Ames gets the world

by Steve Redmond

PolyGram UK chairman Roger Ames is to take on one of the biggest jobs in the music industry - running PolyGram's entire music output across the world.

The promotion to the newly-created position of president, PolyGram Music Group comes just three years after Ames succeeded Maurice Oberstein as head of the UK's biggest record company and makes him one of the most powerful men in the global music industry.

Replacing Ames will be his long-time associate and friend John Kennedy, the lawyer awarded an OBE last year for his work for Live Aid. Kennedy, the most successful UK music industry lawyer of the past decade, is to dissolve his practice JP Kennedy & Co. The two appointments take effect from June 1.

PolyGram president and CEO Alain Levy says, "Roger Ames is one of the finest record executives in the world today and I can think of no better candidate for this new position."

The new job gives him responsibility for international pop marketing, publishing, classical and jazz, all of PolyGram's US music and video labels, UK distribution and the UK company.

The job also involves what is described as "functionally overseeing" the music output of PolyGram divisions in continental Europe, Latin America and Canada, although the presidents of these divisions will continue to report to Levy. The appointment means Ames also becomes an executive vice-president of PolyGram, alongside chief financial officer Jan Cook and PolyGram Film Entertainment president Michael Kobin.

Ames joined the UK music industry in 1976, working in EMI's international and A&R departments.

In 1979, he joined Phonogram, working in A&R until 1983, where he moved to PolyGram-owned London Records with a unique deal in which he was given an increased shareholding in the company as it became more successful. London is now an independent company owned by a family trust, but licensed to PolyGram.

Ames says, "To me, it's really simple. When I was at London, I used to work with one record company; now I work with six. With this new job, I just have a few more people to talk to."

Commenting on the appointment of Kennedy to replace him, he says, "It's an accident of fate that John Kennedy is a lawyer - I think of John primarily as a good record guy and a good people guy."

Kennedy's appointment promises a bonanza for rival lawyers. While his partners Richard Bray and Mark Krais expect to take some clients to a new practice they are setting up with former partner George Babbington, others look set to move. JP Kennedy & Co clients include Take That, The Cranberries, Wet Wet Wet, Robson & Jerome, The Stone Roses and Enya.

Branson returns to challenge majors

Richard Branson has revealed that he is planning a new-style independent record company to break the major labels' domination of the Nineties record business.

Branson's absence for the first time about speculation surrounding his plans to launch a label, Branson says he has already spoken to artists and industry executives who have voiced concern that the majors are "dominant."

"The Virgin idea has always been to fill a gap in the market," he says. "My feeling is that there aren't any strong independents anymore."

Branson stresses that he has not yet fully committed to launching a label, but he has hired Sony's LDR managing director Jeremy Pearce to investigate the possibility.

Radio gets single preview as Michael album push kicks in

Virgin Records is building up to the launch of its new George Michael album 'Older' by issuing its second single to radio next Monday (April 11), three weeks before release.

"FastLove" is not released until April 22, but Virgin joint-deputy managing director Ray Cooper says the label wanted plenty of time for the song to build. "We've got a world air date of April 1, when the single will be delivered to all radio stations at 8am," he says.

Capital Radio group head of programming Richard Park has already pledged extensive support for the track on the station; Capital is planning to play the single 70 times in the first week alone.

"When Richard heard FastLove he said he thought it would become the record of the summer," says Cooper.

Capital Group head of programming Clive Dickerson says, "It's a fantastic record and should shut up the critics who say he can only write ballads."

Intermedia's Nigel Sweaney says the response from ILR generally has been strong.

Virgin Radio's programme director Mark Story, who says he was played the single once by Sweaney, says, "It's quite dancey, and I think it's more accessible than Jesus To A Child."

"FastLove" is one of the more up-tempo songs from the largely ballad-led album 'Older', which is due for release on May 33. The marketing campaign for the album is currently being put together, although Michael has opted not to promote the album personally.
Wildest Dreams is Tina's first studio album for 6 years. This follows the multi-platinum successes of Foreign Affair, Simply The Best and the soundtrack to her biographical movie What's Love Got To Do With It. The album was recorded and produced in England where Tina worked with the legendary producer Trevor Horn. Other collaborators on the album include Pet Shop Boys, Sheryl Crow, Sting and Grammy Award winner Terry Britten.
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20th July Wembley Stadium
21st July Wembley Stadium
Pearce joins Branson
in new label venture

by Martin Talbot

Jeremy Pearce has quit as managing director of Sony's Licensed Repertoire Division to take a central role in the development of Richard Branson's new record label.

Pearce resigned last week to become business development director for Branson's new company. The Virgin founder says Pearce will work with him to examine the viability of a new label.

Branson stress no firm decision has yet been taken. "Jeremy has been taken to help me explore the opportunity," he says. A decision will be announced by the end of the year.

The company which would operate worldwide, is likely to take a different form to Branson's original Virgin company. "In the record business, success is a function of first move, a new, as yet unspecifed, role at Tower's headquarters, Pearce resigned last week to be succeeded by John Lown.

Lown, who has been at Tower for 10 years, was appointed by Tower's president, Ivan Lown, who has been at Tower for 10 years, during a visit to the US last week. He will take up the position on May 1, a month before Sockolov takes over, during a visit to the US last week. He will take up the position on May 1, a month before Sockolov takes over.

He says his immediate objective is to focus on the new Birmingham store, which is due to open at the end of the year. "This is the biggest opportunity in Tower's history," he says. "The next six to eight months are going to be very exciting."

Lown joined Tower as a sales assistant in 1986 and became European general manager in 1993. For the past two years, he has also been responsible for Tower's European operations.

"I'm proud of the opportunity to advance Tower to the next phase of our development," he says. "I'd like to spread the success of our Glasgow and Piccadilly stores around the country. I would like to have more stores in more major cities over the next three years."

Ames finds a high-profile successor

If Roger Ames is one of the least-profile executive to reach the top in the UK music industry, his successor is, by contrast, one of the most high-profile lawyers around.

John Kennedy OBE, 43, has been involved in the music industry for 15 years, and is, in his words, "the brother of my 10 years' work for the Live Aid charity, successfully acting for The Stone Roses against Silverstone or, most recently, acting for Talk That in their dispute with Robbie Williams.

What the two men share, however, is a toughness which would never be underestimated. Those who have negotiated with Kennedy speak of his drive and an ability to get results. "Kennedy's very good with people," says Ames. "He understands the dynamics of negotiations of all types, and not just artist negotiations."

For while Kennedy's list of clients includes such top-notch names as Take That, The Cranberries and Spa, he also represents at least half of the record industry's 20 or so major labels in managing disputes, as well as independent labels of the calibre of Creation.

A rival record company chief says, "This is a fantastic move by Roger. John Kennedy has more knowledge of the art and executive contracts than almost anyone else."

Kennedy became a lawyer in 1975, initially working for a north London practice representing battered wives and tenants. He joined the record industry in 1978 as contracts manager at Phonogram, where he first met Ames. "And almost the first thing Ames did, he says, "was to try to get me sacked. He wanted his own man."

The two quickly became firm friends, however, and cemented their relationship in 1984 when Kennedy left CBS after a short stint and set up his own practice, JP Kennedy & Co, in London's office and effectively acted as London's in-house business affairs department.

Ironically, it was Kennedy who negotiated the deal for Ames's promotion to president of the PolyGram Music Group. What he didn't know was that he was to be the man to fill the vacancy created by Kennedy's departure. "It sounds incredible," he says. "But while there have been rumours for six months, this has only really happened over the past 10 days."

The BPI's Anti-Piracy Unit seized more than 2,000 illegal CDs with a street value of around £30,000 from a private address in Sidcup, Kent in a raid last Wednesday. A husband and wife team were arrested.

GWR bids for East Anglian Radio

The GWR Group has made a £24m offer for East Anglian Radio. It will need to be able to clear the deal by the Radio Authority, because it takes GWR above the 15% market share limit. The group is also planning a £6m rights issue to finance a deal to buy Radio New Zealand.

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RCA and R1 join ranks in job swap challenge

by Catherine Kade

RCA Records and Radio One are swapping executives for a week as part of a session at next month’s Music Radio 96 conference, sponsored by the Radio Academy in association with Music Week.

RCA marketing director Kevin Dawson is swapping roles with Pat Connor, the producer of Radio One’s Mike & Dodger show, for all of this week.

The job exchange has been set up as a direct result of discussions between BPI and BMG chairman John Preston and Radio One’s head of production Trevor Dann. Preston challenged the music and record industries to work more closely by keynoting opening this November’s Commercial Radio Convention in Dublin.

Dawson, who says he was keen to volunteer for the the swap, says, “The idea is for us to gain an appreciation of a radio station’s way of working and for them to see the kind of pressures we work under. Pat will get to see how the press, promotions and marketing side of a record company works, and I will be finding out what a radio producer has to put up with.”

RCA and Radio One will be recording the activities of their week with Hi-8 cameras. The videos will feature in 45-minute presentations at the Music Radio conference on April 18 at Bafal in London.

“We’ll probably use about three or four minutes of footage to give a flavour of what the job entails and spend most of the time discussing our findings and possibilities for the future,” says Dawson. The presentation will be moderated by Dann and BMG Music Division president Jeremy March.

Preston says he is delighted the swap has come off. “Trevor and I spoke almost immediately after I suggested the idea and we both agreed that we should make it actually happen. In terms of forming a better understanding of the music and radio businesses, I’d encourage it for other companies as well, and not only with the BBC, but independent stations too,” he says.

Dann, who opened up the Radio One playlist to pluggers earlier this year, says that anything which will enable the two industries to learn more about each other must be encouraged.

“It’s an opportunity for pluggers to learn how newsmakers work and vice versa,” says Dann. “More of our people find out about the strategies of record companies and the more they know about our concerns, the better.”

Tickets for Music Radio 96 are available from the Radio Academy on 0171-255 2010.

MTV to quit Camden for Oxford Street HQ

MTV is moving its headquarters from Camden, north London to Oxford Street, just three years after taking over the former TV-am headquarters.

A series of phased moves will move the channel’s production, administration and business affairs staff relocated to a new centre at 180 Oxford Street, although MTV Europe’s parent company, Wacson will retain a full production and technical facility at the present site.

“We are splitting at the seams here,” says Peter Einstein, MTV Networks Europe’s president/business director: “Fenby Oxford Street, which is better, because it is the centre of town.”

Meanwhile, MTV Europe has announced plans to split its operation into three regions, with increased devolvement of activities to the company’s five offices in Germany, Italy, France, Sweden and Holland.

The music channel, which serves 37 countries, is creating northern, central and southern regions and introducing different playlists for these areas to run alongside the current network playlist. The UK will form part of the northern region alongside The Netherlands and Italy.

New technology such as digital compression will allow MTV Europe to tailor its programming to the different regions, says Einstein.

Abbado compilation battle dismissed as one-off action

The classical industry is confident that its compilations business will remain intact despite a legal action launched by conductor Claudio Abbado against Deutsche Grammophon in France.

Abbado, the artistic director of the Berlin Philharmonic, filed a lawsuit against the company over the Mahler Adagio Abbado CD which contains excerpts from four Mahler symphonies. Abbado claims the action infringed his copyright and damaged the artistic integrity of music. A court date has been postponed until April 2.

Kevin Kielmann, managing director of PolyGram Classics France, says that an album was produced by DG in Hamburg and given the go-ahead on the basis that there is no restriction for such use in Abbado’s contract.

Initial concerns that Abbado’s action could lead to legal actions by other artists in other territories and impact on the classical compilation business have been dismissed by the UK classical industry.

Alison Wenham, head of BMG Conifer, says, “There is a misconception that compilations is standard practice and on the classical compilation business have been dismissed by the UK classical industry. But the biggest problem, as usual, is chart rules. Any product sold off cheaply as overstocks etc shouldn’t be counted towards the chart. It happens every January with the Christmas single overstocks and throughout the year with below cost (full to mid) sales. It also happens every week with 99p singles. These sales could, and should, be removed from the chart. The technology exists. Record companies would stop short-term 99p singles. Who’s preventing this? The retailers, on the grounds they don’t want to supply price data to anyone as it’s commercially confidential. Yes I’m sure no-one else in the industry noticed the Soldiers’ campaign! And the record company can work songs that don’t come from charts market share by requesting the figures from CINI. It’s so simple. Ban sales at below dealer plus VAT from the chart and watch the world change. To everyone’s benefit.

Jon Webster’s column is a personal view
Ticket demand grows as Pistols are packed for US
by Paul Gorman

The Sex Pistols are to spearhead a five-act package on the US leg of their reunion tour which was launched at the 100 Club in London last week.

John Giddings of Solo-ITG, which is promoting the band's 19-date European tour, says ticket demand is building and an eight-week US tour is currently being scheduled.

"We are being inundated with enquiries and bands and management about the American tour, a decision will be taken on who else will appear with them in the US at the end of April," adds Giddings, confirms that there are plans to include a strong UK element in the package.

The US launch will coincide with the announcement of more UK dates, which are expected to include appearances at events such as the Woodstock 2000, which is promoted by the Mean Fiddler Organisation, co-promoter of the Sex Pistols' Finsbury Park date.

The world tour - which will take in dates in Japan, Australia and south-east Asia in October and November - has been engineered by Los Angeles-based managers Eric Gardner, who looks after John Lydon, and Anita Camarata, who handles the affairs of guitarist Steve Jones, drummer Paul Cook and original bassist Glen Matlock.

Gardner and Camarata approached Giddings earlier this year about the viability of a world tour, after a recommendation from the Rolling Stones organisation.

"I'm putting up the money in partnership with a consortium of European promoters," Giddings adds. He declines to comment on press speculation that each band member will set 275,000 from the tour.

Some of the tour dates will be record-shots of live albums to be released in early autumn by Virgin Records, to whom Lydon recently re-unsigned as a solo artist. He left the label in 1992 after 15 years as a member of the Pistols and as leader of Public Image Limited.

Virgin managing director Paul Conroy says, "John's been working on an album and will complete it before the tour kicks off. Well release it later in the year, but ensure that it doesn't clash with the live project."

Meanwhile, Glen Matlock's first solo album Who's He Who He's At Home? is released by Creation Records on May 29, trailed by the My Little Philistine single on April 23. The album will include contributions from ex-Rich Kids Steve New and members of Three Colours Red.

Steve Jones has signed to Madonna's Warriors-distributed label Maverick as a member of LA supergroup Nutridex Boy Outsidors, whose ranks include ex-Duran Duran bassist John Taylor and two members of Guns N' Roses. Paul Cook remains a member of Edwyn Collins' backing band.

OFT to probe ad sales ‘monopoly’ complaints

The Office of Fair Trading has launched a probe into Capital Radio's sales company Media Sales & Marketing after complaints from the advertising industry that it operates as a monopoly.

The action was taken last week as Emap Radio's decision to centralise the sale of advertising onto a single company is beginning to bear fruit.

Emap announced it was drafting its Metro Radio Group, Yorkshire Radio Group and the two Kiss services in London and Manchester into MS&M at the end of last month. MS&M, which was launched in 1989, will also take on London News Radio from April 1.

A spokesman for the OFT confirms the company has been received and it will be examined before a decision is taken whether to proceed.

John Hooper, director general of the Incorporated Society of British Advertisers, says the growth of MS&M underlines the future of the radio industry.

Although Capital Radio's own sales are not handled by MS&M, Hooper argues that the two operations' combined strength will make it increasingly difficult for new, smaller stations to attract radio advertising.

MS&M managing director Paul Davies says he is disappointed by the OFT's decision, but he dismisses suggestions that the company accounts for more than 80% of commercial ad revenue; MS&M's share of total radio revenue has increased from 17.1% to 28.1%, while national ad revenue is up from 31% to 39%.

Davies says that MS&M cannot have a stranglehold on media buying because radio - which accounts for around 4% of all advertising - is still such a marginal medium.

Fire damages Mayking plant

More than £3m worth of damage was caused in a fire at Mayking Multi Media's south London headquarters last weekend.

The blaze, which started in the early hours of Sunday morning (17) and is thought to have been caused by an electrical fault, destroyed the company's stock of cassette inlays, CD booklets, spare parts and administrative files in the small parts area of the plant.

Up to 100 people are understood to have been working in the building at the time, but all were evacuated safely. Smoke damage also affected the cassette duplication area, but Mayking's sales director Clive Robins says it was due to be on and running again by the end of last week.

Fire walls at the building, in Battersea, south London, contained the blaze in the one area, adds Robins. The part of the premises occupied by One Little Indian and Rough Trade Records was not affected by the fire. Robins says he is now awaiting the insurance report into the damage.
The maverick behind the Irish industry’s success story

Any man who can persuade the denizens of Dublin to turn their attentions away from the black stuff and onto Budweiser surely has what it takes to succeed in the sales game. And if you can then persuade the world that an Irish boy band is just what's needed, you’ve surely a marketing genius.

PolyGram Ireland managing director Paul Keogh is the man who signed Boyzone and who made the smooth-tasting Budweiser Dublin’s favourite lager.

Now, as the man putting together Ireland’s Brit equivalents, the Imbas, which take place in Dublin’s Burlington Hotel on Friday, he remains remarkably relaxed.

"It’s all shaping up well," he says. "The awards are less formal than the Brits and people tend to be under less pressure."

Keogh entered the music business in 1988 from Guinness Brewers after meeting then-PolyGram chairman Maurice O'Herin at a Budweiser-sponsored horse racing meeting.

Keogh says, "Oberstein had a reputation for being eccentric, but I hit it off with him. A lot of people told me I was mad, and that I wouldn’t last three weeks, but it’s all worked out well."

The move which has left Keogh as the Irish director most likely to succeed was his signing of the Dublin boy band, Boyzone.

Keogh signed the act after an approach from their manager, Louis Walsh, and after months of fine-tuning, they have gone out to rival Take That in the hearts of teenagers around the world.

Walsh says PolyGram Ireland was the first label he considered when he began looking for a deal, and found it easy to convince Keogh that Boyzone had the potential to be a success.

"I told him the band on the strength of a demo," he says. "I knew he was good at spending money and I knew that he would be prepared to work really hard on the project."

Keogh acknowledges he is not a music man, which hasn’t helped his integration into a new business. And more than one Irish industry executive dismisses him as a “maverick.”

MCA Ireland managing director Dave Pennefather is a fan, though. “I know Paul is unpopular with a lot of people here, but there’s a large element of begrudgery in that. I suppose you could say he is eccentric, but he enjoys life, works very hard and certainly gives me the impression of getting results. He hasn’t been in the industry that long, but his track record speaks for itself.”

And it is hard to argue with Keogh’s success, particularly with Boyzone. A man with marketing as his forte, Keogh has clearly helped pinpoint gaps in the music marketplace.

Two years ago the idea of an Irish boy band would have seemed unlikely, but Boyzone’s success has created a booming industry of copycats with more than 15 such Irish acts.

Keogh pays particular tribute to the dedication of the Polydor label and PolyGram chairman Roger Ames’ commitment to the project in the UK, where Boyzone have become the second recent Top 10 success from an Irish&R&B source, following Bill Whelan’s Riverdance.

Boyzone apart, Keogh has also taken PolyGram Ireland to the top of the domestic market share table and has kept it there for six years in succession - latest figures show it with a 20.5% share. His next success looks likely to be Who’s Eddie?, another Walsh-managed act who are signed to Raglan Road and Polydor in the UK and who are already enjoying success in the UK clubs.

Keogh’s predecessor as chairman of the Irish TPI, EMI’s Willie Kavanagh, sees Keogh as a valuable asset to the Irish music industry.

He says, "Paul Keogh cracks me up - I think he’s mad as a hatter. His views don’t change from day to day, but from minute to minute, but he thrives on that. He’s done a very good job for PolyGram and the icing on the cake is that he’s broken one of his own signings outside Ireland, for which I have to applaud him."

For all his detractors, Keogh has undoubtedly achieved more than any other senior Irish executive in the past few years.

Leo Finlay

SO GOOD, SO FAR

Paul Keogh (b. August 1955)

1981: Keogh graduates from University College Dublin with an MBS in marketing, with the highest grade for an Irish masters degree student.

In the same year he wins the Sir Charles Harvey Award for postgraduate studies in Ireland.

1981: Becomes management consultant in The Irish Productivity Centre, a joint body created by the Congress of Trade Unions and the Employers Federation.

1983: Joins Guinness marketing department as senior brand manager.

1985-1988: Becomes new product development manager at Guinness and introduces new brands such as Kilter and Budweiser which go on to be the biggest selling lager in Dublin within three years.

1988: Joins the music industry as managing director of PolyGram Ireland.

1990: Keogh wins the Deaf King Award as Young Manager of the Year in 1990 from the Irish Management Institute, a first for the music industry.

1994: Signs Boyzone to PolyGram Ireland offshoot, Raglan Road.

1996: Becomes chairman of Irish TPI and organises the TPI awards.

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MUSIC WEEK 30 MARCH 1996
London is a Capital city.

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Has the industry lost the will to slow the charts?

Two years ago this month, a dozen of the music industry's most senior executives came together at a crisis meeting to examine ways of slowing down the accelerating singles chart. Calls for change dominated the agenda for more than six months, as chart bulletins were introduced and the number of chart formats was reduced to three in a bid to stem the decline.

But, for all such initiatives, little appears to have changed, with the singles chart continuing to race along at record speeds. It is now six months since a single actually climbed the chart to reach number one: every chart topper since Michael Jackson's You Are Not Alone in September has entered the chart in the top slot. And only one single in the past seven months - Paul Carrack's Eyes Of Blue on EMI UK - has climbed into the Top 40 from the lower reaches of the chart.

By last week, 35 singles had debuted inside the Top 10 this year, with just four - by Virgin's Meat Loaf, Mekon's Technohead, Mercury's Ben Javie and Go D'ac's Gabrielle - moving up into the Top 10 from a lower position.

Even compared with last year, that represents a dramatic change. At the same stage of 1995, 18 records had made their debut in the Top 10, with nine moving through the ranks to reach the Top 10.

But despite the apparent worsening of the situation the industry appears to have accepted its lot; there are no immediate plans for a repeat of the industry summit meeting of 1994. "I haven't heard anyone complaining for quite some time," says Virgin Records managing director and BPI chart spokesman Paul Conroy. "The reason people aren't screaming about it is because the old days of a single going down and being out of the picture are over. Although records are going down the charts, they are still getting substantial sales."

He points to the fact that Virgin's own Lintu single I Got Five On It, which has dropped out of the Top 10, is still picking up significant sales. "It's at number 14 and we've sold 200,000 copies," he says, adding that radio's tendency to stay with records longer, even if they are falling down the chart, is also beneficial.

But for some, the speed of the chart still needs to be addressed. "We've created a monster, a one-week chart in which it's impossible to build acts," says EMI singles sales manager John Walsh. "Singles go into the charts with guns blazing."

One of the main reasons is the increasingly common industry tactic of issuing singles at a low price in their first week. Fans are thus encouraged to buy singles then and sales inevitably fall away in the second week.

Brian Mack, owner of Replay Records in Staffordshire, believes that the tactic is flawed and that music fans will buy singles at a full £3.99 if the music is strong enough. "If a Disco success with Gabrielle gives hope that singles can climb the chart, if handled correctly," he says. "Give Me A Little More Time spent three weeks at number 15 in the chart and then moved up to number five, but its price remained steady from the outset.

Another label which is showing it is possible to buck the trend in Epic, whose last four singles from the Lightning Seeds all moved up the chart. Epic marketing director Catherine Davies says each of the singles have been given a strong start with the issue of a second CD format in the second week of release, a previously common strategy which many labels have ditched as they go for the big first week entry.

"We did it with Celine Dion as well," she says. "When you're building a fanbase, you don't want to blow it by going in high and dropping immediately. The idea is to prolong the life of the single so you don't lose out on TV opportunities, but to try to go in high enough to get Top Of The Pops."

Bardi chairman Richard Wootton admits many in the industry would be grateful for a slower chart, but says, "It's more important to have an accurate chart that reflects the marketplace than a manipulated chart that gives an artificial view."

Samm Goddy managing director Ken Overton, who is member of the Chart Supervisory Committee, says the issue is currently being considered by the CMC but there is no obvious answer.

"People have certainly been talking about it, and it's important to get it straightened out, but everyone has their own opinion and no definitive answer. We're doing a lot of hard work on chart rules to see where improvements might be made and I think we will crack it but there's no solution just around the corner."

Quoted as saying that the industry could work together to slow the chart but there does not appear to be the will to do so, "No one wants to doctor it," he says. "Everyone could decide to bring down the prices and cut gimmicks, but no one is going to because we're all in competition."

"Most people realise the chart is the way it is. You either hate it or love it, but you can't blame mistatipper old chart for everything."

Catherine Endo

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GENA WEST: POWERFUL DEBUT

waves at home, but their diverse sound will take more time to confirm this UK

GIANT KILLERS: In The End (MCA

wax and the guitar riff from Otis Redding's 'My Girl', which

LORABO. The man behind 19 a decade ago returns with a smooth, soul-

PAUL HARDCASTLE: Hardcastle (Capsy

drums and flûtes kick in. Listen in a
cardenl pop-rock, angular pop-band, and sophisticated pop-bolstered on her debut.

ANGELIQUE KIDJO: Fifa (Mange CDCIDM

dramatic effects.

JOE HENRY: Trampoline (Mammoth/Atlantic 7567 89602 2). One of America’s most
critical singer with the guitar riff from her debut album.

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MARK MORRISON
THE LEICESTER SOUL STAR READY TO TAKE ON THE US HEAVYWEIGHTS

EMI UK managing director Clive Black's comparison of Mark Morrison with Mike Tyson in a previous Music Week article proved to be prophetic when both had smash hits last Sunday.

While the boxer was pulverising Frank Bruno, Morrison's Return Of The Mack had its ground in the UK singles chart at number six, showing his muscle as a promising musical heavyweight.

It was the third single from the forthcoming album, also called Return Of The Mack, and full confirmation that EMI had established its artist as a mainstream act.

Black signed Morrison to EMI in 1994 and oversaw the launch of the Leicester-born singer's career with a lavish campaign and a bold ambition to create a new global brand

But after the release of Morrison's debut single Crazy and the follow-up, Let's Get Down, Black returned to EMI and A&R and manager Mickey D took over the job of steering Morrison's career.

"It was said that Clive left because he was tired of the vibes with him were perfect," Morrison says. "I was in limbo for a while but Mickey was always part of the team and now the vibes are just as good." Mickey D, who had co-run the Morrison project with Black, says, "Mark was a double signing. Clive handled the business and I dealt with the music. He/Ring the project from the beginning. From EMI's point of view, when Clive left there was no change in the Morrison situation."

Black admits, "I wanted to take Mark with me to EMI, but he'd already released records. Mark wasn't like Baby Face, who we'd sign. Everyone at EMI was behind him and knew he'd be a star."

Mickey D's slight change in promotional tactics and knowledge of the club scene has now pushed Morrison into the mainstream and helped make Return Of The Mack a huge hit. The song was first serviced to club DJs last December. In January, it was on the playlist of a specialist London radio station Choice FM and the record snowballed from there on the back of copious club and radio play generated by the promotions -- a specialist PR company run from a blank music store where Mickey D has shopped for years.

"I always pushed for the single to be out there a long time. Too many records don't get enough time to be heard," he says.

Morrison's success is also built on key elements such as his distinctive Larry Blackmon-ish vocal and his confident personality.

"The thing that Mark has that no other British soul artist has got is self belief. Some people mistake it for arrogance but I think living in Miami gave him a strong bit of attitude," says Mickey D.

Despite living in the US for several years, Morrison is proud of his British roots.

His excellent debut album bursts with modern US influences, along with a touch of Jamaica, yet was produced and recorded in this country and makes use of homogenous talent. Mica Paris won't be signing.

"Mickey D and I have known each other for a long time. Too many artists get enough time to be heard," he says.

Morrison's immediate plans are to establish Morrison as a top artist in the UK and Europe, a campaign already boosted by his support slots with US star R Kelly and dynamic appearances on Top Of The Pops.

BIS
THE RAPID RISE OF THE GLASGOW TEENAGERS

Glasgow's BIS seem to have come straight from nowhere, but the level of A&R interest generated by their Top 40 Secret Vampire Soundtrack EP ensures they won't be heading straight back there.

The trio formed 18 months ago and the single is part of an axis verbal agreement with the Chemikal Underground label, run by Scottish band The Delgados, and makes BIS one of the hottest unsigned acts around.

The group - 17-year-old Manda Rin and brothers Stephen and John Disko - have cultivated an immediate and absorbing mixture of punk, toilet funk and elecrock and have been impressed many within the industry, on record and live.

Bis have already built up an impressive list of credits including a slot on the NME Brits tour, a John Peel session, a Radio One playlisting for Kandy Pop, the EP's lead track, and a tour with Super Furry Animals, which is shaping up as a career to rival last January's Supergrass/Blissfield dates. Most notably, two weeks ago they became the first unsigned band to play Top Of The Pops.

Their first release, Transmission, on the Teen-C Tip, was released on the Spanish A&M in mid-1994 before they were picked up by Chemikal Underground and released Disconnected last Easter.

Last October, the three teenagers agreed to be managed by Richie Dempsey and John Williamson, who had been handling the band's PR.

Bis took another step forward when they signed a publishing deal with PolyGram in January. The deal included tour support and a marketing budget but wasn't, as has been widely rumoured, extravagant.

"It was a standard worldwide publishing deal," says PolyGram Island Music A&R manager Miles. "We signed them because they're incredibly talented, intelligent and want to be successful -- and they write great songs. We knew they were good but it's going a hell of a lot faster than we expected."

With support slots with Garbage and Lush lined up, as well as a slot with Orbital at this year's Sound City event in Leeds, the world is at their feet. BIS's only dilemma is who to sign with.

"We're looking for a label that will allow us to develop in an independent way and includes an American option. Who knows, we may even start our own," he says.

The Secret Vampire Soundtrack was originally conceived as a limited 4,000-copy single, but the band have been forced to reconsider their options.

Songwriter Stephen Disko says, "The initial run sold out weeks before its release, but we're more than happy to get more pressed up. We want to sell as much as possible so we don't get stuck in some indie rut of limiting our own progress.

"If this single is anything to go by, and live dates prove a clutch of similarly catchy pop gems, it would seem that there's little that can hinder the progress of Britain's hottest teenage guitar band."

Jake Barnes
SOUTH BY SOUTH WEST
A MAGNET FOR THE WORLD’S A&R EXECUTIVES

North by South West (NBSS) is a popular annual music conference and trade show held in Austin, Texas. It is one of the largest music industry events in the world, attracting thousands of attendees from around the globe. The event features a variety of panels, workshops, and networking opportunities for industry professionals.

Amit is the latest entry in the long line of talented guitarists to grace the stage of the festival. His virtuoso playing and innovative style have earned him a dedicated fan base and critical acclaim. At 29, he has already played with several notable musicians, and his sound is unique and influential. His current U.K. tour is taking him to cities across the country, and he is making a name for himself on the international music scene.

Amit's latest album, "Beyond the Horizon," was released earlier this year and has received critical acclaim for its innovative use of electronic music and traditional Indian instruments. The album features collaborations with several industry veterans, including DJ Jazzy Jeff and the late Prince. Amit's music spans a wide range of genres, from electronic dance music to classical Indian music, and he is known for his ability to blend these influences seamlessly into his sound.

Amit's performance at NBSS is highly anticipated, and fans are excited to see him perform live on stage. With his unique sound and innovative approach to music, Amit is sure to leave a lasting impression on the festival attendees and the music industry at large.
I f 1
DEF LEPPARD
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STEVE LAMACQ
ON A&R
So the New Romantic revival is over already. Or at least that's what I gathered from trawling through all 110 obituary pièces in various magazines over the past week. For those of you who blinked and missed it, Romo was a mixture of post-modern pop and New Romantic flair. We mentioned it quite a lot around the turn of the year, as labels and publishers battled it out to sign the likes of Plastic Fantastic and Orlando. Unhappily, the hype hasn't translated to the public at large, especially north of Watford. A recent Romo package tour was hit by poor ticket sales and record sales have also been disappointing - the most high-profile Romo record thus far, Sexus's The Official End Of It All, failed to make the Top 75. The problem now for the bands and their hackers is, where do you go when the scene that launched you hits the rocks? Do you disown your involvement? Do you soldier on? Do you just hide under the bed, until the witch hunt has moved on to someone else? The interesting factor about the Romo backlash is that it is based on a dislike of arrogance. Take away the music and the make-up and Romo's biggest crime was ambition. It strutted around London clubs telling people how it was going to change the world. It had a self-important air, even before it had flogged a record. The poor things were just goading journalists into having a pop at their pop. While bands like Oasis can make fans out of their arrogance, others just make enemies. It's an obvious point, but unless you're genuinely the bees knees, too much cockiness can be your downfall. Just look at previous Creation signings Adorable for how things can go terribly wrong if you impersonate God in public. Then again, we like swagger. We like hype. We trust that our bands will get to that larger-than-life level, where they can walk all over us, but it's still a dangerous tightrope act. Talking to a friend from an American magazine this week, it hit home how we breed bands with a flair for arrogance, then we send them off to America and tell them to be nice to people instead. Get the chemistry of cockiness right and you're in America, and talk to us about the challenges of breaking America. Getting the equation right is turning into a science. Sadly for Romo, the equation hasn't yet balanced.

DEF LEPPARD
TAKING A BRAVE NEW DIRECTION
Drums again," explains Elliott. "Eleven years later, he's playing better than he did when he had two arms. It made the rest of us attack our own part of the album with a lot more confidence."

The band's own Bluebird/Buffalo label operates independently of Mercury's A&R machinery, allowing them to put out what they want. Elliott says, "After 20m albums, I don't think we need to prove anything. There's no way we could be puppetised the way bands like Sweet used to be."

With three members of the band based in the US and two in Dublin, demo tapes have been winging their way across the globe as hours spent hunched over Datemakers bore fruit. "You don't need to go to Electric Ladyland to make a good record anymore," says Elliott. "You can do it in your kitchen."

The result was honed and perfected during 11 months in the Spanish villa they turned into a studio. Elliott says, "Once, when people put Def Leppard records on, they went "wow, listen to the production, isn't it great?" Now we want them to think the band sound great."

Guitarist Vivian Campbell's first album with the band has seen him contribute fully to the songwriting and recording process: indeed, Work It Out, the first US single, is his song. Elliott says, "When Vivian joined the band, his sound was slightly alien to us; now he blends very well with Rick (Savage, bass) and Phil (Collen, guitar). The three of them have really got it nailed."

The tour to promote Slang hits India and South-East Asia in May and June, then moves on to the US before arriving in Europe around October.

Radio One Rock Show presenter John Cavanagh is confident the album and tour will go down well. "They're one of the bands who, on the hype scale, rate lower than Cliff Richard but, as far as selling records goes, I'm sure they deserve it. What they've done very cleverly is kept faith with their fans of 15 years. They've evolved into something akin to Bon Jovi - a rock band who are popular entertainers."

Kerrang! news editor Malcolm Dome awaits the new release with interest. "We still regard them as a real band. Iron Maiden are their one contemporary who've stuck with them, but they're on the slide now very cleverly on the back of their fans of 15 years. They've evolved into something akin to Bon Jovi - a rock band who are popular entertainers."

With drummer Allen back to his best and Campbell a fully-fledged replacement for the late Steve Clark, Def Leppard have never been in better shape to promote their most challenging record. Michael Heatley

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RAW POWER: BRUCE DICKINSON, HELLOWEEN, WASP, PSYCHO MOTEL, G/ZIP/R.

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ARE ON THE MOVE

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The Beatles storm to the top of the albums chart for the 14th time in their career this week with the release of their third anthology. Anthology 2 sold around 78,000 copies last week, a modest tally compared to the first-week performance of both Anthology 1, which sold 125,000 copies when first released last November, and Live At The BBC, their last number one album, which had a 148,000 start. The relevant factor here, however, is that these albums were released with the Christmas boom in full swing. In terms of market share, Anthology 2 scores more heavily than either.

The album chart’s other star performer this week is Garbage’s self-titled album which was released exactly six months ago, and capitalises on the success of the group’s fourth single Stupid Girl by vaulting from number 30 to number seven. The album has already sold 170,000 copies in the UK.

On the singles chart, The Prodigy complete a string of 10 consecutive top 10 hits with the big one — debuting in pole position with Firestarter which sold 120,000 copies with the week. Oddly enough, their last single, Poison, was their least successful single to date, peaking at number 16. Second single, Exit, came within a nose of number one in January, being foiled only by the teacup Tidal Wave. The related factor here is that these albums were released with the Christmas boom in full swing. In terms of market share, Anthology 2 scores more heavily than either.

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**TOP 75 SINGLES**

**30 MARCH 1998**

**1.** FIRESTARTER
   - Xavier Naidoo & East 17

**2.** THE X FILES
   - Mark Snow (Ennio Morricone)

**3.** CHILDREN
   - Deconstruction

**4.** HOW DEEP IS YOUR LOVE
   - Riva

**5.** GIVE ME A LITTLE MORE TIME
   - Go. Steed

**6.** RETURN OF THE MACK
   - A-ha

**7.** NAKAGAKI NPC I (I HAVE A LOVER TONIGHT)
   - Kish Doshi

**8.** DONT LOOK BACK IN ANGER
   - Oasis

**9.** KAWALKAY
   - West Backlash

**10.** STUPID GIRL
    - No Doubt

**11.** COMING HOME NOW
    - PolyGram

**12.** IM A WANNA BE A HIPPIE
    - The Black Crowes

**13.** I GOT IT ON
    - N* SYNC

**14.** STARS
    - Yellow Magic Orchestra

**15.** MORNING
    - Precious Ormergy

**16.** SLEEP
    - Moon Pool & The Black Birds

**17.** SATELLITE
    - Isotope

**18.** GOING FOR GOLD
    - Soundgarden

**19.** SOMETHING DIFFERENT/THAT SHIT IS COMING
    - Meat Loaf

**20.** REAL LOVE
    - Apoptophia

**21.** WALK LIKE A CHAMPION
    - Journey

**22.** WHATSOEVER YOU WANT
    - The Scorpions

**23.** THE SECRET VAMPIRE SOUNDTRACK
    - Black Sabbath

**24.** PASSION
    - Chris Isaak

**25.** ARE YOU GONNA BE THERE?
    - Huey Lewis & The News

**26.** LANDSLIDE
    - Susan Tedeschi

**27.** ONE MORE CHANCE
    - Mase

**28.** ANYTHING
    - JAM

**29.** CARS (PROMIX PREMIER)
    - Wayne's World

**30.** BEING BRAVE
    - Moby

**31.** LIGHTSPEED
    - East 17

**32.** DANGEROUS MINDS
    - Ennio Morricone

**33.** OF ONE US
    - The Soviet Union

**34.** ILL BE THERE
    - Labelle

**NEW**

**35.** ACCESS
    - Bros (Brothers)

**36.** NOT GON CRY
    - Marky Mark & The Funky Bunch

**37.** THE WEDDING
    - Fugees

**38.** GOING OUT
    - L.A. Guns

**39.** YOU DON'T UNDERSTAND ME
    - The Highwaywomen

**40.** LIFT
    - D'Angelo

**41.** WHERE DO YOU WANT ME TO PUT IT?
    - Elton John

**42.** LETS WHIP IT UP (YOU GO GIRL)
    - Depeche Mode

**43.** TOO MUCH LOVE WILL KILL YOU
    - The B-52's

**44.** CELEBRATION OF LIFE
    - Cake

**45.** YOUR MOM
    - Missy Elliot

**46.** LIFE AND LOVE & UNITY
    - The Human League

**47.** KEEP THE MUSIC STRONG
    - Ice Cube

**48.** ANYTHING • ONE OF US
    - John Oates & Daryl Hall

**49.** READY OR NOT
    - Mobb Deep

**50.** GOOD LOVE REAL LOVE
    - Coolio

**51.** SECRETS
    - Aerosmith

**52.** EVERY LITTLE THING
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**46.** TOO MUCH LOVE WILL KILL YOU
    - The B-52's

**47.** CELEBRATION OF LIFE
    - Cake

**48.** YOUR MOM
    - Missy Elliot

**49.** LIFE AND LOVE & UNITY
    - The Human League

**50.** KEEP THE MUSIC STRONG
    - Ice Cube
STATION OF THE WEEK

Metro FM’s head of music Sean Marley admits there were shockwaves around the station when Emp announced in May it was taking over the Metro Radio Group last year.

However, so far at least, it’s proving to be an amicable new relationship with the media giant reportedly looking to give more progic running autonomy to the individual stations. Marley says, “It’s always hard for a station when it’s taken over. We all thought we’d be the predators, so it came as a bit of a shock to us when it all happened.”

For the Newcastle-based station the takeover has coincided with a slight shift in music policy to try to attract a younger audience. Although its primary target age is 23 to 44, Marley says, “We were keen not to just sit here and think as long as we’re keeping them happy we’ll be keeping everybody happy. We looked at what everybody else wanted to play and we found the younger end of our market, the 15 to 24s, which we want to play Oasis and Blur type stuff.”

Where possible the station gives support to new acts and new releases including the daily first Beat spot, which features a highly-tipped track. Marley adds, “We had an event called Hits of the Future where we had a combination of local and national new acts who were on the verge of being signed to local people who they were. We also had a guy on from Warner Bros who put out an appeal for demos. We got about 500-600 tapes and the poor guy is listening to every single one.”

TRACK OF THE WEEK

STING: LET YOUR SOUL BE YOUR PILOT

As arguments rage about veteran acts Status Quo and The Beatles’ exclusion from Radio One’s playlist, 44-year-old Sting has been enjoying a highly successful spell on the station.

Outstripping by far its retail weeks, as the single headed out of the sales Top 40 a week later, play rose again to peak at 87.

A&M’s regional promotions manager Liz Bennett reckons having both an original and dance mix of the track helped to widen the song’s appeal. She says, “The original mix was picked up by about 20 stations in the first week. The next week it was 42 and then 52 stations. Then we serviced the A&D dance mix to stations with more contemporary playlists. That mix made him appeal to people who wouldn’t necessarily go out to buy a Sting record.”

Already market leader with 620,000 listeners, a 44% reach and 29.4% share in its 1.401 m transmission area, Métro FM is looking forward to an even bigger spell. Paul Williams, Pilot has won assisted ranking on the station.

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UK delegates provided the most visible presence of last week's Miami Winter Music Conference and, say the organisers, helped this year's conference become the most successful in the event's 10-year history.

Although UK attendees made up only a third of all delegates, they became the focus for most of the networking and deals being done around the pool of WMC's long-standing location, the Fontainebleau Hotel.

"There's a different feel to the conference this year," says Bill Kelly, WMC director. "Three years ago we realised that our market was with a more Euro-focused Miami gets thumbs up

society and we focused on that. This year we've increased our presence among the locals, and we're seeing a more diverse crowd this year."

Delegates were enthusiastic about this year's event. "It's a great opportunity to catch up with people you work with from around the world," says Ross Allen, A&R manager of Filter/Donato Records.

"This is the best conference I've ever been to," said one delegate. "The music is fantastic, the atmosphere is electric, and the networking opportunities are endless."

A number of UK companies unveiled US deals at the conference including S.O.U.R., which clinched a US distribution deal with Atlantic Records.

"The conference is good," says S.O.U.R. MD Dave Stone, "but it's still mostly US DJs and new vinyl. I'd like to see it widened out to different areas, like getting some alternative music people here as well."

On the back of this year's success, the organisers are hoping to expand the scope of the event. Louis Possenti, the owner of WMC, says, "We want to expand but also stay true to what we have already. In the future, we'd like to include areas like reggae which are dance related. We'd also like to key into the Asian and Latin American market."

As the UK industry awaited this Thursday's International Dance Music Awards, those gathered at the Winter Music Conference got the chance to applaud some UK talent at the Miami event's own Dance Music Awards. British winners included Billie Ray Martin (pictured) who carried off the gong for best new dance solo artist to 1995, and Nikki Legnai, whose 'Totally Eclipse of the Heart' was named best UK 12-inch of the year. The other winners were: MC Ecko (best remix service); Strictly Rhythm (best Indie); Logic (best indie distributor by a major); A&M's AM.PM label; Strictly Rhythm (best Indie); The Bucketheads (best house 12-inch for 'The Bomb'); David Morales (best producer); Montell Jordan (best R&B 12-inch for 'This Is How We Do It'); Coolio (best rap 12-inch for 'Gangsta's Paradise'); Alanis Morissette (best alternative 12-inch for 'You Oughta Know'); Cyntha (best freestyle 12-inch for 'How I Love Him'); Janet Jackson (best video for "Runaway"); La Bouche (best new group); Real McCoy (overall dance solo artist and best 12-inch for 'Fantasy').

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The event also included live performances from Stingray & Sonicaldriver, Neurone, Active Force and The Cassie Brothers. Aside from the music, other attractions will include a Basso laser arena.

Tickets and details are available from Rezerection on 0167-86-444.
Empire Management, the American rap management company, has opened an office in the UK. The States office has come to prominence through its management of artists like Gang Starr and Guru, as well as for its label Payday, home to acts like Jazzy Dr Drummond, Group Home and Shysean and AG. The new UK office will be run by longtime Empire employee Neil Easterby, while the US office will continue to be run by Empire's founder, Patrick Moxey, "We had our most successful year ever last year. In the States the company has come to prominence through its management of artists like Gang Starr and Guru, as well as for its label Payday, home to acts like Jazzy Dr Drummond, Group Home and Shysean and AG. The new UK office will be run by longtime Empire employee Neil Easterby, while the US office will continue to be run by Empire's founder, Patrick Moxey." "We had our most successful year ever last year. In the States the company has come to prominence through its management of artists like Gang Starr and Guru, as well as for its label Payday, home to acts like Jazzy Dr Drummond, Group Home and Shysean and AG. The new UK office will be run by longtime Empire employee Neil Easterby, while the US office will continue to be run by Empire's founder, Patrick Moxey."
on the silk road
with renaissance

The Midland-based Renaissance club organisation, has lined up a 16-date UK tour to celebrate its fourth birthday. Called "The Renaissance Silk Grand Tour", the nationwide jaunt began last Saturday (see picture) with a huge party at Colwick Hall, a stately home in Nottingham. There will be a return visit to the venue in May.

The stately home date follows on from Renaissance's ill-timed "Stately Home" tour last year, some dates of which fell victim to licensing problems. Even though Renaissance lost large amounts of money because of the cancelled dates last year, Geoff Oakes, Renaissance's founder, has held onto the stately home concept, having already managed to pull off a hugely successful New Year's Eve party at the 1,800-capacity Colwick Hall venue in December.

"The original reason for it was because towards the end of 1994, I felt that it was becoming the era of corporate clubbing, but I could sense that the clubbers themselves were getting bored and I wanted to give them something different," says Oakes.

DJs featured on the tour will include the likes of John Digweed, Jeremy Healy, Fathers Of Sound, Paul Oakenfold, Dave Seaman and Jon Pleased With Milk. While many of the dates on the tour will be in standard club venues, Oakes is making sure that as much of the legendary Renaissance opulence is present in terms of decor, "We take a team of dressers to the clubs the day before and they do the club up to be as close to Renaissance as possible. We don't just arrive and put up a banner and some lights," he says.

Renaissance will also be releasing its third club CD, towards the end of May, on Network Records. The first Renaissance triple-CD set was released in December 1994 and sold 130,000 copies (its follow-up sold 80,000), and this success has spawned a host of imitators. "Well, it certainly seemed that after we'd done it, everyone else began doing them. It's good, though, because our CD is still the benchmark for club mix CDs," claims Oakes.

Renaissance will also be issuing a limited-edition CD to mark the tour, called "The Renaissance Silk Mix", mixed by Dave Seaman. Finally, Renaissance, the club itself, will return at its all-yet unannounced venue towards the end of the year.

The dates for the tour are as follows: Ministry Of Sound, London (April 5), The Cross, London (20), Time & Space, Stoke (26), The Leadmill, Sheffield (May 3), The Tunnel, Glasgow (11), Colwick Hall, Nottingham (25), The Tunnel, Glasgow (June 8) and Locke's, Bristol (22).

Simon Dunmore - Label manager, A&M/AMPM
"You can only use an old 1920's session, which I got from Liquid Groove, a New York-based clubbing sister of ours, while as a big DJs on our party was really good, which we did with Nardell and Yoshi Totsi. It's good to be associated with both and I feel that now we have a good reputation in the UK.

Simon Seifert - Head of Music, Kiss FM
"My mission was to get a few superstar DJs interested in doing shows on Kiss, and it's gone really well, although I can't name any names. For me, it's been more useful to meet people like DJs rather than record company people who I meet all the time."

Guy Moot - A&R manager, EMI Publishing
"I've spent quality time in a quality place with quality people. There are artists of mine here who have released on Nervous Records and it's good to get to see them for more than just a quick meeting."

Tony Byrne - Single Minded Promotions
"It's really good to be involved with other DJs and promisors. We've been involved with other DJs and promisors, and it's been good looking up here with DJs and journalists who are really interested."

Jim Masters - Ministry of Sound
"We've been doing up our own website and strengthening our relationships. I've put in some offer on some radio show and I really want to see what we've been up to and see what the reaction's been. We've been good looking up here with DJs and journalists who are really interested."

The Silk Road is a brand new compilation set, called Silk Road, to be released on Ministry Of Sound. I'm very excited about it and I think it's going to be a huge success."

Radio Station: Pulp Fiction by Alex Reece (best tune); World Dance (best club promoter); Club UN (best venue); Section S (best record shop); EQ (best RID); Nervous (best record label); "The Ultimate Drum & Bass Collection" (best compilation); Goldie (best producer); Eternity (best magazine); and Dreamscape (best flyer).
Specialist areas: Downstairs - drum and bass, jungle, hardcore and gabba. Upstairs - US house, UK house, techno. Merchandise: slipmats, record bags. Shop is also a ticket outlet.

Owner's view: "It's going pretty well. We've been open for a total of four years and it has never been as busy as this. We do get a large student crowd, which we encourage. It's strange because we're out of town but I like to think it's the quality of the service that we offer. We've also got a second floor that sells different music so people don't have to stand around listening to music they don't like if they don't want to." - Michael Devlin.

Distributor's view: "They do sell a lot of American records. They refuse to sell the cheese, they get in the pumping material which seems to go really well. It's an excellent shop. It seems to do really well, and even though it's at the other end of town that doesn't seem to affect their sales, Best of luck to them." - John Waddicker, Unique.

DJ's view: "Newcastle doesn't really have a great club scene, not like Leeds or Manchester, but Bass Generator does sell a lot of vinyl to DJs who seem to come from all over the place to go to the shop. They're also one of the cheapest shops that I know. And they're brilliant at getting the upfront American records." - Ken Doh, Heaven.

Club & shop focus compiled by Johnny Davis, tel: 0191-209 2683.

(1) LET THIS BE A PRAYER Rollo Goes Spiritual

NEW OIG ML LAU (Re-released on the label of the success of Robert Miles in its splendid original mixes) Mr. Talkin Loud
NEW ALWAYS THERE! Imazago featuring Joelleyn Brown Pink
NEW FK EP Francois K Chung
NEW 123 The Shamen One Little Indian
NEW STORM IN MY SOUL Kamassatr (Paying in an Italian Import but due out here imminently via Sony) Italian Wightflower
NEW I FELL Shona Nelson (Excellent song and downtempo dub) Cocteau
NEW THEME FROM 'S EXPRESS S'Express (Taken from the massive new single from Apakas & Tony De X) white label
NEW CAN'T STOP LOVE Soul Solution (Powerful vocals and production on this vibrant US garage hook) Jellybean
NEW LOOKING AT YOU Suncreem (Dance mixes of their forthcoming pop smash) Sony 5
NEW I GOT THE VIBRATION Black Box Manifesto
NEW BJANGO Lucky Monkeys (Brisking with energy, the best techno track for months) white label
NEW LOVE POWER Claudia Chin (Cheesy vocal but check the Cleveland City dub) Sony 5
NEW HEAVEN Sarah Washington (Uplifting garage with mixes from Fullers Of Sound and Jazz 'N' Groove) AM:PM
NEW SCIENCE BEHIND THE CIRCLE SAMPLER Various (Great slabs from Sound Enorm and Rocky & Diesel) Full Circle
NEW NOT ENOUGH LOVING Keith Thompson (Smooth produced garage groove with Thompson on vocals) Liberty
NEW FREFFAL/MEDAL BALANCE Tessa Sherry (Jazzy drum and bass excursion) Save The Vinyl
NEW WHAT IS HAPPINESS Leslie Joy (Licensed from Crash and with new Boomshanka mixes) Xplicit
NEW GAME OVER/ROUSE EN DUB Arikana (Another fine production from this creative and original outfit) Fume
NEW UNIVERSE Canyon (Powerful UK house) Hook

RHYTHM REPUBLIC

"Only two artists have simultaneously topped both the upfront club chart and the pop chart" Alan Jones

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JO II on his box

artist, remixer, dj and record shop owner... but eddie locke still has time to pick his top 10

'Ve just roll '66' doog Larry (acetate)
There are only four acetates around of the moment. It's a really deep groove and a super drop down. I like Dave Valentine's remix.*

'Spirit in the sky' doctor &
the medics (mcg)
'It's a real old track. This was a DMC mix that no one could get hold of so it was bootlegged. I think the Brothers in Rhythm bootleg mix will be the biggest thing in Ibiza this year, so many people are after it. The piano track is so uplifting, the vocals are fantastic and it has a very trancey, dropped to vocals and piano. He's signed to Stress now."

'Spirit in the sky' doctor &
the medics (mcg)

'the way it is' bruce hornsby &
the range (white label)
"This is a real old track. This was a DMC mix that no one could get hold of so it was bootlegged. I think the Brothers in Rhythm bootleg mix will be the biggest thing in Ibiza this year, so many people are after it. The piano track is so uplifting, the vocals are fantastic and it has a very trancey, dropped to vocals and piano. He's signed to Stress now."

'mores grooves part
4' mordel (strictly rhythm)
"This came out in 1993 and it was the second biggest track in Ibiza last year. We signed it from my shop. One of the tracks, 'Let's Groove', is a great track, a very percussive instrumental. It's excellent and I'm surprised I haven't been picked up by a major."

'dance your socks off up a dop
(guerrilla)
'I think DOP are one of the most credible dance remixes and acts around. I'm surprised they haven't taken off. They've signed to Hi-Life now which is excellent.

'gimme some love' the priest (white label)
"This came out last year. There's a very underground mix from SRS, one of the best things they've done. There's a really rich organic groove going through it, it's very deep."

'raw generator' toxic two (us
dancefloor)
"This came out in 1992 and I first heard it in Scotland when I went Dingi Ding. PWL picked it up very cheaply. It's the original version which does it for me."

'can you feel it' cls (strictly rhythm)
"Another instrumental with vocal samples but with a superb break. It came out in 1994 and Todd Terry was behind it."

'SORRY: Busy St Edmunds, February 10, 1969, LIFE BEFORE DJING: I started dealing in Sex Pistols and Damned memorabilia when I was 16 and I opened my record shop two years later with ten grand I'd made from that. Then I had two independent record stores. FIRST DJ GIG: "1987 at a 20th Molotown night at The Frontier Post in Molsdstone. I was into Sixties music and they asked me to do it. I went on to do a house night." MOST MEMORABLE GIG: "Dorset - 1991; it was New Year's Eve and I played an eight-hour set at The Hilton - and I was getting paid by the hour." WORST: "Paris at Club Queen, a gay club. I was constantly pushed up so I ended up not playing and walking out." FAVOURITE CLUB: Es Paradis, Ibiza - "the most beautiful club in the world"; and Cafe Mambo, Ibiza. NEXT THREE GIGS: Ibiza (March 22); Sundance Party, Ibiza (April 5); Glow, Essex. (27). DJ TRADEMARK: "I'm always on time for a gig - LIFE OUTSIDE DJING: Artiste Carpe Diem - Don't Want To Be Free' out today; and SMG Project - 'Space Is The Place' out now; remixer; owner of Plastic Surgery record shop and record label, Molsdstone; Locks it - its publishing company; beer drinking enthusiast."

'whole of the moon' the
waterboys (signin)
"They're a super band. This came out in 1985, it's a Baleric classic when I play in Ibiza. It's good for water parties in Ibiza. The sun is rising, it's got a good beat and it's quite easy to mix."
JUMPIN' (BIZARRE INC./LISA MARIE EXPERIENCE MIXES)
Lisa Marie Experience
Three Beat Music/tfr

1. KLUBBHOPPING (JOEY MUSAPHIA/CLUBBEARDS/LISA MARIE EXPERIENCE/ATT BITTY BOOGY WOOGY MIXES) Klubbheads
2. ONE MORE TRY (ROLL & ROBB D/ROBB & SISTER BLISS/JUNIOR VASQUEZ/DAVID MORALES MIXES) Kristine W
3. I GOT THE VIBRATION (DJ LEELewis & ORIS COLEMAN) Legendary
4. INTO YOUR HEART (GRAND LANCEY/ROCK N RG'N/TALL PAUL MIXES)
5. 6 By Six
6. MY LIFE IN YOUR HANDS (DEKKARD 'N DAVE/BLUE AMAZON MIXES) Meltdown
7. STORM (KITTENS '96/DISCO MIXES) Space Kittens
8. THE NIGHTMARE (AQUARIUS/SIL/REMINISCE MIXES) Kodac
9. THE SCREAMER (JUDE & SKINS/STUART CRIGHTON MIXES)
10. COME BACK TO ME (JACKSON/LISA MARIE EXPERIENCE MIXES)

11. I THANK YOU (LOVE TO INFINITY/DANCING DIVAS MIXES) Adoya
12. AMERICA/HOLDING THE FLOW Full Intention
13. MAKE THE WORLD GO ROUND (KERBI CHANDLER/STONEBRIDGE MIXES)
14. VICODA (MIXES) Sueno Latino presents Valeria Viz
15. NO OTHER LOVE/BLESSED PART II Blue Amazon
16. YOU'LL NEVER FIND (RHYTHM MASTERS/THE DOK/TWIRLING TRIO/MAURICE)
17. STATE OF INDEPENDENCE (MURK/JULIE & SKINS/DJ DEREK MIXES) Metelish
18. WHAT ABOUT OUR LOVE? (TOMMY MUSTO/MIX-UP INFLUENCE/LOVE YOU ORIGINAL MIXES)
19. STARS (MOTIVE FORCE/TOO BAD/OUT WEST MIXES) Dubstar

20. LOVE POWER (CLEVELAND CITY MIXES) Claudia Chin
21. COMIN' OUT TO PLAY (PATEL GOWT/DJ CARLOS MORENO MIXES) Junior Dangerous
22. LET ME DO MY THING (BIGG/HAPPY CLAPPERS/PARTY FAITHFUL/ORIGINAL MIXES)
23. HOUSE IS A FEELING (MIXES) JASMI
24. LET THE RHYTHM/TEARS Chrome
25. PATIENCE/FRUSTRATION Spacebase
26. YOU SHOULD BE DANCING (MIXES) E.Sensdual
27. NEIGHBOURHOOD (AQUARIUS/LIVE IT MIXES) Space
28. LOVE ME NOW (SECRET KNOWLEDGE/ASHLEY BEEDE MIXES)
29. Hyper Go Go featuring Adoya
30. YOU SEXY DANCER (SURE IS PURE/ MR ROY/ROCKFORD FILES MIXES)
31. NO OTHER Agent Orange
32. FIRESTARTER (MIXES) Prodigy
33. SHINE Sweet Life
34. TAP MO LI (TOUCH ME THERE) (JOHNNY VICIOUS/DJ LEELewis MIXES)
35. Plane Instrumental
36. SHAKED IT UP (AQUARIUS/ORIGINAL MIXES) Divine
37. BOY I GOTTA HAVE YOU (DIDDY/CANDY GIRLS/DJ BOB MIXES) Fio & Mars
38. 1, 2, 3, 4 (SUMPIN' NEW) Ciddo
39. NAKASI (I NEED A LOVER TONIGHT) (KEN DOH/STIX & STONES MIXES) Ken Doh
40. IT'S RAINING MEN (WAND/MOBILIS LOOP/MOTIV 8 MIXES) West End
41. ARE YOU GONNA BE THERE? (K-CLASS/PAT TAYLOR/SEXY DIVA MIXES)
42. Up Yer Moron featuring Mary Pearce
43. MI-SEE LA Rogers
44. FROM MY FRIENDS Mix
45. Mercury
46. Avex
47. Fevertip
48. Tommy Boy
49. RCA
50. Hi-Life
51. Columbia
52. Warner
up yer ronson
Featuring Mary Pearce

"are you gonna be there?"

Includes mixes from k-klass & serial dive

-Out 25.3.96-
tune of the week

busta rhymes: ‘woo-hah!! get you all in check’ (elektra)

Imagine the iconic style of Biz Markie mixed up with a pinch of Leaders Of The New School, Of Dirty Bastard (who appears on one mix) plus phat production from the likes of DJ Scratch (EPMD) & J.D. (Pharcyde) and you simply have the most boisterous, most infectious and freshest rap single of the year.

VARIOUS ‘Green EP’ (Shiny Mattityu). Four essential cuts make up this phenomenon: EP one of the hottest 15 of the year. First up is the tribal pan pipe of Yokamono’s ‘Ethnic Loop’ followed by West Foundation’s typically epic, BT-style ‘Give Me Shelter’. Then comes the tribal disco house of Rampa’s ‘Hypnotize’, which features that very familiar vocal sample, and the groovy, fuzzy beats of Braxo’s ‘Groove Melon’. Awesome value for money.

BLACK BOX ‘I Got the Vibration’ (Manifesto). ‘Love Hangover’ is back again, this time wrapped up in the popular Black Box style. The track that’s totally getting a release. As well as the stupendous Level2 Freak mix there are all sorts of other things on offer in this double pack – a hard Level2 Dub, Summer Beach mix, a plonky-crazy Braxo Beats mix; two very furry Komasutra versions; some more headache stuff from Chico Secci; and finally a lovely little dub by Noel Watson that should not be overlooked even if it is the eighth track out of eight. With an original but totally unchokable main track.

DOGGTRAX ‘Deep In The Powder’ (SCG). You can’t hold a good band down! The Doggtrax crew whip up another disco storm across four tiers. These guys love disco in their blood but unlike Yash, who goes for the pure commercial rhythms, Doggtrax like to take the listener on a journey that will wear them down. Needless to say, this EP is packed with cracking samples and thrills.

IAN POOLEY ‘Chord Memory’ (Force Inc.). Man of the moment Pooley supports his excellent album ‘The Time’ with a three-track EP. Two cuts – the thundering funkily frantic life track and ‘Distance’ – are from the album while the more rhythmic ‘Codes’ is a new track. Forty minimal but a must for all Pooley-fans.

SOURCE OF LIGHT ‘Let Me Do My Thing’ (Wired). This track is packed with every atrocious happy happy happy vocal/piano tune cliché but somehow it manages to be very appealing despite that. There are lots of poppy mixes that are all pretty similar from the likes of Puffy Faithful, Ben Angwin and the

MEAT BEAT MANIFESTO ‘Transmission’ (Play It Again Sam). After four years, Jack Dangor returns, now alone, with new MBM material. As ever, the sound-sculpting is impeccable. The album version

MEAT BEAT MANIFESTO ‘Transmission’ (Play It Again Sam). After four years, Jack Dangor returns, now alone, with new MBM material. As ever, the sound-sculpting is impeccable. The album version

Tune Of The Week

*vinyl*

*source of light - let me do my thing* (wired)

*meat beat manifesto*
CLUB SMASH OUT NEXT WEEK, 12" CD, TC.

RIO & MARS
BOY I GOTA HAVE YOU
INCLUDES NEW MIXES FROM DIDDY AND CANDY GIRLS

"PLEASE STAND FOR THE NEW NATIONAL ANTHEM" MUZIK

is slow jazz-hop, the Sladey Pleasure dub is a more upbeat echo-ey affair with its birti female "burning fire" main hook amid other "take it" spill samples. Bonus track "Mad Bomber" The Woods" starts as a lengthy choral and sound workout, ending with ambient burning noise.  

RIDGE RACER "Ridge Racer" (JVC) Roy Keith, helped along by Nokie, creates a well-paced instrumental (bordered in "Jazz Dub mix") punctuated by the odd "3-2-1" countdown and innovative jazzy swing breakdowns. Jingle has always deserved commercial soundtrack success and it's great to see it starting to finally attract it's own video arcade games.

2 PAC "California Love" (Island) Care of Death Row Records on the West Coast, and from the album which is already double platinum, comes a fusion of funk and hip hop on this excellent rap about the splendour of the US's sunshine state. Dr Dre's production sparkles on this potential hit which takes the wackers and home from Zapp's "So Biff So Tat" (Roger Troutman also appearing in the Mad Max style video) and on to best mix the stickly bassline from Kleer's "Infinite Connection" underlying it all.

PULP "F.E.E.L.I.N.G. CALLED LOVE" (Island) This very limited edition one-sided promo has Pulp radically reworked by weirdo darlings of the moment, Moloko. The result is an eerie track where Jarvis's whispery vocal drifts over low-fi electronica and bass. Rock rock, planet

SOUL ENFORCER "2nd Series - Icon EP" (Blunted Viny) While Dave Angel's last album was greeted favourably, it wasn't exactly groundbreaking. His second series of Soul Enforcer releases look set to change that. This one harks back to his jazzier, very techno-minded, the jazzy-styled rhymes are back in abundance making these tour tracks irresistibly funky. Back on track.

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SOUND ENFORCER "2nd Series - Icon EP" (Blunted Viny) While Dave Angel's last album was greeted favourably, it wasn't exactly groundbreaking. His second series of Sound Enforcer releases look set to change that. This one harks back to his jazzier beginnings and, while it is still very techno-minded, the jazzy-styled rhymes are back in abundance making these tour tracks irresistibly funky. Back on track.

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Includes mixes from Movi8

 municipal office Allaire 4085 3rd Ave, New York, NY 10031-1523
 Telephone: 212-367-4085 Fax: 212-367-4086
 Email: info@djdirectory.com
 Website: www.djdirectory.com
After romping to the top of the Club Chart last week on the strength of a 86% increase in support, the Lisa Marie Experience retain top billing this week after a further 29% gain gives their "Jumpin' single - a future pop smash - the third best level of DJ support this year. That should be enough to guarantee them another week at number one, though they will actually be lucky to fight off the Klubbheads, whose "Klubbhopping" debuted at number 51 on Dutch import last week, and surges to number two on UK AM:PM promo, after posting an impressive 500% gain in support. It is now just 22% behind the Lisa Marie Experience single, and gaining fast. If it takes over next week, LME have only themselves to blame - they provided some of the best mixes of "Klubbhopping"...

There are 24 new entries to the chart this week, the highest tally for a month. DJs actually gave enough support to warrant a 25th new entry for Zhi-Vago's "Celebrate The Love" on Edel. According to their returns, it should have entered the chart at number 68, but a pressing plant error means that the record that actually bears that information on its label is Insight Project's 'I'm Alright'. Edel is to recall both records with correct label information. We could, of course, chart the Insight Project record as Zhi-Vago, but that would cause identification problems when we start getting support for the real Zhi-Vago single... "They Don't Care About Us" is Michael Jackson's biggest dancefloor hit in a long time, and climbed 75-33 and 27-12 on the Club/Pop Tip charts this week - and that's even before the newly-mailed bonus remixes of 'Beal IT by Moby and 'Don't Stop Til You've Enough' by Roger Sanchez kick in. As the song's title suggests, it seems the public are still warm to Michael Jackson's attempts to deliver the goods.

Glue G remains solid at the top of Pop Tip chart (for her third week at number one), though she has already dipped out of the upfront chart. As has happened twice before this year already, Motiv 8 have mixed all of the top three of the Pop Tip chart, which is completed by Mary Klain's "Let The Music Play" and West End's "It's Raining Men".

Commendations to the likes of A&M, East West, Perfection, BT (picture), CJ Mackintosh and Galaxy, who were among those to arrive late in Miami following a mind-numbing six-hour delay in leaving Heathrow due to fog... Stephane from Subversion Records, meanwhile, made it a one-way trip by falling asleep in the 90-degree sun for two-and-a-half hours. So badly burned was the poor girl that she got sunburnt on a chip, although I'm glad to report she made a full recovery... The most amazing spectacle of the WMC was provided by the night-time club events, most of which were held in gay clubs. At the AM:PM/Narcotic bash, for instance, we were treated to the sight of some of the UK's most fervent housepromoters discussing the latest garage promos at the bar while on the same bar a male go-go dancer-cum-stripper stripped off inches away as the club's more regular clientele deposited dollar bills in his underwear. Big ears at the poolside picked up the rumour that the forthcoming Deep Dish album on Deconstruction will be a jungle LP...

Finally, Laura from MCA thought she'd overdone it in the sun as well when her thighs went a pretty shade of pink - only to find out when going for a massage that she'd been bitten by a jellyfish... Back in Blighty, Club UK's general manager Fraser Donaldson is climbing that corporate ladder with his promotion to operations manager of First Continental's entire estate including UK Midlands and UK Ipswich... West London hang-out Jimmy Rees on Portobello Road plays host to a new house and garage Tuesday nighter called Down. Entrance gratis... Hip folk in Greater Manchester appear to have their bedside radios permanently tuned to Kiss 102. Official Rajar data reveals that nearly 40% of 15-24 year olds in the area now listen to the station for more than seven hours a week... AND THE BEAT GOES ON!

---

**Janet Jackson**

The New Single

**Twenty Foreplay**

Includes remixes of

- Alright by Todd Terry
- The Pleasure Principle by Danny Tenaglia

Also available Limited Edition mini greatest hits CD with exclusive free poster

_Twenty Foreplay_ is taken from the best of Janet Jackson Design Of A Decade 1986-1996

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**US SINGLES**

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<th>Label</th>
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<tr>
<td><strong>1</strong></td>
<td>BECAUSE YOU LOVED ME</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>NOBODY KNOWS THE TANGLY NIGHT TRIP</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>SETTING UP IN MY ROOM</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>DOWN LOW (NINO YOU HA HA HA!)</td>
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<tr>
<td><strong>5</strong></td>
<td>NOT GON CRY</td>
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<tr>
<td><strong>6</strong></td>
<td>IRONDANCE</td>
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<td><strong>7</strong></td>
<td>ONE SWEET DAY</td>
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<td><strong>8</strong></td>
<td>MISSING</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>FOLLOW YOU DOWN/IN THE HALL</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>LADY Bug</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>ALL THE THINGS YOU MIGHT NOT WANT TO SEE (Crazy)</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>1998 Shouting Trend</td>
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<tr>
<td><strong>13</strong></td>
<td>BE MY LOVER</td>
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<td><strong>14</strong></td>
<td>ONE OF US</td>
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<td><strong>15</strong></td>
<td>WOO-HOO! COTTY GIVE YOU ALL CHECK</td>
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<tr>
<td><strong>16</strong></td>
<td>1,2,3, (SUDDYP NEW) LOVE!</td>
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<td>WONDERSWALL</td>
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<td>COUNT ON ME</td>
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<td><strong>20</strong></td>
<td>DON'T IT (Cool)</td>
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<td>NAME</td>
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<td><strong>22</strong></td>
<td>I SWANT TO COME OVER</td>
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<td><strong>25</strong></td>
<td>WHO DO I LOVE</td>
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<tr>
<td><strong>1</strong></td>
<td>JAGGED LITTLE PILL</td>
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<td>FALLING INTO YOU</td>
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<td>HUEY</td>
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<td>DAYDREAM</td>
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<td><strong>6</strong></td>
<td>WAITING TO EXHALE</td>
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<td><strong>7</strong></td>
<td>THE WOMAN IS IN MY VOICE</td>
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<td>I (WE SAY) THE MAGIC MOVING GLORY</td>
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<td>GANGSTA'S PARADISE</td>
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<td><strong>11</strong></td>
<td>WAITING TO EXHALE (OST)</td>
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<td><strong>19</strong></td>
<td>ONLY LOVE</td>
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<tr>
<td><strong>20</strong></td>
<td>IN THE MEMORY OF TREESE</td>
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**GERMANY**

1. SPACEMAN (Babyface Zoo (EMI))
2. MISSING (Everything But The Girl (Virgin))
3. HOW DEEP IS YOUR LOVE (Take That (RCA))
4. WONDERSWALL (Sheer)(Kleiner Label)
5. JESUS & A CHILD (George Michael (Virgin))

**NETHERLANDS**

1. SPACEMAN (Babyface Zoo (EMI))
2. MISSING (Everything But The Girl (Virgin))
3. HOW DEEP IS YOUR LOVE (Take That (RCA))
4. WONDERSWALL (Sheer)(Kleiner Label)
5. JESUS & A CHILD (George Michael (Virgin))

**FRANCE**

1. SPACEMAN (Babyface Zoo (EMI))
2. MISSING (Everything But The Girl (Virgin))
3. JESUS & A CHILD (George Michael (Virgin))
4. CREEP (Radiohead (EMI))
5. RUBY COME BACK (Words Apart (EMI))

**SWEDEN**

1. SPACEMAN (Babyface Zoo (EMI))
2. MISSING (Everything But The Girl (Virgin))
3. REAL LOVE (The Beatles (Apple))
4. DIANE (The Cherry Pie (EMI))
5. SALVE (David Bowie (EMI))

**UK WORLD HITS**

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

**NETWORK CHART**

1. FIRESTARTER | Pringles (IRL)
2. X-FILES THEME | Mark Snow (Virgin)
3. CHILDREN | Robert Miles (International)
4. HOW DEEP IS YOUR LOVE | Take That (RCA)
5. GAVE ME A LITTLE MORE | Elaine Gool (Saxophone)
6. RETURN OF THE MACK | Mark Morrison (RCA)
7. NAKASAGA | Ren-Da (RCA)
8. DON'T LOOK BACK IN ANGER | Oasis (Columbia)
9. WALKAWAY | Carl (Pap) |
10. STUPID GIRL | Fergie (Virgin)
11. LIFTED | Sinead O'Connor (RCA)
12. COMING HOME NOW | Billie Jean (Columbia)
13. FALLING INTO YOU | Lionel Elion (Columbia)
14. ONE OF US | Jean Boltman (Columbia)
15. THESE DAYS | Jon Bost (Cherry Hit)
16. LET YOUR SOUL BE YOUR PILOT | (Epic)
17. WHATEVER YOU WANT | Jeanne C (Paradise)
18. IN WALKED LOVE | (Ariola)
19. NEVER NEVER LOVE | Simply Red (RCA)
20. READY OR NOT | Lightning Seeds (Ariola)

**VIRGIN RADIO CHART**

1. OR WHAT'S THE STORY | MORNING GLORY | Oasis (Virgin)
2. ANTHOLOGY 2 | The Beatles (Virgin)
3. Unless You Believe | (Arista)
4. HITS | (Virgin)
5. JAGGED LITTLE PILL | Alanis Morrisette (Virgin)
6. MERCURY FALLING | The Beatles (Virgin)
7. COUNTDOWN | (Virgin)
8. OCEAN DIVE | (Virgin)
9. DON'T STOP | (Virgin)
10. STANLEY ROAD | (Virgin)
11. DIFFERENT CLASS | (Virgin)
12. GARAGE | (Virgin)
13. DEFINITELY MAYBE | (Virgin)
14. LOVELIES | (Virgin)
15. RELISH | (Virgin)
16. HISTORY POLE | (Virgin)
17. MADE IN HEAVEN | (Virgin)
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<td><strong>RETURN OF THE MACK</strong> Mark Morrison</td>
<td><strong>NAKASAKI EP [I NEED A LOVER TONIGHT]</strong> Ken Doh</td>
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<td><strong>GIVE ME A LITTLE MORE TIME</strong> Gabrielle</td>
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<td><strong>I GOT SOMETHIN' ON</strong> Kardia</td>
<td><strong>ACCES</strong> DJ Mohij and DJ Tim</td>
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<td><strong>DANGEROUS MINDS EP</strong> Aretha Franklin, 94-95.</td>
<td><strong>LANGSLIDE</strong> Harmonica</td>
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<td><strong>WHERE DO U WANT ME TO PUT IT</strong> Lovers</td>
<td><strong>SATELLITE</strong> The Biscuits</td>
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<td><strong>10 LIFTED</strong> cas GOOD LOVE REAL LOVE</td>
<td><strong>DANGEROUS MINDS EP</strong> Aretha Franklin, 94-95.</td>
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<td><strong>9 SUGARHILL</strong> ISA LET'S PLAY HOUSE</td>
<td><strong>MOVING ON UP (ON THE RIGHT SIDE)</strong> Beverley Knight</td>
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<td><strong>11 GOOD LOVE REAL LOVE</strong> D'bora</td>
<td><strong>CRUISIN'</strong> New York Undercover 4-Track EP</td>
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<td><strong>12 EVERY LITTLE THING I DO</strong> Lighthouse Family</td>
<td><strong>NEW YORK UNDERCOVER 4-TRACK EP</strong> Various</td>
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<td><strong>GANGSTA'S PARADISE</strong> Coolio feat. U-Town Boy Co. MCA-40013 (BMG)</td>
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<td><strong>10 URBAN CITY GIRL</strong> Renzo</td>
<td><strong>17 DOWN LOW (NOBODY HAS TO KNOW)</strong> R Kelly Featuring Ronald Isley</td>
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<td><strong>19 MOVING ON UP (ON THE RIGHT SIDE)</strong> Beverley Knight</td>
<td><strong>18 PASSION</strong> Jody</td>
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<td><strong>12 KEEP THE MUSIC STRONG</strong> Bizarre Inc.</td>
<td><strong>19 SUPER BAD</strong> Burt Bacharach</td>
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<td><strong>17 ANOTHER THING</strong> JT</td>
<td><strong>20 DON'T LEAVE</strong> Faithless</td>
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<td><strong>16 GOOD THING</strong> Eternal</td>
<td><strong>21 KEEP THE MUSIC STRONG</strong> Bizarre Inc.</td>
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<td><strong>18 DANGEROUS MINDS EP</strong> Aretha Franklin</td>
<td><strong>22 CELEBRATION OF LIFE</strong> Tracy</td>
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<td><strong>19 MOVING ON UP (ON THE RIGHT SIDE)</strong> Beverley Knight</td>
<td><strong>23 EVERY LITTLE THING I DO</strong> Soul For Real, Uptown MCST40005 (BMG)</td>
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<td><strong>21 LOGO</strong> R Kelly Featuring Ronald Isley</td>
<td><strong>24 THE SOUND</strong> X-Press 2</td>
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<td><strong>25 I SEE YOU ONLY</strong> Rostroics, Hi-Life/Polydor 57</td>
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<td><strong>23 EVERY LITTLE THING I DO</strong> Soul For Real, Uptown MCST40005 (BMG)</td>
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<td><strong>24 LOVE GROOVE (GROOVE WITH YOU)</strong> Gwen Stefani feat. D'Angelo</td>
<td><strong>27 BEE ONE</strong> Sasha &amp; Marcella, 'Paradise'</td>
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<td><strong>25 FIFTY-UP IN MY ROOM</strong> Brandy</td>
<td><strong>28 REACH</strong> Li Mi 'Yin Yang, Multiply 12MC/FLY/0110/MB (F)</td>
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<tr>
<td><strong>26 INNOCENTS</strong></td>
<td><strong>29 THE COMING</strong> Brandy Flowers, Edel/75%5CD/92015/175444 (E)</td>
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<td><strong>27 I WILL SURVIVE</strong> Charity Savage</td>
<td><strong>2 1 SECOND TOUGHEST IN THE INFANTS</strong> Underground Jr Boys Own, Edel/75%5CD/92015/175444 (E)</td>
</tr>
<tr>
<td><strong>28 SPACE COP</strong> Jarellavuss</td>
<td><strong>3 THE SCORE</strong> Fugues, Columbia 453450/463450 (F)</td>
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<td><strong>29 ONE SWEET DAY</strong> Mariah Carey &amp; Boney M Men</td>
<td><strong>4 100% PURE GROOVE</strong> Various, Telstra/5045463/463450 (F)</td>
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<td><strong>30 BOOMASTIC</strong> Shaggy</td>
<td><strong>5 DANCERS VS JOHN HUO</strong> Various, Jive/Jump-Up, 16</td>
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<td><strong>31 BOO-HAH!! GOT YOU ALL IN CHECK</strong> Boys' Rhymes</td>
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<td><strong>32 CREEP</strong> TLC</td>
<td><strong>7 EIGHTIES SOUL WEEKENDER</strong> Various, Dino (DINAC)122</td>
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<th>Artist</th>
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<td>Brandy Flowers, Edel/75%5CD/92015/175444 (E)</td>
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<td>2</td>
<td><strong>SECOND TOUGHEST IN THE INFANTS</strong></td>
<td>Underground Jr Boys Own, Edel/75%5CD/92015/175444 (E)</td>
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<tr>
<td>3</td>
<td><strong>THE SCORE</strong></td>
<td>Fugues, Columbia 453450/463450 (F)</td>
</tr>
<tr>
<td>4</td>
<td><strong>100% PURE GROOVE</strong></td>
<td>Various, Telstra/5045463/463450 (F)</td>
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<tr>
<td>5</td>
<td><strong>DANCERS VS JOHN HUO</strong></td>
<td>Various, Jive/Jump-Up, 16</td>
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<tr>
<td>6</td>
<td><strong>SESSIONS SIX</strong></td>
<td>Ministry Of Sound Electric M/M/M/M (F)</td>
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<td>7</td>
<td><strong>EIGHTIES SOUL WEEKENDER</strong></td>
<td>Various, Dino (DINAC)122</td>
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<td>8</td>
<td><strong>ICON EP</strong></td>
<td>Sound Selectors 2nd Series, Bummed (Bummed) 15013/14 (F)</td>
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<tr>
<td>9</td>
<td><strong>THE BEST FAB ALBUM IN THE WORLD EVER</strong></td>
<td>Various, Virgin / VNEYGC751 (F)</td>
</tr>
<tr>
<td>10</td>
<td><strong>ALL EYES ON ME</strong></td>
<td>2 Pac, Death Row/Powertex (D2433441 (F)</td>
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- Artist managers
- Music publishers
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Merchandising is one of the music industry's Cinderella sectors. Many companies feel they do not get the recognition they deserve for what is a multi-million pound business and which, for many smaller bands, can be the deciding factor in whether a tour makes a profit. Indeed, many tours would not happen at all unless sales of merchandise could be guaranteed. Brockum Global Merchandising's Sarah Yeoman says there are a number of artists on her roster who survived on sales of their promotional merchandise for years before sales of their music really took off. The success of merchandise sales at gigs has been mirrored by brisk business at retail in recent years, while the industry is getting a further boost from the use of new technology such as the Internet.

ENTERING A NEW ERA

The traditional merchandising route was to sell T-shirts, caps, programmes and record bags at live events, but, as Sue Sillitoe reports, merchandise companies are now expanding into many new areas.

INTERNET

The advent of the Internet has prompted a number of merchandising companies to set up their own web sites, either under their own names or linked with the bands they represent. Brockum was one of the first companies to try the Internet, offering merchandise for sale in conjunction with The Rolling Stones' Voodoo Lounge tour. Marketing manager Sarah Yeoman says, "We learned a lot from the experience, but one of the main problems was that there were too many pages to download."

Sue Signatures (http://www.suesignatures.com) has set up various sites for artists such as The Beatles and Michael Jackson. Senior marketing manager Steve Glasnerd says, "We are getting tremendous visitation to our sites, but it is too early to say how many of those are converting into sales. There have been concerns about the security of transactions involving credit cards but new software is being introduced to make this safer."

Other companies who are experimenting with the Internet include Underworld (http://www.underworld.com), Razamatax (http://www.razamatax.co.uk/wholesale/wholesale-index.html) and Rock It! (rock-it.com/easyrm.co.uk). Wayne Clarke, director of touring for Underworld, says, "Our sales via the Internet are shooting up and we are getting 10,000-15,000 people a week visiting our sites. The Oasis and Moby sites are doing particularly well, as are some of our sites featuring US artists."

Merchandising companies say it is too early to judge the Internet's viability as a sales medium, but they believe it will play a vital role in the future, especially when combined with other electronic media such as home shopping channels on cable and satellite television.

RETAIL

The retail arena for merchandising has grown significantly in the past 10 years, to the point where larger music stores devote up to 20% of their floor space to items such as T-shirts and posters. But the traditional merchandising route was to sell T-shirts, caps, programmes and record bags at live events, but, as Sue Sillitoe reports, merchandise companies are now expanding into many new areas.

Underworld has notched up healthy sales at retail with bands such as Oasis, Bryan Ferry, Take That and Pulp, while Visa is doing well with Black Grape merchandise, which it handles directly for the band.

Jo Conlon, of Black Grape's management company Hot Soup, says, "We decided to look after our own merchandising because it gave us greater control over ideas and quality."

"We use Visa to distribute our product to retail, but we handle our own tour sales and mail order, which are building steadily." Bootleg or unlicensed product is still a source of concern in some European territories, says Brockum's Sarah Yeoman. She adds, "Until recently, it was a problem in the UK, but the introduction of the new trademark laws has helped. Provided the band trademark their name, we can now take action with the help of the police and trading standards officials."
MAIL ORDER

Many merchandisers see mail order as a huge growth area for the future, particularly for bands with older fans who rarely visit traditional retail outlets.

Success with mail order is often linked to tours, says Underworld’s Wayne Clarke. “Mail order works well for bands that sell a lot of merchandising through concerts. We operate our mail order service on a not-by-act basis, advertising in various publications, including fanzines, and making sure our ads are always kept up to date.”

One of the main advantages of mail order is that merchandisers can sell more expensive items. Mark Carlon, sales director of DNC, says, “With mail order, you don’t have to be so conservative about what you sell. For example, there is huge demand for tour jackets – but try getting them into retail outlets.”

And Steve Glasson of Sony Signatures adds, “With mail order you are using a more focused marketing and, as a result, you are likely to sell items that are often more expensive.”

Sarah Yeoman, marketing manager at Brockum, says catalogues are distributed at live events and to an existing database. For The Rolling Stones’ Voodoo Lounge tour, the company had 75 merchandise items available, so it was imperative that it offered a mail order service, which is only now winding down.

She adds, “If fans can take home a catalogue and read it at their leisure, they are more likely to make a purchase. When you are offering leather jackets at £299 each, it is unlikely that people will turn up at a venue carrying that amount of cash. So, unless the venue offers credit card sales, which most do not, you have not made a potential sale.”

Some merchandisers are pushing mail order very hard. For example, Rock-it produces one of the largest mail order catalogues in the world and has many in product from other merchandisers. Its managing director, Andy Compen, says, “We only represent quality products and we keep a careful eye on the material other merchandisers supply to make sure it comes up to scratch.”

Although mail order is a growing part of the business, not all merchandisers are convinced about its cost-effectiveness. Glenn Orcher, managing director of Winterland, says, “Success with mail order bears a direct relationship to the success of the band and to the amount of money you spend creating awareness of the catalogue. For a lot of bands, this isn’t a huge, uncapitalised resource. It only really works for very large bands or for bands that keep closely in touch with their fanbase.”

INSERTS

Selling T-shirts, key rings, baseball caps and other gear through inserts into singles and albums is still a relatively new medium, but one that is gaining in popularity as bands realise the huge potential of targeting an existing fanbase.

Inserts are usually organised by the record company or the band’s own fanclub. Glenn Orcher, of Winterland, says, “We expect a higher response rate because we are aiming at individuals who already have an interest in the artist. We recently ran an insert into ‘Blackbird’ and it worked very well, creating a noticeable rise in sales.

Brockum’s Sarah Yeoman believes better relationships between record companies and merchandisers have helped sales because both have the interests of the artist at heart.

Rock-it’s managing director Andy Compen thinks bands should be encouraged to build up fanbase mailing lists early in their career, either by getting names at gigs or by inserting reply cards in their singles and album sleeves. He adds, “Some bands don’t realise how important this is until they have left it too late.”

However, Underworld’s Wayne Clarke says any activity of this sort must be done with the artist’s blessing. “Some artists love it, but some hate it,” he says. “I think you have to be careful because some artists don’t like the idea of ramming merchandising products down their fans’ throats.”

TOURING

Sales at concerts make up the lion’s share of merchandise sales, and, for many bands, this income can be the difference between a tour making a profit or a loss.

Nice Mix Andy Burgess says, “Some bands get up to 70% of their merchandising revenue through tours, although it really depends on the type of fans they attract.”

Winterland’s managing director Glenn Orcher adds, “Bands fit into different categories. Artists like Rod Stewart, Barry Manilow or Michael Bolton do well on tour; at retail, it’s a different story. Perhaps it’s a case of out of sight, out of mind.

The advantage of selling at tours is that you are dealing with a captive audience, all of whom are already fans.

Wayne Clarke, Underworld’s director of touring, says, “The Take That tour broke every half-hour record for merchandise sales in Australia and the Far East and we have had similar success with Oasis.”

And Steve Glasson from Sony Signatures adds, “What sells is very much artist driven.”

Road Range bands such as Simple Minds offer a wide product selection.

Programmes, T-shirts and other clothing are always popular but, when you’re dealing with an artist that attracts older fans, the merchandise needs to be more collectable and less ‘in your face’.”

Merchandisers feel their importance is often underestimated by the industry. Brookum’s Sarah Yeoman says, “A merchandising deal is not dissimilar to a record deal in that an advance is paid to the artist for a set period of time and this is then recouped against sales. Often this is this money – along with record company tour support – that allows artists to go on the road. Also, during the tour, the artist is constantly earning money from merchandise sales.”

One on-going gripe from merchandise companies is the fee for many venues charge for allowing gear to be sold on their premises.

Jeremy Goldsmith, account manager at Event, says, “Everyone wants their slice of the cake. Some venues take up to 25% of the revenue generated through sales and there isn’t much we can do about it. The venues should be on the band to negotiate this point with their promoter when they are organising a tour.”

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MUSIC WEEK 30 MARCH 1996
Who's Who in Merchandising

Sue Sillitoe profiles some of the top British companies involved in merchandising.

**Merchandising**

**Who's who in merchandising**

Sue Sillitoe profiles some of the top British companies involved in merchandising.

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**DISTRIBUTION NETWORK COMPANY: GETTING ITS RANGE OF GOODS INTO MUSIC RETAIL STORES**

**EVENT MERCHANDISING**

**A BIGGER SPLASH**

Tel: 0161 835 1510

Contact: Robert Graves

Manchester-based A Bigger Splash is now 10 years old and has become one of Europe's most successful poster companies.

It specialises in rock, pop and film posters and postcards, and its core market remains independent music retailers.

Robert Graves says, "We pride ourselves on the fact that all the posters and postcards we produce are fully-licensed and approved, which means artists receive royalties on sales of posters."

The company also provides posters for bands and artists on tour. Among its current best sellers are Oasis, Blur, The Beatles and Nirvana/Kurt Cobain. Its posters and postcards for Ickle Wire, the band fronted by Pamela Anderson, are likely to be highly popular over the coming months.

**BASKIND PROMOTIONS**

Tel: 0113 233 6662

Contact: Simon Bassind

Leeds-based Baskind Promotions specialises in producing upmarket and novelty merchandising items, especially textiles.

The company has its own in-house design, embroidery and screen printing facilities and has recently produced garments for Opera North's Broadway-style musical Love Life and T-shirts and bomber jackets for Radio One and Sound City.

By having all the necessary textile facilities on site, Baskind says it can maintain full quality control throughout the production process.

**BIG TOURS**

Tel: 0161 841 8311

Contact: Doug Norcombe

Part of the Bravado International Group, Big Tours supplies a complete merchandising service for a wide range of acts including Paul Weller, Portishead, Suede, The Prodigy, Celine Dion and Foo Fighters. It specialises in finding the right merchandising material for every client and ensuring bands are consulted on all aspects of their merchandising.

Big Tours has recently opened a regional office in Liverpool for artists based in north-west England as part of its commitment to a personalised service.

**BROCKUM**

Tel: 0181 841 8311

Contact: Sarah Yeoman

Brockum were established 25 years ago and, until recently, was part of the GL Group which comprised a concert promoter, a live touring division and a merchandising arm.

In Europe, the company is primarily a music merchandiser, but, in the US, it also handles the management of the promotional merchandise of artists. Among the artists Brockum represents are Pink Floyd, The Rolling Stones, Bon Jovi, Soundgarden, Penny Wise, Sugar Ray and NoFX.

Brockum says its strength lies in the expertise of its product development team and its ability to develop good relationships with artists so that each act has a clear understanding of how they want to promote themselves.

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- QUEEN
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**APPASSIONATA**

**Record label:** Warner Classics  
**Media agency:** BMP  
**Media executives:** Justin Stracey  
**Product manager:** Dickon Steiner  
**Creative concept:** In-house

Warner Classics is launching a cross-marketing campaign with book publishers Transworld to promote Appassionata — a classical album based on the music featured in Jilly Cooper’s new novel of the same name. The music, which includes Beethoven’s Appassionata and music by Brahms and Strauss, was chosen by Cooper whose new novel is about the lives and loves of an orchestra. The album is released on Monday and will be advertised on every book sleeve. In-store, it will be promoted on Classic FM and Melody. Radio ads will run on Channel Four and ITV. There will also be a mail-out.

**Compilation**

This compilation of contemporary Irish classical music will be nationally advertised on Channel Four and regionaly on ITV.

**TINA TURNER — WILDEST DREAMS**

**Record label:** Parlophone  
**Media agency:** CIA & TMD Carat  
**Media executives:** Gareth Curry, Gareth Jones  
**Senior product manager:** Mandy Plumb  
**Creative concept:** Jeremy Plumb at Sonicon

Wildest Dreams — Tina Turner’s first studio album for six years — will be advertised across all media by Parlophone, which is launching a huge marketing campaign that will include plenty of in-store activity. The album, released next Monday, will be nationally TV advertised on Channel Four and ITV including teaser ads which start next weekend. Press ads will run in the nationals and the Evening Standard (with Tower) plus regional press ads with Andy’s. Radio ads will run on Heart FM and there will be a nationwide poster campaign. In-store, the release is album of the week with WH Smith, Dixons, Menzies, EUK and Sam Goody. All key multiples and independents are running pre-awareness campaigns backed by in-store and window displays and there will be displays with Asda, Tesco and MVC.

**CAMPAIGNS OF THE WEEK**

**ARTIST**  

TINA TURNER — WILDEST DREAMS  

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IN THE SHOPS THIS WEEK

NEW RELEASES
Opinion on the strength of this week's new albums was divided, although most retailers confirmed solid sales for The Beatles, Lush, Stereolab and Now! 33. There was a little doubt about the performance of the new music but strong singles for The Prodigy and The Week got off to a particularly strong start with albums from Lush and The Beatles exceeding expectations. While demand for The Beatles' first Anthology died down very quickly after the initial rush, The Week reckons sales for Anthology 2 are going to hold up longer. I think it is a much better album, with more popular material. Now! 33 is also selling extremely well and, like its predecessors, can be relied on to notch up high level sales. Interest has certainly been sustained in Sunscreen despite the fact that it is four years since their last album release. A steady stream of enquiries, fuelled by their hit singles, translated into solid sales for their new album Change Or Die this week. Although around 60% of our customers are aged between 16 and 25, we aim to attract people of all ages and tastes into the store. Apart from doing well on mainstream and indie material, we also have strong classical and dance sections, which enable us to keep the competition from our neighbouring Woolworths and WH Smiths at bay.

PRE-RELEASE ENQUIRIES
Single – Chantay Savage: Albums – Rage Against The Machine, whose imminent release date has now been put back, Tasmin Archer and Tina Turner

ADDITIONAL FORMATS
Lush clear vinyl album in fabric sleeve, Marion seven-inch on numbered, orange vinyl. Stereolab's 12-inch on gold vinyl

IN-STORE
Windows – Mark Knopfler, Claudian, Take That, Celine Dion, Oasis, Country Gold; In-store – Take That, Gina G, Daniel O'Donnell, Pendragon, Club Mix 96, Pulp, Coolio

MULTIPLE CAMPAIGNS
Andys Records

In-store – CD singles at £2.99 and cassettes at £1.99, MFP budget promotion with CDs at £3.99 or two for £6, budget feature film videos at £4.99, children's videos at £2.99, Domey's single and chocolate egg free with purchase of two Disney videos, Toy Story

In-store – mid-price and budget promotion with three CDs for the price of two, Best Of Sound City '95 featuring The Specials select Elvis Costello, Twisted Sister, Joan Baez, and Cleo Laine, Channel Four 1.5am, Animals, Radio One: 10pm-midnight

The above information, compiled by Music Week on Thursday, is based on contributions from Randy's Records (Hemel Hempstead), Avalanche (Edinburgh), Beat Route (Congleton), HMV (Cardiff), FL Moore (Stevenage), Our Price (Nelson), Spinadisc (Coventry), Solo Music (Truro), Tower (Piccadilly) and Virgin (Birmingham).

If you would like to contribute, call Karen Faux on 0181 543 4830.

THE MARKET

ON THE ROAD
CHRIS HARRISON, Pinnacle rep for NE England
The Beatles album is selling really well and it's been on in just about every shop I've been in this week. Obviously, Oasis and Alanis Morissette are still selling, but a lot of people seem to be having sales at the moment, trying to get rid of dead stock and get punters in the shops. But the only things going for £1 are cassettes in a certain place! That, of course, has annoyed the indies endlessly. They're so exasperated by it all that they're trying to ignore that sort of thing. There's also a bit of controversy over the dealer price of the Take That album, but that will just sell anyway. With the Sex Pistols reunion, people are not that bothered about it. For our product, we've already sold Scooter in, we're doing an album of techno versions of Gary Numan songs and there's a new Chumbawamba album called Portraits of Anarchists. Also, we've got a new band out called Face Down who are like Machine Head, plus an old Iggy Pop previously-unreleased studio recording which is getting a fairly good reaction.

3.4.96

THE SHOPS THIS WEEK

ON THE ROAD

FRONTLINE

ON THE ROAD

THE MARKET

FRONTLINE

3.4.96

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**NEW RELEASES**

**ALBUMS**

**RELEASES FOR 1 APR-7 APR 1996: 306**

**YEAR TO DATE: 4,084**

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PRESS OFFICER

RCA Records, a division of BMG Records (UK) Limited, requires a Press Officer with a minimum of three years' experience in publicity and preferably good knowledge of R&B/Black music press. This is a fun, friendly and extremely busy department and we need someone with a positive attitude who thrives under pressure.

Duties will include writing biographies and press releases, securing interviews and organizing photo sessions, dealing with management and a constant stream of bizarre press enquiries. You will be dealing with acts as diverse as The Wu-Tang Clan, SWV, Funkmaster Flex, Omar, Chantay Savage and Thunder and Joy.

The successful candidate must have a good awareness of the R&B sector. However, knowledge of all aspects of media is essential due to our ever-expanding roster that also includes mainstream artists such as Michelle Gayle, Annie Lennox, Sleeper and The Wannahides.

If you wish to apply, please write with full CV, stating current salary to: Liane Hornsey, Human Resources Director, RCA Records (UK) Ltd., Bedford House, 69-79 Fulham High Street, London SW6 3JW.

BMG Records (UK) Limited has an Equal Opportunities Policy and welcomes applications from all sections of the community.

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The music productions division of the Sanctuary Group requires a hands on director to take control of all aspects of the commercial affairs of its recording and rehearsal complex at Nomis together with its record label and production associates. The ideal candidate is likely to be a qualified accountant with at least 7 years experience in industry in general and 3 years in the music business in particular.

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If you meet the requirements for this challenging position, please send a copy of your C.V. giving details of current salary to Lesley Grieve at: Kent House, Market Place, London W1N 8AR

video commissioner

At eastwest records we have a wide variety of fantastic artists. From established names like Simply Red, Tori Amos, The Beloved, D.Raah, Chris Rea, to up and coming acts like Grace, Billy Ray Martin, B.T., Baby, Chaos and brilliant new signings like Brian Corrigan and Ingrid Schrader.

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You need to be brilliant with people, have a wide knowledge of promo directors and production companies as well as the ability to spot new directing talent. You will have the ability to supply a good brief, and an eye for a great creative treatment and a thorough knowledge of the film making process. Strong organisational skills and the ability to thrive under pressure whilst retaining a sense of humour are all vital.

Please send your CV quoting current salary to Tracy Hough, Warner Music, 28 Kensington Church Street, London W8 4EE.

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Remember where you heard it: He got it in the end: when Roger Ames first arrived at Sussex Place in 1993, it was to find his new office completely empty – Obie had taken the furniture with him to PolyGram HQ. Now he’s discovered that when he moves to St James’ Square he’s getting Obie’s old office, and he finally gets the furniture...Despite it being an open secret for weeks, the announcement finally came at the stock market sensitive. In the event, the share price did rise in response to the news...Among John Kennedy’s many talents, he used to be landlord to MW’s own Catherine Eade. So what’s the inside track, Catherine? “He was very good when we had problems with the shower,” she reports...“Better than most gigs,” was the general verdict on the Sex Pistols confrontation with the press at the 100 Club last week. Following a warm-up of pre-war tunes by George Formby and Gracie Fields, John Lydon adopted his usual warm-up of pre-war tunes by George Formby and Gracie Fields, when Roger Ames bumped into Kim. “I rather fancy being the head of a multinational corporation,” he uttered, with more than a hint of excited...If you’re heading for the Irma Awards in Dublin this Friday, be gentle with PolyGram Ireland ME’s very own columnist Jon Webster and his wife Debra Clancy, who are now the proud owners of an as yet unnamed baby girl...
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