



music week

MID-PRICE/LOW-PRICE:
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For Everyone in the Business of Music

6 APRIL 1996 £3.10

PRS pays up as U2 fight on

by Martin Talbot

PRS has agreed to pay a six-figure sum to U2 in a settlement of one half of the adversaries' long-standing legal battle. The £400,000 offer was finally accepted by U2 on Friday, two years after it launched its legal action against PRS.

But the Irish band has vowed that the battle is not over yet. U2's accountant Ossie Kilkenny, of OJ Kilkenny, says, "We have agreed to accept the damages offered by PRS, but we will continue with our action in respect of the live right."

PRS paid the money into court three weeks ago, in respect of U2's claim that

the organisation had failed to adequately represent the band in its dealings with the European collection societies.

The decision to accept the payment was made at a meeting of the band's advisors on Thursday afternoon. U2 issued a letter of acceptance of the offer before the 21-day deadline arrived on Friday and as PRS staged an open meeting at the Forts Crest Hotel in central London to discuss the proposals of the MMC report.

PRS chief executive John Hutchinson says the payment was made in a bid to avoid running up further legal costs.

He denies it amounts to damages.

"We have made no admission of wrong," he says. "We have effectively reached settlement on three of the five outstanding issues."

Lawyer Nigel Parker of Lee & Thompson indicates that the fact that PRS has paid U2 could open the way for more actions against the society. "There is huge interest in this action," he says. "There are bound to be people considering similar claims, but there's no guarantee they will get any money out of PRS."

The band's decision to press ahead on the subject of live rights comes a month after the MMC ordered PRS that it must make self-administration available to members if requested.

The U2 camp refuses to settle until PRS finalises with the Office of Fair Trading how it will implement the self-administration aspects of the report. Although U2 are keen to gain 100% control of their live rights, a model of self-administration being proposed by The Cure is expected to remain some PRS involvement. The Cure manager Chris Parry says negotiations with PRS are progressing satisfactorily.

U2 are understood to be keen to clear the issue in time for a worldwide tour planned for 1997-98. Booking rights to the tour are expected to be secured by a consortium comprising Creative Artists Agency, Bill Graham Presents and Walt Disney.

THIS WEEK

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Take That were due to sign off at the top of the chart yesterday (Sunday) as their farewell Greatest Hits album recorded one of the highest first-week sales in chart history. The release, which had pre-sales of around 500,000, the biggest of any Take That album, was outselling its nearest rival by more than six to one at the end of the week, despite initial concern from retailers about the premium dealer price of £3.10. Dave Richlings of Leighton Buzzard's Buzzard Records says, "We didn't think it would live up to the expectations, but it's doing very well." The group will perform together for the last time on the Dutch programme *de Nieuw's TV Show*, recorded this Thursday (4) for broadcast the next day.

Beatles back on top in the US

The profile of British music in the US is reaching new heights this week with The Beatles' *Anthology 2* entering the SoundScan chart at number one.

The success, which coincides with the resurgence of Seal's second album at number 20, gives British acts their strongest presence in the US albums chart this decade. UK and Irish acts take up six places in the Top 20, with

Oasis at eight, Sting at nine, Bush at 13 and Irish singer Enya at 17.

EMI Records group president and ceo Jean-Francois Ceillon says the success of The Beatles - the first UK number one in the US this year - is great news for the British record business. "It is not like British music ever ceased to be good, it's just that America wasn't ready," he says.

Squire threat to quit puts Roses in crisis

The future of Geffen signing The Stone Roses remained in doubt at the end of last week after guitarist John Squire announced he wants to leave the band.

The rest of the band were attempting to persuade Squire to change his mind in crisis talks last week, a spokeswoman for the Roses confirms. She indicates that the band may continue without Squire if their efforts fail.

A spokesman for Geffen in LA declined to comment.



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Heath steps up to revitalise Arista

Martin Heath is expected to be confirmed this week as the man charged with turning round the fortunes of BMG's Arista Records.

The appointment of 35-year-old Heath is understood to have been held up by legal hitches over Arista's acquisition of Heath's Rhythm King label, which forms part of the deal.

But insiders at BMG are convinced the problems will be resolved this week. Heath and BMG Music Division president Jeremy Marsh both declined to comment. However the pair were in New York at the end of last week and are understood to be discussing plans

for the label with Arista president Clive Davis.

Heath's plans are expected to include the creation of a new division devoted to creating alliances with small independent labels, in a bid to develop new British acts for the label, which has had most of its success from US-sourced repertoire in recent years.

Joining the company with Heath will be Rhythm King managing director Adele Noszader, who will become Arista A&R director.

The structure of the label will remain in place, with Noszader reporting to Heath along with promotions director Richard Perry and director of

marketing George Levensand.

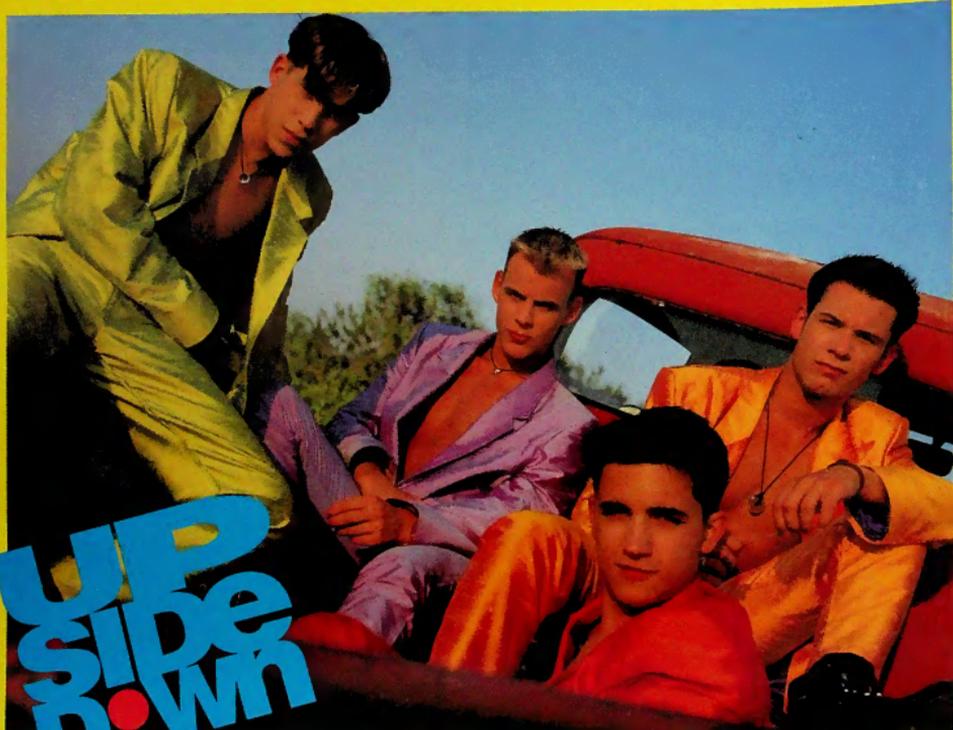
The appointments will complete the rebuilding of BMG's UK record operations following the creation of the BMG Music Division last summer. Marsh was said to have been keen to give Arista an A&R emphasis.

Heath will join Arista almost 10 years after establishing Rhythm King as a joint venture with partner James Horrocks - now of React Music - and Daniel Miller's Mute.

In its first five years of business the label enjoyed a string of chart success, including a number one single with *S'express* and the 500,000-selling debut album from Betty Boo.

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Michael and the launch revives Trojan project

by Paul Gorman

George Michael is launching his own record label—called *Asylum*—as part of the multi-million-pound deal he struck last year with Virgin Records and David Geffen's entertainment empire Dream-Works SIG.

Michael, whose uptempo new single *FastLove* was serviced to radio today (April 1), is applying the finishing touches to his new album *Older*, which is being released worldwide on May 7. *Older* is his first album in six years and follows the acrimonious split and settlement with Sony Music last summer. Michael is also overseeing the launch of *Asylum*, whose day-to-day management is being handled by his cousin Andreas Georgiou. A long-time business partner of Michael's, Georgiou ran the Warner's-backed label Hardback in the late Eighties, whose releases included

the 1987 hit *Jive Talkin'* by Boogie Box High, an act reputed to be Michael and another associate, David Austin.

Now defunct, Hardback was due to release Michael's Trojan Souls collection, which was planned to feature an array of the world's major singers performing songs especially written and produced by Michael.

Trojan Souls has been on the back burner ever since Michael settled his legal dispute with Sony Music last July, but there are signs that it may be revived for release by *Asylum*.

Asylum, which is to be distributed by Virgin/EMI, currently has two acts, both signed by Georgiou in consultation with Michael. Irish/American solo acoustic performer Toby is expected to release debut material later this year, as will singer/songwriter Josie Blues, who contributed backing vocals to Michael's new album.

Both acts are set to be produced by British R&B specialist Jon Douglas, whose credits on tracks by the likes of Eternal and Lisa Miorish led to his work on songs on Michael's new album.

Older is being given top priority in the US as the first album release by Dream/Works, whose record company is headed by ex-Warner & B veterans Mo Ostin and Lennox Waronker. The pair have recently added acts to the Dream/Works roster, including Henry Rollins.

Michael recently completed shooting a video for *FastLove* at Pinewood Studios, and he is also working on dance mixes and B-sides.

Meanwhile there is also the prospect of working again with his former record company. Part of the settlement with Sony was delivery of a Greatest Hits compilation by July 1997. Michael will supply at least two new tracks for release in autumn 1997.

Mike Flowers pops up at radio conference

The Mike Flowers Pops will be the main attraction at a London Records showcase planned for this month's Music Radio 96 conference, which is sponsored by the Radio Academy in association with *Music Week*.

The event will be staged at the G22 venue, across the road from the Baffa centre in London, where the Music Radio event is being held on April 18. London Records, which is planning a Flowers single within the next month and an album later in the year, staged a showcase at last year's conference to launch pop act Shiva.

A panel examining the potential of Digital Audio Broadcasting has been added to the main conference schedule. Trevor Dann, Radio One's head of production, will chair the discussion with Radio Authority head of programming David Lloyd and Glyn Jones, managing editor of BBC Digital Radio.

Representatives from Grundig are also planning to give delegates at the event the chance to hear DAB for the first time. Although four stations in London became the first to broadcast using the new digital technology a month ago, there are only around half a dozen receivers in the UK capable of picking up the transmissions.

Cottrell steps up for new EMI marketing division

EMI Records president and ceo Jean-Francois Cecilia is making the final touches to his 11-month restructuring of EMI with the formation of a new commercial marketing division.

The operation will be run by Richard Cottrell, who takes over as managing director commercial operations two years after joining the company as sales and distribution director.

Cottrell will be responsible for several business units under the new umbrella, including TV compilations, licensing, club sales and premiums.

Paul Coldwell and Georgina Capp join the label from Telstar as general manager, licensing and commercial manager respectively. But three existing staff are being made redundant: commercial marketing director Steve

Harrold and trade marketing director John Hazell have left the company and director of special markets Keith Hilton is leaving on April 30.

Cecilia says Cottrell's elevation is a reward for the job he has done in re-organising the company's sales force and the performance of the distribution outfit in Leamington. "The restructuring is now complete. It's like we have created a new label," says Cecilia. "We have a new building and a new team and for me it is a wonderful experience."

Coldwell, who will report to Cottrell, will oversee the label's licensing teams. Capp, reporting to Coldwell, will manage the club and premium businesses.

The new division comes nine months after EMI's Strategic Marketing Division was dismantled.



Boyzone were among the biggest winners at Friday's Irma Awards show, staged at the Burlington Hotel in Dublin. The Irish boy band, currently rehearsing in Dublin for a 35-date UK tour starting on May 2, won both single and album of the year for *Key To My Life* and *Said & Done* respectively. In the international categories, *What's The Story* Morning Glory? by Oasis was group album of the year, Celine Dion's *D'Eux* was best female artist album and Michael Jackson's *HIStory* was best male artist album. Clannad received a lifetime achievement award, while The Corrs won best new Irish act and best Irish male artist album went to Van Morrison with *Days Like This*.

McGrane leaves in CHE restructure

Carlton Home Entertainment group chief executive Paul McGrane is leaving the company in a restructuring of CHE's senior management line-up.

The move, part of a bid to cut overheads and a top-heavy management structure, will see CHE managing director Gerry Donohoe take over day-to-day running of the company. Overall responsibility for the company will be assumed by Carlton Communications managing director June De Moller. Donohoe will report to De Moller.

In addition to McGrane, who leaves at Easter, group finance director Jan Kees Van Gaalen and around three admin and secretarial staff are also leaving the CHE group headquarters in Elstree.

The changes come nine months after the company ditched its traditional name, Pickwick. McGrane took over in autumn 1994 after three years in which CHE reported losses of more than £20m.

Thorn EMI demerger delayed by US IRS

Thorn EMI's demerger plans have been pushed back by three weeks to August 19 following delays in the timetable for splitting up the company. Initial clearances have been given by the Inland Revenue, but discussions with the US IRS continue. The Thorn board said on Thursday that it is confident of getting the go-ahead to proceed soon. The estimated cost of the demerger has come down from the initial £100m to £75m, with UK tax costs due to amount to £25m.

Deconstruction and M People scoop

M People and Deconstruction led the way at last Thursday's third International Dance Music Awards, staged at the Forum in north London. M People were named Dance Act Of The Year, and then presented the award for Best Major Label Deconstruction. Other winners included XLS Josh Wink (best newcomer), London's Goldie (best male artist) and One Little Indian's Bjork (best female artist). Strictly Rhythm was named best independent label, London's Baby D single *Let Me Be Your Fantasy* its best dance tune, while best dance album was Columbia's *Leftside* album Leftism.

Renamed Media Monitor adds to data

Media Monitor has changed its name to Music Control UK to bring it into line with parent group Music Control GmbH, which is moving its operation to Dublin. The radio monitoring operation, which supplies data for *Music Week's* airplay charts, is also running tests with MTV, VH-1 and CMT. Head of operations Ray Bonici says the experiment with the three music TV channels will probably become permanent later this year. The company has also added 10 stations, including Melody FM, Leicester Sound, Ram FM and Broadband FM 102.4, to boost its coverage of the independent radio sector.

UK piracy business slashed by a third

The value of piracy in the UK was slashed by more than £10m last year, to £24.5m, according to estimates produced by the BPI's anti-piracy unit. The huge reduction, from £38m in 1994, follows an active 12 months for the BPI, trading standards, police and HM Customs & Excise and the first active year of MCPS's own piracy investigation team.

Abbado agrees Mahler settlement

Berlin Philharmonic conductor Claudio Abbado has withdrawn from his legal battle with Deutsche Grammophon over the Mahler *Adagio* compilation after the label agreed to pull the CD. Abbado incited the action following the release of four Mahler symphonies in France last year. The label will also make a donation to the Abbado-founded Gustav Mahler Jugendorchester. Abbado will donate his royalties from the sale of the CD to a fund for musical instruments for the youth orchestra.

Music Week subscriptions riding high

Music Week subscriptions have hit their highest level for three years, increasing 11% over the past year to reach 8,137. With newstand sales averaging 3,309 per week, *MW's* circulation currently stands at 12,446.

Alanis' Little Pill goes double platinum

Alanis Morissette's debut album *Jagged Little Pill* was certified double platinum last week, as *Roxette's* latest album *Don't Bore Us, Get To The Chorus* was declared platinum. Other albums to get awards were *The Best Rap Album In The World...Ever* which reached gold, *Terrorvision's* *Regular Urban Survivors* and *Baby D's* *Deliverance*, which both attained silver awards. No singles achieved certified awards.

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▶▶▶▶▶ MORE STORES PLANNED FOR VIRGIN OUR PRICE - p5 ▶▶▶▶▶

COMMENT

Lessons of the Rajar affair

The fiasco over the Rajar figures is a sobering reminder of the dangers of tampering with market research. While the Rajar stats are a matter of increasing interest to the music industry, they are a matter of life or death for radio programmers and managers since they are the currency of radio advertising.

In short, they are to the radio industry what the CIN charts are to the music business.

The Rajar affair suggests that as the radar industry once more discusses the very real – albeit self-inflicted – problem of the speed of the charts, we should be extremely wary of any rash measures.

That's not an argument for defending the status quo come what may. Like anything, market research has to develop and change. If there really is a better way of doing it, let's hear it.

But as the radio industry has discovered, sometimes the cure can be worse than the disease.

The only 'new' sound of the Nineties

How long is it since you heard a record which really sounded like nothing you'd ever heard before?

Just about everyone who has been in my office this week has done just that: they've been subjected to the Photek test.

This involves playing Photek's new single *KIZ* (out in May) to them at high volume.

It's hard to describe the music, and it does polarise people. Your neighbours almost certainly wouldn't like it. Comments vary from 'avant-jungle' to 'like someone falling into a drum kit'. The track is uncompromising. It takes music into places you didn't know existed. And cranked up loud it hits you right in the guts.

It's a reminder that despite the hoo-has over the UK's new breed of guitar bands over the past few years, the only genuinely new musical form to emerge here in the Nineties has been drum and bass. *Steve Redmond*

PAUL'S QUIRKS

Who would be a buyer?

The volatility of the current singles chart has increased the pressure on singles buyers in stores throughout the country. One-bit wonders, unknown dance acts and over-hyped pop groups all combine to make a buyer's life difficult and sometimes nigh on impossible. If you add to this scenario the fact that some of the telesales staff are young and inexperienced then you have a recipe for disaster.

Album buyers for independent stores, on the other hand, face different problems and often have to commit thousands of pounds to buying one album without hearing a note of music or seeing a review. In many cases the only discount deals available on these new releases are offered during the pre-sell period. Many album buyers are glibbed, but few can claim more than a handful of successes when all you have got to see is a page of the company's sales and marketing notes. This is the way it has always been done in our business with discounts only being offered on the pre-sell and no deal on repeat orders after the album has hit the streets. I've always thought that this was totally unrealistic and that dealers who order a reasonable quantity of a major album on pre-sell should have an option to place a second order at the same discount when the album is released. This not only spreads the cost (if the orders are placed in two different months but also lets the dealer hear the finished album and gauge public reaction.

One last thought: if companies still feel the need to set sales targets then surely it makes sense to persuade dealers to take 20 different albums rather than 20 of just one album. Some record company sales departments should read that again slowly, think about the long-term returns and build it into their future sales strategy.

Paul Quirk's column is a personal view

NEWS

R1 steps up presence for Leeds Sound City

by Robert Ashton

Radio One is increasing its presence at Sound City by staging a series of celebrity interviews hosted by John Peel at the Leeds event which starts on Sunday (7).

Radio One's controller Matthew Bannister will kick off the In Discussion sessions with a speech on Monday, followed over the next three days by interviews by Peel. His guests will be The Wedding Present's Dave Gedde, The Fast Show producer Charlie Higson and Mark Riley, former pluggster and The Fall member who now co-presents Mark Radcliffe's Radio One show. Head of production Trevor Dann is expected to conduct a further interview on Friday.

Describing Sound City as the 'Proms of Radio One's year', Bannister says the station's own sessions are designed to add to the debate about music and give the audience access to Radio One. He says he will use his speech as an opportunity to set out the achievements of

A WEEK IN LEEDS

Sunday: The Whitebats, Caeil, CV, Feeder – T&C
Monday: Manic Street Preachers, Cast, Wannadies – T&C
Terrorvision, Whipping Boy, MK13 – Metropolitan
Tuesday: Steep, She7, 80ft Dolls – T&C
Garbage, Placebo – Metropolitan
Wed: The Cardigans, Northern Uprar – T&C
Ad, Scarifs – Metropolitan
Thurs: Students of the USA, Audiodweb – T&C
Dodgy, Dubstar – Metropolitan
Friday: Orbital, Wedding Present, Bis – Metropolitan

Radio One, following controversy over the station's decision not to playlist records by Status Quo and The Beatles.

The sessions, at Leeds' West Yorkshire Playhouse, are scheduled alongside a dozen seminars and workshops at the event. Including among the speakers and panelists are Parlophone

A&R director Keith Wozencroft, Vital Distribution's Tony Duckworth and Radio One's Steve Lamacq.

A discussion on artist development and careers in the music business will include contributions from Wozencroft, Virgin Records' director of personnel and operations officer Melanie Hicks. Local band 'demos' will be assessed at a demo jury by GHQ/Arista's Martyr Watson, Anxious Records' Diane Young and Chrysalis Records' Dave Wilburley. The live programme, backed by the BPI, Radio One and the Musicians' Union, is proving successful with four gigs already sold out. More than 150 bands are now in Leeds.

The live fringe has been expanded since last year's event in Bristol with 92 local bands playing at four city centre venues. To bring increased A&R focus on the event, an 'A&R pass' is being sold for £20, allowing the holder access to all performances by unsigned bands.

Rajar calls halt on its new survey system

Rajar has bowed to industry pressure by dropping its controversial new survey method.

The radio research organisation announced last week that it will return to its original system from April but will develop a new style of diary for introduction in October 1998. However, the decision will have no effect on the second quarter figures which will be based on the now rejected, new system. They are due to be announced in June.

Rajar executive director Roger Gane says the decision was not taken lightly, but dismisses concerns about the 1996 first quarter figures. Introduced to help deal with the increasing number of stations, the new system appeared to under-represent "light" listening. Although a procedure to upweight such deficiencies was introduced for the 1995 fourth quarter figures – which were announced a fortnight ago – radio stations raised doubts about the reliability of the figures produced. The new sampling system replaced the existing blank survey diaries and required sample members to use pre-printed labels.

Atlantic station manager and programme director Henry Owens says he is disappointed at the U-turn but is happy at the decision.

Pulp ad Radiohead share star billing at T In The Park

Radiohead and Pulp will headline this year's third T In The Park weekend festival which takes place in Strathclyde this July.

With capacity increased by one-fifth on last year, more than 60,000 people are expected to attend the event, co-promoted by DF Concerts and MCD, over the two days of July 13-14. The line-up also includes Cast, The Bluetones, Frank Black, The Amps, Bare Naked Ladies, Bis, Octopus and Geneva, with Radiohead playing on Saturday (13) and Pulp the following day. A new 5,000-capacity ceiling tent has been added to the festival to help reinforce its Scottish flavour, says DF managing

director Stuart Clumpans.

DF Concerts and MCD are also teaming up with promoters SJM Concerts and Metropolis Music for three summer concerts featuring Pulp, Cast and Supersgrass in Chelmsford and Warrington. The Warrington show, at the town's Victoria Park on August 18, will be preceded by two concerts planned for Hylands Park, Chelmsford, in Essex.

The shows are the latest addition to a busy outdoor concert season this summer; The Mean Fiddler Organization last week announced a Paul Weller show at London's Pinbury Park on June 9, in addition to its Sex Pistols and Madness shows at the park in June.



Westminster University's industry-supported pop music course launched a new, purpose-built recording complex last week. The facility, which has been funded through sponsorship from companies including audio desk manufacturers Soundtrac, Peavey Electronics and Larking Audio, has been established as part of the BA Honours course in commercial music. Pictured are (from back) Soundtrac's managing director Todd Wells, Norton 'Yorkie' – the man behind the course and the founder of Brighton's Rock School – and Larking Audio managing director Don Larking.

Harp LP launches Holmes TV label

Cut Records' Guy Holmes is launching a TV marketing label in partnership with former Dine Records director Don Reedman.

"The new company, Focus Music International, will release its own albums as well as working with other labels on TV album concepts, says Reedman.

"The TV marketing business has changed in the past 18 months," he says. "Now the major, who have most of the prime repertoire, are keeping it for themselves. Guy and I feel there is a niche for companies creating concepts and working with those companies."

The first release on the Focus label is the concept album Harpoet, which features electric harp player Rupert Rant and will be TV-advertised this week.

▶▶▶ WILL THE STRINGS HANG GINA G? p6 ▶▶▶▶▶

The buoyancy of the British music scene is reflected in the new Reebok TV ad campaign which features 21 celebrities, a quarter of whom are from the record business. In the ad, Sheffield Wednesday fan and Pulp singer Jarvis Cocker (pictured) lines up with series of other musicians and singers, including former Take That star Robbie Williams and Dave Stewart, to proclaim their passion for football and Manchester United's Ryan Giggs. A spokesman for the ad agency, Lowe Howard-Spink, says the decision to use musicians reflects the renaissance of the business.



Virgin chain expands to take Our Price sites

by Martin Talbot

Virgin Retail is launching the biggest expansion in its history over the next month, in a move which will see the Our Price chain scaled down.

Plans to open more than 30 new stores in the next 14 months will see medium-sized Virgin stores replacing existing Our Price stores as part of the restructuring of the newly-merged VOP chain.

Five new Virgin stores will open next month, taking it past the 50 store mark for the first time.

A 3,000 sq ft store in Market Street, Crewe, opens on April 18, followed by a 5,000 sq ft store in St George's Centre, Harrow, on April 23 and another 3,000 sq ft store later in the month in Cambridge's Grafton Centre.

The stores will replace the existing

Our Price outlets in the towns.

The openings – which will be followed by the launch of two new 4,000 sq ft Virgin stores in Salisbury (May 16) and Perth, Scotland, (May 30) – mark the beginning of an active year for the company.

Mike McGinley, Virgin Our Price operations director, says a further 30 new stores are planned before June 1997, as part of the reshaping of the Virgin Our Price chain.

The majority of the new Virgin shops will be 4,000-8,000 sq ft, moving the focus away from the megastore concept beginnings.

McGinley says, "What we are doing is trying to create more of these stores, which will become the main chain, supported by the megastores in the major catchments." Ultimately, he says, the Virgin Our Price chain will comprise

around 160 Virgin stores and around 200 Our Price outlets. The chain currently has 48 Virgin stores and 270 Our Price stores.

McGinley says that the consolidation of Virgin Our Price has seen all the Our Price stores added Epos in-store and that a trial is beginning in 15 stores for stock and inventory. If successful, the trial will lead to full adoption of the system by next May.

The Virgin expansion comes at a time of wider investment in music retailing; HMV is expected to announce a substantial expansion in the next month which will take it past 100 stores.

And Kingfisher-owned MVC said last week that it would be opening a further 13 stores in 1996, taking its total to 41 and pushing membership beyond 1m. The openings will see it move outside its south-east base for the first time.

Music helps Woolies post increased profits

Strong music and video sales helped turn round Woolworths' financial fortunes last year, according to preliminary results for 1996.

Woolworths recorded turnover up 8.2% to £1.4bn and operating profit increasing by 27.0% to £51.4m, in the 53 weeks to February 3. Overall the Kingfisher Group recorded turnover up 8.0% to £5.3bn, with operating profit up 4.0% to £317.2m.

Woolworths' entertainment division trading manager Steve Foulser says

profit grew ahead of sales in music and video, because of the strength of titles including Robson & Jerome, Riveance and Coronation Street.

Foulser also indicates that the chain has softened its cut-price "complete value" policy launched three years ago, moving increasingly towards more "added-value" promotions, such as the giveaways it has offered with Disney video releases.

Foulser, who leaves the entertainment division to take over as advertising

and promotions manager this summer, has been acting as trading controller since Charlie McAuley left last year. A replacement for McAuley is to be announced later this spring.

Entertainment UK also reinforced its position as one of the biggest home entertainment distributors, according to the figures, which indicate an increase in sales of 9.9% to around £366m. The company now has a market share of almost 20% of the UK retail music market, according to the figures.

NEWSFILE

JP Kennedy duo in spin-off practice

Richard Bray and George Babbington, of John Kennedy's JP Kennedy practice, are establishing Babbington And Bray Solicitors, following the departure of Kennedy to become the new PolyGram UK chairman. Bray says he will take his existing clients including MCA, M People, Nigel Martin-Smith, Sleeper and the Chemical Brothers to the new firm. The new practice, which will also include Babbington's long-term client Van Morrison in its roster, will launch before Kennedy leaves on June 1. JP Kennedy solicitor Mark Kraiss will also be joining the new partnership.

HMV media buying goes to BMP

HMV is moving its £7m media buying business from CIA to BMP DDB after a four-way pitch for the account between the two companies. TMD and Universal McCann. BMP joint media director Derek Morris says BMP DDB, which will provide media buying and planning, will take over the account in June.

Oasis legal battle moves a step closer

The legal battle between Oasis and their former drummer, Tony McCarrroll, moved a step closer last week (25) when a preliminary hearing confirmed a full hearing to take place after May 13. McCarrroll says he is owed a fifth of all royalties from record sales after leaving the group in April last year. He claims he was sacked from the band.

Majors back Brit school student

A Brit School student has won the backing of PolyGram, EMI, Virgin, Sony and Warner for a scholarship to attend the Berklee College Of Music in Boston. The companies are together raising £10,000 to help fund 19-year-old Raphael Walker's scholarship. Meanwhile, the BPI is launching a Music Education Directory, which it has produced in conjunction with the North Gloucester College, covering more than 80 different courses.

Muzik to stage dance awards

IPC-owned magazine Muzik will host its first dance awards at Birmingham's International Convention Centre in May, coinciding with the first anniversary of the magazine. The awards will be decided by Muzik readers, and voting forms will be circulated in record shops and clubs nationwide. DJ Pete Tong will host the evening on May 23, and highlights will be broadcast on his Radio One Essential Mix show.

The Box hails a cab for promotion

Cable music channel The Box is raising its profile by advertising on 40 black cabs in London for three months from the beginning of April. Cable viewers will be encouraged to go cab-spotting and phone in registration numbers of participating cabs to win a prize.

▶▶▶▶ REAL AUDIO: TUNING INTO THE WORLD'S RADIO - p8 ▶▶▶▶



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EP



Will strings hang Gina G? Indies back Quo against R1

Having read the news in *Music Week* (March 23) that the UK's Eurovision entry by Gina G, Ooh Aah... Just A Little Bit, is to be rearranged just to make use of the orchestra in the forthcoming contest on May 19, I have to say that this could be a mistake.

The previous two UK entries by Frances Ruffelle and Love City Groove were also modern songs. Both only managed 10th place at Eurovision. Many people I have spoken to seem to agree that this was because of the performance on the night, where the songs were also rearranged and ended up sounding nothing like the recorded versions and became as anonymous as many of the other songs in the contest.

Having attended the rehearsals and the contest in Dublin last year, I have to say that Love City Groove did not appear to be very comfortable with the new arrangement. Jonathan King should really think again about this, unless minimal use is made of orchestration.

Of course it is important to get the balance right, and I wonder if our Eurotop will be as successful in Eurovision this year as Eurotop is in the European pop charts. Germany's entry this year was a very strong modern piece of Post Shop Boys-style techno, with an English language refrain for a chorus. However, it was one of seven countries not accepted for Eurovision in the pre-selection and, believe me, their song was just as good as ours. A whisper tells me this German entry was actually the second favourite with the UK pre-selection jury, so it certainly must have had some merit, at least to British tastes. As a result, German television network

ARD will not broadcast the show this year and it is rumoured that the Germans will not take part again.

It is five years since an up-tempo song has won Eurovision, and many other countries who made it through the pre-selection this year apparently have ballads or low-key entries, including very strong competition from the Irish and the Swedes once again.

Having taken a huge interest in Eurovision for a number of years now, of course I would love to see a long overdue victory of the UK. I can only applaud King for his enthusiasm and dedication to the cause. I also wish the best of luck to Gina G and all concerned for a good result; but please do not change the song more than is absolutely necessary. Mark Hague, Musicworld Mail Order, Oldham.

As an independent record company, we have experienced for many years the type of "blanket ban" referred to in articles about Status Quo's action against Radio One.

Obviously we do not compare ourselves with Quo, but the principal reasons for their court action is why so many small labels like ourselves struggle to survive.

Changes in personnel and revamped shows do not disguise the fact that Radio One is still not catering for a large listening audience by its refusal to feature regularly other genres of music. The criticism is levelled at most radio stations in the UK.

The music of our label, for

example, covers a wide range of contemporary instrumental music; enjoyed by listeners from the younger "chill-out" fans through new age to our 57-year-old oldest fan who enjoys modern, melodic music.

We regard our music as "popular" for numerous reasons, but, to cite just one example, BBC Radio Derby regularly features this genre of music on its Soundscapes programme, hosted by Ashley Franklin. Les May, proprietor of Midas Records, Derby's main independent record store, attributes 30% of his turnover to this genre of music coinciding with the radio coverage. Imagine the effects and benefits to the industry if this was repeated on a national basis!

It is time that radio was seriously challenged to make the necessary changes to prevent blanket bans, whether

intentionally or unintentionally, on specific songs or musical genres, and to give the huge amount of creative and artistic talent that is completely ignored a chance to be heard. David Wright, managing director, AD Music, Littlehampton, West Sussex.

I write in reference to my letter (*MW*, 9/3/99) about your article, "Cooptempo To Champion Black Talent Within EDM".

My letter was not published in full and was therefore unfair to Clive

Black. The letter was originally addressed to the heads of all major record labels in the UK. Clive Black was singled out because of the article, but the accusation of racism was levelled at the entire industry. I have subsequently met with Clive Black and I will happily concede that he is not racist.

I did point out that as I did not know him personally prior to the publication of the letter, it was not an attack levelled at him individually. Nonetheless Black is a prominent figure in an industry that prides itself on being open and progressive. Sadly this is not so in practice.

It is not enough for us to level accusations of racism and for the industry to deny them. This is counter-productive and provides no solution. I hope that the industry is prepared to accept that there is a tremendous amount of dismay and concern within the black community about our role within the industry.

We feel that we are under represented and the existing practices do not offer much hope for the future. This needs to be addressed and meaningful dialogue should be commenced immediately.

We feel that we are under represented and the existing practices do not offer much hope for the future. This needs to be addressed and meaningful dialogue should be commenced immediately.

Black has pledged his support to any such initiative and we welcome this. He has been found not guilty, but the jury is still out on the rest of you. Alistair Abrahams, chairman, Co-Ordination Of Black Music, Media Industry Associations (Cobra), Chatsworth Road, London NW2.

Please send all letters for publication to: The Editor, Music Week, Ludgate House, 285 Blackfriars Road, London SE1 1UR. (Or fax on 0171-401 9123). We reserve the right to edit letters on grounds of space or for the sake of our readers.

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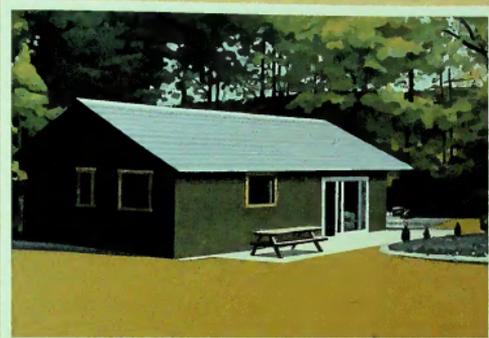
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SUNDAY 12TH	GLASGOW, BARROWLANDS
MONDAY 13TH	EDINBURGH, USHER HALL
TUESDAY 14TH	NEWCASTLE, MAYFAIR
WEDNESDAY 15TH	MANCHESTER, APOLLO



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TRUCD 5 / TRUMC 5 / TRULP 5



Real Audio: setting the controls for the heart of the world's radio

With a five quid radio, you can tune into Virgin at any time. So why spend thousands to hear it on the Net, via Real Audio? Simon Waldman explains what the attractions are

The first time it happens is really quite spooky. You're sitting at your computer, flitting around the Net. You arrive, for some reason, at a site for an American radio station. You click on one of the icons and, after about 30 seconds delay, out from your computer comes a live broadcast from across the Atlantic.

The technology being used here is called Real Audio, and it has been around for about a year since it was invented by a US company, Progressive Networks. In that time, some 3m people have downloaded the bit of software that lets them listen to it, and thousands of organisations including radio stations, record labels and gangs of geeks, who just want to show off, have been using RA to broadcast over the Internet.

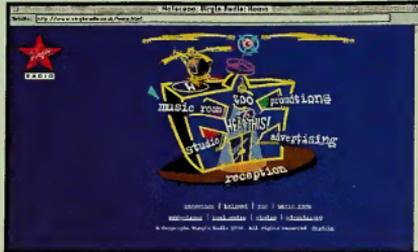
The latest major addition to the world of Real Audio live broadcasting is Virgin Radio, which now brings us its live rock output from its new, all-singing, all-dancing, but rather slow-to-move-around web-site (www.virginradio.co.uk).

The Virgin site has been created by web consultancy, AKQA (whose other work includes sites for Durex and BMW), and it is the first European commercial station to go live on the Net. The quality of the output is pretty good but can be rather patchy at times. The server only allows around 200 people to listen at any one time, and when it gets busy, the quality drops.

Real Audio is not the only technology available for this sort of radio-on-demand over the Net, but it is the most successful. And it is supported by Netscape, the most popular Internet browser software.

Since RA was upgraded at the end of last year to version 2.0 it has also been provided by the best sound quality—about AM standard. Admittedly sound which you download first and play later sounds better; but that takes too much time and is no good for live broadcasts.

Actually transmitting the sound is not that complex. All Real Audio requires is an encoder and a special server. These can actually live in the



VIRGIN ON THE NET — BUT THIS TIME IT'S THE RADIO STATION'S AUDIO OUTPUT

same server PC as the main website. So, with Virgin Radio, for example, what happens is the radio transmission is taken into the computer, encoded and pumped out over the Net. Due to the compressing, there is approximately a 10-second delay for a live broadcast.

The cost of all the equipment varies depending on how many people you want to be able to tune in at any one time. The largest basic package allows for 100 and costs around £8,500 for the basic server with an extra £2,500 for annual upgrades and support. Additional users are allowed at around £65 each.

For the home user, all that is needed is the Real Audio Player software, which you can download for free from www.realaudio.com (if you have an old version, make sure you update to version 2.0) and a 28.8 kb/s modem.

Equally impressive is the way it works, when it works. Once you have started playing the real audio stream, you are free to surf elsewhere on the Net or go back to other work on the computer, with the 'radio' playing in the background.

In other words, all this is happening now and it is both technically and financially feasible. But the big question about this is, why bother?

In the UK, Virgin is seldom ever more than a £5 radio away. So what's the fuss about the fact that you can hear exactly the same output, but now you need a £1,000 PC, a modem, two bits of software that you've already spent the best part of an hour downloading, an Internet connection and an enormous amount of patience?

Well, most obviously for Virgin, as for anyone carrying out a local first on the Net, there is publicity in this, although this is short lived and if it doesn't actually work, the hype bubble tends to burst rather quickly. No, the important thing about Internet broadcasting is that it takes radio out of the control of the Radio Authority, or indeed out of the control of any radio authority.

Virgin can now be heard by people in Pittsburgh in the same way that 96.9 WRRK in Pittsburgh can now be heard in London. And it's not just about transatlantic wanderly, it's also about London-based Liverpudlians being able to listen to, say, City FM. The local can become national; the national can become global.

This idea of geographical shift has been pushed heavily by Virgin as part of the attraction of its site. But more important is the idea of time-shift radio, of listening to what you want,

when you want, straight off the Net. Already there has been enormous use of real audio for pre-recorded material, material which would previously have been broadcast and then simply disappeared into the ether.

The chart for example, might still be broadcast on Sunday afternoon, but over the Net we can listen to it or any previous chart show at any time, and, with pre-recorded material you are free to fast forward, rewind and pause the sound.

And this also applies to gigs. Supergroup's appearance live on the Net at the start of March has had a similar fate. It was broadcast live on the night — a spectacular enough event in itself. But more importantly, those who head to www.goodcleanfun.fraud.co.uk will still be able to find real audio versions of the gig up there.

The impact for Restricted Service Licence holders and their sponsors are huge here. XFM, for example, need no longer just be an eight-week event. Instead it can be a year-round web site containing highlights of its eight week output — with added goodies to keep it fresh, of course. Original audio can be re-edited to include additional sponsorship credits (again, unrestricted by the Radio Authority).

In the US, we are already seeing specialist Net-based radio stations which use this model. They don't just provide a constant stream of audio that plays in the background, but instead chunks of programming for listeners to choose.

But before we get carried away with all this, there are still problems. The most significant in the long term is that if this sort of service becomes really commonplace it will eventually just clog up the Net. Put simply, there just isn't enough room in cyberspace to have hours of audio buzzing round the world.

Still, 18 months ago, the idea that a home computer user would be able to sit at home and listen to a live US radio station over the Internet would have been laughed at, so who knows what might happen next. **Simon Waldman**

REAL AUDIO — WHAT'S UP THERE

51 items

75 MB in disk

1.8 MB available

The first place to head for is the Real Audio site (www.realaudio.com) where you will be able to find out a mass of information about the technology and see a selection of what is on offer.

In all it lists hundreds of sites putting out all sorts of audio, and as with all content on the Net, much of it is of varied quality.

There are about 150 different radio broadcasts from around the world. Some of these are live feeds similar to Virgin Radio, others pre-recorded. The general rule when trying live feeds from US stations is to log on during the morning when they will not be so busy.

Try where possible to only bother with sites using Real Audio 2.0. For one of the more impressive connections go to WRRK (www.wrrk.com/live.htm) in Pittsburgh, a rock station where the reception tends to be

slightly better than that of Virgin Radio. Several labels have opted to use the latest version of the technology, among them Elektra (www.elektra.com) and Warner (www.warnerbros.com). It is also being used, as it should be, to enhance on-line music shopping. CD Now (www.cdnow.com), the most successful distributor of CDs over the Net, is using Real Audio 2.0 to allow potential buyers to try before they buy. And for one of the more innovative uses of the technology, and one that will no doubt be emulated over here very soon, take a look at the Netma Power Hour (www.netma.com), an hour of CD-mixed club music from New York. Even if you don't like the music that much, this last site is well worth taking a look at.

space age pop is back



esquivel - cabaret mañana

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"a Paganini for the Jet Set", "the Complete Enchilada", these are just some of the plaudits bestowed upon JUAN GARCIA ESQUIVEL in the 50's and 60's. The man hailed by many as the Godfather of space age pop, is now one of the main players in the current easy listening revival.

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"The success of Mike Flowers' Pops version of Wonderwall has heralded the mainstream acceptance of easy listening" Music Week 20 January 1996

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SINGLES

THE GENTLE PEOPLE: Emotion Heater (Raphlex CAT04 CD). The second single from the cheesy-listening foursome is a Sixties-style, swirling epic that probably won't find its way into the chart but is wonderful all the same.

THE LA MARIE EXPERIENCE: Jumpin' (3 Beat)/Hudson FXDXJ271 FUSE 006). Massive on the club scene, this bubbling house anthem is predicted to bump and bustle its way to chart success, morphing from underground track to household staple a la Josh Wink. □□□

HOOTIE & THE BLOWFISH: Old Man & Me (East West AS55 CD). The hard-working American rockers, fresh from their Grammy triumphs, release the first single from their new album, Fairweather Johnson. Likely to build on their growing appeal but no Top 10 yet. □□□

SOPHYA ELMAN: Always You (Columbia XPCD79). This country-tinged debut release from the 24-year-old Swedish singer-songwriter will initially do well on specialist radio. □□□

TECHNOHEAD: Happy Birthday (Mokum DB 1753 3). Displaying all the manic catches of I Wanna Be A Hippie, Technohead's new single will very likely put the group back in the upper reaches of the chart. □□□

MEAT LOAF: Havin' Fun (The Red Light II) (Gena Life) (Virgin V5CDX 1582). A typically half-for-leather stormer from Meat Loaf, but one which lacks the killer hook to take it all the way. The recent concert dates should give it extra mileage. □□□

AGENT PROVOCATEUR: Red Tape (Wall of Sound 0017). Abrasive, off-the-wall indie trip hop from their guitarist recovering from the death of their partner. One for the alternative market. □□□

INCognito: Always There '96 (Mercury CD 852771). A Masters At Work remix of one of the group's biggest hits, issued as a prelude to the release of an Incoptic remixed album. □□□

BABYLON ZOO: Ainali Army (EMI EDM45). A workable but ultimately disappointing follow-up to Spaceman. Comes, like the previous hit, with radical Arthur Baker reworkings. □□□

ARMANDO: One Love, One Future (Radical Fear F526 CD). Pleasantly pleasing piece of Chicago house that gets harder as the mixes go on. A club hit, but nothing more. □□□

TERORISK: Celebrity Hit List (EMI CDG6ASD12). The Yorkshire rockers' follow-up to the Perseverance hit single struggles to stand out in the crowd, but the tune and enthusiasm gets you in the end. □□□



MINTY: TOUCHING ON FALL TERRITORY SCARFO: Biggs England (Deceptive BLUFF 0128CD). Indie pop which has hints of everything from early Jam to Killing Joke, and a certain sparkiness which tends to be missing from much of today's guitar music. Splendid. □□□

MANTARAY: I Don't Make Promises (Dead Dead Good GOOD 36CD). More than a hint of Pulp in this swift, catchy pop song which trails their forthcoming album this summer. □□□

MINTY: That's Nice (Sugar YA 10CD). These art-poppers, founded by the late Leigh Bowery, are a strange bunch, but no strangers to a catchy pop tune. That's Nice is clearly Fall B+52a-influenced and has sufficient charm to win an audience. □□□

ORIGINAL: The Box (Internal LUCD30). The most commercial track by the Hartnoll Brothers for many years, combining a film theme feel and a fully-fledged vocal track for the first time in one of the extended mixes. Odds on to be their biggest hit since 1990's number 17, Chime. □□□□

SINGLE OF THE WEEK

ASH GOLDER: Infectious (INCF739CD). Ireland's finest prospects fulfil their potential with this hugely commercial single. Radio won't be able to resist Tim Wheeler's sweet voice and rock fans will go gaga for Owen Morris's splendid honing of the band's sound into an anthem for the year. □□□□

ALBUMS

RICHARD DAVIES: There's Never Been A Crowd Like This (Flynday FLY0162). Displaying the same musical and vocal deftness of his former partner in Cardinal, Eric Matthews, Davies' solo outing is one of those lyrical charmers that will grow quietly. □□□□

LARRY HERRI: Alien (Blackmarket BMI 031). Heard's first solo album for two years sees the Chicago house pioneer (aka Mr Fingers) in ambient mood, far removed from the R&B style of his last album. □□□□

RACE AGAINST THE MACHINE: Epic (Epic 48102134). Unmistakable stuff from the angry rock/rap quartet which will please their fans but is

unlikely to broaden their support. □□□

PSYCHED UP JAMIS: Swell (This Way Up 320391-2). Raucous, grungey rock from this Swedish outfit - via Brighton - feels a little out-dated in these post-Britpop times, but features some very accessible songs. □□□

VARIOUS: Vague (EMI Premier PRDCCD1). Thumping, pumping disco beats galore, seamlessly mixed by Frankie With Attitude's Paul Fryer and Phil Faversham in honour of the celebrated club in Leeds. □□□□

COCTEAU TWINS: Milk And Kisses (Mercury S145012). Expansive production and melancholic moods dominate the group's second album. □□□

OST: Kids (London B2840-2). The controversy surrounding this film should spark interest, as well as the underground bands used, mainly Sebadoh's Lou Barlow in Folk Implosion. It's not an easy ride, but then neither is the film. □□□□

THE SPECIALS: Today's Specials (Kuff Records CDKUF17). Although titled Today's Specials, this is firmly based in the past with covers of everything from Diamond Dekker's 007 to The Clash's Somebody Got Murdered. The singing reggae proceeds with only pale ghosts of their old trademarks drifting in the background. □□□□

DISJESTA: Clean Plaid (Lid) (Warp wargp41). The debut solo album by Mark Clifford of Seefeel has the same chunky acid elements found in labelmate The Apex Twin's work. □□□

THE BELOVED: X (East West 0031 331612). Like the recent single Satellite, X is a real grower, mixing elements of house, folk, new electronics and ambient to great effect. A potential chart topper for the husband and wife team. □□□

JAMES BOWMAN: Collection (Hyperion KING3). Accompanied by The King's Consort, the leading counter-tenor of our day performs a sample collection of music by Bach, Handel, Purcell, Gabrieli and Cooper. □□□

VARIOUS: An Ol' Conducting (EMI Classics CSM56915). The audio follow-up to Teldec's legendary video project



THE BELOVED: CHART POTENTIAL features 16 of the century's greatest conductors in rehearsal and performance. Seven discs are available separately. □□□□

FIRE BAR CD 0101. The greatest hits of Jah Stitch, all of which were produced at King Tubby's studios and featuring among others, Sly & Robbie. Another episode in Blood & Fire's canonisation of Jamaican legends. □□□□

K-KLASS: Remix and Additional Production (Deconstruction 74321 342 802). An excellent value-for-money compilation of the group's best remixes, including tracks from Bobby Brown. De La Lucy M People and New Order. □□□□

SISTERS WITH VOICES: A New Beginning (RCA 078366487). This much awaited follow-up to their 1993 double-platinum debut, It's About Time, simply doesn't grab in the way the original album did, but with remixes and singles, it may yet do the business. □□□□

JESSE DAYTON: Raisin' Cain (Transatlantic TRACD 228). The country rocker and songwriter's first outing as a solo artist captures the swing and humour, as well as the diverse roots sounds, of the Texan musical mix. Celebrated players like Johnny Gimble and Doug Sahm add value to a strong release. □□□

RUFUS THOMAS: Blues Thang (Sequel NEG CD 286). Fine, gritty Memphis blues from the veteran organist of the Funky Chicken shows off his timeless songwriting and singing. An original and evocative album that will benefit from an April club tour. □□□

ALBUM OF THE WEEK

TINA TURNER: Wildest Dreams (Parlophone CDST 2279). The voice is better than ever, the six years rest have brought fresh commitment, Trevor Horn's production delivers in that radio impact, and the sold-out European stadium tour is evidence of an undiminished fanbase. Guaranteed. □□□□

This week's reviewers: Jake Barnes, Peter Brown, Sarah Butler, Sarah Davis, Catherine Esda, Leo Finlay, Ian Nicolson and Martin Talbot

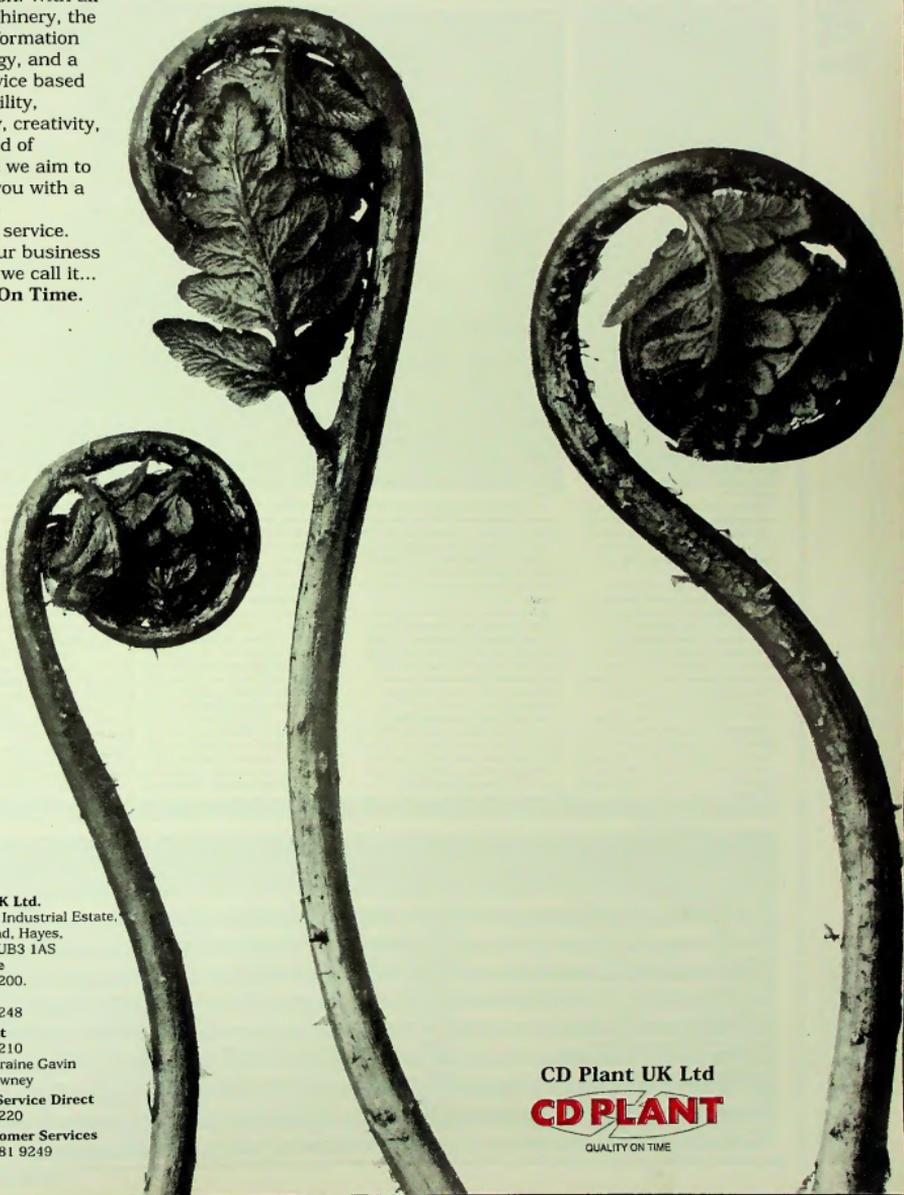
ALAN JONES TALKING MUSIC

Two years after it first emerged, Salt Tank's Eugina is rendered contemporary by the 'dream music' movement which has brought Robert Miles, DJ Dado and Nylon Moon to the fore. Eugina is a pulsating, hypnotic journey with throbbing bass, twittering synths and a short-lived, but highly effective, ethereal vocal interlude. A brooding and classy piece of work whose time has surely arrived... While not agreeing with Everything But The Girl's assertion that drum 'n' bass is the most exciting thing to happen to music for a long time, it's only fair to say that their collaboration with Spring Heel Jack has produced a classy haunting single in Walking Wounded. Tracey Thorn's vocal floats over a

tense instrumental track with smooth, swelling strings counteracting the more jaunty percussive elements. A fine effort, even if it has absolutely no chance of overshadowing Missing... Mixed dance albums are a major growth area, with several unleashed every week. More deserving of attention than most is the Ministry Of Sound's Dance Nation, wherein Pete Tong and Boy George demonstrate their expertise. George is the lesser mixer of the two, and also chooses more underground material and, as always, a couple of tracks from his own More Protein label. Tong pumps for more obvious winners like the aforementioned Missing, Gat Decor's Passion and BT's Loving You More,

providing a smooth, uplifting and invigorating snapshot of club culture... Clannad have been plying their trade for 25 years and their silver jubilee is marked by the release of Lore, a typical offering in which they deftly mix traditional Gaelic airs and new age sensibilities to produce a sublime listening experience matched only by their own graduate Enya. Timeless and uplifting stuff to be sure, which comes with the added bonus of a Themes & Dreams CD, which re-visits half a dozen of their former glories, including the haunting Eighties hits Harry's Game and In A Lifetime.

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QUALITY ON TIME

The story so far of Leeds four-piece Spacehog would read like the outline for a 'let's form the band right here' Britpop movie, were it not for the fact that their career has been launched in the US.

After moving individually to New York three years ago, they met by accident and were lucky enough to have US A&R maestro Seymour Stein present at their first gig. He promptly signed them to Warners offshoot Sire, and the acclaim which greeted debut album *United States Of America* (due in the UK at the end of April) has been boosted by a six-month stint of touring in the US heartland, both as headliners and as support for alternative mainstays such as Tripping Daisy and Red Hot Chili Peppers.

After eight weeks in the US charts their album has climbed to number 64, while the single *In The Meantime* is at number two in the Modern Rock Tracks chart.

Spacehog's guitar-based approach amalgamates Sixties and early Seventies influences into the dramatic yet spunky sound of debut album *Resident Alien*, where humour and understated use of Moogs replace any charges of pomposity. The instrumental sound of *In The Meantime* (out April 29) is already picking up radio play, and the UK industry will be granted its first taste of Spacehog live at a showcase at London's Notre Dame Hall on April 25.

"By 1993 I was totally bored in England - the music scene was stalling," says Spacehog drummer Jonny Cragg, who had been in the Artists-signed *The Hollow Man*.

"At that time the only new band being offered was Suede, and although I was into house and dance as a consumer it didn't turn me on as a musician."

An initial visit to New York to stay at a friend's place turned into an extended visit when Cragg moved into his own apartment, "held down a couple of jobs and started to think about playing music again".

Enter brothers Art and Eyston Langlands, who in March 1994 dropped in on the coffee house in which Cragg was employed. He recognised their Leeds accents and they struck up a friendship. Impromptu jams at the brothers' apartment in turn led to a development deal with New York-based A&R consultants Hi Fi Recordings, run by John Hecker.

"Hi Fi basically helped us put things together and get us rehearsal space so that we could demo our songs," says Cragg. More importantly, Hi Fi has an A&R deal with Sire, and used its links to lure Seymour Stein - the man whose

SPACEHOG

LEEDS BOYS HOME AFTER US SIGNING



gold-plate list of signings includes Madonna, KD Lang, Talking Heads and The Undertones - to a Spacehog showcase at NY's famed Mercury Lounge.

Four days before the gig, Spacehog's original lead guitarist left and Cragg had to call on the services of another displaced Leeds musician, Rich Steel. The showcase was a success, but the boys were unimpressed by the overtures made by a number of A&R execs.

"Then we went to Seymour's office and it looked like a explosion in an antiques factory, littered with records and broken chairs," says Cragg. "What clinched it for me was that he didn't have a card. He wrote his number on the back of an old napkin, which was pretty cool."

While they were recording their album at NY State's Bearsville Studios, Stein left Sire for the post of president of sister Warner imprint Elektra. But in Warner circles, recalls Phil Straight, the head of international at WEA, a

strong buzz was already surrounding Spacehog.

"The word-of-mouth was that Seymour had signed one of the best acts of his career, and that's true," says Straight. "They fit in really well with the current music scene in the UK and I doubt whether any US acclaim there've had will overshadow them here."

Straight points to an advantage Spacehog have over other US-signed acts. "Of course they understand how things work here perfectly. They know the radio and TV stations and the importance of press. It's not like they'll be strangers," he says.

WEA is currently working with agency ITB on a series of UK dates for Spacehog during the summer, a prospect which fills Cragg with excitement.

"We've been overwhelmed by the reception we've had in the States, and to some extent we're all acclimatised," he says. "But we can't wait to play that first big gig in Britain." **Paul Gorman**

The current boom in Welsh rock music can be traced back to the early-Nineties success of the Manic Street Preachers, who became the principality's first cool act since John Cale starred in the Velvet Underground.

But the band looked on their way out in September 1994, when their figurehead Richie Edwards vanished after a history of depression. It seemed the Manics couldn't go on, especially given Edwards' lyrical contribution. But the remaining trio and their label, Epic, have demonstrated their resolve by coming back with a single which reveals that the rest of the band can cut the songwriting mustard without his input.

In fact, although Edwards was the Manics' star turn, he never actually wrote any of their music, had little input into their live sound, and was by no means their only lyricist. But the forthcoming album will feature Edwards' lyrics on some songs, proving that he will even in absence continue to be part of the Manics. For the moment, anyway.

MW has, as yet, only heard *Design For Life*, the first single from the album, but there's little doubt that this epic string-laden number will be the band's biggest hit to date. For a group with such a high profile, the Manics have in fact sold remarkably little over the years. Their last full-length effort, *The Holy Bible*, sold a mere 75,000 copies in the UK, reaching number six, while previous efforts also saw the band underachieve in sales terms.

But in the interim period between Richie's disappearance and the remaining trio's return to the live circuit last December, British guitar music has taken off at home and internationally, with the result that Epic MD Rob Stringer's talk of breaking them as a stadium act isn't as far-fetched as previous sales would indicate. He says, "The way the climate has changed, if the Manics were to release their debut album now, it would sell 300,000 copies. Their last record came out in September 1994, at a time when Suede were the biggest guitar act around but no-one else was really doing anything big."

As it stands, the Manics have sold 300,000 across three albums and their defining single, *Motorcycle Emptiness*, peaked at number 17. But Epic is prepared to put its money where its mouth is to boost the profile of its "top priority" act. The single and album have been produced by the renowned Mike Hedges at considerably more expense than *The Holy Bible*, while £80,000 is being spent on the single's video - some £70,000 more than has ever been spent on them before.

It's a move which has cheered Epic in

Act: Spacehog Project album Label: WEA Records Publisher: Hog (Space) Music Ltd Producer: Bryce Goggin/Spacehog Released: April 22

Act: Manic Street

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
SHOLA AMA	female R&B artist	WEA	Franktree/1 2 One	n/a	Mickey D
AMERICAN TV COPS	Midlands guitar four-piece	STARBUISH	DB	album	Tim Parry
CAROL BAILEY	dance artist	ETERNAL	Time Italy	singles and album option	Steve Allen
BAWL	flamboyant six-stringed pop	CHRYSALIS MUSIC	John Carrigi	worldwide exclusive publishing	Ruth Bothwell
BLACK BOX	dance act	MCA MUSIC	self-managed	catalogue deal	Dave Wiberley
FARLEY & HELLER	dance writers/producers/DJs	MCA MUSIC	Steve Hall, Junior Boys Own	exclusive worldwide publishing	Ruth Bothwell
KEITH FLINT	rockist with the Prudery	MCA MUSIC	none	exclusive worldwide publishing	Paul Connolly
GIRKA	Evolution Song Contest winner	ETERNAL	none	album	Steve Allen
J J BROTHERS	rockist	ETERNAL	Time Italy	singles and album option	Steve Allen
SIMON MUNDY	industrial-style writer with Mark Stewart	MCA MUSIC PUBLISHING	Bobby	exclusive writers deal	Steve Walters
NICE N EASY EXPERIENCE	easy listening act	ETERNAL	Stephen Budd Management	singles	Steve Allen
CARLOS NUÑES	Galician pipe player	CHRYSALIS MUSIC	Pablo Mooney	worldwide exclusive publishing	Jeremy Lascellas
P R GRATED	perfect summer dance hit act	ETERNAL	Andy Allen Management	singles and album option	Steve Allen
KYM SIMS	dance vocalist	PULSE 8	David Sims	singles with option	Steve Long
SUN	powerful pop four-piece	POLYDOR	Alistair Cunningham	album	Paul Adam
THE DRIVEN	four-piece rock band from Co. Limerick	POLYDOR	Niki De Souza, Peta McCarthy	long-term album	Rick Lonnax

Compiled by Sarah Davis: 0181-348 2320

Use to WATCH
 JONAH
 Over six years at this South London based rock & blues club, Jonah has an incredible record of success. He's the only member of Back Group and Chemical Brothers who has never left the club. He's also the only one who has never left the club. He's also the only one who has never left the club. He's also the only one who has never left the club.

MANIC STREET PREACHERS

DOGGED WELSH ROCKERS ON COURSE FOR BIGGEST SUCCESS YET



A MANIC HISTORY

Late 1988: Manic Street Preachers form in Blackwood, South Wales.
August 1989: They release their first single, *Sul'Geu Alley*, on SBS.
June 1990: A second single, *The New Act Riot EP*, releases a stir in the inkies.
May 1991: Richie attracts wider notoriety when he cuts "A Real" into his arm during an *NME* interview with Steve Lamacq.
Summer 1992: The band sign to Columbia.
January 1992: The Manics chart for the first time with the re-release, *You Love Us*.
February 1992: Their debut album, *Generation Terrorists*, is a Top 40 hit.
March 1992: *Slash 'N Burn* is The Manics' first Top 20 single, peaking at 20.
October 1992: The number seven *Sul'dis Is Painless* gives them their biggest hit to date.
June 1993: *Gold Against The Soul*, their second album, is released and spans three top 30 hits, including *From Despair To Where*.
August 1994: Manics release a third album, the downbeat *The Holy Bible*, which goes to number six but sells just 75,000 copies.
Autumn 1994: Band switch to Epic.
September 1994: Richie disappears on eve of US tour to promote *The Holy Bible*.
December 1995: The group return to live action supporting *The Stone Roses* at Wembley Arena.
March 1996: The group play two sell-out dates with Oasis and prepare for the release of their fourth album.

the US, which is feeling very confident about the Manics' prospects. David Massey, the New York-based Englishman who A&Rs the band in the US, confirms they are also a key act for the label in America. "It's very early in the planning stages for the project, but we all think the new material is brilliant," he says. "I've been playing the single in the office, and selected tracks from the album to the top people here, and the reaction has been overwhelmingly positive."

The Manics have never committed themselves full-on to the US and have only played 10 dates there in their career. In fact, Richie Edwards disappeared on the day the band were due to fly out for their first major US tour in late 1994 in support of *The Holy Bible*, which consequently failed to win a release in the territory. Now Massey

has bigger plans. He says, "We want them to do their own fairly low-key headline tour, but we also want a really hot support tour because they're one of the best live bands in the world."

And, given the job Epic has done for Oasis in the US on the back of a huge number of live dates, the Manics are sure to get a pretty big shot at American success.

The band have played three dates in recent months as a four-piece, with a keyboard player expanding the sound. And the high-profile gigs with The Stone Roses and Oasis have been exceptionally well-received by those acts' fans. The Manics promoter, SJM's Simon Moran, believes there is a groundswell of public support which should help them not only return successfully but be bigger and better than before. He says, "I got a real

feeling that the people at the gigs wanted to see the band do well, and they certainly reacted very well. Given what happened with Richie, I believe British rock fans are 100% on the band's side. And, with this album, they are ready to move us to a higher plane."

Moran has set up a late May/early June tour, which will see the band play nine 2,000-capacity venues, and they'll also play a showcase gig at the prestigious Sound City.

The band are not doing interviews as yet, preferring to let *Design For Life* do the talking for them, and they won't break their silence until late April, when they're scheduled to appear on the front cover of the *NME*. Stringer says, "The band don't want to talk about the whole Richie thing now. They'd prefer to have the single do well first and then speak about

everything from a position of strength."

And it seems likely that *Design For Life* will produce the Manics' highest chart placing to date, with Mike Hedges' lush production bringing the dramatic nature of the lyrics to life for some well-earned air on pop radio, but it seems custom-built for daytime radio and is much less in-your-face than the introspective *Holy Bible*.

Spinks Stringer says, "The new material is a bit more lush, but it still sounds like the Manics. I firmly believe they have the potential to be a classic rock band in the Led Zeppelin mould."

It remains to be seen if the Manic Street Preachers can follow Page, Plant & Co. to superstardom, but *Design For Life* is a good start and, if the good folk of Epic are to be believed, the album should be the start of greater things here and abroad. **Leo Finlay**

Preachers Project: album Label: Epic Songwriters: Bradford, Wire, Moore Publisher: Sony Music Producer: Mike Hedges Studio: Chateau de la Rouge (France) Released: May 13

STEVE LAMACQ ON A&R

Thanks for all your letters about the world band name crisis. I started to think that we'd run right out of names for groups but no, not everyone's called *Zu Zu's Petals* or *Performance*. In fact the shouts of "There's only one (fill in band name here)", have turned so frequent that this place sounds like a soccer stadium....Mind you, as a football chant "There's only one *Johnny Panic And The Bible Of Dreams*" doesn't scan very well. *Johnny Panic* - the name comes from a short story by Sylvia Plath - hail from the West Country and make romantic, slightly cynical pop with titles like *Why Did She Turn Out Like Her Mother*. The idea is better than the end result at the moment, but interesting nonetheless...Of the

latest demos, *Spitscreen* from Chelmsford and *Midget* from wherever the phone code 01780 gets you are among the best. *Midget* craft slamming little guitar pop songs, full of regret and hurt, while *Spitscreen*'s seven-tracker includes a great track (with a terrible title) called *Quiet*....Elsewhere *Sun*, the powerful pop four-piece who've been the subject of a big chase - as reported in this column - finally inked a deal with Polydor last Wednesday...*American TV Cops* were also in London this week celebrating their deal with Big Life which went through on Tuesday, while gritty south Londoners *Scarfo* have sealed a new publishing deal...Watch out for a reborn *Travis Cut*, the Harlow three-piece whose

latest material puts the pop back into punk pop....Also, the best of this week's self-financed singles is an enthusiastic debut from Watford guitar band *Shag* (sleevenote). "This maxi EP is guaranteed to last a lunchtime"...Did anyone do any work at the South By South West seminar in the States a couple of weeks ago? Most of the returning troops have been complaining there weren't enough unsigned US bands on the bills. A bit disappointing. But, in the words of one top A&R man, "What a great place to see *Rocket From The Crypt* and get a tani!"

● Steve Lamacq co-presents The Evening Session with Jo Whitley on BBC Radio One



One to WATCH
SHERREE FORD-PAYNE
 The 25-year-old Fresno soul/jazz singer/producer releases her self-titled debut album on Atlantic. Not an miss on the first UK single. Shoulda Considered Waves (not April 13), have featured club appeal, but have a track, alternately soul or smooth jazz, which is a better bet.

Seven years after acts such as The Beloved and The Shamen pioneered the indie-dance hybrid, London-based trio Republica demonstrate there are still fresh ways to merge guitars and beats with their forthcoming single Ready To Go. The song combines house rhythms with punky chords, an infectious chorus and spiky vocals in what the band describe as "techno pop punk rock".

The combination is enough to persuade the band's label Deconstruction that the band has enormous sales potential. "A lot of our stuff comes straight out of the clubs but Republica offer a big potential for crossover, whether it be dance, indie, alternative or whatever," says marketing director Del O'Brien.

Built around a songwriting nucleus of Tim Dorney and erstwhile Flowered Up keyboardist and engineer Andy Todd, the band formed in 1993. Dorney and Todd met originally during recording sessions for Soul Family Stronach and found the opportunity to pair up when Camden's baggy characters disintegrated.

"It all fell to pieces," says Dorney, recalling the drug-fueled chaos of the times. "We struggled to get people together and we ran out of money. One day the singer, Liam, just walked out and that was it. I haven't spoken to any of them since."

Dorney and Todd renewed with the aim of doing "something underground and dancey". The result was *Out Of This World*, an instrumental friends suggested would benefit from a vocal. Enter Saffron, former singer with N-Joi, who topped it off perfectly and consisted the line-up.

That one track persuaded Pete Hadfield, joint managing director of Deconstruction, Saffron's former label, to offer them a deal. The songs they brought back convinced the label to make them a priority act this summer.

"We feel the material they've

Act Republica Label: Deconstruction Songwriters: Tim Dorney (Noting Hill Music), Andrew Todd (BMG), Saffron (BMG), Johnny Male (Momentum) Producer: Republica Released: May/June

Sheffield's Longpigs are nothing if not tenacious. In the past three years they have suffered bad luck and major career setbacks which would have destroyed many bands.

Formed in 1993 by Crispin Hunt, who had studied philosophy and theology at the city's university before dropping out to travel, they became one of the first bands, along with another local act, Ephraim Lewis, to sign up to the new UK-based arm of Elektra Records.

However, just weeks before they were due to release their first single, the first of a chain of disasters struck. Driving down to London with a couple of band members, Hunt had a serious car crash which left him in a coma for three days. Then, as he was being taken back to fitness, the label suddenly opted to close its London office, leaving the entire band in limbo.

"It was pretty grim. We had an album already recorded and everything was going swimmingly well," says Hunt. "We were going to parties and practising at being pop stars when it all came down round our ears."

Worse was to follow. Elektra, having spent a small fortune setting up the label with next to nothing to show for its efforts, refused to annual the band's contract and, instead, slapped a quarter of a million pound price tag on them.

Unable to record or even play live, the band spent nine months in limbo, "getting drunk and wanking ourselves stupid," as Hunt puts it.

As the band attempted to extricate themselves from the mess with the help of lawyer John Statham, Mother created three new band members.

Created as a showcase for Irish

REPUBLICA

'TECHNO PUNKS' SEEK SUMMER SUCCESS



delivered to us is so outstanding that we have to go for it," explains O'Brien. "We've had a fantastic reaction internationally to it as well - in particular RCA in the States who, it should be remembered, passed on M People and Take That."

Part of the band's appeal lies in the

ability to weld hooklines to sharp lyrics. Their debut single *Block*, released last March, was a swipe at wide boys driving flash motors - underlining the band's desire to steer clear of hands-in-the-air dancefloor vacuums.

"Our intention from the start was to avoid that 'I'll take you higher' hollocks

that persists in dance music," agrees Dorney. "We decided if we were going to have lyrics they might as well say something."

In Republica's case it's not just what they say, but the way they say it - in particular Saffron's, with her bobbed hair and oriental looks. M People's Mike "Pickering has described her as "Siouxsie meets techno" and her strident delivery and bouncy attitude make it easy to see what she means.

The band have toured extensively, supporting The Grid, The Shamen and M People and building a significant grassroots fanbase - not least in Scotland, with appearances at T In The Park and Coatbridge's club universe.

"The last time we went on there, we had fans turning up in homemade T-shirts with pictures of the band and the name stencilled on them," says Dorney.

Now augmented to a six-piece live outfit, including ex-*Box Wow* Wow sticksman Dave Barbarossa on live drums, the band embark on a month-long Wednesday residency at London tranny club Madame JoJo's, starting on March 27. They head out to America in the summer to play several gigs, before appearing in June at the BMI worldwide MDs conference in LA. To give an idea of the faith placed in them, the artist created by the company to appear is ex-Take That mainman Gary Barlow, making his solo debut.

Republica's debut album is scheduled for release in May/June. Recorded and self-produced in the band's Hoxton home studio, it lacks only one thing - a title. "We're terrible at coming up with names," confesses Dorney. "It took us months to come up with the name Republica, so long in fact that it held up the contract signing."

Suggestions so far include *Trop* Banana, a title suggested for that abortive second *Flowered Up* album.

"Well it's only a suggestion," adds Dorney hastily. **Mike Penttenden**

LONGPIGS

ESCAPING FROM THE EDGE OF OBLIVION

talent in the mid-Eighties, the label became a joint venture with PolyGram in 1993 with the aim of becoming a fully functional international label. MD Malcolm Dunbar was brought in to develop the roster, and one of his first actions was to sign the Longpigs late in 1994 as the bestest of label A&R Andy Leese, a fan of the band from the days when he had attempted to sign them to a publishing deal.

For the Longpigs it meant a fresh chance but it also meant going back to basics. To this end they spent last year rebuilding a fanbase, sloggng round the country as an support act to the likes of Echoberry, Cast and Skunk Anansie. "I think the band have been incredibly resilient and hard-working," declares Dunbar. "We knew they were capable of making a great record but the crux was on the band to work really hard, which they've done."

The band's first single *Happy Again*, a limited edition, finally appeared a year ago in April 1995, nearly three years after they set out, but since then progress has been rapid - to a point where their last single, *Ferret*, went Top 40. On and On, released on April 1, has already received substantial daytime radio play and looks set to be their highest chart placing yet.

The band embark on their first headline tour on April 13, around the release of their debut LP. While they have carried over several songs from the first aborted set, the original is unlikely ever to see the light of day.

Entitled, ironically, *The Sun Is Often Out*, the new album was recorded at Axis studios in their Sheffield home base. Produced by local ambient dance outfit Mama, the set showcases the band's strong, melodic pop and Hunt's striking vocal range.

"We knew the type of music we were making wasn't a fashion thing. We

weren't baggy or grunge or anything, so we knew we could survive on the strength of the songs," he says.

"Didn't he ever feel like giving up?" "I'm a born optimist. You can't let things drag you down."

And Mother's Dunbar is similarly optimistic. He says that new signings will be announced soon. The next big project for the label is the soundtrack for the Hollywood film version of *Mission Impossible*, centred on the efforts of U2's Adam Clayton and Larry Mullen. The rhythm section's reworked version of the classic theme music will appear in June, and early reports suggest an international hit. Perhaps making Mother a major international concern isn't the mission impossible many originally felt it would be.

Mike Penttenden



Act Longpigs Project album Label: Mother Songwriters: Hunt, Boyle Publisher: PolyGram Studio: Axis, Sheffield Producers: Kevin Bacon, Jonathan Dourmy Released: April 15

One to WATCH

SULTANS

Having dropped the title of *Flag* CD from their name, Brighton King's Cockburn are back with a hectic, Sangeer-influenced sound and a scintillatingly original feel. Along with their new album, they're no longer a novelty act, and James's album should be the last in a series of their genre.

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MAJORS JOIN IN NEW ERA

If there was one good turn the early Nineties recession did the UK music industry it was to switch record companies, retailers and consumers on to the mid- and low-price sector. Before the downturn this market was often left to specialist companies who licensed specific back catalogue from the majors and placed titles in dump bins near the check-out. When sales rose steadily in the early Nineties, the majors realised that a market which many thought was devaluing music could actually rekindle interest in an artist. Mid- and

low-price artist albums, as well as compilations, are also benefiting from increased retailer interest, both at home and overseas, and many companies are now targeting foreign superstores and hypermarkets. If one company epitomises the growth of this sector it is MCI, which celebrates its fifth birthday this year as the third most successful budget label. Meanwhile, Tring, after years fighting off writs alleging copyright infringement, is poised to enter a new era. The majors are increasing their investment in their mid- and low-price divisions, even though retailers have often criticised the huge amount of product being launched. Nevertheless, the quality of the titles being put out often rivals that of their full-price cousins, which can only give consumers more choice and more reasons to buy music.

FORGOT BARGAIN BIN, WELCOME TO QUALITY

FULL-PRICE SALES LEVELS ARE BEGINNING TO BE MATCHED BY WELL-PRESENTED MID- AND LOW-PRICE RELEASES, AS BIG MARKETING BUDGETS AND MULTI-BUY CAMPAIGNS PUSH BRAND AWARENESS AND QUALITY. KAREN FAUX REPORTS

Success for the low- and mid-price sectors is being achieved with a two-pronged assault on the consumer.

Not only are specialist labels and the main major label mid-price offshoots investing in building stronger brand awareness, they have also worked more closely with retailers on multi-buy campaigns that can send back-catalogue sales soaring.

At independent store Solo Music in Exeter, Gary Nicholls says, "Multi-buy campaigns, which involve local advertising and customised dump bins as part of the deal, can give a huge injection to catalogue which would normally just trickle through. For example, our recent Warner campaign, with CDs at £7.99 or three for £20, has fuelled spectacular sales for Tracy Chapman's eponymous debut and Fleetwood Mac's *Tango In The Night*."

At HMV, which claims it was the first chain to run a multi-buy mid-price campaign four years ago, audio campaign buyer Scott Pack testifies to the effectiveness of such promotions in shifting bulk quantities of product which is past its full-price sell-by date. "With a large range of product and the right kind of in-store thrust, mid- and low-price product can sell more than full-price," he says.

Despite the success of such campaigns, there is an awareness that price differentials need to be maintained in the mind of the consumer. Pack says, "A lot of customers now tend to think of

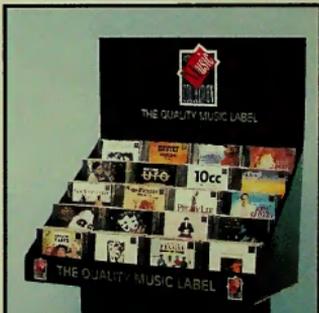
mid-price as being around 26 and full-price at £10, whereas these would be defined as low- and mid-price by stores and record companies."

The responsibility for maintaining mid- and low-price differentials rests with specialist labels who have to work hard to reinforce branding and price. Of the major record companies, Sony Music Entertainment's 15-year-old Nice Price imprint is the most established, with a steady output of around 250 titles a year, including those on its sub-brands such as Rewind, Legacy and Two On Ones. Nice Price releases are generally ex-full-price albums for £9.99, or sometimes £7.99 if part of a particular promotion.

Sony marketing manager Phil Savill says, "The priority has always been to ensure product looks good - we recently had our logo updated. Nice Price releases are backed by heavyweight marketing in the spring and early autumn, while brand identity is enhanced by regular retailer campaigns."

A recent multi-buy promotion (two CDs for £15) with Tower Records, for example, which included co-op press ads, London Transport ads and point-of-sale, was a hard-hitting reminder of the label's value for money.

But one of the most innovative exercises in raising brand awareness so far this year has been carried out by independent mid- and low-price specialist Music Collection International. Its exclusive and biggest-yet promotion with Our Price, offering two Music Club CDs



BUILDING THE BRAND: LOW- AND MID-PRICE SPECIALISTS ARE FIGHTING TO ESTABLISH A RECOGNISABLE QUALITY IMAGE

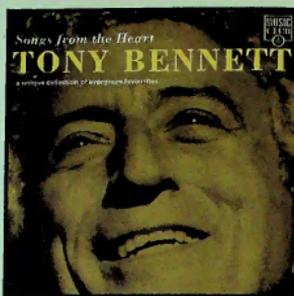
► for £10, was backed by a forceful marketing campaign spanning national press and radio advertising along with substantial in-store support. The marketing drive, worth £50,000, combined with the high-quality packaging of the 150 titles on offer, took it into the full-price league. Marketing director Danny Keene says, "It is unusual to spend this much on marketing at a low price point because the profit margins are not big enough. However, as all the marketing activities were carried out from this office, it became cost-effective.

"Sales exceeded our expectations throughout January and February, and we feel we've achieved our aim of building a strong awareness of the Music Club identity," he says.

While Music Club is consolidating its position as a leading brand in the £5.99 low-price market, competition within this particular price band is becoming more intense, especially among the majors. PolyGram has just launched its Entertainment Today company, while EMI is strengthening its position with a new label, titled EMI Gold.

Paul Holland, EMI's director of budget, says, "The label is intended to have a pop focus and sit separately from the broad-based repertoire of our budget label MFP. The EMI branding seemed more suitable for the kind of major international artists in the series."

The first batch of 20 titles split between compilation and original artist albums, have just been released, supported by



RAISING AWARENESS OF EVERGREEN FAVOURITES: MUSIC CLUB'S DANNY KEENE PUT £50,000 INTO ITS LATEST CAMPAIGN

substantial national and music consumer press advertising, radio coverage and PoS. Holland says that it represents one of EMI's biggest low-price shipments, and anticipates little movement on the £5.99 price point.

"It's a competitive price which plays an important part in the budget purchase but, at the same time, is high enough to reflect the quality of the repertoire," he says.

Many music multiples are reluctant to stock product below a £3.99 budget price, with Virgin Our Price stating that product at £2.99 undervalues its range. In a typical Virgin or Our Price store, budget product will occupy between one and four metres. According to campaigns product manager Alan Hodgson, this category peaked during the recession, and although quality

£3.99 product continues to sell steadily, it never features in the stores' marketing campaigns.

However, the picture is very different for outlets such as supermarkets in the non-traditional sector. At Asda, for example, the super-budget Hallmark range, produced by Carlton Home Entertainment, is shifting between 10,000 and 15,000 units a week. CIN data highlights that Hallmark currently accounts for 75% of all £2.99 product, making it the top super-budget label.

Steve Gallant, Asda's category manager for entertainment, says, "We now have 150 titles in the range, which gives us enough scope to rotate them and keep the offer fresh. Hallmark is also bucking the trend of cassette's decline - we're shifting phenomenal quantities of tapes

at £1.99."

Gallant stresses that Hallmark, with its quality packaging and breadth of range, has revitalised super-budget sales, which in the past were restricted to short-term promotions.

Norman Joplin, audio concept manager at Carlton Home Entertainment, believes that the Hallmark range is opening the door to supermarket sales of its £5.99 product on labels such as Country Skyline, Essential Gold and Pearls.

"Having tempted a non-habitual music buyer into a record department, it's important to catch their interest with areas that haven't been explored on budget or which aren't covered by the majors," he says.

"We have high hopes for the May release of the debut album

from Santa Sara, formerly of the Gipsy Kings, which, like all our £5.99 releases, will have packaging up to full-price standard with detailed sleeve notes and an eight-page booklet."

At Start Audio And Video, managing director Brian Gibbons identifies the move to budget double CDs as a natural marketing progression. "Going around the stands at this year's Midem confirmed the double CD as a trend. We've just launched 20 doubles on the Musketeeer range for EMI and all have upmarket packaging and extensive sleeve notes," he says.

MCI feels it has achieved something of a coup in this competitive area by developing new packaging for the recent launch of its Emporio double CD range, retailing at £5.99. Keene says, "The packaging opens up like a triptych, which means that the sleeve design is not restricted to the two sides of a conventional CD case. Retailers feel this will give the product an added appeal and translate to more sales."

With an ever-increasing quantity of mid-, low- and budget-price product competing for shelf space, the prime preoccupation for marketers is to ensure there is sufficient in-store sign-posting to lead consumers to their particular product. Clearly it takes more than a mid-price sticker or being filed under "Bargains" to do the job.

With this in mind, mid- and low-price specialists are becoming increasingly adept at working with retailers on joint campaigns that make consumers more aware of what they can get for their money. ■

MCI: FIVE YEARS OLD AND ALREADY EYEING THE TOP

Watford-based Music Collection International celebrates its fifth birthday in February, and the party is set to last all year.

The music arm of the publicly quoted entertainment giant VCI was launched in 1991 with one over-riding philosophy, "full-price quality at mid-price" and, as marketing director Danny Keene explains, rewards have followed.

"We use only high-quality recordings featuring the original artists and when it comes to mastering, we use only the latest technology to ensure top sound quality: all our recordings feature Dolby B noise reduction while we Cedar nostalgic material," he says. "When it comes to packaging we insist on high standards, using top studios to create sleeves that are appropriate to the repertoire and have full credits and sleevelets."

The budget Music Club range, retailing at £5.99 for CD and £3.99 for cassette, was followed in 1992 by MCI Music - a range of themed multi-artist albums at mid-price (£7.99CD/£4.99 tape). Repertoire came from all the major labels, the rationale being to provide a track selection as

good as one would expect to see on TV-advertised albums, but retailing at around £4 cheaper.

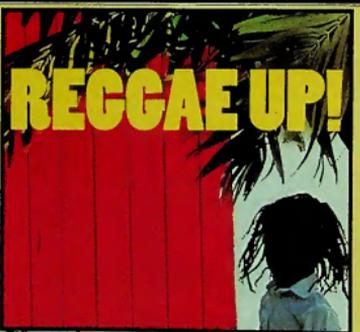
"Whereas TV-advertised albums can sit on the shelf and not sell that well once the TV marketing has ended, ours are catalogue albums that continue to sell through," says Keene.

The next target market was super-budget, and the Emporio range, founded at the beginning of 1994, now boasts more than 150 titles. Once again, there has been an insistence on quality product, using no re-records or public-domain repertoire.

MCI's first step into the spoken word market came in the autumn of 1992 with *The Inspector Morse*, augmenting the soundtrack with additional narration dubbed in the appropriate places "so you don't lose any of the visual mystery and intrigue," says Keene. Since then a number of different ranges have been launched such as

the Comedy Club, double-cassette True Crime, Thrillers And Chillers and History Classics. A children's collection has just been launched.

So what of the next five years? The aim, says Keene, is to become the leading low-price company in the UK. According to year-end CIN figures it is currently third, behind EMI and Carlton. "Quite some



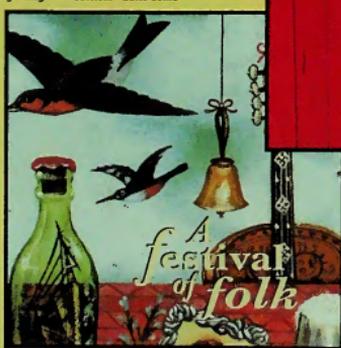
QUALITY ON A SUPER-BUDGET: MCI'S EMPORIO RANGE

achievement against two companies with 60 years' experience between them," he says.

Parent VCI's chief executive Steve Ayres says the group is proud of

MCI's development. "It has been our fastest growing business in the past five years and accounts for 40% of our earnings," he says.

And as part of the birthday celebrations, the end of March will see a series of 20 titles with enhanced packaging including limited edition prints and gold CDs, while a birthday party and a pop quiz later in the year are among other events planned.

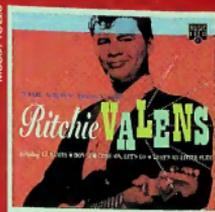


MCCD / TC 236



Northern Soul Floorshakers!
MCI plunder the vaults of RCA to bring you 20 classics from the golden years of Northern Soul. Features Sharon Scott, Roy Hamilton, Cavaliers and many more.

MCCD / TC 235



The Very Best Of Ritchie Valens
All the greatest recordings from the teenage latin rock'n'roller including Donna, La Bamba, Come On Let's Go and 19 more.

MCCD / TC 235



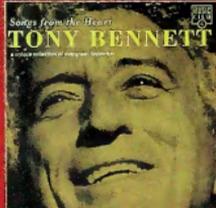
Buddhist Chants & Peace Music
With this title MCI offers a unique listening experience, as the soothing, tranquil sounds of the East create a 70-minute soundscape to aid meditation and relaxation.

Music Club



The Label To Stick With

MCCD / TC 238



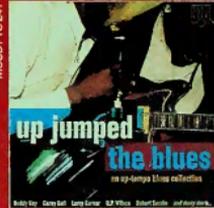
Tony Bennett - Songs From The Heart
Frank Sinatra once said Tony Bennett was "the best singer in the business". He's as popular now as he ever was and this 17-track album features many standards including The Lady Is A Tramp, Manhattan and As Time Goes By.

MCCD / TC 234



The Best Of Pat Boone
All the original hits from the '50s smoothie heart-throb - includes Love Letters In The Sand, Ain't That A Shame, Speedy Gonzales and 17 more.

MCCD / TC 247



Up Jumped The Blues
A solid 18-track selection of boisterous boogie and up-tempo blues from the excellent JSP label - features U.P. Wilson, Byther Smith, Buddy Guy and many more.

MCCD / TC 227



Classical Tranquility
The prestigious Royal Philharmonic Orchestra performs 11 well-known pieces on this album of reflective, melodic music. Composers include Dvorak, Elgar and Vivaldi.

MCCD / TC 230



Celia Cruz - Queen Of Cuban Rhythm
A lovingly compiled collection featuring the much loved Havana-born vocalist on 24 exuberant recordings made for New York's Secco label between 1959 and 1965.

MCCD / TC 237



John Denver - Different Directions
First UK release for an album which harks back musically to Denver's massive successes of the '70s, recorded simply to give maximum prominence to the ever-present beautiful melodies of his music.

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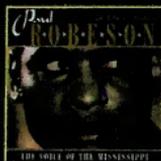
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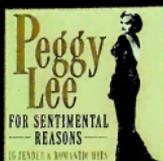
PLATCD119/PLAC119



PLATCD140/PLAC140



PLATCD136/PLAC136



PLATCD160/PLAC160



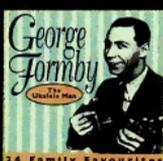
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PLATCD135/PLAC135



PLATCD182/PLAC182



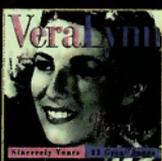
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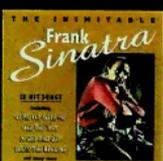
PLATCD141/PLAC141



PLATCD130/PLAC130



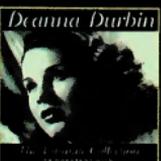
PLATCD158/PLAC158



PLATCD157/PLAC157



PLATCD154/PLAC154



PLATCD143/PLAC143



PLATCD147/PLAC147
Also Available: BE MY LOVE -
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THE OFFICIAL UK CHARTS



The highest dealer price for a single CD/cassette (£9.10 and £8.40 respectively) failed to stop Take That's Greatest hits

from making a significant impact. The album debuts at number one after selling around 275,000 copies last week - comfortably more than the rest of the Top 10 combined. The album outsold its nearest rival - Oasis's (What's The Story) Morning Glory? - by a margin of more than five to one.

Of Take That's four albums, only Take That & Party has failed to reach number one. On many occasions the launch of a hit album can stop up sales of an artist's earlier work, although with Take That, the reverse seems to be true. Take That & Party slumps from 68 to 122, while Nobody Else and Everything Changes - neither of which chart this week - are also sales. The likely reason for this trend is that their fans cannot afford more than one album, and the choice at the moment is Greatest Hits. Where it is not discounted, the album is selling for between £14.49 and £14.99, although it can be picked up for as little as £11.99 at John Menies.

Last week's number one album, The Beatles' Anthology 2, dips to number four, but it is up and running in a big way in the US, where it has sold around half a million copies to debut at number one. Anthology 1 is caught up in the excitement too, rising from number 83 to number 44 stateside, while the single Real Love is behaving erratically on the Hot 100; debuting at 11, diving to 26, and now climbing again to number 21.

Back in the UK, the singles chart is crammed with new entries, with 18 in the Top 40 and 28 in the Top 75. The most intriguing is Simply Red and White's Daydream Believer (Cheer Up Peter Reid), an anthem to promotion-chasing Sunderland Football Club. The record is selling only in the Sunderland area but, amazingly, debuts at number 49.

The highest new entry, however, is Ooh Aah...Just a Little Bit by Gina G. Britain's entry in next month's Eurovision Song Contest. The Aussie-born singer is the first foreign-born artist to represent the UK in the event, and her single has already eclipsed last year's self-titled Eurovision entry, son Love City Grove, which peaked at number seven. In fact, it is the highest-charting British entry since 1982 when Bardo reached number two with One Step Further.

Following the disappointing performance of her single One More Good Night With The Boys, which peaked at number 45, Tasmia



With an extremely impressive tally of 1,724 plays, the highest yet on Media Monitor's analysis of the output of 65 of the UK's leading radio stations, Gabrielle's Give Me A Little More Time soars to the top of the airplay chart. A solid sales hit which is peaking after seven weeks in the top 15, Give Me A Little More Time has been steadily climbing the airplay chart for 10 weeks, but has only made a significant impression in the last month. It is Gabrielle's first number one airplay record, her debut smash. Dreams was never quite radio's top choice.

Another proven sales hit, with a CIN chart career that so far reads 6, 6, 6, 4, Mark Morrison's Return Of The Mack has had a more gradual impact on the airplay chart, progressing 47, 33, 16, 13 and 4. It tops a 1,000 plays for the first time this week, and is getting massive support where it counts, with 29 plays at Radio One - a tally inferior only to the current Garbage and Prodigy hits - and 43 at Capital, where it is number one. It is even picking up plays from Heart 106.2.

Following Paul Kavanagh's departure from Atlantic 252 it has become noticeable that the station is hammering its top tunes fewer times. In the past, a few records were played more than 100 times a week. Even in an average week, the station's most favoured discs would get between 70 and 80 plays. Last week, Simply Red's Never Never Love and Oasis's Don't Look Back In Anger were the top spins, with 63 plays each. The extra time freed up by this move does not appear to be helping new records, however. The only new entry to Atlantic 252's top 50 is Cast's Walkaway at number 23, while oldies like Midnight At The Oasis by the Brand New Heavies, Icbury Park by M People, Dreamer by Livin' Joy and One Sweet Day by Boyz II Men & Mariah Carey move 89-25, 80-35, 89-36 and 129-44 respectively.

Radio is still lukewarm towards the top three records in the CIN chart - The Prodigy, Mark Snow and Robert Miles. Miles eases from 18-19, The Prodigy from 33-21 and Mark Snow from 29-71.

M People's Search For A Hero ends six weeks of steady growth by slipping from 34 to 37, although if the BBC is stripped out of the figures, it moves up again, from number 30 to number 36 on ILR. Radio simply complied to requests to hear the song, which is featured in Peugeot's TV advertisement, and, despite being unavailable at retail, its airplay performance is strong enough for it to be featured on the Network Chart, which incorporates sales and airplay.

Alan Jones

AT-A-GLANCE WEEKLY MARKET SHARE



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



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

Archer's Bloom album also disappoints, entering the chart at number 95. Tasmia's debut album, Great Expectations, reached number eight in 1992.

One of the biggest surprises on the singles chart is the number eight debut of DJ Dado's version of The X-Files Theme. Self-distributed by the Wembley-based subsidiary of Germany's ZYX label, it joins Mark Snow's original recording of the TV theme in the Top 10. Snow's version debuted at number two last week, and it stays there in an unchanged top three, though it has made significant inroads into the Prodigy's lead at the

top of the chart. The DJ Dado version of the X-Files cleverly incorporates elements of Robert Miles' Children, which remains at number three. Children has been remarkably consistent in a seven week chart career, being placed second or third every week, with only a 10% variation in sales. By the end of this week, it will have sold nearly half a million copies.

Finally, Paul Carrack who first made a name for himself 21 years ago as lead singer on Ace's one and only hit How Long, has re-worked the song, and his efforts earn him a debut at number 34 this week.

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TOP 75 ALBUMS cin

6 APRIL 1996

Rank	This Week	Last Week	Title Artist (Producer)	Label/CD (Distributor) Case/Vinyl
1	NEW		GREATEST HITS ~ Take That (Various)	RCA 7432135582 (BMG) 7423135584
2	3	2	WHAT'S THE STORY MORNING GLORY? * Crease/DMG Clash (Mott/Collings)	CREED 189CCRE 189CCRE 189
3	2	1	FALLING INTO YOU * Gina Locicavallo/Various Gina Locicavallo/Various	RCA 7432135582 (BMG) 7423135584
4	2	1	ANTHOLOGY 2 * The Beatles (Martin/Apple/McCartney/Harrison/Starvo)	APPLE 9292929292
5	Δ	5	JAGGED LITTLE PILL #2 * Mavis Staples (Mavis/McGuffee)	MCA 7432135582 (BMG) 7423135584
6	4	4	HITS * Mikie & The Mechanics (Neil/Rutherford)	Virgin CDV 2787 (F) TCV 2787
7	5	6	BIZARE FRUIT/BIZARE FRUIT II * M People (M People)	Deconstruction/RCA 8423 7423135582 (BMG)
8	7	8	200% (Garbage) Garbage (Garbage)	Mushroom CD3450 (SMB/VMS) C3450/S3450
9	NEW		GOLDEN HEART Mark Knopfler (Knopfler/Ainlay)	Virgin 514232 (F) 514232M
10	10	10	DIFFERENT CLASS #3 * Pulp (Thomas)	Island CD1 8041 (F) ICT 8041/PLPS 8041
11	9	9	SAID AND DONE #2 * Boyzone (Hedges)	Virgin 527801 (F) 527801A
12	12	12	ALL CHANGE #6 * Cast (Laciel)	PolyGram CDPCS 7372 (F) CDPCS 7372/PCS 7372
13	NEW		TIMELESS Darius O'Connell & Mary Oul (Ryan)	Ricc HIT 2820 707 (F) RTD20 707
14	NEW		LORE #2 * Leland (Brennan/Pugham/Various)	RCA 7432135582 (BMG) 7423135584
15	13	13	DEFINITELY MAYBE #4 * Creation (Dennis/DMG) Dennis (Dennis/Coyne)	Creation 189 DMV (M) CDSE 189 CDSE 189
16	14	14	STANLEY ROSE * Paul Weller (Lynch/Waller)	EMI 826818 91 (F) 826818/91
17	11	11	TOGETHER FOR THE CHILDREN OF BOSNIA Faveorts & Friends (Martovani/Woolcock)	Decca 452100 (F) 452100A
18	15	15	OCEAN DRIVE #1 * Lighthouse House (Feden)	Wild Card/PolyGram 523787 (F) Lighthouse House (Feden)
19	16	16	MERCURY FALLING #1 * Singer (Pugham/Singer)	A&M 5404882 (F) 5404882/540861
20	17	17	COUNTDOWN 1992-1993 Nectar Masters (MCMC/S21) Pulp (PolyGram/Virgin)	Nectar Masters (MCMC/S21) Pulp (PolyGram/Virgin)
21	18	18	PURE SAX State Of The Heart (Padley/Mitchell)	Virgin VTCD 78 (F) VTM 78
22	19	19	THE BENDS #3 * Radiohead (Leake)	Parlophone CDPCS 7372 (F) CDPCS 7372/PCS 7372
23	20	20	LOVEFISH Lush (Berrison/Lush)	4AD 246170 (BMG/DG) 446170/CD 2094
24	17	17	SECOND TOUGHEST IN THE INFANTS Jung (Underwood)	East West 30012032 (F) 30012032/30012034
25	24	24	LIFE #4 * Simply Red (Levine/Hucknall)	East West 30012032 (F) 30012032/30012034
26	12	27	GREATEST HITS 1985-1995 * Michael Bolton (Alfonsas/Pol/Rohrer/Various)	Columbia 4810221 (SM) 481022A
27	13	26	REGULAR URBAN SURVIVORS #1 * Terriann (Norton)	Total Vegas VEGASD 02 (E) VEGASTC 02/VEGASLP 3
28	5	28	RELIISH Blair Coker (Chertoff)	Blue Circle 528992 (F) 528992A
29	Δ	29	HISTORY-PAST PRESENT AND FUTURE BOOK 1 #4 * Michael Jackson (Lam/Lewis/Jackson/Jones/Various)	A&M 47054 04 (SM) 47054/04
30	7	31	EXPECTING TO FLY #1 * The Bluebelles (Bluebelles)	Superior Quality/A&M BLUCD 004 (E) BLUCD 004/BLUCD 004
31	NEW		THE VATICAN GIFT #1 * Sister Terresa (Pisani)	Virgin 7508287 (SM) 7508287/01 (M)
32	NEW		PAIN PIE IMAGES Inspirations (Palmer)	Telstar TCD 2819 (SM) 5742 2819
33	21	21	MADE IN HEAVEN #3 * Queen (Queen/Richards)	PolyGram CDPCS 167 (F) CDPCS 167
34	23	23	FOREVER ELA Ella Fitzgerald (no credit)	Verve/PolyGram CD 523872 (F) 523872A
35	22	22	THE PREMIER HITS Gary Numan/Tubeway Army (Numan)	PolyGram VM 531189 (F) 531189A
36	25	25	DOWN STOP #1 * Status Quo (Williams)	PolyGram VM 531035 (F) 531035A
37	NEW		MADE AGAIN Marillon (no credit)	EMI CDDEM 1054 (E) TCMD 1054
38	NEW		LUCKY Sken (Dodsan)	Parlophone CDPCS 168 (E) CDPCS 168/PCS 168
39	21	21	SOMETHING TO REMEMBER #2 * Madison (Madison/Various)	MCA 7432135582 (BMG) 7423135584
40	18	18	JULIFICATION #1 * Lighthouse Sevens (Lighthouse)	Epic 472229 01 (SM) 472229/01
41	7	7	THE COLOUR OF MY LOVE #5 * Celine Dion (Lapointe/Dion)	Epic 470422 (SM) 470422A
42	14	14	PARANOID & SUNBURST #1 * Sken (Ankama/Massey)	One Little Indian TPL 5622 (F) TLP 5622/PLP 5622
43	NEW		THE SCORE Fogues (Prakretel-Prasad)	Columbia 482542 (SM) 482542/482549
44	22	22	LOVE SONGS #2 * Elton John (Jaggs/John/Hamers/Various)	Rocket 528282 (F) 528282/81
45	NEW		THE SOUND FROM WAY OUT! Beastie Boys (Kaldato Jr.)	Grand Royal RYCD 2281 (E) TCST 2281
46	23	23	POWER OF A WOMAN #2 * Bena (Alfonz/Charles/Lawrence/Wright/King/Various)	1st Avenue/EMI CDDEM 1910 (E) CDDE 1910
47	25	25	SACRED & DANCES OF THE NATIVE AMERICANS #3 * Chants Spirit (The Fearsome Brave)	Virgin COV 2251 (F) 2251A-E
48	27	27	DAYDREAM #2 * Mariah Carey (Alfonsas/Carry/Various)	Columbia 4813672 (F) 4813672/1
49	19	19	THE GREAT ESCAPE #3 * Blurt (Street)	FoodParlophone CDPCS 14 (E) FDDC02 14/FDDC02 14
50	20	20	ROBSON & JEROME #1 * Robson Green & Jerome Finn (Stokely/Allen/Finlay)	RCA 7432135582 (BMG) 7423135584
51	36	36	POST #2 * Spoon (Hogler/Bjork/Various)	One Little Indian TPL 512 (F) TLP 512/TLP 512
52	RE	52	DISGRACEFUL Dustbin (Hagan/Robinson)	Food/EMI F00DCDX 13 (E) F00DCDX 13
53	27	27	EMPEROR TOMATO KETCHUP High Llamas (Tijer/McKerrow)	Daphneton DPH 0362 (E) DPH0362/DPH0362
54	Δ	54	MISSING YOU #1 * David Essex (Bass/Essex/Warna/Wherry)	PolyGram TV 525892 (F) 525892A
55	22	22	ON #1 * Echoberry (Slades/Kolton)	Faveur/Rhythm King FALV CD 61 (F) FALV CD 61/61
56	Δ	56	LEFTISM #1 * Hard Hands/Columbia (Hard Hands)	Hard Hands/Columbia HANCD 2 (EM) HANDME 2/HANCD 2
57	25	25	PABLO HONEY #1 * Parlophone CD 781489 (F) 781489/PCS 781489	
58	RE	58	MUSIC FOR THE JILTED GENERATION #1 * The Proby Brothers (Kobayashi)	XLCD1 110134C 110234R 1100
59	34	34	IT'S GREAT WHEN YOU'RE STRAIGHT, YEAH #1 * Black Bragg (Sabau/Lynch/Roy)	PolyGram 110134C 110234R 1100
60	Δ	60	THE COMING Busta Rhymes (DJ Scott/Easy Me/DeVilrynx)	Epic 575874 422 (M) 575874/422/575874
61	Δ	61	MONA LISA Judith Durham (Durham)	EMI Premier CDJ 17 (E) CDJ 17
62	NEW		HAWAII High Llamas (E/Hagan/Francis)	Alpaca Park CDWJW 12 (SM/SM) MOWJOL 26/PLWJOL 2
63	Δ	63	WELCOME TO THE NEIGHBOURHOOD #1 * Meat Loaf (Newson)	Virgin EMI COV 2293 (F) 2293A
64	19	19	THE MEMORY OF TREES #1 * Eurythmics (Eurythmics)	WEA 60301287 (W) 60301287A
65	NEW		NIGHT SONG Nelson Fahn Al Khan (Brook/Black)	RealWorld CDWV 5 (F) RWMC 5
66	RE	66	GANGSTAS' PARADISE #1 * Tionny Bay (BDO 11)	BMG 470422 (SM) 470422A
67	34	34	I FEEL ALRIGHT Stone Eaters (Kernan/Byrne/Kobayashi)	Transatlantic TRAC 217 (BMG) TRAC 217
68	37	37	THESE DAYS #1 * Bon Jovi (Combs/Jon Bon Jovi/Sambora)	Mercury 523282 (F) 523282A/523281
69	5	5	ALL EYEZ ON ME 2 Pac (Pezama/Master Teem/Death)	Real World/Atlantic 523202 (F) 5202A
70	13	13	AMPLIFIED HEART The Notorious B.I.G. (Noyles/Cox)	Atlantic 523042 (F) 523042A
71	6	6	NUISANCE Mannar King (King)	Laurel 628262 (F) 628262/628261
72	61	61	FORGIVEN, NOT FORGOTTEN The Corrs (Foster/Corr)	Atlantic 756782512 (M) 756782512A
73	34	34	JUST ADD LIFE The Almighty (Sheffon)	Chrysalis CDCHR 8112 (E) TCCH 8112/CHR 8112
74	15	15	ROOTS #1 * Sepultura (Robinson/Sepultura)	Roadrunner RR 8005 (F) RR 8005/RR 8005
75	30	30	CRAZYSEXCOOL #1 * TLC (Organized Heat)	LaFace/Arista 7300623002 (BMG) 7300623004/7300623001

PLATINUM GOLD SILVER
1,000,000 500,000 250,000
* If listed within brackets, the album was certified on the week of release.
† If listed within brackets, the album was certified on the week of release.
‡ If listed within brackets, the album was certified on the week of release.
§ If listed within brackets, the album was certified on the week of release.
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¶ If listed within brackets, the album was certified on the week of release.
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TOP COMPILATIONS

Rank	This Week	Last Week	Title Artist	Label/CD (Distributor) Case/Vinyl
1	NEW		NOW THAT'S WHAT I CALL MUSIC! 33 EMI/Virgin/PolyGram CDNOW 33/CDNOW 33/CDNOW 33 (E)	
2	NEW		CLUB MIX 96 PolyGram TV 5356125356124 (F)	
3	2	2	THE BEST RAP ALBUM IN THE WORLD...EVER! #1 * Virgin VTCD 76/VTDCM 76 (E)	
4	3	3	TRAINSPOTTING (OST) #1 * EMI Premier CDCEM 3739/CEM 3739 (F)	
5	9	9	IN THE MIX 96 #1 * Virgin VTCD 71/VTDCM 71 (E)	
6	4	4	100% PURE GROOVE Telstar TCD 2818/STC 2818 (BMG)	
7	7	7	EIGHTEAS SOUL WEEKENDER Dino Dineo D12/DINMC 122 (F)	
8	NEW		SONGS IN THE KEY OF X Warner Bros 5282460/5282460/5282460 (W)	
9	1	1	THE BEST OF WOMAN TO WOMAN #1 * PolyGram TV 53615/25361574 (F)	
10	NEW		TWELVE Warner Bros TV 53615/25361574 (W)	
11	8	8	THE BEST...ALBUM IN THE WORLD...EVER! #2 * Virgin VTCD 76/VTDCM 76 (E)	
12	NEW		COUNTRY GOLD Global Television RADCO 25/RADMC 25 (E)	
13	5	5	THE HOUSE COLLECTION - CLUB CLASSICS Fanzette PHCCD 1/CDHCCD 1/MC/HCCD 1/PLP (SM/SM)	
14	2	2	DANCE WARS - JUDGE JULES VS JOHN KELLY JUL JUDGE 13/JDK 13 (E)	
15	5	5	SHINE FOUR #1 * PolyGram TV 5352125352124 (F)	
16	3	3	SESSIONS SIX Mercury DJ Sound MINDC 6/MINPC 6/MINPC 6 (SM/SM)	
17	5	5	BEST SWING 96 - VOL 2 Telstar TCD 2820/STC 2820 (BMG)	
18	5	5	THE BEST OF THE NINETIES...SO FAR #1 * EMI TV CDDEM191/CEM191 118 (E)	
19	4	4	AMBIENT MOODS #1 * PolyGram TV 5258252582524 (F)	
20	17	17	SISTERS OF SWING #1 * PolyGram TV 5352525352524 (F)	
21	2	2	2 PAC	89
22	3	3	ALRIGHTY, THE BEASTIE BOYS	73
23	4	4	NEAT LOAF	59
24	5	5	BLACK SABBATH	58
25	6	6	BLUETONES	29
26	7	7	BLUES	29
27	8	8	BLUES	29
28	9	9	BLUES	29
29	10	10	BLUES	29
30	11	11	BLUES	29
31	12	12	BLUES	29
32	13	13	BLUES	29
33	14	14	BLUES	29
34	15	15	BLUES	29
35	16	16	BLUES	29
36	17	17	BLUES	29
37	18	18	BLUES	29
38	19	19	BLUES	29
39	20	20	BLUES	29
40	21	21	BLUES	29
41	22	22	BLUES	29
42	23	23	BLUES	29
43	24	24	BLUES	29
44	25	25	BLUES	29
45	26	26	BLUES	29
46	27	27	BLUES	29
47	28	28	BLUES	29
48	29	29	BLUES	29
49	30	30	BLUES	29
50	31	31	BLUES	29
51	32	32	BLUES	29
52	33	33	BLUES	29
53	34	34	BLUES	29
54	35	35	BLUES	29
55	36	36	BLUES	29
56	37	37	BLUES	29
57	38	38	BLUES	29
58	39	39	BLUES	29
59	40	40	BLUES	29
60	41	41	BLUES	29
61	42	42	BLUES	29
62	43	43	BLUES	29
63	44	44	BLUES	29
64	45	45	BLUES	29
65	46	46	BLUES	29
66	47	47	BLUES	29
67	48	48	BLUES	29
68	49	49	BLUES	29
69	50	50	BLUES	29
70	51	51	BLUES	29
71	52	52	BLUES	29
72	53	53	BLUES	29
73	54	54	BLUES	29
74	55	55	BLUES	29
75	56	56	BLUES	29
76	57	57	BLUES	29
77	58	58	BLUES	29
78	59	59	BLUES	29
79	60	60	BLUES	29
80	61	61	BLUES	29
81	62	62	BLUES	29
82	63	63	BLUES	29
83	64	64	BLUES	29
84	65	65	BLUES	29
85	66	66	BLUES	29
86	67	67	BLUES	29
87	68	68	BLUES	29
88	69	69	BLUES	29
89	70	70	BLUES	29
90	71	71	BLUES	29
91	72	72	BLUES	29

AIRPLAY PROFILE

STATION OF THE WEEK

Critics in the past have branded Galaxy 101 everything from a pirate operator to the station playing weird music for 15-year-olds.

However, a £1m investment package from new owners Chrisyia aims to finally put to rest those misconceptions about the Bristol dance station, which has gone through two ownership changes in the past 10 months. New state-of-the-art studios are being built and presenters recruited and the whole music output has been freely tuned.

Overseeing it all is station director Steve Parkinson who joined in December from Metro Radio, just over a month from Chrisyia's bought Galaxy for £4.1m from GWR. Since his arrival, music testing has been brought in and the new posts of heads of specialist music and operations created which Parkinson hopes will help the station to be taken more seriously.

He says, "In the past Galaxy has been criticised as all sorts of things. The comments range from 'it's all over the shop' to 'the average listener must be about 15, but actually they're in their mid-20s. They want the right mix of pop, soul, funk and house sounds good at the weekend, but during the day they're happy to listen to more commercial sounds as long as the attitude of the radio station is right. So we're very much trying to be on the edge of the edge'."

With the station based in a region that has produced the likes of Massive Attack and Portishead, Parkinson is confident it can stay ahead of the musical game, especially with its specialist weekend shows covering



GALAXY TOP 10

Track	Peak
1 Return Of The Mack Mark Morrison (WEA)	63
2 How Deep Is Your Love Tees That (RCA)	59
3 Good Thing Eternal (1st Avenue/EMI)	58
4 Call Me Robert Miles (Discostruction)	53
5 In Walked Love Louise (1st Avenue/EMI)	57
6 Passion Got Decar (Way Of Life)	54
7 Only One Peter Andre (Mushroom)	53
8 Lifted Lighthouse Family (WVJ/Capitol)	34
9 Anything But I (Allu) (Jive)	32
10 Give Me A Little More Time Gabryella (Glo Beat)	30

Most played tracks on Galaxy via 23.7% © Media Monitor

handbag, soul and swing, house and garage, and jungle and jazz.

Parkinson realises everything cannot be put right overnight, although latest Radar figures show listeners rising to 287,000 and the market share up to 5.5% with the reach steady on 13% in its 2.035m transmission area. He confidently believes exciting times are ahead for the station. "We've got the money to recruit the best presenters; we're just doing our first research; and in the autumn we'll be launching a major marketing campaign. Once those things are under way, we'll be taken seriously," he says. **Paul Williams**

TRACK OF THE WEEK

LUNIZ: I GOT 5 ON IT

Not even a spectacular entry at three in the sales chart could get most radio programmers interested in Luniz's debut hit I Got 5 On It.

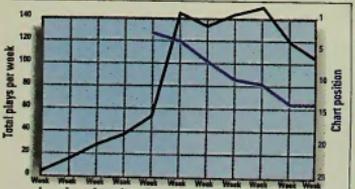
The US rap track was greeted with indifference across the regions, peaking at just 147 plays and position 28 on the Airplay chart. But in contrast, Radio One made the single its most-played track and throughout Luniz's long Top 20 run provided most of its radio audience. Its popularity on the network continued increasing even after it dropped out of the sales Top 10 the following week when it became Radio One's most played-track on 28 plays - giving it 85% of its total radio audience.

Virgin's director of promotions Tony Barlow says, "We were going with the Luniz track before Christmas but scrapped it when the Coolio record appeared at the same time. Radio One and Kiss in Manchester were the two front runners. But local stations never really come on board. The 'no rap' policy still applies at many stations, but more and more are coming round to rap after the likes of the Coolio record." **Paul Williams**



an audience rise of 185%. Its popularity on the network continued increasing even after it dropped out of the sales Top 10 the following week when it became Radio One's most played-track on 28 plays - giving it 85% of its total radio audience.

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RADIO 1

ILR

#	Track	Label	Peak	Wk
1	STUPID GIRL	Garbage (Mushroom)	29	31
2	FIRSTARTER	Prodigy (1st Recordings)	25	31
3	RETURN OF THE MACK	Mark Morrison (WEA)	27	27
4	GOING FOR GOLD	Chad Saven (Polydor)	24	25
5	GIVE ME A LITTLE MORE TIME	Gabryella (Glo Beat)	21	25
6	SATELLITE	Brother (East West)	12	24
7	STARS	Subsonic (First Choice)	20	24
8	SOMETHING CHANGED	Paul Carrack (RCA)	21	23
9	ARE YOU GONNA BE THERE?	Up The Reason (Hi-Life/Polydor)	21	23
10	SCHILDREN	Robert Miles (Discostruction)	21	22
11	FUG-EE-LA	Rugger (Polygram/Capitol)	24	22
12	BREATHE (A LITTLE DEEPER)	Blissless (Chase)	24	21
13	KEEP THE MUSIC STRONG	Blissless Inc (Blissless/Blissless/Mercury)	25	21
14	BEING BRUCE	Morawan (Laser)	28	21
15	STOPPING STONE	P.J. Duncan (Taurus)	20	19
16	COMING HOME NOW	Boyzone (Polygram)	18	19
17	TAKE ME TO HEAVEN	Baby D (Systematic/London)	19	19
18	IN WALKED LOVE	Louise (1st Avenue/EMI)	57	18
19	HOW DEEP IS YOUR LOVE	Tees That (RCA)	24	18
20	I NEED A LIVER TONIGHT	Ken Boothe (Jive/London)	10	18
21	KANDY POP	Big (Cherry/Jive)	14	18
22	TISHBITE	Cecilia Twiss (Mercury)	15	18
23	MORNING	Wat Wat Wat (Process Organisations/Mercury)	13	17
24	WALKAWAY	Case (Polydor)	17	17
25	STATE OF INTERDEPENDENCE	Dennis Savanne (Manifesto/Mercury)	18	17
26	CALIFORNIA LOVE	Pharrell (A&M/Aftermath/Interscope)	11	17
27	DON'T LOOK BACK IN ANGER	Crease (Creative)	22	16
28	GOING OUT	Syngara (Parlophone)	24	16
29	WHATEVER YOU WANT	Tina Turner (Parlophone)	14	16
30	YOU'VE GOT IT BAD	Color Me Bitch (MCA)	3	16
31	PASSION	6th Decade (Wiv Of Life)	23	16

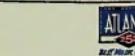
© Media Monitor. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 24 March 1996 until 24:00 on Saturday 30 March 1996.

#	Track	Label	Peak	Wk	No. of plays
1	GIVE ME A LITTLE MORE TIME	Gabryella (Glo Beat)	1524	1821	1524
2	HOW DEEP IS YOUR LOVE	Tees That (RCA)	1439	1439	1439
3	LIFTED	Lighthouse Family (WVJ/Capitol)	1297	1223	1297
4	DON'T LOOK BACK IN ANGER	Crease (Creative)	1242	1192	1242
5	FALLING INTO YOU	Crease (Creative)	1119	1030	1119
6	MORNING	Wat Wat Wat (Process Organisations/Mercury)	752	1003	752
7	RETURN OF THE MACK	Mark Morrison (WEA)	668	925	668
8	WONNA LOVE	Usher (RCA)	569	926	569
9	THESE DAYS	5th (Jive)	519	853	519
10	ONE OF US	Blissless (Blissless/Mercury)	546	794	546
11	NEVER NEVER LOVE	Singy Red (East West)	483	740	483
12	STUPID GIRL	Garbage (Mushroom)	446	700	446
13	COMING HOME NOW	Boyzone (Polygram)	798	696	798
14	WALKAWAY	Tina Turner (Parlophone)	776	681	776
15	IN WALKED LOVE	Louise (1st Avenue/EMI)	809	636	809
16	ONE MORE CHANCE	Melvin (Mercury/Warner Bros)	598	602	598
17	YOUR SOUL BE YOUR PILLOW	Sting (A&M)	667	606	667
18	MISSING	Everything But The Girl (Mercury/Verve/Epic)	571	563	571
19	HOW LONG?	Paul Carrack (RCA)	308	563	308
20	STARS	Subsonic (First Choice)	242	499	242
21	READY OR NOT	Lightning Seeds (Epic)	621	495	621
22	SUGHT RETURN	Blissless (Blissless/Mercury)	531	495	531
23	ONE BY ONE	Robert Miles (Discostruction)	545	482	545
24	CHILDREN	Robert Miles (Discostruction)	478	464	478
25	ALL I NEED IS A MIRACLE	'96 MKA & The Mechanics (Virgin)	615	460	615
26	SEARCH FOR THE HERO	M People (Discostruction)	405	444	405
27	SOMETHING CHANGED	Paul Carrack (RCA)	728	427	728
28	WALKAWAY	Tina Turner (Parlophone)	591	396	591
29	REAL LOVE	Real (Apple/Parlophone)	175	385	175
30	STUPID GIRL	Garbage (Mushroom)	444	385	444

© Media Monitor. Station profile charts rank titles by total number of plays per station from 00:00 on Sunday 24 March 1996 until 24:00 on Saturday 30 March 1996.

VIRGIN

ATLANTIC 252



#	Track	Label	Peak	Wk	No. of plays
1	STUPID GIRL	Garbage (Mushroom)	25	34	25
2	LIFTED	Lighthouse Family (WVJ/Capitol)	33	31	33
3	DON'T LOOK BACK IN ANGER	Crease (Creative)	32	29	32
4	ONE OF US	Blissless (Blissless/Mercury)	38	28	38
5	ONE BY ONE	Robert Miles (Discostruction)	31	28	31
6	SUGHT RETURN	Blissless (Blissless/Mercury)	29	22	29
7	NEVER NEVER LOVE	Singy Red (East West)	21	22	21
8	KEEP ON BURNING	Marky (Mercury)	22	21	22
9	DARLING PRETTY	Marky (Mercury)	18	21	18
10	WHATEVER YOU WANT	Tina Turner (Parlophone)	20	21	20
11	IN THE END	Dr. Dre (A&M)	4	21	4
12	STUPID GIRL	Garbage (Mushroom)	25	34	25
13	NEVER NEVER LOVE	Singy Red (East West)	41	33	41
14	GIVE ME A LITTLE MORE TIME	Gabryella (Glo Beat)	35	31	35
15	READY OR NOT	Lightning Seeds (Epic)	28	31	28
16	FALLING INTO YOU	Crease (Creative)	26	31	26
17	IN WALKED LOVE	Louise (1st Avenue/EMI)	34	30	34
18	SUGHT RETURN	Blissless (Blissless/Mercury)	24	30	24
19	KEEP ON BURNING	Marky (Mercury)	38	30	38
20	ONE OF US	Blissless (Blissless/Mercury)	43	29	43
21	STEREOTYPES	Up The Reason (Hi-Life/Polydor)	43	29	43
22	STUPID GIRL	Garbage (Mushroom)	17	25	17

© Media Monitor. Station profile charts rank titles by total number of plays per station from 00:00 on Sunday 24 March 1996 until 24:00 on Saturday 30 March 1996.

TOP 50 AIRPLAY HITS

6 APRIL 1996



Time	Last	2 weeks	Wks on chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	2	3	13	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat	1724	+9	67.64	+10
2	1	10		DONT LOOK BACK IN ANGER	Oasis	Creation	1293	-5	54.55	-14
3	2	9		HOW DEEP IS YOUR LOVE	Take That	RCA	1501	n/c	52.27	-11
4	10	16		RETURN OF THE MACK	Mark Morrison	WEA	1048	+32	50.71	+41
5	11	15		STUPID GIRL	Garbage	Mushroom	812	+52	48.66	+32
6	4	12		LIFTED	Lighthouse Family	Wild Card/Polydor	1333	-6	42.99	-5
7	6	5		COMING HOME NOW	Boyzone	Polydor	727	-19	34.83	-18
8	23	42		MORNING	Wet Wet Wet	Precious Organisation/Mercury	1024	+33	32.77	+45
9	11	9		NEVER NEVER LOVE	Simply Red	East West	823	-17	31.60	-3
10	5	7		THESE DAYS	Ben Jovi	Mercury	908	-9	31.17	-39
11	12	14		WHATEVER YOU WANT	Tina Turner	Parlophone	740	-12	31.01	-1
12	7	7		FALLING INTO YOU	Celine Dion	Epic	1080	-9	30.90	-27
13	8	11		IN WALKED LOVE	Louise	1st Avenue/EMI	698	-24	29.16	-25
14	20	31		SOMETHING CHANGED	Pulp	Island	481	+75	27.96	+29
15	17	17		GOING FOR GOLD	Shed Seven	Polydor	302	+4	27.71	+10
16	10	7		STARS	Dubstar	Food/EMI	529	+104	27.54	+148
17	20	4		DONT WANNA LOSE YOU	Lionel Richie	Mercury	877	+52	27.35	+45
18	16	10		LET YOUR SOUL BE YOUR PILOT	Sing	A&M	637	-17	25.73	-10
19	10	5		CHILDREN	Robert Miles	Deconstruction	516	-3	25.59	-3
20	10	29		ONE MORE CHANCE	Madonna	Maverick/Warner Bros	538	+1	25.51	-19
21	20	24		FIRESTARTER	Prodigy	XL Recordings	191	+173	25.20	+60
22	12	12		ONE OF US	Joan Osborne	Blue Grass/Mercury	860	-19	24.66	-28
23	18	26		MISSING	Everything But The Girl	Blanco Y Negro/Eternal	599	-3	23.74	-2
24	22	44		WALKAWAY	Cast	Polydor	437	+114	23.45	+38
25	27	22		SLIGHT RETURN	Bluetones	Superior Quality	554	-6	21.89	+2
26	15	8		READY OR NOT	Lightning Seeds	Epic	559	-25	21.54	-34
27	13	28		BREATHE (A LITTLE DEEPER)	Blameless	China	124	+17	20.84	+8
HIGHEST CLIMBER										
28	46	32		STEPPING STONE	PJ & Duncan	Telstar	269	+113	20.44	+64
29	43	32		SATELLITE	Beloved	East West	161	+36	20.05	+44
30	34	14		ONE BY ONE	Cher	WEA	520	-17	19.36	-17
31	25	16		GOOD THING	Eternal	1st Avenue/EMI	349	-21	18.16	-21
32	17	24		BEING BRAVE	Menswear	Laurel	231	-25	17.57	-60
33	13	8		GOING OUT	Supergroup	Parlophone	212	-27	17.40	-40
34	36	27		REAL LOVE	Beasties	Apple/Parlophone	428	-13	16.92	+14
35	41	31		SOMETHING DIFFERENT	Shaggy Feat. Wayne Wonder	Virgin	194	+51	16.87	+25
36	22	29		KEEP THE MUSIC STRONG	Bizarre Inc	Some Bizarre/Mercury	156	-14	16.64	-36
37	34	15		SEARCH FOR THE HERO	M People	Deconstruction	487	+8	15.67	+2
38	47	118		ARE YOU GONNA BE THERE?	Up Yer Ronson	'Hi-Live/polydor	56	+6	15.41	+25
BIGGEST INCREASE IN PLAYS										
39	12	102		I NEED A LOVER TONIGHT	Ken Doh	Frr/Island	182	+180	15.38	+105
40	29	42		JESUS TO A CHILD	George Michael	Virgin	402	+4	15.37	+3
41	17	16		FU-GEE-LA	Fugees (Refuge Camp)	Columbia	66	+3	15.08	+3
42	30	28		TAKE ME TO HEAVEN	Baby D	Systematic/EMI	97	+76	13.36	+18
43	38	19		HOW LONG?	Paul Carrack	IRS/Island	563	+45	13.10	+27
44	16	54		I'LL BE THERE FOR YOU	Rembrandts, The	East West	310	+5	12.78	+20
45	24	18		FAIRGROUND	Simply Red	East West	320	+22	12.47	+35
46	10	49		STATE OF INDEPENDENCE	Donna Summer	Manifesto/Mercury	130	+12	12.40	+15
47	18	58		1,2,3,4 (SUMPIN' NEW)	Coosia	Tommy Boy	179	+103	12.23	+23
BIGGEST INCREASE IN AUDIENCE										
48	11	29		THEY DON'T CARE ABOUT US	Michael Jackson	MJJ/Epic	299	+109	11.79	+245
49	18	26		OOH AAH...JUST A LITTLE BIT	Gina G	Eternal/WEA	130	+62	11.25	+42
50	16	21		TWENTY FOREPLAY	Janet Jackson	A&M	178	+83	11.19	+72

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TOP 10 GROWERS

Pos	Title/Artist/Label	Total plays	Increase in no. of plays
1	DONT WANNA LOSE YOU Lionel Richie (Mercury)	877	299
2	STUPID GIRL Garbage (Mushroom)	812	277
3	STARS Duane Fogel (EMI)	529	270
4	MORNING Wet Wet Wet (Precious Organisation/Mercury)	1024	256
5	RETURN OF THE MACK Mark Morrison (WEA)	1048	254
6	WALKAWAY Cast (Polydor)	437	233
7	SOMETHING CHANGED Pulp (Island)	481	206
8	HOW LONG? Paul Carrack (IRS/EMI)	563	175
9	THEY DON'T CARE ABOUT US Michael Jackson (MJJ/Epic)	299	156
10	X-FILES Theme Mark Snow (Warner Bros)	195	148

TOP 10 MOST ADDED

Pos	Title/Artist/Label	Total plays	Station	Added
1	BEFORE Pet Shop Boys (Parlophone)	28	15	11
2	NOBODY KNOWS Tony Rich (LaFace/Arista)	14	7	7
3	DONT WANNA LOSE YOU Lionel Richie (Mercury)	59	54	5
4	CELEBRATION OF LIFE (Big Life)	9	6	5
5	THEY DON'T CARE ABOUT US Michael Jackson (MJJ/Epic)	39	23	4
6	OOH AAH...JUST A LITTLE BIT Gina G (Eternal/WEA)	35	15	4
7	I NEED A LOVER TONIGHT Ken Doh (Frr/Island)	51	13	4
8	IRONIC Alena Morissette (Maverick/Warner Bros)	21	13	4
9	IN THE END Giant Killers (IRS)	17	9	4
10	HOW LONG? Paul Carrack (Mercury)	47	42	3

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

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

AIRPLAY

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

6 APRIL 1996

THE OFFICIAL CHARTS - 6 APR

music week
AS USED BY

TOTP



SINGLES

1 FIRESTARTER

	XL Recordings
2	THE X FILES Mark Snow Warner Bros
3	CHILDREN Robert Miles Deconstruction
4	RETURN OF THE WACK Mark Morrison WEA
5	GIVE ME A LITTLE MORE TIME Gabrielle Go Beat
6	OOH AAH...JUST A LITTLE BIT Gina G Eternel/WEA
7	YOU'VE GOT IT BAD Ocean Colour Scene MCA
8	X-FILES DJ Dado ZYX
9	HOW DEEP IS YOUR LOVE Take That RCA
10	SOMETHING CHANGED Pulp Island
11	DON'T LOOK BACK IN ANGER Oasis Creation
12	NAKASAKI EP II NEED A LOVER (TONIGHT) Ken Doh firr
13	STATE OF INDEPENDENCE (REMIX) Donna Summer Manifesto
14	1, 2, 3, 4 (SUMPIN' NEW) Coolio Tommy Boy
15	THE NIGHTTRAIN Kadoc Positiva
16	WALKAWAY Cast Polydor
17	DON'T WANNA LOSE YOU Lionel Richie Mercury
18	STARS Dubstar Food/EMI
19	BIG ME Foo Fighters Roswell
20	TAKE ME TO HEAVEN Baby D Systematic
21	FU-GEE-LA Fugees Columbia
22	TWENTY FOREPLAY Janet Jackson A&M
23	STUPID GIRL Garbage Mushroom
24	STEPPING STONE P.J. And Dancin' Taylor

1 GREATEST HITS

	Take That	RCA
2	(WHAT'S THE STORY) MORNING GLORY? Oasis Creation	
3	FALLING INTO YOU Celine Dion Epic	
4	ANTHOLOGY 2 The Beatles Apple/Parlophone	
5	JAGGED LITTLE PILL Alanis Morissette Maverick/Sire	
6	HITS Mike & The Mechanics Virgin	
7	BIZARRE FRUIT/BIZARRE FRUIT II M People Deconstruction/RCA	
8	GARBAGE Garbage Mushroom	
9	GOLDEN HEART Mark Knopfler Vertigo	
10	DIFFERENT CLASS Pulp Island	
11	SAID AND DONE Boyzone Polydor	
12	ALL CHANGE Cast Polydor	
13	TIMELESS Daniel O'Donnell & Mary Duff Ritz	
14	LORE Clannad RCA	
15	DEFINITELY MAYBE Oasis Creation	
16	STANLEY ROAD Paul Weller Go/Discs	
17	TOGETHER FOR THE CHILDREN OF BOSNIA Pavarotti & Friends Dazza	
18	OCEAN DRIVE Lighthouse Family Wild Card/Polydor	
19	MERCURY FALLING Sting A&M	
20	COUNTDOWN 1992-1993 Pulp Nectar Masters	
21	PURE SAX State Of The Heart Virgin	
22	THE BENDS Radiohead Parlophone	
23	LOVELIFE Lush 4AD	

michael jackson

THEY DON'T CARE ABOUT US



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6 4 96

Carl Cox scores dj double whammy

Carl Cox was celebrating a double victory this week. Not only was Cox voted best DJ for the second year running at the International Dance Music Awards last week but he was also able to announce that he is to fulfil a long-term ambition by hosting a new weekly Saturday night radio mix show on London's Kiss FM.

The Carl Cox Show starts on April 20 and will be broadcast every Saturday between 11 pm and 1 am.

"It'd been after him for quite a while, it was just a matter of finding times down but now it's all ready to go," says Paul Thomas, the Kiss producer of specialist shows who negotiated the deal with Cox. Although he has never had a

show on mainstream radio, Cox is far from being a newcomer to the airwaves, having had a show on the legendary London pirate station LWR in the mid-Eighties and Brighton's Faze FM and Festival FM in the early Nineties. Most recently Cox had a show on the limited licence station Freedom FM in Brighton.

"I've always wanted to be on Kiss because whatever has happened there over the years, they've always had the same position as me to get good dance music out to the people," says Cox.

"Also, if you remember where it started it's become a phenomenal success against all the odds."

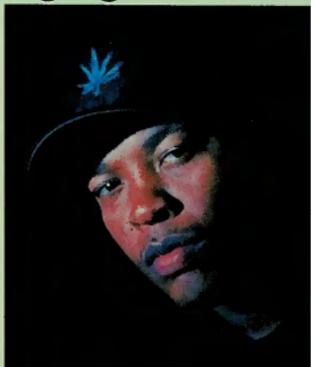
Cox's show will be spill into

two parts, the first section comprising a mix featuring new material while the second will focus on an eclectic mix of dance tracks from the past.

Cox says, "That will allow me to show another side. I want to try to tell the story of why we're here now. I've always tried to be educational without being up my own backside."

Cox was delighted to win the best DJ category in the IDAMs for the second year running. "I wasn't expecting it the first time around. It'd done for a second time. I thought I'd be losing it every this year but obviously not — but it's all good stuff."

Cox has a new single, "Cussler's Groove", and album, "At The End Of The Cliche", due out at the end of the month.



The US music industry was rocked last week by the news that its biggest-selling rap producer **Dr Dre** is to leave **Death Row**, the multi-million pound record company he founded two years ago. Internal disagreements were alleged to have led to a split with Death Row's other owner and ace Suge Knight. The disagreement which triggered Dre's decision is alleged to have centred on Knight's decision to place 'California Love', the track Dre recorded with rapper **2 Pac Shakur**, on Shakur's recent album. Originally distributed in the US by Time Warner, Death Row was dropped by the company following complaints from moral pressure groups about the lyrical content of many of Death Row's releases. Death Row is currently distributed by MCA as part of a \$200m deal. There is no indication yet of Dre's future plans.

Like this year's Oscars, the 1996 International Dance Music Awards last Thursday provided no big surprises and, for once, very little industry grumbling.

Information gained exclusively by **RM** shows that this year's awards were important enough to draw voting forms from some of the music industry's biggest names. Among those who cast votes were: Roger Ames, soon-to-be president of PolyGram Music Group; JF Ceclillon, MD of EMI; Pete Tong, head of A&R at **Int'l/London**; and Steve Mason, owner of **Pinnacle**.

The full list of winners of last week's

dance awards draw big name voters

International Dance Music Awards are: **M People** (dance act of the year); **Josh Wink** (best newcomer in 1995); **Goldie** (best male artist); **Bjork** (best female artist);

TLC (best r&b/soul act); **BT** (best house act); **Coolio** (best rap act); **Shaggy** (best reggae act); **Ministry of Sound** (best club); **Carl Cox** (DJ of the year); **David Morales** (best remixer); **Paul Oakenfold** & **Steve Osborne** (best producer); **Strictly Rhythm** (best independent label); **BMG/Deconstruction** (best major label); **Baby D's 'Let Me Be Your Fantasy'** (best dance tune); **Lettier's 'Lettism'** (best dance album).

- inside**
- 2 two fly in for vague album launch
 - 3 cream keep one step ahead of the competition
 - 5 all-out eastwick & miles halfway pick their top 10

club chart
1 KLUBHOPPING
 Klubheads

cool cuts:
1 EUGINA
 Salt Tank

see 4 column previous pages receives incoming date 1 or call to order. a new two page cassette contains previously unissued recordings of **The Living Years** & **Don't Dream It's Over**.
 tapes from the wonderful new album **Blue Views** which also includes the hit single **Eyes of Blue**

- 15 18 THE BEST OF THE INIMITABLE...SO FAR**
14 19 AMBIENT MOODS
17 20 SISTERS OF SWING

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- 31 38 IN WA
- 26 39 PASSI
- 19 40 SATEL

Bullseye titles at



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Music policy:
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DJs:
Dave Paris, Kevin Roberts, David Holmes, Dave Evisson, Mark Bicknell and residents.

Spinning:
Mohawks 'The Champ'; Spencer Davis Group 'I'm A Man'; AF Porter 'Keep On Keepin' On'; Martha Reeves and the Vandellas 'Nowhere To Run'; The Jam 'Beat Surrender'.

DJ's view:
"They've done well to keep it going so long in a pretty big venue. The crowd are always into it and it gives DJs a chance to play those classic tunes that everyone loves," - Mark Bicknell.

Industry view:
"It keeps the flame alive in Leeds for the spirit of northern soul. A really popular night with students and local regulars," - Tim Vign, Co-IIIllion.

Ticket price:
£3 before 11pm, £3.50 after.

news travelling in for vague lp launch

Leeds superclub Vague celebrates the forthcoming release of its first double album with a wild promotional night in the club on Saturday (March 30).

Executives from the album's label, EMI Premier, rubbed shoulders with DJ Paul Fryer, one half of TWA, says, "This album is

more than anything a labour of love for me. It's the culmination of three years' work, a crystallisation of everything we wanted to put across about the club."

Fryer says rather than get involved in lots of promotions around the release of the album, due on April 15, he was keen to do something different to draw people's attention to it. As a result, Vague and EMI Premier are flying around 30

media people to Leeds on a private jet - complete with transverse air stewards - for an all-night Vague clubbing experience.

Fryer says the album came about largely thanks to EMI Premier A&R head Tris Penna. "I wanted Vague to be allied with a label like EMI Premier because it would stand out more than if it was one that typically released dance material. It's great to be on a label that isn't

normally in that field because it makes them try even harder."

EMI Premier producer manager Justin Crosby adds, "We're not a club label but that doesn't stop us doing the best club album."

Fryer is currently working on a club Together 3 and Club Together International for the label, and has been doing remixes for Penna on The Groce Brothers' 'Are You Being Served?'

lisa marie duo jumpin with joy

Dean Marriot and Neil Hynde from The Lisa Marie Experience were having a double celebration last week with their single 'Jumpin' at number one in the *R&B* Club Chart and a Lisa Marie remix of the Klubheads' 'Klubhopping' right behind it at number two.

'Jumpin' is based on an old Seventies disco track of the same name by New York group Mistique and has taken a good six months to build from its white label origins to its current status as a potential Top 10 chart hit.

"We actually wrote it last year but it took a long time to try and get the samples cleared - it was a nightmare," says Dean Marriot. "In the end, we couldn't clear them so we had to re-record the parts. Joey Negro did the strings for us and we actually ended up getting things really like the original."

Aside from the Experience, Neil Hynde is also a club DJ with residencies at Republica in Sheffield and Luxer in Leicester each weekend. "Dean is the more technically gifted one of us. I'm still an apprentice in the studio but the DJing means that I can help with the structuring of the songs. We aim to make what we'd like to hear in a club," says Hynde.

The group have just finished a remix of Inner City's forthcoming single, 'Do Me Right' and will re-release the Lisa Marie Experience's first ever single, 'Do That To Me', on Positive next month. Originally a white label sampling Michael Jackson, the record was actually responsible for the duo's excellent name. "We'd used the sample on the track end when we saw the live interview with Michael and Lisa Marie Presley we thought it would be a great name," says Marriot.

Withstanding their current success, the duo plan to take things at a steady pace. "The success of 'Jumpin' has been a bit of a surprise," says Marriot. "It seems to have taken the nation by storm. It was always a dream of ours to do a track that would appeal to underground DJs as well as everyone else but it's shocked us that it's all happened so quickly."

'Jumpin' is out on fir/Leeds on April 15.



Although only 23 years old, New York hip hop producer Salooom Remi has already added some key moments to the canon of rap music. Alongside Bobby Konders, Remi mixed Super Cat's 1981 'Shuttle Red Hot' and produced one of the best reggae hip hop tracks ever. He virtually launched the Fugees' career with his production of the group's 1992 single 'Nappy Head' and has repeated the success with the Fugees' new single 'Fuge-La'.

Add to this some cutting-edge work with the Bush Babblers and Buckshot Le Funk among others and you understand why Remi's name has become one hip hop fans look out for.

Remi's introduction to the music business came through doing bedroom mixes as a teenager. This developed into



his own group, Zizee, and then to production work on Bobby Konders' famed early Nineties reggae show on New York's WBLB and his first remixes with Konders.

Remi is currently concentrating on two indie labels he has set up - Hot Ice and North Side. Hot Ice will be a reggae based label and the first single is Ricky Genera's excellent 'Skettle Combo'.

"I like to stay ahead of the game and many major labels are too slow for me," says Remi. "Remi's labels will cover everything from r&b to jazz-based tracks, as well as reggae."

"Just music that goes all the way to the left and all the way to the right," says Remi. "I have a whole lot of sounds that people haven't heard yet."

bukem hits the road with big jungle names

LTJ Bukem, the faded drum and bass producer and DJ, is to take an all-star line up of jungle talent on the road as part of his Good Looking Records Logica Progression tour.

DJs such as Fabio, Peshay, Grooverider, Tayla, and MC Conroy will join Bukem on the cross-country jaunt from 11 P.M. will play live all but the Cream date while Gilles Peterson will add a second room to the tour at Manchester's Hacienda.

The full schedule is: Haulands, Manchester (April 17); Ministry of Sound (25); Cream, Liverpool (27); Music Factory, Sheffield (May 10); Ministry of Sound, London (30).

LTJ Bukem will also be recording a special show for the BBC's One In The Jungle series at next week's Leeds Sound City event. The show will be recorded live on Wednesday April 10 at Dope, Cafe Mx, Leeds, and will feature finished and DJ Mowgi alongside Bukem.

Pete Tong's Essential Selection show will also come live from Leeds that week with a special 'The Best of Pete' mix. Yer Ronson with live sets from Underworld and Five.

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24



cream keeps one step ahead of the game

Often getting to the top isn't as easy as staying there, as Liverpool's Cream club is well aware. This week Cream (pictured) laid out its stall to keep the life of the UK's leading club organisation.

Among the club's innovations over the next six months will be an extension to its current Liverpool site, a revised safety plan for the venue, a 24-doll spring tour and plans for a new club to open later in the year.

The extension to the existing Cream venue in Liverpool will take the form of a 16,000 sq ft courtyard covered by a transparent roof and an adjacent sawmill. This area will feature more experimental and underground music than that played in Cream's other rooms.

Leading drum and bass exponent LTJ Bukem will be the first guest in the room when it opens on April 27 with his Good Looking Records Logical Progression Tour. Bukem will be followed by the likes of Mo Wax's James Lavelle, Heavenly's Sunday Social and DJ Hovey.

"There are a lot of other musical influences coming through the dance scene now and we felt it was important to spend some money so we could encompass all these things," says Darren Hughes, Cream's co-founder.

"The new area has got a capacity of 900, which is only 300 people less than the main room holds - it's not just a back room," adds Hughes.

The club has revised its

safety programme to cover various aspects ranging from drug-related problems to car parking. The drug measures involve further liaison with Merseyside Police and the drug information organisation Ulife, as well as the introduction of a fully qualified resident doctor at the club.

Hughes says all these measures are intended to be pre-emptive. "The reality is that these things exist and you have to bear in mind the safety of the punters," he says.

The club has also taken over an adjacent multi-storey car park for its clubbers.

Hughes adds, "We plan to have a second club in existence by October somewhere in the Midlands. It won't be a guest DJ club or a superclub. We

want it to be like the Sound Factory of the UK."

Although Hughes says the Liverpool club will always be the "jewel in the crown" and that he is proud of the way it has virtually reinvented the notion of the big Saturday night out, he admits that it has not been without a downside.

"The biggest problem we have is with DJs' fees. Cream and clubs like us have created a monster and I think something will have to be done or financially the walls are going to come tumbling down on a lot of people; it's just gone too far. Too many people now are just in this for the money, but it's always got to boil down to the music," says Hughes.

Finally, a new Cream tour called Pulse starts this month.

Hughes says, "The tours work. When we stop coming up with new ideas in the past we did the last tour of colleges was to break the stronghold that indie had in student venues - and it's working."

The full list of dates is: Gorgeous, Bath (April 4); Hacienda, Manchester (5); Bang Southampton (12); Hippo, Cardiff (12); Fresh, Rhyll (26); Expo, Burnley (May 4); Maestro, Bradford (6); Tom & Space, Stoke (10); Lakota, Bristol (11); Deja Vu, Hull (17); Ministry of Sin, Aberdeen (18); Ask Yer Doc, Nottingham (23); Empire, Middlesbrough (24); Love To Be, Sheffield (25); Back To Basics, Leeds (June 1); Swann, Stafford (7); Shindig, Newcastle (18).

out 2 columns previously containing recordings (page 1) or cover it to order a new issue into regular cassette contain previously unrecorded recordings of the living years & don't dream it's over! then from the warehouse new album blue views which also include the full saga eyes of blue

10/11

10/12/11

10/12/11

say what?

If you could be anyone else in the dance industry who would you be?

anyone with taste anyway!)"

Wendy K - Logic Records
"Madonna - she's got it all."

Darren Jacobs - promotions, Kickin' Records

"I'd would have to be Louie Vega from Masters At Work

because he's constantly pushed dance music forward and has always been my hero."

Ian Tichner - The Brothers Organisation

"I'd like Paul Oakenfold's bank account but not his new blue-rinsed hair colour."

Nicky Holloway - Velvet Underground

"It's obvious, it's me - as I have more fun than anybody else."

Mark Ryder - MD, Strictly Underground

"The speakers at the Ministry of Sound cos they kick ass."

Fedy - A&R, Got Discs

"I would like to be James Lavelle's press officer."

Terry Farley - Junior Boy's Own

"Pete Tong. Then I could put a stop to all this cheeseastic Goo pop rubbish and have a proper house show."

Mark Wilkinson - Flying Records

"I think I'd be Bob Jones because he's had a long DJing career and gets loads of respect (certainly not

15 18 THE BEST OF THE NINETIES... SO FAR

34 19 AMBIENT TROOPS

17 20 SISTERS OF SWING

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record label is run from the
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with listening decks
available. Ticket outlet for
Tribal Gathering and other
large events.

Owner's view:
"We get a lot of customers
from abroad coming
specifically to the shop,
especially from Australia
and the Eastern Bloc
countries. The location of
the shop and the high
worldwide profile of our
label help that. We do
have a good reputation.
We're also 100%
independent and that
makes a big difference, it
means we push the music
we like. The people who
work in Zoom are all very
enthusiastic about the
music that they sell." -
Dave Wesson.

Distributor's view:
"They're always interested
in underground styles and
they'll be the first to break
new musical trends. That
whole global, psychedelic
sound started in Zoom.
They service all of the big
UK DJs and most of the
big Italian jocks as well." -
Doug Osborne, Flying
Distribution.

DJ's view:
"I've been shopping there
for six years and they've
always been really helpful
to me. They have a good
professional approach
and there's no attitude.
Loads of DJs use them to
buy their tunes. It's my
favourite shop in London,
definitely." - John
Digweed.

club & shop focus
compiled by johnny davis. tel:
0171-263 2893.

COOL CUTS



(2) EUGINA Salt Tank

Internal

2	NEW	BADMAN Sister Bliss (<i>Rollo's new offshoot label launches with a groundbreaking epic</i>)	Junkdog
3	(6)	STORM IN MY SOUL Kamusutra	Italian Wildflower
4	(8)	THEME FROM S'XPRESS S'Xpress	Rhythm King
5	NEW	BOY DON'T MISS THE TRAIN Legacy Of Sound (<i>Roger S provides the house mixes on this original track</i>)	Columbia
6	NEW	TRIPPIN' ON SUNSHINE Pizzaman (<i>Back again with radical new treatment from Bill 'N' Memphis</i>)	Loaded/Pulse 8
7	NEW	OVER & OVER Flux (<i>From the same team that created 'I Love You Baby' with remixes by Angel Morales</i>)	trr
8	(10)	LOOKING AT YOU Sunscreen	Sony S2
9	NEW	NOTHING I WON'T DO.JX (<i>With mixes from Carl Cox and Way Out West</i>)	freedom
10	(12)	BJANGO Lucky Monkeys	white label
11	NEW	FUNKY SUGAR Baby Bumps (<i>Fresh remixes of this discarded house groove</i>)	Sound of Ministry
12	(9)	CAN'T STOP LOVE Soul Solution	Jellybean
13	NEW	THE WAY IT IS Chameleon (<i>Brothers in Rhythm remake their own classic; remix of the Bruce Hornsby hit</i>)	Stress
14	(15)	SCIENCE BEHIND THE CIRCLE SAMPLER Various	Full Circle
15	NEW	CARS Gary Numan (<i>Eighties pop anthem gets the drum & bass treatment</i>)	Momentum
16	NEW	BEFORE Pet Shop Boys (<i>With mixes from Heat Boys and Love To Infinity</i>)	Parlophone
17	NEW	REACH HIGHER Unknown Society (<i>Excellent US garage with Sabrina Johnston on vocals</i>)	Hard Times
18	NEW	YOU LIFT ME UP Rebekah Ryan (<i>K-Klass provide the club mixes</i>)	MCA
19	NEW	STORM Spice Killens (<i>Pumpin' nu-REG with mixes from Aquarius and Pelle Bones</i>)	Hool Choons
20	NEW	MUSIC VS EMOTION EP Move & Motion (<i>Lifting UK house with mixes from Mash and Beat Foundation</i>)	Amato Int.



a guide to the most essential new club tunes on featured on 10's "essential selection", with party long, breezy, every 15/60 between 7pm and 10pm. Compiled by DJ Beatbox and data collected from leading DJs and the following clubs: city sound/by/zoom/black market (london), eastern stock/underground (manchester), 23rd planet (liverpool), 3 level (liverpool), warp (birmingham), funk (birmingham), joy for the party (sheff).
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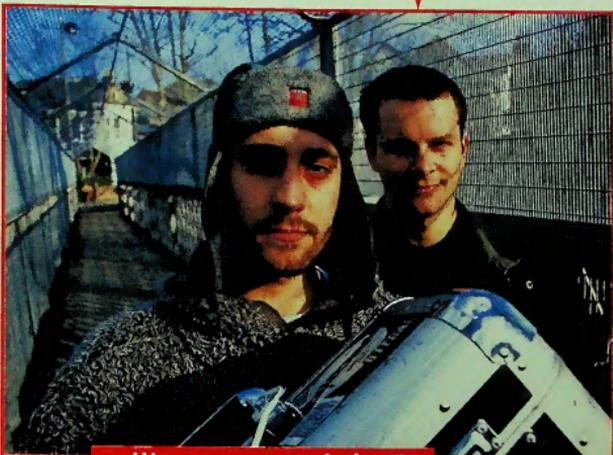


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17	DONT
18	STARS
19	BIG M
20	TAKE I
21	FU-GE
22	TWEN
23	STUPE
24	STEEP

jocks on their boxes

the salt city orchestra pair met behind the bar at the hacienda; now they meet behind the decks. here is their top 10



photograph: GP

elliott eastwick & miles hollway

elliott: 'king of america'
chris costello (columbia)

"I like this because of the songwriting. Before this track I'd always thought his songwriting was a bit wonky and annoying. I was quite young when it came out, in my drifting phase, sitting in my bedroom getting stoned. I like his voice as well, the way he sings is really gritty. The album makes more sense now than it did then - I even know all the words."

miles: 'the poem'
bobby kondera (ms groove)

"This came out around 1989. It's a poem about a poem and it reminds me of standing in a lift with two mirrors so you can see on infinite reflection of yourself."

miles: 'there's a ghost in my house'
this nation's saving grace (the fall) (beggars banquets)

"We always liked The Fall because of Mark E Smith's acerbic attitude."

elliott: 'can u feel it in my fingers' (trax)

"This was one of the first records that got me into house. It was one of the first records I'd heard for ages that was pure instrumental. It did the work that a whole band and a vocalist would do, all with a really simple melody. They made in a couple of days what a rock band would take a year to do."

miles: '2nd lp manuel gotschling (split)

"This came out in 1979 and Suena Latino sampled it about five years ago. One side of the album is a 30-minute track which continues on the other side for another 26 minutes. It was way ahead of its time - the production and sounds don't count remotely Seventies. I like the idea of an album devoted to one track, a concept track."

miles: 'superman laurie anderson' (warner bros)

"I bought this in 1987 and it has a great haunting sample all over the place. There are just Laurie's vocals going 'uh uh, uh' all through the track and abstract lyrics which somehow manage to convey something in a stream of consciousness way. I was always trying to work out what she meant."

elliott: 'johnny the fox' (tricky tee) (sleeping bags)

"This came out about 1984/85 and it's an electro record. I got into that whole breakdown scene. I used to go to Stockport and breakdown with people. I haven't got this so if anyone's got it, please let me know."

miles: 'pacific state' (008 state) (ztt)

"I like the atmosphere in this. I remember having it in a club and being blown away by it. I like it because it works equally well at home as a listening record - even if it isn't really 008 State - it's mostly by A Guy Called Gerald."

elliott: 'force' a certain ratio (factory)

"Good northern funk. I like the minimalist funkiness of it. Ropye vocals but good musicianship and rawness. They're out on their own a bit, they get no credit for what they did."

elliott: 'soul mining' ip the the (some bizarre)

"Probably the best album I've ever heard, it's really raw sounding. It's like a deep house album. Matt Johnson's voice is a bit rpye but the songs are really good and the musicianship on it is unbelievable."

TIPS FOR THE WEEK

- 'Deliver me (salt city remix)' me beloved (cassette)
- 'muse q the musle' shazz & st german (c-communications)
- '01 108' name hawling (plus 8)
- 'booting thing' shive wonder (white label)
- 'pilgrimage' kiss gabriel (comp)
- 'cut the rug' dirty jesus (paper)
- 'brighter days' ep big moose (wing star)
- 'find your way' (paper boys remix) j a scoby (cassette)
- 'jazz look' idyl boys (i-star)
- 'origami' waste paper (paper)

compiled by sean davis
the 010 1 949 2200

BORN: Miles - Liverpool, January 6 1968. Elliot - Manchester, February 3, 1974. **LIFE BEFORE DJING:** Miles - "Odd jobs; bar work at The Hacienda." Elliot - "Drama school, various crap jobs, working at the Hacienda." **FIRST DJ GIG:** Miles - The Boardwalk, Manchester, 1991. "Dave Haslett had heard me DJing at parties." Elliot - Hacienda, 1991. "I was working in the bar downstairs and gave a tape to Paul Oakenfold and when someone was missing one I stepped in." **MOST MEMORABLE GIG:** Best Miles - The Kremlin in Portugal. It's an awesome club, crystal clear sound and the passion of the people was incredible; Hard Times, Huddersfield, New Year's Eve '94; and our last night at Hard Times in January '95. Elliot - "Any of the nights at Hard Times in Huddersfield in '94." **Worst:** Miles/Elliot - "United Nations in August '95. There were about three people there and they hooked us around with the money." **FAVOURITE CLUB:** Miles/Elliot - Kremlin, Lisbon; Hard Times, Huddersfield; Yip Yip, Edinburgh. **NEXT THREE GIGS:** The End, London (April 5); Madhouse, Jersey (6); Empire, Middlesbrough (8). **DJ TRADEMARK:** Miles - "Music with heart 'n' soul." Elliot - "Drinking, smoking and nodding while I play." **LIFE OUTSIDE DJING:** Artists: Salt City Orchestra; remixers; owners of Paper Records. Miles - "eating fine food, reading papers"; Elliot - "vintage arcade games, drinking, mool scooters".

see 2 cassettes previously unissued recordings including 'Don't Let Me Be This Way' and 'I Dream of Jeannie' on the new cassette. See also the new album 'Blue Views' which also includes the hit single 'Eyes of Blue' taken from the wonderful new album 'Blue Views'.

15 18

THE BEST OF THE NINETIES...SO FAR

16 19

AMBIENT MOODS

17 20

SISTERS OF SWING

AT THE WATERGATE PUB, MILDENHAY

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11	24	STEPP	16	25	MORN	31	40	SATEL
12	25	MORN	17	26	LOFT	32	41	PASSI
13	27	I WAN	18	28	FALLIN	33	42	STRAN
14	26	LOFT	19	29	COOMI	34	43	HOW I
15	27	I WAN	20	30	GIVE N	35	44	GOING
16	28	FALLIN	21	31	SOMET	36	45	RUNNI
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18	30	GIVE N	23	33	STRAI	38	47	IN WA
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20	32	AMER	25	35	STRAI	40	49	SATEL
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22	34	HOW I	27	37	RUNNI			
23	35	STRAI	28	38	ONE E			
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26	38	ONE E	31	41	IN WA			
27	39	IN WA	32	42	PASSI			
28	40	PASSI	33	43	STRAI			
29	41	STRAI	34	44	HOW I			
30	42	HOW I	35	45	GOING			

Billboard titles at

11

club ON A POP TIP chart

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



1 OOH AAH...JUST A LITTLE BIT

Gina G Eternal

- 2 2 LET THE MUSIC PLAY
Mary Kiani 1st Avenue/Mercury
- 3 3 IT'S RAINING MEN
West End RCA
- 4 8 YOU SHOULD BE DANCING
E.Sensual Dance Pool
- 5 5 WONDERWALL
Bombayblue Fundamental
- 6 12 THEY DON'T CARE ABOUT US
Michael Jackson Epic
- 7 26 SOME MIGHT SAY
Supernova Sing Sing/RCA
- 8 8 ANYTIME
Obsession Almighty
- 9 9 CECILIA
Suggs WEA
- 10 5 CHILDREN
Robert Miles Deconstruction
- 11 11 MARY'S PRAYER
DC Project Blonde Bombshell
- 12 4 STATE OF INDEPENDENCE
Donna Summer Manifesto
- 13 8 LET THE RHYTHM MOVE YOU
Sharada House Gang Media/MCA
- 14 22 THE X-FILES
DJ Dado ZYX/Italian Subway
- 15 15 IN MY DREAMS
Johanna PWL
- 16 9 LOVE IS THE DRUG
Roxy Music Virgin
- 17 25 STEPPING STONE
PJ & Duncan Telstar
- 18 7 SHOULD I EVER (FALL IN LOVE)
Nightcrawlers 1st Avenue/Arista
- 19 13 ARE YOU BEING SERVED?
Grace Brothers EMI Premier
- 20 20 PARTYTIME (IS ANYTIME)
Partyzone Control
- 21 15 BACK FOR GOOD
Lipstick Almighty
- 22 1, 2, 3, 4 (SUMPIN' NEW)
Coolio Tommy Boy
- 23 23 KLUBBHOPPING
Klubbheads AM:PM
- 24 14 SHAKE IT UP
Divine Avex
- 25 10 EASY TO LOVE
Kyra VC Recordings
- 26 26 OLD FASHIONED LOVIN'
Fiona Day Dome
- 27 27 BASS (HOW LOW CAN YOU GO?)
Simon Harris Living Beat
- 28 28 IT'S MY BEAT
Sweet Tee Deep Distraction
- 29 29 CALIFORNIA LOVE
2 Pac featuring Dr Dre & Roger Troutman Death Row/Interscope
- 30 30 RESCUE ME
Eurogroove Avex
- 31 20 I GOT THE VIBRATION/A POSITIVE VIBRATION
Black Box Manifesto
- 32 32 THEME FROM S-XPRESS
S-Xpress Rhythm King
- 33 17 POPCORN
Bounce Steppin' Out/Encore
- 34 28 OU EEE OU
D.F.S. Smashin'
- 35 18 SHOW ME THE WAY
C.B. Milton Logic
- 36 16 PRESSURE DROP
Specials Kuff
- 37 37 THANK YOU
Adeva Cooltempo
- 38 31 COME BACK TO ME
Angelheart featuring Rochelle Harris Hi-Life
- 39 39 ATOMIC
Sleeper Indolent
- 40 40 FIRESTARTER
Prodigy XL Recordings



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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

namecheck: ralph lee @ daisy & havoc @ jeremy newall @ brad beatnik @ jim jeffery @ andy beavers @ nicky

tune of the week

the lisa marie experience: "jumpin' (ftmr)

house The Mighty Dub Katz' "Just Another Groove" gave a good idea of how much fun you can have with a vintage Patric Adams-produced disco loop. However, The Lisa Marie Experience have gone a step further by turning a substantial snitch of "Keep On Jumpin'" by His Mustique project into an unstoppable crowd pleaser of huge proportions. Their pumping house intro gives way to a guitar breakdown before the full-on disco pressure takes hold with Chris Wilshire's infectious strings and a Bizzorie Inc remix is even stronger with the most enticing of build-ups leading to some irresistible samples boosted by a Moredereque rhythm. **★★★★★** ab



house

THE FUZZ featuring NESREEN
"Be Real" (Lody Cop). This is a steady groover with an appealing bouncing bassline, a good vocal and a slightly spaced-out and rough-around-the-edges feel. The dub on the other side is spacier, steadier and more repetitive still and while it's not a Rufus or a De'Loach by any stretch, it's bound in that kind of direction. **★★★★** dkh

POPCORN "Top Moi Le (Duch Me There)" (Mercury). Even if you're worn out by cute sexy little records, this Dutch number is worth copping a feel of. Behind the A-side Johnny Vicious remix that rants and throbs itself into a frenzy, adequately if not brilliantly. Enjoy the pop silliness of DJ Lelewa's Disco mix that rattle and stings itself into Doop-esque party mode with what sounds like a guest appearance by Row Sex on the organ. Be relieved by the DJ Lelewa Touch mix that is a groovy combination of the previous two mixes and therefore quite a funky and very catchy house track. Then return to Row Sex for the outrageously off original. **★★★★** dkh

YUM YUM "Feel Me Now" (Sperm Records). Yum Yum fire up the dancefloor again with another transey house skimmer. The Yum Yum mix cruises in like Underwood before a jackhammer beat is the signal for things to get a little funkier. Then in come the walloo touches while the trance swiss keep pumping. The Flash Bang mix is even funkier and adds some distorted synth slots into the mix before a bit of a Spanish guitar feel smoothers the melody. Tasty. **★★★★** bb

YELLOW SOX "Film Flam" (Naphetic). The label of the moment delivers more fab

future disco, this time created by Dove Hill's brother of the Ballistic variety, Diesel. His original mix has flanged and dubbed guitar sweeps that build and build over bumping boogie beats. Labelmates Faze Action provide two excellent remixes with fine attention to detail. The first is a spaced out jazzy affair with some neat live guitar picking from Will Kingswood, while the second is a heavier dub that stinks closer to the original. **★★★★** ab

KRISTINE W "One More Try" (Champion). This one's a four-pack so take a deep breath... Kristine W's new song is appealing in a subtle, miserable kind of a way and it's made minimal and atmospheric by one Rollo & Sister Bliss mix and large and

pounding by the other. Morales opts for loki smoothie piano heaven on the De'Loach and then something altogether moodier on his Boss mix. The main Vasquez mix is a bit of an old-fashioned vocal onfire affair while the Vasquez dub, our favourite it must be said, bangs about a lot and has all sorts of cute little breaks and "uh" samples. The Nick & Stone main mix is possibly the one that will appeal to the widest cross-section while their dub is a very enjoyable wander round the houses that shows off their weird side. Plenty of good stuff if nothing to blow your mind. **★★★★** dkh

JOE "All The Things (Your Man Won't Do)" (Island). The best

track from the "Don't Be A Menace" soundtrack gets a well deserved single release as it's the best soul record of the year so far. After a typically urban r&b track for Mercury back in 1993, the production style here is far more subtle on an ultimate two-step ballad that oozes class. The style is still contemporary, but the arrangement is embellished by a breezy Spanish guitar and sounds that are not as over-baked as the general norm. The song itself is excellent, with an infectious melody and passionate vocals of an explicit nature making this the definitive urban soul ballad. A classic. **★★★★★** r

HORACE BROWN "For The Money" (US Motown). Andre Horell notes Horace Brown

from MCA/Japan for his new Motown empire, this being Horace's debut at the label. The track is a typically urban mix-prod foot topper, the lead vocals and harmonies wrapping themselves round some hypnotic, catchy hooks which grow on you while programmed beats plot along. This import also features a brand new hip hop mix of "Taste Your Love", together with the original for those who missed out on this little from last year. **★★★★** rt

MAYSA "What About Our Love" (Ramkexy) (GRP/MCA). Great to see this tune out in the UK, the track originally an import last year from the former Incoign soulstress whose Tommy Lipuma/Roy Hayden produced album is stunning. Roy wrote and produced this gem, a well-crafted hip hop mix on this single carefully transposing a subtle sophisticated soul swayer into a crisp urban dancefloor affair. That mix, however, was already on the import and the only new mixes are by D-Influence whose similar r&b approach is unfortunately far less flattering. **★★★★** rt



kristine w



SEE 2 cassettes previously announced re-releases featuring DUBBY 1 UNPUBLISHED TAPES & MORE AND THE BLUE CASSETTE contains previously unreleased recordings of THE LIVING YEARS & LIGHT GREEN & OVER

- 15 18 THE BEST OF THE KINGSTONS, SO FAR
- 16 19 AMBIENT WOODS
- 17 20 SISTERS OF SWING

techno

ARMITAGE SHANKS "Shires" (R&S). Apparently, they're from Denmark but there's precious little other information available about this excellent record. "Shires" clatters along while a variety of synth sounds drift in and out of the mix. It has a more colourful, Prodigy feel but not quite as intense as that. But it rocks nonetheless. **★★★★** bb

SAPIANO AND THE PARTY CRASHERS "Crunk Call" (Emissions Lo-Fi). Fairly

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16	25	MORNY
14	26	LGOT1
13	27	IWAN
18	28	FALLUP
12	29	COMIF
18	30	GIVE A
21	31	SOMEI
18	32	AMER1
18	33	STRAL1
18	34	HOW1
20	35	GOING
18	36	RUNNI
18	37	ONE E1
31	38	IN WA
26	39	PASSII
19	40	SATELI

Bullethead titles at



minimal as ever and repetitious as this time Saponio's beats aren't quite as aggressive as they normally are. The Party Crashers' influence has obviously warmed the dark atmosphere into a squelchy, bubbling, almost funky rhythm. **★★★** **bb**

alternative

FREAKNIKS 'Kalimba' (Scanalo). This is a delicious, subtle jazz number that rides along on a laid-back percussive, almost Bushwhacker-ish, rhythm. Some nice keyboard fills introduce a few Latino touches and occasionally vocal stabs before the flute eases in. It's nothing startlingly original but it is a classic "feel good" record. **★★★** **bb**

garage

CENTRAL HILL featuring COLONEL ABRAMS 'You're The One For Me' (Interstate). The Colonel returns once again, this time covering the Eagles' classic by D-Train. Although the concept of this might sound tiresome, the song is given a refreshing feel and the Colonel belts out the vocals in a manner that show what he is capable of when given a decent

song to sing. Produced by Central Hill, Smack's Eddie Perez presents some energetic and punchy mixes with driving key stabs, funky guitar licks and sax which trowel to groove'n' dub land and back. **★★★** **jn**

ROZ WHITE 'Bad For Me' (Bullet). Another remake of a classic. The 1979 disco smash by Dee Dee Bridgewater (one of Larry Levan's earliest mixes) gets the Nineties club treatment from fast-rising new talent Ed 'Gusto' Green on an equally promising NY label. This vintage track survives the transformation into modern dance with ease without losing the original, or feeling of the original. Gusto's smooth production combines the casual house beats with live sax, bass and guitar, giving Roz the platform to do her thing in time-honoured disco tradition. **★★★** **jn**

jazz

CHRIS BOWDEN 'Mothers And Daughters Now Mothers' (Soul Jazz). Taking time out

tekkon

from Palmisk Productions, Chris Bowden has created this ambitious and adventurous jazz excursion with the luscious live strings melting in with melancholy sax lines over funky freeform double basslines. It is a deep, complex and ever-changing piece that makes the competition look half-baked. **★★★★** **ab**

popcorn

jungle

PFM 'Mystics'/'All Of Us' (Good Looking). Progressive Future Music, as this act is more formally known, takes yet another giant step forward from its drum and bass roots. These two cuts, as with their previous three singles, use the rhythms as just one aspect of a glorious, rich soundscape rather than as in-your-face beats. 'All Of Us' has the edge here thanks to its emotive washes of synths and gentle builds. A class of its own. **★★★★** **bb**

MAGISTRATE 'Gun Man Business 96 Lick' (dub plate). This track just won't die, especially when it gets remixed like this. It begins with intro breaks and nice strings, then rolls into a tremendous array of slam-dunkin' drums with that hefty funky bassline. Marchin' rhythms. **★★★★** **n**

HYPE 'Can't Handle The Streets' (dub plate). Another gem forthcoming on Sanjo Records. Starts with a spunky jazzy intro and smashes into a

serious hard-sleppin' style. One for the "nod yer head" massive. **★★★★** **n**

DOPE DRAGON 'Big Time' (Dope Dragon). More gangsta business. This is the sixth offering from the Bristol massive which is still as strong as ever. Hard-sleppin' breaks flow together with that ear-piercing bassline to rip yer head off. Huge. **★★★★** **n**

EARL GREY 'Earl's Groove' (Rugged Vinyl). Excellent, intelligent business to blow your mind away. This is very much on the jazzy tip with a wicked moody piano piece incorporated. Innovative. **★★★★** **n**

ED RUSH 'What's Up' (No-U-Turn). Militant style drums and darkside basslines weave around the airy sounds and hip vocals. Massive - deep business on this. **★★★★** **n**

TEKKEN 'Winder Mere (Jungle Mixes)' (white label). Five different mixes to choose from so you can't go wrong. Two mixes from Dubtronik and one mix each from Lemon D, Dileinja and T-Power. All of them are in individual styles, but drum and bass all the way. **★★★★** **n**



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10



1	FIR The Pro	2	THE X	3	CHILDI	4	RETUR	5	GIVE N	6	ORH A	7	YOU'VI	8	X-FILE:	9	HOW I	10	SOMET	11	DONT	12	NAKAS	13	STATE	14	1,2,3.	15	THE N	16	WALK	17	DONT	18	STARS	19	BIG M	20	TAKE	21	FU-GEI	22	TWEN	23	STUPLI	24	STEEP
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club chart
commentary

by alan jones

With the highest penetration of any record since 9 December 1995 - when 'The Best Things To Life Are Free' by Luther Vandross & Janet Jackson pipped an even more points - Dutch band Klubbheads' 'Klubbhopping' moves to the top of the upstart chart. Kristine W, whose 'One More Try' has moved 4-3-2, registers another big increase in support but is most likely to move south next week, as there are several strong contenders for high placings among this week's 23 newcomers. The highest debut among this pack comes from Flux, whose 'Over & Over' arrives at number six. Rebelah Ryan's debut MCA single 'You Lift Me Up' captured 25% less support to debut at 10, but was scoring more heavily than the Flux single on the last few days of our survey. The unlikeliest record in the chart is 6 By Six's 'Into Your Heart', which edges 5-9 because of strong competition, despite a minimal increase in support... On the Pop Top chart, Gina G's four-week topper 'Ohh Ahh...Just A Little Bit' runs out ahead of Mary Klani for the third straight week. These two records have been separated by a hair's breadth throughout their hustle. With West End's 'It's Raining Men' comfortably hanging on to third place, Motiv 8 mixes again fill the top three - with Dana Dawson's 'Show Me' likely to reinforce their presence next week... The highest newcomer on the Pop Top chart is Bombeyleue's cover of Oasis's 'Wonderwall'. It debuts at five, two places ahead of a resurgent Supernova cover of 'Some Might Say'. The latter song peaked at 11 several weeks ago, but has been re-released in a new mix which is more contemporary than the 1984-styled original mixes. Both records will face stiff competition next week from de-Code featuring Bevel, whose Neotric label release pairs dance versions of both songs. With an Oasis-sampling dance bootleg of 'Wonderwall' also doing the rounds, there's no hiding place from the songs of Noel Gallagher... Club Chart breakers this week: RL Project, Wild Women Of Wango, Route 66, Pet Shop Boys, Simon Harris, Sweet Tee, Mr Happy and Maxwell.

beats &

Pulse 8 has signed Kym Sims (pictured), who we all remember from her 1992 worldwide dance smash 'Too Blind To See It'. Sims is currently in the studio producing new material with **Band Of Gypsies...Three Beat Records**, whose 'Clubropepariyart' book on flyers we featured recently, is compiling material for a follow up. The new book will feature more general design work such as sleeves, projections, club interiors, logos, T-shirts, etc. Any designers, artists or promoters wishing to have work considered for the book should contact Phil Bedford at 3 Beat Records, 58 Wood Street, Liverpool L1 4AQ. Tel: 0151 707 1669; fax: 0151 707 0227... The excellent Pharcyde will be over in the UK for a couple of gigs this week - they're at the Lakota, Bristol this Tuesday (April 2) and at Sublerania, London a day later (3). Their 'Labincolifornia' LP is also released in the UK today (1)... Muzik magazine is to host its own awards on May 23 of the International Convention Centre in Birmingham... **Full Circle** will be having a special Easter party this Sunday (7) to launch its 'Science Behind The Circle' album. **Secret Knowledge** will play live and Dubs will include **Billy Nasty**, **Dave Holmes**, **Phil Perry**, **Stuart McMillan**, **Rocky & Diesel**, **Ashley Beedle** and **Orde Meiske**. Full Circle is located at the Quay Club, Chatsley Bridge Road, Chattersey, Surrey... 'High Limits' Promised Land club night is returning to **The End club** in central London this Thursday (4) for an all-nighter featuring **Fabio**, **Grooverider & LTJ Bukem**, **Peshay**, **Trace** and **DJ Rap**... The **Ministry Of Sound** will be having an Easter members party this Sunday (7). **Roger Sanchez** is flying in especially to play a six-hour set with support from **Tommy D** and **Jazzy M**... An apology to **Jo Underworld** from **Rush Release** whose work promoting Tedinchead's 'I Wanna Be A Hippie' was wrongly attributed to someone else in our recent **RMix**... **AND THE BEAT GOES ON!**



pieces

rm & music week

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1	1 FIR	The Pro
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16	16 WALK	
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18	18 STARS	
19	19 BIG M	
20	20 TAKE F	
21	21 FU-GEI	
22	22 TWEN	
23	23 STUPI	
24	24 STEPP	

out released

- 16 **25** MORNING Wet Wet Wet Precious Ory/Mercury
- 14 **26** I GOT 5 ON IT Luniz Noo Trybe/Virgin
- 13 **27** I WANNA BE A HIPPIY Technohead Mokum
- 18 **28** FALLING INTO YOU Celine Dion Epic
- 12 **29** COMING HOME NOW Boyzone Polydor
- 16 **30** GIVE ME STRENGTH Jon Of The Pleased Wimmin Perfecto
- 21 **31** SOMETHING DIFFERENT/THE TRAIN IS COMING Sheegy Virgin
- 16 **32** AMERICA (I LOVE AMERICA) Full Intention Stress
- 16 **33** STRAIGHT AT YER HEAD Lionrock Deconstruction
- 16 **34** HOW LONG? Paul Carrack IRS
- 20 **35** GOING FOR GOLD Shed Seven Polydor
- 16 **36** RUNNIN' The Pharcyde Go-Beat
- 16 **37** ONE EP Mansun Parlophone
- 31 **38** IN WALKED LOVE Louise 1st Avenue/EMI
- 26 **39** PASSION Gat Decor Way Of Life
- 19 **40** SATELLITE The Beloved East West

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

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6 100% PURE GROOVE Taz

7 EIGHTIES SOUL WEEKENDER U2

8 SONGS IN THE KEY OF X Warner Bros.

9 THE BEST OF WOMAN TO WOMAN PolyGram TV

10 TWELVE Warner Bros. Video

11 THE BEST ALBUM IN THE WORLD, EVER 2 Vep

12 COUNTRY GOLD CBS/Dolby

13 THE HOUSE COLLECTION - CLUB CLASSICS Forecast

14 DANCE WARS - JUDGE QUEES VS JOHN KELLY 303

15 SHINE FOUR PolyGram TV

16 SESSIONS SIX Mercury Discos

17 BEST SWING 88 - VOL 2 Taz

18 THE BEST OF THE NINETIES... SO FAR EMI

19 AMBIENT MOODS PolyGram TV

20 SISTERS OF SWING PolyGram TV

- 17 **24** OCCASION'S GREATEST HITS THE BLUE BELLETTA UNDERGROUND - Superior Quality/A&M
- 24 **25** LIFE Simply Red East West
- 12 **26** GREATEST HITS 1985-1995 Michael Bolton Columbia
- 18 **27** REGULAR URBAN SURVIVORS Terrorvision Total Vegas
- 30 **28** RELISH Joan Osborne Blue Gonilla
- 32 **29** HISTORY-PAST, PRESENT AND FUTURE BOOK 1 Michael Jackson Epic
- 31 **30** EXPECTING TO FLY The Bluetones Superior Quality/A&M
- 11 **31** TINY MUSIC, SONGS FROM THE VITACAM GIFT SHOP Stone Temple Pilots Atlantic
- 11 **32** PAN PIPE IMAGES Inspirations Telstar
- 29 **33** MADE IN HEAVEN Queen Parlophone
- 26 **34** FOREVER ELA Ella Fitzgerald Verve/PolyGram TV
- 21 **35** THE PREMIER HITS Gary Numan/Tubeway Army PolyGram TV
- 25 **36** DON'T STOP Status Duo PolyGram TV
- 11 **37** MADE AGAIN Marillion EMI
- 11 **38** LUCKY Skin Parlophone
- 35 **39** SOMETHING TO REMEMBER Madonna Maverick/Sire
- 36 **40** JOLLIFICATION Lightning Seeds Epic

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US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	BECAUSE YOU LOVED ME Carole Dean (Sire)	26	I WANT TO COME OVER Melissa Etheridge (A&M)		
2	ALWAYS BE MY BABY Mariah Carey (A&M)	27	WONDER Natalie Merchant (Epic)		
3	NOBODY KNOWS THE TONY BARK PROJECT (Epic)	28	THE WORLD I KNOW Collective Soul (Atlantic)		
4	DOWN LOW (NEEDY FEAR TO KNOW) Maini/Brandy (Jive)	29	FU-GEE-4 Fugees (Ruffhouse)		
5	IBONIC Alicia Keys (A&M)	30	I WILL SURVIVE Cherise Caviglia (J&R)		
6	SITTING UP IN MY ROOM Brandy (Jive)	31	101 TIME Friends & The Freshies (J&R)		
7	NOT GON' CRY Mary J. Blige (A&M)	32	PEACHES The Presidents Of The USA (Columbia)		
8	MISSING Everything But The Girl (Epic)	33	LUCKY LOVE Ace Of Base (Arista)		
9	ONE SWEET DAY Mariah Carey & Boyz II Men (Jive)	34	GANGSTA'S PARADISE Coolio (J&R)		
10	1, 2, 3, 4 (SUMPT'N' NEW) CeCe Pennington (Jive)	35	FEELS SO GOOD (SHOW ME YOU...) Lisa Stansfield (Jive)		
11	DOWN YOU DOWN/TILL I HEAR... The Co-Deposits (A&M)	36	HOOK Blues Traveler (A&M)		
12	FOLLOW IT Up Cool J (Def Jam)	37	BEFORE YOU WALK OUT OF MY LIFE... Monica (Roc-A-Fella)		
13	WOO-HAH GOT YOU ALL IN CHECK Busta Rhymes (A&M)	38	BREAKFAST AT TIRANBY'S Blue Bontems (Ruffhouse)		
14	LADY (Ariana) (Epic)	39	NO ONE ELSE Tati (Epic)		
15	ALL THE THINGS (YOUR MAN WON'T DO) Joe (Def Jam)	40	EXHALE (SHOOP SHOOP) Whitney Houston (Arista)		
16	COUNT ON ME Whitney Houston (Arista)	41	NO DIRT CRY Salt (Epic)		
17	1579 (Sneaky Pete) (Arista)	42	HEY LOVER Cool J (Def Jam)		
18	BE MY LOVER La Rochelle (J&R)	43	IN THE MEANTIME Speaking (J&R)		
19	ONE OF US Jay-Z (Roc-A-Fella)	44	JUST A GIRL No Doubt (Epic)		
20	ANYTHING 'Til (J&R)	45	TELL ME Gwyneth (Jive)		
21	REAL LOVE The Notors (Epic)	46	INSENSITIVE Jam & Newt (A&M)		
22	WONDERWALL Cass (Epic)	47	SET U FREE Pearl Jam (Geffen)		
23	NAME GO On-Do (Jive)	48	GET MONEY Junior M.A.F.A. (Jive)		
24	CLOSER TO FREE The Notors (Epic)	49	5 O'CLOCK Newkirk (J&R)		
25	WHO DO U LOVE Deborah Cox (Arista)	50	TONITE'S THE NIGHT Koolhaas (Ruffhouse)		

Chart source: Billboard © April 9, 1998. A asterisk is awarded to those products conducting the greatest airport and sales gain. **MC** = MC's; **US** = US's; **UK** = UK's; **US** = US's; **US** = US's.

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	ANTHOLOGY 2 The Beatles (Apple)	26	SPANKLE AND FADE Everclear (Geffen)		
2	JAGGED LITTLE PILL Alice In Chains (Geffen)	27	TRAGIC KINGDOM No Devils (Columbia)		
3	FALLING INTO YOU Celine Dion (J&R)	28	BROWN SUGAR (Arista)		
4	THE SCORE Puddle Of Mudd (Ruffhouse)	29	MR SMITH'S DJ (Def Jam)		
5	ALL EYEZ ON ME Eric Roberson (J&R)	30	CRAZZY EXCELLENCE TLC (Arista)		
6	DAYDREAM Mariah Carey (Columbia)	31	ONE BEGINNING Tracy Chapman (Arista)		
7	WAITING TO EXHALE (OST) Gloria Jones (Arista)	32	WORDS The Tony! Toni! Toné! Project (Jive)		
8	WHAT'S THE STORY? MORNING GLORY David Byrne (Epic)	33	FOUR Live Through This (Geffen)		
9	MERCURY FALLING Sting (A&M)	34	CONGRATULATIONS I'M SORRY Corbin Bleu (J&R)		
10	THE WOMAN IN ME Sheryl Crow (Mercury)	35	SWEET DREAMS La Rochelle (J&R)		
11	PRESIDENTS OF THE USA Presidents Of The USA (Columbia)	36	MTV UNPLUGGED Ace (New Line)		
12	GANGSTA'S PARADISE Coolio (J&R)	37	AMERICAN STANDARD Seven Mary Three (Warner Bros)		
13	SIXTEEN STONE Blue (Epic)	38	OFF PAROLE Rappin' 4 Top (Cherry)		
14	CRACKED REAR VIEW Wade & The Wheelers (Mercury)	39	BOYS FOR PELE Top Aces (Mercury)		
15	RELLIS Jean-Gabriel (Blue Note)	40	1996 GRAMMY NOMINEES Various (Columbia)		
16	MELON CUBE & THE INFANTS... Smearing Pictures (Epic)	41	COLLECTIVE SOUL Collective Soul (Arista)		
17	THE MEMORY OF THINGS Eric Burdon (Polygram)	42	TOTAL Toot (Blue Box)		
18	BAD HAIR DAY Weezer & The Redd Foxx (Rock 'N' Roll)	43	TENNESSEE MOON Neil Diamond (Columbia)		
19	R KELLY & Kelly Rowland (Jive)	44	ANTHOLOGY 1 The Beatles (Apple)		
20	SEAL SEALED (LTD) (LTD)	45	ONE HOT MINUTE All-4-One (Jive)		
21	GREATEST HITS COLLECTION Alan Jackson (Mercury)	46	AMPLIFIED HEART Everything But The Girl (Arista)		
22	REVELATIONS Wynonna (Curb)	47	A THIN LINE Between Love... (OST) Various (J&R)		
23	FRESH HORSES Cash Straka (Capitol)	48	THE HITS 6-Box Various (Arista)		
24	WHAT THE HELL HAPPENED TO Adam Carolla (Mercury)	49	DA DANGEROUS MINDS (OST) Various (J&R)		
25	TIGERLILY Natalie Merchant (Arista)	50	PULP FICTION (OST) Various (J&R)		

UK WORLD HITS

UK WORLD HITS:
The **MU** guide to the top British performers in key markets (chart position in brackets)

ISRAEL	AUSTRIA	NETHERLANDS	FRANCE
1 (1) DONT LOOK BACK IN ANGER David (Creative)	1 (6) SPACEMAN Babylon Zoo (EMI)	1 (1) HOW DEEP IS YOUR LOVE Take That (BMG)	1 (2) SPACEMAN Babylon Zoo (EMI)
2 (3) MALLO SPACEDY David Bowie (J&R)	2 (5) WUNDERWALL Oasis (Sony)	2 (2) REAL LOVE The Notors (Epic)	2 (2) BABY COME BACK Worlds Apart (Epic)
3 (1) HOW DEEP IS YOUR LOVE Take That (J&R)	3 (2) MISSING Everything But The Girl (WEA)	3 (2) MISSING Everything But The Girl (WEA)	3 (3) MISSING Everything But The Girl (WEA)
4 (2) LIFTED Lighthouse Family (Polydor)	4 (2) DISCO 2000 Pulp (Island)	4 (2) STREET SPIRIT Radiohead (EMI)	4 (2) JESUS TO A CHILD George Michael (Virgin)
5 (4) SKIN ON SKIN Grace (Parlophone)	5 (2) YOU DONT FOOL ME Queen (EMI)	5 (2) DONT LOOK BACK IN ANGER David (Epic)	5 (1) YOU DONT FOOL ME Queen (EMI)

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	FIRESTARTER Pezalla (90)	21	WALKAWAY Cool (Polygram)		
2	THE X-FILES Mick Gou (Mercury)	22	NEVER NEVER LOVE Simply Deep (East West)		
3	CHILDREN Renee Marley (Columbia)	23	26 STARS Dubstar (Arista)		
4	RETURN OF THE MACK Mack Morison (J&R)	24	17 WHATEVER YOU WANT Tina Turner (Parlophone)		
5	GIVE ME A LITTLE MORE TIME Exscape (Sire)	25	IN WALKED LOVE Louisa (Arista)		
6	QOR AAR... JUST A LITTLE BIT (G&D) (Epic)	26	MISSING Everything But The Girl (Epic)		
7	YOU'VE GOT IT BAD CeCe Pennington (J&R)	27	SUGHT RETURN Duran Duran (Capitol)		
8	X-FILES (A) (J&R)	28	READY OR NOT Lightning Bolt (Epic)		
9	HOW DEEP IS YOUR LOVE Take That (J&R)	29	NAKASAKI I NEED A LOVER Tony! Toni! Toné! (Epic)		
10	SOMETHING CHANGED Pulp (Jive)	30	1, 2, 3, 4 (SUMPT'N' NEW) CeCe Pennington (Jive)		
11	DONT LOOK BACK IN ANGER David (Epic)	31	ONE MORE CHANCE Madonna (Demos)		
12	LIFTED Lighthouse Family (Polygram)	32	UP BY ONE CHOT (EMI)		
13	DONT WANNA LOSE YOU Leona Lewis (Mercury)	33	HOW LONG? Paul Carrack (J&R)		
14	STUPID GIRL Savage (Mercury)	34	STATE OF INDEPENDENCE Deena Sarono (Arista)		
15	FALLING INTO YOU Celine Dion (J&R)	35	TWENTY FOREPLAY Janet Jackson (A&M)		
16	MORNING (The Notors) (Epic)	36	NIGHTTRAIN Kuba (Polygram)		
17	COMING HOME NOW Suzanne (Polygram)	37	STEPPING STONE F & J (Epic)		
18	LET'S GO TO THE SUN Jay-Z (J&R)	38	LUCKY TO A CHILD George Michael (Virgin)		
19	LET YOUR SOUL BE YOUR PILOT Sting (Arista)	39	SEARCH FOR THE HERO M People (Columbia)		
20	ONE OF US Jay-Z (Blue Note)	40	REAL LOVE Various (Arista)		

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	WHAT'S THE STORY? MORNING GLORY David Byrne (Epic)	21	LIFE EMPTY Pat (East West)		
2	ANTHOLOGY 2 The Beatles (Apple/Polygram)	22	MADE IN HEAVEN Queens (Polygram)		
3	HITS MAN & THE MECHANICS (Virgin)	23	RELLIS Jean-Gabriel (Blue Note)		
4	JAGGED LITTLE PILL Alice In Chains (Geffen)	24	EXPECTING TO FLY The Notors (Superior/Dunham)		
5	BEZARRE FRUITCREEPER FRUIT I (Epic)	25	DONT STOP David Gray (Polygram/EMI)		
6	GARBAGE Damage (Mercury)	26	HISTORY HAS PRESENT AND FUTURE BOOK 1 Metal Janon (Epic)		
7	GOLDEN HEART Muck (Virgin)	27	LORE Charred (J&R)		
8	TOGETHER FOR THE CHILDREN OF BOSNIA Friends & Family (Epic)	28	SOMETHING TO REMEMBER Madonna (Mercury/Geffen)		
9	DIFFERENT CLASS Pulp (Jive)	29	JOLIFICATION Lightning Bolt (Epic)		
10	ALL CHANGE Cool (Polygram)	30	PARANOID & SUNBURST Shakti Arantes (Blue Note/Island)		
11	STANLEY ROAD Paul Weller (Epic)	31	CAMT'S & DANCIS OF THE NATIVE AMERICANS Seven Star (Jive)		
12	DEFINITELY MAYBE Oasis (Creative)	32	THE GREAT ESCAPE Blue (EastWest/Island)		
13	MERCURY FALLING Sting (A&M)	33	LOVE SONGS Don Juan (Rock)		
14	COUNTDOWN 1992-1993 Pulp (New Line)	34	POST JAY (One Little Indian)		
15	LOVE LIFE Cool (J&R)	35	THY MUSIC... Stone Temple Pilots (Atlantic)		
16	OCEAN DRIVE Lighthouse Family (Blue Note)	36	MADE AGAIN Maroon (EMI)		
17	GREATEST HITS 1985-1995 Michael Ball (Columbia)	37	ON Ecstasy (Fremont/EMI)		
18	REGULAR URBAN SURVIVORS Terrence D (East West)	38	LUCKY STAR (Polygram)		
19	THE PREMIER HITS Gayther/Johnny Army (Polygram/EMI)	39	ITS GREAT WHEN YOU'RE STRAIGHT... REAR Backlog (Arista)		
20	CONVULSED BY THE BENDS (Polygram)	40	PABLO HONEY Redhead (Polygram)		

R&B SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No.	(Distributor)
1		RETURN OF THE MACK	Mark Morrison	WEA	WEA 9407	(W)
2		GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat	GOOX 129 (F)	
3	NEW	1, 2, 3, 4 (SUMPIN' NEW)	Coolio	Tommy Boy	TB 721	(RTM/MSIC)
4		FU-GEE-LA	Fugees	Columbia	603696	(SM)
5		TWENTY FOREPLAY	Janet Jackson	A&M	AJM-1 (F)	
6		I GOT 5 ON IT	Luniz	Nas/Trybe/Virgin	VUST 181	(E)
7		RUNNIN'	The Pharcyde	Go Beat	GOOX 142 (F)	
8		NOT GON' CRY	Mary J. Blige	Arista	CD-7423135252	(BMG)
9		ANYTHING	ST	MJJ/Epic	8627136	(SM)
10		SO GOOD TO COME HOME TO (WE HAD...)	Ivan Maestas	1st Avenue/Arista		(BMG)
11		I FELL SO YOU COULD CATCH ME	Shara Nelson	Cooltempo		(E)
12		DANGEROUS MINDS EP	Aaron Hall/Da Funky Bunch/Intergang/Max	MCA/UCS	4087	(BMG)
13		WHERE DO U WANT ME TO PUT IT	Solo (US)	Perspective/ABAM	5875311	(F)
14		KEEP THE MUSIC STRONG	Bizarre Inc	Some Bizarre	MERX 451	(F)
15		LIFTED	Lighthouse Family	Wild Card	5779431	(F)
16		CELEBRATION OF LIFE	Tru	Big Life	BLRT 126	(P)
17		EVERY LITTLE THING I DO	Soul For Real	Uptown	MCS2 48065	(BMG)
18		WILL YOU BE MY BABY?	Infiniti featuring Grand Puba	GHQ	7432133009	(BMG)
19		GOOD THING	Esméral	1st Avenue/EMI	CD-CEM 419	(E)
20		GOOD LOVE REAL LOVE	D'borra	Music Plant	MCS2 40023	(BMG)
21		SUGARHILL	AZ	Cooltempo	1200D.L.315	(E)
22		URBAN CITY GIRL	Benz	Hackdown	CD-74321348742	(BMG)
23		MOVING ON UP (ON THE RIGHT SIDE)	Beverley Knight	Dorco	12D.COME 107	(M/W/S/M)
24		WE GOT IT	Interlude (featuring Smooth)	MCA	MCS2 48009	(BMG)
25		GANGSTA'S PARADISE	Coolio featuring LV	Tommy Boy	CD-MCS2 2104	(BMG)
26		LET'S PLAY HOUSE	The Dogg Pound feat. Michel'le	Death Row/Warner	12D.RW.2	(F)
27		DOWN LOW (NOBODY HAS TO KNOW)	Kelly featuring Ronald Isley	Jive		(BMG)
28		NEW YORK UNDERCOVER 4-TRACK EP	Various	Uptown	MCS2 48002	(BMG)
29		CRUISIN'	D'Angelo	Cooltempo	1200C.L.316	(E)
30		I WILL SURVIVE	Chantay Savage	RCA	789384811	(Import)
31		LIKE THIS AND LIKE THAT	Monica	Roady/Arista		(BMG)
32		WHO DO U LOVE	Deborah Cox	Arista	74321327941	(Import)
33		HEY LOVER	L.L.Cool J featuring Boyz II Men	DMJ/Jerry/Dan	12D.F.14 (F)	
34		COLD WORLD	Genie/AZA featuring D'Angelo	Selena	GF52 22114	(BMG)
35		DANGER	Blahney Blahney	Mercury	Black Vinyl	MBVX 2 (F)
36		LOVE GROOVE (GROOVE WITH YOU)	Smooth	Jive	JIVET 390	(BMG)
37		SPACE COWBOY	Jamiroquai	Epic	4277827	(SM)
38		BOOMBASTIC	Shaggy	Virgin	VST 1526	(E)
39		SITTIN' UP IN MY ROOM	Brandy	Arista	CD-74321344012	(BMG)
40		ILLUSIONS	Cypress Hill	Columbia	662396	(SM)

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

DANCE SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	THE NIGHTTRAIN	Karoc	Positiva	12TV 26	(E)
2		AMERICA (I LOVE AMERICA)	Full Intention	Stress	12STR 96	(P)
3	1	NAKASAKI EP (I NEED A LOVER TONIGHT)	Ken Doh		thr FX 272 (F)	
4		STATE OF INDEPENDENCE (REMIX)	Danna Summer	Manhattan	FESX 1 (F)	
5		GIVE ME STRENGTH	Jon Of The Pleas'd Wimmis	Perfecta	PERF 119T	(W)
6		COME BACK TO ME	Angelbeat featuring Rochelle Hunte	Hi Life/Polystar	576011 (F)	
7		FIRESTARTER	The Prodigy	XL Recordings	XLT 70	(W)
8		IN SPIRIT	Dilemma	thr FX 274 (F)		
9		STRAIGHT AT YER HEAD	Lienrock	Deconstruction	74321342971	(BMG)
10		FU-GEE-LA	Fugees	Columbia	603696	(SM)
11	3	ACCESS	DJ Mejah and DJ Tim	FreeDom	TABX 240	(F)
12		RUNNIN'	The Pharcyde	Go Beat	GOOX 142	(F)
13		HOUSE FOREVER	Bilalibong	Distinctive	DISNT 11	(P)
14		GONE	David Holmes	Go/Disco	GOIX 142	(F)
15		CRAZY	Sarena	Love To Be Labelled	LTB 1	(NET/SM)
16		DO WATCHA DO	Hyper Go Go & Adeva	Avex	UK AVEX2 (F)	
17	5	ARE YOU GONNA BE THERE?	Up Yer Rascal featuring May Plazas	Hi Life/Polystar	5760271 (F)	
18	4	LANDSLIDE	Harmonix	Deconstruction	74321350511	(BMG)
19		YOU SEXY DANCER	The Rickard Fans	Escapade/Renaux	JAPE 14	(M/W/S/M)
20	6	SATELLITE	The Beloved	East West	EW 024T	(W)
21	13	PASSION	Get Decor	Way Of Life	WAYT 1	(P)
22		THOUGHTS OF A TRANCED LOVE W/ink	Wink	Limbo	LIMB 531	(P)
23	12	RETURN OF THE MACK	Mark Morrison	WEA	WEA 0640T	(W)
24		X-FILES	DJ Dado	ZXX	ZXX 86512	(2/20)
25	21	CHILDREN	Robert Miles	Deconstruction/VCA	74321348321	(BMG)
26	8	THE X FILES	Mark Snow	Warner Bros	W 024T	(F)
27	10	I'LL BE THERE	380 Rock Demos featuring Tony DeVito	Latin Records	PLR 142	(2/21)
28	20	MOVIN'	Mone	AMP&M	5814381	(F)
29	9	GOOD LOVE REAL LOVE	D'borra	Music Plant	MCS2 40023	(BMG)
30		CELEBRATION OF LIFE	Tru	Big Life	BLRT 126	(P)

DANCE ALBUMS

This Week	Last Week	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	THE NIGHTTRAIN	Karoc	Positiva	12TV 26	(E)
2		AMERICA (I LOVE AMERICA)	Full Intention	Stress	12STR 96	(P)
3	1	NAKASAKI EP (I NEED A LOVER TONIGHT)	Ken Doh		thr FX 272 (F)	
4		STATE OF INDEPENDENCE (REMIX)	Danna Summer	Manhattan	FESX 1	(F)
5		GIVE ME STRENGTH	Jon Of The Pleas'd Wimmis	Perfecta	PERF 119T	(W)
6		COME BACK TO ME	Angelbeat featuring Rochelle Hunte	Hi Life/Polystar	576011 (F)	
7	2	FIRESTARTER	The Prodigy	XL Recordings	XLT 70	(W)
8		IN SPIRIT	Dilemma	thr FX 274 (F)		
9		STRAIGHT AT YER HEAD	Lienrock	Deconstruction	74321342971	(BMG)
10		FU-GEE-LA	Fugees	Columbia	603696	(SM)

SPECIALIST CHARTS

6 APRIL 1996

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- Major US record companies & staff listings
- Independent US record companies
- US Radio stations
- US Promotion companies
- Artist managers
- Music publishers
- And more ...



VIDEO

This	Last	Title	Artist	Label	Cat No	16	17	18	19	20
1	1	POCANTONS		Walt Disney	DD29412	17	16	15	14	13
2	2	THE X-FILES - FILE 2 - TOOMS		Fox Video	85253	18	17	16	15	14
3	3	THE X-FILES - FORENSIC EVIDENCE BOX		BMG Video	V12105580	19	18	17	16	15
4	4	THE X-FILES - FORENSIC EVIDENCE BOX		Fox Video	85254	20	19	18	17	16
5	5	LIVE CAST RECORDING: Les Misérables in Concert		Video Collection	V0258	21	20	19	18	17
6	6	MURDER'S WEDDING		Touchstone	DT4342	22	21	20	19	18
7	4	SLEEPING BEAUTY		Walt Disney	DD24762	23	22	21	20	19
8	3	DUMB AND DUMBER		First Independent	W036136	24	23	22	21	20
9	13	WALLACE & GROMIT - A CLOSE SHAVE		BBC	850366	25	24	23	22	21
10	5	THE SHAWSHANK REDEMPTION		Video Collection	VC011	26	25	24	23	22
11	10	THE LAND BEFORE TIME 2		CIC Video	VR18123	27	26	25	24	23
12	6	LITTLE WOMEN		Columbia TriStar	DM4482	28	27	26	25	24
13	7	THE X-FILES - FILE 1 - THE UNOPENED FILE		Fox Video	85115	29	28	27	26	25
14	10	WALLACE & GROMIT: THE WRONG TROUSERS		BBC Video	8501321	30	29	28	27	26
15	8	THE LION KING		Walt Disney	DD29172	31	30	29	28	27

MUSIC VIDEO

This	Last	Title	Artist	Label	Cat No
1	1	TAKE THAT: Greatest Hits	Take That	Walt Disney	DD29412
2	2	CAST RECORDING: Les Misérables in Concert	Various	CIC Video	VR18172
3	1	BILL WHELAN: Reverence: The Show	Bill Whelan	VCJ	VC0494
4	3	BOYZ2ME: Sold and Done	Boyz 2 Me	BBC Video	8506156
5	4	OASIS: Live By The Sea	Oasis	BBC	8505702
6	5	HABIB: Arab Fantasy: A Madras Square Story	Habib	Warner Home Video	SV10367
7	7	MICHAEL JACKSON: Video Greatest Hits - HIStory	Michael Jackson	Video Collection	VC016
8	6	OASIS: Live By The Sea	Oasis	Walt Disney	DD29172
9	8	PAROLE: THE HEAVENLY CREATOR	Parole	PolyGram Video	838293
10	9	KEVIN KOLEX & JENNY: The Love of My Life	Kevin Koley & Jenny	Warner Home Video	SV12965
11	10	PEEP: Sorel For Film & Video	Peep	Walt Disney	DD29222
12	11	THE TRINITY: Live At Montreux 2	The Trinity	Video Collection	VC015
13	12	BEN: LIVE IN LONDON	Ben	PolyGram Video	850303
14	11	NCHAD: BOLD: From The Video	Nchad	PolyGram Video	831030
15	14	STATUS QUO: Don't Stop	Status Quo	CIC Video	VR18172

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(In/Ret)
1	2	DON'T LOOK BACK IN ANGER	Oasis	Creation	CRECD 221 (DMV/V)
2	4	THE SECRET VAMPIRE SOUND TRACK	Big	Chemical Underground	CHEM 0002 (SRD)
3	1	BEING BRAVE	Manservant	Laurie	LAUCD 8 (P)
4	1	I WANNA BE A HIPPIE	Technohead	Mokan	DM 17702 (P)
5	3	PASSION	Get Decor	Way Of Life	WAYD4 1 (P)
6	5	LET'S WRIP IT UP (YOU GO GIRL)	Stasizesian/V. Shepard	Pulse-8	COLOSE 102 (P)
7	6	CELEBRATION OF LIFE	Truce	Life With Blood	210 (P)
8	5	BREATHE (A LITTLE DEEPER)	Blameless	Olson	WOWO 2070 (P)
9	8	BABY I LOVE YOU	TSD	Aves	UX AVECD 34 (P)
10	8	WHATEVER	Oasis	Creation	CRECD 195 (DMV/V)
11	9	WONDERWALL	Oasis	Creation	CRECD 215 (DMV/V)
12	10	CIGARETTES & ALCOHOL	Oasis	Creation	CRECD 190 (DMV/V)
13	6	DEMOCRACY	Killing Joke	Bombardier	BRDJA 33 (P)
14	7	LADYKILLERS	Lush	4AD	BAD 0602CD (RTM/O)
15	12	SOME MIGHT SAY	Oasis	Creation	CRECD 204 (DMV/V)
16	13	LIVE FOREVER	Oasis	Creation	CRECD 185 (DMV/V)
17	16	SUPERSONIC	Oasis	Creation	CRECD 176 (V)
18	15	SHAKEMAKER	Oasis	Creation	CRECD 182 (DMV/V)
19	18	ROLL WITH IT	Oasis	Creation	CRECD 212 (DMV/V)
20	20	COUNT ON ME	Charlie's Angels	Org	ORGAN 0222 (P)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(In/Ret)
1	1	(WHAT'S THE STORY) MORNING...	Oasis	Creation	CRECD 189 (DMV/V)
2	1	LOVEFLE	Lush	4AD	CAD 6004CD (RTM/O)
3	2	SECOND TOUGHEST IN THE INFANTS	Underworld	Junior Boy's Own	JBOCD 4 (RTM/O)
4	3	COUNTDOWN 1992-1983	Pulp	Nectar Masters	NTMCD 012 (P)
5	5	EMPEROR TOMATO KETCHUP	Stevieball	Doughcane	UHF DUNCFD 11 (RTM/O)
6	5	DEFINITELY MAYBE	Oasis	Creation	CRECD 168 (DMV/V)
7	6	EXPECTING TO FLY	Blatnoise	Superior Quality	BLUEUCD 004 (P)
8	8	PARANOID & SUNBURNT	Skunk Anansie	One Little Indian	TPLP 55CD (P)
9	7	POST	Björk	One Little Indian	TPLP 51CD (P)
10	10	ROOTS	Echobelly	Faava	FAAV 6CD (DMV/V)
11	12	ROOTS	Oasis	Roadrunner	RR 0802 (P)
12	4	TARANTULA	Manservant	Laurie	LAUCD 762 (P)
13	4	DEBUT	Ride	Creation	CRECD 180 (DMV/V)
14	11	DEBUT	Björk	One Little Indian	TPLP 31CD (P)
15	9	BLACK LOVE	Alphaville	Mute	CDSTUMM 143 (RTM/O)
16	15	MURDER BALLADS	Nick Cave & The Bad Seeds	Mute	CDSTUMM 138 (RTM/O)
17	17	GARDEN PARADISE	Cosbie	Tommy Boy	TBCD 1141 (RTM/O)
18	13	SAME QUL TOWN	Saw Doctors	Shantown	SAWDOC 004CD (P)
19	16	TIME	Stevie N Span	Prk	PRKCD 34 (P)
20	18	THE VERY BEST OF	Eisj Castello	Demom	DPAM 13 (P)

ROCK

This	Last	Title	Artist	Label	(In/Ret)
1	3	GARBAGE	Garbage	Mushroom	D 21450 (RTM)
2	1	REGULAR URBAN SURVIVORS	Tarantula	Total Vex	VEDASCD 3 (E)
3	2	JUST ADD LIFE	Almighty	Chrysalis	CDCHR 6112 (E)
4	4	MADE IN HEAVEN	Oswen	Parlophone	CDPCS 167 (E)
5	2	DONT STOP	Status Duo	Polygram	VR 531025 (E)
6	5	ROOTS	Sepultura	Roadrunner	RR 8902 (P)
7	6	THESE DAYS	Ben Jovi	Mercury	528248 (E)
8	8	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin	CDV 2799 (E)
9	7	MTV UNPLUGGED	Kiss	Mercury	528902 (E)
10	12	APPEAL FOR DESTRUCTION	Guns N' Roses	Geffen	GFCD 2148 (BMG)

This	Last	Title	Artist	Label	(In/Ret)
1	10	CROSS ROAD - THE BEST OF	Ben Jovi	Jemco	529263 (P)
2	11	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers	53625722 (E)
3	9	THE BOY WITH THE X-RAY EYES	Babylon Zoo	EMI	CDM 6242 (E)
4	16	FO FIGHTERS	Fo Fighters	Boswell	CDST 2206 (E)
5	15	SLIPPERY WHEN WET	Boo Joli	Vertigo	VERHCD 38 (P)
6	19	NEW JERSEY	Ben Jovi	Vertigo	830262 (E)
7	16	NEVERMIND	Nirvana	DGC	GDCD 24425 (BMG)
8	14	BLEECH	Nirvana	Geffen	GFCD 2443 (BMG)
9	15	DOOKIE	Green Day	Reprise	53624552 (V)
10	23	BEAT THE BASTARDS	Exploited	Rough Justice	CDJUSTX 22 (P)

COUNTRY

This	Last	Title	Artist	Label	(In/Ret)
1	1	FRESH HORSES	Garth Brooks	Capitol	CDGB 1 (E)
2	2	MUSIC FOR ALL OCCASIONS	Mavericks	MCA	MCD 11344 (BMG)
3	3	INGENU	KO Lang	Sire	75928402 (W)
4	4	THE LAST WALTZ	Daniel O'Donnell	Ritz	RTZCD 0158 (P)
5	5	ESPECIALLY FOR YOU	Daniel O'Donnell	Ritz	RTZCD 703 (P)
6	6	REVELATIONS	Garth Brooks	Curb	CURCD 20 (P)
7	8	IN PRICES	Garth Brooks	Liberty	CDST 7212 (E)
8	11	WHAT A GIVING SHAME	Mavericks	MCA	MCAD 1095 (BMG)
9	10	ALMOST ALONE	Cher Adams	Columbia	4635242 (SM)
10	9	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia	4736792 (SM)

This	Last	Title	Artist	Label	(In/Ret)
1	7	ENDLESS SEASONS	Ronkin Family	Parlophone	CDST 2275 (E)
2	10	NO FENCES	Garth Brooks	Capitol	CDST 2135 (E)
3	12	FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz	RTZCD 701 (P)
4	15	WILD ANGELS	Martina McBride	Capitol	078636592 (BMG)
5	17	STARTING OVER	Ruba McEnire	MCA	MCD 11264 (BMG)
6	14	WRECKING BALL	Emmylou Harris	Gespasine	GRACD 102 (P)
7	16	ROPIN THE WIND	Daniel O'Donnell	Capitol	CDSTU 2162 (E)
8	13	THE TROUBLE WITH THE TRUTH	Patty Loveless	Columbia	481462 (SM)
9	18	ALL I WANT	Tim McGraw	The Hit Label	CDH 16 (P)
10	19	TRAIN A COMIN'	Steve Earle	Transatlantic	CDTRAC 111 (BMG)

JAZZ & BLUES

This	Last	Title	Artist	Label	(In/Ret)
1	1	FOREVER ELLA	Ella Fitzgerald	Verve	850872 (F)
2	2	PHANTOM BLUES	Taj Mahal	Private Music	010821202 (BMG)
3	3	NEW MOON DAUGHTER	Cassandra Wilson	Blue Note	CDPS371832 (E)
4	4	BIG BAND CLASSICS	Various	Castle Communications	ELKCD212 (BMG)
5	5	JAZZ MOODS	Various	The Hit Label	UTCD006 (P)
6	6	THAT'S JAZZ	Various	EMI	COEMTVO 104 (E)
7	7	FINE & MELLO - 40 GREAT SONGS	Various	Musketear	MUCD0507 (KO)
8	8	FABULOUS ELLA	Ella Fitzgerald	Musketear	MUCD0505 (KO)
9	9	BACK TO THE BLUES	Various	Musketear	MUCD0508 (KO)
10	10	JAZZ JAMBOREE	Rick/Bali/Barber	Castle Communications	eukCD214 (BMG)

T SHIRT CHART

This	Last	Act	Description	merchandising company
1	1	Take That	Furry Patch	Underworld
2	2	Wallace & Grommet	Bonji Jump	Viz
3	3	X-Files	Grax-X	Distribution Network
4	4	X-Files	Mulder & Scully	Distribution Network
5	(10)	Wallace & Grommet	Crying Sheep	Viz
6	(5)	Wallace & Grommet	Shaun	Viz
7	6	Wallace & Grommet	Wool Shop	Viz
8	8	Oasis	Sky Blue	Underworld
9	9	Oasis	Guitar	Underworld
10	10	Wallace & Grommet	Raincoat	Viz

UK EXPERTS WARE OVERSEAS MARKETS

EUROPE PRESENTS A HUGE MARKET FOR MID- AND LOW-PRICE PRODUCT — AND UK COMPANIES DOMINATE THE FIELD. MICHAEL HEATLEY LOOKS AT THE NEW STRATEGIES REQUIRED IN OTHER COUNTRIES AND, INCREASINGLY, OTHER CONTINENTS

For years, major labels have been aware of the opportunities the European mid-price market can offer. Now the smaller specialist British record companies are following them across the Channel and beyond.

Anyone who has visited a French hypermarket while on holiday will appreciate the sheer quantities of product that overruns outlets can shift. Yet the chances of taking advantage of such obvious sales opportunities are weighed heavily in favour of companies who own their own repertoire. Major labels have a clear advantage in this regard, while third-party licensors are at a considerable disadvantage if they have negotiated UK rights only.

Chief among the Indies to boast its own repertoire source is Castle Communications. Taking advantage of its acquisition of the Pye and Bronze catalogues in the late Eighties and early Nineties, it established a German subsidiary which has enthusiastically repackaged such acts as The Kinks, Motörhead and Uriah Heep for marketing specifically over there. The Transatlantic folk-rock catalogue is also available for repackaging both in the Collector series and in the popular two-in-one CD format.

So important is this market that product like the recently licensed Emerson Lake and Palmer back catalogue slipped into German retailers before Christmas, well ahead of UK release. The Solar label's hi-rich catalogue, featuring the likes of Shalamar and The Whispers, for whom it holds world rights outside North America, is also being marketed energetically.

In Europe, with hypermarkets and department stores among the biggest retail outlets, there is not so sophisticated a retail network as in the UK, where chains like Virgin, Our Price, HMV, Totem, WH Smith and Boots dominate. Record-buying in Europe is more fragmented and centred on non-traditional outlets.

Castle is one company that has tailored output to specific local needs: one boxed set of Sixties Epye pop for a German department store comes with a matching phone card. Castle also bought the rights to an album by Seventies pop balladeer Tony Christie, who enjoyed a chart renaissance there a couple of years ago, and saw it sell exceptionally well.

Though MCI's business on the MUSIC WEEK 6 APRIL 1996

TARGET: AIMING TO HIT THE EXPORT MARKET HARD



Target Records is introducing 16 new titles to its low-price Music label this month and hopes to begin export sales soon. Product manager Neil Kellas was unable to confirm full details of the releases as MW went to press, but he says the additions will expand the existing range of genre compilations and artist collections, and bring the number of Music titles to 56. Target, which is the UK arm of Germany's biggest supplier of



budget-priced product, Delta Music Germany, has recruited a freelance designer to produce high-quality artwork for the Music range, and has invested in quality packaging for its entire catalogue. "The low-price market is extremely competitive so quality packaging and artwork are essential to win sales, especially as a lot of the same material is being used on compilations from different companies," says Kellas. "The



better quality packaging has also helped convince traditional and non-traditional retailers to stock more low-price product." Meanwhile, Target is close to securing a number of export deals with continental hypermarkets and department stores for the Music range. Kellas says the project is a joint venture with Delta Music, and any deal will include export-specific titles such as world music, which sells better in France, say, than in the UK.

CommeSoleur Collection is also contractually limited in some cases but, as managing director Peter Summerfield says, "We have arrangements with certain major companies to sell their product in Europe." He points to two widely differing recent releases — Barry White's *Satin And Soul* and the Alan Parsons Project *Anthology* — as particularly successful, explaining that while Whites was also a big UK seller the Parsons release would not have been viable as a UK-only release.

It is important for a label with ambitions for Europe and worldwide coverage to secure distribution deals for its entire catalogue, otherwise there is a danger of the most popular titles being 'cherry-picked', making the prospect of representation markedly less attractive. Phil Worfield, sales director of Sound & Media, explains, "We're looking for one or two distributors in each territory to commit to the product and work it as effectively as possible, not just to cherry-pick the odd best-seller. Very often people will pick the three best titles from a catalogue and buy them through one of the exporters and never actually work the catalogue as a UK distributor like BMG would, taking the whole range. You need to find a partner who will look beyond the short-term

opportunity of an in-out deal." Sound & Media had a particularly successful Midem, and is currently following up more than 200 contacts it made there. It is underlining its commitment to expansion beyond the UK's borders by the appointment of Nigel Pogson, newly arrived from Windang, as its export labels manager. "He will be focusing on taking our labels forward in Europe and the rest of the world," says Worfield. Those labels include the super-budget Summit and More ranges, with retail prices for CDs of £3.99 and £2.99 respectively. Most recent addition to the roster is the SAM series of CD and book packages, currently eight-strong and retailing at £5.99. This takes a CD-size colour publication prepared by Carlton Books and shrink-wrap it with an interview disc of the artist or group in question, completing an attractive audio-visual package. UK sales of the SAM series have been particularly good. Current chart acts like Take That have boosted domestic sales since October to more than 200,000, and all the signs are that it has international potential.

Foreign business accounts for 9% of Sound & Media's turnover, and Worfield is keen to grow this to between 25% and 50% over the next few years. "We're going through a learning curve," he

says. "One small Australian company saw the potential at last year's Midem and has sold nearly 30,000 of the SAM series — which, with shipping restrictions and expenses, is quite phenomenal. So the potential is huge." Aylesbury-based Tring International opened offices in Italy and Germany last year, and sales director Dick Speller, a long-time veteran of the mid- and low-price sector, believes his company is one of several currently doing Britain proud.

"It is an area of the music industry where the UK is pre-eminent in France. It's effectively exporting our expertise to the big markets in Europe, especially at the super-budget end, a UK equivalent of £2.99-£3.99." While Tring has a network of distributors in other countries, Speller believes that more subsidiaries with local staff is the way the sector will move. "You can never do better than being on the ground in a territory," he says. "If you've got people you can work very closely with, they will always do a better job, taking cultural and linguistic problems into account. To actually be a native enables you to undertake sales and marketing a lot better." Italy and Germany are Tring's first two overseas footholds and, along with France, are the three largest territories in Europe outside the UK. "We have an extremely good distributor in France, so that's not an area we'd necessarily want to approach at this time, but it will be the way forward," he says.

Spain and Greece have been >

Sound & Media sees France, Germany and Spain as potentially profitable areas, having studied recently commissioned specialist research on the European audio and video marketplace. "The amount of product sold in hypermarkets was quite phenomenal," says Worfield. "These areas are particularly interesting for us, and outlets in these territories do not necessarily look to be supplied directly by exporters. You need a middle man somewhere because there are very few markets similar to the UK, with so many successful stand-alone record stores. There's a real need to find partners who are as fit with the way the markets work."

Once these high-turnover outlets have been serviced with the relevant product, the next potential problem is ensuring a reliable revenue stream. "Spain and Greece have been >

► identified as potential trouble spots in this regard. The ideal situation is to establish a local office which can handle business direct, which is a policy an increasing number of UK companies are adopting.

Carlton Home Entertainment has two such subsidiaries. Munich-based GIB was set up in 1995 and also signs its own contemporary acts, while ELAP, an existing Danish company, bought several years ago, concentrates almost exclusively on the budget- and low-price end of the market. In that respect it is comparable to its UK counterpart, the recently-renamed Pickwick label, to which its repertoire is similar but not identical.

EMI's international product manager Mary Newstead will this summer preside over a significant harmonization in mid-price marketing. "From August we're changing our branding to the UK symbol of the yellow triangle with the red spot. We will centrally manufacture all POS and in-store material for territories since it's a generic promotion," she says.

Newstead works closely with her domestic counterpart Richard Crofton, partly because current exchange rates have seen European sales come under threat from cheaper imports from the UK. "We do two



HYPERMARKET HYPER: SOUND AND MEDIA IS AIMING TO CRACK SPAIN AND GERMANY'S UNFAMILIAR SALES OUTLETS

campaigns a year. I clear full-price titles for transfer to mid-price for the whole of Europe, supply these to EMI's subsidiaries and they do their own marketing," she says. Co-ordination is restricted to Europe. "International territories are so far-flung we let them do their own thing," says Newstead, who reveals that although other territories are not yet that active in the mid-price field, sales in Japan have begun to take off.

Product for EMI's mid-price range in Europe is centrally manufactured in Holland, though Italy is also a manufacturing territory. East European representatives take their product from EMI's German distribution centre, and

Newstead reports signs of future growth in these markets. "Czechoslovakia, Poland and Hungary are now getting involved. We correspond with all our territories via e-mail, and though we used to get little response, they're now first in with their reply," she says.

Europe may be taking a lead from this country as regards racking, POS and promotional ideas, but many of the non-traditional promotions on the continent are price-led. This can cause problems given the increased cost of shipping UK-sourced material, while the market is much flatter in the summer than in the UK because of longer holidays.

Compensations come in the



shape of promotions built around calendar events like Mother's Day and Father's Day. "But in the main a country and western or reggae promotion is just the same whether it is in the UK or Timbuktu," says Tring's Speller.

While the market for non-indigenous music in each country varies, the classic pop of the Fifties, Sixties and Seventies – when UK and US artists dominated the international scene – seems to be perennially popular. This, in turn, makes English something of an international language, and it is unusual for product to be tailored for individual countries. "Sometimes with classical music you do sleevelets in the language concerned," explains

Speller. "But in pop Jim Reeves and the Platters are Jim Reeves and the Platters. We're not trying to con the consumer, but they're used to seeing it in English – it's the American influence as much as anything."

As befits its name, Tring International's turnover is currently 55% export compared with 45% UK and, says Speller, that is set to grow. "We're very much export-led. We do a lot of our own material and it's an expertise we've focused on. We've worked well with distributors and we know they're not all the same, so we try to understand their needs and focus accordingly."

Europe, he adds, is only one part of the market. "There's Eastern Europe, South America, the Pacific Rim. In fact, this year's Midem Asia will probably be more important to us than Midem itself was."

With new horizons beckoning, expect the British presence in overseas mid- and budget-price markets to grow dramatically in the months ahead.

Scandinavia, Sweden and Norway overseas-sourced product already accounts for more than 70% of audio sales, with Denmark not far behind.

It is these kind of figures that will attract more entrants into a market where UK expertise is highly valued. **70**

TRING: RINGING THE CHANGES WITH A NEW APPROACH

Credibility has long been a bugbear of companies operating in the low- and mid-price sector, writes Paul Gorman.

Now has suffered from the problems of poor image more than Tring International. And, more often than not, it is the music industry – rather than consumers – which holds a low opinion of the Buckinghamshire-based company's activities.

It is undeniable that such attitudes are changing. The company survived the slew of copyright infringement legal wrangles which beleaguered it in the early Nineties to launch one of the most successful public flotations of 1994.

"The City never had a problem with the litigation," says one stockbroker. "But the UK budget market is increasingly tough and, although Tring's international business is going well, we expect profits to fall from £5.8m in 1994 to £3m in the current year, which ends in March."

Meanwhile, Tring's deal to fund the Royal Philharmonic Orchestra over a series of 100 releases has gained the company plaudits in classical circles, while the signing of *Classic CD* award-nominated pianist Ronan D'Ora has further boosted the company's standing.

Recent news that long-term partner Mark Frey has opted out of the company to pursue his interests in the US has combined with an executive reshuffle, an overhaul of the company's catalogue, and the launch of an interactive division to give the impression of a company putting



HEAD OF ACQUISITIONS' LEE SIMMONDS: MADE HIMSELF LISTEN TO THE ENTIRE 400-TITLE CATALOGUE BEFORE PURCHASING IT

its house in order. As well as planning at least two new budget labels, Tring is also venturing out of its £2.95-£3.99 stronghold into mid-price territory, with price tags of £4.99. Chief executive Phil Robinson stresses that the company is reacting to the maturing demands of the budget market rather than any pressure from shareholders in the wake of the public float.

"The market has altered dramatically since we launched in 1989 and, to remain on top, we have to reflect that," he says. "Consumers expect higher quality from their budget product these days, both in terms of presentation and content. They are also prepared to pay a little bit more

when the title demands it."

Following the departure of Frey, who remains a non-executive director, Joe Bollam was installed as non-executive chairman. Bollam is also chairman of entertainment group First Leisure. Meanwhile Bernard Blann has been recruited as head of the Tring Video offshoot and Max Brown has joined from interactive specialist Mindscape to oversee new CD-Rom division Ergo Software, which has an £9.99 price point for titles such as *The Chessmaster*, *Beethoven's 5th* – A Multimedia Experience and *Space Shuttle*.

The most comprehensive changes have been rung inside Tring by Lee Simmonds, who joined the company last

November after working in catalogue marketing at BMG, Sony and, latterly, Telstar.

"I'd always felt that the Tring catalogue needed serious surgery," says Simmonds, who claims, "I'm happy to announce the operation was a success." To get to grips with the 400-title catalogue he listened to every track on every title, a task which took months. "This was the only way I could decide what could stay and what had to go," he adds. "Many of our CDs had, say, 28 tracks, and eight of those would be fillers. By paring them down we could produce a quality, 20-track product."

As a result 150 titles have been deleted and the remaining 250 have been remastered, de-noised and declipped, while

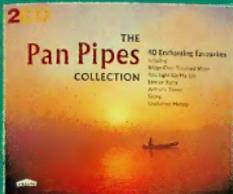
packaging has been redesigned and generally upgraded with the introduction of clear jewel cases. Tring's reworked catalogue will be relaunched on April 10 and include newly-licensed titles such as *Steel Drums From The Caribbean Islands*, *The Art Of Boogie Woogie Piano* and *The Symphonic Rolling Stones*.

New releases between 10 and 20 month will also be split between new super-budget label QED and Aardk, which will be launched in May with single artist packages by the likes of Slim Whitman – who tours the UK in May – as well as new releases by *The Supremes* and two volumes of *Beats* tracks performed by a string quartet.

Aardk, which will appear on between 50 and 75 titles and carry a £4.99 retail price, is a factor in Tring's strategy to build its business through franchises with music outlets. Having pioneered marketing of low-price music through petrol chains, convenience stores and supermarkets, Robinson says, "We want to maintain that non-traditional business but increase the traditional side. You can expect announcements of more traditional retail deals this year."

Large-scale acceptance by the retail/traditional retail players is just one of the keys to Tring's future success. As the City stockbroker says, "Tring is out on the changes at Tring. It will be a while before we see the benefits of the management restructuring, so our attitude is one of wait and see."

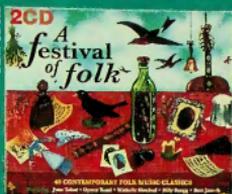
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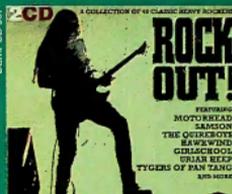


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DEMPCD013



THE JAZZ GREATS

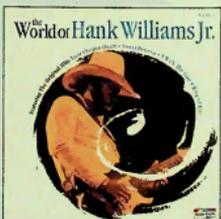
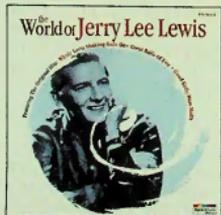
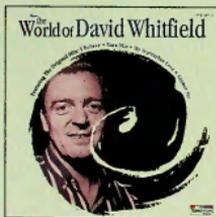
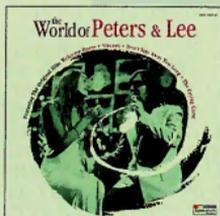
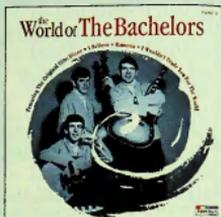
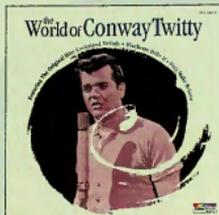
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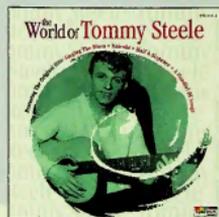
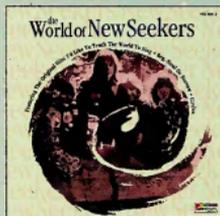
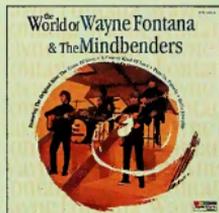
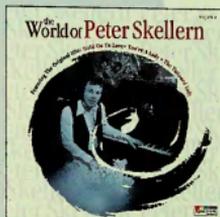
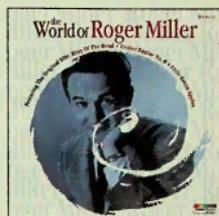
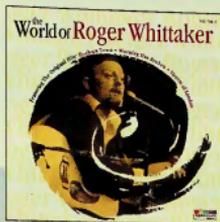


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Spectrum Music

LES SUCCESS MARKS A NEW ERA IN MID-PRICE

MARKETSHARES FOR 1995 SHOW WHO WERE THE WINNERS AND LOSERS OF A YEAR IN THE BUDGET AND MID-PRICE MARKET, BUT ALL ARE AGREED COMPANIES CAN LOOK BACK WITH SOME SATISFACTION. CHAS DE WHALLEY REPORTS

When EMI launched its Mid Price Collection campaign in August, hoping to steal a march on its competitors in the mid-price arena, little did it realise that it would end the year with a stranglehold on the sector's top five best sellers.

Not only did Blur's Leisure emerge as the number one album, with more than 75,000 mid-price sales to its credit, but Radiohead's Pablo Honey powered in at number three and Thunder's Behind Closed Doors would have scooped fourth place, had it not been thwarted by the mid-price cassette version of The Charlatans otherwise full-price release of the self-titled *The Charlatans on Beggars Banquet*. Instead Thunder settled at number five, but overall it was a remarkable performance, and in doing so EMI somewhat cheekily hijacked the mid-price name.

"It was the result of a combination of careful planning and effective communication coupled with excellent trade support and the right product," says EMI director of trade marketing John Hazell. "All our research into a suitable catchphrase to build the campaign around led us back to the two words 'mid-price', so we decided to go for it and use them," he adds. "We saw it as a brand building exercise, and as a result of the new focus, we have been more successful in gaining artists' approval of reduced price releases."

EMI artists may have dominated the top of the mid-price charts, helping secure the major a strong 14% of the January to December 1995 market. But, such was the competition in this sector, that EMI was outperformed, not only by first-placed PolyGram — consistently ahead by at least five points in all four quarters of 1995 — but also by Warner Music which EMI had seen off comfortably during the last six months of the year.

However, Warner's year-end aggregate of 17.4% included returns from a blistering first quarter in which it secured more than 35% of the mid-price market. This was thanks largely to an aggressive, Our Price-led multiple purchase campaign, during which more than 1.5m units of 400 key titles were sold throughout the UK.

It is not surprising, then, to see three Warner titles in the 1995 mid-price Top 10 (see page 36): Ozis Rodding's *Dock Of The Bay*, Fleetwood Mac's *Dance In The Night* and Tracy Chapman's



EMI'S STOP CAMPAIGN HAS BUOYED CATALOGUE SALES OF TAKE THAT AND M PEOPLE

eponymous debut album, which drove a wedge between the EMI front runners to finish second.

But you still have to look a long way down the UK's total annual album sales charts to find the mid-price champions of 1995. Blur's Leisure clawed to a high of 282, with Chapman at 291 and Radiohead not so far behind at 312. Each sold more than 60,000 units, exceeding the 12 month sales of the latest albums by hit

acts such as The Verve and Morrissey. Unit sales figures such as this measure the importance with which the majors now regard what was once dismissed as a moribund and mediocre sector of the UK record market.

PolyGram is the mid-price market's traditional leader and finished in front again in 1995 with a healthy 19.4%. Although this represented a 10% decrease

1995 MARKETSHARES

MID-PRICE	Company	1994	1995	+ or -
1	PolyGram	21.7%	19.4%	-10.6%
2	Warner	14.2%	17.4%	+22.5%
3	EMI	16.2%	14.3%	-11.7%
4	Sony	13.2%	11.0%	-16.7%
5	Virgin	6.1%	5.8%	-4.9%
6	BMG	5.0%	4.8%	-4.0%
7	Chrysalis	-	4.7%	n/a
8	MCA	3.5%	3.5%	n/a
9	Castle	3.6%	2.8%	-22.2%
10	CHE	2.7%	1.6%	-40.7%

BUDGET

Company	1994	1995	+ or -	
1	EMI	15.8%	15.7%	-0.8%
2	CHE	12.7%	11.2%	-11.8%
3	MCI	9.2%	9.4%	+2.2%
4	PolyGram	11.3%	9.3%	-17.7%
5	Castle	7.2%	7.6%	+5.5%
6	Tring	5.6%	6.1%	+8.9%
7	Naxos	2.5%	5.9%	+136.0%
8	BMG	2.6%	2.4%	-7.7%
9	Connoisseur	-	2.3%	n/a
10	MCA	-	2.2%	n/a

Source: CIN

year-on-year, the presence of two albums in the Top 10 by one act, Ron Jovi, proved that PolyGram's carefully considered approach to repertoire continued to pay dividends.

"We keep a close eye on the performance of our full price catalogue," explains Nick Stewart, PolyGram head of group marketing. "Twice a year, on March 1 and September 1, we decide which titles would benefit

globally from a price reduction. In the case of Ron Jovi we knew that a new album and a greatest hits collection would stir interest in the band's back catalogue, so we maximised that interest by making both Slippery When Wet and New Jersey available at mid-price."

Despite BPI figures which indicate that mid-price deliveries by member companies shrank in 1995 by 1.5% to 12.6% of the overall UK market, major label drives into the sector were on the increase.

BMG was another which sought to make a new assault on the High Street with its *Stop!* campaign. It kicked into gear in the third quarter, and BMG's share for the last six months of 1995 grew by some 12% over its January to June figures. But that still wasn't enough to make much of a mark on Sony (which refreshed its proven Price line in October) and so BMG finished a creditable sixth with a 4.8% slice of the mid-price cake.

However, Putney Bridge pride must surely be a little dented by the success of the Chrysalis-controlled Hit label, which outperformed it by a growing margin of more than 2% in both the autumn and winter quarters. As a result, Hit catapulted into the mid price charts with a 4.7% holding, enough to earn it its seventh place at the year's end. "We decided to get out of the TV-advertised market, where it was very crowded and look at other areas," says Hit director >

EMI: ON THE GOLD RUN

High calibre artists are the most important selling point of EMI's new EMI Gold label launched in March with 20 titles, tagged at £5.99.

According to director of budget Paul Holland the launch reflects EMI's developing process of catalogue management, whereby sales of its vast repertoire are being maximised more effectively.

A total of 870 releases are planned during 1996, and the first batch released on March 18 fall within the Gold Collection series and are split between single artist albums and compilations. Each includes an eight-page colour CD booklet, detailed sleeve notes and picture disc.

A launch campaign was developed with the aim of revitalising EMI's association



with the low price market. Readers of the quality nationals and music magazines such as *Q*, *Vox* and *Mojo* are currently being targeted with the advertising line "Do You Remember The First Time...," while *TV Times* readers will see the slogan "For Your Eyes Only".

Meanwhile PR company Beer Davies will be sustaining a heavy radio plugging effort throughout March and April, while retailers will be supplied with strongly-branded free-standing display units.

Around 15 more titles will be released on May 6 accompanied by another batch of press advertising. Seven will be compilations from a range of popular artists such as KC & The Sunshine Band, Selector, The Specials, Adeva, David Grant & Jackie Graham and Hazel Dean, while six titles will be reissues from the Seventies and Eighties featuring artists such as Tina Turner and Ultravox. There will also be three compilations by various artists entitled *Tender Love, Essential Soul* and *Essential Rock*.

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1995 MID-PRICE TOP 10

Position	Title	Artist	Company
1	L'Espresso	Blurt	EMI
2	Tracy Chapman	Tracy Chapman	Warner
3	Pablo Honey	Radiohead	EMI
4	The Charlatans	The Charlatans	Beggars Banquet
5	Behind Closed Doors	Thunder	EMI
6	Slippery When Wet	Bon Jovi	PolyGram
7	New Jersey	Bon Jovi	PolyGram
8	Hits Out Of Hell	Meat Loaf	Warner
9	Dock of the Bay	Otis Redding	Warner
10	Tango In The Night	Fleetwood Mac	Warner

NB: sales for The Charlatans are cassette only
Source: CIN

1995 BUDGET TOP 10

Position	Title	Artist	Company
1	Disney Collection Vol 1	Various	CHE
2	Disney Family Christmas	Various	CHE
3	Magic of the Pan Pipes	Various	MCI
4	1995 Mercury Music Prize	Various	EMI
5	Best of Matt Monro	Matt Monro	EMI/MFP
6	The Carpenters	The Carpenters	Spectrum
7	Songbook	Joe Longthorne	Telstar
8	Let's Fall In Love	Nat King Cole	EMI/MFP
9	It's Madness	Madness	Virgin
10	Singalong Christmas Party	Various	EMI/MFP

Source: CIN

► Phil Cokell: "We found so many opportunities open to us. We put together a special range of mid-priced double compilations for EMI, which went out in August and were encouraged by the results."

It was one of only three independent companies among the 1995 mid-price market leaders. And the fact that it emerged above veteran reissue specialists Castle Communications and Carlton Home Entertainment, suggests it

will be a force to be reckoned with in the next few years.

Ninth-placed Castle's 1995 total was some 22% below its 1994 score. Nevertheless, it still managed to increase its share over the last three quarters to finish with 2.8% overall. This was seen by label manager Mick Carpenter as evidence that the ideas he brought with him last year from Sony - where he was special marketing manager since the mid Eighties - were beginning to take effect.

"You must be flexible in your approach to your repertoire and always be ready to reposition it," he says, citing as an example Castle's recently-introduced Renaissance range of themed compilations by classic Seventies rock bands. "Whatever you decide, the overall objective is always the same - keep your catalogue working right across the board."

In their individual bids to increase presence in the mid-price market, all the leading

PRISM TURNS BACK THE PAGES

One of Prism Leisure's main aims during 1996 is to win multiple store support for its Forties Nostalgia Collection.

Prism decided a year ago to exploit product from more than 50 years ago which has fallen into the public domain, and its Forties range now includes 25 titles, with 10 more planned this year.

Record director Steve Brink says, "We have identified a growth market and the range is selling well through mail order and the specialist indie retailers. We just need to convince the multiples to take a chance."

The collection includes solo artist packages, re-mastered from 78s, from Forties stars such as Deanna Durbin, Paul Robeson, Mario Lanza, Frank Sinatra, Vera Lynn, Al Jolson, Arthur Tracy, Anne Shelton and Nelson Eddy & Jeanette MacDonald.

The series will be promoted using an in-store poster featuring back-shots, while a 40-track double album called The 1940s Nostalgia Collection comprises the best of the solo artists titles. CD single albums retail at £1.78, while the double collection is priced at £3.65.

SONY MAKES CLASSICAL IN-ROADS

Sony Classical has repositioned itself as a senior player in the low-price classical market following the re-launch of its Essential Classics range last September.

The collection has had a complete facelift with a new logo and packaging, and the revamp was supported by a £200,000 marketing campaign.

According to head of classical Steve Finnehan, promotional partnerships with retailers such as WH Smith and John Mannings have helped to establish Essential Classics as a premier starter range for stores not used to stocking classical product. "We sold 100,000 units in the space of

three months which meant we hit our target half way through the schedule," says Finnehan.

Sony Classical's extensive PoS, including a 255 unit spinner, divider cards and a 36 page catalogue, has introduced more than 50 rock and pop independent stores to classical business, adds Finnehan.

Phase two of the campaign will roll out in May with another batch of releases, supported by a £50,000 marketing spend.

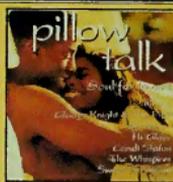
CDs are available at a dealer price of £3.23 with a retail price of £5.99 and include artists such as John Williams, George Szell, Isaac Stern and Pierre Boulez.

THE PUTS DISTRIBUTOR MUSCLE BEHIND TRUETRAX



The rapid success of THE's budget label TrueTrax highlights just how effectively the company has used its strengths as a distributor to build sales.

It has recruited a dedicated sales manager to work in conjunction with the whole of THE's vast sales force and, according to labels manager Jed Taylor, the aim is to target more non-traditional outlets



where sales potential is greatest.

Taylor says, "Since the label's launch in November 1994 we have released between 20 and 25 titles every quarter, and our campaigns have focused on in-store support, based on our long experience of knowing exactly what retailers need."

With an RRP of £3.99, each CD features 20 tracks and best



original artist compilations such as Pillow Talk - Soul For Lovers and Get Dancing - Disco Classics.

At the end of 1995 THE made its debut in the classical budget market with the launch of its double CD series Rando Classics, retailing at £4.99. Taylor says, "We realised there was heavy competition in the



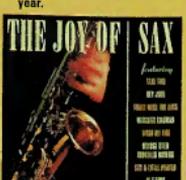
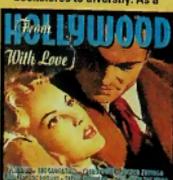
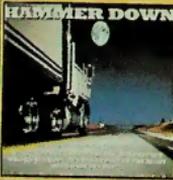
market so we invested a lot in the artwork to make the product look serious. We also wanted to emphasise the fact that there was a lot of music available for under a fiver."

Taylor believes it was fortunate that the launch of TrueTrax coincided with the end of the Net Book Agreement which put the pressure on bookstores to diversify. As a



result, 65% of the initial ship-out went to booksellers such as Dillons and this sector has expanded with the range ever since.

Taylor is determined to increase the variety of stockists still further, and he is currently talking to THE's vast customer base about future promotions which will unfold throughout the year.



CASTLE MID-LINE : ALBUMS FOR ALL TASTES

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REL : 22 April

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CCSCD 806
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THE BEST OF JOHNNY 'GUITAR' WATSON



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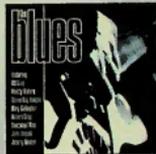
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Labels bemoan their lack of standing on the shop floor. Apart from specific campaign displays, product is invariably racked alongside its top-line competitors.

By comparison, the budget sector takes full advantage of the space its releases get on High Street shelves. Again, the EPI registered a fall—in this case of 28%—in budget deliveries in 1995, but the perception among the companies in the field is that business is significantly better than the 13.6% total reported. Not only is business growing, but they believe the best is yet to come.

"Our marketshare has increased consistently year on year since 1992," says MCI marketing director Danny Keene. Last year's 9.4% was MCI's best yet and will be noted with interest in the City, where its parent VCI is now a publicly quoted company. "But it's not all about marketshare figures," Keene adds. "It's easy to discount your way into the stores, but you've got to make a profit too."

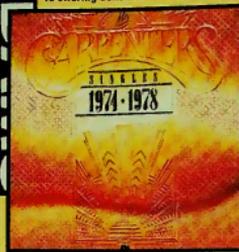
MCI's choice of repertoire has been consistently adventurous. Over the past four years, it has broken ground with compilations of musical styles and genres such as Cajun, Tango and French Chac songs which were previously considered too esoteric for the bottom end of the High Street. In 1995, it added another title to its list of super-sellers: Music Of The Pan Pipes, which finished third in the sector's list of Top 10 titles.

Nevertheless, MCI had a long way to go to catch EMI, the sector's unopposed market

A&M OFFERS THREE FOR £21



NEW LEASE OF LIFE FOR BRYAN ADAMS AND THE CARPENTERS IN A&M'S SPRING MID-PRICE CAMPAIGN



A&M launched its spring mid-price campaign on March 18 offering consumers any three titles for under £21. The Monster Sale runs until May and a number of artist albums join A&M's mid-price catalogue for the first time. These include: Bryan Adams' Live! Live!, Therapy? 's Nurse, The Carpenters' Singles '74-'78, Sounds of Blackness's Evolution Of Gospel, Toni Childs' House of Hope and Ce Ce Peniston's Thought Ya Knew.

leader. It finished the year with a 15.7% share overall following an astonishing last quarter in which it rang up nearly one budget sale in every five registered by Millward Brown and CIN. EMI ended the year with four titles in the budget Top 10: the 1995 Mercury Music Prize album, MFP hit collections from Matt Monro, Nat King Cole and The Singalong Christmas Party.

According to incoming director of budget and low-price Paul Holland, this was achieved in a dismal year when MFP had to move to EMI's new HQ in Hammersmith and suffer sweeping changes in its management too.

"With more than 800 titles, MFP is obviously catalogue driven," says Holland. "But it's no longer enough just to stick that catalogue out and wait for the impulse buyers. In today's market you have to be fully professional, not just in your approach to repertoire and promotion, but in every other area too."

But if there is budget product which can be seen walking out of the stores by itself, especially during holiday periods, then it's anything bearing the official Walt Disney logo.

Mickey Mouse and Donald Duck helped Carlton Home Entertainment secure the two top slots in the 1996 budget

album chart, although CHE's market share next year will not include Disney because the film giant has no sales, but marketing and distribution of its audio range in-house.

These singalong selections sold more than 55,000 units each and enabled the TV-based publishing conglomerate—which now controls low-price market veteran Pickwick—to finish its rookie year in second place with a marketshare of 11.2% following a fourth quarter in which it showed an increase of more than 100% in its performance compared with the previous period.

Pickwick was finally phased out in July after Carlton had

spent two-and-a-half years looking at its structure from top to bottom," says Susan Nash, audio marketing manager.

The name was changed to Carlton Records in an obvious bid to help build the parent brand, while the company revealed a new forcefulness with the launch in September of the 'superseller' Halmark imprint. "We've got 700 titles in the Halmark catalogue going right across the musical spectrum. We're aiming particularly at the older, lapsed record buyer who has recently bought a first CD machine and is looking for top quality, but low-cost, discs to play on it. Our objective is to make Halmark the number one budget label by the end of next year," she says.

The easy days of the Seventies and Eighties, when Pickwick and MFP regularly garnered more than 40% of the budget market between them are long gone. But on the other hand, the whole market has grown significantly. No meaningful sales figures have been collected due to the high level of sales through non-traditional outlets, but those record companies most active in the sector estimate it has more than quadrupled in size during the past five years and grew by around 25% in 1995 alone.

Thus PolyGram will have been disappointed by its final total of 9.3% which represented a decline of some 17% over the year. Sutton Place has reacted speedily by dropping the ill-fated Karussell imprint and relaunching into what it seeks to redefine as the low-price market under a more consolidated

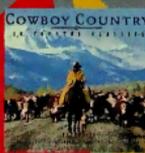
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MARCH

CASTLE COMMUNICATIONS

Dealer price: CD - \$4.97
SOUL OF A WOMAN 2 (RENC/MC 113). Sophisticated packaging and top-notch tracks mean this should repeat its predecessor's success. Twenty beautiful ballads are provided by artists including Ruby Turner, Regina Belle, Gladys Knight, Randy Crawford and Aretha Franklin. Sales promise to be strong through non-traditional outlets.

CHARLY RECORDS

Dealer price: CD - \$4.20
CELIA CRUZ: QUEEN OF THE RUMBA (CDNOT 621). Cuban songstress Celia Cruz headlines a huge reissue programme of Latin music recorded by New York label Sereco. Cruz's inimitable vitality comes across on 20 classic tracks.

EMI GOLD

Dealer price: CD - £15.97; MC - £2.38
ELECTRIC LIGHT ORCHESTRA: THE GOLD COLLECTION (CD/MC GOLD 1002). A 14-track compilation taken from the band's early years with EMI and including hits Showdown and Roll Over Beethoven. An eight-page CD booklet and picture disc add appeal.
KIM WILDE: THE GOLD COLLECTION (CD/MC GOLD 1091). With Wilde back in the spotlight thanks to her role in the West End musical Tommy, this could be one of the Gold Collection's front-runners. The 20-track compilation will feature in EMI's second phase of press advertising.

ETL SPECTRUM

Dealer price: CD - £3.57; MC - £2.38
DAVID BOWIE - LONDON BOY (CD 551 7062 MC 7064). Bowie's latest generation of fans will be keen to sample these early recordings which return to his fledgling career in the Sixties. Includes the original of Space Oddity, Rubber Band and The Laughing Gnome. **SAV HELL TO SOFT CELL (CD 552 0862 & MC 0864)**. A 15-track compilation featuring tracks from the albums Non Stop Erotic Cabaret and The Art Of Falling Apart, along with the hit single Torch. This could be one of the prime beneficiaries of ETL's aggressive launch along with Amuzulu, ABC, The Collection, Kool & The Gang Collection, Blamanga's Mange Tout and Voice Of The Beehive's Honey Lingers.

JAVELIN: SPOTLIGHT ON

Dealer price: CD - £1.79
DONNA SUMMER - SHOUT IT OUT (MCCD196). Nine tracks from the Seventies disco diva including Funstreet, Back Of Bongaloo and They Can't Take Away Our Music. Other contenders in this 25-title batch of Spotlight On releases include Dizzy Gillespie & Sarah Vaughan's Swing April Solo, Duke Ellington's Mood Indigo and The Three Degrees' When Will I See You Again.

MUSIC CLUB

Dealer price: CD - £3.65; MC - £2.43
SONGS FROM THE HEART - TONY BENNETT (MCCD/MCTC 238). Bennett has maintained his popularity as a balladeer over four decades of performing, and this 17-track collection of Seventies recordings includes a Cole Porter Medley, Blue Moon,

The Lady Is A Tramp and The Most Beautiful Girl In The World. Glassy gold packaging enhances appeal. **NORTHERN SOUL FLOORSHAKERS (MC CD/MCTC 236)**. There are plenty of stompers on this collection of Sixties recordings that spans The Cavaliers, Willie Kendrick, Roy Hammit and Lorraine Chandler. Superbly designed packaging featuring a sepia shot from a Mecca soul club dancefloor should grab the attention of browsers.

SUMMIT

Dealer price: CD - £1.78
THE VERY BEST OF TINA CHARLES (SUMCD 4052). Since its launch last July, Summit has established itself in the budget market with interesting releases and smart packaging. This features Charles's early recordings, before she signed to Columbia and had the Seventies hit I Love To Love for which she is best known.

APRIL

CARLTON PREMIERE

Dealer price: CD - £7.76; MC - £5.95
ELKE BROOKS WITH THE ROYAL PHILHARMONIC ORCHESTRA (CD/33R3 0232, MC 0234). Full orchestra accompaniment gives a new dimension to robust hits such as No More The Fool, Don't Cry Out Loud and Lilac Wine which will be appreciated by her substantial fan base. Her recent three-month tour will help fuel sales.

CARLTON SOUNDS

Dealer price: CD - £5.95; MC - £4.16
THE TIME RICE COLLECTION (CD/MC 30396 0024). This is a tribute album which features numbers from his most famous musicals such as Evita, Chess and Jesus Christ Superstar. Show stoppers such as Circle Of Life, Don't Cry For Me Argentina and Another Suitcase In Another Hall are sung by Carl Wayne, Marti Webb and Stephanie Lawrence respectively. A long shelf life is guaranteed.

CARLTON MOODS

Dealer price: CD - £3.75; MC - £2.38
CELTICUS HARPES (CD 30372 00012, MC 0001). Breton group Triskell play a selection of Celtic melodies that originated from Brittany, Ireland, Wales and Scotland as well as their own compositions. Appeal for this could be wide, crossing over from folk and instrumental music

enthusiasts into the easy listening market.

CASTLE COMMUNICATIONS

Dealer price: CD - £4.87
BLACK SABBATH: BORN AGAIN (ESMCD34). This continues a Black Sabbath reissue series of 15 albums recently acquired from PolyGram. All are remastered and repackaged with detailed sleeve notes including old photographs.

CHARLY

Dealer price: CD - £4.20
CURTIS MAYFIELD: TAKE IT TO THE STREET (PCPD 8179). Mayfield is on top form for this 1990 set that marked his recording comeback after a three-year break. An update of his hit Seventies track We Gotta Have Peace, along with Body Guard and Baby It's You make this an appealing package. **CRUISE WITH THE BLUES (PCPD 8110)**. High-impact visuals depicting a blue American skyscape and lonely petrol pumps reinforce the message that this is one for the road. An impeccable artist roster includes Elmore James, John Lee Hooker, Muddy Waters and Robert Cray.

EMPORIO

Dealer price for double CDs - £2.99
STARS ON 45 - NON STOP PARTY ALBUM (EMPRCD/MC631). The

success of Music Club's Best Of Stars On 45, which has sold steadily since its 1994 release, bodes well for this title, which features a broader cross section of moods ranging from the Spencer Davies recording of the Carpenteresque **JAZZ FOR LOVERS (EMPRCD/MC 635)**. Forty classic mood tracks served up by jazz greats such as Ella Fitzgerald, Louis Armstrong, Chet Baker and Sarah Vaughan. The breadth of repertoire should catch new jazz enthusiasts and strong sleeve visuals reinforce the romantic concept.

MASTERTONE: ABRACADABRA

Dealer price: CD - £2.38
PERCY SLEDGE - WHEN A MAN LOVES A WOMAN (AR303). One of 42 launch titles on the Abracadabra label, from new budget specialist Mastertone. Attractive packaging, detailed sleeve notes and a tracklisting including the title track, Behind Closed Doors and Bring It On Home To Me, make this an appealing proposition at a RRP of £3.99. Other strong contenders in the launch batch include Sister Sledge Live, Raise The World featuring MC Hammer, Bette Midler and Dire Straits, and Sam Cooke's Wonderful World.

MASTERTONE: MIRAGE

Dealer price: CD - £2.38
I WANNA DANCE WITH SOMEBODY - THE WHITNEY HOUSTON STORY VOLUME 1 (50024532). Instrumental covers of 16 of Houston's hits played by the Gary Tesca Orchestra. Seventy-four other titles have just been launched on this instruments-only label, with albums devoted to the hits of Madonna, Julio Iglesias, Abba and Michael Jackson. There are also synthesiser compilations and slow dance collections. Packaging is stylish.

MFP

Dealer price: CD £2.97; MC - £2.08
THE BEST OF THE CHIFFONS (CD/MC 5218). Pure nostalgia for those who remember the band that shot to fame with their American hit single He's So Fine in 1963. Twenty tracks cover all their UK hits including One Fine Day and Sweet Talkin' Guy.
THE BEVERLY SISTERS (CD/MC 5220). The fact that most of the 25 tracks gathered here have never appeared on CD before makes this one for collectors. Highlights include I Was Never Loved By Anyone Else and I'm Always Chasing Rainbows.
THE BEST OF DION AND THE BELMONTES (CD/MC 5218). Upbeat rock 'n' roll hits such as A Teenager In Love and Queen Of The Hop still sound as fresh as when originally released in the Fifties. This could be one that sells best on cassette.

MUSIC CLUB

Dealer price: CD - £3.65; MC - £2.43
THE BROGS (MCCD/MCTC 242). There are still plenty of fans out there for the Sixties band who remain anonymous with their big hit Wild Thing. Taken from recordings made in the early Nineties, this features collaborations with REM members Peter Dink, Mike Mills and Bill Berry. Smart packaging and detailed sleeve notes enhance its appeal.
LARRY PAGE ORCHESTRA - LOUNGE ORCHESTRA (MCCD/MCTC 245). Sixties producer Larry Page is still enjoyed by many as one of foremost exponents of kitsch,

MCI EXTENDED SHOWTIME! CAST

The number of titles in Music Collection International's Showtime! range has risen to 44 with news of more releases for April.

MCI has also just announced additions to its Music Club range. Among the titles scheduled for a May 6 release

are Music For Night People (MCCD245), The Very Best of Daniel Boone (MCCD247) and The Ultimate Pub Sing-A-Long (MCCD248).

Joining the collection

are Annie Show (CD041) and A Little Night Music (Show CD042). The company says a further 20 titles may be added before the end of the year.



TITLES TO REVIEW

KAREN FAUX REVIEWS THE KEY MARCH AND APRIL MID PRICE

UP SPRING SALES

LOW PRICE RELEASES AND LOOKS AHEAD AT MAY AND JUNE

cocktail, mood music. Here his own compositions such as *Waltzing To Jazz* combine with covers, some arranged by The Kinks' Ray Davies.

GLENN MILLER ARMY AIR CORPS BAND (MCD/MC/TC/AS) New interest in Glenn Miller has been on the rise during the past few years, and this offers a worthwhile addition to any fan's collection, featuring some of his best known numbers.

SHOWTIME!

Dealer price: CD - £2.75; MC - £2.21

THE BEST OF BROADWAY MUSICALS (CD/MC 043). Gift appeal is written all over this with 12 tracks from a cross-section of hit Broadway musicals. Featured shows include *South Pacific*, *Guys And Dolls*, *Annie Get Your Gun* and *Hello Dolly* with vocals supplied by Carol Channing, Graham Bickley and Valerie Masterson.

THE BEST OF HOLLYWOOD MUSICALS (SHOW CD/MC84). Another one for collectors and gifters with 12 tracks taken from musicals including *West Side Story*, *Cabaret*, *Calamity Jane* and *The Wizard Of Oz*. Artists include Jonathan Pryce, Maria Friedman and John Barrowman.

SONY NICE PRICE
Dealer price: CD - £5.55; MC - £3.59
DES'REE - MIND ADVENTURES

(471263 24). The 1992 debut that reached number 26 in the charts and spawned the hit single *Feel So High*. Undoubtedly one of Nice Price's top titles for April which will feature strongly in POS material and in press ads for Q and Mojo.

Alice in Chains - FACELIFT (487201 24). The move to mid price will rev up sales for this debut 1990 album which features the band's singles *We Die Young* and *Man In The Box*. Consumers have only a brief time to purchase at this price as it returns to full price in August.

NEIL DIAMOND - THE JAZZ SINGER (483927 24). Making its debut at mid price, take up should be healthy for the hit soundtrack to the 1994 film that Diamond starred in and wrote the music for. Sales could also leap when Diamond embarks on his 14 date UK tour in May.

Alice Cooper - HEY STOOPID (4884162). This was a hit album for Cooper in 1991 and generated three hit singles - *Love's A Loaded Gun*, *Pend My Frankenstein* and *Hey Stoopid*. The sleeve inlay folds out into a mini poster of Cooper.

SUMMIT

Dealer price: CD - £1.78

DANCE TRANCE: DANCE THE 90s - 16 EXPLOSIVE HITS OF THE 90s (SMCD4056). This is the label that gets *Virgin/Our Price's* vote as one of the best in the £3.99 RRP range. Featured here are 16 covers of Nineties dance cuts recorded and produced by Summit, and featuring hits by *La Bouche*, *Culture Beat*, *Snape*, *Haddaway* and *Madonna*.

THE GREATEST KARAOKE ALBUM IN THE WORLD (SUMCD4058). A stylish sleeve will ensure inspection from anyone with an interest in karaoke. An eight-page booklet provides complete lyrics to repertoire spanning YMCA, *Wake Me Up Before You Go Go* and *Summer Nights*.

MAY**EMI GOLD**

Dealer price: CD - £3.57; MC - £2.38

TENDER LOVE (Cat numbers tbc). A tasteful combination of romantic tracks that features artist such as Kenny Rogers, Juliet Roberts, Peabo Bryson and Roberta Flack. This should sit well with other May releases such as *Essential Soul* and *Non-Stop Party Megamix*, all of which will be backed by wide ranging press advertising.

JUNE**BMG STOP!**

Dealer price: CD - £3.57

ANNIE LENNOX - DIVA (cat number tbc). Since its launch last year BMG's low-price imprint has gone from strength to strength. The June batch of releases, representing phase three of its Stop! campaign, will be headlined by Annie Lennox's hit album from 1994. Other titles scheduled for June include *Take That's Take That* and *Party and I*. People's Northern Soul, all of which will feature in joint retailer promotions and in a substantial press advertising campaign.

MUSIC BUSINESS INTERNATIONAL

MBI

APRIL 1996

MAGAZINE OF THE YEAR

DANCE
LEADING THE CHARGE INTO NEW MARKETS

SPAIN
CAN LATIN SALES SOLVE THE DOMESTIC BLUES?

FRANCE
PROTECTIONISM PUTS HOME TALENT ON TOP

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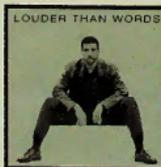
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AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ALAN Blackwater	Virgin	April 9		Press ads will run in <i>Folk Roots</i> , <i>Q</i> , <i>The Big Issue</i> , <i>Time Out</i> , <i>Independent</i> and <i>Andy's Mojo</i> with Virgin and the <i>Guardian</i> with Independents.
BELOVED	East West	April 9		The campaign includes extensive music and style press ads, posters, a promotion with independents and in-store support from multiples.
X MIKE JOHNSON Year Of Mondays	East West	April 1		The release will be advertised in the music press including <i>NME</i> and <i>Mojo</i> and there will be upfront CDs for key retailers.
HERBERT VON KARAJAN Adagio Karajan 2	Deutsche Grammophon/PolyGram TV	April 1		National Channel Four and regional ITV ads will be backed by radio spots and national press ads. There will be in-store displays with multiples.
LIONEL RICHIE Intimid For Detection	Mercury	April 9		The release will be advertised in <i>Muzik</i> , <i>The Face</i> and <i>Select</i> and there will be window and in-store displays with HMV.
MAXWELL Maxwell's Urban Hang Sweet	Columbia	April 1		This debut album will be radio advertised on Kiss and Choice and will feature on Virgin, MCG and San Goody listening posts.
MORCHEEBA Who Can You Trust?	Indochina	April 1		The release will be promoted with music and style press advertising, radio ads on Kiss, <i>Radio 1</i> and specialist ILR shows and national posters.
ALISON MOYET Singles Live	Columbia	April 1		This limited edition release will be co-op TV advertised with Woolworths and press advertised in the <i>Daily Express</i> with <i>Dur Price</i> , <i>Daily Mirror</i> with HMV, <i>Evening Standard</i> with <i>Tower</i> and <i>Daily Record</i> with <i>Memphis</i> .
THE OSMONDS The Very Best Of The Osmonds	Polydor	April 9		Ads will run on GMTV and in selected ITV areas for two weeks. It is the first time any Osmonds material has been released on CD.
RUPERT PARKER	Focus Music International	April 1		National TV advertising will run for two weeks on Channel Four, STV and West Country. There will be radio ads on Classic FM and Melody.
MANDY PATINKIN Oscar & Steve	Warner Classics	April 9		Ads will run in the <i>Evening Standard</i> , <i>Time Out</i> , <i>Daily Mail</i> and West End theatre programmes. There will be 20,000 posters distributed to London theatres, cinemas and restaurants.
PSYCHED UP JANIS Swell	Island	April 9		Ads will run in <i>NME</i> , <i>Melody Maker</i> , <i>Kerrang!</i> , <i>Top and Metal Hammer</i> which is running a cover mounted CD.
LIONEL RICHIE Louder Than Words	Mercury	April 9		WH Smith, <i>Memphis</i> and <i>ELK</i> have picked this release as album of the week. National press, TV and radio advertising are also planned.
SHED SEVEN A Maximum High	Polydor	April 1		The album will be advertised in the <i>NME</i> , <i>Melody Maker</i> , <i>Vox</i> , <i>Loaded</i> , <i>Smash Hits</i> , <i>Guardian</i> , <i>Q</i> and <i>Yorkshire Post</i> .
TINA TURNER Wildest Dreams	Parlophone	April 1		An all-media campaign including national TV, radio ads on Heart FM and national and regional press advertising will support this release.
VANGELIS Portraits	Polydor	April 9		The release will be promoted with national Channel Four and regional ITV ads. This will be followed by further advertising on GMTV.
THE WALKABOUTS Devils Road	Virgin	April 1		The album will be advertised in the music and national press and will feature on listening posts at Virgin and selected independent retailers.
VARIOUS Appassionata	Warner Classics	April 1		This album will be advertised alongside <i>Jilly Cooper's</i> new novel of the same name. Press, radio and London Underground posters are planned.
VARIOUS Best Punk Album In The World 2	Virgin	April 1		The release will be advertised on Channel Four and regional ITV. Ads will run on Virgin and the <i>Network Chart Show</i> and on posters.
VARIOUS The Best Of Woman To Woman	PolyGram TV	out now		National Channel Four and regional ITV ads will be backed by ads on IRL stations, Virgin and Heart FM. There will be national press advertising.
VARIOUS Country Gold	Global TV	out now		The release will be advertised on selected ITV regions and radio advertised on Capital, Melody, Country 103.5 and selected IRL stations.
VARIOUS DJ Box	Breakdown	April 1		Ads will run in the music press and in car, sport and fashion magazines.
VARIOUS Love Over Gold 2	Telstar	April 1		Radio ads will run on Kiss London and Manchester and Galaxie.
VARIOUS Me' House Yo Mama	Moonshine Music	out now		This album, released in conjunction with Nestle Gold Blend coffee, will be nationally advertised on Channel Four and ITV and on radio.
VARIOUS Pride And Passion	Dino	out now		Ads will run in the specialist dance press and there will be radio ads on Kiss FM.
VARIOUS Pure Swing 96	Dino	April 1		This compilation of contemporary Irish classics will be nationally TV advertised on Channel Four and regional ITV.
VARIOUS Eighties Soul Weekender	Dino	out now		Ads will run on Channel Four, ITV and BSkyB. Radio ads will run on Kiss, Choice, Essex FM, Galaxie and Capital. Posters will run on LUL sites.
VARIOUS Technohezd	Telstar	April 9		Ads on Channel Four and ITV will be backed by ads on Capital, Kiss, Fox, Essex, Anglia and selected IRL stations. Posters will run on LUL sites.
VARIOUS Trade Vol 2	Cooltempo	April 9		The campaign includes national Channel Four and regional ITV ads for at least two weeks. There will also be ads on BSkyB and radio spots.
VARIOUS Out Of This World	Telstar	April 9		TV ads on Channel Four (excluding Scotland) will be backed by radio. HMV is promoting the album in-store and running a nationwide poster campaign. There will also be specialist music press ads and posters.
Compiled by Sue Stillins: 0181-767 2255				This compilation of sci-fi themes will be promoted TV and radio ads. There will also be ads on satellite sci-fi channels.

CAMPAIGNS OF THE WEEK

ARTIST



LIONEL RICHIE - LOUDER THAN WORDS

Record label: Mercury
Media agency: Target
Media executive: Lucy Barclay
Product manager: Candace Stickland
Creative concept: Mercury US
Mercury is planning a highly visible marketing campaign for Lionel Richie's new album, *Louder Than Words*, due

to be released next Monday, is being heavily promoted at retail by multiples and independents including supermarkets, many of which are running co-op press ads. The campaign includes national co-op television ads (with Woolworths) and extensive radio and press advertising.

• The man behind the creatives for the *Take That* Greatest Hits campaign was Morgan Penn, and not Morgan Remm as printed two weeks ago.

COMPILATION

TECHNOHEZD

Record label: Telstar
Media agency: Pure Media
Media executive: David Collins
Sales contacts: Colin Elms, Leigh Newton
Creative concept: Alex McNutt

Telstar's 20-track *Technohezd* compilation, due out next Monday, incorporates a carefully chosen tracklist aimed at appealing to both techno and dream music fans. The album, which includes tracks from Prodigy, Leftfield, The Grid, and 808 State, is aimed at both niche and commercial markets. This is reflected by the marketing campaign which includes national TV ads on The Big Breakfast and regional ITV ads. Extensive radio advertising will be backed by ads on BSkyB and in-store support from HMV and key independents.



BEHIND THE COUNTER

PETER HOWES, Farringtons, Royal Festival Hall

"Our bestsellers tend to fall in line with recent concerts and we've recently had excellent sales for Lesley Garrett's catalogue. She spent two-and-a-half hours signing copies of her CD *Soprano In Red* (Warners) after her performance last Sunday and we are now looking forward to the pianist Petruccioli doing a signing session after his concert on Saturday. Some records gather momentum just by being played in the hall. Klezmer, for example, has recently acted as a magnet for drawing people into the store, and has generated many impulse buys. There is a very steady demand for cellist Yo-Yo Ma, who recently performed here, and we are currently offering his back catalogue at a reduced price. Sales will naturally get a lift from Easter's programme of records. The St John Passion, sung in English by the London Choral Society and Seven Last Words From The Cross promise to generate interest in various recordings of these works which we will be displaying in-store over Easter."

IN THE SHOPS THIS WEEK

NEW RELEASES

Take That's new album was a high achiever for both multiples and independents, although many of the latter had still not received display material by the middle of the week. Mark Knopfler, Marillion and Daniel O'Donnell registered high initial demand from their respective fans, while albums from Tamsin Archer and Skin were gathering momentum.

PRE-RELEASE ENQUIRIES

Singles – Tupac, Rage Against The Machine; Albums – Mark Morrison, Ocean Colour Scene, George Michael, Rage Against The Machine

ADDITIONAL FACTS

Foo Fighters blue vinyl seven-inch, Janet Jackson CD single with poster, Dubstar CD single in collectors' box with postcards, Ocean Colour Scene CD single with hologram

IN-STORE

Windows – Adagio 2, Celine Dion, Country Gold, Tina Turner, Now! 33, Take That, Pure Swing 6, Ocean Colour Scene; In-store – Robert Miles, Pendragon, Alison Moyet

MULTIPLE CAMPAIGNS



Windows – Adagio 2, Celine Dion, Country Gold, Now! 33; In-store – Pendragon; Radio ads – Adagio 2 (local LR); Press ads – Killing Joke, Walkabout, Morcheeba, Altan



In-store – CD singles at £2.99 and cassettes at £1.99, Disney mug and chocolate eggs free with purchase of two Disney videos, MFP promotion with CDs at £9.99 or two for £10



In-store – mid-price promotions with three CDs for the price of two, buy two Cinema Club videos and save £1, The Beatles, Tina Turner, Les Miserables, Rocky Horror Picture Show, Pocaohontas, Wind In The Willows, Shawshank, Redemption, BBC Comedy Videos



Windows – Anonymous 4; In-store – Unesco campaign featuring classical music from around the world, Acid Jazz campaign, Choral campaign for Easter, four discounted titles – Russian Easter, Klezmer, Grainger, Anonymous 4

ON THE ROAD

TRACY CHAMBERLAIN, BMG rep for Hants/Surrey

"Take That is flying out of the shops which is brilliant. That's going to go in at one. Everybody was having a bit of a pop on the pre-sell of it because we've got a quite high dealer price, but it's quality stuff and nobody's whingeing. We did an absolutely huge pre-sale and personally I did the best I've ever done on pre-sale and people are re-ordering stock of the car. Apart from Take That, people are talking about the Pulp single. That's selling through really well this week, also Ocean Colour Scene and a new one from the Fugees which is getting quite a lot of profile. Generally it's quite quiet on the customer front. There hasn't been a lot of trade going through the shops this week or last week. This week we've got Ivan Matias. That is quite an exciting project. He's a new artist for us and he's working on the single so we'll be looking for Top 40 with that and he's out on the road as well, going round the shops. We've also got Lionrock which is doing quite well and should go in the Top 30."



Press ads – Auteurs, The Prodigy, Ninja Cuts, Underworld, Bang In The House, Pulp, Best Punk Album In The World Ever, Pharcyde, Faceless, Baby D, Journeys By DJ, Tek 8, Beverley Knight, Busta Rhymes, Jedi Knights, Alison Moyet



Singles – Tupac, Michael Jackson; Windows – Tina Turner; In-store – Tina Turner, Alison Moyet, Adagio, Mena Teta; Promotion with CDs for £7.99, True Tax promotion with CDs at £2.99



Press ads – Heave, The Pop Group, Eddie And The Hot Rods, Grass Sampler, Sudden Death, The Darcovels, Slowburn, Morcheeba, Paradise Lost, Palace, Supermodel, Pillbox, Killing Joke, Local Rude



Singles – Mark Morrison, Robert Miles, Boyzone, Mark Snow; In-store – Now! 33, Best Rap Album In The World Ever, 100% Greatest Classics, Club Mix 96, Celine Dion, Take That, Tina Turner, X Files



Singles – Babylon Zoo, Cranberries, Everything But The Girl, Hoodie And The Blowfish, Albums – Car Craig, Morcheeba, Pharcyde; Windows – Shed Seven, Garbage, Tina Turner, Mark Knopfler, Longpigs, Under Seven Squad promotion with CDs for £9.99



Single – Nightcrawlers; Windows – Pure Swing 6, The Beatles, Adagio 2, Tina Turner, EMI sale, Ocean Colour Scene, Mark Knopfler, Alison Moyet; In-store – video and chart sale, EMI sale; Press ads – full price sale, Tina Turner, Pure Swing 6, X Files



Megaplay singles – Tupac, Deniz; Essential Albums – Tina Turner; Windows and in-store – CD! promotion with three CDs for £20, Tina Turner, Shed Seven, Best Punk Album In The World Ever 2



Singles – 3T, Tupac; Album – Tina Turner; Windows – Tina Turner, It Takes Two, Adagio 2; In-store – Tina Turner, Celine Dion



Singles – Status Quo, Upside Down; Album – Tina Turner; In-store – Take That, Now! 33, Now and That's double CDs for £9.99 and double cassettes for £9.99, budget promotion

The above information, compiled by *Music Week* on Thursday, is based on distributors from Andy's Records (Oldham), FOPPI (Aberdeen), Focus Sounds (Waterlooville), HMV (Peterborough), The Jungle (Bridgend), Cur Price (Newton Abbot), Sound & Vision (Barnstaple), Tower Records (Piccadilly), Townsend Records (Great Harwood) and Virgin (Liverpool).

If you would like to contribute call Karen Faux on 0161 543 4830.

EXPOSURE

TELEVISION

6.4.96
Hit Mix featuring Shaggy, Shakespears Sister and Wet Wet Wet, Sky One 1 – 2 pm
It's Not Just Saturday with Longpigs and The Gin Blossoms, UFT, 10.35 – 11.30pm
MTV Unplugged with REM, MTV, 9 – 9.30pm
7.4.96
The Wall, the rock opera staged in Berlin, with Bryan Adams, Marianne Faithfull, Van Morrison, Sinead O'Connor and Cyndi Lauper, Vh1, 1 – 3pm
8.4.96
Talking Telephone Numbers with Celine Dion, Carlton, 7 – 7.30pm

Inner City Blues: Tribute To Marvin Gaye, featuring Madonna, Stevie Wonder, Bono and Neneh Cherry, Channel Four, 11.10pm – 12.45am
10.4.96
Not Fade Away featuring Seal II Soul, Sting and George Benson, Carlton, 1.40 – 2.35am
12.4.96
TH Friday features Pete Townshend, Skunk Anansie and The Cranberries, Channel Four, 6 – 7pm and 11.55 – 1am
Flava, new series kicks off with Mark Morrison, Tupac, Patra and Total, Channel Four, 11.40pm – 12.12am

RADIO

6.4.96
Nanci Griffith Presents: Musical Voices Of Friends, with Rickie Lee Jones, Joe Ely and John Prine, Radio Two, 1.03 – 1.30pm
John Peel with a set from Mago, Radio One: 5 – 7pm
Live From The Met: The Voyage, featuring mazo-soprano Sally Brown, Radio Three: 7.30 – 10.55pm
The Essential Mix featuring New York DJ Amel Moraes, Radio One: midnight – 2am
7.4.96
Radio One Rock Show, Sound City 96 kicks off with The Wildhearts, Radio One: 8 – 10pm

8.4.96
Radio One Readshow with MNR, Dubstar, Upside Down and Ash, Radio One: 11.30 – 12.30pm
The Music And Songs Of Andrew Lloyd Webber, featuring Michael Ball and Elaine Paige, Radio Two: 1.03 – 3.30pm
Sound City Leads 96 featuring The Manic Street Preachers, The Wannadies and Terrorvision, Radio One: 7 – 10pm
12.4.96
The Essential Selection from Sound City featuring Underworld and Fluke, Radio One: 7 – 10pm

CLASSIFIED

APPOINTMENTS

FINANCE DIRECTOR DUBLIN

Principle Management is a leading music management company based in Dublin, with offices in New York. Due to its continued growth, success and plans for future development, it now wishes to appoint a Finance Director.

The Finance Director will be responsible for assisting the company, its affiliates and operations, in the planning and implementation of key business strategies, both short and long-term. The successful candidate will work closely with the Board and will recommend, and implement, accounting procedures, systems and controls, where necessary, and will advise on all financial areas and issues as they affect the business. The ability to deal with music industry practises, investment opportunities and tax related issues will be important. Some travel will be involved.



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The ideal candidate will be a qualified accountant with at least six years commercial experience, at an international management level, in the music or related entertainment industry. Qualities sought are imagination, initiative, entrepreneurship, pragmatism and versatility. Excellent interpersonal and communication skills are essential.

The importance of this position will be reflected in an attractive remuneration package.

Applicants should send full personal, career and salary details to John McCullough at:

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1 Stokes Place,
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Sull-Hot!

DOOLEY'S DIARY

Remember where you heard it: A reverential crowd turned out for the **HMV/Nordoff Robbins football dinner** at the Grosvenor last Thursday, where execs fawned over legends such as **Jimmy Greaves, John Charles, Johnny Haynes, Liam Brady and Stan Bowles**. It turned out to be the biggest Nordoff Robbins event to date, with more than 900 people turning up. There was plenty of cash flowing at the event, which raised **£50,000** for the music therapy charity. Among those who walked away from the raffle with signed footballs under their arms were **Columbia MD Kip Kronos** and **MW's very own Andrew Brain** (who



What's this? The Virgin recruitment early start programme? Nah, dummy, it's **Newton Jr**, the eight-year-old offspring of the label's boy wonder **Ashley**, putting in some work on her Easter project (well, that's what she probably told her teachers anyway) schmoozing backstage at **Leamy Kravitz's** Wembley Arena gig a few weeks ago. From left, Virgin's **Ray Cooper, Ken Berry, Ashley, Harley, Leamy and Paul Conroy**.



Jimmy Greaves demonstrates the way tackles used to be performed before those nancy boys at the PFA stepped out over the top infingements. Ex-Rolling Stone **Bill Wyman** was on the receiving end at the first annual **Football Extravaganza** staged by **Nordoff Robbins** and **HMV** as part of the retailer's 75th anniversary this year. From left, **HMV's Brian McLaughlin, Nordoff Robbins' Audrey Balfour** and **HMV's Stuart McAllister** allow play to go on.

is offering his signed **Aston Villa** ball to the highest bidder, with all proceeds to **Nordoff Robbins** – offers to fax: **0171-921 5927**, please) while **Sue McLaughlin**, wife of **HMV MD Brian**, picked up a signed **Wimbledon FC** shirt for their son **James**. **Highest bid** in the auction was for an executive box at one of **Manchester United's** games next season, which was scooped for **£3,800**. And congrats to **Paul Conroy** for his **£2,900** steal: an executive box hosted by **Frank Skinner** for a **West Brom** game next season...On the same evening, a top night was had by all at the **International Dance Music**

Awards at **London's Forum** thanks to some spanking live performances by the likes of **Baby D** and **Shiva**...More celebrations followed the showing of the **Brits Uncut** show on Monday. It may not have been shown in **Yorkshire** and **Granada**, but it attracted almost **1m** viewers in **London** alone, according to initial estimates...Not surprising then that **Brits** chairman **Paul Burger** got an enthusiastic vote of approval at the **BPI Council** meeting on Wednesday... As its deal with **PolyGram** ran out yesterday (Sunday), the question is whether **Go!** will live up to its name... Belated congratulations to the **Bee Gees** and **BMG Music Publishing** who, thanks to **Take That's** – now deposed – number one version of **How Deep Is Your Love**, have scored number one songs in each of the last four decades...Not everyone is keen to have the **Sex Pistols** visit their shores apparently. Both **South Africa** and **Greece** have said no to **ITC's John Giddings**. One Greek promoter even snapped off a letter requesting no advances be made to other promoters because of the fear of riots "which shall be inevitable"...Seems there will be an unprecedented music biz turn-out in this year's **London Marathon** on

April 21, with **Sharp End Promotions** directors **Ron McCreight** and **Robert Lemon** both turning out in aid of **Nordoff Robbins** (pledges please on **0171-439 8442**). The pair have apparently cut down their smoking and only light up now after eating – they're down to **30 meals a day**...And another "Good work fella," to **MCA** director of press **Ted Cummings** who runs in aid of the **Philip Hall Memorial Trust** for **Cancer Research** and has lost half a stone in training. Pledge dosh by fax on **0171-957 8566**...Keep your eye open for **Epic's Julie Bland** and **Vox's Johnny Dee** who are due to make an appearance on **This Morning** later this month after being cajoled into giving an **impromptu nosh review** during a schmoozy lunch at **London's Mezzo**...The four staff at **ZYX** have been swamped by the success of **DJ Dado's X-Files**, which stormed into the charts on **Sunday**. Because the label handles all distribution for its German parent, it has fallen to sales manager **Jon Richards** and his team to race round the shops filling the massive orders against the clock. "It's gone berserk," says a harried Richards...

When it comes to smoochy soo which is easy on yer ears, **Burt Bacharach** is the master and, to recognise his huge talent, **PolyGram** gate-crashed the **Club Indigo** night at **Soho's Madam JoJo's** to stage a special party in his honour. They couldn't resist handing him a gold disc – and well-deserved it was too, recognising the **125,000** sales of the **Look Of Love** compilation produced by **PolyGram TV**.



A&M is hoping for similar things with a **Best Of Gurt** compilation which is out today (Monday). **Lord's Hope** it makes him as happy as the success of his **lars**. **Soil Of The Matter**, which trotted in second in last week's **Dubai World Cup** race at a comfortable **25-1**. **Burt** is pictured right with **Nick Stewart**, head of **PolyGram** catalogues marketing.

music week

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Hootie & the Blowfish

Fairweather Johnson

The biggest musical success of 1995 was undoubtedly the phenomenal rise of Hootie and the Blowfish. On Feb. 25th the album *Cranked Near View* entered the Billboard Top 10 - and it's still there a year later. Now it has passed 12 x platinum in the US making it the biggest album ever on Atlantic records, the 3rd biggest debut album ever, and in the top 25 of all-time album sales.

Their new album *Fairweather Johnson*, released on April 22nd, will break Hootie into the UK mainstream.

ON TOUR

april

friday 26th GEMPA THEATRE **19.15**

sunday 28th BANGOR LANE **19.30**

may

thursday 2nd ADAMANT **19.30**

saturday 4th SHEPHERDS BUSH EMPRESS **19.30**

sunday 5th SHEPHERDS BUSH EMPRESS **19.30**

thursday 9th CIVIC HALL **19.30**

friday 10th UNIVERSITY **19.30**



The Plan For their last album Hootie concentrated on their homeland. For *Fairweather Johnson* they see worldwide sales as their next goal - and kick off their World Tour in the UK and Ireland.

Highlights The first single, *Old Man and Me* is coupled with 7 previously unreleased tracks: 5 live versions of US hits *Time* and *Only Wanna Be With You*, and *Let The Heartache Roll* recorded during the album sessions. Release date 22nd April.

Future singles include *Ruckus* Tom and Sad Gaper

Press & Promotion First single *Old Man and Me* goes to radio first week of April.

US promotion includes MTV Unplugged style concert in the band's hometown South Carolina University, and David Letterman. The album will enter the US charts at No 1.

UK promotion includes a full range of media activity around live dates in Manchester, London, Glasgow, and Birmingham. Key media have also been sent to the US to interview the band.

Press features include Q interview, Sunday Express, Music Week, Sunday Mirror Magazine, The Times - plus many more to be confirmed.

TV/Radio: Later With Jools and Top Of The Pops around the album release (exact details tbc).

The band have agreed to "do anything". Regional radio sessions,

interviews, and meet and greets are all included in their hectic itinerary.

Album Released April 22nd
Marketing support includes ads in *Rolling Stone*, *Q*, national press, *Time Out*
leafleting of all gigs and a direct mail shot competitions and promotions with key media
posters and a full range of point of sale for in-store features and tracking, plus window displays in major stores we are targeting
in-store play through up front promo CDs and listening posts.

Video also available: *'Summer Camp With Trucks'* containing live tracks from *'Cranked Near View'*, plus rare performances and interviews. Released May 6th

Phase 2 Single releases are planned throughout 1996, with further tours and visits scheduled before the Christmas. Further marketing activity will include TV, radio and billboard advertising.

SINGLES: **Old Man & Me** AS5130/05
ALBUM: **Fairweather Johnson** AS5130/01 7567-82886-2/4
VIDEO: **Summer Camp With Trucks** AS5130/02 8536-52009-3

