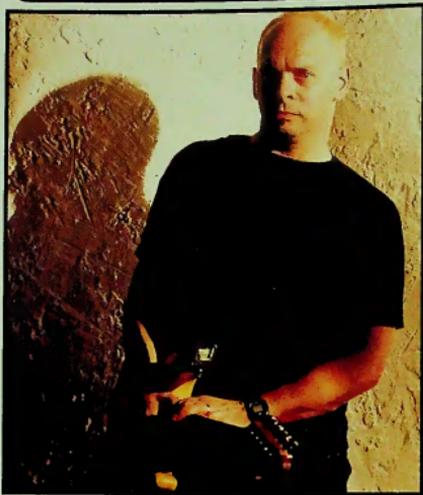
Gurewitz needed little convincing and the resulting solo debut, 1995's *The Hard Stuff*, became one of the critical successes of last year. But what does he think of Kramer's new album *Dangerous Madness*?

"It's a masterpiece. I'm completely floored by it," he says.

"Wayne is one of the greatest ever rock 'n' roll guitarists in the world and everyone in my generation learned to

WAYNE KRAMER

FORMER MC5 GUITARIST RETURNS IN STYLE



play guitar by listening to him. He is a patriarchal figure at the label and all the younger bands really look up to him, but he's not living in the past at all - he's still completely vital as an artist."

So how does Kramer feel about being signed to a label that sports a bunch of whippersnapper punks, who've clearly been influenced by the MC5 wall of noise.

He says, "It's all part of the same thing. You can join the dots from MC5 and The Stooges to The New York Dolls to The Ramones and on to The Sex Pistols and Black Flag. Offspring and Rancid are just the latest in a long line of artists who recognise the power and beauty of loud electric guitars."

But, as well as the beauty of loud electric guitars, *Dangerous Madness* boasts the kind of social awareness that many younger punks shy away from: Something Broken sounds like hardcore Springsteen, while *God's Worst Nightmare* is as anti-establishment as The MC5.

Gurewitz says, "The focal point might be him and his guitar, but he's also very lyric-driven. His words are very inspirational and prove what a vibrant, current artist he is."

Gurewitz is hoping for 500,000 sales worldwide, but he's not about to drop his patriarchal figurehead if commercial success eludes him.

He says, "I don't drop artists and, as I know Wayne will continue to play music with dignity and brighten lives, I'll put out one record a year for as long as he wants."

Dangerous Madness is released on February 27, and the living legend is expected to hit British shores in May - you'd be crazy to miss his inspired and inspirational punk. **Leo Finlay**

Act: Wayne Kramer Album: *Dangerous Madness* Publisher: Epitaph Writer: Wayne Kramer Producer: Sally Browder Released: February 27

One to WATCH
SILVERCHAIR
A highly rated Australian power rock act still in their teens but with an album, *Frangipani*, reaching the top 20 in the US, where they've just completed a tour with the Red Hot Chili Peppers. They're already being supported by the UK rock media and have dates here this week in Manchester and London on 20 & 21 should boost sales of their album.

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THE OFFICIAL UK CHARTS

CHART FOCUS



Oasis's (What's The Story) Morning Glory? is one of several albums by Brits nominated

bands to respond to the publicity in the run-up to the awards last week with an increase in sales. Morning Glory enjoys a week-on-week hike of 32%, but still winks up losing its position at the top of the chart, as fellow Brit-poppers The Bluetones make a spectacular debut with their first album Expecting To Fly selling more than 80,000 copies last week to top the chart.

With The Bluetones album on Superior Quality, Oasis on Creation and the Saw Doctors, whose album Same Old Town is at number six, on Shantown, indie distributors came as close as ever before to having three albums in the top five—though only the Shantown label is truly independent, with Creation partly owned by Sony and Superior Quality being an offspring of A&M and, ultimately, PolyGram.

One Little Indian's Bjork follows up her biggest hit, It's Oh So Quiet, with her highest chart debut. It's Oh So Quiet entered the chart at number nine, while her new single Hyperballad ends at number eight. It is the fourth hit from her platinum album Post.

Aside from Bjork, the enterprising One Little Indian has seen chart success already this year from the Shamen and Skunk Anansie, and is about to register another with the upcoming Credit To The Nation single.

It was common currency within the industry in the week that Robert Miles' single Children was a good bet to top the chart, but it was eventually overtaken by ST, only for Babylon Zoo to end up at number one for the 52nd week. Spaceman has arrested its fast decline somewhat, dipping only 21% this week, compared to 37% in each of the previous two weeks. It has had an excellent run at the top, selling 925,000 copies to date. Robson & Jerome's Unchained Melody aside, no debut hit has spent this long on number one since KWS's Please Don't Go in 1992.

Babylon Zoo's tenacity may well have ruined ST's chances of getting to number one, as Robert Miles and Oasis are going to prove tough opponents. Had ST managed to reach the top, they'd have been the first all-sibling act to do so since 1987, when the Bee Gees ruled with the spy-titled You Win Again, and they'd have been the first act to have a single climb to number one, as opposed to debut there, since Michael Jackson's You Are Not Alone last September.

As anticipated last week, the heavy release schedule brought a big increase in singles sales (14%) and another bumper crop of new entries. It was

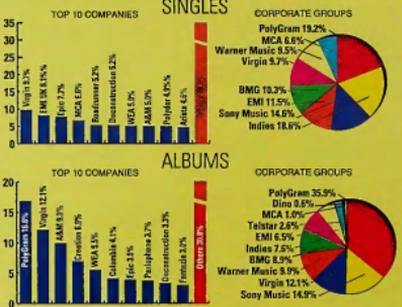
SINGLES UPDATE



ALBUMS UPDATE



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



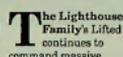
AIRPLAY: Figures show top 10 companies by % of total airplay audience of the Media Monitor Top 50; and corporate group shares by % of total airplay audience of the Media Monitor Top 50.

fewer than expected, however, as some were put back, while others didn't make it. Those who had a hit last time out but failed to make the Top 75 this week include Marc Almond (Out There at number 76) and A.D.A.M. featuring Any Memories & Dreams at number 80). Album sales were even more buoyant, climbing 20% thanks to a combination of Valentine's Day and Brits fever. In truth, it doesn't seem to matter what factors are an issue, sales keep rising. Last week was the 26th in a row in which album sales were higher than the year before, and the 27th in a row in which singles have grown.

Finally, commiserations to

Everything But The Girl whose Missing single appears to have lost its chance of topping Billboard's US Hot 100. The single moved up to number two last week, but has dropped to number three. It was released in the States a year ago, and has been in the chart for 29 weeks. Had it reached number one this week, it would have taken longer to reach the summit than any previous chart-topper. The record keeping it at bay is the Mariah Carey/Boyz II Men Just One Sweeter Day, which has ruled statistics for 13 weeks, selling more than two million copies.

Alan Jones



The Lighthouse Family's Lifted continues to command massive airplay with 1,445 spins last week, 255 more than any other disc and enough to keep it at number one on the chart by a massive margin.

When Free As A Bird was released to radio by EMI, it was an instant and huge airplay success. It entered the chart at number two, The Beatles' upcoming single Real Love, however, makes a lesser impact this week. Serviced to radio by satellite last Wednesday (February 14), it enters the chart at number 55, after winning an average of less than two pays per station. One of its earliest supporters was Virgin 1215, which played it eight times before midnight on Saturday. Free As A Bird entered the Capital chart at number one but Real Love doesn't even make the station's Top 50 this week.

There are four records by American acts among the top seven, but it is unlikely there will be any next week. This, of course, will be a direct result of Radio One's policy to play only British music to debut today (Monday) and Friday. It will have less of an effect on artists like Etta James, who is attracting curiously little interest from Radio One than, for example, The Red Hot Chili Peppers whose Aeroplane single has been a solid favourite on the national network since it was first released. So popular in fact, that this week it moves to the top of the Radio One chart, replacing The Bluetones on the throne after four weeks. Obviously Radio One will be playing music from overseas at the weekend and after 7pm on Friday, but for an act like the Red Hot Chili Peppers, who are getting 97% of their audience from the station, that's cold comfort.

Radio is trying hard to catch up with last week's sales sensation Luvme I Got 5 On It. The record was placed 97th on airplay when it debuted at number three on the CN chart last week, but now surges to number 34. On Radio One it moves from number 45 to number nine—this despite the fact that it's initially baffling fans has been explained as a clear drug reference. The 5 in the title is \$5, being a contribution to the \$10 necessary to buy a parcel of drugs in Oakland, California.

Finally, the shock disintegration of Take That has paid airplay dividends. Their new single, How Deep Is Your Love, moves only 9-8 but wins an extra 377 spins, while there's also considerable increased support for the group's back catalogue, notably Back For Good, which rebounded 65-62, and Never Forget, which was not among the 200 most played discs last week but which is now number 95.

Alan Jones

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MA TOP 75 SINGLES

24 FEBRUARY 1996

Wk	Artist (Producer/Publisher)	Title	Label/CD/Cass (Distributor)	7/12
1	SPACEMAN ★ Baylor/Gunn (MCA/Novus) New Atlanta/EMI (Mann)	SPACEMAN	EMI CD/EMI 1817/EM 418 (E)	41
2	ANYTHING ○ S.T. Ortiz (Columbia/Jackson/Jackson)	ANYTHING	MJL/Epic 6627156/627154 (SM)	5
3	CHILDREN NEW Robert Palmer (Mercury/Jelly/Minotaur)	CHILDREN	Capricorn/RCA 742134/342134 (BMG)	NEW
4	I GOT 5 ON IT ○ Lauryn Hill (A&M/Windward Pacific/CMG)	I GOT 5 ON IT	Nov 74267Virgin/Nov 16/WASC 101 (E)	3
5	LIFTED ○ John Legend (Mercury)	LIFTED	Wild Card 579452/579424 (F)	3
6	ONE OF US ○ John Osborne (Cherish) WC (Biscaya/Banana)	ONE OF US	Blue Gorilla J04DC 11/UMC 119 (F)	3
7	STEREOTYPES NEW Blair/Scott MCA (A&M/Coxs) James/Rennett	STEREOTYPES	Food/Parlophone CD/FOOD 747/FOOD 73 (E)	NEW
8	HYPERBALLAD ○ One Little Indian 1218 17/PCD 122 17/PC (F)	HYPERBALLAD	One Little Indian 1218 17/PCD 122 17/PC (F)	8
9	I JUST WANT TO MAKE LOVE TO YOU ○ The Jaxmes Inc (cred: to be confirmed)	I JUST WANT TO MAKE LOVE TO YOU	Chess/MCA MCSTO 4800/MCSC 4700 (F)	3
10	I WANNA BE A HIPPIE ○ Techoband (Electronic/STG) WC (Newberry/West)	I WANNA BE A HIPPIE	Mokum DB 177/310/DB 177/4 (F)	10
11	ELECTRIC PLEASURE NEW All Against The World CD/EGOE 154/CD/EGOE 151 (TC/MBG)	ELECTRIC PLEASURE	All Against The World CD/EGOE 154/CD/EGOE 151 (TC/MBG)	NEW
12	COUNT ON ME ○ Wayne Houston and CeCe Winans (PolyGram/Atlantic)	COUNT ON ME	Arista 7423234/3423234/4 (BMG)	NEW
13	DO U STILL? ○ Evan 17 (Hilltop/Campus/Motown) PolyGram (Motown)	DO U STILL?	London LDCDD 379/LDCSS 378 (F)	3
14	SMOKE GETS IN YOUR EYES ○ John Anderson (Mercury)	SMOKE GETS IN YOUR EYES	Low 751 LUV/THS CD/LUV/THS 17 (F)	13
15	GIVE ME A LITTLE MORE ○ Dahlsht (The Bohemians) Babyface/PolyGram/EMI (Gabriel/DeLaunay/Banana/UMC)	GIVE ME A LITTLE MORE	Go Beat CD/GO 134/CD/GO 133 (F)	NEW
16	GUILT RETURN ○ The Braxton Sisters (Mercury)	GUILT RETURN	Superior Quality/ASAM BLUE 03/30/03/BLUE 03/30 (F)	16
17	OPEN ARMS ○ Mariah Carey (A&M/Street) Coreys/Wirebird/Nightmare (Poly/CMG)	OPEN ARMS	Columbia 6627878/627874 (F)	17
18	NEVER NEVER LOVE ○ Simply Red (Hicknell/Levee) EMI/50 What (Hicknell)	NEVER NEVER LOVE	East West EMI CD/200/1/EV 220/C (W)	NEW
19	ROOTS BLOODY ROOTS ○ Seymour Chwast (Capitol) Roadhead/Reprise (Capitol)	ROOTS BLOODY ROOTS	Roadrunner RR 22205/1 (F)	NEW
20	WHAM BAM ○ Candy Girls feat. Susquehanna (A&M/A&M)	WHAM BAM	VC Records/VNO 4/NRC 6/A-NRC 12 (F)	NEW
21	SKIN ON SKIN ○ Gracie (Dakota/Oaklawn) CGEMI (Akins/Lambert/Dakota/Oaklawn)	SKIN ON SKIN	Perfecto PERF 1180/PERF 1181 (W)	NEW
22	ULTRA FLAVA ○ Heather Ace (Mercury)	ULTRA FLAVA	ADM-PM 5814/278/5814 (F)	NEW
23	THE RIVERBOST SON ○ Ocean Colour Scene (Jynck/Ocean Colour Scene) Island (Mercury/CMG)	THE RIVERBOST SON	MCA MCSTO 4302/UMCS 4021 (BMG)	15
24	YOU LEARN ○ Alicia Keys (A&M)	YOU LEARN	Maverick/Sire W 0340/W 0340 (F)	NEW
25	PATHWAY TO THE MOON ○ M80 (Cherry/Warner) BMG (Polygram/Novus)	PATHWAY TO THE MOON	1st Avenue/Labels 6629212/6629214 (SM)	NEW
26	ONE BY ONE ○ Cher (PolyGram)	ONE BY ONE	WEA WEA CD/200/WEA CD/20 (W)	16
27	HOLDING ON 4 U ○ Chris (Mercury)	HOLDING ON 4 U	Media/MCA MCSTO 4001/MCSC 4001 (BMG)	NEW
28	I WILL SURVIVE ○ Diana Ross (Walters) PolyGram (Parsons/Solaris)	I WILL SURVIVE	EMI CD/EMI 415/CTEM 415 (E)	14
29	GIVE ME LUV ○ Alicia Keys (Mercury)	GIVE ME LUV	AMP/PM 5814/32/1 (F)	19
30	ALL I NEED IS A MIRACLE ○ Mickie & The Mechanics (Mercury)	ALL I NEED IS A MIRACLE	Virgin VSCDG 1578/VS/SC 1578 (E)	23
31	WHO DO U LOVE ○ Deborah Cox (Wandor) MCA/Columbia (Benford/Campbell III)	WHO DO U LOVE	Arista 7423137/942/7423137/94 (BMG)	NEW
32	COMPENWALL ○ Dams (Morris/Galagher) Creation/Sony (Gallagher)	COMPENWALL	Creation CD/215/CRECS 215 (SM/VW)	NEW
33	MISSING ○ Eminem (Aftermath) Jive (A&M)	MISSING	Bianco Y Negro/Eternal NEG 940/NEG 940 (W)	33
34	GANGSTA'S PARADISE ★ Koolhaaq (Mercury)	GANGSTA'S PARADISE	Tommy Boy MCSTO 214/MCSC 214 (BMG)	20
35	AREOPOLAN ○ Red Hot Chili Peppers (Ruben) WC (Kies/Red/Nawazo/SM)	AREOPOLAN	Warner Bros W 0351/CDW 0331 (W)	11
36	BACK IN THE UK ○ Scooter (The Lord) BMG (Dorland/Banana/Under/The/Bar/Street)	BACK IN THE UK	Club Tools 0651/365 CD/0651/365 (LP)	37
37	FATHER AND SON ○ Boyzoy (Hedges) Cat (Stevens)	FATHER AND SON	Polydor 5757952/575714 (W)	20

Wk	Artist (Producer/Publisher)	Title	Label/CD/Cass (Distributor)	7/12
38	EARTH SONG ★ Blind Meloy (Mercury)	EARTH SONG	Epic 6628585/6628584 (SM)	28
39	JESUS TO A CHILD ○ George Michael (Mercury)	JESUS TO A CHILD	Virgin VSCDG 1571/VS/SC 1571 (E)	26
40	NEVER KNEW LOVE LIKE THIS ○ Paulina Rubio (Mercury)	NEVER KNEW LOVE LIKE THIS	Sony S2 6625302/6625301 (SM)	NEW
41	BEAUTIFUL LIFE ○ Lauryn Hill (A&M)	BEAUTIFUL LIFE	Nov 74267Virgin/Nov 16/WASC 101 (E)	NEW
42	BRIGHTER DAY ○ Kali Usher (Mercury)	BRIGHTER DAY	Mertronom/London ACECD 516/EMC 5 (F)	42
43	NOT A DRY EVE IN THE HOUSE ○ Must Leaf (Newberry)	NOT A DRY EVE IN THE HOUSE	Virgin VSCDT 156/VS/SC 156 (E)	43
44	JUST CAN'T GET ENOUGH ○ Blair/Scott MCA (A&M/Coxs) James/Rennett	JUST CAN'T GET ENOUGH	Positive CD/TV 49/TV/OT 49 (E)	NEW
45	NO FRONTS - THE REMIXES ○ Dion Newbe (Mercury)	NO FRONTS - THE REMIXES	Roadrunner RR 2331/RR 2331 (F)	21
46	CHANGE YOUR MIND ○ Spidee Doo (Levine)	CHANGE YOUR MIND	World CD/WRD 140/WRD 140 (F)	47
48	CHILD ○ Definition of Sound (Hughes) CD (Clark/Weston/Swencer)	CHILD	Fontaine DDDCD 30/DMSC 3 (F)	NEW
49	WEAK ○ Suzanne Vega (Mercury)	WEAK	One Little Indian 141 17/PCD 141 17/PC (F)	49
50	JELLYHEAD ○ Cher (PolyGram)	JELLYHEAD	Telstar CD/STAS 2808/STAS 2809 (BMG)	50
51	LOVING YOU MORE (REMIX) ○ BT featuring Vincci Velazquez (Tranaco)	LOVING YOU MORE (REMIX)	Perfecto PERF 1170/PERF 1170 (W)	51
52	ILLUSIONS ○ Cypress Hill (Mercury)	ILLUSIONS	Capricorn/RCA 742134/342134 (BMG)	52
53	HOW DOES IT FEEL? ○ The Wandinas (Mercury)	HOW DOES IT FEEL?	Indolence/NEA 014/02/02/02/02 (SM/V)	53
54	WHOLE LOTTA LOVE ○ Guns N' Roses (Geffen)	WHOLE LOTTA LOVE	Virgin HUTCD 07/HUT/07 (E)	54
55	1978 ○ Smashing Pumpkins (Mercury)	1978	Virgin HUTCD 07/HUT/07 (E)	55
56	EVERYTIME YOU TOUCH ME ○ Guns N' Roses (Geffen)	EVERYTIME YOU TOUCH ME	Epic EPIC 606/EPIC 606 (GRP/VF)	56
57	LIKE THIS AND LIKE THAT ○ Mickie & The Mechanics (Mercury)	LIKE THIS AND LIKE THAT	Roadrunner RR 22205/1 (F)	57
58	FLY AROUND ON FIRE ○ The Astrax (The Astrax/Viva/Softrock) PolyGram (Reprise)	FLY AROUND ON FIRE	Hut HUTCD 07/HUT/07 (E)	58
59	SOMETHING INSIDE ○ Michael Ball (Mercury)	SOMETHING INSIDE	Strong Columbia 6623059/662304 (SM)	59
60	CREEP ○ Radiohead (Mercury)	CREEP	Capricorn/RCA 742134/342134 (BMG)	60
61	I AM BLESSED ○ Eternal (Mercury)	I AM BLESSED	1st Avenue/EMI CD/EMI 415/CTEM 415 (E)	61
62	RISE & SHINE ○ The Candicans (PolyGram)	RISE & SHINE	Tramplone/Polydor 5782525/78244 (F)	62
63	HAPPY DAYS ○ The Beach Boys (Mercury)	HAPPY DAYS	Grass Green GRAS 1000/GRAS 1000 (N/TS/M)	63
64	SURE ○ Baby D (Mercury)	SURE	Systematic SYSC 215/SYSC 215 (F)	64
65	DOMINIO ○ Mikael Moshé (Mercury)	DOMINIO	Echo ECHD 019/EMC 019 (E)	65
66	RUNAWAY ○ The Cars (Mercury)	RUNAWAY	Atlantic A 572/D/2A 572/C (W)	66
67	BLACK NITE CRASH ○ Ride (Mercury)	BLACK NITE CRASH	Creation CRESD 199/1 (F)	67
68	LIKE MARVIN GAYE SAID (WHAT'S GOING ON) ○ Sade (Mercury)	LIKE MARVIN GAYE SAID (WHAT'S GOING ON)	Cosmojam CD/001 314/CD/001 314 (E)	68
69	WHATEVER ○ Dann (Mercury)	WHATEVER	Creation CRESD 195/CRECS 195 (SM/VW)	69
70	TOO HOT ○ Coco (Mercury)	TOO HOT	Tommy Boy TBOD 718/TB 718 (F)	70
71	IT'S ON SO QUIET ○ The Cars (Mercury)	IT'S ON SO QUIET	One Little Indian 1218 17/PCD 122 17/PC (F)	71
72	DO IT FOR LOVE ○ 4thman (Mercury)	DO IT FOR LOVE	1st Avenue/Labels 7423137/942/7423137/94 (BMG)	72
73	SITTIN' UP IN MY ROOM ○ Bobby (Mercury)	SITTIN' UP IN MY ROOM	Arista 7423137/942/7423137/94 (BMG)	73
74	FAR ○ Robert (Mercury)	FAR	Mother MUMCD 70/MUM 71 (F)	74
75	STREET SPRINT (FADE OUT) ○ Rediffused (Mercury)	STREET SPRINT (FADE OUT)	Parlophone CD/RS 9419/1 (E)	75

Wk	Artist (Producer/Publisher)	Title	Label/CD/Cass (Distributor)	7/12
1	SPACEMAN ★ Baylor/Gunn (MCA/Novus) New Atlanta/EMI (Mann)	SPACEMAN	EMI CD/EMI 1817/EM 418 (E)	41
2	ANYTHING ○ S.T. Ortiz (Columbia/Jackson/Jackson)	ANYTHING	MJL/Epic 6627156/627154 (SM)	5
3	CHILDREN NEW Robert Palmer (Mercury/Jelly/Minotaur)	CHILDREN	Capricorn/RCA 742134/342134 (BMG)	NEW
4	I GOT 5 ON IT ○ Lauryn Hill (A&M/Windward Pacific/CMG)	I GOT 5 ON IT	Nov 74267Virgin/Nov 16/WASC 101 (E)	3
5	LIFTED ○ John Legend (Mercury)	LIFTED	Wild Card 579452/579424 (F)	3
6	ONE OF US ○ John Osborne (Cherish) WC (Biscaya/Banana)	ONE OF US	Blue Gorilla J04DC 11/UMC 119 (F)	3
7	STEREOTYPES NEW Blair/Scott MCA (A&M/Coxs) James/Rennett	STEREOTYPES	Food/Parlophone CD/FOOD 747/FOOD 73 (E)	NEW
8	HYPERBALLAD ○ One Little Indian 1218 17/PCD 122 17/PC (F)	HYPERBALLAD	One Little Indian 1218 17/PCD 122 17/PC (F)	8
9	I JUST WANT TO MAKE LOVE TO YOU ○ The Jaxmes Inc (cred: to be confirmed)	I JUST WANT TO MAKE LOVE TO YOU	Chess/MCA MCSTO 4800/MCSC 4700 (F)	3
10	I WANNA BE A HIPPIE ○ Techoband (Electronic/STG) WC (Newberry/West)	I WANNA BE A HIPPIE	Mokum DB 177/310/DB 177/4 (F)	10
11	ELECTRIC PLEASURE NEW All Against The World CD/EGOE 154/CD/EGOE 151 (TC/MBG)	ELECTRIC PLEASURE	All Against The World CD/EGOE 154/CD/EGOE 151 (TC/MBG)	NEW
12	COUNT ON ME ○ Wayne Houston and CeCe Winans (PolyGram/Atlantic)	COUNT ON ME	Arista 7423234/3423234/4 (BMG)	NEW
13	DO U STILL? ○ Evan 17 (Hilltop/Campus/Motown) PolyGram (Motown)	DO U STILL?	London LDCDD 379/LDCSS 378 (F)	3
14	SMOKE GETS IN YOUR EYES ○ John Anderson (Mercury)	SMOKE GETS IN YOUR EYES	Low 751 LUV/THS CD/LUV/THS 17 (F)	13
15	GIVE ME A LITTLE MORE ○ Dahlsht (The Bohemians) Babyface/PolyGram/EMI (Gabriel/DeLaunay/Banana/UMC)	GIVE ME A LITTLE MORE	Go Beat CD/GO 134/CD/GO 133 (F)	NEW
16	GUILT RETURN ○ The Braxton Sisters (Mercury)	GUILT RETURN	Superior Quality/ASAM BLUE 03/30/03/BLUE 03/30 (F)	16
17	OPEN ARMS ○ Mariah Carey (A&M/Street) Coreys/Wirebird/Nightmare (Poly/CMG)	OPEN ARMS	Columbia 6627878/627874 (F)	17
18	NEVER NEVER LOVE ○ Simply Red (Hicknell/Levee) EMI/50 What (Hicknell)	NEVER NEVER LOVE	East West EMI CD/200/1/EV 220/C (W)	NEW
19	ROOTS BLOODY ROOTS ○ Seymour Chwast (Capitol) Roadhead/Reprise (Capitol)	ROOTS BLOODY ROOTS	Roadrunner RR 22205/1 (F)	NEW
20	WHAM BAM ○ Candy Girls feat. Susquehanna (A&M/A&M)	WHAM BAM	VC Records/VNO 4/NRC 6/A-NRC 12 (F)	NEW
21	SKIN ON SKIN ○ Gracie (Dakota/Oaklawn) CGEMI (Akins/Lambert/Dakota/Oaklawn)	SKIN ON SKIN	Perfecto PERF 1180/PERF 1181 (W)	NEW
22	ULTRA FLAVA ○ Heather Ace (Mercury)	ULTRA FLAVA	ADM-PM 5814/278/5814 (F)	NEW
23	THE RIVERBOST SON ○ Ocean Colour Scene (Jynck/Ocean Colour Scene) Island (Mercury/CMG)	THE RIVERBOST SON	MCA MCSTO 4302/UMCS 4021 (BMG)	15
24	YOU LEARN ○ Alicia Keys (A&M)	YOU LEARN	Maverick/Sire W 0340/W 0340 (F)	NEW
25	PATHWAY TO THE MOON ○ M80 (Cherry/Warner) BMG (Polygram/Novus)	PATHWAY TO THE MOON	1st Avenue/Labels 6629212/6629214 (SM)	NEW
26	ONE BY ONE ○ Cher (PolyGram)	ONE BY ONE	WEA WEA CD/200/WEA CD/20 (W)	16
27	HOLDING ON 4 U ○ Chris (Mercury)	HOLDING ON 4 U	Media/MCA MCSTO 4001/MCSC 4001 (BMG)	NEW
28	I WILL SURVIVE ○ Diana Ross (Walters) PolyGram (Parsons/Solaris)	I WILL SURVIVE	EMI CD/EMI 415/CTEM 415 (E)	14
29	GIVE ME LUV ○ Alicia Keys (Mercury)	GIVE ME LUV	AMP/PM 5814/32/1 (F)	19
30	ALL I NEED IS A MIRACLE ○ Mickie & The Mechanics (Mercury)	ALL I NEED IS A MIRACLE	Virgin VSCDG 1578/VS/SC 1578 (E)	23
31	WHO DO U LOVE ○ Deborah Cox (Wandor) MCA/Columbia (Benford/Campbell III)	WHO DO U LOVE	Arista 7423137/942/7423137/94 (BMG)	NEW
32	COMPENWALL ○ Dams (Morris/Galagher) Creation/Sony (Gallagher)	COMPENWALL	Creation CD/215/CRECS 215 (SM/VW)	NEW
33	MISSING ○ Eminem (Aftermath) Jive (A&M)	MISSING	Bianco Y Negro/Eternal NEG 940/NEG 940 (W)	33
34	GANGSTA'S PARADISE ★ Koolhaaq (Mercury)	GANGSTA'S PARADISE	Tommy Boy MCSTO 214/MCSC 214 (BMG)	20
35	AREOPOLAN ○ Red Hot Chili Peppers (Ruben) WC (Kies/Red/Nawazo/SM)	AREOPOLAN	Warner Bros W 0351/CDW 0331 (W)	11
36	BACK IN THE UK ○ Scooter (The Lord) BMG (Dorland/Banana/Under/The/Bar/Street)	BACK IN THE UK	Club Tools 0651/365 CD/0651/365 (LP)	37
37	FATHER AND SON ○ Boyzoy (Hedges) Cat (Stevens)	FATHER AND SON	Polydor 5757952/575714 (W)	20

As used by Top Of The Pops and Radio One

Seis
The Official End Of It All
The debut single out now
ZANG77CHIT

PAC
CD 107 TAFE
HEARTS AND CLOWNS EP
FEATURING
SHE LOVES ME
19.2.96

TOP 75 ALBUMS in cin

42 FEBRUARY 1996

Rank	Title	Label/CD (Distributor)	Cass/Vinyl
1	EXPECTING TO FLY * The Bluebellyes (Jonestown)	Superior Quality/SAM 18120 (30/30) GLORY/GO/BLUEBELLY (30)	
2	WHAT'S THE STORY MORNING GLORY * Blondie (Morris/Gallagher)	Capitol/CBS 180 (30/30) CCRE 195/RCPLP 189	
3	DON'T STOP * Stazun Quat (Williams)	PolyGram TV 531052 (F) 531054S	
4	BIG FISH/BUZZARD FRUIT II * M People (M People)	Deconstruction/RCA (BMG) 743212381/743211281/74	
5	JAGGED LITTLE PILL * Alanis Morisette (Marsden/Balshaw)	Maverick/3 (A&M) 506243014/3	
6	MEAT LOU TOWN * The Saw Doctors (The Saw Doctors)/ Saw Doctors/Saw Doctors (Saw Doctors)	Shantown SAWDOO CD040 (P) The Saw Doctors/The Saw Doctors/Saw Doctors (Saw Doctors)	
7	THE BENDS * Radiohead (Eckst)	Parlophone CDPCS 7372 (E) TCPCS 7372/PCS 7372	
8	DIFFERENT CLASS * Puff (Thomas)	Island CD 8041 (F) ICT 8041/PLP 8041	
9	LIFE * Simply Red (Lavinie/Hocknall)	East West 063012082 (W) 063012084/063012091	
10	WELCOME TO THE NEIGHBOURHOOD * Meat Loaf (Newson)	CDV 2795/TV 2795/2798	
11	BROTHERHOOD * Various	MJ/Epic 4816942 (SM) 4816944S	
12	STANLEY ROAD * Paul Weller (Lynch/Weller)	Go!Tunes 8286182 (F) 8286194/8286191	
13	IT'S A MAN'S WORLD * Cher (RCA/Labels/Henry/Parm)	WEA 6261252 (W) 063012670/06301269	
14	THE BOY WITH THE X-RAY EYES * BabyZone Zoo (Linn/Power)	EMI CDCEM 3742 (E) CDCEM 3742	
15	LOVE SONGS * Elton John (Jedermann/Thomas/Various)	Rocket 5267882 (F) 5267884/5267881	
16	DEFINITELY MAYBE * Creasead (Oasis/Coyne)	Creation CDPC 169 (30/30) CCRE 169/RCPLP 169	
17	HISTORY, PART. PRESENT AND FUTURE, BOOK 1 * Michael Jackson (A&M/Janet/Jackson/Jones/Various)	4109247-0789 (SM)	
18	DAYDREAM * Mariah Carey (A&M/Janet/Carney/Various)	Columbia 4813872 (SM) 4813874/4813871	
19	ROBSON & JEROME * Robson Green & Jerome Ryan (Stock/Aiken/RCA)	RCA 742132282 (BMG) 742132284/742132280	
20	ALL CHANGE * Cast (Leckie)	Polydor 5203122 (F) 5203124/5203121	
21	PASSION * Jocsa Carreras (Wright)	Euro 063012286 (W) 063012288/063012281	
22	PARANOID & SUNBURN * Skunk Anansie (Massney)	One Little Independent TFLP 9520 (F) TFLP 9522/9521/952	
23	SAID AND DONE * Boyz n the D (Redg)	Polygram 5208210 (F) 5208214/4	
24	SOMETHING TO REMEMBER * Madonna (Motown/Various)	2/Maverick/3 (A&M) 506240104/506240101	
25	THE MEMORY OF TREES * Eras (Flynn)	WEA 063013872 (W) 063013874/4	
26	TENNESSEE MOON Neil Diamond (Gaudic)	Columbia 4813782 (SM) 4813784S	
27	CRAYZEXCOOL * I/O (Gagnerey)	LaFace/Arista 73008505002 (BMG) 7300850504/730085051	
28	THE COLOUR OF MY LOVE * Eric 4742 (SM)	Epic 474242 (SM) 474243S	
29	HOLLIFICATION * Celine Dion (Rogers/Broadie)	Epic 472279 (SM) 472274/47271	
30	LATE NIGHT SAX After Dark (Blackey/Groove Bros/Motown/Smith/Tenor)	EMI TV 40000 (BMG) 40000/40001	
31	MADE IN HEAVEN * Queen (Queen/Richards)	Parlophone CDPC52 187 (E) TCPC52 187/PC52 187	
32	BPM... THE VERY BEST OF The Beat (Sargant)	Go-Food/Parlophone CD000 (E) 743212401/41	
33	THE GREAT ESCAPE * Blur (Sizet)	2/Food/Parlophone CD000 (E) 743212401/41	
34	POWER OF A WOMAN * Bernal (Wise/Charles/Lawrence/Wiang/Kung/Hanngi/Tenor)	1st Avenue/EMI CD090 199 (E) CD090 199	
35	MURDER BALLADS Ned Crave & The East Seeds (Vee/Cole/Car-Rite/Scott)	RTM (RTM/SCS) CD3104/CD3104/31	
36	BOYS FOR PELE Tom Amato (Amato)	East West 756782822 (W) 756782824/756782821	
37	BOOMBASTIC Shaggy (Livingston/Fizzella)	Virgin CDV 2782 (E) TV 2782/2782	
38	POST * Celine Dion (Rogers/Various)	One Little Independent TFLP 9520 (F) TFLP 9521/PLP 951	
39	DELIVERANCE Baby D (Dolan/Mc)	Systematic 8282622 (F) 8282634/8282631	
40	UP AT NIGHT * East 17 (Harding/Groove/Hendry/Morison/Caldwell/Henry)	London 828992 (F) 828994/828991	
41	DESIGN OF A DECADE 1969/1996 * Janet Jackson (A&M/Lewis/Jackson)	5AM 540422 (F) 540404/540401	
42	CONGRATULATIONS I'M SORRY Jim Blossom (Hampton/Jin Blossom)	5AM 540472 (F) 540474S	
43	IT'S GREAT WHEN YOU'RE STRAIGHT... Rickie Lee Cole (Ruffalo/BMG)	BMG 1122842 (F) 1122844/1122841	
44	LEFTISM * Luthe (Luthe)	Hard Hands/Columbia HANDCO 2 (SM) HANDCM 2/HANDLP 2	
45	FIRST LOVE * Michael Ball (Wright)	Columbia 4835992 (SM) 4835994S	
46	THIS WORLD AND BODY Marion (Chry)	London 8208962 (F) 8208964/8208971	
47	GANGSTA'S PARADISE * Coolio (Various)	Tommy Boy TB02 (4) TB02 1143/1141/1141	
48	PABLO HONEY * Radiohead (Stiff/Columbia)	Parlophone CDPC 181402 (E) TCPC 181402/PC 181402	
49	SONGS OF SANCTUARY * Ademus (Rutledge)	Virgin CDCE 926 (E) TCVE 926S	
50	BIG RIVER * Blues Man (Smith/Schogger)	East West 063012822 (W) 063012824S	
51	A NEW FLAME Simply Red (Lavinie)	East West 0K14682 (W) 0K14684/0K14681	
52	PICTURE BOOK Simply Red (Lavinie)	East West 0630522 (W) 0630524/0630521	
53	MELON COLLIE AND THE INFINITE SADNESS * Smashing Pumpkins (Flood/Moulder/Corgan)	Virgin 531070 (E) HITDCM 530	
54	CARRY ON UP THE CHARTS... THE BEST OF * The Beach Boys (Hickman/Walsh/Maup/Pamplin)	Capitol 62574 (BMG) 62574/62572	
55	THE HIGH OF TOM JOAD * Bruce Springsteen (Springsteen/Penn)	4819044 (BMG) 4819046/4819051	
56	RED HOT MINTHUTE * Red Hot Chili Peppers (Rubin)	Stockholm 525562 (F) 525564S/525561	
57	LIFE The Cardigans (Lichansson)	4819044 (BMG) 525564S/525561	
58	ARCHIVE ONE Dave Clarke (J)	Bush/Deconstruction 743212067 (SM) 743212069/743212067	
59	DUMMY * Pamishard (Porchhead/Utley)	BMG 8288222 (F) 8288224/8288221	
60	GREATEST HITS 1985-1995 * Michael Bolton (A&M/Janet/Ronin/Various)	Columbia 4834022 (SM) 4834024S	
61	DIVA - THE ULTIMATE COLLECTION Mariah Carey (J)	EMI CDGM101 (E) CDGM101/138	
62	NO NEED TO ARGUE * The Drabbers (Sizet)	Island CDV 8029 (F) ICT 8029/PLP 8029	
63	MUSIC FROM RIVERDANCE THE SHOW Bill Whelan	Calli/Warner 75678081 (W) 75678081/4	
64	EXIT PLANET DUST * The Chemical Brothers (Dowd/Smith/Various)	XOJUMTC 10010UST1 (F)	
65	PICTURE THIS * Wet Wet Wet (Wet Wet Wet/Cole)	Precious Organization 5208512 (F) 5208514/5208511	
66	BALLROOM HITZ - VERY BEST OF Sweet (Walcross/Sweet)	PolyGram TV 52001 (F) 52001/4	
67	TRACY CHAPMAN * Tracy Chapman (Krisheban)	Elektra K 960774 (W) EKI 402	
68	120 GOLD - GREATEST HITS * Abba (Abba/Anderson/Anderson)	Polydor 5170072 (F) 5170074/5170071	
69	MEDUSA * Annie Lennox (Upston)	RCA 742132112 (BMG) 742132114S	
70	GARBAGE * Garbage (Garbage)	Mushroom 03940 (BMG) 03940S/03940	
71	AMPLIFIED HEART Everybody But The Girl (Watt/Various)	Bianco V (A&M) 450996482/450996484	
72	IMA ET (ET)	Perfecto 063012400 (Z) 063012400S/063012395	
73	ONE * Ez3kiel (Slade/Kobayashi)	Fauna/RHYTHM KING 6CD (30/30) FKAU 6CD/ALX	
74	WILD ONE - THE VERY BEST OF Chantys (VanDusen/Alcoice)	Verlog 5281132 (F) 5281134S	
75	THE CHANTS & VOICES OF THE NATIVE AMERICAN INDIAN * Sacred Spirit (The Featherstone Brain/Various)	CDV 2753 (W) 2753/4	

TOP COMPILATIONS

Rank	Title	Label/CD (Distributor)	Cass/Vinyl
1	THE NO 1 LOVE ALBUM * Various	PolyGram TV 535282/5352874/4 (F)	
2	THE BEST...ALBUM IN THE WORLD...EVER! * Various	Virgin VTD00 96/VMDCM 70/4 (E)	
3	IN THE MIX 96 Various	Virgin VTD00 97/VMDCM 71/4 (E)	
4	SISTERS OF SWING * Various	PolyGram TV 535192/5351925/4 (F)	
5	THE HOUSE COLLECTION - CLUB CLASSICS Fantasia/FHCC/HCC/Imaginedrag/ILP (BMG/SM)		
6	SOFT ROCK * Various	PolyGram TV 535284/4 (F) 535284/4	
7	THE LOOK OF LOVE * Various	PolyGram TV 535192/535190/4 (F)	
8	OUR FUTURE ELECTRIC Telstar TCD 2814/STARC 2814/4 (BMG)		
9	YBYIN! - YOUNG SOUL BROTHERS Global Television/RACD 19/RACM 18/4 (BMG)		
10	THE LOVE ALBUM II * Various	Virgin VTD00 96/VMDCM 69/4 (E)	
11	HITS 96 * Global TV/Warner ESP TV/RACD 30/RACM 30/4 (BMG)		
12	CLASSIC MOMENTS * Various	Decca 452482 (F) 452494S	
13	BRIT AWARDS 96 Various	Columbia SONYTV 100D (SM) SONYTV 100C/2	
14	WAITING TO EXHALE (OST) Various	Arista 0782218796/0782218794/078221871 (BMG)	
15	PASS THE VIBES * Various	PolyGram TV 5352912 (F) 535274W	
16	THE GREATEST 90S DANCE HITS Various	Telstar TCD 2807/STARC 2807/4 (BMG)	
17	THE LOVE ALBUM * Various	Virgin VTD00 70 (E) VMDCM 38/4	
18	THE BEST OF ALL WOMAN Various	Duality Television BOWDOW 01/BOWDOW 01/4 (P)	
19	WHAT I CALLS THAT I CALL CLASSIC * Various	EMI/Virgin/PolyGram CDK09/32/CDK09/32/NO/32 (F)	
20	THE BEST 60S ALBUM IN THE WORLD...EVER! * Various	Virgin VTD00 96/VMDCM 69/4 (E)	

AIRPLAY PROFILE

STATION OF THE WEEK

If you want an idea of who Radio One's next generation of dance DJs are, look no further than Kiss 100. Another two presenters have recently quit the highly-rated London station for the BBC as Radio One continues to boost its dance output.

But despite Kiss's losses to Radio One, head of music Simon Sadler, ex-BBC himself, sees it in a positive light. "We're obviously so influential on the specialist dance scene that the nation's biggest radio station is forever pinching our staff. They've taken Chris Goffininger who was a Kiss DJ to do the reggae show and Trevor Nelson to do the R&B show and three of our behind the scenes staff have recently gone to Radio One as well," he says.

Add on ex-Kiss presenters like Lisa A'Anson and Dave Pearce and there's a real pattern emerging. "We're breeding the next generation of top presenters," says Sadler. "If you want to find out what's to be on other stations in five years' time listen to Kiss now."

If you do you'll find a staggering 30 specialist music shows a week covering every strand of dance music. "It was the first station in the country to have a specialist jungle show, about 18 months ahead of Radio One, and we've now got two a week. We have specialist reggae, house, hip-hop, rap, soul, garage, jazz and roots reggae."

Music on the daytime playlist is also usually ahead of the pack - such as playing De La's three months before release and a single by Alcazar, released last week, since early December. "We will often play first records five weeks before release,

KISS 100 TOP 10

Track	Plays
#1 Children Robert Miles (Deconstruct)	20
#2 Creep 96 TLC (Lafayette/Arista)	20
#3 Ultra Flava Flava & Farley Project (AM/FM)	19
#4 You Love Inner City (S&W/Network)	19
#5 Skin On Skin Grace (Perfecta/East West)	18
#6 Wide-A-Way Nu Soul feat. Kelli Kirk (FFRR)	15
#7 Illusions Cypress Hill (Ruffhouse/Columbia)	15
#8 S'min' Up In My Room Brandy (Arista)	14
#9 Gin Me Lov Alcazar (AM/FM)	14
#10 Hyperballad Bjork (One Little Indian)	14

earlier if the buzz is there," he says. "If we believe in a record we play it early." Kiss 100's influential position has been sustained by high-profile outside events such as 1995's Nutting Hill Carnival where Shabba Ranks, Shaggy and Soul II Soul played on Kiss's stage.

As a result the former pirate station achieved its best Radio 1 figures last survey - 1.076 million adult listeners, a 10% reach and a 3.5% market share of its 9.8m person transmission area. Sadler says, "We're not as big as Capital because we're not a pop station, but I think it's 1.2 million listeners for a dance station is incredibly strong."

Paul Williams

TRACK OF THE WEEK

UPSIDE DOWN: CHANGE YOUR MIND Change Your Mind proved a rather apt title for Upside Down's first release as television exposure prompted second thoughts on the new boy band.

Until the Inside Story documentary A Band Is Born went out on BBC1 the single had reached just 33 in the sales chart and was receiving minimal airplay. Following the 50-minute broadcast, the track received a mid-week sales decline to produce an exceptional chart climb of 23 places to number 12. This made them the first boy band to enter the top 20 since Boyzone in December 1994.

Radio was equally abruptly enthusiastic, as the Ian Levine-produced song won a 18% audience increase for the highest rise in both plays and audience. In the first full week after the broadcast the radio audience leaped again - by 52% - as Radio One and IER stations increased their plays - including Capital's 25.

World Records, says, "After Live And Kicking on the Saturday following Inside Story it just went bananas and I think that really helped us that week."

Paul Williams



Reaction director of promotions Johnny Davis says, "Radio One responded to it straight away, and there was definitely a wait-and-see policy for most people."

Davis says Inside Story was the catalyst but the drive had already begun with other TV appearances. "We never saw radio as being the key. It was always going to be 'Live'."

Paul Williams



RADIO 1

	UK	US	UK	US	UK	US	No of plays	UK	US
1	1	1	AEROPLANE	Red Hot Chili Peppers (Warner Bros)	27	29	27	29	
2	2	2	STEREOTYPES	Blur (Food/Parlophone)	24	28	24	28	
3	3	3	WEAK	Stevie Nicks (Dun Lane/Island)	25	26	25	26	
4	4	4	SPEACEMAN	Babyface (A&M)	31	26	31	26	
5	5	5	SLIGHT RETURN	Blazin' Squad (Superior Quality)	20	26	20	26	
6	6	6	LOVING YOU MORE	BT (London/Virgin)	22	25	22	25	
7	7	7	DO U STILL?	East 17 (Island)	24	23	24	23	
8	8	8	LIFTED	Lightscape Family (MCA/CarPoly)	10	22	10	22	
9	9	9	I GOT YOU IT	Loche (Top/Geffen)	20	22	20	22	
10	10	10	DONT LOOK BACK IN ANGER	David (Creation)	5	22	5	22	
11	11	11	WHO DO U LOVE	Deborah Cox (Arista)	19	21	19	21	
12	12	12	READY OR NOT	Lightning Seeds (Epic)	22	21	22	21	
13	13	13	ONE BY ONE	Cher (A&M)	19	21	19	21	
14	14	14	NEVER NEVER LOVE	Singy Red (East West)	17	20	17	20	
15	15	15	YOU LEARN	Alana Monrovia (Mercury/Warner Bros)	18	20	18	20	
16	16	16	HALLO SPACEDOUT	Loche (Island)	20	20	20	20	
17	17	17	GIVE ME A LITTLE MORE TIME	Galbraith (Epic)	21	19	21	19	
18	18	18	ANYTHING BUT	McLelland	14	18	14	18	
19	19	19	RIVERBOAT SONG	Deena Caplan (MCA)	14	18	14	18	
20	20	20	BRIGHTER DAY	Early (Island)	14	17	14	17	
21	21	21	GIRLS THAT HATE	Farley Project (AM/FM)	14	17	14	17	
22	22	22	UMMA FLAVA BODY	Ultra Flava Project (AM/FM)	22	17	22	17	
23	23	23	UMMA FLAVA	Ultra Flava Project (AM/FM)	22	17	22	17	
24	24	24	THESE DAYS	Ben Jovi (Mercury)	10	16	10	16	
25	25	25	JELLYHEAD	Crush (Fame)	8	16	8	16	
26	26	26	PERSEPOLIS	Caravan (Total/Virgin)	15	15	15	15	
27	27	27	TIL I HEAR IT FROM YOU	Jon Bon Jovi (A&M)	22	15	22	15	
28	28	28	NO FRONTS	Logg (Island)	7	16	7	16	
29	29	29	COMING OF GRADE	I. Robert (Mercury)	9	14	9	14	
30	30	30	HOW DEEP IS YOUR LOVE	Take That (RCA)	13	14	13	14	
31	31	31	OUT OF THE SINKING	Paul Walker (Jot Disc)	1	14	1	14	

© Music Monitor. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 11 February 1996 until 24.00 on Saturday 17 February 1996.

	UK	US	UK	US	UK	US	No of plays	UK	US
1	1	1	LIFTED	Lightscape Family (MCA/CarPoly)	1277	1279	1277	1279	
2	2	2	I JUST WANT TO MAKE LOVE TO YOU	Eric James (MCA)	935	1146	935	1146	
3	3	3	ONE BY ONE	Cher (A&M)	1113	1027	1113	1027	
4	4	4	NEVER NEVER LOVE	Singy Red (East West)	533	1017	533	1017	
5	5	5	HOW DEEP IS YOUR LOVE	Take That (RCA)	637	1009	637	1009	
6	6	6	ALL I NEED IS A MIRACLE	'96 Mike & The Mechanics (Virgin)	840	908	840	908	
7	7	7	ONE OF US	Jon Bon Jovi (Mercury)	725	796	725	796	
8	8	8	JESUS TO A CHIL	George Michael (Virgin)	1015	765	1015	765	
9	9	9	ANYTHING BUT	McLelland	780	765	780	765	
10	10	10	SLIGHT RETURN	Blazin' Squad (Superior Quality)	527	665	527	665	
11	11	11	EATHER AND SON	Boyzone (Polygram)	744	631	744	631	
12	12	12	MISSING	Everything But The Girl (Blanco Y Negro/Eterna)	712	581	712	581	
13	13	13	DO U STILL?	East 17 (Island)	583	575	583	575	
14	14	14	DISCO 2000	Pulp (Island)	571	572	571	572	
15	15	15	OPEN ARMS	Mariah Carey (Columbia)	360	539	360	539	
16	16	16	EARTH SONG	Michael Jackson (A&M)	770	528	770	528	
17	17	17	WONDERFUL	Loche (Geffen)	613	515	613	515	
18	18	18	FALLING INTO YOU	Celine Dion (Epic)	352	491	352	491	
19	19	19	74-75	Concha (TV/London)	308	473	308	473	
20	20	20	CONTOUR ME	Onyiah Houston And Cece Winans (Arista)	452	423	452	423	
21	21	21	GIVE ME A LITTLE MORE TIME	Galbraith (Epic)	283	418	283	418	
22	22	22	CHANGE YOUR MIND	Upside Down (Virgin)	417	376	417	376	
23	23	23	BEAUTIFUL LIFE	Ace Of Base (Mercury/Universal)	573	358	573	358	
24	24	24	LET YOUR SOUL BE YOUR PILOT	String (A&M)	255	354	255	354	
25	25	25	MR FRIDAY NIGHT	Loche (Mercury/Island)	441	339	441	339	
26	26	26	DONT LOOK BACK IN ANGER	David (Creation)	268	337	268	337	
27	27	27	BEST THINGS IN LIFE ARE FREE	Loche (Mercury/Island)	360	328	360	328	
28	28	28	PLEASE	Eminem (Aftermath/Mercury)	462	309	462	309	
29	29	29	GOLD TAPAK	BigBoyWarner Bros	558	307	558	307	
30	30	30	NOT A DRY EYE IN THE HOUSE	Meat Loaf (Virgin)	614	300	614	300	

© Music Monitor. Titles ranked by total number of plays on 46 mainstream independent local stations from 00.00 on Sunday 11 February 1996 until 24.00 on Saturday 17 February 1996.

VIRGIN

	UK	US	UK	US	UK	US	No of plays	UK	US
1	1	1	ONE OF US	Jon Bon Jovi (Mercury)	23	33	23	33	
2	2	2	JESUS TO A CHIL	George Michael (Virgin)	29	21	29	21	
3	3	3	ONE BY ONE	Cher (A&M)	30	30	30	30	
4	4	4	LIFTED	Lightscape Family (MCA/CarPoly)	33	30	33	30	
5	5	5	DONT LOOK BACK IN ANGER	David (Creation)	20	24	20	24	
6	6	6	DISCO 2000	Pulp (Island)	30	23	30	23	
7	7	7	SLIGHT RETURN	Blazin' Squad (Superior Quality)	23	23	23	23	
8	8	8	TOO MUCH LOVE WILL KILL YOU	Queen (Parlophone)	21	23	21	23	
9	9	9	THESE DAYS	Ben Jovi (Mercury)	21	22	21	22	
10	10	10	TIL I HEAR IT FROM YOU	Jon Bon Jovi (A&M)	20	21	20	21	

ATLANTIC 252

	UK	US	UK	US	UK	US	No of plays	UK	US
1	1	1	DISCO 2000	Pulp (Island)	95	98	95	98	
2	2	2	PRETENDERS TO THE THRONE	Beautiful South (Jive)	85	95	85	95	
3	3	3	ONE BY ONE	Cher (A&M)	43	89	43	89	
4	4	4	GOLD TAPAK	BigBoyWarner Bros	51	73	51	73	
5	5	5	LIFTED	Lightscape Family (MCA/CarPoly)	36	63	36	63	
6	6	6	FATHER MADDEN	Mariah Carey (Columbia)	50	62	50	62	
7	7	7	OPEN ARMS	Mariah Carey (Columbia)	50	62	50	62	
8	8	8	NOT SO MANIC NOW	Sublime (Profile)	39	64	39	64	
9	9	9	REMEMBERING THE FIRST TIME	Singy Red (East West)	64	43	64	43	
10	10	10	CREEP 96 TLC	Lafayette	28	39	28	39	

© Music Monitor. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 11 February 1996 until 24.00 on Saturday 17 February 1996.

TOP 50 AIRPLAY HITS

24 FEBRUARY 1996



Pos.	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
▲ 1	LIFTED	Lighthouse Family	Wild Card/Polydor	1446	n/c	71.65	+2
2	ONE BY ONE	Cher	WEA	1179	-3	59.63	n/c
▲ 3	NEVER NEVER LOVE	Simply Red	East West	1095	+92	45.75	+43
4	ANYTHING	3T	MJJ/Epic	841	n/c	43.71	-2
▲ 5	ONE OF US	Jean Osborne	Blue Gorilla/Mercury	863	+11	40.79	+18
6	SLIGHT RETURN	Bluetones	Superior Quality	736	+17	39.63	-15
▲ 7	I JUST WANT TO MAKE LOVE TO YOU	Etta James	MCA	1191	+23	39.28	+9
▲ 8	HOW DEEP IS YOUR LOVE	Take That	RCA	1031	+58	35.85	+6
9	JESUS TO A CHILD	George Michael	Virgin	845	-29	33.11	-27
▲ 10	MISSING	Everything But The Girl	Blanco Y Negro/Eternal	674	-19	33.08	-10
BIGGEST INCREASE IN AUDIENCE							
▲ 11	OPEN ARMS	Mariah Carey	Columbia	539	+65	32.81	+314
12	DISCO 2000	Pulp	Island	695	-1	32.73	-2
▲ 13	DO U STILL?	East 17	London	601	+2	31.75	+10
▲ 14	STEREOTYPES	Blur	Food/Parlophone	217	+33	27.61	+40
▲ 15	ALL I NEED IS A MIRACLE '96	Mike & The Mechanics	Virgin	917	+8	25.64	+11
▲ 16	DON'T LOOK BACK IN ANGER	Oasis	Creation	397	+24	25.59	+13
▲ 17	AEROPLANE	Red Hot Chili Peppers	Warner Bros	147	+104	24.38	+21
▲ 18	FALLING INTO YOU	Celine Dion	Epic	506	+39	23.98	+21
▲ 19	READY OR NOT	Lightning Seeds	Epic	286	+107	23.50	+42
HIGHEST CLIMBER							
▲ 20	LET YOUR SOUL BE YOUR PILOT	Sting	A&M	395	+40	23.49	+60
21	GOLD	TAFKAP	NPG/Warner Bros.	402	-69	22.88	-42
22	WONDERWALL	Oasis	Creation	557	-18	22.15	-15
23	SPACEMAN	Babyface	EMI	233	-23	21.70	-3
▲ 24	YOU LEARN	Alanis Morissette	Maverick/Warner Bros.	253	+23	21.35	+20
▲ 25	LOVING YOU MORE	BT Featuring Vincent Covello	Perfecto/East West	235	+2	20.35	+36
26	GANGLA'S PARADISE	Coolio Featuring L.V.	Tommy Boy/MCA	295	-13	20.00	-15
27	FATHER AND SON	Boyzone	Polydor	669	-17	19.86	-20
28	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat	483	+47	19.63	-5
▲ 29	THESE DAYS	Bon Jovi	Mercury	216	+51	19.20	+129
30	WEAK	Skunk Anssie	One Little Indie	48	-59	19.03	-3
31	PRETENDERS TO THE THRONE	Beautiful South	Go! Discs	204	-14	18.40	-4
32	COUNT ON ME	Whitney Houston And Cece Winans	Arista	449	+7	18.20	-7
33	TIL I HEAR IT FROM YOU	Big Blossoms	A&M	274	-20	18.18	-3
▲ 34	I GOT 5 ON IT	Luniz	Noo Trybe/Epic	144	+172	17.85	+159
35	EARTH SONG	Michael Jackson	Virgin	553	-47	17.71	-48
▲ 36	RIVERBOAT SONG	Ocean Colour Scene	MCA	115	+195	16.67	+34
37	RUNAWAY	Corrs	143/Lava	195	-6	16.31	-11
38	BEAUTIFUL LIFE	Acid Of Base	Metronome/London	402	-54	16.27	-45
39	CHANGE YOUR MIND	Upside Down	World	391	-11	16.17	-12
40	OH FATHER	Madonna	Maverick/Warner Bros.	235	-22	15.95	-2
41	NOT A DRY EYE IN THE HOUSE	Meat Loaf	Virgin	332	-96	15.32	-39
▲ 42	HALLO SPACEBOY	David Bowie	RCA	98	+20	14.83	+4
BIGGEST INCREASE IN PLAYS							
▲ 43	WHO DO U LOVE	Deborah Cox	Arista	62	+377	13.27	+273
44	BEST THINGS IN LIFE ARE FREE	Luther Vandross & Janet Jackson	A&M	343	-8	13.26	-11
▲ 45	NEVER KNEW LOVE LIKE THIS	Pauline Henry Featuring Wayne Marshall	Sony S2	317	+63	13.21	+57
46	PLEASE	Elton John	Rocket/Mercury	337	+48	13.20	+49
47	MR FRIDAY NIGHT	Lisa Moorish	Go Beat	378	-30	12.80	-115
48	CHILD	Definition Of Sound	Fontana/Mercury	97	-13	12.07	-2
49	AFRICAN DREAM	Wasis Diop Feat. Lena Fiagbe	Mercury	56	-32	11.57	-38
▲ 50	COMING OF GRACE	Dr Robert	Permanent	70	+21	11.44	+55

© Media Monitor. Compiled from data gathered from 90.00 on Sunday 5 January 1995 until 24.00 on Saturday 12 January 1996. Stations ranked by audience figures based on lesser half-hour figure data. ▲ Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title Artist (Label)	Total plays	Increase in no. of plays
1	NEVER NEVER LOVE Simply Red (East West)	1095	525
2	HOW DEEP IS YOUR LOVE Take That (RCA)	1031	377
3	OPEN ARMS Mariah Carey (Columbia)	539	235
4	I JUST WANT TO MAKE LOVE TO YOU Etta James (MCA)	1191	224
5	'74-'75 Conquests (TVT/London)	490	163
6	READY OR NOT Lightning Seeds (Epic)	286	148
7	GIVE ME A LITTLE MORE TIME Gabrielle (Go Beat)	463	147
8	TOO MUCH LOVE WILL KILL YOU Queen (Parlophone)	262	143
9	FALLING INTO YOU Celine Dion (Epic)	506	141
10	NEVER KNEW LOVE LIKE THIS Pauline Henry Featuring Wayne Marshall (Sony S2)	317	122

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

TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total plays	Stations + plays (in week)
1	WHATEVER YOU WANT Tina Turner (Parlophone)	28	9 9
2	REAL LOVE Beastie Boys (A&M/Parlophone)	30	9 9
3	DON'T LOOK BACK IN ANGER Oasis (Creation)	36	28 6
4	TOO MUCH LOVE WILL KILL YOU Queen (Parlophone)	36	24 5
5	YOU LEARN Alanis Morissette (Maverick/Warner Bros.)	36	23 5
6	OPEN ARMS Mariah Carey (Columbia)	49	41 4
7	FALLING INTO YOU Celine Dion (Epic)	46	34 4
8	OFFICIAL END OF IT ALL Sexus (2T/WEA)	9	7 4
9	READY OR NOT Lightning Seeds (Epic)	32	16 3
10	SMOKE GETS IN YOUR EYES John Alford (Love This)	42	12 3

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

AIRPLAY

Media Monitor provides these stations 24 hours a day, seven days a week. Atlantic 252, EMI, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

24 FEBRUARY 1996

THE OFFICIAL CHARTS - 24 FEB

100% music week
AS USED BY



SINGLES

1	1	SPACEMAN Babytown Zoo	EMI
2	2	ANYTHING 3T	MJJ/Epic
3	3	CHILDREN Robert Miles	Deconstruction/RCA
4	4	I GOT 5 ON IT Luniz	Noo Trybe/Virgin
5	5	LIFTED Lighthouse Family	Wild Card
6	6	ONE OF US Joan Osborne	Blue Gorilla
7	7	STEREOTYPES Blur	Food/Parlophone
8	8	HYPERBALLAD Bjork	One Little Indian
9	9	I JUST WANT TO MAKE LOVE TO YOU Eto James	Chess/MCA
10	10	I WANNA BE A HIPPIE Technohead	Mokum
11	11	ELECTRONIC PLEASURE N-Trance	All Around The World
12	12	COUNT ON ME Whitney Houston and CeCae Winans	Arista
13	13	DO U STILL? East 17	London
14	14	SMOKE GETS IN YOUR EYES John Alford	Love This
15	15	GIVE ME A LITTLE MORE TIME Gabriella	Go Beat
16	16	SLIGHT RETURN The Bluetones	Superior Quality/A&M
17	17	OPEN ARMS Mariah Carey	Columbia
18	18	NEVER NEVER LOVE Simply Red	East West
19	19	ROOTS BLOODY ROOTS Sepultura	Roadrunner
20	20	WHAM BAM Candy Girls featuring Sweet Pussy Pauline	VC Recordings
21	21	SKIN ON SKIN Grace	Prefacto
22	22	ULTRA FLAVA Heller And Farley Project	AM/PM
23	23	THE RIVERBOAT SONG Ocean Colour Scene	MCA
24	24	YOU LEARN Alanis Morissette	Maverick/Sire

ALBUMS

1 EXPECTING TO FLY

1	1	(WHAT'S THE STORY) MORNING GLORY? Oasis	Superior Quality/A&M
2	2	DONT STOP Status Quo	PolyGram TV
3	3	BIZARRE FRUIT/BIZARRE FRUIT II M People	Deconstruction/RCA
4	4	JAGGED LITTLE PILL Alanis Morissette	Maverick/Sire
5	5	SAME OUL TOWN The Saw Doctors	Shantown
6	6	THE BENDS Radiohead	Parlophone
7	7	DIFFERENT CLASS Pulp	Island
8	8	LIFE Simply Red	East West
9	9	WELCOME TO THE NEIGHBOURHOOD Meat Loaf	Virgin
10	10	BROTHERHOOD 3T	MJJ/Epic
11	11	STANLEY ROAD Paul Weller	Go/Discs
12	12	IT'S A MAN'S WORLD Cher	WEA
13	13	THE BOY WITH THE X-RAY EYES Babylon Zoo	EMI
14	14	LOVE SONGS Elton John	Rocket
15	15	DEFINITELY MAYBE Oasis	Creation
16	16	HISTORY-PAST, PRESENT AND FUTURE, BOOK 1 Michael Jackson	Epic
17	17	DAYDREAM Mariah Carey	Columbia
18	18	ROBSON & JEROME Robson Green & Jerome Flynn	RCA
19	19	ALL CHANGE Cast	Polydor
20	20	PASSION Jose Carreras	EMI
21	21	PARAMOID & SUNBURNT Skunk Anansie	One Little Indian
22	22	SAID AND DONE Boyzone	Polygram

Celine
DION



black grape head tribal party

Anarchic rockers Black Grape will be heading the second Tribal Gathering party which is scheduled for May 4 and will be held once again in Oxford Park.

It has also been announced that the 21-hour event, which is organised by Universe and the Mean Fiddler Organization, has had its licence extended to a capacity of 30,000 people. The event's organisers are

confident this year's event will consolidate Tribal Gathering's position as the biggest and the best large-scale dance party. Nudi Contreras, promotions manager at the Mean Fiddler Organization, says, "Last year it was the biggest dance event to have taken place ever in the world. This year it will be even bigger. We've got a very varied bill with all the best acts and DJs - literally everyone and the

kitchen sink," he says. Six genres will cover every genre of the dance scene and besides Black Grape acts playing live will include Solids, Underworld, Chemical Brothers, Leftfield, Nightriders, On Wax and Lionrock, with further additions expected. Among the 50 DJs confirmed are Carl Cox, Laurent Garneri, Josh Wink, Paul Oakenfold, Graeme Park, James Lovell,

Calcutt, LTJ Bukem, Andrew Weatherall and Dave Clarke. The decision to headline with Black Grape is part of a move to broaden the appeal of the event. "For any scene to survive, you have to widen out," says Universe promoter Paul Shurey. "We wanted to make the point to people who might go to, say, Glastonbury that seeing a group in a dance context is very different from the more passive

stand-looking-at-a-spot-on-the-stage feel you get at a traditional festival." The organisers plan eventually to turn Tribal Gathering into a fully fledged festival. "We still want to make it a three-day event. Last year we had only 10 arrests and no real trouble, whereas on Oxford hill of the same venue a week earlier had 20 arrests and numerous hospitalisations," says Shurey.

cool cuts album hits the streets

RM has linked with dance compilations company Passion Music to release an album of tracks that have featured in its influential Cool Cuts chart.

"RM presents Cool Cuts Vol 1" is released next Monday (February 26), and marks the beginning of a four-album deal between RM and Passion Music, under which Passion licenses the right to use the RM and Cool Cuts names.

Cool Cuts, started in 1988 as an upstart complement to the established RM Club Chart, is compiled each week by Tim Jeffrey from a sample of leading DJs and dance stores. Selections from it are played on Pete Tong's Essential Selection on R1 each week.

Music Week publishing director Andrew Brain says, "Both the RM and Cool Cuts brand names have a strong

heritage in the dance market, so it makes perfect sense for them to be linked to high quality dance compilations." Passion Music director Colin Smith says, "Cool Cuts has been the definitive lip chart for club goers for the past eight years and a compilation series is long overdue."

The series will be officially launched with a party in association with Kiss FM at Pezsh of the Leisure Lounge in London on March 8.

The full track listing of the first "RM presents Cool Cuts" album is: "Reaching Up (Raw Vocal Mix)" by Oscar & feat Mark Michel; "Feel My Body (This Side Mix)" by Frank O'Moighil; feat Amnesia; "Get Meyst Together (Hustlers Convention Mix)" by The Buckheads; "Keep Hope Alive (There is Hope Mix)" by The Crystal Method;



Forerunner" by Natural Born Grooves; "Toxa Of Survival (Rockstone Club Edit)" by Sontz of Soul feat Steven Vile; "Change (Brothers in Rhythm Remix)" by Daphne; "Freedom (Moke It Funky)" (On A On Strong Vocal Mix) by A Li; "Louis Pointing Black Magic: Is This The Rhythm (Gymnium Club Mix)" by Rhythm & Vibe; "Another Day (General Weapon Mix)" by Kathy Sledge; and "Happy Days (Mofoes Klub Mix)" by Sweet Mercy feat Joe Roberts.

The album - available in all good record stores, natch - is distributed by 3M/Sony. In RM next week: win a copy of the world's first Cool Cuts album!

mclaren plans dance lp

While the rock world is being whipped into a frenzy by the news that the Sex Pistols are expected to reform this summer, the group's former manager Malcolm McLaren has announced that he is to release a dance album.

The news comes at the same time as the decision to release an ambient remix version of McLaren's last album, 'Paris', which is released by No Records on March 18.

Tracked down in London last week, McLaren says, "I'm actually making a dance album in the serious rap, hard b1, jungle vein, which is the first time I've really done anything like this since Buffalo Bill in the early Eighties."

"Part of it will be jungle, which I became fascinated by because it had a type of expression that's distinctly British - an almost punk spirit that I found seducing. Here, I felt, was a music away from that slick house sound which has excited me enough to stay here and do an album," he says.

"I've had interest from majors for the LP, which I've never had before. Now I'm talking to all these mad people in Singapore and wild places like that," laughs McLaren.

The album will be ready for a summer/autumn release.

inside	club chart:	DISCO'S REVENGE Gusto
2 sasha 'gutter' over bootlegs of new single	1	
3 clean up records strike italy deal with indie	cool cuts:	ONE MORE TRY Kirstine W
5 'disco diva' dr deckster picks his top 10 tunes	1	

BLAK 'N' SPANISH JAZZ POWA 26.2

LOVE SEE THE LIGHT 18.3

PRODUCED BY BOOKER T. REMIXED BY DERRICK CARTER & CHRIS NAZUKA

- 24 YOU LEARN Alamin Mossesette
- 25 PATHY
- 26 ONE B
- 27 HOLDI
- 28 I WILL
- 29 GIV MI
- 30 ALL IN
- 31 WHO I
- 32 WOND
- 33 MISSI
- 34 GANG
- 35 AEROF
- 36 BACK
- 37 FATHE
- 38 EARTH
- 39 JESUS
- 40 NEVER K

Bulleried titles at

New

John Alford

smoke gets in your eyes

distributed by Atlantic, Atlantic 2 / Poly - London / EMI - London / EMI - London / EMI - London

OUT THIS WEEK
 CD, LP, CASSETTE, COMPILATION
 Distributed by 3M/Sony

18 THE BEST OF ALL WOMAN
 19 NOW THAT'S WHAT I CALL MUSIC '82
 20 THE BEST OF S ALBUM IN THE WORLD... EVER

CD, LP, CASSETTE
 Distributed by Atlantic, Atlantic 2 / Poly - London / EMI - London / EMI - London

ShoP
focus

Shop:
Global Beat Records, 24 Barry Street, Bradford, West Yorkshire.
Telephone: (01274) 770885; (1811 x 3011)
Specialist areas:
Hard house, garage, uplifting house and happy hardcore.

Also stocks a wide range of merchandise including clothing, bags and record boxes. Ticket outlet for Ministry of Sound, Cream, Perfecto, Fantasia, N.A.S.A. and Dreamscape.

Owner's view:
"The shop has three record labels: Concept releases hard house; Global Beat releases uplifting house and Hard Of Hearing releases techno. We opened the shop four years ago with no previous retail experience, just a general interest in music. We are now concentrating on the record labels and the shop is still doing really well with a healthy turnover of regular customers." - Drew Prophet.

Distributor's view:
"The Global Beats charts are totally on the case; they manage to mix sound business sense with a cutting edge musical savvy." - Nick Spears, Amato.

DJ's view:
"It's good. They have a pretty upfront selection of tunes as well. They're really good to me and I can generally get everything I want in that one shop. If they haven't got the track I want, then the staff are pretty good at ordering it for me as well. They're sound." - Darren Bouvier, Culture.

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

COOL CUTS

Champion

- | | | | |
|----|------|--|----------------|
| 1 | (2) | ONE MORE TRY
Kristine W | freedom |
| 2 | (5) | ACCESS DJ Misjah & DJ Tim | A&M |
| 3 | (1) | THE PLEASURE PRINCIPLE/ALRIGHT Janet Jackson | East West |
| 4 | NEW | SATELLITE The Beloved
Jan Marsh back with a lightly tougher sound | Manifesto |
| 5 | NEW | STATE OF INDEPENDENCE Donna Summer
Murk, Juss & Skins and DJ Dero, plus an all-star choir revive a classic anthem | Deconstruction |
| 6 | (10) | LANDSLIDE Harmonix | London |
| 7 | NEW | TAKE ME TO HEAVEN Baby D
With mixes from Sharp, Klubheads and Helicopter | frfr |
| 8 | (13) | NAKASAKI EP Ken Dah | Open |
| 9 | NEW | FLASH Green Velvet
Last year's underground groove in new interpretations from Carl Craig and Roach Motel | Slate |
| 10 | (16) | INDOCTRINATE Castle Trance/Itt | AM PM |
| 11 | NEW | WHAT YOU WANT Future Force
Uplifting garage production from Mark Picchitti | More Protein |
| 12 | NEW | LOVE ON LOVE Exes Pooze featuring Dr Moutquaque
Bill-house anthem back with new mixes | Open |
| 13 | NEW | THE BONE Persuasion
Harvey with some deep jazzy house | Primate |
| 14 | (11) | WE ARE PHUTURE/SLAM Phuture | Deconstruction |
| 15 | NEW | STRAIGHT AT YER HEAD/PACKET OF PEACE Linnrock
Chemical Brothers and Jeti Mills on the mixes of 'Pocket' | White |
| 16 | NEW | MY LIFE IS IN YOUR HANDS Mellowdown
Blue Amazon provide another thrilling mix | Zoom |
| 17 | NEW | BACK2BACK Discočina
A tough follow-up to House Da Crowd | Realcast |
| 18 | NEW | BROTHER Chage & Askia
Underground house with mixes from Grant Nelson and Sure Is Pure | Effective |
| 19 | NEW | WHAT LOVE CAN DO SAIN Part Three
Energetic house mixes from Harrison & Nelson and Itchy & Scratchy | Sperm |
| 20 | NEW | HOT SPICE The Brothers Teles
UK house track with Xim Yim mixes | |

A guide to the most essential new club tunes as featured on this "essential selection", with promo tags, broadcast dates & play between 7pm and 10pm. Compiled by DJ feedback and data collected from leading clubs and the following services: City Sounds/Play/Boom/Track request (Linnrock's version broadcasted/changed), 2Get pressed (Chage), 3Beat (Chage), 4Beat (Chage), 5Beat (Chage), 6Beat (Chage), 7Beat (Chage), 8Beat (Chage), 9Beat (Chage), 10Beat (Chage), 11Beat (Chage), 12Beat (Chage), 13Beat (Chage), 14Beat (Chage), 15Beat (Chage), 16Beat (Chage), 17Beat (Chage), 18Beat (Chage), 19Beat (Chage), 20Beat (Chage).

RHYTHM REPUBLIC CLUB PROMOTIONS

CLOCK NO.1 POP CHART ★ DJ'S RULE CLUB CHART NO 1

THE COMPLETE PROMOTIONAL COMPANY

Donna Summer, Up Yer Ronson, Nootropic, Full Intention,
Angel Heart, Billabong, Beverley Knight, Boom featuring Arline Burten,
Grouvile, JMW, Who's Eddie, Hyper Go-Go & Adeva
- Just part of the February Selection -

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1	SP1	Babyface
2	ANYTI	
3	CHILD	
4	I GOT I	
5	LIFEL	
6	ONE O	
7	STERE	
8	HYPER	
9	I JUST	
10	I WAN	
11	ELECT	
12	COUN	
13	DO U	
14	SMOK	
15	GIVE I	
16	SLIGH	
17	OPEN	
18	NEVEL	
19	ROOT	
20	WHAM	
21	SKIN I	
22	ULTRA	
23	THE RI	
24	YOU U	

- 14 **24** YOU II
- 15 **25** PATHY
- 16 **26** ONE B
- 17 **27** HOLD II
- 18 **28** I WILL
- 19 **29** GIV MI
- 20 **30** ALL IN
- 21 **31** WHO I
- 22 **32** WOND
- 23 **33** MISS II
- 24 **34** GANG
- 25 **35** AEROP
- 26 **36** BACK
- 27 **37** FATHE
- 28 **38** EARTH
- 29 **39** JESUS
- 30 **40** NEVER K

↑ Bullered titles are

- 18 **21** CHILDREN (ROBERTO MILANI MIXES) Robert Miles
Deconstruction
- 19 **22** WE BUILT IT UP (DANNY HARRISON & JULIAN JONAH MIXES) Ground Control/Blurred Vinyl
- 20 **23** PASSION Get Decor
Way Of Life
- 21 **24** URBAN CITY GIRL (MARK PICCHIOTTI MIXES) Benz
RCA
- 22 **25** RETURN OF THE JACK (JOE T. VANNELLI/FULL CREW/C&JD-INFLUENCE MIXES)
Mark Morrison
- 23 **26** OYE COMO VA (JUDY MUSA/PHAT/STARS BOYS MIXES) TITO PUENTE, JR. & THE LATIN
Media/MCA
- 24 **27** RHYTHM FEATURING TITO PUENTE, INDIA & Carl Alaman
Pushing Against The Flow, JUDY NEGRO/ROGER SANCHEZ/FRANKIE FONCETT MIXES
- 25 **28** GOTTA GET YOU HOME (LUNLEE/SOUL INSIDE/SUNSHINE STATE/E-SMOOVE MIXES)
Raw Stylus
- 26 **29** CELEBRATION OF LIFE (BOOKER T/SCORPIO MIXES) Truce
Blon'P
- 27 **30** ROCK THE DISCOTEK (MIXES) Pump
Loaded
- 28 **31** HYPERBALLAD (DAVID MORALES/TODD TERRY/TOWA TEI/HOWIE B/MARK BELL MIXES)
Bjork
- 29 **32** I'LL DO MY BEST '98 (SURE IS PURE/REGIS DUCATI/LON'AZ MIXES) The Richie Family, Achy
One Little Indian
- 30 **33** DON'T SHE (TOMMY MUSTO/AU STATION & JOHN GREEN/NEVILLE THOMAS, PULE PHOTO
& ROBERT MALCOLM MIXES) Don-E
4th & Broadway
- 31 **34** MAKE YOU WHOLE (ORIGINAL/RED JERRY/BLU PETER/LOUISA MARIE EXPERIENCE MIXES)
Astronexus
Hojo! Phonos
- 32 **35** MOVING ON UP (ON THE RIGHT SIDE) (ORIGINAL/ETHNIC BOYZ/D-LUXEE BEE/FULL CREW
& WAYNE JAMES MIXES) Beverley Knight
Donna

The **100** solo chart is available as a special limited service in extended form as seen on its compilation on the History Making publications. Call Tracey Ramsey on 9711-326-7253

Sting.

Let Your Soul Be Your Pilot.
The New Single
Remixes by A&G Division.

Now Available.



- 33 **36** GIV ME LUV (DEEP DISH/VALCITA/BAZ MIXES) Alcazaz
Deconstruction
- 34 **37** DOMINATION (MIRA ROWAWAY/OUT WEST/BONKERS BEAT MIXES)
Way Out West
- 35 **38** CATERPILLAR Keoki
ARE YOU GONNA BE THERE? (PAUL TAYLOR/SERIAL DIVA MIXES)
Up! Ranson featuring Mary Pearce
- 36 **39** CLUB BIZARRE (JAMIE WHITE MIXES) Jugg
NEVER KNEW I LOVE LIKE THIS (K-KLASS/WAYNE MARSHALL MIXES)
Pauline Henry featuring Wayne Marshall
- 37 **40** TRIBALISM Entropic
HOLD YOUR HEAD UP HIGH X-Plode
- 38 **41** PLUG MYSELF IN D.O.S.E.
RUMOUR (MASTERS AT WORK MIXES) Bel canto
- 39 **42** LOOKS LIKE I'M IN LOVE AGAIN (MIXES)/ROCK ME DOWN TO RIO
The Fly Band
- 40 **43** LET'S PLAY HOUSE (MIXES) The Dugg Pound featuring Michelle
THE PLEASURE PRINCIPLE Janet Jackson
- 41 **44** ELECTRONIC PLEASURE (SUNSHINE STATE MIX) N-Trance
SKIN ON SKIN (OAKENFOLD & OSBORNE/MAN WITH NO NAME MIXES)/ORANGE
(PERFECTO MIX) Grace
- 42 **45** OUT THERE (NON ERIC/B-FLAT/HOUSE OF USHER/DJ CLUBHEROES/TONY DE VIT MIXES)
Marc Almond
- 43 **46** CALL ON ME (DILLON/DICKINSON MIXES) Johnny X
Higher State

↑ highest charted
© rememwhite label

FAITHLESS

"DON'T LEAVE"

the new single



john alford
smoke gets in your eyes

remixed by Remon & Lethbrun / 117's - 624-1602 / 7 heavenly - 340-1623 / 7 boy

- 15 **18** THE BEST OF ALL WOMAN
Duch Jordan
- 16 **19** NOW THAT'S WHAT I CALL MUSIC! '92
Beverly Hills Cop
- 17 **20** THE BEST SO'S ALBUM IN THE WORLD... EVER!
Vibe

OUT THIS WEEK

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S

NEW

24
2
96

ON A POP TIP
chart

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

1	13	JELLYHEAD Crush	Telstar	21	20	YOUR LOVE/HIATUS Inner City	KMS/Six6
2	2	I WILL SURVIVE Diana Ross	EMI	22	15	GOOD THING Eternal	1st Avenue/EMI
3	5	BRIGHTER DAY Kelly Llorenna	Pukka	23	NEW	SOME MIGHT SAY Supernova	Sing Sing/RCA
4	3	THE OFFICIAL END OF IT ALL Sexus	ZTT	24	NEW	I'LL DO MY BEST '96 The Richie Family	Activ
5	10	IF I WERE YOU KD Lang	Warner Bros	25	34	HEY MR DJ Open Arms featuring Rowetta	All Around The World
6	1	HOLDIN' ON 4 U Clock	Media/MCA	26	NEW	PASSION Gat Decor	Way Of Life
7	8	X FILES Bit To Beat	RCA	27	NEW	BEETHOVEN WAS BLACK Club Risque	Love This
8	7	ELECTRONIC PLEASURE N-Trance	All Around The World	28	NEW	HOUSE FOREVER Billabong	Distinctive
9	NEW	CHILDREN Robert Miles	Deconstruction	29	22	U FOUND OUT Handbaggers	Tidy Trax
10	9	COMING HOME NOW Boyzone	Polydor	30	NEW	LOOKS LIKE I'M IN LOVE AGAIN The Rah Band	Running Note
11	6	MEMORIES AND DREAMS A.D.A.M. featuring Amy	Eternal	31	23	I'VE HAD ENOUGH Ivan Matias	1st Avenue/Arista
12	16	GET INTO THE MUSIC DJ's Rule	Distinctive	32	37	IN WALKED LOVE Louise	1st Avenue/EMI
13	25	LET THE MUSIC PLAY BBG featuring Erin	MCA	33	NEW	IN THE EVENING Sheryl Lee Ralph	Almighty
14	NEW	TAKE ME UP Who's Eddie	Irish PolyGram	34	NEW	MOVING ON UP (ON THE RIGHT SIDE) Beverley Knight	Dome
15	14	NOW THAT I OWN THE BBC Sparks	Logic	35	19	GOTTA PARTY Pump Friction	Logic
16	4	TAINTED LOVE Senior X	Suspicious	36	NEW	GOTTA GET YOU HOME Ben VP	Ts
17	NEW	ULTRA FLAVA Heller & Farley Project	AM:PM	37	21	2 PRINCES Lush Brothers	
18	NEW	DISCO'S REVENGE Gusto	Manifesto	38	NEW	STUCK IN THE MIDDLE Reservoir Gods	Steppin' Out
19	12	HEART & SOUL T.S.D.	Avex	39	33	I DON'T WANT TO TALK ABOUT IT Geoffrey Williams	Hands On
20	28	NEVER KNEW LOVE LIKE THIS Pauline Henry featuring Wayne Marshall	Sony S2	40	NEW	KEEP THE MUSIC STRONG Bizarre Inc.	Some Bizarre/Mercury

1	SP1	Babydolls
2	ANYT	
3	CHILD	
4	IGOT	
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17	OPEN	
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19	ROOT	
20	WHAM	
21	SKIN (
22	ULTRA	
15	23	THE RI
16	24	YOU U

hot vinyl

namecheck: **rohit tea** @ **james hyman** @ **jeremy newall** @ **daisy & havoc** @ **nicky (black market)** @ **brad beakm** @ **tim jeffery** @ **andy beavers**

tune of the week

the beloved: 'satellite' (east west)

house As so much house music concentrates on being dross and proud of it, the sweet sounds of The Beloved become ever more necessary for national sanity. This is a pretty up and jumping track (well...in beloved terms) with some especially good backing vocals worked in here, there and everywhere. There are an intimidating nine mixes (not counting acapella bits thrown in) with versions by The Beloved themselves, Manny Ward & Kenneth Cavell and Height 611 (the latter being the only one that leaves the basic Beloved solid but interesting trancy feel in favour of slightly harder territory). Overall, though, the Beloved's Freedom Vocal may well be the one - not their best ever but nicely done. ●●●●● d&h



garage

M&S featuring **MICHELLE DOUGLAS 'Saturday Dubs'** (Public Demand). Soulful Michelle urges you to dance to the suggestive keys and rhythms of London's M&S production team - in three mixes to suit all occasions. The main mix builds the tension with organs, to work you up to a piano breakdown and a bounding club groove. The second mix is a no-nonsense harder affair, verging on Reel 2 Road territory, and the third Reggae mix soothes you with its warm keys, reminiscent of early MAW material. ●●●●● Jn

BREAKPOINT featuring **JON BANFIELD 'Whenever You Want Me'** (Klub 200 International Music). Ex-Reasons member Jon Banfield features on 'Whenever You Want Me' in this bubbly tune, featured here in three fierce jazz-n-groove mixes with hot beats, a strong bassline, clear cut keyboards, and even some squiggly noises. A full vocal doublepack is set to follow, although these dubs will keep you happy for a long while. ●●●●● Jn

soul

BEN VP 'Gotta Get You Home' (Telstar). Sometimes it's difficult to point your finger at why some cover versions work and others don't. Ben's Johnny

Bristol cover just didn't have it, but this is the complete opposite. The song is the old Eugene Wilde classic and the former Curiosity Killed The Cat lead singer's white, blue-eyed soul voice delivers a perfect, sincere rendition of what was a ballad in a now funk-up mid-paced urban style. Unlabeled on the best mix, a follow-on from striker work with the Lighthouse Family on 'Lifted' in many ways, and we all know how well that did. ●●●●● rt

D'ANGELO 'Crusin' (Goatleme). D'Angelo's 'Brown Sugar' was one of the most inspired records in years, while this is a cover. But I'm not knocking it, the 21-year-old Virginian sounds fab on this Smokey Robinson classic, although he's vocally more akin to Curtis. The mixes range from an authentic reworking of the original deep slow ballad style, to a Dallas Austin beefed-up, floor-churning version and the for mixer ethereal 'We' mix which definitely gets my vote. ●●●●● rt

PAULINE HENRY featuring **WAYNE MARSHALL 'Never Knew Love Like This (Remixes)'** (Sony SP). I loved Pauline's 'Sugar Free', but this cover does little for me - even though Pauline can for outstrip Christine (who did the original with Alexander O'Neal), what spoils it is the production, which makes all the right contemporary noises but lacks

the spirit of the Jam & Lewis original. Wayne Marshall is no match for Alex vocally, and even the K-Klass mixes fail to do more than stir a little life into the proceedings. ●●●●● rt

MNS 'Someone To Love' (Sony). MNS's new single will actually be the ballad 'Pathway To The Moon' but ahead of its release Sony has issued this out as a promo to show how for the group have come in terms of writers and producers. Both 'Someone To Love' and the tip '4 Ya Flow' are extremely authentic sounding

US r&b cuts that will keep urban dancefloors licking over nicely - although both are confined exclusively to being bonus cuts on the CD single of the aforementioned forthcoming release. ●●●●● rt

4MAMDU 'Do It For Love' (Arista). The follow up to 'This Is It', here's another dirty pop ditty which roots itself musically in r&b, but cleverly manipulates the production to sound pop for radio, beefy for r&b clubs and of course on the fours for the general house scene. The song's as catchy as

they come, the chorus being one of those infectious numbers that stick in the head and won't go away. And with the amount of TV coverage this track has been getting, you can be sure it'll be heading for the charts over the coming weeks. ●●●●● rt

SA-DEUCE 'Don't Waste My Time' (US East West). New grille group Sa-Deuce, new grille group Sa-Deuce, new Bobby Caldwell's 'What You Want Do For Love' as a basis for a sultry two-step urban affair. Alternative versions play less on the sample and more on the hip hop beats which chum beneath fine female harmonies, the 12 inch coming complete with two bonus cuts - 'Tonight (In The Ghetto)' and 'Gotta Be Born In'. ●●●●● rt

house

KC FLIGHT 'Bang' (Sub Urban). Yes, he of 'Planet E' & 'Let's Get Jazzy' fame returns with this hip house effort. Soady, since those anthems, the likes of Outere Brothers, Reel 2 Road, 2 in A Room etc have stolen much of KC's thunder, and this slice of raggie house could end up a pale comparison. Most mixes look originally especially the Hard Back Box one, which liberally plunders Todd Terry's mix of Snap's 'Mythin Is A Dance'. ●●●●● Jh



ben v.p.

OUT THIS WEEK
CHECKLIST: CALIBUR, CANNED HEARS
Distributed by 3M/Sony

18 THE BEST OF ALL WOMAN
19 JUVENILE WHAT'S YOUR CALL MUSIC 32
19 20 THE BEST SEX ALBUM IN THE WORLD...EVER

MOMENT OF TRUTH men with no NAME

RELEASED 12-02-96

AVAILABLE ON
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COMPACT DISC - DICD 185
CASSETTE - DICMC 125
DISTRIBUTED BY ATB

- 24 YOU!
- 25 PATHY
- 26 ONEB
- 27 HOLDI
- 28 I WILL
- 29 CIVM
- 30 ALL IN
- 31 WHO I
- 32 WOND
- 33 MISSII
- 34 GANGS
- 35 AEROP
- 36 BACK
- 37 FATHER
- 38 EARTH
- 39 JESSUS
- 40 NEVER KI

↑ Bullenated titles an

John alford
smoke gets in your eyes
New

montini experience

ACEN Trip To The Moon[†] (Protection House). Possibly a coincidence after Babylon Zoo's 'Spaceman', the true cosmo-classic is re-released as a limited edition one-sided 10 inch. The James Bond 'You Only Live Twice' strings are still there, floating over a sleazebop pace and gentle breakdown. A reprise for one of hardcore's finest moments. ●●●● jh

THE TRINITY 'Gonna Take Time' (Network). There is a whole range of acid but not very thrilling Roger S mixes to accompany this song: a hokey slow lecher of a Soul City version; a radio-friendly ordinary 'Mony's Full On' piano mix; Lee Fredrick's banging slow breakdown dub; but what really stand out are the Richard Norris and Alex Gifford Hope And Glory mixes that are big, weird, squidy and noisy without betraying the vocal or being too obviously rubbish. A nice track that shows the benefit of using contrasts instead of always the most obvious elements. ●●●●djh

FATBOY SLIM 'Everybody Loves A 303' (Skin). Having done the rounds before Christmas on promo, Norman Cook's latest Fatboy offering returns for full release. The title track is very much in the Josh Wink acid hop vein with a funky beat introducing it and some gospel-style vocals providing the hook before the momentous acid build and boom. A stunner. ●●●●● bb

BRUCE WAYNE VS. DJ HANZ 'The Most Sax/TERRY LEE BROWN JR. 'Impact State' (Plastic City). Plastic City piles on the funky house grooves with these two treats. The Most Sax, as you might expect, features a cool, meandering saxophone line over a squealing, stomping house beat. 'Impact State' is a slightly deeper, more soulful cut that concentrates on a building, repetitive groove before going all funky. Both are extremely classy tracks. ●●●●● bb

ANGEL MORAES featuring **SALLY CORTES** 'Burning Up'



(Strictly Rhythm). Even if it does contain some rather fired woman-having-orgasm moments, this track is a fabulous builder that features some other excellent noises along the way. The demarcated beat weaving is particularly good and there's a fair amount of Acidtraz-ing going on as well. As for the B-side dubs, Sally's Wet mix is as much central as you might expect (though the moons are used more imaginatively here) while Angel's Hard bolings and zings away moodily and is perhaps the best of the three versions. Deep US sex house by numbers but still very desirable. ●●●●● djh

alternative
INTASTELLA 'Oraninmaster' (Planet 3). Tracks by this band tend to worm their way into your mind and this is no exception - an first hearing the usual wistfully weird mood (and less than challenging lyrics) were infuriating and now we can't get enough of them. Durban Poison featuring Tricky handle the first mix with driving breakdown confidence while the following Electronic samples splendidly and then wraps the vocal in all manner of slow juddering sounds. The Eurohake first mix is all over the place (for those who like kitchen sink

house) and the seven inch mix is back comfortably in the land of slow trippy things. Cocty stuff from the band, who are a lot better than their reputation it seems. ●●●●● djh

THE ANGEL 'Sketchin' 'Flovos' (Save The Vinyl). Nothing whatsoever to do with Ultra Flavos, this is laid-back groove and weird monomoly-is-cool material that on the first track, 'Like Kacos', really does the business very well indeed - it does groove and it is strange and trance-inducing and is totally cool. People who consider themselves 'theotz' (as opposed to whole people) will love it. The reverse 'In the Reakms Of The Groove' is less relaxing and more raising in a jazzy mode-to-confuse kind of way. Both cuts are clear, crisp and very inviting. ●●●●● djh

MORCHEERA 'Trigger Hippie' (Benzmay) (Chime). This one first appeared a few months back on critical acclaim and these remixes of the slide guitar-infused, jazzy hip hop track could only enhance that acclaim. The Mosslike mix is more of the same, the Bad Vibes instrumental is dark and deliciously moody, the Diabolical Brothers version is a faster, beat-heavy techno hip hop work-out while the G-Force

mix goes for a little drum and bass. ●●●●● bb

jungle

FLYNN&FLORA (Independent Dealers). This unified firing 10-inch from the Bristol crew smashes it again with some different lick. Bizniz is a bassline roller with serious hefty bass, nice strings and sounds attached to those infectious breaks. 'Bass-speaker' on the flip is a militant hip hop groove. With vocals from one of the original rap MCs. Check it out. ●●●●● n

SHY FX 'Killer Bee' (dub plate). Shy does it again with this bouncy killer with innovative sampled piano from a huge hip hop funk. Ruff cut-up breaks and monster B-line (tore groove-style) rock do spot. Massive. ●●●●● n

DJ KRUST 'Angles' (V). This too is just ripin' up every dancefloor around. The sounds from a well-known gangster firm smosh up the intro. Ruff Krust-style breaks and funky bassline lead this track into place. A biggy. ●●●●● n

techno

RED LIGHT DISTRICT 'Cologne' (Rising High). The latest in the RLD series from Walker and



Thomas Thom is a full-on funky slice of techno hip hop that bounds out of the winy grooves. Plenty of acid noises and sirens build up the atmosphere before the whole thing goes ballistic. ●●●●● bb

RUSS GABRIEL'S AUDIO SPECTRUM 'Pilgrimage EP' (Some). An Ian Pooley-style slice of classy techno disco funk. 'Alligator Woodoo' has a cut-punk-ish feel to its repetitive synth bass groove, 'Korgan' is a deeper, moodier instrumental while 'ATT Live In Detroit Mix' is a beat-laden 'Whistle Song'-style housey cut. ●●●●● bb

THE MONTINI EXPERIENCE 'My House Is Your House (And Your House Is Mine)' (Phoenix Rising). Hardfloor's funky mix of Moby Karter's 'Mogo Disco' is reworked on Jan The Dentist's inspired mix of this track which first appeared on Nitic Records and features a familiar vocal hook. Timo Maas & Gary D provide the second, much harder and acidic version (again reworking Hardfloor, with its glorious slow build). Side two adds a Shremmer & Weston mix that makes the most of an 'I Feel Love'-style synth line and finally there's the original hard house version. ●●●●● bb

ANSIHT 'Next To Nowhere/INTERLOPER' 'Daddy Vegas' (Plink Plink). Ian Pooley crops up as Anshit with a lush production of a beautiful mellow trance instrumental. The Breathless mix is a gorgeous piece of music with a kind of classical arrangement. The B mix is more funky. Interloper's 'Daddy Vegas' is an equally well-produced and constructed piece of mood music that builds from an almost ambient intro into a slow-burning rhythm. ●●●●● bb

angel moraes

BOOM BOOM BOOM BOOM BOOM BOOM BOOM

DISCO'S REVENGE
REMIXES BY DEEP DISH
DAVID ANTHONY / JOHNNY VICIOUS
CD INCLUDES "DESPERADO" - EL MARACHI
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VINYL • CD • CASSETTE



1	1	SP1	Babylo
2	2	ANVT	
3	3	CHLD	
4	4	IGOT	
5	5	LIFTEL	
6	6	ONE 0	
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9	9	I JUST	
10	10	I WAN	
11	11	ELECT	
12	12	COUN	
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14	14	SMOK	
15	15	GIVE I	
16	16	SLIGH	
17	17	OPEN	
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19	19	RODT	
20	20	WHAM	
21	21	SKIN	
22	22	ULTRA	
23	23	THE RI	
24	24	YOU U	

club chart commentary

by alan jones

As anticipated here last week, **Disco's Revenge** by **Gusto** shoots to the top of the club chart this week, sprinting nearly 100 points ahead of second-placed **Bizarre Inc** and nearly 200 points ahead of **Fall Intention** in third place. **Disco's Revenge** was originally owned on a smaller label (**Bubble Beats**) as was this week's biggest new **GN** chart hit (**Robert Miles's Children**, which transferred from **Platipus** to **Deconstruction**) and **Ken Doh's Nikosaki**, the highest new entry to the club chart. The **Ken Doh** single, due on **fir**, debuts at number six this week having first charted on the **Bess** **Gabrielite** imprint. **Kiss Fitzsimons**, label manager of **Boy George's More Protein** label, and **Eddie Gordon**, head of dance **A&R** of **Mercury**, recently expressed concern that to get a substantial club chart hit required a mailing of daunting size. **Fitzsimons**, who was working the **Ezee Posse** remix of **Everything Starts With An E** through **ZTT's** **State Promotions**, was disappointed that an initial mailing of 125 promo records, followed by a further 150 finished copies didn't win it a place in the **Top 100** of the club chart. **Gordon** complains that many discs are mailed by two or three companies to more than 1,000 recipients. They both think records mailed to fewer DJs should be upweighted in the chart, or have a chart of their own. Although one can sympathise, the way I see it is this: If two records are of roughly equal merit and one is mailed to 250 DJs while the other reached 1,000, the odds are that the latter will get not only four times the chart returns, but four times the exposure, and, ultimately, a larger sale. I don't see this changing, though comments are welcome. Club chart breakers this week: **Kid Vicious**, **Fugees**, **Kevin Jones**, **Dudarella**, **Castle Traneloff**, **Fuk 003**, **Harmonix**, **JDW**, **DJ Dodo**, **Lavinia Jones**, **Cerrone**, **Hyper Go-Go**, **Dangerous Minds**, **Renegade**, **Westbam**, **Marshall Jefferson**, **6 By Six**, **PM Dova**, **Lionrock**, **Sling**, **Dilemma**, **D'Angelo**, **Da'Lucy**, **Smooth**, **Bradley Walsh** and **High On Hope**.

beats & records



The charity **Survival** will be releasing its third 'Survival' dance compilation next Monday (February 26). Once again raising money for tribal people, the record features **The Grid**, the **Shamen**, **Spooky**, **Leftfield**, **Dreadzone**, **Jan & Spoon**, and **Sabres Of Paradise**. Producer **Wilbur Willberforce** is the latest member of **Kiss 100FM** staff to be nabbed by **Radio One**. Having produced **Kiss's** junglistic output, **Wilber** has been headhunted by the **Beats** to produce their new weekly 'One In The Jungle' slot... **AM's AM-PM** label is hoping for success with **Klubbbopping** which it has signed from the Dutch label **Blue Records**. **Lisa Marie Experience** and **Joey Musaphia** will be providing the remixes... Next Tuesday (27) will see an interesting musical jam at the **Blue Note** with junglist **LTJ Bukem** live on stage with jazzers **Cleveland Watkins**, **Steve Williamson** and Indian Tabla player **Talvin Singh**. DJs on the night will be **Fabio**, **Dego**, **PFM** & **Taylor** and **Dave Tipper**. Alan Russell's **HOT Records** have started a new sister label **Black Vinyl** records which will focus on the deeper, darker and more disco side of house... Old **Eighties** gothic rock band **Allen Sex Fiend** have reinvented themselves in a dance style and this week release the single 'Evolution' on their own **13th Moon** label... **Blue Room** released is a label at the cutting edge of the psychedelic trance scene with releases by the likes of **Juno Reactor**, **Total Eclipse**, **Ethnica** and **Kooxob**. DJs interested in being on the label's promotional mailing list should contact the company at 28-30 Rivington St London EC2. fax: 0171 729 0804... Following our story last week, **Dope On Plastic** will be having a launch party for the release of their third LP this Wednesday (21) at the **Soundschaft**, **Villiers St**, London. **Kitchi** will be playing live and LP compiler **Jaha Stapleton** will be joined on the decks by **Demion Harris**... AND THE BEAT GOES ON!



cerenc

spooky shunt ep

spooky shunt ep

1. shunt 2. area 39 3. concussion 4. falx

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15	24	YOU!	1st Avenue/Columbia
16	25	PATHWAY TO THE MOON MIB	WEA
17	26	ONE BY ONE Cher	Media/MCA
18	27	HOLDING ON 4 U Clock	EMI
19	28	I WILL SURVIVE Diana Ross	AM/PM
20	29	GIV ME LUV Alcarrazz	Virgin
21	30	ALL I NEED IS A MIRACLE '96 Mike & The Merchants	Virgin
22	31	WHO DO U LOVE Deborah Cox	Arista
23	32	WONDERWALL Oasis	Creation
24	33	MISSING Everything But The Girl	Blanco Y Negro/Eternal
25	34	GANGSTA'S PARADISE Coolio featuring LV	Tommy Boy
26	35	AEROPLANE Red Hot Chili Peppers	Warner Bros
27	36	BACK IN THE UK Scooter	Club Tools
28	37	FATHER AND SON Boyzone	Polydor
29	38	EARTH SONG Michael Jackson	Epic
30	39	JESUS TO A CHILD George Michael	Virgin
31	40	NEVER KNEW LOVE LIKE THIS ?Pauline Henry featuring Wayne Marshall	Sony

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

THE BRAND NEW SINGLE
FALLING INTO YOU

OUT NOW
AS SEEN ON
THE NATIONAL LOTTERY LIVE

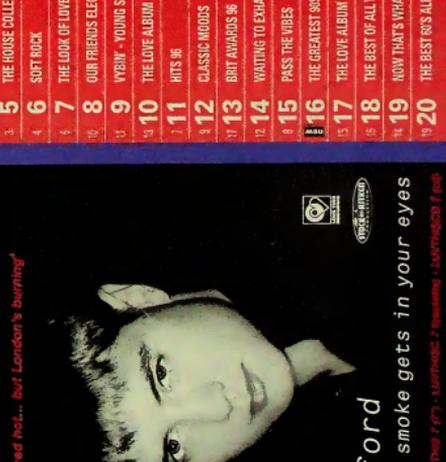


**TOP TWENTY
COMPILATIONS**

1	THE NO.1 LOVE ALBUM	PolyGram TV	100%
2	THE BEST ALBUM IN THE WORLD... EVER 2	Virgin	100%
3	IN THE MIX '96	Capitol	100%
4	SISTERS OF SHING	Capitol	100%
5	THE HOUSE COLLECTION - CLUB CLASSICS	Capitol	100%
6	SUBT ROCK	PolyGram TV	100%
7	THE LOOK OF LOVE	Capitol	100%
8	OUR FRIENDS ELECTRIC	Capitol	100%
9	Y2KIN - YOUNG SOUL REBELS	Capitol	100%
10	THE LOVE ALBUM II	Virgin	100%
11	HITS '96	Capitol	100%
12	CLASSIC MOODS	Capitol	100%
13	BRIT AWARDS '96	Capitol	100%
14	WAITING TO EXHALE (OST)	Capitol	100%
15	PASS THE VIBES	Capitol	100%
16	THE GREATEST 365 DANCE HITS	Capitol	100%
17	THE LOVE ALBUM	Virgin	100%
18	THE BEST OF ALL WOMAN	Capitol	100%
19	NOW THAT'S WHAT I CALL MUSIC! '92	Capitol	100%
20	THE BEST '90'S ALBUM IN THE WORLD... EVER!	Virgin	100%

22	24	SOMETHING TO REMEMBER Madonna	Maverick/Sire
23	25	THE MEMORY OF TREES Enya	WEA
24	26	TENNESSEE MOON Neil Diamond	Columbia
25	27	CRAZYSEXYCOOL TLC	LaFace/Arista
26	28	THE COLOUR OF MY LOVE Coeline Dion	Epic
27	29	JOLLIFICATION Lightning Seeds	Epic
28	30	LATE NIGHT SAX After Dark	EMI TV
29	31	MADE IN HEAVEN Queen	Parlophone
30	32	BPM ... THE VERY BEST OF The Beat	Go-Fest/Arista
31	33	THE GREAT ESCAPE Blur	Food/Parlophone
32	34	POWER OF A WOMAN Eternal	1st Avenue/EMI
33	35	MURDER BALLADS Nick Cave & The Bad Seeds	Mute
34	36	BOYS FOR PELE Tori Amos	East West
35	37	BOOMBASTIC Sluggo	Virgin
36	38	POST Bjork	One Little Indian
37	39	DELIVERANCE Baby D	Systematic
38	40	UP ALL NIGHT East 17	London

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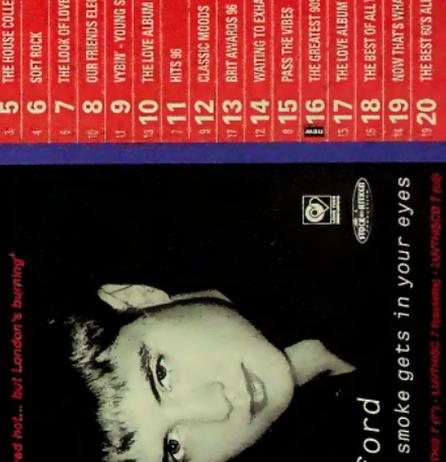


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OUT THIS WEEK
CLASSIC RECORDS • CLASSIC SOUNDS

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US SINGLES

#	Title Artist	Label	#	Title Artist	Label
1	ONE SWEET DAY Mariah Carey & Boyz II Men (RCA)	24	TELE ME Queen Theory (Epic)		
2	NOT GUN CRY Mary J. Blige (A&M)	27	I WANT TO COME OVER Melissa Etheridge (Globe)		
3	MISSING Everything But The Girl (UK/Real)	28	GLYCERINE Bush (Globe)		
4	NOBODY KNOWS THE TRIP Bob Project (Epic)	29	FANTASY Michael Caray (Columbia)		
5	SITTING UP IN MY ROOM Beverly (Mercury)	30	DIGGIN' ON YOU TIC (Epic)		
6	BE MY LOVER LaBelle (RCA)	31	GANGSTA'S PARADISE Coolio (GSCA)		
7	JESUS TO A CHILD George Michael (Epic)	32	SET U FREE Janet Jack (Sire)		
8	EXHALE (SHOOP SHOOP) Whitney Houston (A&M)	33	DON'T CRY LA (GTT)		
9	ONE OF US Joan Osborne (Blue Note)	34	FI-GEE LA Iggy Pop (Polygram)		
10	HEY LOVER L.L. Cool J. (Mercury)	35	GET MONEY Junior M.A.F.K.A. (Epic)		
11	TILL HEAR IT FROM YOU The Gin Blossoms (A&M)	36	AS I LAY ME DOWN Euphoria & Herk (Columbia)		
12	BEFORE YOU WALK OUT OF MY LIFE... Monica (RCA)	37	WE GOT IT Incredible (A&M)		
13	BE WONDERBALL Ozzy (Epic)	38	NATURAL ONE Rakim/Jays (Jive)		
14	NAME Don Doc Dub (Mercury)	39	ALL THE THINGS (YOUR MAN WON'T DO) Joe Eszter (Epic)		
15	TONTON'S TONIGHT Kilo Base (Mercury)	40	CIMBOMBER David Mary Three (Epic)		
16	1579 Smoking People (Mercury)	41	CARNIVAL Again Menahem (Epic)		
17	ANYTHING IT (Mercury)	42	FELL SO GOOD (SHOW ME) U2 (Virgin)		
18	BREAKFAST AT TITANY'S Drop Out Smoking (Mercury)	43	ONLY YANNA BE WITH YOU Jason & The Scorpions (Mercury)		
19	TIME James & The Bloodhounds (Mercury)	44	ROLL TO ME Janet (A&M)		
20	THE WORLD I KNOW Collective Soul (Mercury)	45	VISIONS OF A SUNSET Steven Seiden (Polygram)		
21	WONDER (Mercury)	46	LET'S PLAY HOUSE The Stage Band (Epic)		
22	NO ONE ELSE Tade (Mercury)	47	BE BACK FOR GOOD Tade (Mercury)		
23	YOU'LL SEE Them (Mercury)	48	KISS FROM A ROSE Seal (GTT)		
24	SOON AS I GET HOME Rob Evans (Mercury)	49	RUNAWAY Janet Jackson (A&M)		
25	HOOK Blues Traveler (A&M)	50	RUN-AROUND Blues Traveler (A&M)		

Charts courtesy Billboard 9 December 1995. A hyphen indicates those products demonstrating the greatest activity and sales gain. UK sets UK-61 great acts.

US ALBUMS

#	Title Artist	Label	#	Title Artist	Label
1	JAGGED LITTLE PILL Alice Mertonista (Warner)	26	INSONNIAIC Green Day (Reprise)		
2	WAITING TO EXHALE (OST) Vanessa (A&M)	27	DON'T BE A MENACE TO SOUTH... (OST) Various (Jive)		
3	DAYDREAM Michael Caray (Columbia)	28	A BOY NAMED GOD Eric Gales (Mercury)		
4	(WHAT'S THE STORY) MORNING GLORY Dave (Epic)	29	DOGG FOOD The Dogz Pound (Capitol)		
5	THE WOMAN IN ME Shana Twins (Mercury)	30	SPARKLE AND FADE Everclear (Epic)		
6	SIXTEEN STONE Bush (Mercury)	31	TENNESSEE MOON Neil Diamond (Columbia)		
7	CRACKED REAR VIEW Bruce & The World's (Mercury)	32	SWEET DREAMS La Bona (RCA)		
8	STRIP OF THE STREETS OF... Tracy E. (Mercury)	33	YOUR LITTLE SECRET Shirley Chelover (Mercury)		
9	THE MEMORY OF THREE EP (Mercury)	34	IT MATTERS TO ME Faith Hill (Mercury)		
10	PRESIDENTS OF THE USA Presidents Of The USA (Columbia)	35	UNDER THE TABLE AND DREAM Dave Matthews Band (RCA)		
11	MELON COLLIE & THE INFANTS... Smashing Pumpkins (Mercury)	36	1995 ETERNAL Bruce Tognoni/Mercury (Mercury)		
12	BOYS FOR PELE Tom Arce (Mercury)	37	MISS THANG Monica (Mercury)		
13	RELUKIAN Jaye Debra (Blue Note)	38	SOUVENIRS Vince Gill (Mercury)		
14	BELUSHY Kelly (Mercury)	39	FILTH PIG Ministry (Mercury)		
15	THE GREATEST HITS COLLECTION Ace Johnson (Mercury)	40	SEAL Seal (GTT)		
16	TIGERLILY Melissa Manchester (Mercury)	41	COLLECTIVE SOUL Collective Soul (Mercury)		
17	FRESH HISSOS Garth Brooks (Mercury)	42	MR HOLLAND'S OPUS (OST) Various (Polygram)		
18	FOUR Blues Traveler (Mercury)	43	ALICE IN CHAINS Alice In Chains (Columbia)		
19	CRAZYSEXY COOL TIC (Mercury)	44	WORDS The Easy Rawls (Mercury)		
20	MR SMITH L.L. Cool J. (Mercury)	45	OSMOZIS O'S O'SMOZIS O'S O'SMOZIS (Mercury)		
21	YOUNG, RICH & DANGEROUS Eric Burdon (Mercury)	46	O'S JOOK JOINT Various (Mercury)		
22	SOMETHING TO REMEMBER Madonna (Mercury)	47	TIME MARCHES ON Easy Love/Lance (Mercury)		
23	GANGSTA'S PARADISE Coolio (Mercury)	48	THE HITS Carole Brant (Mercury)		
24	AMERICAN STANDARD David Mary Three (Mercury)	49	AMPLIFIED Heart Everything But The Girl (Mercury)		
50	BROWN SUGAR 2Pac (Mercury)	50	JOCK JAMS VOL 1 Various (Mercury)		

UK WORLD HITS

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

SWEDEN		AUSTRALIA		NETHERLANDS		GERMANY	
1	SPACEMAN Babylon Zoo (EMI)	1	WONDERWALL Oasis (Creation)	1	SPACEMAN Babylon Zoo (EMI)	1	MISSING EBTG (Blance Y Negro)
2	MESSING ESTG (Epic)	2	JESUS TO A CHILD George Michael (Virgin)	2	WONDERWALL Oasis (Sony Music)	2	SPACEMAN Babylon Zoo (EMI)
3	JESUS TO A CHILD George Michael (Virgin)	3	FEEL FOM Candy Girls (Virgin)	3	JESUS TO A CHILD George Michael (Virgin)	3	JESUS TO A CHILD George Michael (Virgin)
4	WONDERWALL Mike Flowers/Pops (London)	4	SUNSHINE AFTER THE RAIN Sami (London)	4	DIANE Therapy? (A&M)	4	WONDERWALL Oasis (Heiser Shelter)
5	WONDERWALL Oasis (Creation)	5	ITCHYCOO PAINK M People (BMG)	5	I AM BLISSED (Mercury)	5	THUNDER Cast 17 (Mercury)

NETWORK CHART

#	Title Artist	Label	#	Title Artist	Label
1	SPACEMAN Babylon Zoo (EMI)	21	WONDERWALL Oasis (Creation)		
2	ANYTHING IT (Mercury)	22	FATHER AND SON Boyzone (Polygram)		
3	MY CHILDREN Robert Mills (Epic)	23	GIVE ME A LITTLE MORE TIME Gabrielle (Epic)		
4	I GOT AN IT Tack (Mercury)	24	HOW DEEP IS YOUR LOVE Eiko (Mercury)		
5	LIFTED Lightness Family (Mercury)	25	GOLD TRIPAP (Mercury)		
6	ONE OF US Joan Osborne (Blue Note)	26	GANGSTA'S PARADISE Coolio Featuring L.L. (Mercury)		
7	STEREOTYPES Blue (Mercury)	27	EARTH SON Michael Jackson (Epic)		
8	HYPERBALLAD Scott (Mercury)	28	SMOKE GETS IN YOUR EYES John Abadi (Mercury)		
9	I JUST WANT TO MAKE LOVE TO YOU Eric Jones (Mercury)	29	ELECTRIC PLEASURE In House (Mercury)		
10	I WANNA BE A MIRACLE '96 Mike & The Mechanics (Virgin)	30	BEAUTIFUL LIFE Ace Of Base (Mercury)		
11	ONE BY ONE Cher (Mercury)	31	FALLING INTO YOU Céline Dion (Mercury)		
12	NEVER RETURN Emery Acid (Mercury)	32	YOU LEARN Again Menahem (Mercury)		
13	SUGHT RETURN Burnstone (Mercury)	33	PRETENDERS TO THE THRONE Real Gone (Mercury)		
14	OPEN ARMS Mariah Carey (Mercury)	34	I WILL SURVIVE Eric Ross (Mercury)		
15	MISSING Everything But The Girl (Mercury)	35	OH FATHER MESSIAH (Mercury)		
16	JESUS TO A CHILD George Michael (Virgin)	36	WHAM DAMB Damb's Girls Featuring Sweet Faithy Pina (Mercury)		
17	ALLI NEED IS A MIRACLE '96 Mike & The Mechanics (Virgin)	37	NOT A DRY EYE IN THE HOUSE Heat Leaf (Mercury)		
18	DISCO 2000 P-Op (Mercury)	38	ALYVA PLAVA Alena And Family Project (Mercury)		
19	DO U STILL LOVE IT (Mercury)	39	SKIN ON SKIN Gaze (Mercury)		
20	COUNT ON ME Whitney Houston And Cece Winans (Mercury)	40	NEVERLAND Live The Real (Mercury)		

VIRGIN RADIO CHART

#	Title Artist	Label	#	Title Artist	Label
1	EXPECTING TO FLY The Buzzards (Superior Quality/A&M)	21	BPM... THE VERY BEST OF The Best (Mercury)		
2	(WHAT'S THE STORY) MORNING GLORY Dave (Epic)	22	MURDER BALLADS Rich Conn & The Best (Mercury)		
3	DON'T STOP Denise Coe (Mercury)	23	MADE IN HEAVEN Green (Mercury)		
4	BIZARRE FRUITBIZARRE FRUIT 18 Progs (Mercury)	24	JULIFFICATION Lightning Seeds (Mercury)		
5	JAGGED LITTLE PILL Alice Mertonista (Mercury)	25	BOYS FOR PELE Tom Arce (Mercury)		
6	THE BENDS Radiohead (Mercury)	26	THIS WORLD AND YOU Marko (Mercury)		
7	DIFFERENT CLASS Pulp (Mercury)	27	DESIGN OF A DECADE 1986/936 Janet Jackson (Mercury)		
8	Life Single And (Mercury)	28	POST Back (Mercury)		
9	WE COME TO THE NEIGHBORHOOD Huey Lewis (Mercury)	29	THE GREAT ESCAPE Blue (Mercury)		
10	THE BOY WITH THE K-RAY EYES Baginon Zoo (Mercury)	30	SONGS OF SANCTUARY Adrenaline (Mercury)		
11	IT'S A MAN'S WORLD Car (Mercury)	31	MELON COLLIE AND THE INFANTS... Smashing Pumpkins (Mercury)		
12	SAME OLD... TOWIN The Saw Doctors (Mercury)	32	RIG RIVER Jimmy Hall (Mercury)		
13	LOVEY MISSY Don John (Mercury)	33	IT'S GREAT WHEN YOU'RE STRAIGHT... FEAR Blue (Mercury)		
14	DEFINITELY MAYBE Oasis (Mercury)	34	CARRY IN UP THE CHAIRS... THE BEST OF The Beatles (Mercury)		
15	FACTOR PART PRESENT AND FUTURE Book 1 (Mercury)	35	THE CONFIDENT (Mercury)		
16	ALL CHANGE Coe (Mercury)	36	GREATEST HITS 1985-1995 Michael Bolton (Mercury)		
17	PARADISE & SUNSHINE Shana Twins (Mercury)	37	BUMMYP (Mercury)		
18	STANLEY ROAD Paul Weller (Mercury)	38	DUMMITY HOLTZ - VERY BEST OF David Byrne (Mercury)		
19	SOMETHING TO REMEMBER Oasis (Mercury)	39	WILD ONE - THE VERY BEST OF This Day (Mercury)		
20	THE MEMORY OF THREE EP (Mercury)	40	CONGRATULATIONS I'M SORRY Joe Bonomo (Mercury)		

R&B SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	I GOT 5 ON IT	Luniz	Noo Trybe/Virgin VUST 101 (E)
2	ANYTHING	JT	MJAEpic 9827182 (SM)
3	LIFTED	Lighthouse Family	Wild Card 5739431 (F)
4	GIVE ME A LITTLE MORE TIME	Gabriali	Go Beat/GDXX 138 (F)
5	PATHWAY TO THE MOON	MNS	1st Avenue/Columbia 6629210 (SM)
6	WHO DO U LOVE	Deborah Cox	Arista 74321337941 (BMG)
7	NEVER KNEW LOVE LIKE THIS	Pauline Henry/featuring Wayne Marshall	Sony 52 6625916 (SM)
8	GANGSTA'S PARADISE	Coolio featuring LV Tommy Boy	CD/MC/ST 2104 (BMG)
9	ILLUSIONS	Cypress Hill	Columbia 6629059 (SM)
10	LIKE THIS AND LIKE THAT	Monica	Rowdy/Arista - (BMG)
11	LIKE MARVIN GAYE SAID (WHAT'S GOING ON)	Speech	Cooltempo 12COOL314 (E)
12	PRETTY GIRL	Jon B	Epic 6625916 (SM)
13	SITTIN' UP IN MY ROOM	Brandy	Arista CD 74321344012 (BMG)
14	CREEP 96	TLC	LaFace 74321340941 (BMG)
15	HEY LOVE	LL Cool J featuring Boyz II Men	Def Jam/Intell 12DEF14 (F)
16	ONE SWEET DAY	Mariah Carey & Boyz II Men	Columbia CD/6629235 (SM)
17	JUST TO BE WITH YOU	Will Downing	4th+B Way 1263W/327 (F)
18	I AM BLESSED	Eternal	EMI - (E)
19	TOO HOT	Coolio	Tommy Boy TBV 718 (RTM/DISC)
20	HEAVEN	Sole (US)	Parade/epic/ABM 5875211 (F)
21	WHO CAN I RUN TO	Xscape	Columbia 6628116 (SM)
22	WHY YOU TREAT ME SO BAD	Shaggy featuring Grand Puba	Virgin VST 1566 (E)
23	ONE SHOT/NOTHING IN PARTICULAR	Brotherhood	Bite Hi/Virgin BHD03TX3 (E)
24	SPACE COWBOY	Jamiroquai	Epic 427/827 (SM)
25	BOOMBASTIC	Shaggy	Virgin VST 1536 (E)
26	EXHALE (SHOOP SHOOP)	Whitney Houston	Arista CD 74321377942 (BMG)
27	KEEP THEIR HEADS RINGIN'	Dr. Dre	Priority FTYST 103 (E)
28	I WISH	Skee-Lo	Wild Card 5777751 (F)
29	TU BE THERE (FOR YOU) YOU'RE ALL I NEED TO GET BY	Method Man/featuring Mary J. Blige	Def Jam/Intell 12DEF11 (F)
30	THROW YOUR HANDS UP/GANGSTA'S PARADISE	LV	Tommy Boy TBV 689 (RTM/DISC)
31	NO-ONE ELSE	Total	Bad Boy 78612780431 (Import)
32	GOLDENEYE	Tina Turner	Parlophone 12R 9071001 (E)
33	AIN'T NOBODY	Diana King	Columbia CD 6625842 (SM)
34	OUT THERE (I DON'T CARE)	House Of Pain	Ruffhouse/DL Records CD/XLS 6102 (W)
35	LOVE HANGOVER	Pauline Henry	Sony 52 6625136 (SM)
36	LOVE U 4 LIFE	Jodeci	Uptown/MCST 2105 (BMG)
37	1ST OF THE MONTH	Bone Thugs-N-Harmony	Epic 6625170 (SM)
38	(YOU MAKE ME FEEL LIKE A) NATURAL WOMAN	Mary J. Blige	Uptown/MCST 2108 (BMG)
39	DIGGIN' ON YOU	TLC	LaFace/Arista CD 74321318242 (BMG)
40	BROWN SUGAR	D'Angelo	Cooltempo 12COOL307 (E)

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

DANCE SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	CHILDREN	Robert Miles	Deconstruction/IRCA 74321348221 (BMG)
2	ULTRA FLAVA	Heltar And Farley Project	AMP FM 5014371 (F)
3	SKIN ON SKIN	Grace	Perfecto PERF 1187 (F)
4	JUST CAN'T GET ENOUGH	Transformer 2	Positiva 12TV 48 (E)
5	WHAM BAM	Cody Gray featuring Sweet Papa Paulie	W. Recordings VGT815 (E)
6	GIV ME LUV	Alcazar	AMP FM 5814321 (F)
7	I GOT 5 ON IT	Luniz	Noo Trybe/Virgin VUST 101 (E)
8	HAPPY DAYS	Swet Mac/featuring Joe Roberts	Grave/Swe/FRAS 1036131 (E)
9	DREAMS	Queenz	Infectious INFECT 3TR (RTM/DISC)
10	WHO DO U LOVE	Deborah Cox	Arista 74321337941 (BMG)
11	EVERYTHING STARTS WITH AN E	Eze Posses	Moje Protein PR0T 112 (W)
12	NEVER KNEW LOVE LIKE THIS	Pauline Henry/featuring Wayne Marshall	Sony 52 6625916 (SM)
13	WHEN YOU NEED SOMEBODY	Gladez	Mushroom 11223 (SMV/SM)
14	BRIGHTER DAY	Kelly Rowland	Publia 12PUBKKA 5 (TRG/BMG)
15	YOUR LOVE	Inzer City	Six/XYMS S0X1 127 (NET/SM)
16	AND I'M TELLING YOU I'M NOT GOING (REMIX)	Donna Gales	One/LX Recordings AGRA 1 (W)
17	LOVING YOU MORE (REMIX)	BT featuring Vincent Covello	Perfecto PERF 1177 (W)
18	R U SLEEPING	Indo	Audi AZUJAKS/ADD
19	STAND UP FOR LOVE	Henry	One/LX Recordings AG 15 (W)
20	I WILL SURVIVE	Diana Ross	EMI 12EM 415 (E)
21	CHILD	Definition Of Sound	Fontana DDX3 (F)
22	WHAT A SENSATION	Kenzo	MAW MAW0003 (Import)
23	OUT THERE/BRILLIANT CREATURES	Marc Almond	Some Bizarre/Mercury/MERX 444 (F)
24	THE NIGHT TRAIN	Kidco	Urban Sound Of America USA 3024 (SM)
25	LIFTED	Lighthouse Family	Wild Card 5779431 (F)
26	SYMPHONY OF DRUMS	Aestheticus	Swank SWANK 303 (SPC)
27	JUMP AROUND	Mambo	No NUBREC 1206 (SPC)
28	WORK THIS PUSSY	Klubheads	Blue BLUE X05 (Import)
29	ILLUSIONS	Cypress Hill	Columbia 6629059 (SM)
30	MR FRIDAY NIGHT	Lisa Maffrich	Go Beat/GDXX 137 (F)

DANCE ALBUMS

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	THE HOUSE COLLECTION - CLUB CLASSICS	Various	Fantacore PHCDD LP/PHCDD 11AC (JMV/SM)
2	THE SCORE	Fogues	Columbia 4835481/4835494 (SM)
3	MAKE YOU WHOLE (REMIXES)	Andreionique	Hooj Choone HQJ 401 - (RTM/DISC)
4	ARCHIVE ONE	Dave Clarke	Baby/Bonaventura 1203/1021/1422/2060 (BMG)
5	TOTAL	Various	Virgin 78612720611 - (Import)
6	FROM WHERE???	Mad Shiz	Big Beat/East West 7561832/756190324 (W)
7	STILL SMOKIN	Various	Garlyn GUNHELP OCL/CLINE/NECD01 (SRD)
8	BONY INCUS	Est Static	Planet Dog BAPK 0167 - (F)
9	IN THE MIX 96	Various	Virgin -VJTMCD 77 (E)
10	BROTHERHOOD	JT	MJAEpic -9818984 (SM)

SPECIALIST CHARTS



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VIDEO

This List	Artist Title	Label Cat No	16	18
1	BILL WHELAN: Reverence: The Show	VCI V53641	17	13
2	TAKE THAT: Nobody Else - The Movie	BMG Video 7432133253	18	20
3	STATUS DUO: Nobody Else - The Movie	PolyGram Video 5302193	19	20
4	OSIS: Live By The Sea	PHI 61291473	20	20
5	ROBSON GREEN & JEROME FLYNN: So Far So Good	BMG Video 7432133663	21	19
6	BOYZONCE: Stand And Dope	VCI 633000	22	19
7	MICHAEL JACKSON: Video Greatest Hits - History	SNA Epic 501222	23	15
8	TAKE THAT: Live At Manchester G-Mex	BMG Video 7432134250	24	15
9	VARIOUS ARTISTS: Live At Manchester G-Mex	Winnervideo WNR205	25	23
10	BON JOVI: Live In London	PolyGram Video 6382183	26	23
11	DANIE O'DONNELL: The Classic Live Concert	Riz RT28705	27	25
12	TAKE THAT: Live At Manchester G-Mex	BMG Video 7432134250	28	27
13	ELTON JOHN: Live Songs	PolyGram Video 637903	29	20
14	SLAYER: Live Intension	America's Visuals 7432135813	30	16
15	QUEEN: Champions Of The World	PHI 61291473	© CIN	

MUSIC VIDEO

This List	Title	Label Cat No	17 <th>11 </th>	11
1	SLEEPING BEAUTY	Walt Disney 02A032	17	11
2	RESERVOIR DOGS	PolyGram Video 539830	18	14
3	THE X FILES - I: THE UNDISCOVERED COUNTRY	Touchstone Video 527002	19	17
4	LEON	Warner Home Video 527002	20	17
5	BATMAN FOREVER	BBC 6805768	21	16
6	WALLACE & GROMIT - A CLOSE SHAVE	Video Collection 02516	22	16
7	REAL MEN USE WHISKEY WITH A COLLAR	Walt Disney 029772	23	16
8	THE LION KING	Walt Disney 029412	24	16
9	BILL WHELAN: Reverence: The Show	VCI V53641	25	16
10	THE FOX AND THE HOUND	Walt Disney 029412	26	16
11	STAR TREK - GENERATIONS	CIC Video V52966	27	16
12	BARNEY: LIVE	PolyGram Video 637903	28	16
13	PIRAT FICION	Touchstone 02831	29	16
14	KONPEY'S COMPLETE LIT STAMPA KING	Video Collection 02516	30	16
15	MR MOTIVATOR'S SIX TO NINE MINUTE WORKOUTS	PolyGram	© CIN	

INDEPENDENT SINGLES

This List	Title	Artist	Label (distributor)
1	SLIGHT RETURN	Silvastones	Superior Quality BUC 9030 (V)
2	I WANNA BE A HIPPIE	Technohead	Mokum DB 1793 (P)
3	SMOKE GETS IN YOUR EYES	John Afard	Loos This LIVTHSCD (P)
4	BACK IN THE UK	Steepler	Club Totems 0061955 CUJ (P)
5	NO FRONTS - THE REMIXES	Dog Eat Dog	Roadrunner RR 2312 (P)
6	WEAK	Skunk Anansie	One Little Indian 141 7PFD (P)
7	WONDERWALL	Oasis	Creation CRESCD 125 (MV/V)
8	WHOLE LOTTA LOVE	Qubus	Acid Jazz AZJ20 125SD (P)
9	CHANGE YOUR MIND	Upside Down	World CDW0810 1A (P)
10	SOMETHING WILD	Rare	Egmont AXIS01 011 (P)
11	HUSBAND	Fluffy	Parkey PARK 09C0 (V)
12	THE CHEISERS	The Fall	Jet JETSCD 506 (TP)
13	THE HEALS (SEPARATION)	Shamen	One Little Indian 156 7PFD (P)
14	TOO HOT	Cocteau	Tennys Boy TBCD 714 (RTM/D)
15	DREAMS	Danish	Intelectives INECT 30CR (RTM/D)
16	FROM A WINDOW	Northam Upgrader	Heavenly HWN 051D (V)
17	WHATEVER	Oasis	Creation CRESCD 195 (MV/V)
18	CIGARETTES & ALCOHOL	Oasis	Creation CRESCD 190 (MV/V)
19	CHINESE BURN	Heavy Stereo	Creation CRESCD 218 (MV/V)
20	LIVE FOREVER	Oasis	Creation CRESCD 185 (MV/V)

INDEPENDENT ALBUMS

This List	Title	Artist	Label (distributor)
1	(WHAT'S THE STORY) MORNING...	Oasis	Creation CRECD 189 (MV/V)
2	MURDER BALLADS	Nick Cave & The Bad Seeds	Mute COSTUMR 139 (RTM/D)
3	PARANOID & SUNBURST	Swank Anansie	One Little Indian TPL 95CD (P)
4	DEFINITELY MURDER	Oasis	Creation CRECD 168 (MV/V)
5	POST	Bjork	One Little Indian TPL 51CD (P)
6	GANGSTAS PARADISE	Cedric	Tennys Boy TBCD 1141 (RTM/D)
7	TO SEE THE LIGHTS	Gene	Costanmermer GENE 03CD (P)
8	SCREAM, DRACULA, SCREAM	Echobilly	Faive FAIV 8CD (MV/V)
9	ADVANCE	Rocket From The Crypt	Elemental ELM 34CD (RTM/D)
10	EVERYTHING IS WRONG	LFO	Warp WAPCD 39 (RTM/D)
11	THE BEST OF	Moby	Mute COSTUMR 138 (RTM/D)
12	ALL BORD KINGS	Small Faces	Summit SUMCD 401 (SM)
13	THE COMPLETE	Dog Eat Dog	Roadrunner RR 9002 (P)
14	THE CHARLATANS	Sone Pops	Silverstone ORECD 535 (P)
15	DEBUT	The Charlatans	Beggars Banquet BBQCD 1 (RTM/D)
16	ZETZIGT	Bjork	One Little Indian TPL 31CD (P)
17	HEAVY PETTING ZOO	Levelers	China WOLCD 1084 (P)
18	MINI	NDFX	Epitaph 864572 (P)
19	TOO YOUNG TO DIE - THE SINGLES	Wedding Present	Cooking Vinyl COOCD 098 (V)
20		Sant Ebene	Heavenly HWNLP 100CD (3MV/V)

ROCK

This List	Title	Artist	Label (distributor)
1	DON'T STOP	Stratoc Duo	Polygram TV 521352 (P)
2	THE BORN WITH THE X-RAY EYES	Sabotage Zoo	EMI CDMEC 3742 (E)
3	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin CDV 2789 (E)
4	PURPENDINGULAR	Deep Purple	RCA 7426132 (BMG)
5	MADE IN HEAVEN	Queen	Parlophone CDPECD 167 (E)
6	GARBAGE	Garbage	Machroom D 31450 (RTM)
7	WILD ONE - THE VERY BEST OF	This Lizzy	Vertigo 5281132 (P)
8	FILTH PIG	Ministry	Warner Brothers 932458382 (W)
9	ALL BORD KINGS	Dog Eat Dog	Roadrunner RR 9020 (P)
10	VICTOR	Alex Lifeson	Atlantic 754782832 (W)

This List	Title	Artist	Label (distributor)
11	CROSS ROAD - THE BEST OF	Bon Jovi	Jamco 5228362 (P)
12	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 93624935 (W)
13	NEVERMIND	Nirvana	DGC DCD2425 (BMG)
14	GREAT	Bon Jovi	Mercury 521842 (P)
15	VAULT - THESE DAYS HIS 1980-95	De La Pappard	Bladespine 91_524852 (P)
16	HEAVY PETTING ZOO	NDFX	Epitaph 864572 (P)
17	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 24727 (BMG)
18	SMASH	Offspring	Epitaph E 64332 (P)
19	FOO FIGHTERS	Foo Fighters	Roswell COEST 2296 (E)
20	THE ULTIMATE EXPERIENCE	Jimi Hendrix	PolyGram TV 517232 (P)

COUNTRY

This List	Title	Artist	Label (distributor)
1	FRESH HORSES	Garth Brooks	Capitol CDGB 1 (E)
2	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD 11344 (BMG)
3	ENDLESS SEASONS	Rainkin Family	Parlophone COEST 2275 (E)
4	INGENUE	KD Lang	Sire 599280402 (W)
5	WHAT A CRYING SHAME	Mavericks	MCA MCAD 1561 (BMG)
6	WRECKING BALL	Emmylou Harris	Grapevine GRACD 162 (P)
7	STONES IN THE ROAD	Myrta Chapin Carpenter	Columbia 47932 (SM)
8	STARTING OVER	Reba McEntire	MCA MCD 11344 (BMG)
9	IN PIECES	Garth Brooks	Liberty COEST 2272 (E)
10	THE LAST WALTZ	Daniel O'Donnell	Riz RTICD 0059 (P)

This List	Title	Artist	Label (distributor)
11	TRAIN A COMIN'	Steve Earle	Transatlantic TRACD 111 (BMG)
12	NO FENCES	Garth Brooks	Capitol CDST 2136 (E)
13	THE TROUBLE WITH THE TRUTH	Patty Loveless	Columbia 414682 (SM)
14	GONE	Dwight Yoakam	Reprise 938240521 (W)
15	KING OF YOUR DREAMS	Bobby Crocker	MCA MCD 1128 (BMG)
16	SHADOWLAND	KD Lang	Warner Bros 9257262 (P)
17	ROPIN' THE WIND	Garth Brooks	Capitol COESTU 2162 (E)
18	ESPECIALLY FOR YOU	Daniel O'Donnell	Riz RTICD 0059 (P)
19	THE CHASE	Garth Brooks	Liberty COESTU 2162 (E)
20	COME ON COME ON	Mary Chapin Carpenter	Columbia 414682 (SM)

SPOKEN WORD

This List	Title	Artist	Label (distributor)
1	THE X FILES - GROUND ZERO	Gillian Anderson	Harper Collins (TRC/BMG)
2	SLEEPING BEAUTY - READ ALONG	Original Cast Recording	Walt Disney (CHE)
3	DICK KING-SMITH - BABE THE SHEEP-PIG	Stephen Thorne	Cover to Cover CT360 (Book/Pict)
4	SMITH & JONES LIVE	Neil Smith & Gilly Phyllis	Speaking Volumes (P)
5	HANCOCK'S HALF HOUR 7	Brian Johnson	BBC Z9BC 1729 (P)
6	JOINERS AT THE BEER	Brian Johnson	BBC Z9BC 1661 (P)
7	AGATHA CHRISTIE AT BERTRAM'S HOTEL	Original Cast Recording	BBC Z9BC 1733 (P)
8	BLACKWATER GOES FORTH	Original TV Cast	BBC Z9BC 1632 (P)
9	RED DWAFER - THE LAST HUMAN	Craig Charles	Spanking Volumes 528784 (P)
10	GOON SHOW - SHUT UP, ECCLES!	The Goons	BBC Z9BC 1 (P)

This List	Title	Artist	Label (distributor)
11	CHARLIE... JAMES & ...	Original Radio Cast	BBC Z9BC 1681 (P)
12	DIARIES 1980-1990	Alan Bennett	BBC Z9BC 1624 (P)
13	TALKING HEADS	Alan Bennett	BBC Z9BC1097 (P)
14	AN EVENING WITH JOINERS	Brian Johnston	Listen For Pleasure LFP 7742 (E)
15	THE LION KING - STORY & SONG	Original Cast Recording	Disney PDC 315 (P)
16	JUST WILLIAM	Mark Doherty	BBC Z9BC 1778 (P)
17	THE CHASE	Rein Dalvi	BBC Z9BC 1780 (P)
18	HANCOCK'S HALF HOUR 6	Various	Spanking Volumes 5088 (E)
19	HANCOCK'S HALF HOUR 7	Various	BBC Z9BC 1782 (P)
20	CLITORIS ALLSORTS	Original BBC Radio Cast	BBC Z9BC 1610 (P)
		Roy Chubby Brown	Spanking Volumes 528814 (P)

SINGLES

MENSWEAR: Being Brave (Laurel LAUCDS). This booming ballad was the highlight of the Londoners' surprisingly accomplished debut album and should supply their biggest hit to date. Their copy of Public Image should also boost the single's profile. **□□□□**

DEADBEY DICK: Paralyze Me (Edel 006485FAC). After the infectious punk rock of *New Age Girl*, this New Orleans trio appear to have thrown the baby out with the bathwater in their search for a more mature sound. **□□**

PLASTIC FANTASTIC: Fantastique No.5 (Fontana PGCD 001). This debut cutting of the Romo ringleaders is a convincing emulation of the manic post-modernism of Eno-era Roxy, but occasionally veers too close to the rank obsolescence of *Class Nouveaux*. **□□□**

GARY NUNAN TUBEWAY ARMY: Cars (Pezzer Mix) (PolyGram TV PRM10). Gazer leads himself almost fashionably again thanks to the Carling Premier ad, resulting in the timely re-issue of his first composition. **□□□□**

MARIOUS: New York Undercover EP (MCA MCSD4002). An excellent taster from the already-released soundtrack to the popular New York cop series. Showcases some of the best of the label's and America's R&B. **□□□□**

MARK KNOPFLER: Darling Pretty (Vertigo G0L3). Knopfler keeps Dire Straits fans happy with this typically MDR offering, complete with trademark guitar solo. **□□□**

MMATURE: We Got It (MCA MCST04000). Catey UK debut for the American R&B teenagers with the winsome voices and pin-up looks. A likely hit that comes in a variety of mixes. **□□□**

BENZ-UPOP City Girl (RCA Urban 1). Contemplative UK street soul based on Imagination's hit *BodyTalk*. It may not reach the top of the charts but is another step in breaking the band. **□□□**

NEW CITY STATE: Brightest Day To Coast (CTC006). As Take That disappear, enter a new boy band. This East London four-piece, who describe their music as "boogie pop swerve", deliver a commercial mix of smooth soul and raunchy rap. A fine debut. **□□□□**

TASMIN ARCHER: One More Good Night With The Boys (EMI CDCEM01). Archer returns, sounding uncanonically like Chrissie Hynde, with a hooky, rocky up-tempo ballad. Sleeping Satellite is it. **□□□**

GINA G: Just A Little Bit (Eternal WEA 014). The red-hot mixers MotiV have co-written and produced this entry for the Great British Song Contest. Its immediacy, jollity and credibility should stand it in good stead. **□□□□**



GINA G: JOLLY EUROVISION HOPEFUL

THE BEATLES: Real Love (Parlophone R6425). Again written by John Lennon and using his own vocals combined with the other three, it has the same hollow feel of *Free As A Bird* although it's more lively. **□□□**

HIT THE BOOM: Don't Lose The Love (Slip Street). From the company that brought the Outbre Brothers to the UK, this is a far more soulful, jazzier offering. A fine dancehall tune, it may not have the commercial legs to become a substantial hit, though. **□□□**

LOUISE: In Walked Lou (EMI CDCEM413). Continuing to build profile, the former Eternal singer's voice sounds even stronger on this chartbound love ballad. **□□□**

JOHN WILSON: We All Wanna Be In Love (Carillon Records 3030000272). Wilson sounds a bit like Paul McCartney crossed with Mike & The Mechanics. There is a market for this, but don't expect it to be a young one. **□□**

FAITHLESS: Don't Leave (Cheeky Records CHEKCD012). Flirty, soulful and cracky, this one's a bloody and some up-tempo dance mixes on the flip side could see it following its two predecessors into the Top 30. **□□□**

THE EXPERIMENTAL POP BAND: Lounge EP (Swarf Finger Records SF0051). The name alone might be enough to attract a passing interest. This EP contains a few gems among the not-quite-there tracks. **□□□**

SALIF KEITA: Africa (Mango CIDM829). The African superstar's latest offering is driven by chorus vocals and bouncing bass. Drum and bass-style and ambient remixes add interest. **□□□□**

SINGLE OF THE WEEK

NICK CAVE & THE BAD SEEDS & PJ HARVEY: Henry Lee (Mute CDUMTE18). One of the most inevitable and marvellous



FAITHLESS: A FLOATY, SOULFUL, BUILDER

collaborations of recent times, this choice cut from *Murder Ballads* and this Lee Hazelwood & Nancy Sinatra of ironic malvolence omen masculinity over a purgous, searing melody. **□□□□**

ALBUMS

TIM WHEATER: Heartland (Aino Sounds ALMOCD003). The celebrated founts (Burythmics, 14 solo albums) makes his label debut with an extraordinary blend of Seventies high concept and transcendental/spiritual styles. **□□□**

THE CREATION: Power Surge (Creation CRE 016). The Creation return to record for the first time since 1987 and this album finds the British mod idols in fine form. There's no attempt to update a winning formula and this will certainly appeal to Weller maniacs and first-time fans alike. **□□□**

KE: Strange World (ORA 078636582). The New Yorker's debut album has already attracted some attention and his evocative, androgenous vocals are heading for a wider market. **3**

BROTHER CANE: Seeds (Virgin America 7243 40564 2). This Alabama foursome adopt the post-Pearl Jam US rock sound, producing a proficient second album that holds no surprises or evidence of greatness. **□□**

PRESSURE OF SPEECH: Our Common Past, Our Common Future (North South SPO 200 CD). An inventive, often unsettling trawl through the darker edges of minimalist dance that will appeal to ambient fans and the deeply paranoid. **□□□□**

RUN DM: Start Packing (Matsoda OLEA-153P). An always interesting, often lovely second set from the New York post-rockers that covers a lot of stylistic ground but is most effective when on

gently percussive *Victory Marble Giants* territory. **□□□□**

CABLE: Down-Lit The Up-Trodden (Infectious Infectious). A mini-compilation that effectively fuses late-Eighties indie janglings with a harder, post-grunge edge. Sure to be a winner with the Evening Session crowd. **□□□**

HUNTERS AND COLLECTORS: Cut (White WUT03350). A UK release of 1985's mould-breaking Don Gehman-produced O2 album. Tough, melodic rock featuring the veteran band's signature tune 'Throw Your Arms Around Me'. **□□□□**

CASSANDRA WILSON: New Moon Daughter (Blue Note CDPR31532). This second album alternates versatile, sultry and ravishing covers with Wilson's own maturing originals. Accessible, original, jazz-inflected blues. **□□□□**

INTERSTATE: Pull Me! (Flying Nun FNCD337). Masses will like this gently meandering set of Hammond organ and guitar riffs produced by the collective which includes producer Steve Fink. A quiet groover. **□□□□**

HELEN WATSON: Notes On Desire (Building Build CD 001). The established British blues singer returns to recording—after three years' touring—with a varied set. High quality, original and fun. **□□□**

VARIOUS: Nu Yorica (Soul Jazz SJR CD29). A double CD which attempts to chronicle the explosion of experimental Latin jazz/afro/soul blends in Seventies New York. It is ripe for acid jazzers' collections. **□□□**

MIKE & THE MECHANICS: His (Virgin CDW278). The part-time soft rock group release a best of collection, after a year of good airplay and the success of *Over My Shoulder*—a set tour lasting until April tour should provoke sales. **□□□**

EVERCLEAR: Sparkle and Fade (Capitol CDCE12757). The Portland-based trio's first recording for Capitol is tight and accomplished, with its overdriven guitars and angst-ridden vocals bearing a resemblance to Husker Du. **□□□**

JASON & THE NASHVILLE SCORCHERS: Reckless Country Soul (Mammoth M01272). The long-out-of-print four-track EP plus six additional tracks. Country/rock for fans only. **□□□**

ALBUM OF THE WEEK

G.O.L.: Sessions Of Tone (China WOLCD1965). Atmospheric ambience with whispered vocals à la Deep Forest or Enigma. Pleasant panoramic sounds from the experimental trio. **□□□□**

This week's reviewers: Michael Arnold, Jake Barnes, Catherine Eade, Tony Fardis, Leo Fitlay, Leo Fisher, Ian Nicholson, Tom Rollett, Martin Talbot and Paul Vaughan

REVIEWS

RECORDS OUT ON MARCH 4 1996

ALAN JONES TALKING MUSIC

Already riding high in the charts with **Robert Miles'** magnificent *Children*, Deconstruction is destined for success again with **Sasha & Maria's** *Be As One*. Pared down to four minutes in its radio edit, it canters along at the same kind of speed and with the same kind of backing as *Jam & Spoon's* *Right In The Night*. It has all the episodic grandeur of a Rollo creation with some deeply sonic soundscaping and *Maria Naylor's* sublime vocals floating over the top...Much bigger in Britain than in their native America, **Garbage** are set for another hit with *Stupid Girl*. Initially simple, it becomes increasingly busy but remains delightfully airy. It's nowhere near as intense as *Queer*, but has an instantly catchy chorus, sung with great charisma by Scots-born *Shirley Manson*...**Terrorvision** are jauntily retro

on *Perseverance*, a fine opener for their upcoming album *Regular Urban Survivors*, although they try to cram too many words in as they head for their "whales and dolphins" chorus. Good, workmanlike steely Yorkshire rock with a melodic edge, likely to further their already significant reputation...Bastardising *Beethoven's* 5th Symphony, **Club Risque's** *Beethoven Was Black* is the latest *Mike Stok/Matt Aitken* indulgence. With rap interludes in a jacking setting, it probably won't get too much airplay for its "Beethoven slide it in" lyrics but it's already making its mark in the clubs and could succeed—in Europe it certainly will...I was never much of a **Rah Band** fan but their new single *Looks Like I'm In Love Again* is an infectious slab of pop/house that was previously issued by their

mainman **Richard Hewson** under the **Key West** moniker a couple of years ago. It was a big club hit then and probably will be again, with the possible added bonus of a Top 40 place this time around...With *The Great British Song Contest* looming large, two of the eight songs entered for the honour of representing the UK in Europe are due for release on 4 March—**Gina G's** *Just A Little Bit* (see review above) and *I Gave You Everything* by **Code Red**. Co-written by **Nicky Graham**, who polished his writing skills on *Bros*, among others, it's a pleasant little ditty, though a little flat. It could have done with kicking up a gear or two towards the end. It's probably the better song of the two but, lacking in dynamism, it certainly won't win.



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FILING THE GAP

For many years, the video industry has had to adapt to being a seasonal business with most sales recorded around Christmas and Easter. However, video's growing strength as an increasingly year-round market will be emphasised today (February 19)

when Sky Television and Twentieth Century Fox Home Entertainment launch a new joint "video power brand". It is understood this could involve potentially lucrative video releases of Sky's sports coverage. Meanwhile, among the other companies introducing marketing initiatives to help retailers is Manga Entertainment, which is allowing its dealers to swap their slowest selling Manga titles for some of its best sellers in a special campaign until March 1.

MEN WANTED

THE VIDEO SECTOR IS GEARING UP FOR ITS USUAL EASTER SALES PITCH AT CHILDREN BUT, THIS YEAR, IT IS ALSO SEEKING TO BOOST SALES TO THE YOUNG MALE MARKET WITH A RANGE OF INVENTIVE PROMOTIONS. KAREN FAUX REPORTS

Judging from the long list of cult-edged feature films lined up for release this spring, it seems that the 18-25 year old, style-conscious male is being targeted just as aggressively as children this Easter.

This is not to imply that the children's seasonal high point will decline, but it does mean there is a far wider range of releases for retailers to concentrate on and tailor to their particular customer base.

The volume of film releases follows a Christmas which saw the genre increase its sales by 47%, according to CIN, compared with the previous year.

The post-Christmas lull, when health and fitness titles enjoy a sojourn at the top of the chart, has been relatively short-lived. High-impact displays for movies such as *Reservoir Dogs* and *Leon* are already doing good business and, with many video companies committed to keeping blockbuster film releases coming at the rate of at least one a month, the dividing line between the Easter boom and the summer drought could become less dramatic.

This year, market leader Buena Vista Home Entertainment is aggressively attacking the adult feature film market, with 18 releases evenly spread throughout 1996.

Most will benefit from the kind of multi-faceted campaigns that have driven its Disney output. BVHE's big adult features for Easter are *Leon* and *Muriel's Wedding*, both of which have the ability to repeat the success of *Pulp Fiction*, which has now sold more than 500,000 copies and could edge up to a million by the end of the year.

BVHE marketing director James Thickett says, "We're putting a lot more marketing behind features. Leon will benefit from highly-targeted print and broadcast advertising, high-profile consumer activities and a mainstream PR campaign using magazines like *Loaded* to hit the ABC1 male market. We're



APPEALING TO MEN: LEON, RESERVOIR DOGS AND SHALLOW GRAVE

expecting the publicity to gather its own momentum and carry sales over a considerable period." At HMV, video manager Pete Kalharn says, "We're currently giving away free *Leon* hats and an exclusive *Reservoir Dogs* poster with the videos."

Kalharn, like many other retailers, believes that PolyGram Video has a very strong release schedule. In addition to *Reservoir Dogs*, its releases include *Killing Zoe*, *Shallow Grave*, *Pre-A-Purser* and *Dirty Weekend*. "Last year, we had Four Weddings And A Funeral which sold 1m copies in five weeks, so we're possibly going to have difficulty eclipsing that," says Steve Chippington, PolyGram Video marketing director.

"*Reservoir Dogs* is getting the biggest marketing spend of around £350,000 followed by *Shallow Grave* at £150,000 to £200,000." As far as record retailers are concerned, it's anything with a hint of cult about it is good news. Expectations are high for the Seventies Japanese TV series *The Water Margin*, released by Fabulous Films, which has

received healthy exposure on MTV, Radio One and in various cult magazines.

Fabulous Films managing director Robert Starks says, "There will be 12 episodes released before April and we're expecting the high level of

LIGHTEN UP

The lightweight video cassette is coming into its own as a promotional tool for music. Cassette duplicator Technicolor is currently using them in direct mail campaigns for BMG labels RCA and Deconstruction, sending out tapes to consumers on a carefully-compiled database. Manufacturer Forward Sound And Vision, which has developed a market for lightweight cassettes as magazine cover mounts, says they can be despatched for £1, making them much cheaper than a printed promotional package.

will be TV ads over Easter and then a 'last chance to purchase' campaign before all the stocks go back in May."

When it comes to Disney's big one - *Pocahontas* - some retailers are sceptical about how keen the traditional fan-base will be to spend £18.99.

At *Virgin/Our Price*, product manager Richard Athill says, "On the plus side, it's a strong one for record stores because of the soundtrack and the fact that it is the first Disney release to be synchronised with the US. On the other hand, there's a perception that Disney's recent movies have lost their way and people are less concerned about owning them."

BVHE's Thickett maintains that the time of year has little bearing on the performance of a title if it is strong enough: "We've been releasing blockbuster titles at Easter since 1993. Last year, *The Aristocats* did almost 2.2m units and *Pinochio* 1.2m."

Video Collection International, which enjoyed sales of 1.6m units for *Riverdance*, has had a very profitable January with its number one fitness tape *Real Results With Beverly Callard* and is expecting healthy sales for *Les Miserables*.

VCI marketing director Carole Gaskell says, "According to retailers, it is one of the most sought after musicals on video." "We'll be applying a lot of the experience we gained with *Riverdance* for the marketing of *Les Miserables*," she adds. "The advertising will stress that this is a video to own and watch time after time."

The year is off to a good start and the ability of music stores to capitalise on this with increasingly imaginative in-store promotion could well see their market share increase despite the burgeoning supermarket sector and enjoy a year of sustained, healthy sales.

FEATURE FILMS

RESERVOIR DOGS (PolyGram Filmed Entertainment) out now. This sure-fire hit is supported by a huge marketing campaign with ads on Channel Four and satellite TV alongside specialist and national press advertising.

KILLING ZOE (PolyGram Video) out now. Quentin Tarantino's credit as executive producer is undoubtedly this violent movie's best asset and PolyGram is trying it in with Reservoir Dogs and the cinema release of Tarantino's Four Rooms. Press ads are running in *Loaded*, *Empire*, *Vox* and *Premiere*, and a voucher for a £2 discount on Reservoir Dogs is available on all initial purchases.

LEON (Buena Vista Home Video) out now. An innovative thriller about a corrupt policeman in pursuit of an eccentric hitman. Promotions include club nights at London's Ministry of Sound and a competition in *Loaded* to win An Assassins' Day Out.

DISCLOSURE (Warner Home Video) out now. Michael Douglas stars as the businessman professionally usurped and almost destroyed by a relentless Demi Moore. A hefty marketing push, including TV ads targeting 18-34 year olds, will put this on the map.

SHALLOW GRAVE (PolyGram Video) February 26. This British comedy thriller grossed £1.5m at the UK box office last year. Press advertising includes *Empire*, *Premiere*, *Loaded*, *Vox*, *Time Out*, *The Sun*, *Daily Star* and *Scottish Mail* along with 20,000 posters.

POETIC JUSTICE (Columbia Tristar) February 26. Janet Jackson pairs up with gangsta rapper Tupac Shakur in her first acting role.

STOCKING GUIDE

KAREN FAUX REVIEWS THE BEST OF THE LATEST VIDEO RELEASES

The inks and teen press will give it their vote and the strong soundtrack featuring Snoop Doggie Dog and Stevie Wonder is a definite bonus.

RITCHIE RICH (Warner Family Entertainment) March 4. Macaulay Culkin stars as the wealthiest boy in the world. National and regional publicity including competitions, reviews and features is anticipated.

QUIZ SHOW (Buena Home Vista Entertainment) March 4. Ralph Fiennes stars in this feature produced and directed by Robert Redford about shady dealings behind the scenes of an American TV quiz show. There will be cross trails on more than 40,000 copies of other leading titles.

PREY-A-PORTER (Buena Vista Home Entertainment) March 4. Robert Altman's tale of high jinks behind

the scenes of the fashion world. In-store PoS will be particularly stylish enabling stores to create high impact displays.

MURIEL'S WEDDING (Buena Vista Home Entertainment) March 8. Fresh from banking more than £8m at the UK box office, this could rival the retail success of *Four Weddings And A Funeral*. A national television ad campaign will roll out on release while a special Easter merchandising unit and posters will be available in-store.

THE RIVER WILD (CIC Video) March 11. Meryl Streep rides the rapids, outwits her foe and saves her marriage in 106 minutes of sickly-made action movie. A strong performance at rental bodies well for sales and high-impact PoS is guaranteed to catch consumers' attention.

FRESH (EVI) March 11. The story of a 12-year-old Brooklyn boy who uses his knowledge of chess to set a trap for warring drug gangs. It stars Samuel Jackson of *Pulp Fiction* fame and could prove to be a solid earner.

THE MAN NEXT DOOR (Odyssey Video) March 25. A serial rapist moves into a small US town but keeps his past a secret. When a series of rapes occur in the area, his history is leaked and the town want justice. This moving film, featuring Twin Peaks star Michael Ontkean, is distributed through Sony Music Operations.

DEATH AND THE MAIDEN (PolyGram Video) March 26. Impressive performances from Sigourney Weaver and Ben Kingsley enabled this psychological thriller to weigh in well with critics last year. It's the sort of film that

could sell steadily for a long period.

THE INFILTRATOR (Odyssey Video) March 25. Starring Oliver Platt from *Indecent Proposal* fame and Ariels Howard from *Pulp Metal Jacket*, this 18 certificate title centres on a daring journalist who tries to destroy a powerful neo-Nazi organisation. Backed by retail support.

CIRCLE OF FRIENDS (PolyGram Video) May 13. A rite-of-passage tale about three young women coming to terms with love and life as university students in Dublin during the Fifties. Healthy coverage in the teen and women's consumer press promises to alert the target market.

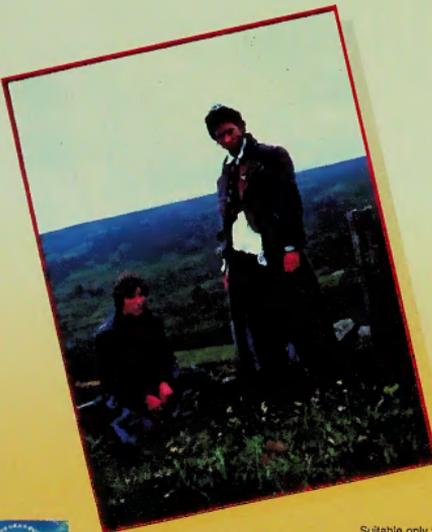
SPECIAL INTEREST

MAD BULL 34 PART 1 / GIANT ROBO PART 1 (Manga Video) out now. These two titles are the latest releases to tap into this Japanese animation craze. Manga has seen retail sales soar - the *Streetfighter II* release last year sold more than 55,000 units.

OUT-RAGEOUSLY PINK (Warner Music Video) out now. A superb and hilarious look at the world of gay entertainment, recorded at London's Playhouse Theatre. Warner plans considerable promotional support.

THE WATER MARGIN - Episodes 1-4 (Fabulous Films) out now. This is the first time the Seventies 'sword and sorcery' TV series has been available to buy. Exposure on MTV and in the consumer music press has given sales a kick start.

REN & STIMPY - STUPIDEST STORIES (CIC Video) March 11. This Nickelodeon cartoon is currently showing on BBC 2. Retailers will



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be displaying it prominently in their cult TV sections.

THE PARANORMAL WORLD OF PAUL MCKENNA (VCI) March 18. The best of McKenna's latest ITV show along with many unshown clips. With a retail price of £12.99 for 100 minutes, his sizeable core audience should be tempted.

MEN BEHAVING BADLY - Part 2 (VCI) March 18. The sitcom provided March with some of its best-performing comedy videos in the autumn and it is offering fans the chance to collect the whole series during 1996. Repeats of early episodes now on BBC1 will boost awareness.

THE X-FILES - TOOMS (Twentieth Century Fox Video Entertainment) March 25. A full-length movie edition of The X-Files. Following the huge sales success of Unopened File in January, this will be supported by imaginative in-store promotions.

MUSIC

BRIT AWARDS - THE VIDEO (Wieserwald) out now. A bumper Britpop package featuring 25 tracks. It is being aggressively marketed, along with the Sony Brits album.

STATUS QUO - DON'T STOP (Polygram Video) out now. A television ad campaign over the next fortnight will bolster awareness of this title, a companion to the Don't Stop album which celebrates Quo's 30th anniversary.

ALICE IN CHAINS - THE NONA TAPES (Columbia Music Video) February 26. A no-holds-barred documentary about the Seattle rock band, with plenty of wacky revelations in the interview with Nona Weissbaum.

The tracks include the new single Heaven Beside You.

FANTASY: MARIAM CAREY AT MADISON SQUARE GARDEN (Columbia Music Video) March 3. An immaculately-presented and produced live hits package which could well improve on the 60,000-plus sales of its predecessor, aided by strong PoS.

LESS MISERABLES (VCI) March 4. Last year's special 10th anniversary performance at the Royal Albert Hall featuring 250 performers from 14 different countries and a spectacular fireworks finale.

Backed by national press, radio and poster campaigns.

STEVE RAY VAUGHAN AND DOUBLE TROUBLE LIVE FROM AUSTIN, TEXAS (SMV) March 11. A must for blues guitar enthusiasts who will appreciate the sheer verve of Ray Vaughan's performances,

recorded in 1989 and 1989. Snippets of other greats such as Leadbelly and Jimi Hendrix on the bonus track Little Wing provide an extra dimension.

MAVDAY - RAVE OLYMPIA (PolyGram Video) April 15. Live action from the epic rave event at

Dortmund's Westfalenhalls in April 1994. Niche marketing will target those who attended the event and those who wished they had.

CHILDREN

SLEEPING BEAUTY (Buena Vista Home Entertainment) out now. Marketing for this re-release hinges on its limited availability until May 9. In the last two weeks, there will be a blast of TV advertising. A Disney feature from 1959, it features a Tchaikovsky soundtrack, which will be available on CD.

NOODY THE CHAMPION (BBC Video) March 4. Noddy has sold more than 250,000 videos to date and this release features five new stories. Wide exposure for an on-pack competition that gives the chance to win a Noddy birthday party will catch many children's imaginations.

THOMAS THE TANK - SONGS AND STORIES (VCI) March 4. This features five new stories and specially-written singalong songs.

A free poster and song sheet

packaged with the video will fuel poster power.

BARNEY DINKES (PolyGram Video) March 11. The amiable dinosaur takes a group of school children on board to entertain with songs that have a positive message.

FELIX THE CAT - SPACE TIME TWISTER AND JAILHOUSE SHOCK (BMG Video) March 11. Felix, now 74, may be one of the world's oldest cartoon characters, but his popularity is undimmed. These volumes feature programmes from the ITV series The Twisted Tales Of Felix The Cat and will be supported by wide-ranging press ads, posters and a direct marketing mail-out to 20,000 teenagers and children.

THE TALE OF MR TOAD (Gaston Home Entertainment) March 11. Another in the 1.7m-selling Beatrix Potter series which has the villainous whiskered gentleman kidnapping Benjamin Bunny's babies. A huge PR campaign and targeted mail-shot will back the release.

ROSIE & JIM - SHIRE HORSES (CIE Video) March 11. This is one of the highest-rating pre-school programmes with average

viewing figures of 2.3m and the videos have sold more than 900,000 units. Eight episodes make this good value at £9.99.

TOYS TV - THE LIGHTHOUSE AND OTHER STORIES (CIE Video) March 18. Six stories featuring mop-top puppets Tilly Tom and Tiny are guaranteed to keep toddlers occupied for 45 minutes. The widely-praised educational content will ensure plenty of positive coverage in the parenting and women's press.

SOOTY - NEW SERIES (VCI) March 18. The perennially popular glove puppet looks for another triumph on video. New-look packaging and strong in-store support will appeal to a new generation of children.

POCAPHONTAS (Buena Vista Home Entertainment) March 18. A speedy video release is a big bonus for this new Disney classic that took around £10.2m at the UK box-office last year. A tide of merchandise ensured child awareness and many will be clamouring for the video.

WIND IN THE WILLOWS (Gaston Home Entertainment) March 25. With production costs of more than £6m, this qualifies as the most expensive British animation ever made, and the voices of Rick Mayall, Michael Palin and Michael Gambon make this a satisfying adaptation. There will be trails after an Easter TV screening along with national press ads and strong PoS.

FIREMAN SAM IN ACTION (BBC Video) April 1. A Fireman Sam video with a difference to mark the character's 10th birthday. Here real people take over from animation to highlight fire safety precautions.



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AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
GENIUS/GZA Cold World	Geffen	February 19	   	The release is being re-promoted to tie in with tour dates. There will be ads in the style and music press and a regional poster campaign.
SINEAD LOHAN Who Do You Think I Am	Grapevine	February 26	   	Ads will run in <i>Mojo</i> , <i>Folk Roots</i> and <i>Rock 'n' Roll</i> . A three-track sampler will be mailed out to a 22,500 targeted database.
NINE BELOW ZERO Ice Station Zebra	A&M	February 26	   	The release will be press advertised in <i>Mojo</i> and there will be a mail-out to the fanbase and a street poster campaign.
SPEECH Speech	Coltempo	February 19	   	There will be posters, radio ads on Kiss, Choice and Galaxy and press ads in <i>The Face</i> , <i>Touch</i> , <i>Time</i> , <i>Blues & Soul</i> , <i>Echoes</i> and <i>Melody Maker</i> .
STYLE COUNCIL Collection	Polydor	February 19	   	Ads will run in <i>Q</i> and the <i>Independent</i> with HMV. There will be a mail-out to the Paul Weller database and the release will feature on Virgin VFM.
DAN WILLIAMS The Honesty Room/Mortal City	Grapevine	February 26	   	This limited edition two-for-the-price-of-one offer will be advertised in <i>Mojo</i> , <i>Folk Roots</i> and <i>Rock 'n' Roll</i> .
VANGELIS Voices	East West	February 19	   	Ads will run in <i>Premier</i> with HMV, <i>Q</i> and the nationals. There will be in-store displays with selected multiples and independents.
FRANK ZAPPA The Lost Episodes	Rykodisc	February 28	   	Ads will run in <i>The Guardian</i> with Virgin, <i>Q</i> with HMV, <i>NME</i> and <i>Virgin</i> with Vital, <i>Top</i> with Tower and <i>Mojo</i> . There will be a mail-out to Zappa fans.
VARIOUS Brits '96	Columbia	out now	   	There will be national Channel Four and satellite TV ads and press ads in <i>Brits '96</i> magazine. Displays will run with multiples and independents.
VARIOUS Classical Spectacular	Warner Classics	February 26	   	Advertising will run on Classic FM and Melody for two weeks and in-store posters will be available to all retailers.
VARIOUS Future Funk	A&M	February 28	   	Ads will run in <i>The Face</i> , <i>Herb Garden</i> , <i>LD</i> , <i>Select</i> , <i>Six</i> , <i>NME</i> and <i>Melody Maker</i> . There will be in-store displays with HMV and Virgin.
VARIOUS Hardhop & Tryano	Moonshine Music	February 19	   	There will be radio ads on Kiss and press ads in the specialist <i>Dance</i> press. In-store displays will run with Virgin and <i>Our Price</i> .

Compiled by Sue Sillitoe: 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



SEPULTURA - ROOTS

Record label: Roadrunner
Media agency: In-house
Media executive: Mark Palmer
Product manager: Mark Palmer
Creative concept: Mark Palmer

Roadrunner is planning its biggest ever marketing campaign for Sepultura's *Roots* album, out next Monday. The label will be running ads in the music press and displays with retailers. For 160 independents there will be a First Day Cover scheme.

COMPILATION

SHINE 4

Record label: PolyGram TV
Media agency: The Media Business
Media executive: Tina Digby
Senior product & repertoire manager: Nigel Goddard
Creative concept: Karen Meekings



Shine 4, which is released on Monday, will be nationally advertised on Channel Four and BSkyB and regionally advertised on ITV. Press ads will be backed by radio spots on Virgin and a nationwide street poster campaign.

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BEHIND THE COUNTER

HUGH GOODFELLOW, Andy's Records, Lancaster
 "There's no doubt that the Bluetones album is going to go straight in at number one. We had to re-order it on the first day of release which is unusual for us as we usually scale our initial order accurately. Singles last week, which could be due to her Top Of The Pops appearance. Blur's single has been a weak performer - we view them as more of a Southern phenomenon. Next week, there's an Oasis single to look forward to which is bound to be another number one judging by pre-release enquiries. We're running a trial Odyssey video promotion for Mother's Day which has videos priced between £3.99 - £7.99. Our ads this week in *NME* for Dreadzone, Gin Blossoms and Saw Doctors CDs at £3.99 have really helped to build traffic in-store among our strong student customer base and we're anticipating a very busy weekend."

ON THE ROAD

MARC FAYD'HERBE DE MAUDAVE, LMG rep, South Yorks
 "The Bluetones album is doing very well, especially on vinyl and our Marion album sold really well last week and is still selling this week, but the Babylon Zoo album is a stiffer, there's no two ways about it. The shops haven't sold many at all. I think it will be interesting when the next single comes out to see just how well it does without being an advert. Gabrielle is doing fantastic for us and we're surprised how big Joan Osborne is - she's probably going to have a number one album when it comes out. This week, we're selling in a Paul Weller release, a limited edition, one-week-only four track EP. People are talking about the Take That split. It's obviously the ultimate marketing tool, but there's not much degree of excitement about it. I'm a huge Bruce Springsteen fan and I've bought some tickets for his Albert Hall concert and I'm looking forward to that. My wife isn't, but we're going anyway!"

IN THE SHOPS THIS WEEK

NEW RELEASES

The Bluetones' album performed spectacularly while other fast movers came from Saw Doctors, Credit To The Nation, Gin Blossoms, M People and The Spin Doctors. José Carreras was a major beneficiary of Valentines' Day promotions: It was also a busy week for singles with Robert Miles, Simply Red, Alanis Morissette, Grace, Blur, Candy Girls, N-Trance and Sepultura selling well.

PRE-RELEASE ENQUIRIES

Singles - Oasis, Gusto, Jon Bon Jovi, Terrorvision; Albums - George Michael, Joan Osborne

ADDITIONAL FORMATS

Mike & The Mechanics limited-edition gatefold CD single, Sepultura coloured vinyl seven-inch and gatefold CD single, Blur pink vinyl seven-inch

IN-STORE

Windows - The Bluetones, Brit Awards '96, Oasis, On A Dance Tip 4, Adiemus.
 Transpotting; In-store - Brit Awards '96, James, The Bluetones, Fantasia Club Classics, Pass The Vibe, On A Dance Tip 4, Young Soul Rebels, Trainpotting, Saw Doctors

MULTIPLE CAMPAIGNS

Windows - Brit Awards '96, Adiemus, three CDs for £20; In-store - Saw Doctors, Gin Blossoms, Bob Seely, Iggy Pop, Trainpotting; Press ads - Trainpotting, Denim, Iggy Pop, Speech

In-store - CD singles at £2.99 and CD cassettes at £1.99, Brit Award winners promotion with CDs at £3.99, Warner mid-price promotion with CDs at £3.99, Hallmark super-budget cassette promotion, Sleeping Beauty, 10% off children's videos, selected children's videos for £2.99, Mothers' Day video promotion with musicals at £7.99

In-store - Free box of chocolates with music and video purchases of over £17.50, Neil Diamond, Madonna, Cher, Enya, Baby Love, Simply Red, Michael Ball, Piano Reflections, Classic Moods, Bacharach, Number One Love Album, Sleeping Beauty, Tots TV

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



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TOWER

VIRGIN

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WOOLWORTHS

Windows - The Bluetones, Brit Awards '96, Oasis; In-store - On A Dance Tip 4, Vybinn, Young Soul Rebels; TV ads - Vybinn, Young Soul Rebels (LWT); Press ads - Audiovision, Sepultura, Sybil, Luvic

Singles - Oasis, Edwyn Collins, Celina Dion, Status Quo, David Bowie; Sing: Albums - Trainpotting, James, Greatest Dance Album Under The Sun, Freeway, Celtic Graces; In-store - four CDs for £10, compilation cassettes promotion

Singles - Alan Sex Fiend, Big White Stairs, Vampirella, Box Saga, Dave Hedger, Mr Scruff, Pure Morning, Ramshackle; Albums - Josh Abrahams, Dog Eat Dog, System 7, American Dream, Othello

Singles - JT, Gabrielle, Lighthouse Family, Blur; Albums - The Bluetones, Status Quo, Neil Diamond, Pass The Vibe; Brit Awards '96, Fantasia Club Classics; Video - Brit Awards '96

Singles - Edwyn Collins, Celina Dion, R Kelly; Sing: Albums - Classic Acid, The Corrs, DJ Food, Speech, Shyla; System 7; Windows - Best Dance Album Under The Sun, The Bluetones, Brit Awards '96, Fantasia Club Classics, Edwyn Collins, Celina Dion, Bruce Springsteen, two Music Club CDs for £10, Oasis, Sting, R Kelly, Crush, Doctors, Sleeping Beauty; In-store - Brit Awards '96,

Windows - Saw Doctors, Lou Reed, R Kelly, Brit Awards '96, Sony Nice Price sale, Bruce Dickinson, Best Of The Beat, Leon, Tommy, Musica And Sensibility; In-store - Sony Nice Price Sale; Press ads - Brit Award winners, R Kelly, Reservoir Dogs, Hard Rock & Typino,

Megeplay singles - Echobell, China Drum; Essential album - Michael Jackson; Windows and in-store - Brit Awards '96, Classic Discoveries, The Corrs, Waiting To Exhale; Freeway, Cowboy Junkies, Vangelis, Edwyn Collins, Terrorvision, Sting; Press ads - China Drum, Number One Cup, Essence All Stars, Cool Cats, Musica Sacra, Desperado, Original Jazz Classics, Sepultura

Singles - Celina Dion, David Bowie; Album - On A Dance Tip 4; In-store - On A Dance Tip 4, Wynonna

In-store - Tons For A Tenner with two CDs or three cassettes for £10, music sale

The above information, compiled by Music Week on Thursday, is based on recordings from Andy's Records (Lancaster), FOPPI (Glasgow), HMV (Ipswich), Regis Records (Hull), Sandstone (Syrdenham), Tower (Pitcadilly), Tower Sounds (Grencester), Tudor Tunes (Lichfield), Our Price (Burton-On-Awale) and Virgin (Bromley). If you would like to contribute, call Karen Fox on 0181-543 4830

EXPOSURE

TELEVISION

24.2.96
 Live And Kicking features Boyzone, BBC 1, 6.15am - 12.12pm
 It's Not Just Saturday with The Wannadies, LWT: 10.25 - 11.30am
 My Generation: The Kinks, Channel Four: 8.30 - 9pm
 The White Rooms with Iggy Pop, Nick Cave and PJ Harvey, Channel Four: 11.10pm - 12.12am
25.2.96
 Queen In Concert, VH-1: 5 - 7pm
26.2.96
 Red Hot Chili Peppers Bootleg, MTV: 7.30 - 8pm

27.2.96
 Ten Of The Best featuring Sting, VH-1: 9 - 10pm
28.2.96
 Ten Of The Best Aswad, VH-1: 9 - 10pm
1.3.96
 TR Friday featuring Supergrass, Menzwear Lightning Seeds, Edwyn Collins and Jon Bon Jovi, Channel Four: 6-7pm, repeated 11.55pm - 1am
 Sounds Of The Eighties with UB40, The Beat, Aswad, Run DMC, Beastie Boys, Salt 'N' Pepa, Public Enemy and Neneh Cherry, BBC 2: 7.30 - 8pm

24.2.96
 John Peel with sessions from Stereolab and The Bluetones, Radio One: 5 - 7pm
 Runrig in concert, Radio Two: 5.03 - 6pm
 Live From The Mot: Cool Fan Tette featuring Cecilia Bartoli, Radio Three: 8.30 - 10pm
 The Essential Mike Live from Back To Basics in Leeds, with DJ Ralph Lawson and Scott Knowledge, Radio One: midnight - 2am
25.2.96
 Documentary: Bruce Springsteen, Radio One: 7 - 8pm
 Andy Kershaw presents Freakwater, Radio One: 10pm - midnight

26.2.96
 In Concert: Suede at last year's Phoenix Festival, Radio One: 9 - 10pm
 Mixing It With Mark Knopfler, Radio Three: 10.45 - 11.30pm
28.2.96
 Folk On Two featuring Canadian band Barra MacNeils, Radio Two: 7.03 - 8pm
1.3.96
 War Requiem featuring soprano Lynda Russell and American tenor Thomas Randle, Radio Three: 7.30 - 9.05pm
 John Peel with a session from Scarle, Radio One: 10pm - 1am

RADIO

CLASSIFIED APPOINTMENTS

sales trainees

The ability to identify and develop enduring talent has given Warner Music UK a track record of success. With acts like Simply Red, Enya, Green Day, Chili Peppers, Madonna, REM, Alanis Morissette - the list goes on; and so does our need for young people with a love of music and the potential to sell.



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We're looking for a music enthusiast of graduate calibre, likely to be under 25, personable and persuasive. You must have some relevant sales experience, possibly in retail, gained in either vacation employment or after graduation. You will certainly have a clean driving licence and be fully prepared to travel throughout the UK - and an awareness of the music industry is essential.

This is an ideal opportunity to join an international organisation with excellent career prospects. We're also offering a competitive salary and bonus, together with a fully expensed 1.8 litre car and private health care after one year's service.

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Talent doesn't discriminate and neither do we - if you're the best for the job, we'll sign you.

career moves

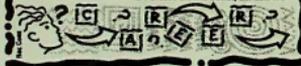
A&R SECRETARIES - c£14k

Do you have 2 years exp as a secretary in music? Do you love being part of a busy team, using your excellent secretarial, organisational and interpersonal skills? Great opp to get into big company and work your way up.

MUSIC PROMOTIONS - £14-£16k

Superb opportunity for bright, confident candidate currently working in A&R, music promos or publishing, or a record co. Challenging role - need to develop strong relationships with top music A&R contacts, manage songwriters and promote new material. Self-motivation/flexibility important, as are good communication and negotiation skills.

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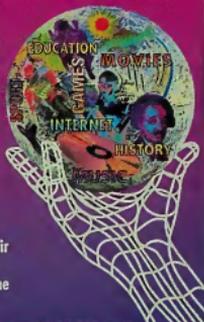
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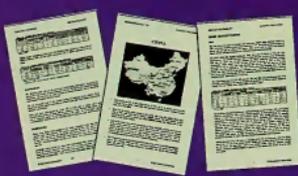
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DOOLEY'S DIARY

Remember where you heard it: Look out for a few nice treats at tonight's Brits party, including a real, bona fide white knuckle ride and loads of state-of-the-art computer games. Not to mention the full-size, high definition Jumbotron screen which will relay the party out to the main auditorium... Don't expect too much activity on the Columbia md front just yet, with Burger immersed in Brits, but names so far reaching us include someone from publishing and a former Sony-related manager... Last week's bomb scares in London shook up more than a few people, but if ever there was a case of being in the right place at the right time, EMI Music Publishing MD Peter Reichardt may have found it. While his staff spent Thursday afternoon holed up at the back of the EMP office not daring to breathe, Reichardt found himself trapped in his favourite trough The Ivy for four hours, poor fellow. "I nearly took up drinking again," says the MD. "The Ivy was offering everyone free champagne all afternoon." Before Reichardt finally left, at nearly 5pm, he cancelled his booking for lunch at The Ivy the following day... After John Alford's number 13 chart entry with Smoke Gets In Your Eyes on Love



It's not often music industry personnel get to play out their wilder fantasies, but *Music Week* Big Gig award winners Jah Harris, aka EMI Music Publishing, managed to make the big step. The bunch spent a heavenly 16 hours holed up in the Sarm East studios recording their versions of the Roll Harris songs which so wowed the judges back in November. EMP MD Peter Reichardt may have bought the gang, (l to r) Bob Clifford, Matthew Denny, Shaun Johnston, Chris Mileson and Neil Gaffney, a bottle of champagne each when they won, but remains that he'll be signing them to a publishing deal should be taken with a sackful of salt. Still, the bunch walked away with a four-track cassette of their efforts and a framed photograph of the recording session as well.

This Records, some ways suggest his next tune is Where There's Smoke There's Fire... After seeing what that World Records' pair behind Upside Down, Paul Hawkins and Nick Stolberg, did with 250 grand, who can be surprised that lottery-winner Mike Antonucci is launching his own pop career with his £2.8m smackeros. Having recorded his single, It Could Be You as Happy Daze, Mike is now seeking a distributor for his label Making Trax... Songwriter Pam Sheyne will not be singing her own entry for the Great British Song Contest, but has handed A Little Love over to Virgin's Zeitia Massiah, whose very capable tonsils will be belting it out soon. I Never Knew by Essense has also clinched a deal with indie label Measso, leaving just one Song Contest contender still looking for a deal - the rock ballad Sometimes It Rains penned by Ronnie Scott and daughter Louisa... JK reveals he's been pestered all week by hacks, one from as far afield as Sweden, wanting to know if it's true that one of the entries is by Oasis under another name. "Not true," he says. Pity... Status Quo manager David Walker would like to make it clear

that he is not the same David Walker who works for the company at the centre of the BPI chart hyping probe, Rock Box Promotions. A particularly important distinction since the Quo stormed to number two in the album chart last week... OK, it may be a bit late but news reaches Dooley of an alternate meaning for Midem: Must I Drink Every Minute?... Don't forget kids, tomorrow is Pancake Day, and the Nordoff Robbins Music Therapy pancake race in Berkeley Square is the place to be. Then again, anyone keen to pull out their panhandle to aid homelessness charity Centrepoint give Cliff Wilson a ring at Grand Central Studios on 0171 306 5600 or get to the studios in Marshall St, W1 for 12.30pm... And last but not least, congratulations to Warner Chappell's general creative manager of UK repertoire Sas Metcalfe and her husband Simon, who had a bouncing 7lb 7oz baby girl, Alice, on February 3.....



Dubstar are already tuned in. Now they can plug in too and catch those Disgraceful tunes. All thanks to the latest technical wizardry from EMI, which has installed Soundbits listening posts in a number of indie stores as part of its EMI Channel initiative. Call it kinetic fusion, call it serendipity, but when Dubstar dropped in on Soko's Selectadisc, the store's assistant manager had the band's debut offering all cranked up and ready to roll on the listening post. From left, EMI trade marketing manager John Hazell, Selectadisc's Dave Moreton, Sarah Blackwood, Chris Wilkie and Steve Hillier.



The offices of music business insurers Robertson Taylor were destroyed by the IRA bomb in London's Docklands, leaving the company's 80 staff searching for new premises. Managing partner Bob Taylor, pictured amid the rubble of the wrecked Studio Quay office - which was about 300m from the blast centre, says around nine people were still in the building at the time of the explosion with another half dozen staff in the pub below. "There was a lot of stock," he says. "It's been pretty devastating and couldn't come at a worse time for us, but we're still in business." Robertson Taylor, which is currently working on the upcoming Tina Turner and Sting tours, was operating from temporary offices in the City last week, but Taylor expects to have found more permanent space by today (Monday 19).

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