

music week

STUDIOS & PRO-AUDIO
SPECIAL STARTS p13

For Everyone in the Business of Music

7 DECEMBER 1996 £3.25

UK pop spices up the world

by Catherine Eade

UK signings Spice Girls and Gina G are leading a worldwide pop explosion, with the Virgin girl group breaking sales records across the globe.

By the end of last week, demand for Spice Girls' debut album *Spice* had helped sell more than 2.6m units worldwide. The success follows the impressive performance of their debut single, *Wannabe*, which has been a number one in 27 countries and has racked up more than 3m sales.

The band's second single, *Say You'll Be There*, has also passed the 1.5m sales mark worldwide, while the act's third single *2 Becomes 1* has become an even stronger tip to be the UK's

Christmas number one after its release date was moved to December 16 last week.

Meanwhile, Gina G's *Ooh Aah...Just A Little Bit*, jumps 18 places to 69 in the US this week, two weeks after its release, and is set to follow Donna Lewis into the Top 10 with massive airplay across the US. The record was played 1,170 times on US radio last week and was the third most-added track, with 35 stations adding it to their playlists.

WEA head of international Hassan Choahary says, "We reckon Gina G could be number one in America. There are no real pop stars in America at the moment, so there's a huge opportunity there."

Virgin deputy managing director Ray Cooper is also confident that Spice Girls will be as successful in America as they have proved in Europe, the Far East and Japan. "Virgin and other sources in the US have indicated that there is an opening for UK music of this style and at the MW US radio conference there was talk of radio embracing pop more fully in 1997," he says. The act will be launched in the US in mid-January with *Wannabe*, a month after the track is serviced to US radio on December 16.

Warner Music chairman Rob Dickins says the general climate of optimism in the US is good news for pop music.

"After a long year of rather dull alternative acts people are looking for

something that's a bit more fun," he says. "Pop is something that was missing from the US charts a year ago." RCA's Europop hit *Masereena* has just relinquished the top spot in the US after 14 weeks and Corona found pop success there earlier this year.

Spice Girls have already begun promotional activities in the US and Cooper says they will be spending a lot of time in the US before *Spice* is released in February.

Gina G's album will be launched in the US in the spring and Dickins says Warner is expecting other pop acts to achieve US and international success such as new signing Daniil Minogue, whose new material is due for release early next year.

THIS WEEK

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Gees Street licensing goes to V2

Gee Street has signed a worldwide licensing deal with Richard Branson's new V2 record company.

The deal, finalised hours before the V2 launch on Wednesday, will see Branson's label distributing Gee Street's acts for the world outside the US, where a new distribution deal is to be finalised.

V2 will also take on the label's back catalogue, with the exception of *The Stereo MC's* whose catalogue and future releases remain with Island.

Branson also announced that the V2 label will be distributed in the UK by Vital, with 3m handling sales and marketing.

See V2 profile, p7



PHOTOGRAPH BY [unreadable]

Selina Webb is the new editor of *Music Week*. Formerly managing editor, Webb, 23, takes on her new role from this issue. The promotion comes as part of a restructuring at Miller Freeman Entertainment which also sees *MRI* deputy editor Ajax Scott promoted to editor of that title. Both continue to report to editor-in-chief Steve Redmond. "I am excited at the prospect of developing *Music Week's* position in the UK music market," says Webb. "I am already looking at ways in which we can further improve our service to the business." Webb is pictured with (from left) Scott, publishing director Andrew Brain and Redmond.

One Little Indian axes 10 staff jobs

One Little Indian made 10 staff redundant and slashed its roster last Friday.

OLI managing director Derek Birkett told staff that it was being forced to cut back after the overseas success of Bjork and Skunk Anansie put pressure on resources.

Three of the redundancies came in A&R, with two staff lost from the press department. The moves came as head of marketing Karl Badger left on Friday (see p3) and the label split with the Shams (see p4).

Full story next week

Video entrepreneur Wiener dies aged 45

Ian Wiener, managing director of UK independent video company Wienerworld, has died following a car accident.

Wiener, 45, was involved in a head-on collision with another car on his way back from a sports centre on Friday, November 22. Although he survived the crash, he was reported to have suffered a massive heart attack hours later while in hospital. Wiener was buried on Monday (25) at Bushey Cemetery in Hertfordshire.

One of the UK video industry's longest-standing entrepreneurs, Bury-born Wiener had spells working in

music journalism and for CBS and K-Tel before setting up Wienerworld in 1980. He was instrumental in the birth of the Music Box TV channel with Nik Powell and Richard Branson before selling his interest in the venture to Virgin in 1989.

Sony UK chairman Paul Burger first met Wiener around 20 years ago at CBS Israel and, as chairman of *The Brits*, has worked closely with him on the *The Brit Awards* videos produced by Wienerworld.

Burger says, "One of the most shocking things is he was only 45 and in the prime of his life. I can honestly say he was the nicest person I knew. He would

drop anything for a friend."

In addition to *The Brit Awards* videos, which Burger says Wienerworld will release again this year, Wiener also presided over an impressive collection of video releases in his 16 years at Wienerworld. Titles released through the company have featured artists such as Dire Straits, Simply Red, Eitan Hedi and Genesis. Other recent hits include Queen's *Made In Heaven*, The Complete Stone Roses and *The Return Of The Blues Brothers*.

Wiener leaves a wife, Helen, and four children, Melody, Moses, Honey and Asher.

I CAN MAKE IT BETTER



"a sure fire smash" BLUES & SOUL

THE FANTASTIC NEW SINGLE - OUT NEXT WEEK

▶▶▶ VALUE OF MUSIC TO UK HITS £2.5bn MARK - p3 ▶▶▶

IAN WIENER

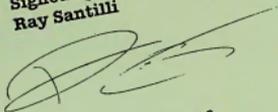
05/03/51 - 22/11/96

Excerpt from "Blues Brothers" contract:

12. lunch

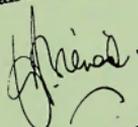
The Licensee agrees to take the Licensor specifically Mr Ray Santilli together with Mr Gary Shoefield to lunch at Blooms Restaurant, 130 Golders Green Road, London NW11 (Tel 0181 455 1338) on a date to be mutually agreed but in any event to be no later than 25th December 1996 for a three course meal, one course to include a minimum of chopped liver for which the Licensee will pay all costs except gratuities which shall be sole liability of the Licensor. Should Mr Santilli or Mr Shoefield cease to be employed by MasterLicensing or if the company is sold to a third party then the rights included in this Clause 12 shall be void as they are non transfereble.

Signed by
Ray Santilli



For and on behalf of
MasterLicensing Limited

Signed by
Ian A. Wiener



For and on behalf of
Wienerworld Limited

Ian, you will be sorely missed

RAY SANTILLI, CHRIS CARY, GARY SHOEFIELD

COMMENT

The priorities for the future

It feels strange to be writing this, my first comment column as editor, having already written dozens of pieces for this slot over the past four or five years. Historically, the arrival of a new editor at *Music Week* has triggered a certain amount of curiosity and speculation around the industry. In my case, I've been around for so long I hope the response will not be a stifled yawn.

It is a challenging time to be taking the helm. There's plenty to be positive about but, equally, I am aware there are some tough issues for the industry to tackle. The steady onslaught of the supermarkets and the threat they pose to the vital independent sector, pricing and the chart and piracy in the digital age are just three of the subjects which will be occupying the thoughts of the industry over the next years. As ever *Music Week* is not content to be a bystander on such vital industry issues. If we have a view we will give it. Just as we have in the past on piracy or in the practical support we have given to breaking new acts, we will promote the interests of a business and an artform we believe in vigorously.

My editorial priorities will not be unfamiliar to you if you have been reading the magazine for the past couple of years, but that's not to say there won't be some changes over the next few months. Inevitably, there are new elements I've been itching to introduce. And some parts of the magazine which are due a fresh look. In January we will be unveiling a revamped *RM* which will include some exciting new features for the dance business.

MW has already demonstrated its commitment to evolving in tandem with the industry. We are constantly exploring ways of better serving our readers – all our readers – and that's one policy I'm proud to say we won't be changing.

Seima Webb

WEBBO

Time to follow the German example?

Sometimes this industry drives me insane! I am not only discussing singles prices as being too low, but also "first week singles prices" (*MW*, Nov 30) being a separate category. The solution to the £1.99 CD single was proposed (immodestly by myself) about six years ago when two-track CD singles began in Europe. We could sell them in simpler packaging and all those young, less well-off fans (is it a myth that they can't afford a higher price?) could afford a £1.99 CD of their favourite act – and everyone could make some money. I was told at the time by many older and supposedly wiser heads that the majors, let alone anyone else, couldn't afford to make CD singles for that price. Well, they seem to be able to now, don't they? They give them all away, so they must be cheap to manufacture! The short-sightedness of the music industry leaves me breathless. The German industry is just about to introduce a chart based on electronically recorded sales information, following our lead of many years – with two exceptions. First, they will have minimum selling price rules because "we don't want to get this, retailer-supplied pricing information put in the can, the UK are in". Second, to enable them to do this, metal-supplied pricing information will be encoded and unable to be read by anyone apart from the chart compilers who will keep it confidential. Now why can't we do that?

Dann's man to get the Beeb on track
Now that Trevor Dann is in charge of all BBC TV music output, hopefully he will have the guts to end the process where artists with records out that are linked to a BBC TV series get massive and undeserved exposure on TOP and National Lottery Live. I don't blame the producers involved, rather the BBC hierarchy for leaning on them in the first place. With Dann's record at Radio One behind him, I don't think we need worry.

Jon Webster's column is a personal view

NEWS

Prizes set to celebrate the sounds of Jamaica

by Robert Ashton

The sounds of Jamaica will dominate next month's Caribbean and Latin awards. Mideem will also make its debut on the internet.

Already 80 UK exhibitors, including around 10 companies new to Mideem, have signed up to take stands for the conference which takes place from January 18 to 23.

The number of respondents is slightly up on this time last year and Peter Rhodes, managing director of organiser Reed Mideem, says, "The figures are really encouraging. Companies are continuing to see the marketing and sales opportunities Mideem offers."

Latest figures indicate more than 250 companies from 32 different countries have booked to attend the conference at the Palais des Festivals, Cannes.

UK executives survive Indian airline disaster

Two senior music executives were the only British survivors of last week's plane crash in the Indian Ocean. Lizzie Anders, former London Records head of international, and Katie Hayes, former MTV Europe head of music trade marketing, were both on the Ethiopian Airlines plane which crashed following the mid-air hijack of Flight 961.

Anders and Hayes swam to the surface moments after crashing and were taken ashore by rescuers. The two were recovering from their injuries in hospital on the French island of Reunion as *MW* went to press, with both planning to return to their families in the UK this week. Anders is recovering from a double leg fracture and Hayes has a punctured lung. Both executives left their posts in October to travel the world together.

London managing director Colin Bell says he and London staff are still in shock. "Everybody here is completely overwhelmed," he says. "Lizzie was very popular here and she'd been sending us postcards since she left. She's a very tough girl and obviously her actions in the last moments of the crash saved her life."

Dino Ostacchini, London's new head of international, says Anders phoned him from the hospital to let everyone at the company know she was alright.

An MTV spokeswoman says, "There are a lot of very grateful people about. We're very thankful Katie survived and very sorry about all those who did not."

Virgin plans youth seminars during London Music Week

Virgin Records has put its weight behind next spring's London Music Week by announcing plans for a youth culture seminar and multimedia presentation.

The seminar will include discussion panels, multimedia and video presentations and will look at a number of youth-related topics, including music, film, fashion, sport, TV and sex. Around 250 marketing, media and music delegates are expected to attend the Virgin-sponsored event which is likely to involve some of the company's artists.

Virgin Records deputy managing director Ray Cooper says, "I thought it would be more interesting to have a seminar looking at aspects of youth culture rather than doing something directly in the music industry and our business."

"If you look at panels at other music

The British At Mideem stand, supported by the BPI, MCPS, MPA and PRS, is also reporting a strong response with 30 companies signed up to attend the event, including Ace Records, Beggar's Banquet, Cherry Red, Total and Newcomer Congo. The BPI's events director Fiona Haycock says the panel which has already exhibited three or more times to do so again. As the stand has been enlarged, Haycock says it is hoped to secure more than last year's 40-plus companies and reach the 50 mark.

The PRS – in tandem with MCPS, MPA, BPI and Ernst & Young – is sponsoring a Best Of British music night at Gannet's Studio Estereo, featuring new singer songwriters and bands. Two sets are planned for Monday (18): one at 8.30pm and a three-band bill starting at

10.30pm in the Martinez.

Although the music and conference programme of Mideem has still to be finalised, one of the themes of this year's event will be Latin and Caribbean music. And in addition to the Reggae Ridda Games opening night on Monday, featuring Jimmy Cliff, Maxi Priest and Sly & Robbie, at least one of the conference sessions will examine the Latin American market.

Details of the live dates, conference panels and a hotel guide will be among the information available on Mideem's new website. The site can be accessed at <http://www.mideemcannes.com>

Other conferences are expected to cover subjects as diverse as the effects of technology on music, clearing multimedia rights, the on-line revolution and radio groups discussing pluggers, digital radio and the playlist.



Richard Branson opened Virgin Retail's new £2m Leeds Megastore last Wednesday (November 27), turning up dressed as Dame Edna Everage. Branson, who was joined at the launch by Australian cultural attaché Sir Les Patterson, jumped in a helicopter after the ribbon-cutting to fly down to London for the launch of V2. Shed Seven and MNE played live at the Leeds launch, while Suede turned up for a signing session. The new store is Virgin's largest outside London.

Remix row sees Shamen quit OLI

The Shamen are splitting with One Little Indian after the act refused to approve the release of a new remix of *Move Any Mountain*.

The song is released on December 9 with mixes by The Beatmasters, but band manager Charles Cosh says they had not agreed to the remixes or approved any of the artwork.

He says the band have not interested in talking us what is going on."

OLI, which confirmed the split, will proceed with plans for a greatest hits album, *Collection*, and a package of 23 remixes by Mr C called *Stars On 25*, both out on January 20.

Depeche Mode are putting the finishing touches to their 10th studio album, their first in four years, at London's Abbey Road Studios, with Tim Simenon producing. A single, *Barrel Of A Gun*, will be released in early February with the album to follow in April. The single is a departure from the band's normal sound, featuring a heavier feel and distorted vocals. Dave Gahan says the choice of single was a deliberate attempt to do something new. He says, "We had another, more classic Depeche Mode song in mind for the single but, after a long break, we decided to come back with something more experimental and innovative."



Dann calls for increase in musical links at BBC

by Catherine Eade

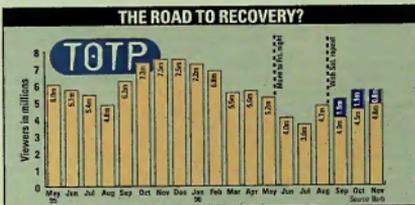
BBC TV music shows such as *Top Of The Pops* and *Lester* could be simulcast on Radio One next year, as part of a policy of increased collaboration between radio and television by the corporation.

Trevor Dann, recently promoted to head of music entertainment for the newly-created BBC Music division, says there are plans for more crossovers between BBC Radio and BBC TV.

TOTP was simulcast on Radio One five years ago for almost a year before the idea was dropped.

"Part of my job is to nurture what we've got now, but the purpose of the restructure is to maximise opportunities for the expansion of the BBC's music output," says Dann. "Now we have a new department absolutely dedicated to music on TV and radio, there's a real feeling of people working together and swapping ideas. I think the creation of the entertainment department will result in more music on TV in the long term."

The BBC is also continuing to work on its concept of a music youth channel,



One TV, drawing heavily on Radio One's style of output, while opportunities created by the development of Digital Audio Broadcasting are also being explored, says Dann.

TOTP remains a priority for the BBC, Dann says, but there are still doubts about the permanence of its new Friday evening slot. "TOTP executive producer Ric Blaxill doesn't feel it's the best slot," Dann says. "He's keen on a Wednesday and, although it's the decision of the BBC1 controller, we'll continue

to push for a better one. We know a return to Thursday would be difficult." New audience figures show TOTP's audience is recovering, despite the controversial move to Friday night in June which resulted in an initial decline in viewing figures (see table).

Blaxill, who now reports to Dann, says he is pleased by the upturn. "TOTP remains the most watched music show on television with millions more watching around the world due to increasing programme sales," he says.

Champagne is put on ice as Oasis object to cover

Oasis are blocking the release of a dance version of the group's song *Champagne Supernova* on Pulse-8 Records.

The track, recorded by the Urban Cookie Collective with Rachel McFarlane on vocals, looked set to be his after gaining significant airplay on Capital Radio, BRMB, Radio One and a handful of regional stations.

But Oasis's publisher Sony/ATV has ordered the MCPS to refuse a mechanical licence for the track, on the instruction of songwriter Noel Gallagher. Gallagher had asked Sony/ATV to block the release of the track after hearing it on Radio One, because Pulse-8 had not asked for permission. The decision comes a few months after The Smurfs' cover of *Wonderwall*, Wonderwall, was refused clearance.

Pulse-8 A&R director and co-owner Steve Long says he is very disappointed with Gallagher's stand over the single, which was due to be released on December 16. He expected the track to prove as big a Christmas hit as Mike

Flowers' *Pops* 'Wonderwall' last year.

"If our cover cheapened the song, we'd understand," he says, "but it's a fantastic version which radio and retailers have been going nuts over. We were expecting a pre-sale of around 200,000."

Richard Park, group director of programming at Capital, which was giving it 30 spins a week, says the station has stopped playing the track until the licensing has been cleared. "It was a great single, but we have conceded to the wishes of Oasis management," he says. "Hopefully, it's not the last we'll be hearing of that single."

MCPS audio product scheme manager Carole Howells says Sony/ATV and Gallagher have the right to refuse a cover under the Copyright Design & Patents Act. She says one option could see Pulse-8 giving Sony/ATV and Gallagher a share in the sales royalties.

Long says Pulse-8 is willing to donate the royalties to a charity of Gallagher's choice if permission is granted for the single's release.

Travis gets banned from being director

Pulp manager and Rough Trade founder Geoff Travis has been disqualified from being a company director for four years.

The order, brought by Norwich-based solicitors Howes Perival, on the instructions of the trade and industry secretary, relates to Travis's position as director of Benenden Music, formerly known as Rough Trade Records.

The judgment also named Travis's fellow directors John Best and Thomas Reed, although proceedings were dropped against them.

Simon Epsler, from Russell's solicitors, which acted for Travis, says the ruling will have little effect on Travis's everyday business. "Geoff didn't oppose or fight this on the basis of cost and time," he says. "The end result is no consequence to him because he has no wish to be a company director."

The order, which prevents Travis from becoming a director of a company or in any way taking part in the promotion, formation or management of a company for four years, starts today (December 2).

Stars line up for Tower opening

Spice Girls, Alifisha Attie, My Life Story and Reef will be among the acts performing today (Monday) at the launch of Tower Records' new Birmingham store. Tower has invested more than £2m in the 930 sq m store, which has 26 staff and is being officially opened by Dina Carroll. It is the retailer's sixth UK store and the first it has opened for six years.

Gane quits Rajar

Rajar executive director Roger Gane is leaving the radio research organisation next year to join French-owned research group Ipsos, where he will help develop media research activities across Europe. Gane, who has been with Rajar for five years, expects to leave early next year once a replacement has been found. The next set of Rajar results are due to be announced on February 7.

Edgley takes Island press role

Deborah Edgley has been appointed head of press at Island Records, following the departure of Nick White. Edgley was formerly at 4AD, where she was director of press working with The Pixies, Breeders and Coque Twins. White has established independent PR company Smash Press, which will handle publicity for acts including Tricky, Kaleef, and the Gee Street roster which now forms part of V2. Smash Press can be contacted on 0171-603 3712.

CLT aims to extend country format

CLT UK Radio is hoping to launch a number of regional country music radio stations to complement its London service Country 103.5. The Luxembourg-based broadcaster had been seeking bids for Country 103.5, but CLT is now aiming to build up the station with a number of strategic alliances. The East Anglian FM licence and a central Scotland licence will be its first targets.

Andy's praised by customers

Andy's Records has been honoured for the standard of customer care at its Sheffield store in a new consumer poll. A survey of shoppers at the Meadowhall shopping centre highly commended the record retailer's customer commitment in the complex's first customer service awards. Andy's marketing director Billy Gray says the award is recognition of the chain's efforts to provide a good service.

Palmer promoted at Heart

Heart 106.2 FM has promoted head of production Kevin Palmer to deputy programme controller, replacing Bethan Davies, who has left the position to pursue a career in television and radio. Palmer joined Heart from Atlantic 252 a year ago.

RA plans to offer long wave channel

The Radio Authority is planning to advertise a previously unused long wave frequency next year. The waveband, formerly assigned to the BBC for use in Scotland, can be received throughout most of the UK and could become a fourth Independent National Radio licence.

Bron quits Roundhouse Studios

Producer and artist manager Gerry Bron has quit as manager of Roundhouse Studios, which he part owns, to concentrate on his other business interests. The Bronze Records founder is continuing to run Gerry Bron Management, managing a roster of producers and engineers, and he will also work for the Blueprint Computer Software company run by his son Richard.

Mark Chung

The new managing director of Sony Music's Independent Network Europe, Mark Chung, was formerly managing director of Play It Again Sam Germany, and not as printed in last week's *MW* story.

BBC2 plans country evening with Jools
BBC2 is planning a country music evening for Saturday, January 25, which will include a live broadcast from the Ryman Auditorium, Nashville, hosted by Jools Holland. The night is also expected to feature a Kathy Mattea documentary and Talking Country, a collection of short films featuring fans discussing their favourite country songs.

Sky links with Dutch Classic FM

Sky Radio has acquired a 50% shareholding in Classic FM Holland in a joint venture deal with Classic FM. The deal, which takes effect from January 1, is aimed at developing the two-year-old Dutch station. Classic FM chief executive John Spearman says the station has increased its audience by 37% over the past year.

Mojo launches reference CD-Rom

File Productions has linked up with Mojo to produce a rock and pop CD-Rom reference guide. The Music File is a database covering UK rock and pop music since the Fifties, with information on more than 65,000 artists, 130,000 recordings and 900,000 tracks. It also contains a directory of UK music retailers and mail order companies with contact information for direct orders by telephone, fax and e-mail. The CD-Rom is distributed by Pinnacle.

Nail supports AIDS charity event

Jimmy Nail and Linda Robson were among the stars due to appear at the annual Court Revolution fund raising event in aid of the Terrence Higgins Trust at the Oxford Street Virgin Megastore on Saturday (November 30). The event, staged to coincide with World AIDS Day, was followed on Sunday by a music roadshow at the store staged by Kiss FM. Among the acts due to perform were SWV, Blackstreet, Faithless and Ruby Turner.

EMI leads the take-away market

EMI is looking to attract lapsed music buyers by becoming the first record company to advertise releases on the lids of take-away food cartons. Ten mid-price CD titles, including albums by Blur, Hot Chocolate, Robert Palmer and Radiohead, plus a Hits Of The 90s compilation, are being advertised on 5m food lids used by Chinese and Indian take-aways throughout the UK. The Hot To Trot offer has been launched by EMI on a two-month trial basis with lids manufactured Spiral Packs and comes with a 24-hour freephone number to order any of the £8.99 titles.

Avex manager quits to set up label

Anti Static general manager David Stone has resigned from the Avex imprint to concentrate on his own label Souq. Stone will advise on existing projects on Anti Static while building Souq, which has a long-term licensing arrangement with Avex for Japan.

Music Box launches new ITV shows

Music Box is unveiling three new late-night music productions for broadcast across the ITV network over Christmas and throughout next year. Club Nation, a weekly hour-long dance music show, begins transmission on January 11. It will be repeated mid-week and runs for a total of 25 weeks. Sixty 10-minute Sound Bites programmes, which feature artist profiles and video clips, are also being commissioned for the late-night schedule. Instant Replay 96, a one-hour review of the year in music, will also be shown over the festive break.

Songwriter Poppelwell dies

Composer and playwright Jack Poppelwell, who penned more than 70 published songs, including the Forties standards If I Should Fall In Love Again and My Girl An Irish Girl, has died aged 87. Songs by the Leeds-born Poppelwell were recorded by popular entertainers such as Bing Crosby, Grace Fields and Max Bygraves.

Mercury is releasing the debut single from The One next week to follow the success of the band's mid-drama series on GMTV. The single, *One More Chance*, comes out six weeks into the nine-week run of the series of five-minute shows, produced by the band's manager Clive Banks. Mercury product manager Candace Strickland says the show is attracting the key pop audience of teens and young mothers. "There were 2m viewers for the opening show [a 20 minute special screened at half-time] and we're now getting daily figures of around 1.5m," she adds. "This has been a unique way to open up an audience to a new act."



Indies' fears heightened by Blockbuster CD offer

by Paul Williams

A Blockbuster Video promotion pricing the Now! 35 double-CD set at £12.99 has further heightened fears among independent retailers about the rising number of cut-price CD offers.

The complaints followed a Saweary campaign offering the Top 10 CDs at £6 in all its 378 stores and an Asda promotion offering VAT-free prices on its music and video range.

The Blockbuster deal is part of an ongoing campaign to attract new members. Last week it also included Celine Dion's *Raising Into You* at £10.99 as well as Spice Girls' *Spice and Simply Red's Greatest Hits* both at £12.99.

Independent dealers worried that the number of offers will continue to escalate, are reporting confusion and anger among customers who are aware the CD titles in the indie stores are several pounds dearer than in neighbouring outlets.

Chris Johnson, proprietor of Hillsborough Records in Sheffield and

Southport, is selling the Now! 35 CD for £15.99 and says offers elsewhere are losing him customers. He says, "It gives people the feeling they're getting ripped off by being charged £2 to £3 more. They don't realise Saweary and Blockbuster are selling CDs at cost-price."

John Richardson, owner of Rippling Records in Edinburgh, says the retail business has become increasingly price-conscious and customers have come to expect albums to be priced cheaply.

"In the long term, the industry will become more and more concentrated on price and Britain will have more and more of a problem breaking new acts that will appeal across the world," he says.

"You can only break new acts if you have independent shops and already the indie sector cannot cope," he adds.

Chris Holwell, manager of Strawberry Fields in Rickmansworth, Hertfordshire, says, "When others are selling CDs at less than we're buying them it's a bit pathetic really. But

there's nothing we can do to stop it. We're just a one off independent shop so we can't discount because we haven't got the purchasing power."

The Blockbuster promotion, driven by its director of product Charlie McAuley, who was also responsible for Woolworths' cut-price music offers before leaving the chain 17 months ago, was launched in August across all 300 Blockbuster stores stocking music.

The initiative, which focuses on a shortlist of big-selling CD titles which is reviewed weekly, is due to run until Christmas. A spokeswoman says, "It's a membership drive for Blockbuster as opposed to being specifically targeted on music."

Saweary category buying manager for entertainment Steve Green says its £9.99 CD offer was only running last week as a vehicle to launch the rollout of music into all its stores.

"For us, the offer is a way of raising the profile of the category, but we're not going to be continually discounting," he says.

Dealer price gets blame as The Artist makes slow start

Retailers are blaming pricing policy for the disappointing early performance of *The Artist's* three-CD remanent set which sold fewer than 20,000 units in its first week on sale.

But EMI is confident sales of the album will improve in the lead up to Christmas and after the release of the first single, *Betcha By Golly Wow!*, today (2). The label highlights difficulties in the promotion of the album and the relative novelty of a triple-CD set as contributing to its slow start.

One independent retailer says the dealer price is a problem for independents who are unable to secure the larger discounts offered to multiples. With a 10% discount, the dealer is selling the album at £22.99 on CD and £18.99 on tape.

Richard Woodton of Ainleys in Leicester adds, "It is a difficult price because it doesn't fall into anything easily. If it were three double albums, then £29.99 would be a bargain, but it is one good album made into three and £20 is a lot

money for people to part with."

Steve Lyttelton, manager of Tower's Piccadilly store, which, in common with many multiples, is selling the album at £19.99, believes the dealer price could have been pitched better and reports sluggish sales. HMV general manager Wilf Walsh agrees, but believes sales will be boosted by the single.

EMI's marketing director Tony Harlow says the company is taking a realistic view of first week sales after *The Artist* was unable to meet some promotion commitments and says it is difficult to predict the effects of the album's price.

"We had instructions from The Artist that the album should go for the price of a double," he says. "There were a number of things we weren't able to deliver in the promotion area, but the single is the key. It's had great radio play and will raise awareness of the album."

Harlow says a second single is planned for February and he expects *The Artist* to play live in the UK early in the New Year.

Blur and Oasis lead R1 Christmas drive

BBC director of radio Matthew Bannister launched Radio One's Christmas schedule last week, which features Oasis, George Michael, Blur and John Peel's Festive 50.

Radio One highlights include a meeting between Noel Gallagher and Goldie (on December 30), Peel's Festive 50 (21) and Oasis's *Knebworth* concert (27). Blur's Dublin concert and George Michael's exclusive Radio One performance will be broadcast on December 26. Radio One's Top 100 Hits, chosen by listeners, is scheduled for a six-hour broadcast on New Year's Day.

Dance is well covered, with New Year's Eve featuring Pete Tong's All-Time National Anthem. The Radio One Dance Party with Dave Pearce live from Edinburgh, and Pete Tong and Carl Cox live from Liverpool club Cream.

Radio Two's output includes Christmas With Elvis, a documentary on Ella Fitzgerald, a 1977 Rod Stewart concert and, on Christmas Day, an insight into Robson & Jerome.

Radio Three highlights include the opera *A Midsummer Night's Dream*, Handel's *Messiah* by the BBC Philharmonic and the Vienna Philharmonic Orchestra on New Year's Day.

The 'log without a bone' finds a fresh challenge to chew on

When Richard Branson launched his new record company V2 last Wednesday, there were none of the stunts with which his public appearances have become synonymous. No Judge Dredd motorbike, no absailing, no sign of a hot air balloon.

The event was characterized instead by a heartfelt admission by the UK music industry's most famous entrepreneur: "When I sold Virgin in 1992, I regretted it almost from the word go," he said. "I hadn't realized how much the music industry had entered my blood. For the past three years, I have almost felt like a dog without a bone."

Ever since Branson announced plans to return to the business, the music industry has watched with cynicism. If you believe the grapevine, Branson lunched 100 or more of the industry's top executives before setting up V2 and is prepared to use his last dollar to make sure it is a success.

And many remain sceptical that a record company can successfully start up from scratch with such an elaborate international structure - V2 already employs 80 staff worldwide. "I'm sure Pearce, the man charged with putting together the company, says, 'I know there is a certain amount of cynicism, but I think it's all about jealousy. We feel we have the best situation we could possibly have. It is quite easy, because we know we have no excuses. If we fail, we have only ourselves to blame.'"

There is no sign of pressure at 131 Holland Park Avenue, London, home to V2 in the UK - and the company's two offices, Little Dean and Big Cat, who roam the corridors.

V2's philosophy is to combine the artist friendly approach of the independent sector with the financial muscle of a major. Pearce says the idea is to take a fresh look at some of the music industry's established working practices.

"We are going to take a long, hard look at contracts," he says. "There are a whole number of areas where major record companies have not changed their methods for many years."

That includes throwing out packaging deductions - which were introduced to cover for breakages - and getting rid of CD deductions and recognising artists' moral rights in their contracts.

Pearce says artist contracts will bar V2 from putting out releases or greatest hits packages without an artist's agreement while they remain signed to the company.

The V2 Group will also be tied together through the creation of a global database, centralised in London, giving direct access to accounting and royalty details. The systems will also allow for royalties to be paid within 12 months and not held to gather interest.

The structure of V2 also eschews the standard music company hierarchy. Although staff do have titles - and general manager David Steele says directors of A&R and marketing are still being sought for V2 Records - roles appear to overlap considerably.

Initially, V2 Group signs the labels and V2 Records, the label, signs the acts, says V2 Group creative director Ronnie Gurr. "But I am personally



LEADING THE V2 TEAM (FROM LEFT): ABOO, STUART MIDDLETON, JEREMY PEARCE, RONNIE GURR, RICHARD POLDING AND DAVID STEELE

THE V2 TEAM

V2 GROUP

Chief executive officer - Jeremy Pearce, creative director - Ronnie Gurr; **head of international** - Abbo (aka Steve Abbot); **senior manager, legal and business affairs** - Richard Polding; **finance director** - Stuart Middleton; **A&R manager** - Dave Wiberley

V2 RECORDS

General manager - David Steele; **video production manager** - Pinke

V2 MUSIC PUBLISHING

Director of commercial affairs - Maria Forte

Richard Branson may be back in the music business,

but he will not be returning as a full-time executive. "I will be diving in on specifics when I'm asked," he says. "I am looking forward to getting involved." It is a hands-off role which echoes the part he played in Virgin Records before its sale to EMI, when he only became involved in signing superstar acts, such as The Rolling Stones and Janet Jackson.

One thing seems unlikely to hamper the launch of V2 - lack of funds. For a company which has only released a very limited edition single (Stereophonics' Looks Like Chaplin), V2 is already looking cost heavy.

The day before Wednesday's launch, the company hosted its first international conference at its Holland Park HQ; the operation already has 35 UK staff and 45 more around the world working from four affiliate offices.

Branson declines to reveal how much is being invested in V2, beyond stating "as much as it takes". And he shows signs of investing substantially. He

says his offer to EMI was only \$2m short of the reported \$8m which secured their services for Warner Music.

He adds that a joint venture partner for V2 may be sought. "It's quite likely we would bring in a partner for, say, 25% of the company," Branson says. "That's the way we fund most of our ventures. Over the past few years, we've found that if we bring in another partner, we remain in control, because the brand name and reputation belongs to Virgin."

He says the new company will not be hindered by the fact it cannot use the Virgin name under the terms of the 1992 deal which saw him sell out to EMI for £50m.

"We have a new label, with a very nice logo," he says. "Virgin is to some extent synonymous with myself. I can be used whenever necessary to attract artists. We'll get the Virgin name back one day. By then, I think V2 will be strong enough so we can have two labels." Paul Gorman

A&R and both Stereophonics and Kings Of Infinite Space. Try and work that one out."

Locally, Dave Wiberley and Nick Siddall will work as A&R managers spinning both publishing and record operations. In all territories, both arms of the company will share offices, while remaining creatively independent.

Internationally, V2's affiliates are based in the US, Germany (also covering Switzerland and Austria), France and Scandinavia, with further operations planned in Benelux, Australia, Italy and Spain. Joint venture opportunities are being sought in Japan and South East Asia.

Put together and coordinated by Big Cat founder and now head of international Abbo, the operations will each be responsible for developing their own repertoire as well as picking up V2's worldwide-signed acts.

Pearce and his team are fully aware that the creation of such a complex, staff-heavy structure has its dangers, particularly while V2 has limited repertoire to put through the international machine.

"It's exhilarating," Pearce says. "But, you might say it is rash to start up an airline or launch against Coca-Cola." "Every week and every month, we are all drawing salaries," adds Gurr. "We know that the start-up costs are phenomenal, but we are not blasé

about it. We have to hit the ground running." Already, progress is being made to ensure that is the case. After signing the Big Cat and Blue Rose labels, the Gee Street deal will give V2 its first significant catalogue including PM Dawn's recordings, as well as a raft of new releases.

Most label deals will be structured on a profit-share basis in the UK, with V2 paying a royalty on international sales. But all bands will remain signed to the individual labels and V2 retains all recordings if a relationship founders. Although Branson's involvement may be enough to attract some established acts before long, he stresses that the key to the initial construction of V2 will be in finding and developing new talent.

"At Virgin, we built up a solid foundation and reputation on new bands and developing artists. That's how we attracted the big names," he says. Certainly, the label's signing policy to date is notable for the absence of established, big name acts. So far signed in the UK are the handful of acts on the V2 label, Geoff Travis's Banana imprint, Big Cat and Blue Rose, such as Olivia Tremor Control, Stoney Sleep and Stereophonics, while V2 Music Publishing has signed Liverpool band Mula.

Branson is aware that the pressure will be on next year, when V2 plans its first releases. "At the moment, we are

in our honeymoon period, because we haven't released a record," he says.

Around 15 albums will be released in 1997, says Pearce, and the label is budgeted to break even after five years.

He has no doubts about the prospects. "Richard [Branson] is not a person who gives up easily," he says. "He will do anything to make V2 a success. That doesn't mean he will throw money at it, but he will do what it takes." Martin Talbot

Signpost
is
coming

Over the past year, we've become almost blasé about the phenomenal level of success enjoyed by UK rock act Bush in the US, but this week the band scaled a new peak when their second album Razorblade Suitscase debuted at number one in the *Billboard* charts.

Razorblade Suitscase shipped 2.5m units in its first week of release, outstripping the first week sales of REM's New Adventures In Hi-Fi by 60,000 copies. It also went to number one in Canada and looks set to repeat the success in Australasia.

This achievement caps a whirlwind year for Bush and their US-based label Trauma Records after the pair combined to push the band's previous album Sixteen Stone into the US Top 10 and on to worldwide sales of 7m units. Intensive gigging also saw the band become the third largest touring act in the US this year.

"We're thrilled at the scale of their success, they have a very loyal following," says Rob Kahane, joint president of Trauma. "Bush have this work ethic. They go out of their way to play to as many people as possible and work as hard with people in the market as they can."

They used every break in their jammed touring schedule to record a new album and then committed to the promotional chores.

Former DJ and MARRIS figurehead Dave Derrell, now UK band's manager, says: "Some bands might have thought about sitting around for a year, thinking about a change in direction.

Bush wanted to carry on playing live but with new material. They have to remember it's two years since the debut came out, not many new bands would wait that long to release a follow-up."

Razorblade Suitscase, another dose of powerhouse grunge rock, was recorded in two three-week bursts at Abbey Road and Hook End with Steve Alinari at the helm, a choice which inevitably



BUSH

READY FOR SUCCESS ON HOME TURF

BUSH: BRANCHING OUT WORLDWIDE

- Sixteen Stone has sold 7m copies worldwide, including 6m in the US where it peaked at number four
- It was also a Top 20 hit in Canada and Australia
- Everything 2K reached number one in US alternative charts
- The album peaked at number 42 in UK

- November 1996: The second album shot straight to the top of US charts selling 2.5m units in one week
- December 1996: Sixteen Stone has now been on the US albums chart for 58 weeks
- January 20, 1997: Razorblade Suitscase to be released in UK, with a single, Swallowed, on February 17

raised eyebrows but which seemed natural to the band.

"He was the perfect man for us after coming off the road and performing 230 shows," says bassist Nigel Pulsford.

"We knew how good we'd become at playing live and we wanted to capture that feel. No one's better at putting that dynamic down than Steve. He seemed like a perfectly natural choice and we'd always admired his stuff with Big Black through to his production work with The Breeders and The Pixies."

Kahane admits to some reservations about the choice of producer, but points out that he and his partner Paul Palmer

leave the band to A&R themselves, a point confirmed by Derrell. "The bands are very autonomous creatively, we don't have what I call traditional A&R guidance," he says.

"Steve is pointed as some kind of corporate beta noir, but he's a damn fine producer. The label was more than happy to give us a shot and the results prove us right. We're a real band, we don't want to spend 18 months in the studio."

As you'd expect from Alinari, Razorblade Suitscase features the minimum of overblowing, although the producer claims it's the longest time

he's spent making an album in years.

While Razorblade Suitscase is busy shifting units in vast quantities around the world, the album's UK release has been held back until next month.

MCA marketing director Mark Cressingham says, "It would be suicide to release it into a Christmas market. Our opinion is that we wouldn't get the sort of profile we're looking for with the media. Early next year, we can make some impact when there are fewer records around."

Kahane, who formerly managed George Michael, believes the fact that Trauma is now going through MCA, following its acquisition of Interlope last August, will help raise Bush's UK profile.

He says, "The switch to MCA has made a great difference. They've really put their weight behind us and, since they have had this record from the beginning, I think we're really going to see Europe explode."

However, Bush could be forgiven for turning their backs on the UK given the relative lack of interest which has seen them shift only 42,000 units of Sixteen Stone here.

"We're not media darlings in Britain, but that doesn't bother us. We don't have any real expectations for this country really. Funny enough, it is nice in a way to come home and not be treated like pop stars," says Pulsford.

Kahane is more candid. "I'm not sure they'd admit to this, but I think the UK is more important to them than ever. It's their home and everyone wants to be accepted at home," he says.

With a UK tour planned for February and then another stint in the US, 1997 looks as if it will be at least as, if not more, intensive than this year.

"We're at the tip of the iceberg," says Kahane. "They have amazing drive, they're quite the most talented act I've worked with and I've worked with some big names."

Mike Pattenden

Act: Bush Label: Trauma Project: album Songwriter: Rossdale Publisher: Mad Dog Winston Music Producer: Steve Alinari Studio: Abbey Road, Hook End Released: January 20

FORMULA ONE

ON THE STARTING GRID WITH SELECTION OF SINGLES

Formula One are an unsigned five-piece Preston band, who currently have one single under their belt. By the end of January, they'll have another three and all will have appeared on different indie labels.

The first single, a limited-edition split seven-inch with Prolapse offshoot Ears Go F!F, is out today on Kooky Records. Formula One's track, Aqua Manera is an excellent lo-fi, Spanish language slice of atmospheric and explains why the band are starting to attract serious A&R attention. It originally appeared on the band's first demo and was produced by Zoo.

Radley's Martin Carr and Tim Brown. The other two singles will appear on Che Records and Love Train.

Drummer Dave Chambers, who was previously in Corrosion, says the band aren't trying to make a point by

releasing so many singles in such a short space of time and on so many labels. He says, "It's more by accident than design. It just seemed that a lot of people we know or who we've met at our gigs had their own little indies and asked us for tracks. They were originally intended to be stretched over a longer period, but delays meant things panned out this way."

He adds that the two Radleys' connection with the band helped get their name around. He says, "People tended to listen to the demo because Martin and Tim were involved. I've known Martin for quite a while as he used to live in Preston. He came to one of our gigs last November and offered his services as a fan."

Carr says, "I really liked the band when I saw them, because they didn't fit in with all the other indie bands



around, all of whom seem to be rewriting Blondie songs."

Last week, they played at London's Hope & Anchor, with a sprinkling of indie A&R present, and the Shoreabb cracker and its indie guitar feel shows augmented by a braying trumpet.

The band's second single Start The Ball Rolling, which comes out on Fierce Panda on December 16, is another cracker and its indie guitar feel shows the diversity of the band.

Chambers says, "We don't have one songwriter and are really very democratic when it comes to choosing songs. We have a lot of different ideas and different influences, which explains the diversity of our sound."

For now, however, the band are concentrating on getting some more gigs to raise their profile and are hoping the buzz around Aqua Manera and Start The Ball Rolling will help them in their endeavours. Leo Hialy

Act: Formula One Project: singles Writers: Formula One Producers: Carr/Brown, band Studio: West Orange Studio, Preston Released: Aqua Manera, out now, Start The Ball Rolling, December 13

One to WATCH

DEFECH

MODE

A cross preview of the band's first recorded work in four years shows they're back with a bang. The first single, 'Ball of Fire', is out on February 10. However, their previous material, both acoustically and electrically, shows Dave Sutherland in his service.

MANIC STREET PREACHERS
EVERYTHING MUST GO

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KALEEF

KYLIE'S A THING OF THE PAST FOR WATERMAN

Manchester's Kaleef were previously a major label act with a poor commercial showing; now they're an independent act with a Top 40 hit, their hip hop take on 'The Stranglers' 1982 classic Golden Brown.

The indie that has succeeded where London Records failed in Manchester's Unity Records - which isn't quite so surprising when you discover the label is the vehicle for the new ambitions of Pete Waterman.

The band signed to London Records in 1993 under their previous name, Kalphs. The deal was described by their then A&R man Pete Tong as "fucking 'bot, commercially, the debut album Seven Deadly Sins, and the singles it spawned, flopped and support at the label waned."

Their fortunes changed when, in May this year, Tong put Kaleef in Waterman's Manchester studio, The Church, to demo Golden Brown.

"Pete rang me, he'd just got out of his deal with Warner Brothers and said 'this band have got a smash hit single'," says Tong, who previously worked with the renowned producer on Bananarama in the Eighties.

"Initially, we were going to do it together, but there was no point pushing that record through London because of all the baggage from the past," adds Tong.

"Kaleef were a classic case of a record company signing a band far too much

money, things not going well, and it becoming so expensive to continue that it leaves a bad taste in everybody's mouth.

"I was better off just letting them go. If they were going to have one more shot, they were better off having it with Waterman."

Kaleef's motives for choosing Golden Brown were simple enough. "It was a big time for us when we were growing up," says rapper Twice Born, who, with Travis Bickle, delivers a rap against heroin, separated by The Stranglers' Hugh Cornwell chourning, with a trippy ending.

"Everybody else is Anglicising things that are American, we want to Americanise things that are English," says Twice Born. "It's to do with the 53rd state of mind - England's on the coast of America."

Waterman is now adapting to the world Kaleef inhabit. "I'm trying to learn as much as possible about this whole culture," he says. "He put those elements in it that could make it a big hit, he knows what he's doing," enthuses Twice Born.

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Lee Henshaw

Act: Kaleef Project single Labels: Unity Songwriters: Cornwell/Burnell/Greenfield/Black Publishers: Complete/EMI Producers: Work In Progress Studio: The Church (Manchester)

TOY TONI

MERCURY SEEKS LONG-AWAITED UK B

They're as big as can be in the US, having been nominated for Grammy awards, clinched several platinum discs and seen their new album voted one of the year's Top 10 by *People* magazine. But Toy Toni Tons have yet to make their mark in the UK and seem scarcely interested in doing so.

"We don't trip on having hits abroad," says songwriter D'Wayne Wiggins, who formed Toy Toni Tons in the mid-Eighties with brother Raphael Fandigu and cousin Timothy Christian Riley.

"It's cool if it does happen, but I prefer to make sure I'm hip in my hood. We've never even tried to work other countries," he adds.

However, Mercury has different ideas and is confident that some of the band's huge US success can be repeated over here with their fourth album *House Of Music*.

The album is the band's first outing on Mercury Records, after leaving their longtime label Wing/PolyGram. Polydor released Toy Toni Tons' previous album, *Sons Of Soul*, in the UK, but it failed to break the band here, even though the album spawned five big *Billboard* hit singles, sold more than 2m copies worldwide and won a *Rolling Stone* critics' award.

To date, the trio's biggest UK hit is

1990's Oakland Stroke - from their platinum-selling second album *The Revival* - which came out radically remixed by Britton's Blacksmith.

Polydor tried to repeat the trick in 1994 by commissioning a myriad remixes of My Ex-Girlfriend, Sons Of Soul's most commercial track, but the single still failed to chart.

Mercury, however, is confident that a changing attitude to R&B in Britain and a more focused marketing strategy should help House Of Music achieve at least a fraction of its inevitable Stateside success in the UK.

"In the past, the problem has been that very few people over here knew who Toy Toni Tons are," says Mercury's director of marketing, Jonathan Green.

"The band have never toured Britain and very rarely even come to do interviews. We're releasing the album now and holding the first single back until February to raise awareness before bringing them over for promotion," he adds. "The feedback from specialist R&B radio stations and press has been fantastic. It's obviously going to do well in that market, but our aim is to cross it over into the mainstream."

Green cites the massive success this

Act: Toy Toni Tons Project album

ARKARNA

WEA IN NO RUSH WITH FUTURISTIC TRIO

Following hot on the heels of Underworld, Leftfield and The Chemical Brothers, WEA priority act Arkarna are the latest to seek chart action with a dance music sound which combines a hardcore feel with commercial, singalong appeal.

The band comprises Ollie Jacobs (21), James Barnett (22) and Lalo Creme (22).

Vocalist and programmer Jacobs has worked as an engineer and producer in his father's London studios Rollover since he was 14, mixing with the likes of Dreadzone, Leftfield and Deep Forest.

Barnett, who strokes the acoustic guitar and delivers backing vocals, was

a member of Big Life's Lunatic, a favourite on the Megadog scene, and guitarist Creme is the son of Lol, the guitar-playing half of Godley & Creme.

"Arkarna are about the future," says WEA A&R manager Nick Feldman. "They're certainly not a retro band or a post-Dubois or post-grunge band; they have rock, pop and dance influences, a really interesting hybrid."

The trio were signed to WEA by Clive Black and Raz Gold in June 1995, but their debut single *House On Fire* isn't released until next month.

"We're very keen to set the band up as credibly as possible and are giving them plenty of time to establish themselves," says Feldman. "It's quite hard for people to get the full picture instantly. We want to make sure that the college kids can have access to the right mixes, as well as giving the appropriate mixes to the dance DJs. We're giving ourselves a nice long run up."

If Arkarna are fazed by the amount

IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
AC ACUSTICS	mixes	ONE LITTLE INDIAN	Karen Galedek	BATTERY (London)	Simon Vinestock/Dare Mason
ALBU	tracks	ARISTA	Rob Keen	GREYSTONE (London)	Andy Whitmore
GARY BARLOW	album	RCA	Nick Raymond	SARAH WEST (London)	Travis Thom
CARL & RICHIE	pre-production	RCA	Ian Fife	METROPOLIS (London)	Richard Norris
CELTUS	album	SONY MUSIC	Yvonne Jardine	METROPOLIS (London)	Rupert Hine
DEBORAH CONWAY	album	SINCERE	Peter Jenner	ROCKFIELD (Monmouth)	Ian Grimble
THE DHARMAS	album	ARISTA	Adele Nazzari	CHIPPING NORTON (Oxon)	Steve Lyon
EMPIRE 514	single	ZIPDOG	Stu Lambert	STATE 51 (London)	artist
ETERNAL	album mix	EMI	Julian Cross	MARCUS (London)	Dennis Charles/Ronnie Wilson
MICHELLE GAYLE	single	EMI	Nick Raymond	ROCKFIELD (Monmouth)	Johnny Douglas
THE HYBRIDS	tracks	HEAVENLY	Jeff Barrett	ABSEY ROAD (London)	Ian Grimble
KAVANA	single	VIRGIN	Joanna McCormick	THE APARTMENT (London)	Rapino Brothers
NORTREAN UPDOR	mixes	HEAVENLY	Jeff Barrett	BATTERY (London)	Dave Eringa
FRANKIE OLIVER	single	ISLAND	Travis Wyatt	MARCUS (London)	artist
ORLANDO	tracks	BLANCO Y NEGRO	Glen Cooper	RG JONES (London)	artist
ANNIE ROSS	tracks	THEOBALD DICKSON	Bernard Tugwell	RG JONES (London)	lan Lynn
SWING OUT SISTER	tracks	MERCURY	Sarah Vaughan	SWANWARD (London)	Paul O'Duffy
PAULINE TAYLOR	mixes	CHEEKY	Rollo Armstrong	SWANWARD (London)	Matty Banbrook

Confirmed bookings, week ending November 30. Source: Era

One to WATCH

THE REVENGERS
The Memphis trio from pre-ace all intended music, college and are extracting material consisting of their first-five live discs. The triple is loosely indie but, when they rock their heads above pop's parapet, they'll make a bigger noise.

TONE
BREAKTHROUGH

year of Puffery as an indication of Britain's growing acceptance of black American soul-based music.

"R&B and new soul is proving a real alternative to rock music in this country," he claims. "It's clearly no longer a minority interest. Media coverage and sales have grown steadily since the start of the Nineties, particularly in the past few years."

Certainly, it used to be that if a band such as De La Soul or Arrested Development broke the UK charts, they were considered either a fad or a one-off. Now acts such as TLC and The Tony Rich Project are perceived as pop acts. However, as Green knows, all those acts have had recent hits here and have spent a lot of time in the UK. Mercury may well have its work cut out with Tony Toai Tone.

UK audiences who are aware of the band's remixed singles or former partnership with En Vogue producers Foster and McEroy tend to associate them with hip-hop-influenced acts like A Tribe Called Quest.

In fact, Tony Toai Tone songs are rooted in the R&B tradition of local Oakland legends such as Sly & The Family Stone, Graham Central Station and Tower Of Power. The band also cite The Spinners, Al Green and Earth,



Wind & Fire as major influences and not only try to recreate early Seventies production values, but seek out vintage instruments to play live in the studio.

House Of Music also features a four-strong horn section, the South Central Chamber Orchestra and Sheila E guesting on percussion. "I think House Of Music sounds more soulful than our previous albums," says Wiggins. "That's because we're now in a position to do

everything exactly the way we want. We've gone back to the style of music we were making in 1980/89 before we got a deal. As soon as we started working with Foster and McEroy, our songs became commercialised."

One song, Don't Fall In Love, was written as far back as 1984. "In the early Nineties, we would never have recorded a song like that. People weren't ready for it. Back then R&B

had to follow a formula. Now, for example, it's much more acceptable to use guitars. Your music has to be interesting to sell well and the result is better, more adventurous music."

However, Wiggins remains cautious about the band's prospects in the UK. He says, "I don't know if you'll get what we're trying to do. You don't understand soul, you're into all that techno shit."

Lisa Verico

Songwriters: various Publishers: Tony Toai Tone Music/PolyGram Int/Asap Producer: various Studio: various Released: November 25

of time they've been on WEA without a release, they're not showing it.

Creame spent a lot of his younger days in Los Angeles and his experiences there have taught him there's more to music than the deal. "When I was in rock bands in LA, all they wanted was a record deal. That's about as far as most bands wanted to go," he says. "The whole scene got on top of me, so I just got out of it."

While some will dismiss the band as rich kids playing around, Creame isn't inhibited by having a father who carved an illustrious career in British pop. "It's brilliant, if you happen to want to get into the same kind of thing," he says. "He really has been through so much stuff and it rubs off. He tells me anything I need to know and has been totally supportive - and he's got some great equipment that's survived the years."

His famous name led to Creame junior being offered work by producer Trevor Horn on his return to England,



Act: Arkarna Label: WEA Project: single Writers: Arkarna Publishers: Rollover Music/Perfect Songs Producers: Arkarna Studio: Rollover Release: January 13

but his undoubted guitar abilities played their part, too.

"Trevor gets amazing guitar players in, but occasionally he wants

something a little bit rougher, so he gets me in," says Creame.

From there, Horn pointed Creame towards Rollover studios, where a

tentative Arkarna was being forged by Jacobs and Barnett.

House On Fire, their debut single, is a crossover revelation, where Jacobs' vocal rides smoothly over a loosely techno terrain.

"It's about meeting a girl in a club and you don't have anything in common with her," says Jacobs. "I think a lot of relationships are like that nowadays, really shallow. I've never been in love for more than a month, it's a real bummer."

The song is strong enough to appeal to the same crossover crowd as Born Slinky and Jacobs expects Arkarna to break down boundaries and attract clubbers as well as regular gig goers to their shows next year.

"People who go to clubs don't often go to gigs," he says. "We want to merge the two things a bit. You have to progress rather than regress, which is why we won't be one of the hundreds of bands going back to Beatles' tunes."

Lee Henshaw

STEVE LAMACQ ON A&R

I know it's difficult enough already, but I think London cabbies should learn where the Camden Falcon is as part of The Knowledge - the test which gets you a black cab licence. I was talking to a cabbie the other day who took three years to do it, but I bet he still couldn't find The Monarch on a dark night. Mind you, there are people in the music industry who've been around the same time and still can't find the Top 40 (it's straight up the M6 mate, you can't miss it). I like the idea of cabbies cycling round London trying to suss out the short cut between the Powerhaus and the Hope & Anchor...When I was in Glasgow, I had a taxi driver who not only knew where every venue in

the city was, but who'd seen The Beatles in the Sixties for about 30p. His niece was into that "scruffy" group Oasis...The next time there's one of those charity job swap days coming up, I'm going to suggest he gives his cab to someone in A&R and takes their job signing bands for a day (within hours, you'd have an LP of The Best Melodies In The World...Ever)... Lord knows what Mr Cab would make of some of the bands I've been wading through recently. London's Memory Zero are probably dead scruffy. They sound scruffy and the guy sings with an American twang (why?), but there's a couple of good Flamin' Groovies-like power pop songs on their tape which

brightened me up...Much of the week has been spent listening to records I bought at Rough Trade. The biggest surprise is the reinvention of proto-German techno bds Atari Teenage Riot, a band I've always written off as being too flashy and hollow by half. How wrong can you be? Their single on Digital Hardcore Records is pure dance-noise territory...And it's nice to see Prolapse signing to Radar and Pavement joining Domino with a new LP that's right back on form...Next week, more of our on-going survey Who Do You Wish You'd Signed In 1996? Until then...TAXIIIIII



One to WATCH

WIRELESS

Formerly Paul Gardiner has an impressive pedigree. He played in an early No. 1 Gallagher band and has been in Holly Humberhead. Wireless are a radio-friendly outfit with a strong Beatles influence, but Gardiner's unique vocals give them their edge.

INTRODUCING THE LIBRA MUSIC CONSOLE

A NATURAL

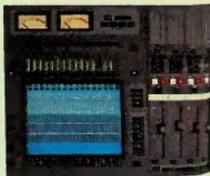
The seventh sound wave has arrived. Libra is the new digital console from AMS Neve, with a straight ahead musical bias.



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ANGEL STUDIOS' CHIEF ENGINEER GARY THOMAS IN THE REBUILT STUDIO TWO

Angel's Studio Two opens after revamp

by Caroline Moss

Angel Studios in Islington, north London has re-opened its Studio Two following a redesign by Roger Quoted and the installation of a complete equipment package supplied by Larking Audio.

The studio now has an enlarged control room with a 48-channel Soundtracs Jade 48 console with Assignable Dynamics and 48-channel Audiometric moving fader automation, in addition to the console's

proprietary VCA system.

Larking Audio also supplied a used Studer A800 Mk 2 multitrack upgraded to a Mk 3 with remote autolocator, Yamaha NS10 and Mission 721 monitors, a 24-track Dolby A rack, Quad 306 amplifiers and a package of outboard equipment.

Chief engineer Gary Thomas says, "We chose the Jade because it offered a dynamics package, allowing us to put gates and compression on all channels and, for the price, we couldn't find another desk that matched it."

The studio was rebuilt in response to the demands of Angel's clients who did not require a large recording area or were working to a smaller budget.

With its newly-spacious control room and recording area accommodating up to eight musicians, Angel can offer clients an alternative to the Neve-equipped Studios 1 and 3, which can hold around 75 musicians and are used predominantly for orchestral work including film and television soundtracks, commercials and album projects.

Yamaha unveils new console amid flurry of AES launches

This November's AES exhibition in Los Angeles saw a number of new and exciting product launches and upgrades, particularly in the field of recording consoles.

Yamaha unveiled its 03D digital mixing console, based on the same technology and 32-bit DSP engine as the established 02R desk, but in a smaller format and with a lower price tag.

The desk features 26 input channels and a possible total of 18 outputs, while Yamaha's proprietary DSP3 chip provides four-band fully parametric equalisation and dynamics processing on every input channel and output bus and two 32-bit DSP internal effects processors.

The console is expected to retail at around £2,500 and will be available in the UK early next year.

A prototype of Tascam's new digital console development drew crowds to its booth. The console is designed to interface with Tascam's DA 88 and DA 35 MDM eight-track digital recorders to provide a low

cost, fully-integrated digital recording and production chain.

AMS Neve and SSL proved analogue is thriving with the launch of new analogue consoles.

AMS Neve showed the VX music console and VXS multitrack console. Aimed at music and multi-purpose studios, both are equipped with Encore, the company's cross platform automation system which enables mix data to be transferred between Libra, Capricorn, Logic 2 and VX desks.

New on the SSL booth was the G+ Special Edition console which includes most SL 4000 Series options as standard. Other features include 14 FX sends, high definition bar graphs, extended multitrack routing and three configurations, 48, 56 or 64 channels.

SSL also launched the Aysis System, a compact digital console designed for smaller control rooms and broadcast vehicles, based on the company's proven Axion digital production system.

Fairlight's MFX3 Plus digital audio workstation has gained software and hardware enhancements over the original system through an upgraded CPU, fast networking, PCI bus support and an enhanced MFX control surface. PCI support allows for future development, while the networking uses 100Base T topology. The new controller will be available in versions for standalone, 19-inch rackmounting and Fame operation.

Euphonix's CS3000 digital control mixing console has new features resulting from hardware and software advancements for the CS2000.

Other new products at the show included Genelec's 1092A two-way, bi-amplified active monitoring system; Mackie's HR24 active bi-amped monitors; the Blue Series from dbx comprising the 160S stereo compressor, 704 27-bit A-D converter with programmable noise shaping and the 786 microphone pre-amp; and the DPA 4060 omnidirectional miniature microphones from Bruel & Kjaer.

NEWSFILE

Maughan takes over Stonehills

Dave Maughan has bought the recording studio business of Stonehills Media Complex, Gateshead, where he has been sound engineer and head of sound for five years. Following the recent liquidation of Stonehills Studios, Maughan negotiated with the liquidators to acquire Stonehills' sound studio, the only division of the company which remained viable. He says, "Understandably, clients were concerned that Stonehills Studios had gone for good, but nothing could be further from the truth. There continues to be a huge demand for truly broadcast standard facilities in north east England."

SSL clinches sale to Canada

Console manufacturer Solid State Logic has sold its biggest desk into the Canadian market – an 80-channel SL 4000 G Plus – to Metalworks Recording Studios in Toronto. Owner Gil Moore, drummer with Canadian rock band Triumph, says, "The new SL 4000 G Plus reaffirms our dedication to world-class mixing." The console is installed in the newly-refurbished Studio Two of the five-studio complex where it will be used for a variety of projects.

DMC opens fourth studio

DMC in Slough, Berkshire has opened a fourth studio, the company's first dedicated recording facility, based on a Soundtracs Jade 48 with internal patchbay, VCA automation and Assignable Dynamics. Larking Audio supplied all equipment including the desk, a Saturn 824 multitrack tape machine, Foxtex synchroniser, Dynaudio and Yamaha monitoring and a complete effects package.

Dolby extends tools range

Dolby has developed Dolby Surround Tools for Digidesign Pro Tools workstations. The new TDM plug-ins provide Pro Tools users with Dolby Surround encoding and Dolby Pro Logic decoding without the need for separate hardware.

Soundtracs unveils new Topaz consoles

There are three new additions to the Soundtracs Topaz range of consoles, the 12-4, the 14-4 and the 24-4, which all use the Analogue Devices SSM2017 ultra low noise input amplifier.

BMP boost for classical projects

Mobile recording specialist BMP Productions has bought a 24-channel DDA CS3 for location work on behalf of several London-based classical music labels. BMP's Ken Blair has used the console to record the London Philharmonic's rendition of Prokofiev's piano concertos and recordings of traditional pibroch music at Dunvegan Castle on the Isle of Skye.

Magmasters takes 10th AMS Neve AudioFile

London-based Magmasters has ordered its 10th AMS Neve AudioFile hard disk recorder/editor. The system will be installed in new tracking suite number 3, where it will be used for autocomforming and editing in addition to tracklaying.

Marcus undergoes upgrade

The two SSL rooms at Marcus Studios now benefit from upgraded software for the G Series computer and new outboard equipment. Studio Two can now offer 60 channels on its SSL E Series console.

Peavey backs Battle of the Bands

Peavey Electronics is to sponsor the Battle Of The Bands organised by Steel City Promoters, Sheffield, which runs from January to June next year. Peavey will supply backline, drums and PA gear for the heats and present the finalists with a package of equipment.

College upgrades equipment

London's City of Westminster College, which celebrates its 15th year of teaching sound engineering this year, has purchased a Soundcraft DC2020 Surround for its new recording studio, part of the Cockpit Theatre.

Eden Studios

In the pro-audio supplement in the October 19 issue of *Music Week*, an article about Eden Studios was illustrated with a photograph of the main control room at Olympic. We apologise for this error and any inconvenience or embarrassment that it may have caused.

MAKING MUSIC MATTERS, MAKING MONEY DOESN'T

STEVE HEMSLEY TALKS TO MUSIC INDUSTRY PROFESSIONALS FOR WHOM OPERATING A STUDIO FOR THEIR OWN SPECIFIC NEEDS MEANS THEY CAN MIX BUSINESS AND PLEASURE AWAY FROM THE PRESSURES OF THE COMMERCIAL SECTOR



THE TRIDENT CONTROL ROOM AND LIVE AREA AT PHIL MANZANERA'S THE GALLERY

Phil Manzanera – The Gallery

As the lead guitarist with Seventies/Eighties band Roxy Music, Phil Manzanera had often talked about creating a studio built by musicians for musicians; a complex where making music was more important than making money.

In 1979, his dream became reality when Roxy Music converted an 18th century coachhouse in Surrey. The Gallery Studios was born and remained the band's recording home – and the scene of such classic recordings as *Avon* and *Jealous Guy* – until its members went their separate ways in 1983.

By that time, Manzanera, who had only a limited knowledge of the technical side of the studio business before *The Gallery* opened, realised he had a facility that could rival the best in the country, enabling musicians to work with the latest equipment as well as with traditional gear they had used many times before.

"The advance in studio technology has been staggering over the past 25 years. Musicians are increasingly using the console as an instrument, for example, and experimenting to see what

different sounds they can get out of a desk. We appreciate that here, but also understand there are favourite pieces of equipment which artists prefer to use," he says.

Manzanera, now a respected producer himself, he understands perfectly what artists want from a studio.

He has brought together the perfect mix of old and new equipment within *The Gallery's* two main studios – the vintage area, known as the Trident room, and what he calls his 'Star Trek' studio, the Euphonix Room.

The traditional studio includes a Trident Series 80 console, Ampex MM1200 (two-inch 24-track) and Tascam DA30 DAT tape machines, a selection of outboard equipment such as Focusrite ISA 115MD equaliser and mic pre-amp, three Alesis 3630 compressors and two Alexis Midiverb III's. The room also houses a Yamaha CP70 electric piano and a Yamaha Grand Piano.

His more state-of-the-art studio, meanwhile, has a totally automated Euphonix CS2000 56-channel console, a host of tape machines including four Alesis Adat digital eight-track

machines, a Panasonic SV3900 Dat and outboard facilities such as Eventide H3000 SE, Sony R7 Reverb and a selection of sound compression equipment.

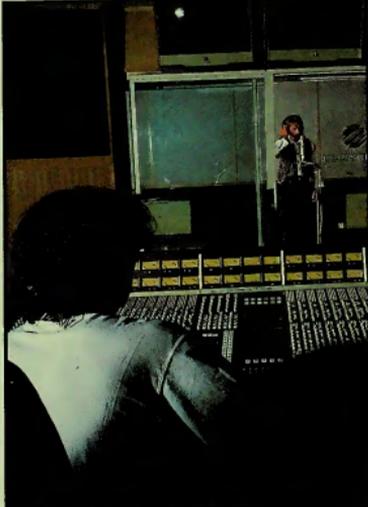
Such a broad range of studio gear has helped Manzanera attract artists from around the world.

Born in London to a Colombian mother, he has long been a fan of South American music and has produced more than 20 Latin-American artists at *The Gallery*. Visiting acts have included Brazil's Perlamas do Sucesso and one of Argentina's rising stars Robbie Draco Rosa, who is signed to Sony in the US.

Manzanera says *The Gallery* was one of the studio industry's best kept secrets before he published a corporate brochure for the first time last year detailing the facilities on offer.

Since then, interest in the complex, situated 40 minutes from London and mid-way between Heathrow and Gatwick airports, has grown significantly.

Paul Weller is currently recording his new album there, joining the long list of artists, including Dire Straits, Squeeze, Bryan Ferry, Duran Duran and Cliff Richard, who have made the trip to the 'Musician's Studio'.



ANDREW GREASLEY AT WORK IN PEER MUSIC'S STUDIO

Peer Music

Peer Music's managing director Nigel Elderton is convinced that having one of the industry's few female engineers working in his studio helps the creative flow of the artists and defuses any potential problems caused by sensitive male egos.

The publishing company's private studio is used six days a week, 18 hours a day by more than 30 acts and Elderton says its smooth running is down to studio manager Wendy Polley's ability to put artists at ease.

As Peer's only full-time in-house engineer, Polley oversees everything that happens in the studio, built three years ago when the company moved across London from its base in Tin Pan Alley to new 5,000sq ft premises near Chancery Lane.

Peer has one of the most advanced and impressive studios of any publisher in the UK, but Elderton has no plans to turn it into a commercial operation.

"The studio is the focus for us at Peer, it is our lifeblood. We may not be looking to sign a band at ground level, but we have found our niche which is to develop talent and we have increased the number of masters

to come out of the studio. We could get £200 a day as a commercial set-up, but that is not what we are about," he says.

The main studio console is an SSL 2432 with E series automation and this is ideal for Polley and the numerous freelance engineers and producers who work at Peer.

"I trained on an SSL and have always used one. It is considered by many to be the industry standard and most engineers who come here know how to use it," she says.

Peer also has a smaller eight-track recording area known as the writing room where artists can work before moving into the main studio.

The range of equipment and the modern live room mean that studio time is split almost equally between producing masters and demos. Gino G's number one *Ooh Ahh... Just A Little Bit* was recorded at Peer, as was Raisins's latest album *Meanwhile*. Urban Cookie Collective, Tony Di Bart and The Weather Girls are among the other artists to have recorded masters here.

Polley works closely with Peer's creative manager for A&R Andrew Greasley, himself a full-time engineer at Peer in the ►

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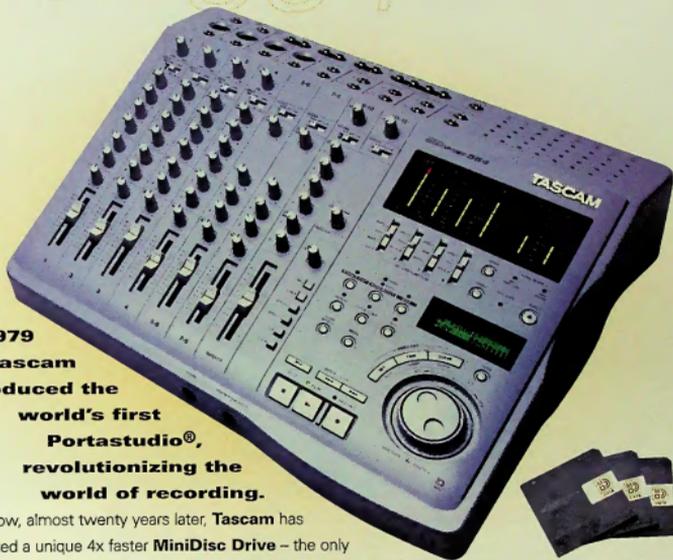
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**A Looping and "Best Take"
Function** continuously loops
any section of a song and
records and stores up to **five
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Editing** functions allow you to
cut and paste recordings like a
sequencer, moving, erasing and
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programming them to repeat and
play-back in any order you
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of **full 4-track bounce** can be
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The Tascam 564 also features
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564



BRUNO BROOKES: LINKING UP TO RADIO STATIONS AROUND THE UK VIA THE STUDIO HE HAS CREATED AT HIS BERKSHIRE HOME

> early Nineties but now mainly responsible for booking the bands into the studio. Many of these are dance acts and the company has upgraded the sampling equipment by installing two AKAI S1000s.

There are also plans to improve the studio's acoustics and replace the Tannoy FSM/Yamaha NS10 speakers. Polley is convinced the Peer Music studio can continue to churn out hits as well as quality demos without becoming a commercial studio.

Bruno Brookes

Bruno Brookes was determined not to fade out of the radio or music industries once he left Radio One in April 1995.

He set up an independent production company called Bruno Brookes Media & Entertainment (BBME) and launched a weekend radio breakfast show which is syndicated to eight ILR stations across the country. And he has just started to present a daily drivetime show on 96.3 Liberty AM (formerly 'Viva!') in London.

What makes the breakfast show – called Bruno AT The Mill House – remarkable is not that it now has a weekly reach of around 16m people, but that it is broadcast from Brookes' house in Berkshire where he has installed £90,000 worth of studio equipment.

He has fitted an 18-channel Audix broadcast desk, Neumann microphones, Bayer guest microphones in the reception

area, kitchen, garden and the drawing room, Tascam cassette and Tascam DAT facilities, a selection of Roland keyboards and hard disc mixing equipment and sound editing gear.

The studio also incorporates advanced telephone facilities which enable staff to take hundreds of calls at the house during a radio show phone-in. Brookes says, "What we have here is a fully-fledged radio station and recording studio in the house. We have some of the top equipment and have not cut any corners."

The quality of the equipment accumulated by Brookes means he is able to use the studio for recording, too.

He may no longer enjoy the high profile of a Radio One

presenter, but he still receives dozens of demo tapes each week. If he bears a band he likes, he brings them into his studio. He is currently managing six acts and he hopes to announce a deal for one of them soon.

Brookes is a sharp businessman nowadays and is using his home recording facilities to fill different gaps in the radio market. He is, for example, offering record companies and pluggers a useful artist PA service.

A number of acts have travelled to his house to appear on the radio show and Brookes has used this opportunity to book interviews with different ILR stations.

He compiles a schedule for each act and tells them and the

individual station presenters what time the interview will take place. This means the artist can get many of their radio PA's completed in one day without having to travel hundreds of miles.

Among the artists to have visited the Mill House to play live on the radio show are Gabrielle, Jools Holland and Let Loose.

Richie Wermerling

Richie Wermerling, the lead singer in the recently-disbanded pop group Let Loose, has always been interested in songwriting and producing and even worked on many of the band's early songs at his mother's house in east London using a small home studio in his bedroom.

Now living on his own, he has a 16-track analogue Soundcraft Spirit mixing desk in his house and has recently upgraded his studio with the latest sound editing, sequencing and keyboard equipment.

Wermerling spent hours in his own studio when the band was not on tour and, consequently, has familiarised himself with the technical side of the studio business.

Let Loose's singles *Make It With You* and *Darling Go Home* were largely recorded at his home, as was much of the early work for the latest album *Rollercoaster*.

"Let Loose produced a lot of their own product and I am planning to get a computer so I can record vocals on to a hard disc rather than having to sample them from tape. There are 45 songs I haven't finished yet," he says.

Wermerling is keen to expand his songwriting and producing skills for other acts and he has already worked closely with PJ & Duncan at his home studio.

He realises the limits of this facility, however, and the majority of the recording for *Rollercoaster* was completed at Peter Gabriel's Real World Studios with Nick Karshaw helping with much of the production work.

Wermerling is one of a growing breed of artists keen to learn about the recording and technical side of making music and if he can learn from home, and in his own time, all the better. ■

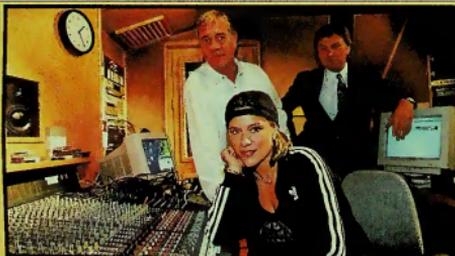
AVD MEETS A NEED FOR TAILOR-MADE STUDIOS

From artists who want 'isolation' studios built in their homes to commercial studios requiring sound proofing or acoustic treatment, AVD has been offering a complete studio package for years.

The company, run by directors Alan Stewart and Mike Thorpe, began in the early Eighties when they realised there was a gap in the market for a company which could create studios in different environments.

AVD now offers a full list of services from complete project management – where it will design and construct a studio, edit or post-production suite – to building Foley stages for film and television companies.

This year, its clients have included Mark Goodier's production company Wise Buddah, Samantha Fox (pictured with Thorpe, left, and Stewart) and Pato



Waterman's PWL studio in Manchester.

PWL's studio manager Lyndsay Cunningham says AVD refitted studio two last year and installed an Amek

Rembrandt desk, while the refurbishment of studio one was completed in October with the installation of an AMS Neve Libra desk. The PWL studio was

designed by AVD in 1991 and built in an old church in the Deansgate area of the City of London close to a railway line, so the acoustics had to be spot on.

Other projects by AVD this year have included assisting the sound crew on the Channel Four show *TFI Friday*. The company was asked to install sound panels to solve the problem of sound reflecting off the desk used during the show by presenter Chris Evans.

Stewart says AVD can design and build an "isolation" home studio for between £10,000 and £30,000, a price which does not include the cost of installing recording equipment such as consoles.

He says, "It depends what is required, but it is cheaper to initially put in facilities which may be upgraded in the future, rather than having to negotiate the studio at a later date."



New From Solid State Logic A Console With All The Options

The SL 4000 is already the world's favourite recording console. Now it's also the world's most flexible. The new G Plus Special Edition is supplied as standard with a suite of additional features which were previously custom options. Features like Ultimatum™ moving fader

automation, Total Recall™, 'motionworker' machine control and full LCR surround panning. The result is a console for the next millennium at a price that's far from futuristic. For further information on the G Plus Special Edition, contact Solid State Logic today.

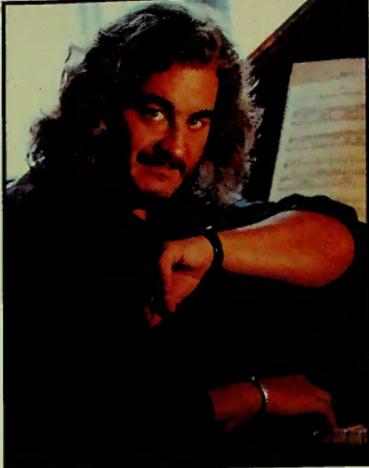
Solid State Logic

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NORTHERN UPROAR: FINDING A BEACH BOYS SOUND DURING THEIR WORK AT ROCKFIELD STUDIOS



MICHAEL KAMEN: WORKING WITH AN ORCHESTRA AT WHITFIELD STREET

SUPERGRASS

Project: album
Label: Parlophone
Producer/engineer: John Cornfield
Studio: Sawmills, Gelfant, Fowey, Cornwall PL23 1LP.

Tel: 01728-833752. Fax: 01728-832015
Sawmills has been a home from home for Supergrass, ever since Sam Williams, who "discovered" them in Oxford, chose the remote Cornish studio to produce their first album.

"The band are back there at the moment, mixing tracks for their second LP, which is due out next spring, with studio part owner John Cornfield in a co-production role.

"Not only is everybody really happy with what they've got so far, but we're under budget, too," says Cornfield.

Following the runaway success of their debut I Should Coco, Supergrass could have opted for a studio with a more hi-tech image.

But once again Sawmills' combination of idyllic rural surroundings – the studio can only be reached on foot or by boat – and homely accommodation proved particularly attractive.

"It is a bit rough and ready here, but people seem to like that," says Cornfield. "The studio is small, but I've used to it and I've worked out how to cram a hell of a lot of kit into the room. To hire the gear we've got in there would cost about £1,200 per day."

For the Supergrass sessions, Cornfield expanded the small recording room by setting up a sheet tent on the lawn by the creek outside. "We did some of the tracks live on the lawn with the whole band. The sheets helped keep the wind off the mics. And the brass section, Hornography, came down and did their stuff outside along the creek."

The Supergrass sessions have combined various recording formats. The main 24-track analogue recording using Ampex

IN THE STUDIO

NEVILLE FARMER ROUNDS UP THE LATEST UK RECORDING ACTIVITY

499 two-inch tape has been augmented with Tascam DA-88 digital eight tracks and multiple tracks of programmed material on Session 8 and Cubase, all running through the studio's highly customised Trident 80 desk. The desk is about to be extended with the grafting on of another of the same size.

MICHAEL KAMEN

Project: album tracks and mixes
Label: BMG Red Seal
Producer: Michael Kamen
Engineer: Steve McLaughlin
Studio: Whitfield Street Studios, 31-37 Whitfield Street, London W1P 5RE. Tel: 0171-636 3434. Fax: 0171-580 0543

Michael Kamen had already established himself as a successful film score composer before he co-wrote Everything I Do (I Do It For You) for Robin Hood Prince of Thieves with Bryan Adams.

He subsequently signed to BMG and is currently putting the finishing touches to an album of his soundtrack hits.

"There's no action adventure stuff in this one. It's all romantic," says Kamen, who has just finished the score for the new film of 101 Dalmatians for Disney and is squeezing his solo album in between scoring Inventing The Abbotts for friend and artist Pat O'Connor.

Most of the LP was recorded on Sony 48-track in a church in Seattle with the Seattle Symphony Orchestra, but he left one or two for his favourite UK orchestra, the London Metropolitan.

"I particularly like Whitfield Street because you can take an orchestra in there and make it

sound good, even though the room is much smaller than Abbey Road or Air.

"My engineer Steve McLaughlin is also very partial to the Neve desk and studio manager Denise Love always makes us feel at home."

Kamen has another more personal interest in Whitfield Street. "When it was The Hit Factory, it was run by Eddie Germano, who is an old friend from New York," he says.

"I recommended he bought the Fazioli piano which is now in studio one. I first saw it in Syco Systems. It looked like a gimmick but it plays like butter! It's a real gem."

Entitled Mister Kamen's Opus, the new album is due for release in February or March and Kamen is hoping to perform it across the US with local youth orchestras. The tour will start in Atlanta where he appeared at this year's Olympic ceremonies.

"It will be in aid of a fund which I have started with artist Richard Dreyfus and the Disney Corporation to provide resources for American schools where they no longer teach music."

NORTHERN UPROAR

Project: album tracks
Label: Heavenly Records
Producer/engineer: Dave Eringa
Assistant/engineer: Phil Ault
Studio: Rockfield Studios, Amberley Court, Rockfield Road, Monmouth, Gwent
Tel: 01600-712443. Fax: 01600-714421.

So far, eight of the songs for the forthcoming Northern Uproar album have been recorded at Rockfield, with the possibility of more to follow.

They will appear alongside the two tracks produced earlier in the year by Mike Hedges at his Normandy studio and Abbey Road and another couple which began life at Great Linford Manor where producer Dave Eringa took the band until the courtyard studio at Rockfield became free.

"Linford has a brilliant old Neve desk, which I really love," he says, "but it still can't beat Rockfield. I think it's the best studio in the country. The four separate rooms give you the opportunity to create different drum sounds and the Neve V series console and the outboard gear are all very good, too."

The new album will surprise many Northern Uproar fans, because it will feature a different, Beach Boys-like vocal sound.

"On one song, we tracked six vocals four times. It sounds fantastic. The band are still young, but they're way ahead of their years in the sounds they want to make."

Eringa is also impressed by assistant engineer Phil Ault. "He's more than an assistant and goes a long way back. I didn't realise he engineered Bob Marley in the Sixties."

The Northern Uproar album has been recorded on 48 tracks of Ampex 499 and will be mastered on to half-inch analogue 499 tape. Eringa expects to mix it at Battery Studios in Willesden, north London, again on a Neve.

"The only reason I mix in London is because I like to go home at night and listen to the mixes on my hi-fi. My wife gets to see a little more often too," he says.

KAVANA

Project: single mixes
Label: Virgin Records
Producer/engineer: Andy Whitmore
Studio: Britannia Row Studios, 3 Bridge Studios, 318-326 Wandsworth Bridge Road, London SW6 2TZ.
Tel: 0171-371 5872 Fax: 0171-371 8651

Kavana's first single for the new year, Jealousy, was entirely programmed and recorded at Andy Whitmore's own studio, Greystoke Productions. But his manager Stephen Buld booked Britannia Row for the mixes.

"I'd worked in the old Brit Row when I was playing with Soul II Soul, but I'd never been to the new one before," says Whitmore. "I'll definitely be using it again." The vocals were recorded at Greystoke too to a Tascam DA-88 and then downloaded on to ProTools for editing. For the mix, everything was transferred to analogue Ampex 499 two-inch tape.

"The 499 adds an extra warmth but with no loss of clarity and no background hiss."

Kavana's vocals are right in your face on that mix," Whitmore says.

He likes to involve the artist as much as possible in all arrangements and always ensures there are live elements in otherwise fully-programmed backing tracks.

"They provide a human touch, which stops things sounding too manufactured," he says.

Whitmore's favourite studios include Marcus, Novis, Townhouse and Olympic, but Brit Row is the latest addition. "It's a great place for mixing because it's got loads of outboard equipment," he says. "It has got a classic Neve desk and it is set up so it's very easy to change things about and do edits to different tracks even as you're mixing. That can be a hassle at other studios."

"The people are friendly and fair and treat you like they value your custom rather than as a one-off who they won't be seeing again."

THE OFFICIAL UK CHARTS



Wafer thin margins separate both the top two singles and the top two albums this week.

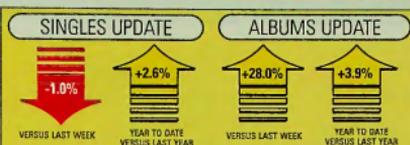
On the singles chart, The Prodigy's two-week reign with Breathe is curtailed by Peter Andre, whose I Feel You debuts in pole position only 12 weeks after Flava did likewise. In terms of sales, Flava had a much better debut, selling 122,000 copies in its first week, compared with 87,000 for I Feel You.

Meanwhile, Spice Girls' Spice regains the album chart title it lost to Robson & Jerome's Take Two three weeks ago. Spice had an exceptional week, selling over 170,000 copies to enjoy its best week yet. Its four-week tally is over 570,000. Take Two sold 158,000 copies to take its three week total to 523,000. That compares unfavorably with their debut album Robson & Jerome, which was released at exactly the same time last year, and had sold 107,000 copies after three weeks, going on to top the million in 26 days and the two million in 48 days, passing both targets more quickly than any other album before or since.

With most of the potentially big Christmas sellers already out there, the albums chart is beginning to stabilise after a flurry of new entries recently, though the fact that Enigma's Le Roi Est Mort, Vive Le Roi! - the week's highest new entry - could only debut at number 12 when both of the act's previous albums were number one is a surprise. It's not the first album to underachieve in recent weeks. The Livin' Joy album Don't Stop Movin' peaked at number 41 last month even though it contains all of their three Top 10 hits, among them the chart-topper Dreamer. Even more surprising was the total failure of MNE's Freaky. Their debut album To The Next Level reached number 19 in 1995, and they've had seven consecutive top 25 singles, the last two of which are on Freaky. Despite that, the album's highest chart position four weeks into its life is number 114.

Similarly, though it was always going to be a tough one because of its high price and following in the unspectacular wake of Chaos & Disorder, Prince's Emancipation album has performed very poorly. It debuted at number 18 last week, and now sinks to number 43. On the plus side, it's the 11th album by Prince to chart in the Nineties, more than any other act, even if we subtract the three hits albums and Gett Off, which was really an overlong single.

Now seven times platinum, with the majority of its sales coming this year - over 1.5m of them - Alanis Morissette's Jagged Little Pill is 1995's biggest seller. And it's on the



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

March again, having moved 25-15-11 in the past fortnight, as it responds to airplay for its sixth single All I Really Want. But while the other five singles found a home in the top 30, All I Really Want debuts at a lowly number 59 this week, the consequence of its being a limited edition release. Among the tracks featured on the single is a live take of Ironie, which means that anyone who has bought all of Alanis's singles thus far will now be able to assemble their own all-live version of the album from singles bonus tracks.

Spending a third week at number eight on the albums chart, The Smurfs' Christmas Party was heralded

here as the only album of yule fare to reach the Top 10 in the past 20 years. Unfortunately, that's not true - though it is still the highest charted. I missed out Cliff Richard's Together With Cliff, a number 10 album in 1991, whose title doesn't immediately betray its contents. My apologies.

Some of the other Christmas albums which have charted in the past 20 years without reaching the Top 10 are by Daniel O'Donnell, The Monks Chorus, Joe Longthorpe, Nat King Cole, Poster & Allen, Chas & Dave, Bing Crosby, Dionne Warwick & Placido Domingo, Howard Blake, Elaine Paige and King To Kanawa. Alan Jones



Despite increased plays and audience for the eighth week in a row, Toni Braxton's I'm a Flamingo is still

Break My Heart fails to unseat East 17 and Gabrielle's If You Ever at the top of the airplay chart. The latter disc seemed to have peaked, having last support for two weeks in a row but, even though all of its main supporters have been on it for some time, it rallied this week, managing to find an extra 143 plays and another 2.5m listeners from somewhere.

Betcha By Golly Wowl is Prince's biggest airplay hit since Gold. The introductory single from his triple Emancipation set, Betcha By Golly Wowl moved 73-33 last week, and now climbs to number 18. Its rate of increase is accelerating, though Radio One is still fairly lukewarm on it, playing it only nine times last week. It played 43 other records 10 times or more, with The Prodigy's Breathe topping the list with a mighty 31 plays, the highest granted by Radio One for any record for some time. This helped Breathe to climb to number 16, its highest airplay position yet.

Though the PRODIGY record is not getting as much radio support as most number one, sales and airplay are closer at the moment than they have been at any time this year, with six records in both Top 10s. One that isn't is STY I Need You, which has had a miserable time at radio. Even Radio One, which has previously played a big part in promoting the group, have turned a deaf ear to the charms of I Need You, and it actually sinks 76-53 on airplay this week, even as it debuts at number three on the sales chart. Aside from the fact they've had three other big hits this year, I Need You has been helped by TV, where STY have made a number of crucial appearances both live and on video on all the right shows.

Even though its commercial release has now been put back until December 16, Spice Girls' upcoming third smash 2DeeBee! has already gone out to radio, and amassed 137 plays last week to capture 77th place on the airplay chart. It will doubtless start moving more quickly but currently has to compete with the still hot Say You'll Be There, which was played 1222 times last week.

Another act up against their own odds are Everything But The Girl. Their current single Driving (Actually a 1990 indie re-release) made the Top 40 of the CIN chart this week but got there largely thanks to club play, as radio exposure for it has been fairly limited. It moves 85-84 this week but is still being Wrong and Missing which are rock steady and placed 76rd and 75th respectively. Alan Jones

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TOP 75 SINGLES

7 DECEMBER 1996

TITLES A-Z

WEEK	LAST WEEK	ARTIST	TITLE	ARTIST (Producer/Publisher) (Writer)	Label	CD/Cass (Distributor)	WEEK	LAST WEEK	ARTIST	TITLE	ARTIST (Producer/Publisher) (Writer)	Label	CD/Cass (Distributor)
1	NEW	NEW	I FEEL YOU	MUSHROOM D 1531-C 1521 (SMV/BMG) Peer-Arnie (Tadpole/Decca) Mushroom/RT/Parade (M) (Mars/Decca/Sony)	XL Recordings	XLS 8000/CLC 80 (W) XLS 8000	38	37	CHASING RAINBOWS	Shane Sawyer (Sawyer) (Sawyer) (Sawyer)	Polygram	5750232/5750234 (F) 5750237	
2	1	3	BREATHE	The Prodigy (Howling) EMU/CAC (Howling) (Sawyer) (M)	EMI	563391/563391-4 (SM)	39	28	TWISTED (EVERYDAY HURTS)	One Little Indian 171779 COU/17177 (F) (P)	One Little Indian	171779 COU/17177 (F) (P)	
3	NEW	1	I NEED YOU	Interference INC 90066/INC 97008 (BMG) Whitney Houston (A&M) (A&M)	Interference	INC 90066/INC 97008 (BMG)	40	34	COUNTRY BOY	East West EW 0700/VEW 000 (W)	East West	EW 0700/VEW 000 (W)	
4	5	6	UN-BREAK MY HEART	LaFace (Arista) 7432141003/7432141034 (BMG)	LaFace	7432141003/7432141034 (BMG)	41	NEW	KEEP PUSHIN'	Mercury FESCO 1718EMC/171 (F) (P) Rage Against the Machine (Mercury) (Mercury)	Mercury	FESCO 1718EMC/171 (F) (P)	
5	6	5	ONE & ONE	Deconstruction 7432141003/7432141034 (BMG) Rage Against the Machine (Mercury) (Mercury)	Deconstruction	7432141003/7432141034 (BMG)	42	34	ANGEL	East West EW 0700/VEW 000 (W)	East West	EW 0700/VEW 000 (W)	
6	NEW	4	COSMIC RHYTHM	Sony 5636259/5636259-4 (SM)	Sony	5636259/5636259-4 (SM)	43	NEW	JUST ANOTHER WAY OF SAYING I LOVE YOU	Motown 60253/60253-1 (F) (P) Mary J. Blige (A&M) (A&M)	Motown	60253/60253-1 (F) (P)	
7	4	3	WHEN LOVE GOT TO DO WITH IT	Interference INC 90066/INC 97008 (BMG) Whitney Houston (A&M) (A&M)	Interference	INC 90066/INC 97008 (BMG)	44	28	YECHE YECHE - '96 REMIX	Mercury FESCO 1718EMC/171 (F) (P) Rage Against the Machine (Mercury) (Mercury)	Mercury	FESCO 1718EMC/171 (F) (P)	
8	2	2	NO WOMAN, NO CRY	Columbia 6839255/6839254 (SM)	Columbia	6839255/6839254 (SM)	45	30	ONE NIGHT STAND	East West EW 0700/VEW 000 (W)	East West	EW 0700/VEW 000 (W)	
9	NEW	9	SECRETS	1st Avenue (EMI) CD/EM 4597/CEM 459 (F) Barré (Kilgus) (Kilgus)	1st Avenue	EMI CD/EM 4597/CEM 459 (F)	46	6	STAR	Real Gone Music (Real Gone Music) (Real Gone Music)	Real Gone Music	RG 288/1 (F)	
10	1	10	IF YOU EVER	London LONVC 386/386-3 (SM) East 17 (East 17) (Polygram) (Polygram)	London	LONVC 386/386-3 (SM)	47	41	WHATEVER	Creation CRESC 215/CRESC 215 (M) (W) Darius (Creation) (Creation) (Creation)	Creation	CRESC 215/CRESC 215 (M) (W)	
11	7	11	HILLBILLY ROCK HILLBILLY MCA	CRCA 7432142512/7432142514 (BMG) Woodward (Mercury) (Mercury)	CRCA	7432142512/7432142514 (BMG)	48	2	IN THE KEY OF C	Chrysalis CDCS 5947/CTR 504 (F) Boris (Chrysalis) (Chrysalis)	Chrysalis	CDCS 5947/CTR 504 (F)	
12	3	8	CHILD	RCA 7432142422/7432142424 (SM) Mark Owen (Lackland) (EMI) (PolyGram) (PolyGram)	RCA	7432142422/7432142424 (SM)	49	20	G SPOT	MBA INTER 9006/INTER 9006 (GRP/W) Wayne Marshall (Mercury) (Mercury)	MBA INTER	9006/INTER 9006 (GRP/W)	
13	11	13	SAY YOU'LL BE THERE *	Virgin VSCDT 1610/SC 1601 (F) Spice Girls (A&M) (A&M)	Virgin	VSCDT 1610/SC 1601 (F)	50	NEW	MOUTH	Gotham 7432143101/7432143104 (BMG) Rinôçérôse (Gotham) (Gotham)	Gotham	7432143101/7432143104 (BMG)	
14	5	14	WHAT BECOMES OF YOU	RCA 7432142422/7432142424 (SM) Robson & Jerome (Mercury) (Mercury)	RCA	7432142422/7432142424 (SM)	51	NEW	SINGLE	Parlophone CDRS 9452/CTR 6452 (F) Pet Shop Boys (Parlophone) (Parlophone)	Parlophone	CDRS 9452/CTR 6452 (F)	
15	NEW	15	WIDE OPEN SPACE	Parlophone CDRS 9453/3 (F) Manson (Red) (Parlophone) (Parlophone)	Parlophone	CDRS 9453/3 (F)	52	3	ROTTERDAM	Boi-Scops GDDCO 150/SC 150 (F) The Beautiful South (Kilgus) (Kilgus)	Boi-Scops	GDDCO 150/SC 150 (F)	
16	13	1	I TINK I'M AT CHA	Death Row/Interscope DRWDC 5070/SC 5070 (F) The Roots (A&M) (A&M)	Death Row/Interscope	DRWDC 5070/SC 5070 (F)	53	40	WHEN CHILDREN RULE THE WORLD	Real Gone Music (Real Gone Music) (Real Gone Music)	Real Gone Music	RG 288/1 (F)	
17	2	17	ONE KISS FROM HEAVEN	1st Avenue (EMI) CD/EM 4597/CEM 459 (F) Kiss (Mercury) (Mercury)	1st Avenue	EMI CD/EM 4597/CEM 459 (F)	54	2	IN THE KEY OF C	Chrysalis CDCS 5947/CTR 504 (F) Boris (Chrysalis) (Chrysalis)	Chrysalis	CDCS 5947/CTR 504 (F)	
18	NEW	18	THE LANE	Virgin SYND0 615/SC 616 (F) Ice-T (A&M) (A&M)	Virgin	SYND0 615/SC 616 (F)	55	32	IN THE KEY OF C	Chrysalis CDCS 5947/CTR 504 (F) Boris (Chrysalis) (Chrysalis)	Chrysalis	CDCS 5947/CTR 504 (F)	
19	NEW	19	MAMA SAID	Virgin METCO 144-1 (F) Medusa (Mercury) (Mercury)	Virgin	METCO 144-1 (F)	56	NEW	BEEN IT	Stockholm 575027/5750264 (F) The Carpenters (Capitol) (Capitol)	Stockholm	575027/5750264 (F)	
20	14	20	GOVINDA	World Circuit/KLAC 25/SC 25 (F) Kiss (Mercury) (Mercury)	World Circuit/KLAC	25/SC 25 (F)	57	2	BROTHERS & SISTERS	All Around The World CD/CA 106/CA 106 (F) 2 Pac (A&M) (A&M)	All Around The World	CD/CA 106/CA 106 (F)	
21	15	9	YOU'RE GROUNDED *	Echo EDCSC 25/SC 25 (F) Baby Bird (Jive) (Jive)	Echo	EDSC 25/SC 25 (F)	58	NEW	ALL I REALLY WANT	Maverick/Reprise W 9328/CD 9328 (W) Alamo Brothers (A&M) (A&M)	Maverick/Reprise	W 9328/CD 9328 (W)	
22	NEW	22	GOLDEN BROWN	Unity UNITY 0100/UNITY 0100 (M) (P) Laurie (Mercury) (Mercury)	Unity	UNITY 0100/UNITY 0100 (M) (P)	59	NEW	RUNAWAY	Atlantic A 5722/CA 5722 (W) The Roots (A&M) (A&M)	Atlantic	A 5722/CA 5722 (W)	
23	16	23	EVERYDAY IS A WINDING ROAD	AAM 92022/92022-2 (F) Sheryl Crow (A&M) (A&M)	AAM	92022/92022-2 (F)	60	RE	WONDERWALL *	Creation CRESC 215/CRESC 215 (M) (W) Oasis (Creation) (Creation)	Creation	CRESC 215/CRESC 215 (M) (W)	
24	17	24	INSOMNIA *	Chestery CHECKIT 07/CHEK 017 (SMV/BMG) Fadette (Mercury) (Mercury)	Chestery	CHECKIT 07/CHEK 017 (SMV/BMG)	61	60	23	ALISHA RULES THE WORLD	Mercury AAATC 21A/MTM 21A (F) Alisha (Mercury) (Mercury)	Mercury	AAATC 21A/MTM 21A (F)
25	18	25	STRANGER IN MOSCOW	EMI 663787/663787-4 (SM) Michael Jackson (A&M) (A&M)	EMI	663787/663787-4 (SM)	62	42	BREAKFAST AT TIFFANY'S	Interference INC 90032/INC 90322 (BMG) John (Interference) (Interference)	Interference	INC 90032/INC 90322 (BMG)	
26	NEW	26	ON MY WAY HOME	WEA WEA 0470/WEA 0470 (W) Eric (Mercury) (Mercury)	WEA	WEA 0470/WEA 0470 (W)	63	45	NEIGHBOURHOOD	Space (Mercury) (Mercury)	Space	5636259/5636259-4 (SM)	
27	NEW	27	JOSEY	Interference INC 95118/INC 95118 (BMG) Davy (Interference) (Interference)	Interference	INC 95118/INC 95118 (BMG)	64	3	IF/KEP ON RUNNING	Low The LUVTHISS 150/LUVTHISS 15 (F) (P) John (Low) (Low)	Low	LUVTHISS 150/LUVTHISS 15 (F) (P)	
28	19	28	YOU DON'T FODL ME - THE REMIXES	Parlophone CD/QUEEN 25/QUEEN 25 (F) Queen (Mercury) (Mercury)	Parlophone	CD/QUEEN 25/QUEEN 25 (F)	65	14	I LOVE YOU ALWAYS FOREVER *	Atlantic A 5485/CA 5485 (W) Diana (Atlantic) (Atlantic)	Atlantic	A 5485/CA 5485 (W)	
29	20	29	WORDS	Polygram 575027/5750264 (F) Boyzone (Mercury) (Mercury)	Polygram	575027/5750264 (F)	66	NEW	YA PLAYIN' YA	Real Gone Music (Real Gone Music) (Real Gone Music)	Real Gone Music	RG 288/1 (F)	
30	NEW	30	I WANT CANDY	Feverpitch CD/FRV 881/3 (F) Candy (Mercury) (Mercury)	Feverpitch	CD/FRV 881/3 (F)	67	53	IF YOU'RE THINKING OF ME	ASM 881399528/18984 (F) Daddy Yankee (Mercury) (Mercury)	ASM	881399528/18984 (F)	
31	21	31	WHEN I FALL IN LOVE	Telstar CD/DC 10/MC 10 (BMG) Are & Dec (Savarez) (PolyGram) (Mercury)	Telstar	CD/DC 10/MC 10 (BMG)	68	NEW	TALE CALIFORNIA	Wall of Sound/Wall 024- (RTM/DCS) Propellerheads (Mercury) (Mercury)	Wall of Sound/Wall	024- (RTM/DCS)	
32	22	32	MILK	Mushroom D 1484- (SMV/BMG) Garbage (Mercury) (Mercury)	Mushroom D	1484- (SMV/BMG)	69	52	THIS IS FOR THE LOVER IN YOU	Epic 6636352/6636354 (SM) Travis (Mercury) (Mercury)	Epic	6636352/6636354 (SM)	
33	23	33	I BELONG TO YOU	Earmusic WEA 06100/WEA 0610 (W) Gina S (Mercury) (Mercury)	Earmusic	WEA 06100/WEA 0610 (W)	70	52	WHERE DO OUR LOVE GO	RCA 7432142512/7432142514 (SM) Travis (Mercury) (Mercury)	RCA	7432142512/7432142514 (SM)	
34	24	34	IT'S ALL COMING BACK TO ME NOW	Epic 683711/683711-1 (SM) Celine Dion (Mercury) (Mercury)	Epic	683711/683711-1 (SM)	71	NEW	DON'T LOOK BACK IN ANGER *	Creation CRESC 221/CRESC 221 (M) (W) Morris (Creation) (Creation)	Creation	CRESC 221/CRESC 221 (M) (W)	
35	25	35	I'LL NEVER BREAK YOUR HEART	JIVE JIVE004 JIVE004-4 (F) Blackstreet (Mercury) (Mercury)	JIVE	JIVE004 JIVE004-4 (F)	72	24	WANNABE *	Virgin VSCDT 1610/SC 1601 (F) Spice Girls (A&M) (A&M)	Virgin	VSCDT 1610/SC 1601 (F)	
36	NEW	36	DRIVING (REMIX)	Bance Y Negro INC 9600/INC 960 (F) Everything But The Girl (Lipson) (Mercury)	Bance Y Negro	INC 9600/INC 960 (F)	73	24	CIGARETTES & ALCOHOL	Creation CRESC 215/CRESC 215 (M) (W) Darius (Creation) (Creation)	Creation	CRESC 215/CRESC 215 (M) (W)	
37	26	37	WATERFALL	Eastern Bloc BLOC 104/CD BLOC 104/MC 104 (F) Adams (Mercury) (Mercury)	Eastern Bloc	BLOC 104/CD BLOC 104/MC 104 (F)	74	31	WANNABE *	Virgin VSCDT 1610/SC 1601 (F) Spice Girls (A&M) (A&M)	Virgin	VSCDT 1610/SC 1601 (F)	

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TOP 75 ALBUMS cm

7 DECEMBER 1996

Rank	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl
1	SPICE ★ Spice Girls (A&J/Starline/Row)	VIRGIN CDV 2812 (E) TCV 281V 2812
2	Take Two ★ Robson & Jerome (HighStreet/Salsam)	RCA 14321 42852 (BMG) 743142852A (BMG)
3	FALLING INTO YOU ★ Celine Dion (Sony/Starline/Starline)	EMI 48872828/28294 (SM) CD 48872828/28294 (SM)
4	BLUE IS THE COLOUR ★ The Brand New Heavies (J&R)	Go (Columbia) CD 47802 (E) 8288645 47802 (E)
5	GREATEST HITS '93 ★ Simply Red (Levin/Hackel)	East West 603165322 (AM) 603018554/4 (AM)
6	THE SCARE '92 ★ Fugees (Prakalatt/Pras)	4854562 (SM) 4854949/420481 (SM)
7	ABOUT THE WORLD - THE JOURNEY SO FAR ★ East T (Blazing Curnow/Kearns/Stanard/Martins/Venart)	CD 839524 (E) 839524 (E)
8	CHRISTMAS PARTY ★ The Smurfs (Jackson/Corbett/Eriksen)	EMI TV CD 2041V 140 (E) TC 2041V 140 (E)
9	A DIFFERENT BEAT ★ Koyane (Hedges/Harding/Curnow/Wake)	PolyGram CD 5337 42 (E) 533742A (E)
10	Kiss Kaka (Lackie/Mike/Sheep/Dodge) Kiss Shaker (Lackie/Mike/Sheep/Dodge)	Columbia SHAKER 1 (SM) SHAKER 1 (SM)
11	JAGGED LITTLE PILL ★ Alanis Morissette (MCA/Starline/Row)	Warner Bros 336748/2 (BMG) 336748/2 (BMG)
12	LE ROI EST MORT... VIVE LE ROI! Eric Clapton (Globe)	Virgin CD 0V 9 (E) 0V 9 (E)
13	THE FINEST ★ Eric Young (Carnival) (Eric Young/Carnival/David Zeman)	EMI 608552 (E) 608552 (E)
14	RECORDING DREAM - THE VERY BEST OF ★ Dionne Warwick (Mercury/Starline/Row)	CD 11067 (E) 11067 (E)
15	OLDER ★ George Michael (Michael/Ouglas)	Virgin CD 2802 (E) TCV 2802V 2802 (E)
16	OCEAN DRIVE ★ Lighthouse Family (Peder)	Wild Card/PolyGram 5337872 (E) 533787A (E)
17	SHERYL CROW ★ Sheryl Crow (Crow)	ABM 540632 (E) 540632A (E)
18	IF WE FALL IN LOVE TONIGHT ★ Rod Stewart (Various)	Warner Bros 336748/2 (BMG) 336748/2 (BMG)
19	CROCODILE SHOES II ★ Jimmy Nail (Nash/Cherry)	East West 603165322 (AM) 603018554/4 (AM)
20	TOPICS ★ Tori Bratton (Babyface/Various)	Lafayette 7300282/202 (BMG) 7300282/20A/7300282/201 (BMG)
21	WHAT'S THE STORY MORNING GLORY? ★ Crease Brown (Mercury/Starline/Row)	EMI 48872828/28294 (SM) CD 48872828/28294 (SM)
22	TRAVELLING WITHOUT MOVING ★ Sany 52 463898 (SM)	Mercury 52 463898 (SM) 52 463898 (SM)
23	NATURAL ★ Pene Anwar (Various)	Mushroom DC 2025 (BMV/MCA) C 2025A 2025 (BMV/MCA)
24	THE VERY BEST OF ★ Roy Orbison (Various)	Virgin CD 2804 (E) TCV 2804A (E)
25	SONG REVEAL - GREATEST HITS COLLECTION Stevie Wonder (Wonder/Various)	Mercury 53073 (E) 53073A (E)
26	SPIDERS ★ Space (Various, except for one track)	Gun GUTCD 1V/GUTM 1 (TV) GUTM 1 (TV)
27	THE SMURFS GO POPI ★ The Smurfs (Jackson/Corbett/Eriksen)	EMI TV CD 2041V 121 (E) TC 2041V 121 (E)
28	MOSELEY SHOALS ★ Loose (Various)	MCA MCD 60008 (BMG) MCD 60008A/60008 (BMG)
29	THE MUSICALS ★ Michael Ball (Various)	PolyGram TV 533802 (E) 533802A (E)
30	DIZZY HEIGHTS ★ Lighthouse Family (Blazing Curnow/Harding)	EMI 489640 (E) 489640A (E)
31	GABRIELLE ★ Gabrielle (The Bolshoi House)	Go Beat 82324/2 (E) 82944/4/82874 (E)
32	18 TIL I DIE ★ Bryan Adams (Adema/Lange)	EMI 54555 14/05551 (E) 54555 14/05551 (E)
33	THE VERY BEST OF Buddy Holly (Pete/Jacobs)	Dingo DINOCD 139 (E) DINOCD 139 (E)
34	SONGS OF INSPIRATION Daniel O'Donnell (Ryan)	Ritz RITZCD 703A (E) RITZCD 703A (E)
35	HANK PLAYS HOLLY ★ Hank Marvin (Various)	PolyGram TV 533713 (E) 533713A (E)
36	ALISHA RULES THE WORLD ★ Alisha's Attic (Stewart)	Mercury 534022 (E) 534022A/534021 (E)
37	FREE A PINE SWEET ★ Dusty Springfield	ABM 540632 (E) 540632A/540631 (E)
38	DEARLAND ★ Deacon Blue	Deconcentration 7432 181781 (BMG) 7432181781/2/7432181781 (BMG)
39	EVITA (OST) Various (Various/Parker/Wehner/Caddick)	Warner Bros 336748/2 (BMG) 336748/2 (BMG)
40	WILDEST DREAMS ★ Tina Turner (Various)	Parlophone CD 257 279 (E) TC 257 279 (E)
41	DANCE INTO THE LIGHT ★ Phil Collins (Collins/Pedgarn)	Face Value/EMI 00361002 (E) 00361002A (E)
42	NAKED ★ Louise (Charles/Wilson/Climie/Ouglas)	1st Avenue/EMI CD 2048 (E) TC 2048 (E)
43	EMANCIPATION The Artist (The Artist)	NPG CD 2060 (E) 2060 (E)
44	ONLY HUMAN ★ Dina Carroll (Lorion)	1st Avenue/Mercury 534062 (E) 534062A/534061 (E)
45	DEFINITELY MAYBE ★ Oasis (Dunne/Coyle)	Creation CD 10V 9 (E) CRECD 10V 9/18/CRECD 10V 9 (E)
46	THE VERY BEST OF ★ The Moody Blues (Various)	PolyGram TV 535002 (E) 535002A (E)
47	SOMETHING SPECIAL - 100 GOLDEN LOVE SONGS Various (Various)	CD 210 284 (BMG) 210 284 (BMG)
48	ANTHOLOGY 3 The Beatles (Martin/Thomas/The Beatles/TCPSP/20/20/52)	Apple CD 2039 7 (E) 2039 7 (E)
49	THE ULTIMATE COLLECTION ★ Soyuz Gipsy (MCA/Starline/Row)	EMI 48872828/28294 (SM) CD 48872828/28294 (SM)
50	VOICE OF LOVE Diana Ross (Various)	EMI CD 2040 (E) TC 2040 (E)
51	GARBAGE ★ Garbage (Garbage)	Mushroom CD 13450 (BMV/MCA) C13450/13450 (BMV/MCA)
52	THE DOG FIGHTER Snoop Doggy Dogg (Snoop Dogg/Doggystyle/4th & Broadway)	Interpolco INTD 90038 (BMG) Snoop Doggy Dogg (Snoop Dogg/Doggystyle/4th & Broadway) (BMG)
53	EVERYTHING MUST GO ★ Manic Street Preachers (Honey/Reagan/Engel)	EMI 488330 (E) 488330A/4883301 (E)
54	COMING UP ★ Suede (Buller)	Nude 4851262 (BMV/MCA) NUDE 4851262 (BMV/MCA)
55	BOOTLEG VERSIONS Various (Various)	Capitol 486262 (E) 486262A (E)
56	TANGO Julio Iglesias (Livi)	Columbia 4987673 (SM) 4987675A (SM)
57	HISTORY PAST, PRESENT AND FUTURE, BOOK 1 ★ Michael Jackson (A&J/Wake/Jackson/Jackson)	EMI 4978150 (E) 4978150A/4978150B (E)
58	GARAGE FLOW The Stone Roses (Harnett)	Silverstone GARAGECD 1 (E) GARAGECD 1 (E)
59	POST/TELEGRAM ★ Bjork (Hogarth/Starline/Row)	One Little One PTP 511 (E) PTP 511/PTP 511 (E)
60	NEW ADVENTURES IN HI-FI ★ REM (REM/J&R)	Warner Bros 530626/26 (SM) 530626/26 (SM)
61	VOICES OF TRANQUILITY Hypocrite (James/James)	Dino DINOCD 123 (E) DINOCD 123 (E)
62	STOOSH ★ Presha Amanna (Giggart)	One Little One PTP 85CD (E) PTP 85/PTP 85 (E)
63	STRENGTH ALL THE TIME GREATS Various (Various)	RCA PD 8010 (BMG) PK 8010/8010 (BMG)
64	ALL CHANGE ★ Various (Various)	PolyGram 525312 (E) 525312A (E)
65	THE SHOW MUST GO ON ★ Shirley Bassey (Smith)	PolyGram TV 533712 (E) 533712A (E)
66	LA PASSIONNÉE (OST) Chita Riva (Riva)	East West 60316582 (AM) 603018695A (AM)
67	FAT OUT OF HELL Rhye (Dunne/Brown/Hedges/Bramington/Sly)	PolyStar 537002 (E) 537002A (E)
68	THE BEST OF ★ Everything But The Girl (The Girl/1812/20/20/52/20/52)	Bianco Y Negro 0181237/20/20/52/20/52A (E) 0181237/20/20/52/20/52A (E)
69	ALL WORLD ★ Lori Loughlin (Lori Loughlin/MCA/Starline/Row)	Def Jam/Mercury 530032/53415 (E) 53415 (E)
70	WITH YOU IN MIND Charlie Lindholm (Bradford)	Ritz RITZCD 0078 (E) RITZCD 0078 (E)
71	ONLY YESTERDAY ★ ABM CD 1290 (E)	ABM CD 1290 (E) AMCD 1290A/1290 (E)
72	SUMMER OF '78 Mark (Mark/Various)	Arts 07522 18632 (BMG) 07522 18632 (BMG)
73	THE BEST OF Rick Crosby (Various)	MCA MCD 1156/1 (E) MCD 1156/1 (E)
74	BIZARRE FRUIT/BIZARRE FRUIT II ★ M People (M People)	Deconcentration 7432 181781 (BMG) 7432181781/2/7432181781 (BMG)
75	A MAXIMUM HIGH ★ Shed Seven (Sheldon)	PolyGram 531025 (E) 531025A/5310251 (E)

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AIRPLAY PROFILE

STATION OF THE WEEK

Mix 96
 Ayresbury-based station Mix 96 will not be changing its name in 1997 - the title doesn't refer to the year, but to its frequency, 96.2FM, on which it broadcasts to around 125,000 people in Buckinghamshire.

Mix 96 competes with London stations such as Capital and Kiss FM, as well as local rivals Fox FM, Horizon and Chiltern Radio, but still has a listenership of 52,000 and a reach of 43%.

Head of music Jon Earley, who has been with the station since its launch in April 1994, says the format has been tweaked slightly in the past year. "The target audience is still 25-55, but it's more tailored to 25-30 year olds, with more Nineties music, especially in the evenings. We've cut down Sixties and Seventies music a bit, with two tracks which we used to play often. The gold tracks could sound a bit odd when sandwiched against tracks from modern acts like the Fugees, which is why we cut them down," says Earley. He draws up the playlist at a weekly meeting with three or four of the presenters but, if a track comes in that he thinks stands out, it will immediately go on to the playlist. "I often receive the chart albums together when they come together like I did here on the Music Week airplay chart so we watch other stations are playing," says Earley. "We like to play stuff upfront. For instance, we've been playing the Spice Girls single (Discorn 1) for about a month because we knew it would be the Christmas single."

TRACK OF THE WEEK

LIVIN' JOY'S FOLLOW THE RULES
 Although it's a dance track, Livin' Joy's third single proved the genre can work on mainstream radio, with more than 500 plays a week at its peak and around 45 regional radio stations giving it support.

MCA director of promotions Damian Christian says stations were keen to play the track after the success of Dreamer and Don't Stop Movin'. It was the most popular of the three with Capital Radio, while Atlantic 252 couldn't get enough of it, spinning it 54 times in the week it dropped out of the Top 40.

"The Livin' Joy singles have done well on radio after they charted," says Christian. "This single has been the best radio play so far - some of the ILR stations were really hammering it." Dance station Galaxy was playing Follow The Rules 50 times a week at the end of October and start of November, while Radio One was giving it between 15-18 plays per week, balancing out a guitar-led playlist.

"It's been a nice surprise the way this act has gone from one hit into an act with three successful singles and

MIX 96 TOP 10

- 1 **Unbreak My Heart** Toni Braxton (La Face/Arista) 27
- 2 **Love You Always Forever** Donna Lewis (East West) 75
- 3 **Belong To You (Gina (Eternal)** 76
- 4 **What Becomes Of The Broken-Hearted** Ruben S. Jimenez (RCA) 24
- 5 **Alisha Rules The World** Alisha's Acid (Mercury) 75
- 6 **Stranger In Moscow** Michael Jackson (Epic) 24
- 7 **If You Ever** East 17 & Gabriele (London) 24
- 8 **The Flame** Fine Young Cannibals (London) 24
- 9 **Rottendam** The Beautiful South (Gut Discs) 23
- 10 **Words Beyond** (Polydor) 23

Most played tracks on Mix 96 while 22/11/96 @ Music Centre

The station also plays with tracks which come to popular with its listeners, such as Deep Blue Something's *Breakfast At Tiffany's*, which is still getting around a dozen plays per week.

"We heard people singing all the words to it at one of our roadshows so, even though the presenters are getting a tired of it, we know people still want to hear it," says Earley. Other older tracks still getting airplay include TLC's *Waterfalls*, McMillon & Butler's *Yes* and *Del Amoris A Roll To Me*.
 A three-hour rock show goes out on Sunday night, ranging from Seventies tracks to Skunk Anansie, and midnight on Saturday is when a local house and garage DJ provides an hour of dance mixes. Rap, hardcore dance and drum and bass are, however, off limits.

Catherine Eade



RADIO 1

#	Title Artist Label	No of plays	TW
1	BIG BROTHER Prodigy (XL Recordings)	24	21
2	I AIN'T MAD AT CHA 4Pac (Death Row/Interscope/MCA)	21	28
2	WHAT'S LOVE GOT TO DO WITH IT Wham! Featuring Anna Howard (Interscope/MCA)	21	27
4	GOVINDA Kala Shaker (Columbia)	27	25
5	CHASING RAINBOWS Shed Seven (Polydor)	20	24
6	AUSTRALIA Music Street Productions (Epic)	18	23
7	WHEN I FALL IN LOVE Jon & Dico (Epic)	17	19
8	NITE LIFE Jon & Dico (Epic)	17	19
9	EVERYDAY IS A WINDING ROAD Sheryl Crow (A&M)	20	22
10	IF YOU EVER East 17 Featuring Gabriele London	23	22
11	SINGLE BILINGUAL Pat Sharp Boys (Parlophone)	21	22
12	COSMIC GIRL Jamiroquai (Sony S2)	21	22
13	ONE & ONE Robert Miles Featuring Maria Nayer (Deconstruction)	22	21
14	UNBREAK MY HEART Toni Braxton (La Face/Arista)	15	20
15	ONE KISS FROM HEAVEN Lonestar (Capitol)	18	20
16	DON'T MARRY HER Beautiful South (Gut Discs)	8	20
17	STRANGER IN MOSCOW Michael Jackson (A&M/Epic)	18	20
18	ALL I REALLY WANT Alisha's Acid (Mercury/Warner Bros.)	11	19
19	CHILD Mark Owen (RCA)	14	19
20	FOLDEN BROWN Kaseem Johnson	17	18
21	GUN LOVIN' CRIMINAL Jan LeVay's Criminals (Distributed/Chrysalis)	24	18
22	NO WOMAN, NO CRY Fugees (Ruffhouse/Columbia)	18	18
23	MLK Deep Blue Something	11	17
24	WIDE OPEN The Roots (Polygram)	15	16
25	EVERYDAY IS A WINDING ROAD Sheryl Crow (A&M)	13	15
26	ONE NIGHT STAND Ace Of Base	2	15
27	ELECTROLUTE R.E.M., Warner Bros.	2	15
28	LANE Jon & Dico	16	14
29	INSOMNIA Fishburne (Cbeebay)	20	13
30	FOREVER Europe (Big Top)	4	12
31	IT'S ALL ABOUT YOU SWV (RCA)	2	12

© Music Centre UK. Titles ranked by total number of plays on Radio One from 06:00 on Sunday 24 November until 24:00 on Saturday 30 November

#	Title Artist Label	No of plays	TW
1	IF YOU EVER East 17 Featuring Gabriele London	1579	1714
2	UNBREAK MY HEART Toni Braxton (LaFace/Arista)	1538	1555
3	ONE & ONE Robert Miles Featuring Maria Nayer (Deconstruction)	1029	1217
4	SAY YOU'LL BE THERE Spice Girls (Virgin)	1305	1125
5	STRANGER IN MOSCOW Michael Jackson (A&M/Epic)	1189	1049
6	EVERYDAY IS A WINDING ROAD Sheryl Crow (A&M)	537	986
7	ROTTERDAM Beautiful South (Gut Disc)	1065	849
8	YOU'RE GORGEOUS Baby Bird (Epic)	1115	882
9	NO WOMAN, NO CRY Fugees (Ruffhouse/Columbia)	717	815
10	I LOVE YOU ALWAYS FOREVER Donna Lewis (Atlantic/East West)	871	764
11	BREAKFAST AT TIFFANY'S Deep Blue Something (Interscope/MCA)	914	747
12	COSMIC GIRL Jamiroquai (Sony S2)	455	720
13	CHILD Mark Owen (RCA)	565	711
14	ANGEL Simply Deep (East West)	962	706
15	ALISHA RULES THE WORLD Alisha's Acid (Mercury)	748	697
16	WHEN I FALL IN LOVE Jon & Dico (Epic)	439	664
17	ONE KISS FROM HEAVEN Lonestar (Capitol)	465	660
18	BETCHA BY GOLLY WOW! The Action (NPG/EMI)	416	648
19	FLAME Fine Young Cannibals (London)	729	572
20	WHAT BECOMES OF THE BROKEN-HEARTED Robo & Jerome (RCA)	677	572
21	WHAT IF... Lighting Seeds (Epic)	559	543
22	ALL I REALLY WANT Alisha's Acid (Mercury/Warner Bros.)	295	541
23	WHAT'S LOVE GOT TO DO WITH IT Wham! Featuring Anna Howard (Interscope/MCA)	411	539
24	IF YOU EVER East 17 Featuring Gabriele London	714	516
25	YOU DON'T FORGOT ME Queen (Parlophone)	362	473
26	SPINNING THE WHEEL Michael Jackson (A&M/Epic)	503	471
27	CIRCLE Dina Carroll (Atlantic)	303	468
28	SINGLE BILINGUAL Pat Sharp Boys (Parlophone)	550	464
29	DIVINE Featuring Bob The Girl (Bliss & Wagner/MCA)	431	440
30	NEIGHBOURHOOD Space (Gut)	455	411

© Music Centre UK. Titles ranked by total number of plays on 40 mainstream independent local stations from 00:00 on Sunday 24 November until 24:00 on Saturday 30 November

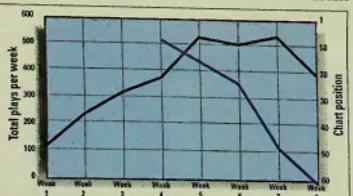


an album which has sold 30,000 copies with relatively little promotion," says Christian.

Follow. The Rules did not equal the sales success of *Dreamac*, which reached number one last summer, or *Don't Stop Movin'* (number five), but managed to stay in the sales charts for five weeks after entering in number nine in mid-October.

Livin' Joy have also benefited from television exposure and their performance on the Smash Hits Pop Winners' Party yesterday (Sunday) was set to bring the act a wider audience.

Catherine Eade



VIRGIN

#	Title Artist Label	No of plays	UW	TW
1	EVERYDAY IS A WINDING ROAD Sheryl Crow (A&M)	33	35	
2	YOU DON'T FORGOT ME Queen (Parlophone)	25	34	
3	ROTTERDAM Beautiful South (Gut Disc)	23	33	
4	COSMIC GIRL Jamiroquai (Sony S2)	24	25	4
5	BREAKFAST AT TIFFANY'S Deep Blue Something (Interscope/MCA)	32	25	5
6	DANCE INTO THE LIGHT Pat Sharp Boys (Parlophone)	21	22	22
7	NEIGHBOURHOOD Space (Gut)	18	21	21
8	CIRCLE Dina Carroll (Atlantic)	19	21	21
9	I'M SO HAPPY I CAN'T STOP CRYING Sheryl Crow (A&M)	20	21	21
10	A LONG DECEMBER Cowboy Dave (Ruffhouse)	4	21	21

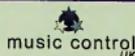
ATLANTIC 252

#	Title Artist Label	No of plays	UW	TW
1	VIRTUAL INSANITY Jamiroquai (Sony S2)	2	51	58
2	WHAT A NIGHT Club Tonic (Ruffhouse)	32	57	57
3	SAY YOU'LL BE THERE Spice Girls (Virgin)	46	57	57
4	I LOVE YOU ALWAYS FOREVER Donna Lewis (Atlantic)	39	42	42
5	YOU'RE GORGEOUS Baby Bird (Epic)	30	39	39
6	ESCAPING Dina Carroll (Atlantic)	35	37	37
7	OH WHAT A NIGHT Club Tonic (Ruffhouse)	32	37	37
8	I FEEL Asha's Acid (Mercury)	25	36	36
9	NAKED Queen (Parlophone)	25	36	36
10	FOLLOW THE RULES Livin' Joy (Interscope/MCA)	46	35	35
11	IF YOU EVER East 17 Featuring Gabriele London	35	35	35
12	WHAT'S LOVE GOT TO DO WITH IT Wham! Featuring Anna Howard (Interscope/MCA)	37	35	35
13	IF YOU... Lightnin' Seeds (Epic)	38	35	35

© Music Centre UK. Station and title ranked by total number of plays per station from 00:00 on Sunday 24 November 1996 until 24:00 on Saturday 30 November 1996

TOP 50 AIRPLAY HITS

7 DECEMBER 1996



Pos	Weeks on chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	IF YOU EVER	East 17 Featuring Gabrielle	London	1823	+9	61.82	+4
2	3	UNBREAK MY HEART	Toni Braxton	LaFace/Arista	1680	+2	54.92	+6
3	8	EVERYDAY IS A WINDING ROAD	Sheryl Crow	A&M	1103	+64	49.86	+22
4	12	ONE & ONE	Robert Miles Featuring Maria Naylor	Deconstruction	1279	+18	41.83	+23
5	3	SAY YOU'LL BE THERE	Spice Girls	Virgin	1222	-14	41.03	-19
6	10	COSMIC GIRL	Jamiroquai	Sony SZ	814	+50	40.41	+28
7	15	NO WOMAN, NO CRY	Fugees	Ruffhouse/Columbia	927	+15	39.43	+57
8	5	STRANGER IN MOSCOW	Michael Jackson	MJJ/Epic	1153	-13	38.75	-9
9	11	WHAT'S LOVE GOT TO DO WITH IT	Warren G Featuring Adina Howard	Interscope/MCA	671	+21	38.23	+28
10	7	ROTTERDAM	Beautiful South	Go! Discs	1059	-11	35.44	+3
11	4	YOU'RE GORGEOUS	Baby Bird	Echo	949	-27	35.39	-33
12	9	ANGEL	Simply Red	East West	804	-32	30.64	-6
13	23	BETCHA BY GOLLY WOW!	The Artist	NPG/EMI	775	+59	29.55	+63
14	18	CHILD	Mark Owen	RCM	726	+30	29.05	+61
15	15	ONE KISS FROM HEAVEN	Louise	1st Avenue/EMI	681	+42	28.61	+37
16	19	BREATHE	Prodigy	XL Recordings	205	+4	26.27	+34
17	10	WHEN I FALL IN LOVE	Ant & Dec	Telstar	689	+50	25.81	+20
18	12	BREAKFAST AT TIFFANY'S	Deep Blue Something	Interscope/MCA	815	-24	25.09	-14
HIGHEST CUMBER								
19	40	ALL I REALLY WANT	Alanis Morissette	Maverick/Warner Bros.	581	-82	24.44	+84
20	14	SINGLE BILINGUAL	Pet Shop Boys	Parlophone	500	-18	23.40	-10
21	23	GOVINDA	Kula Shaker	Columbia	277	-18	23.34	+9
22	15	DON'T MARRY HER	Beautiful South	Go! Discs	301	+146	23.09	+100
23	13	I LOVE YOU ALWAYS FOREVER	Donna Lewis	Atlantic/East West	810	-13	22.73	-19
24	18	CHASING RAINBOWS	Shed Seven	Polydor	263	-4	21.06	-8
25	19	I AIN'T MAD AT CHA	2Pac	Death Row/Interscope	204	+87	20.94	+65
26	19	AUSTRALIA	Manic Street Preachers	Epic	168	+78	20.65	+51
27	18	WHAT IF...	Lightning Seeds	Epic	622	-4	19.18	-24
28	14	SECRETS	Eternal	1st Avenue/EMI	532	+47	18.96	+23
29	18	FLAME	Fine Young Cannibals	London	630	-23	18.32	-19
30	20	SPINNING THE WHEEL	George Michael	Aegean/Virgin	831	-7	18.23	-2
31	31	YOU DON'T FOOL ME	Queen	Parlophone	531	+37	18.15	+44
BIGGEST INCREASE IN PLAYS								
32	18	STEP BY STEP	Whitney Houston	Arista	417	+358	17.81	+351
33	20	WHAT BECOMES OF THE BROKEN-HEARTED	Robson & Jerome	RCA	594	-19	17.80	-24
34	19	MILK	Garbage	Mushroom	325	-18	17.52	-27
35	38	MOUTH	Merril Bainbridge	Arista	322	+41	17.38	+5
36	47	NITE LIFE	Kim English	Hi-Life/polydor	68	n/c	16.79	+29
37	48	GOLDEN BROWN	Kaleef	Unity	152	+75	15.99	+23
38	63	I FEEL YOU	Peter Andre	Mushroom	358	+94	15.83	+84
39	27	VIRTUAL INSANITY	Jamiroquai	Sony SZ	421	-12	15.70	-9
40	38	LOVING EVERY MINUTE	Lighthouse Family	Wild Card/Polydor	454	+85	15.66	+48
41	48	I AM, I FEEL	Alisha's Attic	Mercury	316	-19	15.19	n/c
42	25	IT'S ALL COMING BACK TO ME NOW	Celine Dion	Epic	563	-34	14.60	-26
43	18	HORNY	Mark Morrison	WEA	303	+66	14.43	+15
44	17	STAR	Bryan Adams	A&M	376	-21	14.32	-45
BIGGEST INCREASE IN AUDIENCE								
45	23	ELECTROLITE	R.E.M.	Warner Bros	124	+158	13.20	+559
46	41	GOOD ENOUGH	Dodgy	A&M	410	+5	12.93	-21
47	19	FUN LOVIN' CRIMINAL	Fun Lovin' Criminals	Difontaine/Chrysalis	40	-83	12.85	-29
48	17	A DIFFERENT BEAT	Boyzone	Polydor	274	+116	12.58	+39
49	25	ONE NIGHT STAND	Aloof	East West	40	+67	12.51	+60
50	17	ALISHA RULES THE WORLD	Alisha's Attic	Mercury	721	-10	12.41	-83

© Music Control UK. Compiled from data gathered from 100 UK radio stations. Figures correct as of 24 November 1996 and 21 December 1996. Circles indicate by audience figures based on latest half hour figure only. ▲ Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	EVERYDAY IS A WINDING ROAD Sheryl Crow (A&M)	1103	431
2	STEP BY STEP Whitney Houston (Arista)	417	326
3	COSMIC GIRL Jamiroquai (Sony SZ)	814	271
4	BETCHA BY GOLLY WOW! The Artist (NPG/EMI)	725	268
5	ALL I REALLY WANT Alanis Morissette (Maverick/Warner Bros.)	581	262
6	WHEN I FALL IN LOVE Ant & Dec (Telstar)	689	229
7	COUNTRY BOY Jimmy Nail (East West)	315	228
8	LOVING EVERY MINUTE Lighthouse Family (Wild Card/Polydor)	454	214
9	ONE KISS FROM HEAVEN Louise (1st Avenue/EMI)	681	201
10	ONE & ONE Robert Miles Featuring Maria Naylor (Deconstruction)	1279	192

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

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total status	Status +1/lost	Missed entries
1	I NEED YOU 3T (Epic)	47	33	10
2	STEP BY STEP Whitney Houston (Arista)	38	27	9
3	JOSEY Deep Blue Something (Interscope/MCA)	30	22	9
4	A DIFFERENT BEAT Boyzone (Polydor)	39	26	8
5	I FEEL YOU Peter Andre (Mushroom)	43	44	7
6	ONLY HUMAN Dina Carroll (1st Avenue/Mercury)	18	11	7
7	DON'T MARRY HER Beautiful South (Go! Discs)	34	25	5
8	LOVING EVERY MINUTE Lighthouse Family (Wild Card/Polydor)	47	33	4
9	HORNY Mark Morrison (WEA)	31	23	4
10	EVER AND OVER Puff Johnson (Columbia)	22	17	4

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

AIRPLAY

7 DECEMBER 1996

7 DECEMBER 1996

THE OFFICIAL CHARTS -- 7 DEC


music week
 AS USED BY 

SINGLES

		Mushtroom
1	I FEEL YOU Peter Andre	XL Recordings
2	BREATHE The Prodigy	Epic
3	I NEED YOU 3T	LaFace/Arista
4	I UN-BREAK MY HEART Tomi Braxton	Deconstruction
5	ONE & ONE Robert Miles featuring Maria Naylor	Sony S2
6	COSMIC GIRL Jamiroquai	Interscope
7	WHAT'S LOVE GOT TO DO WITH IT Warren G featuring Adina Howard	Columbia
8	NO WOMAN, NO CRY Fugees	1st Avenue/EMI
9	SECRETS Eternal	London
10	IF YOU EVER EAST 17 featuring Gabrielle	RCA
11	HILLBILLY ROCK HILLBILLY ROLL Woolpackers	RCA
12	CHILD Mark Owen	RCA
13	SAY YOU'LL BE THERE Spice Girls	Virgin
14	WHAT BECOMES OF THE BROKEN HEARTED Robson & Jerome	RCA
15	WIDE OPEN SPACE Mansun	Parlophone
16	I AIN'T MAD AT CHA 2Pac	Death Row/Island
17	ONE KISS FROM HEAVEN Louise	1st Avenue/EMI
18	THE LANE Ice-T	Virgin
19	MAMA SAID Metallica	Vertigo
20	GOVINDA Kula Shaker	Columbia
21	YOU'RE GORGEOUS Baby Bird	Ethio
22	GOLDEN BROWN Kaleef	Unity
23	EVERYDAY IS A WINDING ROAD Sheryl Crow	A&M
24	INSOMNIA Faithless	Chesky

THE BEAUTIFUL NEW SINGLE OUT NOW

*i'm not
giving
you up*

GLORIA



ALBUMS

1	SPICE Spice Girls	Virgin
2	TAKE TWO Robson & Jerome	RCA
3	FALLING INTO YOU Celine Dion	Epic
4	BLUE IS THE COLOUR The Beautiful South	Go!Discs
5	GREATEST HITS Simply Red	East West
6	THE SCORE Fugees	Columbia
7	AROUND THE WORLD - THE JOURNEY SO FAR East 17	London
8	CHRISTMAS PARTY The Smurfs	EMI TV
9	A DIFFERENT BEAT Boyzone	Polybor
10	K Kula Shaker	Columbia
11	JAGGED LITTLE PILL Alanis Morissette	Maverick/Reprise
12	LE ROI EST MORT, VIVE LE ROI! Enigma	Virgin
13	THE FINEST FINE Young Camiballs	ffrr
14	REQUIRING DREAM - THE VERY BEST OF Crowded House	Capitol
15	OLDER George Michael	Virgin
16	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
17	SHERYL CROW Sheryl Crow	A&M
18	IF WE FALL IN LOVE TONIGHT Rod Stewart	Warner Bros
19	CROCODILE SHOES II Jimmy Nail	East West
20	SECRETS Toni Braxton	LaFace
21	(WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
22	TRAVELLING WITHOUT MOVING Jamiroquai	Sony S2
23	NATURAL Peter Andre	Mushroom



bon noel for r1 as it clinches goldie & gallagher line-up

Radio One has announced a major coup as part of a dance-packed Christmas schedule with a doubleheader show featuring drum & bass supremo Goldie and Noel Gallagher on Oasis.

The show will be broadcast on Monday December 30 between 12pm and 3pm and will feature the duo chaffing and picking their favourite tunes.

Goldie says, "Noel's a prolific songwriter and a completely down-to-earth geezer. I'll be good to talk a bit of breakfast with him."

Goldie also revealed that the duo's collaboration looks set to stretch beyond a radio show. "I've got a lot of respect for the

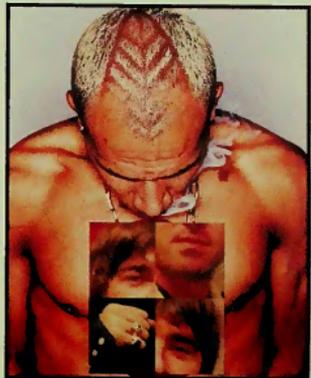
guy and am looking forward to working on a project together later in the year," says Goldie.

Other dance-oriented highlights of the Radio One Christmas schedule include Star Review (Monday 23 December, 9pm-10pm) with DJ Carl Cox reviewing "the year in dance" in 1996. It will be immediately followed by Jam 96 (10pm-12am), featuring the best live Radio One performances from artists including Goldie and the Chemical Brothers, which is also presented by Cox.

The New Year's Eve rundown includes Pete Tong's All-Time National Anthems (7pm-10.30pm), which will

feature the Essential Selection listeners' and DJ's Top 40 best dance tracks of all time. Then taking listeners into the new year will be the Radio One Dance Party (10.30pm-12.30am) hosted from Edinburgh by Dave Pearce and featuring some of the best live club acts of 1996, followed by the Essential Mix Live in Liverpool (12.30am-6am) featuring Pete Tong, Carl Cox and Jose Pasilla.

New Year's Day will see an exclusive broadcast of Orbital's performance the previous evening from the Mount Unwired Event at London's Alexander Palace (in Concert - Orbital, 11pm-12am).



Also on Cassette & CD
 VIDEO: DITVA2
 CD: DITVA2
 CD: CASSETVA2
 Music Sales, 01232 865422. - Outlet, 01232 322826.

BM Range
 Pedagogy
 BM Toys

inside

- 2 awards double tops a champion year for uk indie
- 3 public demand poised for public demand
- 5 factory jaxmaster funk chooses his 10 classics

club chart:

ULTRA FLAVA
 Fatboy & Heller

cool cuts:

TAKE ME BY THE HAND
 Submerge

another london-er joins bmg label

Ben Khan, A&R for London Records' Internal Imprint, has resigned and is poised to join his ex-colleagues Christian Tenenfeld and Nick Raphael at the newly-formed, BMG-based North West Side Records. Khan is the fifth London staffer to move to BMG in the past six weeks.

Although Khan has a reputation for keeping out of the limelight, he was generally regarded as the ears of the Internal operation. He A&R'd the run of huge pop dance hits which the label enjoyed in 1994 from artists like Whigfield, Baby D and Alex Party, which generated singles sales of 2m.

London's managing director Colin Bell says, "He's gone, he went with the others when we terminated the deal with Internal Records. He A&R'd here a bit longer than Christian (Tenenfeld) and Nick (Raphael). We will in due course be announcing a restructuring of Pete Tong's dance department."

Insiders reveal that although Khan was asked by his former colleagues to join them when they left for BMG, he wouldn't commit immediately. "Ben's no fool. He left his options open and made his mind up in his own time," says an industry source.

wembley to host world dance party

The World Dance Organisation has confirmed that it will be holding a 13,500-capacity party at the Wembley Complex in London. Last year the organisation put on a similar sized party at London's Docklands Arena.

The party will be split into three areas - drum & bass/hardcore, house and trance, and old-school rave and house. World Dance organiser Daz Jamieson says, "We've integrated the drum & bass and hardcore genres because of space but people seem to like that." The DJs in the drum & bass/hardcore room will include Fabio, Grooverider, Sigmatt, Ellis D, Nicky Block Market, Hype and Rori Size. The house and trance room will be headlined by Graham Gold, Pete Wardman, Alex P, Brandon Block, Andy Morris and Steve Biggs. In the old school room, Red Peak, DJ Foot, Richie Fingers, Matthew B and Top Buzz will be on the decks.

World Dance will also be putting on another summer festival at Lydd Airport in Kent. Last autumn's event sold out with 14,000 attending.

Ticket information is available on: 0171-613 4768.

18 TRAINSPOTTING (OST)
 19 KISS IN LIZARD '96
 20 LOVE AT THE MOVIES... THE ALBUM

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Champagne

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CD, 12", MC

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09/12/96

MCA

16	24	INSOMNIA	Fantasia
19	25	STRAP	
26	ON M		
27	JOSE		
28	YOUT		
29	WORL		
30	I WAN		
31	WHEN		
32	MILK		
33	BELT		
34	IT'S A		
35	I'LL N		
36	DRIVI		
37	WATE		
38	CHAS		
39	TWIST		
40	COUN		

Bullethead titles a



AVAILABLE ON 2 CD'S AND MC. KNOTTCH IS TAKEN FROM THE ALBUM "MORNING"
 LOVE ENTERS IN RESEARCHER'S CAMBRIDGE JUNCTION. A MANCHESTER UNIVERSITY & GOSSETT UNIVERSITY
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16 24 INSOMNIA Fantasia
 19 25 STRAP
 26 ON M
 27 JOSE
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 30 I WAN
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 32 MILK
 33 BELT
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 35 I'LL N
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 37 WATE
 38 CHAS
 39 TWIST
 40 COUN



Club:
Kalimba, The Crossbar,
257 Pentonville Road,
King's Cross, London N1.
Every Friday, 10.00pm-
3.00am.



**Capacity/PA/
special features:**
450/12K/backdrops,
projections,
or exhibitions.

Door policy:
"No dress code," - Sharon
Reuben.

Music policy:
Funk, jazz, drum & bass,
hip hop, electro.

DJs:
The UnoBombers, Luke
and Only Child (Grand
Central), Unsung Heroes,
Electromonics.
Spinning:
Various 'Central Heating'
(album); Diesel and
Harvey 'East'; Unsung
Heroes 'Goosbumps';
Freemkies 'Under The Sun';
Various 'Brazilian
Explosion'.

DJ's view:
"The club is going to be
really good all the way
through until Christmas,
we've got great guests.
We want to keep the club
special though. Maybe a
monthly could be next." -
Electromonics.

Industry view:
"The Crossbar comes up
with the goods once
again, by bringing the
revisited sound of
Manchester down to the
capital." - Craig
McCleen, Blah Blah
Blah.
**Free before 1pm, £4
after.**

news awards double tops champion year for uk indie

Champion's success in
winning two *Billboard* dance
awards looks set to cap 1996
as the best year ever for the
long-standing UK dance indie.
The label scooped number
one club record of 1996 with
Sandy B's 'Make The World Go
Round' and Sandy B was also
voted best dance artist at
Billboard's Video Awards 1996.

At the same time, Champion
has finalised a deal in the US
for its biggest ever releases
(pictured), whose LP
'reverence' has sold more than
600,000 copies in Europe.

Champion managing
director Mel Madolie was
particularly pleased of the
recognition from the American
industry.

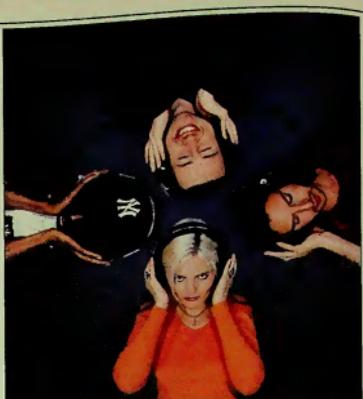
"In my life, I've looked to
America. When I was growing
up it's where the stars come
from," he says.
Indeed, in its early days
Champion made its name

licensing American
artists such as Salt-N-
Peppa, Jazzy Jeff, Raze
and Todd Terry for their
first UK hits, but has
now grown to become
one of the major
exporters of European
music talent to the US.

The first Faithless
release on Arista will be
in February with
Amor & Van Halen's
remixes of 'Insomniac'.

Back at home,
Faithless look set to
enjoy their second UK
top five hit with the
re-release of 'Salva
Mia', Brian ironically being
the last European territory to
pick up on the group.

Madolie says, "We've
always just kept working
records until something
happens. If things don't work
here, then we'll try them in
France or Germany."



The label has also kept its
release schedule down to only
25 singles in the past three
years.

Champion's red priority
artists will be Pauline Taylor,
who is produced by Faithless
main man Rollo, and Moby C,
who is already being courted

by six American majors.
"I'm really chuffed with
Pauline, she's the coolest artist
I've ever worked with," says
Madolie.

The label also has Kristine
W signed to RCA and is
expecting a hit with the single
'Feel What You Want'.

Learn how to become your own record producer

Make the switch from playing other people's records to creating your own is not as simple as some people think. Recognising this fact, Point Blank recording studios in Greenwich, London, have been running eight-week courses aimed at DJs and anyone who fancies trying their hand at record production.

The course is broken down into weekly classes with a maximum of four people taking part in each session. The aim is to ensure that all participants get hands-on experience on all the equipment. The areas covered by the course include sampling, sequencing, mixing, digital recording, analysing music and the Mid.

The course has now been running successfully for more than a year. Organiser Robert Cowen says, "The cost of technology is a relatively cheap, so more DJs and musicians can afford to buy or have access to the equipment. However, they don't want to learn through manuals, they'd rather do a course that would teach them the basics."

The studio features all the relevant equipment and the sessions run every weekday with one session in the morning (11am to 2pm) and one in the evening (7pm-10pm). The studio also offers individual tuition and advice on setting up your own studio. More details are available on 0181-293 4909.

Over the past few years, the
Midlands club Renaissance's
compilations have become almost
as much a part of Christmas as
honey and stuffing. The first album,
released in 1994, was a ground-
breaking triple CD set with lavish
packaging which became the
blueprint for every club compilation
that has followed.
Now a fourth volume has been
released, featuring two of the club's
current DJs, Dave Seaman and Ian
Ossie.

The first compilation, mixed by
then Renaissance residents Sasha
and John Digweed, sold around
130,000 copies and ever since the
albums have retained their brand
leading position despite the
competition.

Renaissance
promoter Geoff
Oakes says, "We're
aware that there's
been stagnation in
the compilation
market but because
we've always tried
to keep things fresh,
I don't think
anyone's ever
thought, 'Oh no, no
another
Dyole'

Renaissance compilation."
On the club front, Renaissance
will be holding a New Year's Eve
party at its regular one-off venue
Cassick Hall in Nottingham. Next
year sees the club doing a tour
of Australia and Singapore before
returning to the UK hopefully to open
a new permanent club. "We'll know
in January if we can get a license
and if we do we'll open in April,"
says Oakes, adding that the new club
will be far removed from the
superclub DJ mould. "Musically,
I've been so bored this year, I just
can't wait to be more experimental.
If we're thinking long term, things have
got to go back to basics."



The recent 'Renaissance A' launch party at the ICA included an exhibition showing five clubs of club culture. Pictured (r-l) are Avex consultant Tilly Rutherford, Elzha La Verne and Radio One's Fergus Dwyler

avex scores with footie pair

Avex Records sealed a significant deal this week by signing Liverpool FC goalkeeper David James and QPR player Daniel Dichio to provide mixes for an album entitled 'Pitch Control', due for release next spring.

Dichio has already built up a rep reputation in the London area as a DJ on the garage/house scene while it has been revealed that James has perfected his turntable skills sufficiently to mix on three decks at once. However, James apparently prefers trance-orientated music to garage and the 'Pitch Control' album will be split between the two styles.

Avex A&R manager Richard Ford, who clinched the deal, says, "It's not a novelty move. Both David and Daniel are properly into their music and will be mixing the CDs themselves. They've already been faxing over playlists," he says. The album will probably be released in April and will no doubt benefit from James's sex symbol status. "I think the LP will be massive. Football's bigger than it's ever been at the moment," says Ford.

Ford also confirms that Avex has signed US house star Steve. The US singer had some of the earliest house-orientated Top 30 hits in the UK with such classics as 'Musical Freedom' and 'Respect'. "It won't be a completely dance-orientated project. We'll be trying to get Steve out there as the artist and vocal talent she is," says Ford. Those lined up to work with Avex include K Nicks, D'Influence and Roy Hayden.

Avex has also signed a three-album deal with DJ Billy Hasty for a series of mix LPs. "He's the only big DJ that who hasn't saturated the market with mix LPs," says Ford.

nm namecheck: editor-in-chief: stivo redmond • editor: selina webb • contributing editor: tony ferrisides • designer/sab-editor: liona robertson

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Peer A																							
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focus

Seedee Jons

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genres:**

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jungle, happy
hardcore,
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flying jackets,
Blunt, Kangol,
MA2 jackets.

Owner's view:

"We've renovated recently. We've got three decks in now instead of one so people don't have to queue up for the new releases. We've done our new releases alphabetically and expanded the section as well, so now we can show 300 instead of 40 new records. We're definitely doing better than we were this time last year. Everything is selling well: there's no one style.

People are even starting to get into drum & bass and jungle over here so well."

- Mal.

Distributor's view:

"Since the shop has been expanded their orders have more than doubled. They stock a selection of music covering a broad spectrum of the current dance scene. Mal, the shop buyer, certainly knows his stuff and is always willing to give a new and unknown product a fair go. They seem to have found the recipe for success." - Simeon, Amato Discos.

DJ's view:

"They've expanded recently and there's much more variety now. I DJ for an alternative crowd: dance, hip hop, indie. Seedee Jons has the lot and it's all spot on. They are certainly on the ball." - Phil Adams, The Watersplash.

club & shop focus
compiled by johnny davis. tel:
(0976) 242 984.

COOL CUTS
COOL CUTS

THE COOL CUTS HOTLINE - Call 0891 515 585 to hear the Coolest Club Cuts

You need a touch tone phone to use this service. When requested enter the relevant code. Press 3 to go forward a track, 1 to go back. To skim within a track, press 6 to go forward or 4 to go back. Press the star key to make a new selection. Calls cost 50p/min peak rate, 45p/min at all other times. UK ONLY. Service starts early on Sunday and is provided by: Frontier Media. Facsimile: 0171-371 5460



- | 1 (2) TAKE ME BY THE HAND | | Greenlight/AM:PM | Code - 1021 |
|---------------------------|---|------------------|-------------|
| 1 | (2) Submerge | Loaded | Code - 1045 |
| 2 | NEW SCARED Slobber (The big underground club hit with the monster bassline) | Wall Of Sound | Code - 1034 |
| 3 | (4) TAKE CALIFORNIA Propellerheads | London | Code - 1046 |
| 4 | NEW SHE DRIVES ME CRAZY/JOHNNY Fine Young Cannibals (With mixes by Roger S and Mousse T) | ffrr | Code - 1047 |
| 5 | NEW LOW PRESSURE PHUNK no artist credit (Mystery white label from the East side) | Virgin | Code - 1048 |
| 6 | NEW HOMEWORK Daft Punk (Their long-awaited debut album of trippy disco and daft funk) | Champion | Code - 1035 |
| 7 | (6) SHOW ME LOVE Robin S | ZIT | Code - 1038 |
| 8 | (8) LOPEZ 808 State | Deviant | Code - 1049 |
| 9 | NEW BEAUTIFUL PLACE Paul Van Dyk (Melodic trance track with new mix from Salt Tank) | Strictly Rhythm | Code - 1050 |
| 10 | NEW HOUSE IS A FEELING Sunday School (An under-rated Strictly Rhythm track back with new mixes) | Hot & Spicy | Code - 1039 |
| 11 | (14) ALL BRIDGES LEAD TO BROOKLYN Jay Naz | Dream Beat | Code - 1051 |
| 12 | NEW VISION Cabra (Joe T Vannelli production due out here in the new year) | East West | Code - 1052 |
| 13 | NEW HOUSE ON FIRE Ariana (With hot new mixes from Andy Ling and Propellerheads) | Low Sense | Code - 1037 |
| 14 | (10) (KEEP ON) MOVE IT Sharam | Whoopi | Code - 1053 |
| 15 | NEW NATURAL Tarentella III (Pumping progressive UK house) | Azuli | Code - 1054 |
| 16 | NEW JOY Fayeine Brown (Garage track with tough Mousse T mixes) | Other | Code - 1038 |
| 17 | (12) THE DISCO AFFAIR EP DJD & NYN | Extravaganza | Code - 1055 |
| 18 | NEW BROOKLYN BEATS Scotti Deep (Euro stomper with a big breakdown) | Sugarcube | Code - 1056 |
| 19 | NEW DONT MAKE ME WAIT Boss Hogga (Deep and funky Detroit-influenced house groove) | Fluid | Code - 1057 |
| 20 | NEW EQUINOX PROJECT Octavia (Uplifting UK trance) | | |

a guide to the most essential new club tunes as featured on 180's "essential selection", with pete tong, broadcast every friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading dj and the following sources: city soundcity big room/black market (cities), eastern shore/underground (merchbeat), 23rd precinct (discovery), 3 beat (threepeak), warp (steroids), wax (recessive), global beat (beatradio).

0891 515 585
the cool cuts hotline

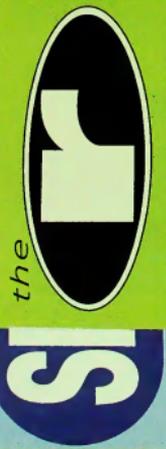
the most essential number on your list

Subscription enquiries for BM/Music Week. Tel: 0171-921 9208/9957 © Record Mirror - ISSN 1301-2166

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THE OFFICIAL CHARTS - 7 DEC

NEW! **BRITAIN'S NEAREST BEATS TILL**



Britain's nearest beats till

9 12 96

chart

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

Rank	Artist	Title	Label	Genre
1	Peter A	BREAT	SW	Pop
2		NEED		Pop
3		UN-BF		Pop
4		ONE &		Pop
5		COSM		Pop
6		WHAT'S		Pop
7		NO WI		Pop
8		SECRET		Pop
9		IF YOU		Pop
10		HILLB		Pop
11		13 CHILD		Pop
12		SAY YI		Pop
13		WHAT I		Pop
14		WIDE		Pop
15		I AIN'T		Pop
16		ONE K		Pop
17		THE U		Pop
18		MAM!		Pop
19		GOVIN		Pop
20		21 UP		Pop
21		22 GOLDE		Pop
22		EVERY		Pop
23		INSON		Pop
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- 10 **24** **VISION**
- 19 **25** **STRAN**
- 0 **26** **ON M**
- 0 **27** **JOSEY**
- 17 **28** **YOU D**
- 24 **30** **WORD**
- 0 **31** **I WAN**
- 18 **31** **I WAN**
- 22 **32** **MILK (**
- 25 **33** **I BEL**
- 29 **34** **IT'S A**
- 23 **35** **I'LL NE**
- 0 **36** **DRIVIN**
- 21 **37** **WATE**
- 27 **38** **CHAST**
- 26 **39** **TWIST**
- 32 **40** **COUN**

↑ Bullieted titles are

- 0 **19** **HOBAY** (MINDSPEL/CALIF-INFLUENCE MIXES) Mark Morrison
- 0 **20** **UNITED NATIONS OF HOUSE** (DEX & JONESSEY/OUTTARA ORIGINAL MIXES)
- 0 **21** **SIGN YOUR NAME** (DILLON/PEACH/DICKINS MIX)/PROBLEM CHILD (DILLON/DICKINS MIX) DPP featuring Rosa Windross
- 0 **22** **OLD SKOOL** JOEY NEGRO/MASTERCHIEF/ORIGINAL MIXES/USE YOUR EARS DJ Tanka
- 0 **23** **I WANT CANDY** (CANDY GIRLS/JON THE DENTIST/BEAT BARDONS MIXES) Candy Girls
- 0 **24** **HOUSE ON FIRE** (ARKARIVA/ALEX RECEE/WINCHESTER CLUB MIXES) Arkara
- 0 **25** **KEEP PUSHIN'** (MUSH/JULES & SKINS/BOBIS DUGGOS/BOUSSE T/BACKROOM PRO/DJ DISCIPLE/GRANT NELSON MIXES) Bobis Duggos (special presents Boom!)
- 0 **26** **DE LA CASA** (MIXES) E.K.O. (Electrical Knock Out)
- 0 **27** **THE CHRONICLES** GET ON UP / JUANAH / JONAH / MIKI / STRINGS (THAT KID CHRIS MIKI/SHADOW/WEY OF D'S Davidson Osipina)
- 0 **28** **SOMEBODY** (POOR KINGS/SITU ALLAM/CLOCK MIXES) Open Arms featuring Rowetta
- 0 **29** **GOOD TIME** (KEITH LITMAN/DJ TONKA MIXES) The Hipgridders
- 0 **30** **TUNNEL VISION** (Shango)
- 0 **31** **GOOD GROOVE** (Inner Drive)
- 0 **32** **GOOD GROOVE** (Inner Drive)

Use each chart as available in a special boxed version in estimated form as soon as it is compiled in the listing below publication. call www.bulldog.com 801.338.1383

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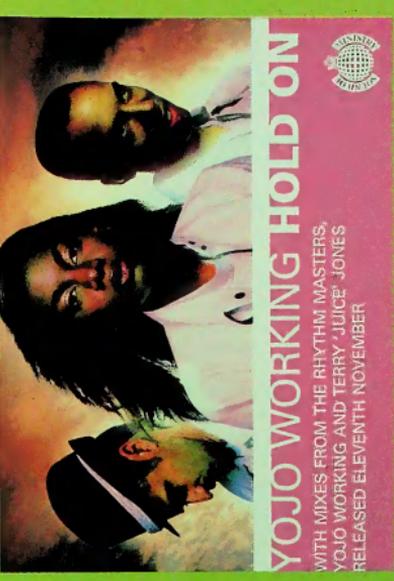
OUT NOW

- 0 **59** **IT MOVES** (SW SWIMMER/25) JADOR MIXES) M.T.F.
- 0 **60** **LOVE COMMANDMENT** (Glasto Jackson)
- 0 **61** **DRIVING TOWN** (TERRY/UNDERDOG MIXES) Everything But The Girl
- 0 **62** **2 BECOMES 1** (DAVE WAY/MIDWANNABE /JUNIOR VASQUEZ MIXES) Spice Girls
- 0 **63** **JUMP TO MY BEAT** (TALL PAUL/DJX & JONESSEY/LEEMAN/TODD EDWARDS/WILDCHILD MIXES) Wildchild
- 0 **64** **FEVER** (Djnam & Djybase)
- 0 **65** **BRING BACK YOUR LOVE** Undercover
- 0 **66** **MAKE MY DAY** Grace Under Pressure
- 0 **67** **FREEDOM** (MIXES) DJX
- 0 **68** **THE WAY/THE DEEP** Global Communication
- 0 **69** **HAPPINESS IS JUST AROUND THE BEND** (STRETCH & VERN/ILL DISCO/BOB PUNCHHOUSE MIXES) Brooklyn's Poor & Needy
- 0 **70** **LOVE CAN'T TURN AROUND** FRAUD "JACKMASTER" FUNK/RHYTHM MASTERS/JULES & SKINS MIXES) Fairley "Jackmaster" Funk (featuring Darryl Pandy)
- 0 **71** **BIRDS** (MIXES) Ventura
- 0 **72** **PASSION** Amen
- 0 **73** **I'M NOT THE MAN I USED TO BE** (ROLLO & SISTER BLISS MIXES)/FLAME (ARIMANO VAN HED/BEATMASTERS MIXES) Fine Young Cannibals
- 0 **74** **RED EP** Various
- 0 **75** **ALRIGHT** (MARGO TRIANT/OIDA SILVA & MCCREADY/GOTTON CLUB/GOV/MGATE MIXES) S.O.P. featuring Earl Bennett

0 **64** **WITCHCHILD** Hi-Life
0 **65** **ITALIAN STAMINA** Control
0 **66** **EPIDEMIC** Dedicated
0 **67** **PURPOSE** Purpos
0 **68** **DRIVE** Drive
0 **69** **4 LIBERTY** Liberty
0 **70** **MORCCA** Morcca
0 **71** **FEVERPUNCH** Feverpunch
0 **72** **LONDON** London
0 **73** **NICE 'N' RIPE** Nice 'N' Rip
0 **74** **STICKY RHYTHM** (Cleveland City)

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WORLD RECORDS

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mixmag update

OUT NOW

WORLD RECORDS

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7 PROBLEMS IN A PICTURE WITH ERIN KELLY & LUCY/WHY SUPERHEROES DRESS LIKE PEOPLE

7 12 96 ON A POP TIP club chart

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

- | | | | | | | | | | |
|---------------|------------|--|--|----------------------|---------------|-------------|--|---|----------------------|
| 1 | 1 | I WANT CANDY | Candy Girls | Feverpitch | 21 | 11 | COSMIC GIRL | Jamiroquai | Sony S2 |
| 2 | 3 | PUMP UP THE JAM '96 | Technotronic | Worx | 22 | 5 | DISCOTECA/SINGLE | Pet Shop Boys | Parlophone |
| 3 | 2 | NAKED/ONE KISS FROM HEAVEN/ONE KISS FROM LOUISE | Louise | 1st Avenue/EMI | 23 | 18 | I LOVE YOU ALWAYS FOREVER | Rochelle | Almighty |
| 4 | 22 | 2 BECOME 1/WANNABE (JUNIOR VASQUEZ MIXES) | Spice Girls | Virgin | 24 | 13 | WHEN I FALL IN LOVE | Ant & Dec | Telstar |
| 5 | 8 | 000-LA-LA-LA | Justine Earp | ZYX | 25 | 28 | CHAMPAGNE | Salt-N-Pepa | MCA |
| 6 | 16 | SOMEBODY | Open Arms featuring Rowetta | All Around The World | 26 | 30 | LOVE BITES | Grace Jones | Sci-Fi Channel |
| 7 | 13 | MOVE ANY MOUNTAIN | Shamen | One Little Indian | 27 | 34 | IT'S ALL COMING BACK TO ME NOW | Natalie Brown | Almighty |
| 8 | 9 | BREAKFAST AT TIFFANY'S/ONE OF US | Jackie O | Euphonic | 28 | 35 | KEEP PUSHIN' | Boris Dlugosch presents Boom! | Manifesto |
| 9 | 10 | FREEDOM | QFX | Epidemic | 29 | 26 | NO WOMAN, NO CRY | Fugees (Refugee Camp) | Ruffhouse/Columbia |
| 10 | 8 | I'M NOT GIVING YOU UP/HIGHER | Gloria Estefan | Epic | 30 NEW | NEW | I FEEL YOU | Peter Andre | Mushroom |
| 11 | 19 | BREAK MY STRIDE | Unique II | Dance Pool | 31 NEW | NEW | UN-BREAK MY HEART | Deja Vu featuring Tsamin | Almighty |
| 12 | 23 | HORNY | Mark Morrison | WEA | 32 | 50 | SNOOP'S UPSIDE YA HEAD | Snoop Doggy Dogg featuring Charlie Wilson | Death Row/Interscope |
| 13 | 14 | OVER AND OVER | Puff Johnson | Work/Columbia | 33 | 15 | TOO SPICY | Hotbox | Telstar |
| 14 | 17 | U FOUND OUT | The Handbaggers | Tidy Trax | 34 NEW | 100% | 100% | Mary Kiani | 1st Avenue/Mercury |
| 15 | 33 | RUN TO YOU | Dina Carroll | Manifesto | 35 | 12 | OLE OLE OUTHERE BROTHERS/DON'T STOP (WIGGLE WIGGLE) | Outthere Brothers featuring Kim English | Eternal |
| 16 NEW | NEW | ULTRA FLAVA | Farley & Heller | AM:PM | 36 | 20 | STRANGER IN MOSCOW | Michael Jackson | MJJ/Epic |
| 17 | 4 | I BELONG TO YOU | Gina G | Eternal | 37 NEW | NEW | WATERLOO/MAMMA MIA | Abbacadabra | Almighty |
| 18 NEW | NEW | HOW BIZARRE (SHARP/FLEXIFINGER MIXES) | OMC | Polydor | 38 | 25 | HILLBILLY ROCK, HILLBILLY ROLL | The Woolpackers | RCA |
| 19 NEW | NEW | YESTERDAY HAS GONE | PJ Proby/Marc Almond with The Life Story Orchestra | EMI Premier | 39 | 23 | DRIVING | Everything But The Girl | blanco y negro |
| 20 | 7 | WATERFALL | Atlantic Ocean | Eastern Bloc | 40 | 43 | FEVER | S-J | React |

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namecheck: James Hyman @ daisy & havoc @ danny mcmillan @ brad beatnik @ tim jeffery @

tune of the week



global communication: 'the way'/'the deep' (dedicated)

How long have you got? This is a double EP of extremely lengthy and beautiful steady house tracks containing Mark Pritchard and Tom

Middleton originals, band remixes and mixes from Deep Dish and Joshua. 'The Way' wins you with its gently hammered 'I love the

way you make me feel' and its hard but still skipping approach. 'The Deep' is a more serious matter – a bass to die for and excellent in both the

band's and the Dish's versions. Lasting house music that it'll take you until 1997 to fully appreciate.

★★★★ d&h

house

DJ TONKA 'Old Skool' (Club Masters). Hoops of old samples get reshuffled very purposefully here by DJ Tonka on good and pounding Original mixes of the title track and the bonus 'Use Your Ears'. Then it's over to a Jivey Negro disco slabs and swirls mix and an even groovier Masterchels twist about the floor. Not a dull mix in sight. ★★★★★ d&h

SHAWN BENSON 'Keep Standing' (Back To Basics). A fine uplifting song with strong

vocals and production that strides along with subtle wah wah guitars and synths helping the rhythm race along. The track builds and drops well in all its mixes, which range from the bright to the very deep, all with percussion and breakbeats finely lined to create the right vibe. Probably the strongest release yet on this fledgling label. ★★★★★ 1j

WHIPLASH presents SUZANNE PALMER 'I Believe' (AM:PM). Whiplash! Hernandez sneaks in this nitty house-builder track based around the vocal intro

currently heard on Boris Dlugosz's 'Keep Pushin'. It may sound like 'so low for me' but here it's filled 'over me' – you choose what it's really saying. Both sides do their building mighty well even if they do sound like enormous Farley & Heller, erm, tributes. Amusing and handy.★★★★ d&h

THE ASSOLUTE featuring SUZANNE PALMER 'I Believe' (AM:PM). This record is a massive favourite just from its appearance on a 'Tribal' album. This fantastic gospel vocal track finally gets a single

release with new mixes by its creator Mark Plichatti. He adds a gentler new Lift You Up Vocal, a gorgeous heads-down and dancing drums Never Bring You Down Dub and a piano-led Lift You Up Dub to the Full-On Gospel mix which you'll recognise. A very nice record altogether – it's even worth the wait. ★★★★★ d&h

JAY NAZ 'All Bridges Lead to Brooklyn' (Hot & Spicy). The work of Angel Moraes with Jose (Jay) Vinales and Nazario (Naz) Alarza, this is a good fierce track with some

lovely unexpected guitar moments and a nicely broken up vocal. It comes in unrelenting Main mix, robotic Acapella, unsmoothed Guitur Dub and Bonus Beats that are another dub in themselves. ★★★★★ d&h

ULTRA NORRITI 'Suction' (Immortal). One for the hot shoe shuffle brigods, this is house music you can't just frog up and down to. Goatsbye easy beats, hello groovy breaks on this happily clattering instrumental number in Original Long Suck, well-described Festival Of Funk and You're A

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Bullheaded titles a



THE OFFICIAL CHARTS - 7 DEC

Freak mixes. The latter, with its cooler than cool keyboards, is the easier dance-floor option but all the mixes deserve a good airing. ●●●● d&h

PATRICK PRINS 'Movin' Melodies' (AM-PM). Newly-signed to A&M's dance label, Prins previews a compilation of all his bouncy house/funk/techno conkers with this three-track EP. "Don't Hold Back" is in the housey genre and, to be honest, is a little formulaic and non-descript. "Yolterblode" has a deeper, rolling bass feel and a warbling female vocal over the top but would have made a better instrumental. Finally, "Contros" is much more effective with its delicious, sub-hip-hop rhythm and distorted rap. There's also a killer guitar break too. So, for that track alone it deserves ●●●● bb

DANMASS 'Breakout' (Dust II Dust). Produced by Mr Dan and Massimo, this track is, in the Original, not a Swing Out Sister cover but a superb jumble of styles in a funk/rock track that should appeal to DJs and audiences right across the

board. The "Break down the doors" vocal provides the perfect rough edge to this very polished version. But if you want harder mixes all round these are presented in the form of the dub Breakin and the beat-that-act-while "Outback." "Tunkout" heads out in the other direction, as you'd expect. ●●●●● d&h

NOISE MAKER 'Moments' (Strictly Rhythm). It may sound like a terrible idea but Johnny Vicious has made the Art Of Noise favourite into a very very big dance number. It will probably appeal more to the usual buyers of Perfecto and Blue Amazon than Strictly Rhythm devotees, so it's to be hoped that record shops direct their customers' attention its way. It manages to be as witty as the "Snowman" theme so it should do well for that reason alone. You'll get totally sick of hearing it after no time at all but it's still huge on the Christmas list. ●●●● d&h

FARLEY & HELLER 'Ultra Flava' (Remixes) (AM-PM). Even if you're heartily tired of this

record now it must be acknowledged that the remixes really are very good. Mousse T and Boris Dlugosz do heaps of good solid mixes but we'd recommend even more highly both the DJ Sneak versions - very much on form as were his Cool Jack mixes - and Pete Heller's own dub. Ralph Rosario's mixes are the least interesting but even they are still absolutely fine. No damage done and plenty to be going along with. ●●●●● d&h

CLUBHEROES 'Dum Dum' (Remixes) (Formaldehyde). This repetitive moaning "Der der der dum" (I love love returns in blue vinyl with Green Velvet wasting no time plunging into a fast bouncy sonic-squelcher that keeps along, building on an "Admission MOU" urgency and fierce tribal drumming. Things ease off after a stungunning of rapid synth squeaks but soon erupt after mangled mule-shouting - a deep 12.5 minutes of underground trance. Rovers Nature provide a frantic four-beat stomper with speedy "Der der dum's" and a happy

hardcore breakdown preceded by a "The original white rude boys are back again, 'eat die'." Finally Clubheroes themselves head towards the minimal with hi-hats, claps and elastic electro synth sounds complemented with "Der da dum's" and some old school hip-housed Lyn Collins "Woochie's" trap drop perfectly. ●●●●

CINE CITY 'Are You Sure Joe?' (Paper). This was produced by Miles, Simon and Elliot of Salt City Orchestra. The A-side kicks off with snippets of sci-fi film dialogue, the bass chugs along noisily complemented by lush warm pads. After the breakdown, freestyle flute sounds take over and pull the track into deeper waters. The overall production is first class - yes, Joe, I am sure. Plants, Animals H2O on the reverse side is a phunkster's delight, so get spotting kids. ●●●● dm

NEW SOUL FUSION 'Prelude' (Soma). This is a new hybrid project from Short of (Siam) and Jim Muxtone of (Rejuvenation). A well-

presented three tracker that will keep genre-hopping fans happy. The opener is a disorienting floor burner and the loop jams to and fro throughout the framework of the track. It is basically built on a solid groove that will have the buff shakers grinning like Cheshire cats. The two remaining mixes offer a dubbed-out version of the above title and "Phazin", which is a Detroit(ish)-laden minimal house/techno affair. Cool. ●●●● dm

MORGAN GEIST 'Rotating Retrospective EP' (Fragment). Another new label on the map, plus four cuts of back-peddling to 1988 with a revisited up-to-date production. Up first is "Fantasy", a Detroit-based groove with plenty of blips, bleeps and EQ weeks. The bottom end pulsates with atmospheric sounds drifting feebly over the top. "Delicacy" is another one of the four worth a spin, with niggling acid lines getting to work supported by chirpy percussive fills. The remaining two mixes are



arkana

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nothing to write home about, but two out of four ain't bad. ●●● dm

alternative

ARKANA 'House On Fire' (WEA). Three pieces of vinyl and eight mixes herald the latest Arkana tune. The single promo features a thumping mix from Propellerheads, which comes on like Jane's Addiction with beats, and Andy Ling's groovy electro instrumental from Winchester Club, the trackhead fused Break mix

from Arkana, two pacy and dramatic drum & bass mixes from Alex Reeca and the bonus track – the hard techno-based 'R U Ready'. All in all, a storming collection of mixes – but don't forget the originals which highlight Arkana as a definite tip for 1997. ●●●●● bb

DARWIN CHAMBER presents GHETTO ELECTRO 'The California EP' (Bottom Heavy). Deep, sparse electro with a few chunky acidic synth lines thrown in is what you get on the long, meandering 'Hollywood' – a track that really gets under your skin with more plays. '65' is a little more acidic but with a very funky trackbeat

while 'San Francisco' gets even more squelchy and chunky. Fine stuff indeed. ●●●● bb

hip hop

SNOOP DOGGY DOGG 'Snoops Upside Your Head' (MCA). OK, so it's really no different to the Gap Band classic and it's very lazy but what an cool idea and amusing track that also features original Gap bender Charia Wilson. Doesn't it make you wish your name rhymed with silly words like 'Dogg' so you could play such games? What next – 'There's A Girl In My Snoop', 'A Tonic For The Snoops', 'Oier singing The Snoop Snoop

Song? The possibilities are endless and this is not as bad as you might fear. ●●●● d&h

KULA SHAKER 'Govinda' (Sony). Jon Carter's Monkey Mafia member could be renamed Monkey Mantra with an eastern star-linged gentle hip hop Piggy's Vision remix that's considerably calmer than some of his previous 'treckbeats' excursions. Crispian's moderate Maharishi murrings reside over a plodding beat, and a restrained boss wobbles in the alternative Monkey Mafia Ten To Ten mix. Some adventurous jacks may pick up on 'Bakula', which here sounds not unlike Paul

Weller and made history as being the first time the Beatles granted permission for a sample to be used other than in the context of a cover after George Harrison received Crispian's request. ●●●● Jh

Jungle

GEORFFREY WILLIAMS 'Drive' (JNR). The vocal here gets the remix treatment from New US drum & bass champ Jamie Myerson who's rapidly developing a name for himself. On the evidence of this single, you can see exactly why. Like PFM, Myerson manages to marry cool beats with beautiful, soothing melodies. Here, the vocal sits superbly over the lot and helps deliver a totally infectious hook – and the instrumental's a killer too. Wonderful. ●●●●● bb

SKYCUTTER & KIKI MOJO 'Crystal Blue EP' (Blissed). A wonderful, wonderful record that blends a sub-bassline and classic breakbeats with a beautiful drifting female vocal. This is the follow-up to the near legendary 'Blue Nites' which is already much sought after. As the boss is piled on, the momentum of the track grows and grows before winding down gently. Kiki gives the two lead tracks a sort of Nicolette feel to them but with a tad more warmth in the mix (she even copies a Nicolette/Massive Attack line on the final cut). A name to watch. ●●●●● bb

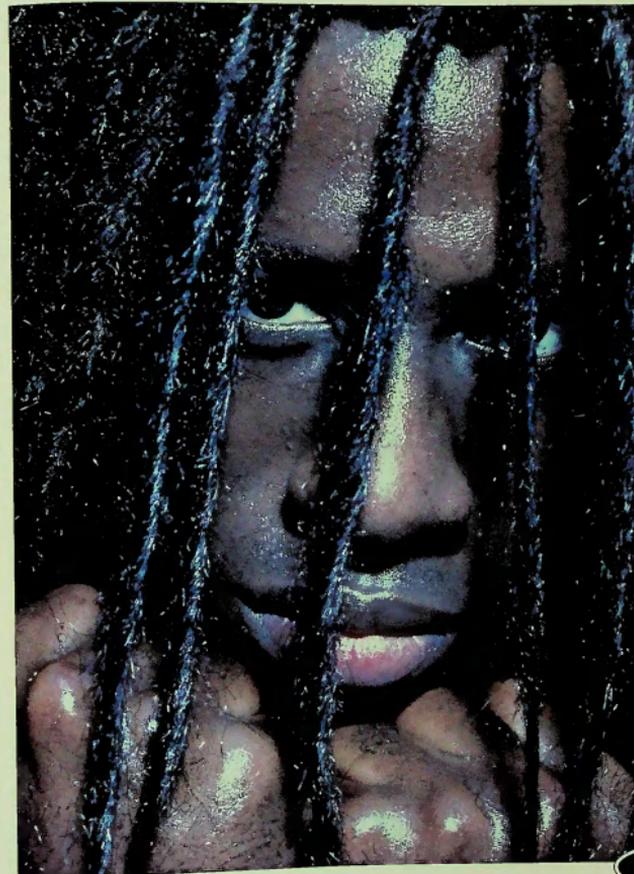
techno

NAIL 'Splines' (Classic). Swifly following the recent Herbert releases comes this four-tracker of funky techno sounds from Nail, of DIY and Velocet fame. The lead track is all misting, clattering beats with phrased, distorted vocals in the background. 'Rachaf' has a mellow flavour yet with a Philly disco feel to its melody. 'Sim City' and 'Sanyf' follow a similar pattern musically on the flip. Quality. ●●●●● bb

KULPRIY 'Solo' (Headzone). A monumental track of sparse minimal noises combined with hypnotic 'tribalistic' programming. It progressively builds and sustains a level that would definitely shake the floor to its foundations. Meagre effects are used to give the track a dark and dangerous edge. Simplicity is the key. ●●●●● dm

NEW LONDON JAZZ CONNECTION 'Space Traveller' (Whitehouse). A double-header of cool, sublime drum & bass. 'Space Traveller' has a light jazzy feel, thanks to a nice Hammond and a loping beat. 'Mind Elevators' adds some nice samba-style piano lines and a distorted vocal to make a very chilled drum & boss tune. ●●●●● bb

geoffrey williams



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- 36 DRIVIN
- 37 WATER
- 38 CHASIT
- 39 TWISTE
- 40 COUNT

Bulleted titles on

club chart
commentary

by alan jones

It's been a quiet week in the clubs, with worthy new promos proving more elusive than hens' teeth. There are just 10 new entries to the Top 75, the lowest tally of the year. There's no change at the top, with **Farley & Heller's 'Ultra Flava'** still leading the way from **Dina Carroll's 'Run To You'**, although the gap between the two has narrowed to a single point. Dina's single was actually charted by 12 more DJs among the 156 whose returns counted towards this week's chart but Farley & Heller gained a much higher average position and thus squeezed in another week of the top, a small victory for A&M in their battle with Manifesto to determine which of the two labels emerges as the year's hottest. Next week should see another A&M record - **The Absolute's 'I Believe'** - and another Mercury disc - **Mary Kiani's '100%'** - joining battle. Kiani's '100%' is off to a flying start, debuting on number six after a lengthy and limited run on white label. The Absolute's single seems to be more sluggish, moving 48-13 but the **K Klees** mixes were mailed too late to have any effect on this week's chart, and are expected to give the record a big lift next week. After initially proving more popular than **'2 Become 1'**, the **Spice Girls' 'Wannabe'** remix by **Junior Vasquez** has been rather overshadowed this week. Last week, 'Wannabe' contributed 53% of the record's points but now the more subtle choruses of **'2 Become 1'** are being through, with the latter title providing two thirds (67%) of the overall points. The chart listings have been altered to reflect this, with **'2 Become 1'** now listed first. Although the record initially caused a spark of interest in uptown clubs, this has now evaporated, with the record sinking to 62 while it soars 22-4 on the Pop Top chart, which is as closely contested as it has been for some time with almost nothing between the titles in second to seventh places. The **Candy Girls' 'I Want Candy'** maintains a healthy lead at the top, however, its more commercial appeal also winning it a Top 40 place on the DIN chart, despite disappointing airplay support.

beats &



December 9 will see the welcome return of ex-Sneman vocalist and leftfield soul diva **Jhelisa Anderson** (pictured) with her first new product for more than a year. A single, 'Language Electric', is the first release to be taken from a new album, 'Story Of A Musician's Madness', which will be released next February on Dorado Records and which has been produced by long-term collaborator Lee Homblin. **Virgin** is launching a new internet site devoted to black music called **Netax**. The site will offer news, reviews, charts, graffiti and input from the editorial team of *Touch* magazine. Apparently the site will also be very visual and offer soundbites illustrating its editorial. The **Netax** site can be found right now at netax.wmg.co.uk. In the face of stiff opposition, **AM-PM** has signed **Submerge's** 'Take Me By The Hand', the creation of **Victor Imbres** of **Alcatraz** and **Yoshi Toshi**. The record was originally released on **Greenlight** and was apparently chased by several labels. The track will see its official UK release on January 13... **DJ Discipline**, **Tom Wainwright**, **Dave Camacho** and **Tony Walker** will all be joining playing at **Love To Be** on December 7. **Dove Stone** has left **Avex Records** where he had been running the Anti-static imprint. Stone has decided to concentrate his energies on his S.O.U.R. record label which has a deal through **Avex's** Japanese parent company... **Paul Cons**, one of the organisers of the Manchester **Mardi Gras** and the promoter of long-running Manchester gay club **Flesh**, is holding a New Year's Eve bash called **Praha** at **Prague Five**, Manchester. The event is very reasonably priced at £15 and will feature **Tim Lennox**, **Dave Kendrick** and **Kath McDermot DJing**... Finally well done to **Mathew Ross** for his elevation within **Sony** to become the company's first UK head of black music. **Ross** was integral in breaking **Fugees** in the UK and setting up the **Street Team** promotions structure which has benefited artists such as **Nas** and **Maxwell**. **AND THE BEAT GOES ON!**

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
IF	BREAT	NEET	UN-BF	ONE &	COSM	WHAT'S	NO W	SECRE	IF YOU	HILL	CHILD	SAY Y	WHAT I	WIDE	I AIN'T	ONE K	THE L	MAM	GOVIN	YOUR	GOLDE	EVERY	INSON	INSON
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25

19	25	STRANGER IN MOSCOW	Michael Jackson	Epic
20	26	ON MY WAY HOME	Enya	WEA
21	27	JOSEY Deep Blue Something		Interscope
22	28	YOU DON'T FOOL ME - THE REMIXES	Queen	Parlophone
23	29	WORDS Boyzone		Polygram
24	30	I WANT CANDY	Candy Girls	Feverpitch
25	31	WHEN I FALL IN LOVE	Ant & Dec	Telstar
26	32	MILK Garbage featuring Tricky		Mushroom
27	33	I BELONG TO YOU	Gina G	Eternal/WEA
28	34	IT'S ALL COMING BACK TO ME NOW	Celine Dion	Epic
29	35	I'LL NEVER BREAK YOUR HEART	Backstreet Boys	Jive
30	36	DRIVING (REMIX)	Everything But The Girl	Blanco Y Negro
31	37	WATERPARK	Atlantic Ocean	Eastern Bloc
32	38	CHASING RAINBOWS	Shed Seven	Polydor
33	39	TWISTED (EVERYDAY HURTS)	Skunk Anansie	One Little Indian
34	40	COUNTRY BOY	Jimmy Nail	Esst/West

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

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TOP TWENTY COMPILATIONS

- 1 NOW THAT'S WHAT I CALL MUSIC! 35**
 EMI/Virgin/PolyGram
- 2 THE BEST SKATES ALBUM IN THE WORLD... EVER!!** *High*
- 3 THE LOVE ALBUM III** *High*
- 4 THE ULTIMATE PARTY ANNUAL** *Great Reviews*
- 5 THE ANNUAL II - PETE TONG & BOY GEORGE** *Union of Sound*
- 6 THE BEST CHRISTMAS ALBUM IN THE WORLD... EVER** *High*
- 7 HEARTBEAT - NUMBER 1 LOVE SONGS OF 80'S** *Great Reviews*
- 8 HUGE HITS 1988** *Various Artists/Various TV*
- 9 GREATEST HITS OF 86** *High*
- 10 THE BEST OPERA ALBUM IN THE WORLD... EVER** *High*
- 11 THE BEST (RUSH) ALBUM IN THE WORLD... EVER** *High*
- 12 THIS YEAR'S LOVE WILL LAST FOREVER XXX** *See This/Various TV*
- 13 GREATEST NON-STOP PARTY UNDER THE SUN** *Easy*
- 14 THE ALL TIME GREATEST LOVE SONGS** *Various*
- 15 THE BEST (MIX... EVER)** *High*
- 16 SHINE 7** *Polygram TV*
- 17 THE VERY BEST OF PURE SWING** *Easy*
- 18 TRANSPORTING (OST)** *Various*
- 19 GUNS IN JAZZ '96** *Polygram TV*
- 20 LOVE AT THE MOVIES... THE ALBUM** *Easy/Various TV*

19	25	SONG REVIEW - A GREATEST HITS COLLECTION	Stevie Wonder	Motown
20	26	SPIDERS	Space	Gat
21	27	THE SMURFS GO POP!	The Smurfs	EMI TV
22	28	MOSELEY SHOALS	Ocean Colour Scene	MCA
23	29	THE MUSICALS	Michael Ball	PolyGram TV
24	30	DIZZY HEIGHTS	Lightning Seeds	Epic
25	31	GABRIELLE	Gabrielle	Go Beat
26	32	18 TIL I DIE	Bryan Adams	A&M
27	33	THE VERY BEST OF Buddy Holly		Dino
28	34	SONGS OF INSPIRATION	Daniel O'Donnell	Riz
29	35	HANK PLAYS HOLLY	Hank Marvin	PolyGram TV
30	36	ALISHA RULES THE WORLD	Alisha's Attic	Mercury
31	37	FREE PEACE	SWEET DOODY	A&M
32	38	DREAMLAND	Robert Miles	Deconstruction
33	39	EVITA (OST)	Various	Warner Bros
34	40	WILDEST DREAMS	Tina Turner	Parlophone

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US CHARTWATCH

Bush spectacularly crash into the US chart at number one this week with their second album *Razorblade Suitcase*.

The first so impressive enough in itself, but is made even more remarkable by the fact the band have yet to crack the Top 40 back home. Their first album, *Sixteen Stone*, which peaked at four in the States and has sold 5m copies there, reached just 42 in the UK, while its best-performing single, Machinehead, faltered at 48.

It all means the London band become the seventh UK act during the Nineties to have an US number one album, while *Razorblade Suitcase* is only the 11th by a US act to ever debut at one. Stone Temple Pilots were the first artist of any nationality to pull off the trick when, firstly, Captain Fantastic And The Brown Dirt Cowboy and then Rick and the Rubells both entered at one in 1975. Since then only Pink Floyd, Depeche Mode, Def Leppard, Depeche Mode, Def Leppard (twice), Eric Clapton, The Beatles (three times) and now Bush have entered at one. Following *The Beatles'* two chart toppers this year, Bush's success also means three UK albums have reached number one in the same year for the first time since 1988.

Besides topping *Billboard's* albums chart, Bush are also the track's second number one on the *Billboard* modern rock tracks top 40 and *Guitar's* alternative chart. Other UK acts currently having number ones *Stardust* include *George Fame*, whose *Tell Me Something Collaborations* with Van Morrison, Mose Allison and Ben Sidran is *Billboard's* top jazz album.

Experiencing more than a



little bit of a hit on the Hot 100 is *Gene & Gene's UK Eurovision* entry moves up 15 places to 59 this week as the chart's joint highest climber. Meantime, *Donna Lewis's I Love You Always Forever* loses its top 10 status after 16 weeks, but the follow-up, *Without Love*, enters at 32 in the *Gavin* top 40 and 38 in *Gavin's* adult contemporary chart where *Sea's By The Edge* is a two to Red Stewart's *If We Fall In Love Tonight* is four. *Mark Morrison's I Wanna Be Your Man* enters at one in 1975. Since then only Pink Floyd, Depeche Mode, Def Leppard (twice), Eric Clapton, The Beatles (three times) and now Bush have entered at one. Following *The Beatles'* two chart toppers this year, Bush's success also means three UK albums have reached number one in the same year for the first time since 1988.

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UK WORLD HITS

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

AUSTRALIA			FRANCE		
1	WANNABE	Virgin	1	WANNABE	Virgin
2	I LOVE YOU ALWAYS FOREVER	Donna Lewis	2	EVERLASTING LOVE	Worlds Apart
3	SOMETIMES WHEN WE TOUCH	Heaven	3	I LOVE YOU ALWAYS FOREVER	Donna Lewis
4	BORN SLIPPY	Unlabeled	4	CHANGE THE WORLD	Eric Dapkin
5	CRAZY	Mark Morrison	5	VIRTUAL INSANITY	Small
		Source: ARIA			Source: SNEP
NETHERLANDS			SWEDEN		
1	SAY YOU'LL BE THERE	Spice Girls	1	BREATHE	The Prodigy
2	BREATHE	The Prodigy	2	IF YOU EVER	East 17 & Gabeella
3	IN SOMNIA	Falchies	3	SAY YOU'LL BE THERE	Spice Girls
4	IF YOU EVER	East 17 & Gabeella	4	JE T'ECORNE	Wicked Apple
5	CHILD	Mark Owen	5	IN SOMNIA	Falchies
		Source: Stichting Mega Top 50			Source: Sveriges Radio
AUSTRALIA			ITALY		
1	I LOVE YOU ALWAYS FOREVER	Donna Lewis	1	BORN SLIPPY	Unlabeled
2	SAY YOU'LL BE THERE	Spice Girls	2	LEVEL SLIPPING	By George
3	CHANGE THE WORLD	Eric Dapkin	3	WANNABE	Spice Girls
4	BREATHE	The Prodigy	4	COSMIC GIRL	Small
5	MYSTERIOUS GIRL	Peter Dinklage	5	CHANGE THE WORLD	Eric Dapkin
		Source: SNEP			Source: Musica e Dischi

ARTIST PROFILE: THE PRODIGY

The Prodigy's international popularity has been confirmed by their latest single *Breathe* topping the chart in eight countries simultaneously across continental Europe.

Though too busy in the studio at present to undertake promotional work abroad, the band are being richly rewarded for a heavy touring schedule during the year which has seen them playing music festivals everywhere from Melbourne, Australia, to Reykjavik, Iceland.

XL Recordings international manager Paul Redding says, "They've reached this level of success due to live work. Over the past year they've performed at European Festivals every weekend since their *Glastonbury* performance last year. It's built them a fanbase and allowed them to cross over to a wider cross-section of people."

Germany, where they played the *Strange Noise Festival* in July and four dates in November, is particularly strong and, with Scandinavia, gave them their first European success. *Breathe* climbed six places to 13 in Germany last week, while in Denmark, Norway and Sweden it is at number one. But they are enjoying some of their biggest success in Eastern Europe, including Poland, Hungary and the Czech Republic, where it is also topping the charts. Redding says, "In Poland, where there is no real singles market, 20,000 copies of *Breathe* have been sold. Such levels have never been heard of in Poland. Not even domestic acts sell that."

Spain, too, is a good indicator of the incredible impact the band are making on record buyers. Prior to *Breathe*, No



Good (*Start The Dance*) was the only Prodigy track to be released in Spain, but last week the single went straight in at two in the country's chart.

America looks set to embrace the band as well with the single *Firestarter* having already quietly sold 60,000 copies and album sales increasing three-fold after the band appeared recently on a *Viewers Westwood* fashion show on MTV. *Firestarter* is now being promoted and will be added to MTV's *Buzzbin* in a week's time before a tour there next year.

Redding says, "The success has spread incredibly quickly, but the main thing is they've been allowed to develop at their own pace." **Paul Williams**

TRACKWATCH: THE PRODIGY

- *Breathe* number one in Denmark, Iceland, Norway, Sweden
- Topping chart in Czech Republic, Finland, Hungary, Poland
- New at two in Spain and climbing Austria, German and Dutch top 20
- *Firestarter* winning place on MTV's *Buzzbin* next Monday (December 9)

NETWORK CHART

	Title Artist	Label		Title Artist	Label
1	1 I FEEL YOU Peter Andre	Meridian	21	1 ONE KISS FROM HEAVEN Leona	BMG
2	2 BREATHE Prodigy	XL	22	23 YOU DON'T FOOL ME Doves	Virgin
3	3 I NEED YOU 2P	BMG	23	23 WHAT IF... Lightning Bolt	BMG
4	4 UNBREAK MY HEART Tom Bracken	Capitol	24	24 BETCHA BY GULLY Mowbray	Arise
5	5 ONE & ONE Rina Sawayama	Meridian	25	11 FLAME Fev Young	Capitol
6	6 COSMIC GIRL Jamiroquai	Virgin	26	33 SPINNING THE WHEEL George Michael	Virgin
7	7 WHAT LOVE GOT TO DO WITH IT	Meridian	27	31 IT'S ALL COMING BACK TO ME NOW	Capitol
8	8 NO WOMAN, NO CREW James	Meridian	28	28 VIRTUAL INSANITY Jamiroquai	Virgin
9	9 SECRETS De La Soul	EMI	29	7 HILLBILLY ROCK, HILLBILLY ROLL	Meridian
10	10 YOU EVER	Meridian	30	33 I AM, I FEEL LOVE	Meridian
11	11 SAY YOU'LL BE THERE Spice Girls	Virgin	31	31 WHEN I FALL IN LOVE	Meridian
12	12 YOU'RE GORGEOUS Rufus Wainwright	EMI	32	28 ALISHA RULES THE WORLD	Meridian
13	13 EVERYBODY IS A WINNING HAND	Meridian	33	33 STEP BY STEP	Meridian
14	14 ROTTERDAM	Meridian	34	34 GOOD ENOUGH	Meridian
15	15 STRANGER IN MOSCOW	Meridian	35	35 WORDS	Meridian
16	16 CHILD	Meridian	36	31 I AMT MAD AT CIA	Meridian
17	17 BREAKFAST AT TUFANY'S	Meridian	37	37 MOUTH	Meridian
18	18 ANGEL	Meridian	38	37 GOVINDA	Meridian
19	19 I LOVE YOU ALWAYS FOREVER	Meridian	39	39 DRIVING	Meridian
20	20 WHAT BUSINESS IS THE BROTHERHOOD	Meridian	40	39 FOLLOW THE RULES	Meridian

VIRGIN RADIO CHART

	Title Artist	Label		Title Artist	Label
1	1 BLUE IS THE COLOUR	Meridian	21	21 DANCE INTO THE LIGHT	Meridian
2	2 GREATEST HITS	Meridian	22	22 WILDEST DREAMS	Meridian
3	3 KAYE SHAKES	Meridian	23	23 ANTHOLOGY 3	Meridian
4	4 JAGGED LITTLE PILL	Meridian	24	24 DEFINITELY MAYBE	Meridian
5	5 IF WE FALL IN LOVE	Meridian	25	25 THE VERY BEST OF	Meridian
6	6 OCEAN DRIVE	Meridian	26	26 COMING UP	Meridian
7	7 RECURRING DREAM	Meridian	27	27 GARBAGE	Meridian
8	8 THE PINEST	Meridian	28	28 EVERYTHING MUST GO	Meridian
9	9 OLDER	Meridian	29	29 HISTORY	Meridian
10	10 WHAT'S THE STORY	Meridian	30	30 NEW ADVENTURES	Meridian
11	11 SILENCE	Meridian	31	31 THE BEST OF	Meridian
12	12 SHERYL CROW	Meridian	32	32 ALL CHANGE	Meridian
13	13 SPIDERS SPACE	Meridian	33	33 STOOD	Meridian
14	14 TRAVELLING WITHOUT MOVING	Meridian	34	34 SQUARE FRUIT	Meridian
15	15 DIZZY HEIGHTS	Meridian	35	35 A MAXIMUM HIGH	Meridian
16	16 THE VERY BEST OF	Meridian	36	36 WHAT'S THE STORY	Meridian
17	17 MOSLEY SHOALS	Meridian	37	37 DEFINITELY MAYBE	Meridian
18	18 ALISHA RULES THE WORLD	Meridian	38	38 THE GIRL	Meridian
19	19 WITLED	Meridian	39	39 LONG DISTANCE	Meridian
20	20 FIRE PEACE SWEET	Meridian	40	40 COME FINE YOURSELF	Meridian

R&B SINGLES

Disc	Last	Title	Artist	Label	Cat. No. (Distributors)
1	NEW	COSMIC GIRL	Jamiroquai	Sony S2	CD: 6638295 (SM)
2	1	NO WOMAN, NO CRY	Fugees	Columbia	CD: 6639322 (SM)
3	2	WHAT'S LOVE GOT TO DO WITH IT	Wentz G featuring Adina Howard	Interscope	CD: 670083 (BMG)
5	3	I AIN'T MAD AT CHA	2PAC	Death Row/Island	12DRW 5 (F)
6	4	THE LANE	Ice-T	Virgin	SYN021 (E)
7	NEW	G SPOT	Wayne Marshall	MBA INTER	1206 (GRP/F)
8	4	ANGEL	Simply Red	EastWest	CD: EW 02402 (W)
9	NEW	YA PLAYIN' YASELF	Jeru The Damaja	fir	FX 289 (F)
10	7	STRESSED OUT	A Tribe Called Quest featuring Fats & Rappal Saadiq	Jive	JMT 674 (F)
11	NEW	FLOATIN' ON YOUR LOVE	Isley Brothers 4th Broadway	WEA	WEA 0338 (F)
12	8	THIS IS FOR THE LOVER IN YOU	Babyface	Epic	6638335 (SM)
13	5	EAST COAST/WEST COAST KILLAS	Group Therapy	Interscope	INT 95516 (BMG)
14	6	NO DIGGITY	Blackstreet featuring Dr Dre	Interscope	INT 95003 (BMG)
15	12	1ST OF THA MONTH	Bone Thugs-N-Harmony	Epic	CD: 6638505 (SM)
16	13	READY OR NOT	Fugees	Columbia	CD: 6638132 (SM)
17	10	JUST A TOUCH	Keith Sweat	Elektra	EKR 2277 (W)
18	9	GOT TO GIVE IT UP	Aaliyah	Atlantic	A 56221 (W)
19	11	TOUCH MYSELF	T-baz	LaFace	74321422881 (BMG)
20	14	LOVE II LOVE	Damage	Big Life	BLT 121 (P)
21	18	TWISTED	Keith Sweat	Elektra	EKR 2227 (W)
22	15	BOHEMIAN RHAPSODY	Braids	Atlantic	A 56407 (W)
23	17	TRIPPIN'	Mark Morrison	WEA	WEA 073001 (W)
24	16	LOUNGIN	LL Cool J	Def Jam/Mercury	12DEF 30 (F)
25	20	SO IN LOVE WITH YOU	Duke	Pukka	12PUKKA 11 (BMG)
26	21	HOW DO YOU WANT IT?	2Pac featuring KC and Jolo	Death Row/Island	12DRW 4 (F)
27	28	SPACE COWBOY	Jamiroquai	Epic	4271827 (SM)
28	19	YOU'RE THE ONE I LOVE	Shola Ame	WEA	WEA 0877 (W)
29	27	TOUCH ME TEASE ME	Case featuring Foxy Brown	Def Jam/Island	12DEF 18 (F)
30	23	VIRTUAL INSANITY	Jamiroquai	Sony S2	CD: 6637215 (SM)
31	25	YOUR SECRET LOVE	Luther Vandross	Epic	CD: 6638385 (SM)
32	NEW	KEEP ON MOVIN' (REMIX)	Soul II Soul	Virgin	VST 1612 (E)
33	22	WEEKEND	Original Son	RCA	74321429411 (BMG)
34	26	I LIKE	Myxos/Jordan featuring Rick Ross	Def Jam/Mercury	12DEF 19 (F)
35	24	LET'S GET TOGETHER	Alexander O'Neal	EMI Premier	CD: PRESCD 11 (E)
36	NEW	SAY YEAH!	Eisha La Verne	Adept	ADPT75 (F)
37	34	DOIN' IT	LL Cool J	Def Jam/Island	12DEF 15 (F)
38	29	IF YOU REALLY CARED	Gabriele	Go Beat	CD: GOBDD 155 (F)
39	38	THINGS WE DO FOR LOVE	Horace Brown	Motown	865751 (F)
40	30	MUSIC MAKES ME HIGH	Lost Boys	Universal	MST 48815 (BMG)

DANCE SINGLES

Disc	Last	Title	Artist	Label	Cat. No. (Distributors)
1	NEW	JUST ANOTHER GROOVE	Mighty Dub Katz	fir	FX 282 (F)
2	NEW	KEEP PUSHIN'	Boris Dlugosz presents Boom!Man/Henry FESK 17 (F)		
3	NEW	YA PLAYIN' YASELF	Jeru The Damaja	fir	FX 288 (F)
4	1	YEKE YEKE - 96 REMIXES	Mary Kays	fir	FX 286 (F)
5	3	NITE LIFE (REMIX)	Kim English	H-Life	5753331 (F)
6	NEW	NO OTHER LOVE	Blue Amazon	Profile	SM 9054 (F)
7	NEW	SPIRITS DANCING	Coyote	Stress	12STTRX 64 (F)
8	2	WATERFALL	Atlantic Ocean	Eastern Blue	RLCC 1047 (F)
9	6	BREATHE	The Prodigy	XL Recordings	XL T 80 (W)
10	NEW	1 2 3 WAITING	Keen	Formation	FORM 12067 (SRD)
11	NEW	NIGHTMARE	Brainbug	Addive	12AC 007 (RTM/GIC)
12	NEW	I WANT CANDY	Candy Girls	Feverpitch	12FVR 1013 (E)
13	9	STRESSED OUT	A Tribe Called Quest featuring Fats & Rappal Saadiq	Jive	JMT 674 (F)
14	NEW	LET THE MADNESS BEGIN	Motif	Nu-phonic	NXK 113 (RTM/GIC)
15	NEW	TAKE CALIFORNIA	Prophetheads	Wall Of Sound	WALLT 024 (RTM/GIC)
16	10	I AIN'T MAD AT CHA	2Pac	Death Row/Island	12DRW 5 (F)
17	NEW	HAPPINESS (IS JUST ROUND THE BEND)	Brooklyns Poor & Needy	Arding	ILLX 1012 (SM/CM)
18	14	BROTHERS & SISTERS	Zsuzsi featuring Kathy Rin & Arnel The World	12GLBE 03702 (BMG)	
19	4	JUMP TO MY BEAT	Wildchild	H-Life/Polydor	5757371 (F)
20	17	WHAT'S LOVE GOT TO DO WITH IT	Wentz G featuring Adina Howard	Interscope	INT 95003 (BMG)
21	5	KICK UP THE VOLUME	Rob Tessera	XL Recordings	XL T 79 (W)
22	15	ONE NIGHT STAND	The Alchemist	EastWest	EW 0677 (W)
23	7	EAST COAST/WEST COAST KILLAS	Group Therapy	Interscope	INT 95516 (BMG)
24	16	TALL N HANDSOME	Outrage	Positive	12TV484 (E)
25	NEW	THE LANE	Ice-T	Virgin	SYN021 (E)
26	NEW	IT'S ALIVE/SHINE	Angeles	Perfecto	PERF 1287 (W)
27	NEW	FLOATIN' ON YOUR LOVE	Isley Brothers 4th & Broadway	WEA	WEA 0338 (F)
28	12	LA BATTERIA (THE DRUM TRACK)	Baby Face	Positive	12TV 68 (E)
29	NEW	SIGN YOUR NAME	DPD featuring Rose Windross	99 North	99NTH 17 (BMG)
30	NEW	3000	Di Octagon	Mo Wax	MW 008 (V)

DANCE ALBUMS

Disc	Last	Title	Artist	Label	Cat. No. (Distributors)	
1	NEW	REASONS FOR SHARING EP		Various	Talkin Loud	TUX 156 (F)
2	NEW	BOOTLEG VERSIONS	Fugees	Columbia	488024/488024A (SM)	
3	3	THE ANNUAL II - PETE TONG & BOY GEORGE	Various	Mirvix Of Sound	ANMVC 96 (BMG/SM)	
4	NEW	RENAISSANCE - THE MIX COLLECTION PART 4	Various	Solo/Herik	REMA3 046 (F)	
5	2	THA DOGGFATHER	Snoop Doggy Dogg/InaScope	INTC	90036 (BMG)	
6	NEW	THE VERY BEST OF PURE SWING	Various		INTCM 100 (P)	
7	NEW	THE SCORE	Fugees	Columbia	485451/485451A (SM)	
8	7	ALL WORLD	LL Cool J	Def Jam	534125/534125A (F)	
9	1	SUPER SHARP SHOOTER EP	Various	Porususa	74321425611 (BMG)	
10	NEW	ANOTHER LEVEL	Blackstreet	Interscope	INTC 90071 (BMG)	

SPECIALIST CHARTS

7 DECEMBER 1996

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VIDEO

This	Last	Artist Title	Label/Cat No	16	18
1	1	BARE	DC Video VWA120	17	16
2	1	TOY STORY	Walt Disney DZ1232	18	21
3	3	MICHAEL FLATLEY/Lord Of The Dance	WL 43183	19	24
4	5	10 DREAMS	Walt Disney DZ1232	20	15
5	4	SENSE AND SENSIBILITY	Columbia TriStar CVP2909	21	16
6	6	JUMANJI	Columbia TriStar CVP2909	22	20
7	10	TRANSFORMERS	PolyGram Video V1707041	23	25
8	8	MUPPET TREASURE ISLAND	Walt Disney DZ1232	24	16
9	13	THEY THINK IT'S ALL OVER	BBC BBD5953	25	19
10	14	SHAVEHEAD	Fox Video VHS8	26	20
11	12	ROBSON GREEN & JEROME FLYNN/Joking Apart	BMG Video VHS235643	27	22
12	11	THE SANTA CLAUSE	Walt Disney DZ1232	28	26
13	7	THE AMAZING PANDA ADVENTURE	Warner Home Video VHS27507	29	27
14	17	ROY CHUBBY BROWN - SATURDAY NIGHT BEAVER	PolyGram Video VHS4543	30	16
15	23	NICK HANCOCK - FOOTBALL NIGHTMARES	WL 43183	31	16

This	Last	Artist Title	Label/Cat No	16	18
1	1	MICHAEL FLATLEY/Lord Of The Dance	WL 43183	17	16
2	2	ROBSON & JEROME/Joking Apart	BMG Video VHS235643	27	22
3	3	BILL WHELAN/Riverdance - The Show	Video Collection VCS15	1	1
4	4	OASIS...There & Then	Warrner Home Video VHS14039	2	2
5	5	BOYZ2gether A/Wembley	Margulys VSS5607	3	3
6	6	DANIEL O'DONNELL/Christmas With	WL 43183	4	4
7	7	LIVE CAST RECORDING: Miles & Cozzani	BBC BBD5953	5	5
8	8	BILL WHELAN/Riverdance: The Show	PolyGram Video VHS42929	6	6
9	9	SHIRLEY BASSEAN/An Audience With	Fox Video 47115	10	10
10	10	CLIFF RICHARD/Cliff At The Movies	PolyGram Video 423443	11	11
11	11	TINA TURNER/Widowed From Tour	Feedback Fusion F1081	12	12
12	12	ROBSON GREEN & JEROME FLYNN/Joking Apart	BMG Video VHS235643	27	22
13	13	SIMPLY RED/Greatest Hits Volume 1	Warner Home Video VHS235643	27	22
14	14	SYMPHY DEVIENS/Live Dancing Party	Scrivens VHS1620	15	15
15	15	WAGNER'S Ballroom Dance King & Queen	PolyGram Video VHS101	16	16

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	TWISTED	Skunk Anisette	One Little Indian 171 TPYCD (P)
2	1	I'LL NEVER BREAK YOUR HEART	Backstreet Boys	Jive JIVECD 406 (P)
3	1	WATERFALL	Atlantic Ocean	Eastern Blue BLOC 104CD (P)
4	7	YOU'RE GORGEOUS	Babybird	Epic ECCSD 26 (V)
5	6	KEEP ON RUNNING	Space	Love This LUNTHS10 15 (T)
6	4	NEIGHBOORHOOD	Upside Down	World CDWORLD 44 (P)
7	7	IF YOU LEAVE ME NOW	Space	Cap CD017 5 (T)
8	8	STRESSED OUT	A Tribe Called Quest	Jive JIVECD 404 (P)
9	10	DO YOU WANT ME	Q-Tex	23rd Precinct THIR30 SD (V)
10	2	THE FROG PRINCESS	Divine Comedy	Setanta SETCD32 (V)
11	9	WHATEVER	Oasis	Creation CRESCD 215 (JMVV)
12	5	POSSIBLY MAYBE	Bjork	One Little Indian 171 TPYCD (P)
13	11	WONDERWALL	Oasis	Creation CRESCD 215 (JMVV)
14	12	SO MUCH MIGHT SAY	Oasis	Creation CRESCD 204 (JMVV)
15	13	CIGARETTES & ALCOHOL	Oasis	Creation CRESCD 190 (JMVV)
16	15	LIVE FOREVER	Oasis	Creation CRESCD 185 (JMVV)
17	14	DON'T LOOK BACK IN ANGER	Oasis	Creation CRESCD 221 (JMVV)
18	16	FLUORESCENCES	Stereolab	Daughtronic UHF DUNFD 14 (RTM/G)
19	18	SUPERSONIC	Oasis	Creation CRESCD 176 (V)
20	16	ROLL WITH IT	Oasis	Creation CRESCD 212 (JMVV)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	(WHAT'S THE STORY) MORNING...	Oasis	Creation CRECD 189 (JMVV)
2	2	SPIERS	Space	Get! SUTCD 1 (T)
3	3	STOOSH	Skunk Anisette	One Little Indian TPLP 86CD (P)
4	5	DEFINITELY MAYBE	Oasis	Creation CRECD 169 (JMVV)
5	4	COMING UP	Suede	Nude NUDE 5CD (JMVV)
6	6	UGLY BEAUTIFUL	Babybird	Echo ECHCD 11 (V)
7	8	BACKSTREET BOYS	Backstreet Boys	Jive CHIP 163 (P)
8	7	THE GIRL	Steaper	Indolent SLEEPCD 012 (V)
9	10	(WHAT'S THE...) SINGLES BOX	Oasis	Creation CREMG 02 (JMVV)
10	8	DEFINITELY MAYBE SINGLES BOX	Oasis	Creation CREMG 02 (JMVV)
11	11	DUSK AND HER EMBRACE	Cradle Of Fith	Music For Nations CDMPFN 206 (P)
12	11	WICKED!	Scrator	Club Rhythms DR307 CDU (P)
13	12	CASANOVA	Divine Comedy	Setanta SETCD 25 (V)
14	17	EXPECTING TO FLY	Bluetones	Superior Quality BLUECD 04 (V)
15	16	SECOND YOUNGEST IN THE INFANTS	Underworld	Junior Boy's Own JBODCD 4 (RTM/G)
16	15	1977	Ash	Infectious INFECT 40CD (RTM/G)
17	14	RICHARD D. JAMES ALBUM	Aphex Twin	Warp WAPCD 1 (RTM/G)
18	14	LOPASCODOPA	Red Snapper	Warp WAP 84CD (RTM/G)
19	19	BECOMING X	Sneaker Pimps	Clean Up CUP 20CD (V)
20	20	WILDLIFE ON ONE	Art Of Trance	Platypus PLAT 25CD (SRD)

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	18 TILL DIE	Byron Adams	ARM 545512 (F)
2	4	CARBAGE	Garbage	Massachusetts 7 2149 (RTM)
3	2	STOOSH	Skunk Anisette	One Little Indian TPLP 86CD (P)
4	5	FROM THE MUDDY BANKS OF THE...	Nirvana	Geffen GED 25105 (BMG)
5	10	DUSK AND HER EMBRACE	Cradle Of Fith	MFN CDMPFN 206 (P)
6	3	IT	Presidents Of The USA	Columbia 485992 (SM)
7	7	LOAD	Metallica	Vertigo 5328182 (F)
8	6	BEST OF - VOLUME 1	Van Halen	Warner Brothers 582464742 (W)
9	11	GREATEST HITS I & II	Queen	EMI CDPCS 163 (F)
10	10	GREATEST KISS	Kiss	Mercury 5342982 (F)

This	Last	Title	Artist	Label (distributor)
1	1	BEST OF THE SEAST	Iron Maiden	EMI CDMD 195 (F)
2	10	SO FAR SO GOOD	Byron Adams	ARM 545512 (F)
3	8	THE SUN IS OPENED OUT	Langgips	Melhor MUNCD 94CD (F)
4	15	TO THE FATHOM DEPARTED	Cherberries	Island CD 8048 (F)
5	13	CROSS ROAD - THE BEST OF	Bon Jovi	Jumbo 5239302 (F)
6	18	THE ULTIMATE EXPERIENCE	Jimi Hendrix	PolyGram TV 517232 (F)
7	14	NO CODE	Pearl Jam	Epic 4844482 (SM)
8	16	NEVERMIND	Nirvana	DGC DGCD 24425 (BMG)
9	20	THESE DAYS	Bon Jovi	Mercury 5282482 (F)
10	12	LIVE AT THE ISLE OF WIGHT...	The Who	Essential EFDPC 205 (BMG)

CLASSICAL

This	Last	Title	Artist	Label (distributor)
1	1	THE BEST OPERA ALBUM...EVER!	Various	Virgin VTDCD 100 (E)
2	4	THE NUMBER ONE CLASSICAL ALBUM	Various	Decca 4961392 (F)
3	3	THE ABBEY	The Monks & Choirboys Of Downside Abbey/Virgin VTDCD 99 (E)	
4	2	AGNUS DEI	CNC DFD/Hisma/Intonation	Erato 8030146342 (W)
5	10	THE CLASSICAL ALBUM 1	Vanessa-Mae	EMI Classics CDCX 565282 (E)
6	8	SONGS OF SANCTUARY	Adriano	Venture DVD 825 (E)
7	7	100 POPULAR CLASSICS	Various Artists	Castle Communications MBSCD517 (BMG)
8	6	A LASTING INSPIRATION	Jacqueline Du Pre	EMI Premier CDMPY 114 (E)
9	12	BEST CLASSICAL ALBUM...EVER!	Various Artists	EMI Classics CDENY1903 (E)
10	11	THE PIANO	Michael Nyman	Venture CDVEX019 (E)

This	Last	Title	Artist	Label (distributor)
1	1	ALBINONI'S ADAGIOS	I Solisti Venedi/Scimone	Erato 903150812 (W)
2	14	SOPRANO IN RED	Lesley Garrett	Silverlic Classics SILKTYCD 1 (CON/S)
3	19	HMV SPRING SAMPLER	Various Artists	HMV hmvs689482 (F)
4	10	THE LAST NIGHT OF THE PROMS...	BBC CO/Wadsworth	Philips 454172 (F)
5	15	CLASSICAL MEDITATIONS	James Galway	RCA Victor 7432137312 (BMG)
6	13	PIANO MOODS	Various Artists	Center Classics 5605512862 (CON/BMG)
7	18	HALL OF FAME	Various Artists	Classic FM cdmc47 (CR/P)
8	17	THE SONY ESSENTIAL CLASSICS	Various Artists	Sony Classical ECKN52893 (SM)
9	15	TERROR AND MAGNIFICENCE	John Hare/Varios	Argo 450862 (F)
10	16	THE GREATEST TREASURES IN THE WORLD	Enrico Caruso	RCA Victor 7432141952 (BMG)

MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	1	CHRISTMAS WITH DANIEL	Daniel O'Donnell	Ritz RTZCD 204 (P)
2	1	ELEGANT SLIMMING	M People	Deconstruction 7432119572 (BMG)
3	10	TOGETHER WITH CLIFF RICHARD	Cliff Richard	Emp 540 1009 (W)
4	4	PABLO HONEY	Radiohead	Parlophone CDPCS 1260 (E)
5	5	PARKFUE	Blur	Food FODCD 10 (E)
6	10	HEAVEN & HELL	Meat Loaf & Bonnie Tyler	Columbia 4796462 (SM)
7	10	TOY STORY - READ ALONG	Original Cast Recording	Disney WDW71414 (0181 810 5060)
8	10	TRACY CHAPMAN	Tracy Chapman	Elektre EKT44CD (W)
9	4	HITS OUT OF HELL	Meat Loaf	Epic 4604472 (SM)
10	15	BROTHERS IN ARMS	Dave Struts	Vertigo 824992 (F)

This	Last	Title	Artist	Label (distributor)
1	10	GREATEST HITS	Bob Dylan	Columbia 4690702 (SM)
2	3	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	Columbia 4624982 (SM)
3	8	PAST PRESENT	Claydon	RCA 7432119812 (BMG)
4	17	HOMEGROWN	Roy Orbison	ARM 546822 (F)
5	8	GOLDEN DAYS	Various Artists	Monument 4715523 (SM)
6	16	CLASSIC HITS	Various Artists	Erato 603167402 (W)
7	20	WOODFISH	Drowford House	Capitol CDCE 2144 (E)
8	12	GOLD AGAINST THE SOUL	Magic Street Preachers	Columbia 4740642 (SM)
9	18	BLUNTED ON REALITY	Fugate	Columbia 4740132 (SM)
10	20	WHAT COLOUR IS YOUR MIND	Charlie Landsborough	Ritz RCD 542 (P)

SINGLES

GRETSCHEN HOFNER: Time For A Black Jesus (Poppy Records/Poppy 10). More typically eccentric rockabilly musings with a distinctly anti-Christmas flavour on this very limited (1,000 copies), very short (around two minutes) seven-inch.

LUCY DRAYTON: I Said Hey (Edel 01980405). Already getting Radio One airplay, this country-flavoured track is in the vein of Sheryl Crow, but a little on the bland side.

SPACEHOJIB: In The Meantime (Sire 7559-64116-2). Hitting the US Top 40 back in April, the Leeds quartet should finally win chart success here with this spiky, guitar-driven, funkily attractive, instantly catchy gem.

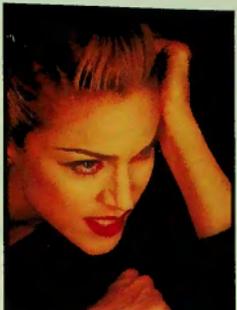
RECEIVER: ...And Then You Die (Swarf Finger SF011). Snatches of weird voices are interspersed with a strange, haunting melody line to create a hypnotically appealing dance track.

PMLICO: Bubbles/Fanciful (Vinyl Japan TASK005). The addition of The Brass Monkeys brings a rocking live feel to the throbbing Fanciful, while Bubbles is an intelligent pop delight of much charm.

MR JACK: Wacky World (Extravaganza EDEL00965EXT). With an effervescence similar to Edwin Starr's Contact, Seventies and Nineties dance styles meet head on to create a mighty dancefloor filler.

PROPELLERHEADS: Take California (Wall Of Sound WA1024). Thumping beats from the squelching dance collective, and quirky enough to do an Apollo Four Forty.

ADELPHI: Adelphi's Ladder (Kingsize Records). Now expanded to a 10-piece jazz, dub, funk and beats group, Adelphi's mellow drum and bass-led output is a flavoursome taster for their forthcoming album.



MADONNA: TEAR-JERKER



GRETSCHEN HOFNER: ECCENTRIC ROCKABILLY

SINGLE OF THE WEEK

MADONNA: Don't Cry For Me Argentina (Warner Bros W0384CD). Madonna's version of this Elvis tear jerker, originally a number one for Julie Covington in 1976, is a strong and fairly faithful rendition and should get more attention than her last single.

ALBUMS

REVERBERATION: Blue Stereo Music (3rd Stone Stone022CD). Back to the Seventies for a psychedelic prog-rock-influenced album from the French band, who stray frequently into Spiritualized territory.

SON SEALS: Live (Alligator, dist. Direct ALCD046). Recorded at Buddy Guy's in Chicago this summer, beefy, swinging horns and punchy recording do justice

to Son Seals' gritty, rough-cut big city blues guitar and voice.

MARISA MONTE: A Great Noise (Metro Blue 5335). November's sold-out Barbican showings proved the UK's Brazilian market alone is big enough and fanatical enough to break this arresting and talented singer.

TONY WILLIAMS: Wilderness (Ark 21/Blue Note BS6712). The Stellar drummer is joined by Pat Metheny, Herbie Hancock, Stanley Clarke and an orchestra on a high-profile original set that successfully blends symphonic power with jazz lyricism.

ROOTS RADICS: Radically Radica (Bas dist. Direct RASC032M). The Jamaican traditionalists' latest emphasises sweet vocal harmony and reggae MOR song styles over dub and dancehall fashions.

Senegalese, Latin, jazz and pop influences produced by Youssou N'Dour. It will struggle for airplay, but should respond to press coverage and in-store play.

TERMINALHEAD: Twisted System (Push 004). The Push label is brewing up some fascinating sounds, including Terminalhead's spooey weird-funk.

Check out the dub remix by Ruts DC, formerly The Ruts.

ART GARFUNKEL: The Very Best of Art Garfunkel Across America (Virgin VTCD113). Its difficult to know who might go for this rather sentimental album of live tracks from his spring concert, but a National Lottery Live performance two days before this release might tug a few hearts – and purse strings.

This week's reviewers: Piers Alder, Catherine Eade, Ian Nicolson, Paul Vaughan and Paul Williams

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hall or nothing

Hall Or Nothing is 10 years old and, in that time, has developed an awesome reputation within the world of music PR. Steve Lamacq reports on the secrets of its success

breaking

Philip Hall launched Hall Or Nothing in 1986 following a "mad" year working as the

in-house press officer at Stiff Records, during which time he won the prestigious Music Week PR

of the year award for The Pogues' Rum, Sodomy & The Lash LP campaign. The campaign had



Philip Hall (right) with The Stone Roses, one of the first signings to Hall Or Nothing



Terri Hall, keeping Hall Or Nothing at the forefront of music PR

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hall or nothing

the mould

included a press bash on HMS Belfast in London which remains one of then Stiff managing director Dave Robinson's fondest memories.

"Philip came from EMI and did a great job with limited resources," Robinson recalls. "He was a real Stiff bloke. He understood music and the bands liked him. The party on HMS Belfast was one of the great piss-ups of the decade.

"At about one in the morning all the journalists jumped overboard into the Thames and we were all standing there, not knowing whether they could swim or not."

Hall took The Pogues and his enthusiasm and went solo. From an upstairs office in Berwick Street – deep in the heart of his beloved Soho – he unwittingly started to break the mould of independent PR. There had been independent publicity firms before, of course, but Hall was arguably more "indie" and more on the edge.

He tossed aside the old school, flashy, laminated rulebook and helped redraw the PR map, breaking the ground for companies who followed such as Heavenly and Savage & Best.

Earning himself respect

for his down-to-earth, no glitz approach and the best press releases in the business, Philip began to build a roster which reflected his romance with leftfield pop music.

Among the bands who joined him was a Manchester four-piece who quite simply bowled him over. They were The Stone Roses and soon Philip was leaking tapes to his closest contacts and predicting the greatest things. As the Eighties drew to a close, he was playing a key role in the Roses plot. Not surprisingly, they helped him to pick up his second *Music Week* PR of

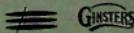


Philip Hall, a lover of leftfield music.

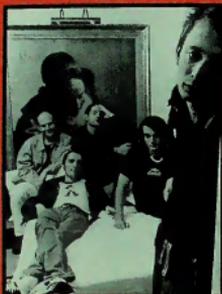
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ON... AND ON... AND ON...**

**CONGRATULATIONS TO HALL OR
NOTHING. HERE'S TO 10 MORE
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hall or nothing



"The first time we met Philip Hall he was as suspicious of us as we were of him (and everyone). He was the first person we'd met who told us how hard it was gonna be for us dealing with the press. Everyone else was all smiles and then there was Philip, who was ill with cancer, but still working, who had the coolest bands on the planet - The Stone Roses and the Manics - and who was still passionate about music. Terri Hall and Coffy St Luce worked their hearts out getting people to hear The Bends, simply to listen to our records when everybody had just about given up on us. To be honest, it was inspiring. That's it."

Radiohead/ Courtyard Management

the year award in 1990.

"He weeded out what was good and what was bad," says former Roses bassist Mani. "It can't have been easy getting us to do some things. But he was really objective and we went along with him. When he died, it was like losing a member of the band."

The Roses, of course, weren't Philip Hall's only success. Hall Or Nothing started with just The Pogues, The Alarm, Hue & Cry and Idea Records (music publisher Chappell Intersong's own independent label), but soon expanded the roster to include such diverse acts as The Waterboys, The Beautiful South and Beats International.

But it was his lust for new music, fuelled by ceaseless gig going around London, which drew him to the Manic Street Preachers.

At the time, the Manics were about to release their New Art Riot EP on the

indie Damaged Goods Records.

Hall saw their potential immediately. He loved the way they talked, too, and when he spoke about them it was like he had found his own children of the revolution.

Pretty soon he wasn't just doing their press, he was managing them with his brother Martin.

Despite the fact that he'd only just married Terri, he even gave them a place to stay in London, lending them money for guitar strings and eye-liner until they secured a deal with Columbia.

That same year, 1989, was a particularly busy period as Hall Or Nothing was hired by the Mean Fiddler Organization to work on the revamped Reading Festival, as well as acting as PR for the first Q Awards.

Then he took on The Sundays and, barely a year

later, started Sacred Heart Records, which debuted with the first Kingmaker EP featuring the aptly-titled Celebrated Working Man.

In November 1991, Philip was diagnosed as suffering from cancer. But that didn't stop him.

Over the following year, his passion and drive remained relentless as he added the little-known Radiohead as well as Paul Weller to his list of press bands and also took charge of managing pop duo Shampoo, in partnership with his brother Martin.

By 1993, another management opportunity had arisen. In December, at a meeting at Rockfield Studios, The Stone Roses finally asked Philip to take over as their new manager and oversee The Second Coming.

Four days later, on December 7, 1993, cancer ended his life. He was 34. He was a one-off and a gent.

YOU LOVE US,
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CONGRATULATIONS ON TEN FANTASTIC YEARS

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taking the reins

In the emotional fallout that followed her husband's death shortly before Christmas 1993, Terri Hall was faced with a dilemma over the future of the PR company which bore his name.

The immediate temptation was to close the company. "I thought, if I keep it on and mess it up big time, then people will remember Hall Or Nothing as a complete disaster," she says. "On the other hand, I could just stop it and everyone would remember it for how good it was."

But the fact that Hall Or Nothing is still in business and, arguably, doing better than ever is a testimony to Terri's depths of dry wit and self-motivation not to

mention the rest of the mad, drinking, thinking posse of obsessed music fans who make up her team.

Thanks to them all, Hall Or Nothing 1996 style is one of the few PR companies a journalist can phone and sense immediately that an infectious love of music is dripping down the line.

Following Phillip's death, Terri took an extended holiday and, on her return, spent the first half of 1994 sorting out the company's business affairs and learning the PR ropes. From the start, she received a vote of confidence from Hall Or Nothing's existing clientele.

"We didn't lose any bands after Phillip's death, which showed they still had

trust in us," confirms Terri. "The first few months were terrifying. I had no idea where to start," she says. "I used to go downstairs and ask if there was anything I could do and then sit on the floor stuffing tapes into envelopes. Then I got a call from The Stone Roses saying "Right, we're ready", and that was my baptism of fire."

Mani, then The Stone Roses' bassist, remembers it well. "Phillip left things in tremendous shape," he says. "We trusted and believed in Terri. She played a blinder for us, because getting the most obnoxious bastards in pop to talk isn't easy."

"People said 'if you can do the Roses, you can do



The Hall Or Nothing team: (from left) Karen Auersbach, Terri Hall, Cally St Luce and Julian Carrera

HALL OR NOTHING
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'86 - '96

CONGRATULATIONS ON 10 YEARS
OF OUTSTANDING WORK

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On the Hall Or Nothing roster: (from left) Stereophonics, Manic Street Preachers (top), These Animal Men, Jonathan Fire*Eater (bottom), Rude Club, Laxton's Superb (top), Nut (bottom), Shampoo



anyone", adds Terri. "Nobody ever warned me about the politics of the press - that you do one magazine and another slags you off. I felt beaten up for a time, but I learnt a lot from it. I still defend our decision to go with *The Big Issue* first."

Terri's own background is impressive. She started 19 Management with Simon Fuller (now manager of Annie Lennox and the Spice Girls) in 1985, and ran Robin Millar's Scarlet Management, before setting up her own management company for producers - This Much Talent, which had the likes of Pat Collier and Nellee Hooper on its books.

Her right-hand person at Hall Or Nothing is Caffy St Luce, who joined from Rough Trade, where she was a radio pluggger. Between them they go to a billion gigs a year.

"The spirit of Hall Or Nothing is often taking on bands early, even before

they have been signed or have had dealings with the press," says Terri. "For example, we took on The Bluetones before they'd started looking for a record deal and did it initially for beer money and stamps"

"You see a band in a pub," adds St. Luce, "and you think 'God they could be on Top Of The Pops with that song'. We've given them a front cover in our heads before even taking them on! That's what keeps you going, your own belief in the groups."

Terri agrees, "Caffy kept on about Radiohead when hardly anyone was interested, which is a measure of her determination. This is a familiar scenario which we can see happening with

Shampoo

thanks for getting

in us
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Anthony Addis and staff

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Tel: 0161 432 3307 Fax: 0161 432 3376

hall or nothing



some of our new acts such as Nut, who is building up a grass roots following and journalists are beginning to discover her."

"I think because we go to a lot of gigs it gives us a certain sus," adds Caffy. "You see what's going on, like when Nut played with Babybird, kids there loved her. So there's something else you can use to help turn journalists round. At the same time, you know the papers get so much stuff that the first thing is just making sure you get your records heard."

Terri says, "One of the things Philip said about press was never oversell, but never undersell, either," adds Terri. "I don't think we shove anything down people's throats.

We're not scammy. We work hard, even when we're letting our hair down."

Terri also played an integral part in organising last year's Help album project, alongside Go! Discs' Tony Crean and fellow independent PR Anton Brookes.

"Terri's very organised and meticulous because she used to manage producers," says Brookes. "She found all the studios for the Help sessions in two days. She's done very well keeping Hall Or Nothing going, because it could have easily lost it its way."

But it's not only the new bands who are the lifeblood of the PR company. Hall Or

Nothing's current roster has clocked up 20 national paper and magazine covers so far this year, including a high-profile Manic Street Preachers campaign to support Everything Must Go, the first album since Richey Edwards' disappearance.

"I am really proud of the Manics," says Terri. "Their history is closely linked to Philip, who has been a very tough act to follow. I knew I would have to talk to journalists about the Richey situation if the band were reluctant to.

"Initially, I was apprehensive as the whole 'comeback' would be very emotional for all concerned.

"Ultimately, I am very happy with the Manics'

campaign, especially as it helped to take the band to a whole new level of critical awareness and commercial success. Getting Jon Savage to write the big added weight to the campaign from the beginning."

Epic MD Rob Stringer was particularly impressed by the campaign. "It was handled with a great deal of dignity," he says. "Partly, it was due to Terri being there when Philip discovered them and partly due to Martin managing them. It could have got out of hand, but she managed to keep a hold on the press and turn it into something very positive."

Next year, the Hall Or Nothing team – which also includes latest recruit Julian Carrera, assistant press officer Karen Auerbach and general manager Liz Gould – have another busy time.

There's the return of Radiohead, the launch of John Squire's new band The Seahorses, a new

album by ABC, a handful of new acts like Rude Club, Jonathan Fire*eater and Spacemaid, plus working on the Mean Fiddler festivals in the summer.

"There's always someone who turns up at the guestlist saying they're friends of the bass player in some band or other," says Terri. "One year, we had someone who said he was here to see Vance Powell! We spend all day running the guestlists and the press tent – it's really hard work but it's a great opportunity to meet everyone from the *South Wales Echo* to *Q*."

"We do have a bit of a reputation for partying, but a huge part of our job is socialising. We can talk crap at the bar with anyone until three in the morning, but we are still able to balance that with the appropriate seriousness when required," says Terri.

"We might not look businesslike," agrees Caffy. "But we always do good business." 

Happy Birthday to Hall Or Nothing from EMI Records Group UK & Ireland

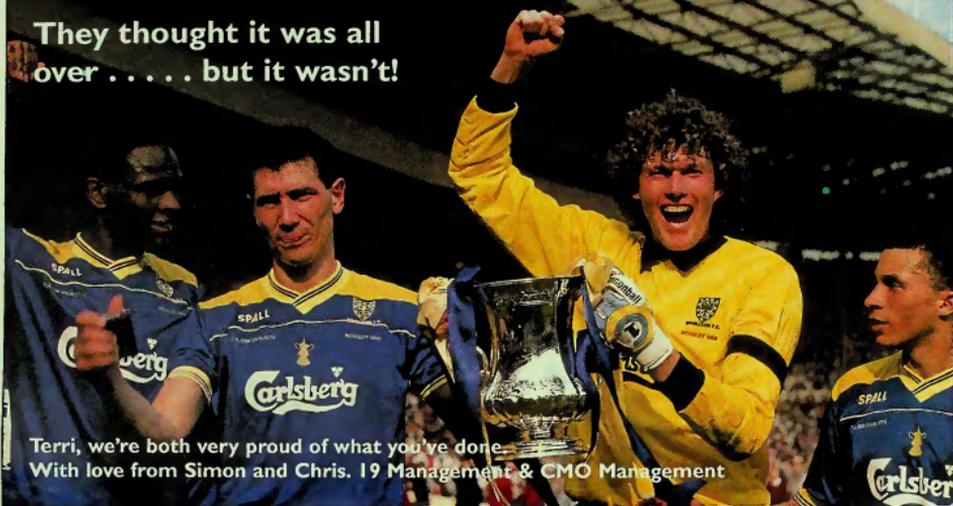
[on track for the next ten]



EMI Records Group UK & Ireland, the Home of Artists & Music

Congratulations Terri and all at Hall or Nothing
on 10 brilliant years

They thought it was all
over but it wasn't!



Terri, we're both very proud of what you've done.
With love from Simon and Chris. 19 Management & CMO Management



TERRI'S

ALL GOLD



hall or nothing

a decade of fun

The phone goes at 2.30 on Thursday afternoon and there's an excitable Mancunian voice, buzzing on the other end of the line: "Steve, it's Mani from Primal Scream. I hear you're doing a piece about Philip and Hall Or Nothing and I wanted to say a few words."

He wasn't the first. Everywhere you go, it seems, people have something to say about working and being friends with Hall Or Nothing over the years.

Take David Rose, A&R director at A&M, for example. "I'd known Philip for about seven years before he died," he says. "Although we never had

occasion to work together, he was someone I respected. In a business where relationships are seldom long-lasting and often insincere, Philip was a true mensch. Hall Or Nothing continues to thrive in his image."

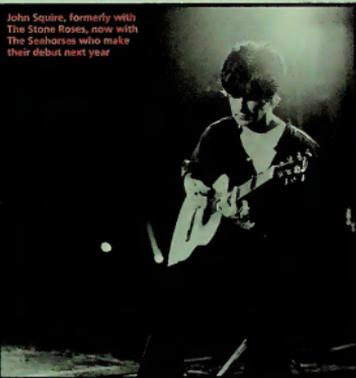
Epic Records' managing director Rob Stringer, who worked with Philip on the Manic Street Preachers, adds, "Every idea for the Manics that I thought was terrible, Philip thought was brilliant. But you need to have that edge with some bands. The whole Generation Terrorists vibe was a lot to do with Philip—and without doubt it was the shock tactic side of the band which made people

want to write about them.

"As a PR company, Hall Or Nothing is always more leftfield and not so industry orientated, which I think is a compliment. You get more sizzle in a campaign. And Caffy's mental, as well. In fact, they're all a bit off-the-wall, which is what bands need, not standard marketing campaigns."

Another managing director who has worked closely with the company is Parlophone's Tony Wadsworth. "I first met Philip when we worked at EMI together in the early Eighties," he remembers. "We picked up things again later at Parlophone when Hall Or Nothing worked The Sundays. We've since

John Squire, formerly with The Stone Roses, now with The Suede who make their debut next year



THANKS TO THE EVERLASTING
HALL OR NOTHING
MANIC STREET PREACHERS

Congratulations to **Terri** and all at
Hall or Nothing.

Here's to the next ten years

from all at

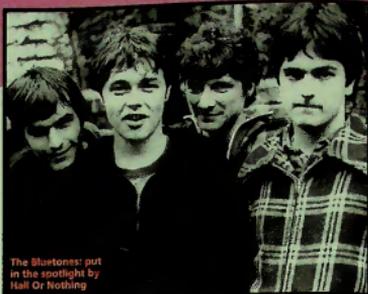
SJM
Concerts

been involved with them on a variety of projects and it's been a real pleasure. They love music and they have a genuine enthusiasm, which makes them a joy to work with. It was through Martin that I developed my interest in the Nikkei Dow index and the pound versus the yen exchange rate!"

Tony Crean, general manager at Go! Discs, remembers Philip as one of the first, and the nicest, music business professionals he has met.

"Needless to say, Hall Or Nothing remain the best bunch you could ever walk with," he continues. "They have been responsible for some of the best ideas and the worst hangovers I've had the pleasure to share in."

EMI UK press officer Gillian Porter spent three years at Hall Or Nothing, during which time she won the 1995 Music Week PR Of The Year Award for a Shampoo campaign. "I



The Bluetones: put in the spotlight by Hall Or Nothing

never realised how much fun you could have while working really, really hard," she says. "Philip was a great teacher. Winning the award was hugely exciting and it could only have happened at Hall Or Nothing. The other thing about them is the sheer amount of drinking that goes on. It's quite legendary. It set me up for life."

The current Hall Or Nothing team also gets high praise. John Turner of JTM, the promotions team who work the radio and TV side

of The Bluetones, is particularly impressed by Terri Hall, who has run the company since her husband's death. "She's a seriously good egg – and she's the dog's bollocks to work with."

Former Stone Roses guitarist John Squire, whose new band The Seahorses are handled by Hall Or Nothing, puts it all into perspective. "Need a silk purse, got a sow's ear, want some blood from a stone? See Hall Or Nothing."

Which just leaves Mani: "They're total diamond people."

To the good people at Hall Or Nothing

HAPPY 10th BIRTHDAY
love

The Beautiful South • The La's • Paul Weller • The Trash Can Sinatras

and all at Go! Discs and War Child

Thanks for everything
and

WAR
CHILD

(and the happiness...)

WAR
CHILD



mean fiddler

are happy to be associated with

hall or nothing

Happy Birthday!

FRONTLINE

BEHIND THE COUNTER

JOHN CARROLL, Earfriend Records, Teddington

"This weekend should be very busy. Phil Collins' album has suddenly started to shift, which must be due to the TV advertising and we're doing steady business with Celine Dion and The Beautiful South. We haven't sold many copies of Robson & Jerome's album because most people seem to be buying it on the Woolworths over the road. We're certainly not as busy as we were this time last year and the Christmas rush seems to be coming later and later. While all the big albums are out now there should be potential in record companies repressing the year's strongest sellers. Alanis Morissette, for example, has spent 67 weeks on the charts with Jagged Little Pill and is starting to climb again. I reckon there are still a lot of people around here in the market for it."

IN THE SHOPS THIS WEEK

NEW RELEASES

Enigma's album of steady business in most regions, while compilations such as The Best Of Pure Swing and Love At The Movies were beginning to look like stayers for Christmas. Singles business was quieter than in recent weeks, although Jamiroquai, Eternal, Peter Andre, Deep Blue Something, Mansour, Ice T, Metallica and 3T were all selling well.

PRE-RELEASE ENQUIRIES

Singles - Chicane, No Mercy, Spice Girls, Dunblane, Whitney Houston, Faithless; Albums - The Prodigy, Woolpackers, Mark Owen, The Who, U2

ADDITIONAL FORMATS

Iron Maiden signed CD plaque, Mansour double CD single in gatefold sleeve, Smashing Pumpkins CD singles set in collectors' carry case, Metallica limited-edition seven-inch single

IN-STORE

Windows - Smash Hits Mix '97, Runrig, Tina Turner, Love At The Movies... The Album, John Alford, Mark Owen, Movie Lovers, Best Of Pure Swing, Buddy Holly, Enigma, Bryan Adams; In-store - The Artist, Phil Collins, Snoopy Doggy Dog, Damage, Manic Street Preachers, Gloria Estefan, The Beautiful South, Christmas By The Fireside, Woolpackers, Neneh Cherry, Elton John & Pavarotti

MULTIPLE CAMPAIGNS



Single - The Artist; Windows - Best Of Pure Swing, Buddy Holly, Enigma, Bryan Adams; In-store and press ads - Christmas By The Fireside, Woolpackers, Neneh Cherry; TV ads - Best Of Pure Swing, Buddy Holly, Enigma, Bryan Adams; Posters - Spice Girls, George Michael, Enigma, Love Album 3



Single - Boyzone; Album - Mark Owen; In-store - Phil Collins, The Artist, The Beautiful South, Elton John & Pavarotti, Snoopy Doggy Dog, Damage, Manic Street Preachers, Gloria Estefan, Christmas music CDs for £5.99 and cassettes for £3.99



In-store - Robson & Jerome, Now! 35, musicals video promotion, Spice Girls, The Beatles, Voices Of Tranquillity, Sentimental Journey, Michael Ball, Greatest Hits '96, Peter Andre, M People, Bryn Terfel, Sense And Sensibility, The American President



Windows - The Daily Star In The East; In-store - CD and video Christmas promotion including Anthony Way, Best Of Christmas In Vienna, Carols From Trinity, Classic FM Christmas, Music For San Rocco, Arta Nova budget CD promotion, Suite label promotion



Windows - Christmas campaign; In-store - Damage, Snoopy Doggy Dog; TV ads - Shine 7, Bottom: Huff (national Channel Four), GoldenEye (Sky), Best Country Album In The World...Ever (CMT)

ON THE ROAD

FAYE CHAMBERLAIN, RTM rep, South West/Wales

"The Fugees remix CD is doing very well and Enigma is selling a bit. The Jamiroquai and Peter Andre singles are going well. The money is on Spice Girls to be the Christmas number one. Some customers have been quizzing shop staff about what's going to be number one because they're putting bets on. We've got The Propellerheads single which is getting a lot of radio and press support. They're from Bath so are local and the shops are really supporting it. Also, there's the new Tanya Donnelly single. She's got a lot of fans from when she was in Belly and that's going really well. Two potential chart singles are Amber on Tommy Boy and Peach on Mute. Peach have just supported Erasure on tour and there's interest in Amber because it's on the Coolio label."



Singles - Gloria Estefan, Neneh Cherry, Rod Stewart, Phil Collins, Gary Glitter; Albums and windows - Smash Hits Mix '97, Runrig, Tina Turner, Love At The Movies; In-store - Robson & Jerome, Spice, Elton John & Pavarotti; three CDs for £2, Best Ever double albums for £9.99, video promotion for £10 and two for £15



In-store - Sepultura first day cover campaign, Alien Sex Fiend remixes, Durumi Column, Happy Campters; Selected listening posts - Scooter, Telegram, Björk, AC/DC, The Stone Roses



Single - The Beautiful South; Album - Gloria Estefan; In-store - Boyzone, Elton John & Pavarotti, Jamiroquai, Peter Andre, Mark Owen, Now! 35, East 17, Gabrielle, Lighthouse Family, Videos - Tina Turner, Oasis, Boyzone



Singles - Boyzone, Phil Collins, Damage, Manic Street Preachers, Snoopy Doggy Dog; The Artist; Windows - Christmas campaign, Mark Owen, Erit, Jimmy Nail, Spice Girls, Simply Red, East 17, Boyzone, George Michael, Lightning Seeds, Oasis, Manic Street Preachers; The Artist, Lord Of The Dance, Baby, Toy Story, Damage, Boyzone, Absolutely Fabulous, Transporting; In-store - Boyzone, Lightning Seeds, Lord Of The Dance, George Michael, Spice Girls, East 17, Smash Hits Mix '97, Pavarotti, 100% Christmas



Single - Neneh Cherry; Windows and in-store - Dina Carroll, Jamiroquai, REM, Erit, Spice Girls, Toni Braxton, Polydor promotion, Buddy Holly; The Artist



Megaplay albums - Eternal, Ice T, Jamiroquai, Kaleef, Mansour, Marri Bainbridge, Peter Andre, Propellerheads; Megaplay albums - Tiger, The Stone Roses, Laurent Garnier; Windows and in-store - George Michael, Simply Red, Boyzone, Spice Girls, Transporting, Fugees, REM, The Beautiful South, Lightning Seeds, Ocean Colour Scene, Faithless, Babybird, Jamiroquai, Kula Shaker, The Beatles, Oasis, Ace Ventura 2

WHSmith

Singles - The Beautiful South, Gloria Estefan, Damage, Phil Collins; Windows - John Alford, Mark Owen, Movie Lovers; In-store - Christmas campaign, Greatest Hits '96, Hits Zone '97

WOOLWORTHS

Singles - Snoopy Doggy Dog, The Beautiful South, buy GoldenEye video and get Blow Away for £2.99, buy Ace Ventura 2 and get Ace Ventura Pet Detective for £2.99; In-store - Christmas music promotion with two CDs or three cassettes for £10

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Lancaster), Bridport Record Centre (Bridport), Dicks (Sutton Ashfield), Earfriend Records (Teddington), HMV (Bath), Our Price (Puteney), Phase 11 Music (Ashton), Regis Records (Hull), Tower (Piccadilly), and Virgin (Kingston). If you would like to contribute, call Karen Faux on 0181-543 4830.

EXPOSURE

TELEVISION

7.12.96

Live And Kicking featuring Phil Collins, BBC1: 9.15am-12.12pm
Wow featuring Dina Carroll and The Happy Clappers, ITV: 9.25-11am
The Noise with Boyzone, East 17, Phil Collins and Eternal, ITV: 11-11.30am
Neneh's House Party featuring Celine Dion, BBC1: 6.55-7.50pm
Later With Jools Holland with Suede, BBC2: 11.05pm-12.05am
8.12.96
MTV Unplugged featuring George Michael, MTV: 9-10pm

9.12.96

Michael Jackson His Story In Music, MTV: 6.30-7pm
10.12.96
Never Mind The Buzzcocks with Marcella Detroit, BBC2: 10-10.30pm
The White Room featuring Bryan Adams and The Beautiful South, Channel 4: 1.05-2.10am
12.12.96
Widecatch features the Manic Street Preachers, Carlton: 8.30-7pm
Party Zone with Rockers Hi-Fi, MTV: 11 pm-1am

7.12.96

Radio One Roadshow, live from The Clothes Show, with Babybird and Catatonia, Radio One: 1-2pm
Dire Straits In Concert, at Wembley in 1987, Radio One: 8.30-7pm
Danny Rampling with The Easy Funk Three, Radio One: 7-9pm
Reggae Dancehall Night, with Tim Westwood and Chris Goldfinger, Radio One: 1-2am
8.12.96
An Audience With George Michael, Radio One: noon-2pm
Trevor Nelson's Rhythm Nation with Shola

Ama, Radio One 2-4pm
9.12.96
Evening Session features Babybird and Synaesthesia, Radio One: 7-9pm
Classic Radio One Sessions with Oasis and The Rolling Stones, Radio One: 9-10pm
10.12.96
The Story of Riverdance, Radio Two: 9-10pm
11.12.96
Folk On Two features Peggy Seeger, Radio Two 7-9pm
12.12.96
Sawdust features Ash, Dine Carroll and Sheryl Crow, Radio One: 9-10pm

RADIO

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
CARDIGANS Emmerdale	Polydor	December 2		There will be press ads in NME, Melody Maker and Time Out plus nationwide posters. In-store POS material is available to all retailers.
ENYA The Memory Of Trees	WEA	December 2		This re-released album, which includes the single On My Way Home, will be advertised nationally on TV backed by radio and press ads.
FLESH N' BONE T.H.U.G.S.	Mercury	December 9		There will be specialist press advertising to support this release with further promotion planned for the new year.
MARK OWEN Green Man	RCA	December 2		National ads will run on TV and Channel Four until Christmas backed by ads in the teen press. Displays will run with multiples and independents. Ads will run on Channel Four and ITV supported by radio and press ads. There will be displays with multiples and independents.
PAVARTTI & FRIENDS For War Child	Decca	December 2		There will be national TV ads on GMTV and Channel Four plus regional TV spots. Radio ads will run on Capital Gold, Talk Radio and HR stations. Both these albums will be re-promoted with music press advertising to tie in with The Drosophila production at Earls Court.
DIONNE WARWICK The Essential Collection	Global TV	December 2		This film soundtrack will be advertised and promoted around the launch of the film with advertising in the national and lifestyle press.
Who By Numbers/Who Are You	Polydor	December 2		Ads will run nationally on Channel Four and satellite stations and regionally on ITV. There will be spots on Kiss London and Manchester.
JOHN WILLIAMS	Philips Classics	December 9		There will be national TV ads on Channel Four and BSkyB plus regional ITV ads. Radio ads will run on Capital FM and The Network Chart show.
VARIOUS Club Mix 97	Global TV	December 9		There will be national satellite and Channel Four advertising plus ads in selected TV regions. The album will also be promoted in-store.
VARIOUS Dance Tip 2000	PolyGram TV	December 2		This album was nationally TV advertised around the Smash Hits awards and through to Christmas. There will be radio and press ads.
VARIOUS Hits Zone 96	Virgin	December 2		
VARIOUS Smash Hits Mix 97				

Compiled by Sue Sillicoe: 0181-787 2235

THE MARKET

AD FOCUS

CAMPAIGNS OF THE WEEK

ARTIST



ALISHA'S ATTIC - ALISHA RULES THE WORLD

Record label: Mercury
Media agency/executives: Target, The Media Business/Rob Wilkinson, Tina Digby
Product manager: Candace Strickland
Creative concept: Mercury Art

With Alisha's Attic undertaking a nationwide tour during December, Mercury is planning a heavyweight re-promotion of the band's debut album. There will be extensive TV advertising on Channel Four and The Box plus regional press and radio promotion.

COMPILATION

HITS 97

Record labels: Sony/Global/Warner
Media agency/executives: MCS/Steve Chapman, Darren Patterson. Product managers: Lisa Butler, Matthew Stanford, Lohan Presencer.
Creative concept: Nic Moran, Kit Butler



Hits 97 - the first joint venture compilation from Sony TV, Global TV and Warner Music - will be released next Monday and backed by extensive TV advertising through to Christmas. Radio ads will run on Atlantic 252 and Capital supported by press advertising.

ADVERTISEMENTS

Assistant Repertoire Manager

c. £15,000 - £18,000 London

BCA is a market leader in Direct Marketing in the UK, successfully operating mail order businesses in the book, music and computer software industries. We are now seeking to recruit an Assistant Repertoire Manager in our Music Division.

Working as part of a dedicated Music team, the role will involve the management of product supply, selecting and buying an appropriate range of titles in response to identified market trends as well as ensuring that club magazines and catalogues are produced accurately and on time.

The successful candidate will have a music industry or buying background and a thorough knowledge of classical music. Although direct marketing skills would be a distinct advantage, the role will appeal to someone who is creative, numerate, well organised and an excellent communicator, and who can demonstrate good commercial awareness with the ability to maintain and develop effective supplier relationships.

The salary will be supplemented by a range of company benefits, including generous discounts on all BCA products.

Please write enclosing a full CV and details of current salary to:

Shelley Sandler,
Human Resources Department, BCA,
87 Newman Street, London W1P 4EN

Closing date 21st December 1996

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In return for your skills, our client offers superb career opportunities, together with variety, challenge and a good salary and benefits package.

Interested? Please send your CV to Simon Standley, Senior Consultant at Austin Knight UK Limited, Tricorn House, 51-53 Hagley Road, Edgbaston, Birmingham B16 8TP. Fax: 0121-456 1510. Please quote reference LR909.

E-mail: 101511.2562@compuserve.com

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SENIOR DESIGNER

The U.K. leading independent design group is looking to recruit a top quality designer to head up and develop the Art Department.

The company has a variety of record labels across a broad spectrum of musical styles providing finished artwork for both the U.K. and international markets.

The position will involve dealing with recording artists, managers and marketing desks in providing all artwork for product packaging, point of sale and press.

The applicant should have a proven ability to perform the above, be fully conversant with Apple Mac systems including Photoshop, Illustrator, Freehand and QuarkXpress. It is vital to be able to work under pressure and to meet strict deadlines. Salary neg according to age and experience.

If you meet the above criteria please send written application with CV to Emma Harvey, Zeebe Records, 165-167 High Road Willesden NW10 2SG.



When replying to an advert with an MWK Box Number please send your correspondence to the relevant Box Number at Music Week Classified, 30 Calderwood Street, Woolwich, London SE18 6QH

COURSES

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Head of Music Policy, Radio 1 and Head of Music Policy, Radio 2

BBC RADIO



BBC BROADCAST

LONDON

Salaries according to qualifications and experience



Radio 1 is firmly established as the country's leading contemporary music station. Our policy of realigning the station at the cutting edge of modern music is yielding results: in the last year we've gained 800,000 new listeners, with nearly half of all 15 to 24 year olds tuning in each week. Radio 1 is innovative: we support new music and emerging performers in special sessions. We have increased our commitment to live music and play specialist music largely ignored by the other mainstream stations.

In line with the BBC's commitment to create a clear distinction between the commissioning and production of programmes, two new posts have been developed: Head of Music Policy, Radio 1 and Head of Music Policy, Radio 2.

Reporting either to Controller Radio 1, Matthew Bannister (through Andy Parfitt, the Deputy Controller) or Controller Radio 2, Jim Mair, you will be part of your respective network's senior management team and will:

- develop your network's mainstream music policy and communicate its parameters to in-house and independent producers
- set and agree programme formats with producers, ensuring that the music policy is compiled and with
- chair the weekly playlist forum
- maintain high level contact with the music industry, negotiating and co-ordinating network-wide initiatives with artists
- work together to ensure coherent popular music output for BBC Radio
- develop your network's specialist programme portfolio
- represent your network and BBC Radio on matters relating to music policy

Radio 1

Your experience and knowledge will include:

- a proven track record in programming for contemporary music radio, and a demonstrable understanding of Radio 1's audiences.
- knowledge of music programming software (Ideally including Selector)
- creative energy and expertise across the full range of contemporary music genres
- an in-depth understanding of Radio 1's strategy and competitive context and the tenacity to beat fierce competition
- experience of managing contemporary music presenters and producers
- high level contacts in the music industry

Ref: 23028/MS

For further details and an application form, please contact BBC Recruitment Services (quoting the appropriate reference number) by December 6th on 0181-849 0849, Minicom 0181-231 9231. Alternatively send a postcard to BBC Recruitment Services, PO Box 7000, London W5 2WY, or e-mail reserv@bbc.co.uk quoting the relevant reference number and giving your full name and address. Application forms to be returned by December 11th.

You can also see these vacancies on <http://www.bbc.co.uk/jobs/jobson.htm>

Radio 2

Your experience and knowledge will include:

- a proven track record in popular, contemporary and light classical music radio programming
- a demonstrable understanding of Radio 2's audiences
- knowledge of music programming software
- creative energy and expertise across a wide range of popular music genres
- an in-depth understanding of Radio 2's strategy and competitive context and the ability to translate emerging changes in popular culture into programme strategy
- experience of managing 'star' presenters and broadcasting personalities
- high level contacts in the music industry

Ref: 23029/MS

PA MARKETING c£20,000
Musical artist PA to support W5 Top Entertainment Co. Superb co-ordination, interpersonal skills & the ability to take control of your projects, arrange press, international events & hospitality functions. Graduate calibre. Languages.

LEGAL GEM c£18,000
Legal PA to support charismatic, dynamic Legal Director at major label. 60+ audio. Steadhand an advantage.

POP PROMOTIONS £16,000
M&R label. Pro-active vivacious personality to assist hectic team. 2yrs sectorial exp. Natural organiser.

A&R SEC £15,000
Legal, vibrant young secretary aware of what's happening on the music scene to support head of A&R at top record co. Good organisational skills. Music exp.

handle

the recruitment consultants to the music industry,
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for an appointment

Independent Distributor requires:

Label Manager/PR

A strong music background encompassing distribution, marketing and promotion will enable you to represent a large and diverse German label/distributor in the UK. You will be capable of working under pressure to strict deadlines and possess the flair and commitment to achieve a strong artist record and product base ranging from rock to dance in the UK.

REF V001

Area Sales Representative

Ideally resident in either Leeds or Manchester, you will have the personal motivation and self-discipline to manage your own sales territory. You will be able to work under pressure and possess the ability and enthusiasm to successfully represent a broad spectrum of repertoire ranging from the mainstream to more specialist genres.

REF V002

Telereleases

Young, committed, good communicator wanted for new active telerelease role. Ideally based in music retail and looking for the first step on the ladder of opportunity sales. You will be highly motivated, work well under pressure and possess the flair to conquer all genres of music. West London.

REF V003

Please apply in writing with CV, details of current salary and quoting the relevant reference number to MW PO Box 964

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DOOLEY'S DIARY

Remember where you heard it: There was no money being burnt at the V2 launch party at Hammersmith's Riverside Studios, but ex-KLF men **Bill Drummond** and **Jimmy Cauty** were there. While Cauty brought along some new music he'd composed and his tank, Drummond took mock confessions in a special tent and dispensed sinners with bad advice... Later, when V2 staff and guests repaired to London's Hilton to continue boozing 'til the wee hours, the fuzzi turned up to demand some quiet. When V2 boss **Jeremy Pearce**, in legal mode, began to remonstrate with said coppers, Suede manager **Charlie Charlton** stepped in to intervene and was promptly carted off to the nick... **Richard Branson** had Australia's illustrious cultural attache **Sir Les Patterson** confused when he turned up to open Virgin's new Leeds megastore dressed as **Dame Edna Everage**. "I thought Dame Edna had stopped using that HRT patch and had grown a few whiskers," japed the wine-soaked Aussie. Poor Branson, meantime, had trouble keeping on his dangly earrings during the launch's press conference. But in light of complaints last week about Virgin's religiously-challenged Christmas campaign, wasn't it a tad unfortunate that someone should appear at the



What a lot of happy smiling faces there were down at Club Extreme last week, where **Janes & Co** grooved along to their new material, *Whiplash*, at an album playback. Judging by the gleeful looks, this picture was taken when **Juventus** thrashed **Man Utd** - which was especially beamed on to TV screens at the club - or these guys are not fans of the reds. *Whiplash* is released through **Mercury/Inprint Fontana** at the end of February, following the single, *She's A Star*, on February 3. Pictured (l to r) are **Dave** from **James**, **Mercury** general manager and marketing director **Jonathan Green**, **Adrian** from **James**, manager **Peter Rudge**, **Mercury MD Howard Berman**, **Tim**, **Jim**, **Mark** and **Saul** of **James**.

opening dressed as the devil?... Speaking of which, **pop music** gets a lot of good press these days, but really, we thought those heavy-metal-is-the-music-of-the-devil stories were dead and buried. Not so. *The Times* last Monday reported that powerful church figure **Cardinal Joseph Ratzinger** has warned youngsters of the subliminal Satanic influences to be found in songs by **The Rolling Stones**, **Led Zeppelin**, **Pink Floyd**, **The Beatles**, **Queen** and, er, **The Eagles**... Spare a thought for **MCA's** regional radio plugger **Jasper Burnham**, who was enjoying the fine art of fly fishing at **MCA's** recent awayday to the **New Forest** when a gust of wind blew the hook, complete with large feather, up his nose. Director of press **Ted Cummings** proved unable to remove the barb of the hook due to being temporarily paralysed by laughter and the poor chap was carted off to the local hospital. His misery at having a feather sticking out of his nose was apparently exacerbated by the kindly-meant comment from his driver, "You wouldn't look out of place with that in London mate"... **EMI** big cheese **JF Cecil** clearly fancies

himself as a soccer pundit, appearing in the latest issue of *90 Minutes* predicting some of the weekend's scores. By now you'll know how successful **JF** proved, predicting **Man Utd** to win 3-1, with **Newcastle** and **Arsenal** drawing 1-1... **Dooley** retired to **Boston** for the weekend with **Brassneck** supreme **Mick Houghton**, to check out hot singer-songwriter **Ani diFranco**. Things went swimmingly until a bartender asked **Dooley** "Would your father like anything to drink?"... Remember, remember, the next *Music Week* **Go-Karting** event is on December 11. Call **Matthew Tyrell** on 0171-921 5926... Well done to **Ross Fitzsimons** of **More Protein**, who has completed the 500-mile ancient pilgrimage **Camino de Santiago** route in 33 days and raised £1,600 for charities **Shelter** and **The Food Chain**... **Solicitors Clintons** would like to announce that they thrashed **Sheridans** (13-0) at footie last week, in the second round of the **George Michael** contest - remember they represented **Michael** and **Sony** in the case which kicked off three years ago?



Peter Reichardt didn't quite break into a Keith-style dance, but the **MD** clearly had a lot to get excited about when **EMI Music Publishing** beat off the competition to sign a worldwide publishing deal with **Keel of The Prodigy**. This agreement follows **EMI's** long-standing publishing deal with **Liam Howlett** and was perfectly timed to coincide with **Breathé** being number one in the singles chart. **Reichardt** says, "This band's creativity continues to astound critics and being involved with more of the band is truly gratifying." Pictured, l-r, are **Reichardt**, **A&R** director **Sally Perryman**, **Keel** and senior **A&R** manager **Guy Muot**.

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Average weekly circulation: 13 July 1995 to 30 June 1996: 12,152.





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