



# music week

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## MCA wins Charly Chess case

by Martin Talbot

MCA's long-running legal battle with Charly Records over rights to the Chess catalogue ended on Thursday, leaving retailers with a headache over thousands of "illegal" CDs and cassettes.

The retail chaos was sparked after an order in MCA's favour by High Court Judge Justice Jacob last Thursday, the day after receivers were called into Charly Distribution - which had been renamed Night & Day Distribution just eight days before.

MCA was awarded costs of £450,000 and damages at a hearing lasting half a day after the Night & Day company

folded, saying it could not afford to continue with the court case, which has been running through the US and UK courts for the past six years.

The judgment orders Night & Day not to distribute, manufacture or sell releases which feature any of 20 sample tracks, which cover performances by Buddy Guy, Muddy Waters and Chuck Berry.

MCA's lawyer, Brian Howard of Russell, says the order - which is expected to be confirmed today - effectively bars retailers from continuing to sell copies of the albums.

MCA is now planning to approach retailers and ask for the return of all

infringing CDs and cassettes. Howard is unsure how many Charly titles include the sample tracks.

Billy Gray, marketing director of Andy's Records, says the news will cause a severe problem for all specialist retailers. And Martin Jezard, lower ground floor manager of HMV's Oxford Circus store in London, says it stocks more than 800 Charly albums, many of which draw on the Chess catalogue.

It is unclear who retailers will be able to pursue for compensation following the collapse of Night & Day. The receivers David Rubin & Co were called in on Wednesday by Terry Connolly, the former Chrysalis Records manag-

ing director who has been acting as "company doctor" since March 29. In a statement, Connolly said: "The company's finances are such that regardless of the merits of its case it could not justify continued litigation."

A new Charly Records (UK) company - which was formed in July last year - is not connected to Night & Day, stresses Rod Buckle, the former head of Sonnet who is now international business development manager at Charly Records (UK). Charly Records' founder Jean Luc Young - who claims to have sold his interest in the company in 1981 - says he is working for the new label as a consultant.

### THIS WEEK

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Epic's Manic Street Preachers were set to achieve their first number one single yesterday (Sunday) with *A Design For Life*, their first release since the disappearance of Richey Edwards last spring. The single had sold more than 50,000 copies by close of business on Thursday and was outselling its nearest competitor by more than 30%. The success represents a triumph for Epic managing director Rob Stringer, who initially signed the band to Columbia and brought them with him when he switched labels three years ago. The single precedes the May 20 release of the Manics' new album *Everything Must Go*, which will be promoted by a campaign of press ads and live dates. The band, who support Oasis at Manchester's Maine Road on Saturday, start their tour in Glasgow on May 23.

## Music Radio aims to grow in '97

The organisers of Music Radio '96 are planning to expand next year's conference after the success of last week's 13th event.

Conference producer Kathy Leppard says the show's steering committee, chaired by Virgin Radio programme director Mark Story, is meeting this Friday to discuss the possibility of moving to a bigger venue next year. This year's event was limited because of the size of London's Bafta, says Leppard. Last Thursday's conference achieved a

record attendance of more than 240 executives from radio stations, record companies, advertising agencies and independent promotion companies, as well as representatives from industry organisations.

Leppard says the feedback from the event was positive. "The overall feeling was that people from the two sides were beginning to understand each other and enhance their relationships," she says.

● Music Radio '96, p4

## Industry cheer in Queen's awards

The Department of Trade and Industry has honoured Steve Mason's Windsong International with the Queen's Award for Export Achievement for a second time.

Windsong International first won the export award in 1985, and this year's honour follows the music industry's triple triumph last year, when EMI Music Publishing, Lightning Export and theatrical production company Cameron Mackintosh picked up awards.

● See page 5 for full details

## BRUCE SPRINGSTEEN



## Ramage returns to lead BMG A&R

BMG Music managing director Paul Curran has lured Ian Ramage back to the music business after a nine-month sabbatical.

Ramage, who quit as marketing director of EMI UK last July to take a break from the business, is assuming the newly-created role of director of A&R at the publishing company.

Ramage, 34, is being brought in by Curran to add "more firepower" and build the profile of the publishing company which, he says, has grown five-fold since 1989.

Curran says, "I now want to use the

broad-based strength this growth gives me to raise the industry's awareness and perception of BMG and take the company to the next stage of its development. "The company has perhaps been a little too modest about its achievements. This will now change and Ian's appointment is the first step in this development."

Ramage is expected to hire three new staff, doubling the current personnel, and put an emphasis on developing closer working relationships with artists.

"Many view publishing as putting

down a bunch of money at the start and no contribution from them on," says Ramage. "My role is to attack that. Participation in artist development is crucial to bridging what record companies and publishing companies do," he adds.

The move coincides with the promotion of Marc Fox to the new position of international A&R manager. Fox will continue to work on signing acts to the UK company as part of Ramage's new team, but will also retain additional responsibility working with BMG's overseas companies.

▶▶▶▶ SONY PLANS £12M CREATION BUY-OUT - p3 ▶▶▶▶▶

TAKEN FROM THE EMI UK ALBUM 'THE GHOST OF TOM JOAD'

# THE SOLUTION





## State of independence

I'm sure I'm not the only one whose spirits sink at the thought of another debate about definitions of independence, but it's hard to see how we can avoid it. The current negotiations about the future of both Creation and Go! Discs cannot help but highlight the inconsistency in the UK's independent chart. For historical reasons – and because of the undoubted political risks of some of the big independent distributors – eligibility for the UK's independent charts is not based on a musical criterion but on a business criterion: whether or not the physical distribution of a record is by a company not owned by one of the majors. In the case of Creation, Oasis – currently numbers one and two in the 'indie' album chart and with five entries in the 'indie' singles chart – are eligible because Creation is distributed by Vital. If, as is expected, Sony buys the half-share in Creation it does not already own, Sony will have to retain Vital as distributor if it wishes to keep Oasis in the 'indie' chart, regardless of whether it might prefer to distribute the band's records itself. Likewise, other major record companies have found themselves forced to distribute product through companies outside their own organisations simply to be in the 'indie' charts. As Jean-François Ceillon pointed out at Music Radio '96, the maverick spirit known as 'independence' is just as likely to be found at the 100% EMI-owned Food label as it is at Creation. Defining independence in terms of distribution is an anachronism which has nothing to do with the consumer and everything to do with the preservation of vested interests. Just as in the US where so-called alternative music – which ranges there from Rage Against The Machine to The Cranberries and Oasis – is now the main stream, indie music in the UK is now far too broad and popular to be shoehorned into a category defined by distribution. *Steve Redmond*

## ACROSS THE POND

## Deals spiral into orbit

News reaches across the Atlantic that a couple of UK labels currently tied in with major partners are re-examining their joint ventures. What happens to companies like Creation and Go! Discs, however, is small fry compared with what is going on in the US. For much of last year, ownership of Interscope was the issue that not only dominated industry gossip but also regularly made it into the *Wall Street Journal*. Currently Jive is understood to be renegotiating its deal with BMG, and Bad Boy Entertainment's Sean 'Puffy' Combs is reportedly weighing up a number of offers if he does not renew his deal with Arista.

Meanwhile go over to the bustling offices of Universal, the new MCA imprint headed by the irrepressible Danny Glass, and the story is of satellite ventures gone crazy. Less than six months old, the company already has more partnerships than it has released records.

Such arrangements are nothing new, but they have mushroomed in the past 18 months. What they underline is not just how reliant the biggest companies have become on external sources of A&R, but how limited are the sorts of music that some of them are trying to buy into – namely alternative rock and R&B.

The problem is that the demands of market share have pushed the prices of such deals through the roof. The Interscope numbers clearly added up for MCA as it reprints under new management. But some rival executives have watched on in bemusement and with growing worry as initial investment outstrips future possible gain. Some are beginning to look internally. And some are even beginning – horror of horrors – to try to develop their own pop acts again. As they succeed, watch other labels jump on the bandwagon.

**MBI**

Music Business International  
deputy editor Ajax Scott is currently  
seconded to our New York office.

Paul Gambaccini was presented with the Radio Academy award for outstanding contribution to music radio at the launch of Music Radio '96 at London's Hard Rock Cafe on Wednesday night. Last year's winner, Johnnie Walker, announced the award which recognises Gambaccini's career in radio, starting in US radio news in the late Sixties, through his periods at Radio One, Classic FM and Radio Three. US radio veteran and blues musician Rufus Thomas (right) presented the award to Gambaccini.



by Catherine Eado

The improving relationship between the music and radio industries was highlighted at the Music Radio '96 conference at London's Befta on Thursday. Senior radio executives gave an overwhelming seal of approval to radio pluggers, rejecting a suggestion that their role was "outmoded".

In the conference's job swap panel, BMG Music Division president Jeremy Marsh questioned the role of pluggers. "You've got two multi-million pound industries interacting with something that's known as a plugger," he said. "We have to ask, is it an outmoded method?" But delegates gave an enthusiastic vote of confidence to the radio promotions industry. BRMB head of music Mark Sadler said, "The best scenario is for pluggers to come in with all the right information and see me personally."

Henry Owens, head of music at Eire-based Atlantic 255, added, "Where I'm based, I'm probably the least-plugged person here. I miss it and I would love to see more pluggers."

The Job Swap session, which highlighted the week-long switch of roles between RCA director of marketing

## CECILION URGES BBC TO BUILD RADIO TWO

Radio Two has the potential to be the biggest radio station in the UK, EMI Records president and CEO Jean-François Ceillon told the Music Radio conference as part of his keynote speech.

Opening the day's events, Ceillon said the BBC was missing a massive opportunity in not putting enough emphasis on the station and could build a huge audience of music lovers over the age of 35.

Kevin Dawson and Radio One producer Pat O'Connor last month, stressed the importance of increased understanding between the two industries.

Dawson said his experience as stand-in producer for Mark Goodier's *Drivetime* show was eye-opening. "I just went in and did the show, so the daily deadlines were a real shock," he said.

Connor added the swap would make him think about records in context. "I'm made more aware that there's a lot more to a record than the three minutes that's in front of you," he said.

The conference, which was sponsored by the Radio Academy in association with *Muzic Week*, received a thumbs up from the 200-plus delegates, many of

"Do something with Radio Two," he said. "You have Steve Wright, so get Simon Bates and DJT and build a giant station. These guys could have between 12m and 15m listeners. It can be the biggest station in the UK, no doubt about it."

Ceillon also backed the new look Radio One, which he said has become a national music station at the cutting edge of music in the UK.

who said it was the best in its 13-year history. Conference chairman and Virgin programme director Mark Storey says the job swap session was so successful it may be repeated next year with a commercial station. Storey adds, "I think, overall, the two industries connected better this year than last."

Paul Kavanagh, former Atlantic 252 station manager and now Emap Radio's group programme director, said, "Today we've made the first step towards doing something constructive to bring together the radio and record industries."

Producer Kathy Leppard says next year's event may be held in a larger venue to accommodate the increasing number of participants.

## London develops distinct services

Despite initial fears that they would lose the London listener, London's two new radio stations Virgin and Heart are establishing their own distinct markets, according to the two stations' programme directors.

A year after Virgin launched its London service to set up a three-way battle with Capital and Heart – which launched in September – the services are moving away from each other, the directors agreed at Thursday's Music Radio '96.

Talking at the panel, The Battle For London, Heart 106.2 FM's Keith Pringle said the three stations were developing their own identities.

Virgin Radio's Mark Storey agreed. "Over the past few months, what we have all been doing is picking records and experimenting," he said. "We are seeing the stations carving out their own positions in the market."

Pringle said he considers Virgin is becoming more rock orientated, while Storey said the stations were changing their profile in a variety of ways, including reduction of airplay rotation.

## WHICH STATION IS IT?

Station 1 – UB40, Higher Ground; Gin Blossoms, Follow You Down; Ace, How Long; Queens, Could It Be Heaven; Tears For Fears, Head Over Heels; Prince, Money Don't Matter.

Station 2 – Simply Red, Do The Right Thing; Fleetwood Mac, Big Love; Tarence Trent D'Arby, If You Let Me Stay; Janet Jackson, Let's Walk A While; Artha Franklin & George Michael, I Knew You Were Waiting For Me; Peter Gabriel, Big Time.

Station 3 – Pulp, Something Changed; Neville Brothers, Hey Pocky Way; Understood, Size of a Cow; Gin Blossoms, Follow You Down; The Back Boys, Got Only Knows.

Station 4 – Duran Duran, Save A Prayer; Genesis, Jesus He Knows Me; Queens, Bohemian Rhapsody; Eton John, Candle In The Wind; Tina Turner, Whatever You Want. Can you identify the above London stations from their playlists? Answers in Dootley, p28

"The rotations create a very different flavour for the radio station," said Storey. Analysis of Virgin's output earlier this year shows it played its hottest track once every five-and-a-half hours, com-

pared with every one-and-a-half hours for Atlantic 252's most-played track, he added.

All the contributors to the panel, who also represented Jazz FM, Melody Kiss and Country 103.5, correctly identified their own stations in an impromptu quiz. The panelists were played music-only broadcasts from each of the eight stations represented, which were recorded a week earlier (see table left).

The panel also heard widespread criticism of London BBC station GJR. The Radio Authority's David Vick said it was "squinting" on a frequency which could be used for a more popular station.

GJR assistant editor general programmes Jude Howells countered that the station was continuing to enter for a niche not otherwise served in London.

London alternative service XFM received an enthusiastic vote of confidence at the Indie Radio panel, as delegates demonstrated their support for the alternative format, and agreed overwhelmingly that the Radio Authority should grant the service a London licence.

# Windsong no export gong underlines UK strength

by Catherine Eado

Windsong International's second Queen Award For Export Achievement is a further boost for the UK music industry.

Windsong International first won the award in 1985, and the 1996 award has been granted to acknowledge the fact sales are exported to more than 40 countries worldwide.

Windsong managing director Steve Bradley says the award underlines the increasing success of UK music in overseas markets.

"The overall strength of the industry has certainly helped us to win this award," says Bradley. "It is not only a slap on the back and an acknowledgement of Windsong's success over the past year, it's good news for the British record industry as well."

"Since we last won, 10 years ago,

we've sustained growth, invested in new technology and systems, and broken into new territories. Our niche is developing acts and labels, from underground dance to indie guitar acts."

The Windsong holding company, which is 100% owned by Steve Mason, includes the Windsong Record Export business as well as Pinnacle Distribution and a number of record labels including Connoisseur Collection and Pinnacle Records.

But the award is in particular recognition of the export division, which is the fourth largest in the sector in the UK after Largo, Caroline and the winner of a Queen's Award last year, Lightning Export. Bradley says the division has achieved 40% growth over the past four years, with turnover reaching £25m in the year which ended last June.

The company sells pre-recorded CDs, tapes, vinyl, videos and other music

related merchandise to more than 40 countries including the US and Japan, exporting releases from labels ranging from Creation and One Little Indian to other indie and dance imprints such as Dead Dead God and DJ Carl Cox's techno label, Ultimatum.

Bradley cites underground dance labels such as Missile, Infonet and Zoom as being particularly successful in territories including Japan, the US, Italy, Germany and Belgium, while indie acts such as The Stone Roses, The Charlatans, Morcheba, Scheer and The Bluetones have all sold well in overseas markets, he says. The Windsong success makes a total of five music industry export awards in the past three years, with EMI Music Publishing, Lightning Export and theatrical production company Cameron Mackintosh recognised last year. These followed EMI Record Group's award in 1994.

## Vital breaks new ground with Parcelforce switch

Bristol-based independent Vital has become the first record distributor to move its operations to the Post Office carrier service Parcelforce.

At the beginning of May, the company is switching from Securicor Omega Express - the main carrier for the entertainment industry - which it has used since the start of 1993.

Vital commercial manager Andy Stephenson says the benefits offered by Parcelforce were too good to overlook. "We cast the net around to see who was out there during our annual review and were particularly impressed with the IT side of the operation because of its advanced track and trace system," he says.

He believes retailers will benefit from the new shipping arrangement, which will be gradually phased in over six weeks from May 7, with full integration planned by June 17. Indie retailers will be the first to use the new carrier, with multiples coming on board after the first two weeks.

Parcelforce key account manager Tim Harms says retailers will benefit from a £7.5m investment over the past year, which will allow faster reaction time in tracking missing orders. He adds that Parcelforce is also in negotiation with two other record distributors about possible deals.

## ECTS to drop spring show as big names go missing

Computer games trade show ECTS is to ditch its spring event and launch a bigger annual fair.

The decision was taken after key names including Sega, Nintendo, Virgin Interactive and Acclaim did not take part at last week's show at London's Olympia.

A committee made up of representative from the games industry has made the decision in conjunction with ECTS organiser Bleehen, following a poll of the 100 members of software producers' umbrella body Elipsa (European Leisure Software Publishers' Association).

Minnie McBride, event manager at Bleehen, says it will be staging smaller, more focused events next spring.

There will also be regional events in



Indolent is aiming to exceed sales of Sleeper's 150,000-selling debut with the band's new album, *The It Girl*, which is released on May 7.

The promotion for the album, distributed by Indolent product manager Steve Loves as the label's biggest release of the year, begins today (22) with the release of the single *Sale Of The Century* and an appearance on *The Big Breakfast*. Further promotional appearances are also lined up for *The O Zone* (25), *TH Friday* (26) and *Tony Parker's Big Mouth* (30). Radio One sessions by the band will be broadcast on Mark Radcliffe's show tonight and the John Peel show on Sunday (28). A 17-date UK tour starts on May 19 in Wolverhampton, concluding at London's Brixton Academy on June 7.

## Heath appointment gets the go-ahead

BMG Music Division president Jeremy Marsh finalised the appointment of Martin Heath as Artists managing director and the acquisition of Rhythm King Records last week.

The deal saw Heath take on the new role on Monday (16) with current Rhythm King managing director Adele Noesler working alongside him, as revealed in *Music Week* last month.

Marsh says, "The staff at Arista are as delighted as I am at Martin's appointment and welcome the opportunity of seeing someone sweep away the dust on the MD's chair which has remained vacant for the past 12 months."

The appointment has been close to conclusion since the beginning of the year, but has been delayed by the finalisation of BMG's deal to acquire Rhythm King for an undisclosed sum.

● Martin Heath profile, p7

**PolyGram in import PoS campaign**  
PolyGram is launching a point-of-sale branding campaign for its import titles. The promotion coincides with an expansion of PolyGram's Import Music Service (IMS) catalogue, which is doubling in size to around 2,000 titles. It includes the addition of PolyGram's Japanese labels and an expanded range from the US and Europe.

**Edel to carry on without MD**  
Edel Records is not seeking to fill its vacant managing director's chair following the departure of Andrew Cleary last month. General manager Daniel Lycett will oversee the running of the company in tandem with financial director Thomas Werkentin.

**MCI strengthens management team**  
Music Collection International is strengthening its management team with two new appointments. Steve Crickmer joins the company as head of spoken word entertainment, after five and a half years at BBC Enterprises. Meanwhile, Andrew Watkins joins from Carlton Home Entertainment as account manager.

**Warner Vision revisits Glyndebourne**  
NVC Arts and Warner Vision are releasing videos of five operas filmed at the Glyndebourne Festival over the past two seasons. The operas, which include Don Giovanni, Emione and *The Makropulos Case*, will be released on May 13 and will be followed by performances of this year's *Lulu* and *Theodor*.

**Archive Marley set for release**  
Independent label Anansi Records is releasing an album featuring four previously unavailable Bob Marley recordings on June 10. The 15-track *Soul Almighty: The Formative Years Vol 1* has been digitally remastered and covers the artist's career up to 1972.

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## Oasis go legal over fan club

Oasis issued a writ at London's High Court last Wednesday (17) in a bid to block the activities of an unofficial fan club. The writ, against Powerhouse Services, Donald Stuart McLaren and David West, seeks to prevent them providing materials or information relating to the group and using the titles Oasis FC, the Original Oasis Fan Club or any similar name. Orders are also being sought for damages. A band spokesman says the band already has a free information service for their fans. Meanwhile, a bout of tonsillitis which struck Noel Gallagher during the second leg of the band's US tour forced Oasis to scrap gigs in LA and Phoenix last week.

## Record profits for Boosey &amp; Hawkes

Musical instrument maker and publisher Boosey & Hawkes has posted record profits. Group pre-tax profits grew 21% from £5.9m to £6.17m, with turnover up almost 6% to £87.1m. Boosey & Hawkes chief executive Richard Holland says both divisions of the group performed well. The EU's extension of the copyright term to 70 years after death and the addition of National Lottery grant money to support brass bands were additional reasons for boosted profits, according to the company.

## Sony stages Shelton memorial

Sony Music is staging a memorial event for Bob Shelton, the author who is best known for his work with Bob Dylan and as writer of a number of books including *No Direction Home - The Life And Music Of Bob Dylan*. The memorial, at Sony's headquarters at 10 Marlborough Street in London's West End, will take place at 6pm this Friday (26). Shelton died aged 59 last December.

## EMI launches DVD facility

EMI is launching Europe's first mastering plant for the new high-capacity optical disc Digital Versatile Disc (DVD). The new facility for the DVD format, which has seven times the capacity of CD-Rom, will be based at the group's manufacturing plant in the Netherlands and will be operational from this summer.

## Fox promotes DJ to programming role

Fox FM's breakfast presenter Phil Angell has been appointed programme manager at the Oxford-based station taking on day-to-day responsibility for programming, news and music policy. Angell, the station's longest-serving employee, will continue to present the breakfast show alongside his new responsibilities.

## Album to feature cream of Oxford

Thirteen of Oxford's best undiscovered bands feature on a new compilation to be released through the town's Rotator label. The OXCD album, released on May 7, includes *The Egg* performing *Get Some Money Together*, *Blue Kite*'s *Arctowild* and *The Candyknys*' 24 Hours. It has a dealer price of £5.55.

## RCR takes distribution to Pinnacle

Birmingham-based umbrella label group, RCR Limited, is switching distribution to total BMG to Pinnacle. The first release under the new deal will be the Cool Tones compilation on RCR's Ripe label. The other RCR labels involved in the new arrangement are the jungle imprint *B9*, house label *Future Underground Nation* and the hip hop specialist *Central Zone*.

## New talent service launched

Dangerous Management is launching a new service for A&R departments, offering compilation tapes of unsigned bands to record and publishing companies. The service, *The Talent Scout*, will feature information from more than 2,000 music journalists, DJs and venues nationwide, who will recommend new talent within their area.

## NEWS

## Britain in keeps pace with growing world market

by Robert Ashton

The UK record industry achieved one of the largest growth rates and per capita music sales among the world's mature markets last year, according to a new report produced by the IFPI.

On average, British consumers bought 3.8 albums each, a buying rate behind only the United Arab Emirates and the US, which recorded per capita spends of 6.9 and 3.9 albums respectively.

The figures, drawn from the IFPI's Recording Industry In Numbers report, which surveys sales data from 68 countries, underline the success of the UK industry in 1995.

The 10.9% increase in UK unit sales was the highest of any of Europe's developed markets, behind only Greece and Portugal which recorded growth of 21.7% and 12.5% respectively. If UK

## TOP FIVE TERRITORIES

	1995	% growth	albums per capita
US	\$12.1bn	2.2%	3.8
Japan	\$7.5bn	8.2%	2.6
Germany	\$3.9bn	0.4%	2.7
UK	\$2.6bn	4.8%	3.8
France	\$2.4bn	7.6%	2.3

Source: IFPI. Growth figures based on local currency.

growth increases at the same rate next year, it could supercede Germany as Europe's biggest territory for music. Germany saw an increase in unit sales of 2.9% to 208.7m albums sold.

The report shows the US remaining the most valuable market in the world, with sales up 2.2% in local currency to \$12.1bn and accounting for 30% of the global business. Japan is the second largest market, expanding by 9.2% to \$7.6bn.

The worldwide music market expanded by 9.9% - up from \$36.1bn in 1994 to \$39.7bn last year - with seven territories achieving sales in excess of \$1bn.

IFPI senior economic analyst Tina Poyser says, "New talent, a good release schedule and the hype of Britpop has really helped sales in the UK market." The flat performance in the US is attributable to the changing face of domestic retailing and the under-performance of big-name releases, she adds.

The report, which shows the retail value of the world market almost doubling from \$20.4 bn in 1991, also depicts the changing structure of world sales.

Although the top 10 countries still account for more than 80% of the world's music sales, emerging economies such as the Far East, South America and Eastern Europe achieved the largest gains.

## Capital calms fears over ads 'monopoly'

Capital Radio has been forced to distance itself from its ad sales company Media Sales & Marketing after the Radio Authority ruled that the group held a dominant position in the market.

Radio Authority chief executive Tony Stoller says it took the unprecedented step of seeking formal assurances from the group after complaints that it held a monopoly of the market.

The Incorporated Society of British Advertisers reported MSM to the OFT last month after the sales company took on the business of Emap stations Metro, Yorkshire Radio Group and the two Kiss services.

Stoller says the deals gave the Capital Group 66% of national advertising revenue and an 82% share of listening hours, leaving the Radio Authority with a little option but to demand assurances from Capital.

It has demanded that Capital or MSM do not permit conditional selling; Capital makes a clear distinction between the activities of Capital Radio and MSM; smaller stations are not disadvantaged by the growth of MSM and all stations will be given the opportunity to be represented nationally.

Capital confirms it will give the formal assurances requested and adds that Capital Radio group director David Mansfield will step down as chairman of MSM in a goodwill gesture to demonstrate the distinction between the two.



RCA is rushing release the debut album by Margerita Pracatan today (Monday 15) to capitalise on a series of TV appearances and live dates over the coming weeks. Pracatan, a cult cabaret star in New York before first appearing on ITV's *Clive James Show* two years ago, was picked up by RCA through a deal with manager Simon Fuller's 15 Management. The promotion of the album *Margerita Pracatan Live* begins on Wednesday with the broadcast of the 45-minute ITV documentary, *Clive James Introduce Margerita Pracatan*. The album will be followed by a series of weekly appearances on the new *Clive James Show* series which starts on April 28. A Pracatan UK tour is scheduled to start on May 28.

## Rich list highlights the Beatles revival

The surviving members of The Beatles and Queen benefited from a resurgence of interest in the two acts in 1995, according to *The Sunday Times*' new Britain's Richest 500 listing.

The fortunes of Beatles George Harrison and Ringo Starr are both boosted, while the three surviving members of Queen enter the listing for the first time.

The Beatles sold one billion CDs, records and tapes worldwide in 1995, while the rights to the TV documentary on the band's history are expected to generate £100m, according to the survey. Apple is now worth £200m, according to the survey, with each of the three remaining Beatles holding a 25% share.

Paul McCartney remains the highest ranked artist by far. In addition to his stake in Apple, his ownership of MPL

## TOP FIVE ARTIST EARNERS

1 Paul McCartney	£420m (£400m)
2 Elton John	£140m (£130m)
3 Phil Collins	£115m (£115m)
4 Mick Jagger	£110m (£105m)
5 George Harrison	£95m (£20m)

Last year's figures in brackets

Source: *The Sunday Times*

Communications is said to be worth £100m.

Although Queen's John Deacon, Brian May and Roger Taylor are not among the top five music artists, each enter the top 500 for the first time, with estimated fortunes of £39m, £38m and £37m respectively.

Richard Branson remains the top industry earner following Virgin Group's move to become a 40% shareholder in MGM.

## TOP FIVE INDUSTRY EARNERS

1 Richard Branson	£900m (£725m)
2 Andrew Lloyd Webber	£550m (£380m)
3 Cameron Mackintosh	£250m (£180m)
4 Robert Stigwood	£190m (£160m)
5 John Manzie	£150m (£95m)

Last year's figures in brackets

Source: *The Sunday Times*

The Virgin retail operation's sales now total more than £2bn, according to the survey, with profits for last year expected to hit £100m.

Teistar founders Sean O'Brien and Neil Palmer both enter the list for the first time, with their 50% stakes said to be worth £75m. In 10th place each are Jim and Nancy Marshall, the husband and wife team who between them own 90% of the Marshall Application company.

# Indie pioneer crosses the great divide to run a major

PROFILE

MARTIN HEATH

When Martin Heath brings an end to months of industry gossip by taking over as Arista managing director this week, it will not be the most surprising appointment of the year.

But for the 34-year-old independent label and computer games entrepreneur, it will be a strange feeling. "It's odd, I've never worked for anyone before," he says.

Ten years after launching pop dance label Rhythm King, Heath has become the first of the Eighties' independent label pioneers to cross the divide and take charge of a major record label.

BMG music division president Jeremy Marsh believes the arrival of Heath - which ends a long and arduous search for a new managing director - will change the shape of the label. "I don't think the Arista which Martin will run will be like any other major label in the UK at this time," he says.

When it comes to his plans for the UK arm of the BMG-owned label, Heath has a clear vision. The plans involve the creation of an autonomous division to fund, develop and encourage new labels and new acts, while the main Arista label focuses on its roster of proven acts including Lisa Stansfield, Whitney Houston and TLC.

For now, Heath will not discuss his ideas - which will not come into effect until the summer - in detail but says they owe much to his own experiences launching an independent label.

When Rhythm King was created towards the end of 1986, it was with the crucial support of Mate founder Daniel Miller. "Daniel gave me the break," recalls Heath. "He funded me from nowhere."

Miller recalls a young man who was "enthusiastic and eccentric" and many



MARTIN HEATH

THE RHYTHM KING

Martin Heath (b. March 12, 1961).  
**Late Seventies:** Joins the army before leaving to graduate with a first in politics, philosophy and economics from Lancaster University.  
**Early Eighties:** Moves to Paris to work for an oil company, but returns to the UK in the mid-Eighties to write occasional articles for the music press and becomes an A&R about on a casual basis. Approaches Daniel Miller with the idea for Rhythm King.  
**1988:** S'Express score Rhythm King's first number one.  
**1989:** Benz Boo becomes Rhythm King's biggest success to date.  
**1991:** Heath's "amnis horribus", as Boo splits from the label and signs to WEA and Rough Trade Distribution goes bust owing Rhythm King £1m.  
**1992:** After inkling a deal with Sony's Licensed Repertoire Division, Heath signs CNM and Echobelly.  
**March 1996:** Heath becomes Arista managing director in a deal which sees BMG acquire Rhythm King.

others within the industry testify to Heath's commitment to the unconventional, some within the industry describe his appointment as a gamble on BMG's part.

Even Marsh acknowledges Heath is not the archetypal major label managing director. In the great tradition of independent labels, Rhythm King did not sign its first record contract until it was on top of the singles chart with S'Express.

But Miller's deal to support Rhythm King - in exchange for 50% equity which he sold back to Heath in 1988 - was certainly a solid investment.

That first number one single through S'Express came within two years and the label was soon on its way to scoring a string of successes with artists such as Betty Boo, Beatmasters, and Bomb The Bass.

Miller's support - along with the now-long-gone Rough Trade Distribution and its international licensing network - was vital to the success of Rhythm King, says Heath. "The problem the indies have always had is that they have never had the funds to do what they want to do," he says. "The thing this country has more than any other is a creative resource.

The thing that people like Richard Branson have done is set up the systems to encourage that, without the bureaucracy.

"Rough Trade was more than just a distribution system. It offered product managers and real support. And if you think about it, that system produced acts like The KLF, Depeche Mode, Erasure and Betty Boo."

Marsh says Heath's strength is in combining A&R nous with an eye for business. Indeed, even after his hugely successful Rhythm King label hit trouble after Rough Trade Distribution collapsed in 1991 owing the label £1m, Heath built Renegade Games into a company he ultimately sold to Warner Brothers in a deal he says was worth £3m.

Contrary to Heath's unconventional persona, former partner James Horrocks, now managing director of dance imprint React Records, says he has always been a decisive figure.

"Martin is very strong willed. And he is a deal maker as a person," he says.

For now, though, Heath is looking forward to the task ahead. And he has no doubt about his new challenge in a job which, if the grapevine is to be believed, has not proven to be the most popular in recent memory.

Describing the attraction of Arista, Heath does not sound like the standard appointment press release. "Because it is a German-owned company and some people think of them as uncool, nobody has really thought about them as a serious alternative," he says.

Heath has clearly convinced himself. But to convert the rest of the industry he must prove he can make something of the job few people wanted.

Martin Talbot

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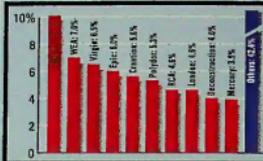
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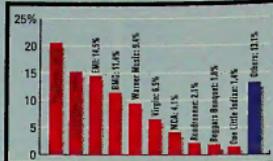
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## SINGLES: QUARTERLY SNAPSHOT

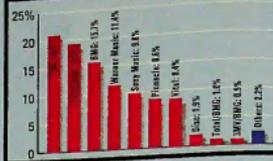
## COMPANIES



## CORPORATE GROUPS

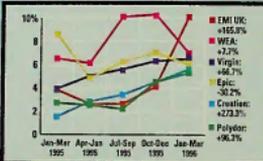


## DISTRIBUTORS

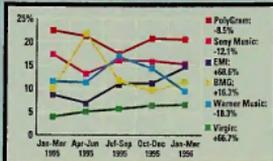


## SINGLES: 12-MONTH TREND

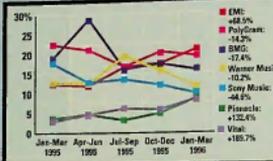
## COMPANIES



## CORPORATE GROUPS



## DISTRIBUTORS



## TOP SINGLES

- 1 SPACEMAN  
Babylon Zoo (EMI)
- 2 HOW DEEP IS YOUR LOVE  
Take That (RCA)
- 3 DON'T LOOK BACK IN ANGER  
Oasis (Creation)
- 4 CHILDREN  
Robert Miles (Deconstruction)
- 5 ANYTHING  
3T (Epic)
- 6 JESUS TO A CHILD  
George Michael (Virgin)
- 7 EARTH SONG  
Michael Jackson (Epic)
- 8 I WANNA BE A HIPPIE  
Technohead (Mokum)
- 9 GIVE ME A LITTLE MORE TIME  
Gabrielle (De Beatz)
- 10 I GOT S ON IT  
Luniz (Virgin)

## TOP ARTISTS

- 1 BABYLON ZOO
- 2 OASIS
- 3 TAKE THAT
- 4 ROBERT MILES
- 5 3T
- 6 BOYZONE
- 7 GEORGE MICHAEL
- 8 MICHAEL JACKSON
- 9 TECHNOHEAD
- 10 COOLIO

## TOP PRODUCERS

- 1 MANN/POWER
- 2 MORRIS/TAKE THAT
- 3 MORRIS/GALLAGHER
- 4 MILANI
- 5 3T
- 6 MICHAEL
- 7 JACKSON/FOSTER/BOTTRELL
- 8 TECHNOHEAD/OTO
- 9 THE BOLLERHOUSE BOYS
- 10 CAPONE

## DATA SOURCE

Compiled by EIA from Midway Brown figures. Survey based on a weekly sample of singles sales and full-price and mid-price album sales through 1,000 UK outlets from January to March 1996 inclusive. Minimum prices for LP and cassette albums £2.50, £4 for CDs.

Source: © CIN.

## EMI and Virgin set Babylon Zoo's Spaceman takes EMI's singles share into orbit while Virgin

## SINGLES

It is over a year since CIN introduced its new definition for the company category in its market share data, a move which has put the focus on separately-managed operating companies rather than labels which, in practice, often meant little more than the badges appearing on individual records.

To reflect this shift of emphasis, this quarter we drop labels from our regular market share analysis, and focus on the three key categories: companies, corporate groups and distributors.

As things have turned out, the top company in the first quarter of 1996 was also the top label: EMI UK. It heads the company rankings with a substantial 10.1% share of the market — more than two-and-a-half times the 3.8% share it held at the same time last year. Much of this improvement in fortunes can be attributed to one single, the Levi's advertisement-propelled Spaceman by Babylon Zoo, which topped the charts for five weeks of the quarter. Reaching platinum status more quickly than any previous debut single, it alone contributed nearly 60% of EMI UK's share — not to mention 6% of the entire singles market. EMI UK's next biggest single was Eternal's I Am Blessed, in 31st place for the quarter.

EMI UK's success did much to boost the performance of its parent company, with EMI moving up a place in the corporate group rankings to take third slot with 14.5%, a 68.6% year-on-year improvement. As a distributor, EMI registered an almost identical year-on-year upturn to become the UK's biggest supplier of singles, edging traditional leader PolyGram into second place with its 20.9% share.

As a distributor, EMI has also for to thank for its success, the latter



BABYLON ZOO

taking third place among companies with two singles in the quarter's Top 10, George Michael's Jesus To A Child and Luniz's I Got S On It. Sandwiched between EMI UK and Virgin was WEA. Although it has lost its title as the UK's biggest singles company, it is continuing to show that its new-found singles strength is no fluke, and scored strongly with Everything But The Girl's Missing, Cher's One By One, Mark Snow's The X Files and Mark Morrison's Return Of The Mack in the first quarter. The latter two were only just getting into their stride as the quarter ended and WEA will be well placed to regain its crown in the next set of figures.

Further down the companies' list, the strongest year-on-year performance was recorded by Creation, which virtually quadrupled its share to take 5.6% of the market, thanks to Oasis' Don't Look Back In Anger — the third biggest seller overall — and the

enduring popularity of Wonderwall which finished the quarter in 17th place overall and has now sold around 700,000 copies.

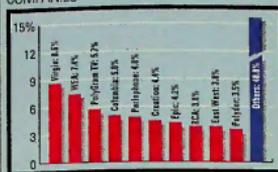
This latter success helped Sony retain second place in a stagnant corporate group league, in which the most notable move was EMI's step up into third place. There were a couple of significant new entries lower down the top 10, though. Dutch independent Roadrunner comes from powder to take eighth place and 2.1% (thanks to its persistence with Dog Eat Dog's No Fronts and Technohead's I Wanna Be A Hippie, the latter finishing the quarter in eighth place. One slot below, Reggae's Banquet snatches 1.9% of the market — more than double the share it held a year ago — thanks largely to just one week's sales of The Prodigy's Firestarter, nonetheless the 11th biggest seller of the quarter.

Among the top five distributors, first-placed EMI was the only one to register an improvement in the first quarter of 1996, either over the last three months of 1995 or year-on-year. Things are more interesting lower down the league, however, with a fearsome battle developing between Pinnacle and Vital. Both Indies have more than doubled their shares year-on-year — Pinnacle is up by 132.4% and Vital by 189.7% — as well as over the previous quarter, but Pinnacle has fought hardest of all to edge ahead of Vital for the first time in six months to take sixth place with 8.6%, just ahead of its rival on 8.4%. Their combined strength — taking a 17% share of the singles distribution market between them — points to a particularly healthy time for independent distributors, although not necessarily the 'indie' sector as a whole — it is interesting to note that nearly 90% of the singles distributed by Vital emanated from the Sony Music, PolyGram and BMG stables.

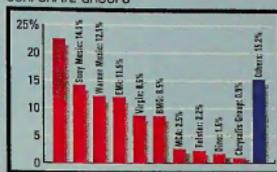
Sally Webb

# ALBUMS: QUARTERLY SNAPSHOT

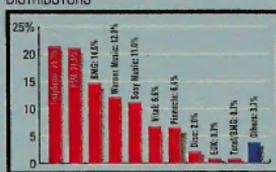
## COMPANIES



## CORPORATE GROUPS

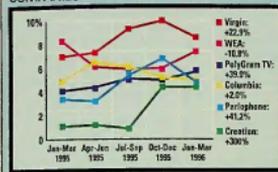


## DISTRIBUTORS

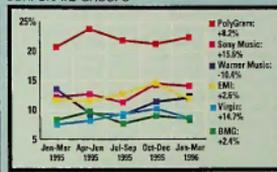


# ALBUMS: 12-MONTH TREND

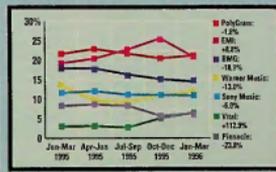
## COMPANIES



## CORPORATE GROUPS



## DISTRIBUTORS



# At the pace for 1996

consolidates its albums share with its Best...Ever series of compilations

## ALBUMS

The pack are closing on Virgin at the top of the albums company league, but it was, nonetheless, another high-achieving three months for Paul Conway's team who took the albums company crown for the fourth quarter in a row.

Virgin's 8.6% share was its lowest for six months, but it still represented a 22.9% year-on-year improvement and the company must be far from disconsolate with new albums from Everything But The Girl and George Michael due soon. In the first quarter, however, it was again compilations which led the way, with In The Mix '96 and The Best...Album In The World...Ever 2 both finishing among the top 10 biggest sellers overall, as well as being the quarter's top two compilations. Its biggest artist album was Mike And The Mechanics' Hits, the 19th biggest seller overall.

Virgin's closest challenger was WEA, which climbs to a 7.4% share of the market, thanks largely to Alanis Morissette's Jagged Little Pill which alone accounted for around a fifth of its share. Morissette's album was outsold only by Oasis's Morning Glory and achieved the rare feat of climbing for eight weeks in a row during the quarter before peaking at number two in the week ending February 10, a position she returned to after a memorable performance at the Brits.

The most notable move in the compaigner league was made by PolyGram TV, which kept three places to take a 5.7% share and became one of the UK's top three albums companies for the first time. PolyGram TV's biggest successes were the Sisters Of Swing compilation and Status Quo's Don't Stop which, despite Radio One's reservations, was the 51st biggest album of the quarter.



OASIS'S NOEL GALLAGHER

Creation also moved up three places, to sixth, although its 4.4% slice of the market is identical to the one it registered in the last quarter. It has, however, quadrupled its share compared with the same period last year, with Oasis dominating the albums market for virtually the whole quarter, topping the chart for all but four of the weeks and, remarkably, selling 100,000 copies in its 22nd week of release. In total, it has now sold well in excess of 2.6m, and shifted more than twice as many copies as its nearest challenger across the first quarter.

In the corporate groups league, PolyGram stretches its lead to take a 22.4% share of the albums market, up 8.2% year-on-year. The biggest contributors to PolyGram's improved share were PolyGram TV and Polydor, with its biggest album being Pulp's Different Class (an Island), Boyzone's Said And Done (Polydor), Sisters Of

Swing (PolyGram TV) and Paul Weller's Stanley Road (Go! Discs). All finished among the top 20 sellers of the quarter.

PolyGram has a new challenger in the shape of Sony which moves into second place, despite a slightly reduced share, fuelled by three of the 10 biggest artist albums of the quarter: Oasis's Morning Glory, Celine Dion's Falling Into You and Michael Jackson's HIStory.

Sony has put on nearly two percentage points — 15.6% — since the same period last year, but the biggest year-on-year improvement among the Top 10 corporate groups was registered by The Chrysalis Group, which is up 50% to take 10th place with a 0.9% share. The compilation Feel Like Making Love was among its best sellers.

PolyGram will be relieved to regain the albums distribution crown it lost in the middle of last year, although its 21.3% share of the market is still marginally down on its figure for the same period last year. It is just 0.3% ahead of EMI, but it is ahead.

EMI's share has slipped since the Queen and Beatles-fueled last quarter but its share is up 8.8% year-on-year with its distribution of Virgin releases continuing to make a significant contribution.

Things are equally close between Vital and Pinnacle, with both improving their shares over the last quarter. Vital just came out on top, taking sixth place with 6.9% compared with Pinnacle's 6.4%.

Across the albums market as a whole, the dominance of CD continues to increase, with the format accounting for more than 70% of sales for the first time between January and March. At 74.9% — up from 68.7% in the last quarter of 1995 — it is now only a whisker short of accounting for three out of every four albums sold.

Selina Webb

## TOP ARTIST ALBUMS

- 1 (WHAT'S THE STORY) MORNING GLORY? Oasis (Creation)
- 2 JAGGED LITTLE PILL, Alanis Morissette (MCA/World Circuit)
- 3 BIZARRE FRUIT/BIZARRE FRUIT II M People (Deconstruction)
- 4 GREATEST HITS Take (RCA)
- 5 DIFFERENT CLASS Pulp (Island)
- 6 ROBSON & JEROME Robson Green & Jerome Flynn (RCA)
- 7 FALLING INTO YOU Celine Dion (Epic)
- 8 SAID AND DONE Boyzone (Polydor)
- 9 HISTORY — PAST, PRESENT AND FUTURE, BOOK 1 Michael Jackson (Epic)
- 10 EXPECTING TO FLY The Silvestros (Superior Quality)

## TOP ARTISTS

- 1 OASIS
- 2 ALANIS MORISSETTE
- 3 M PEOPLE
- 4 TAKE THAT
- 5 PULP
- 6 CELINE DION
- 7 THE BEATLES
- 8 SIMPLY RED
- 9 ROBSON AND JEROME
- 10 BOYZONE

## TOP PRODUCERS

- 1 GALLAGHER/MORRIS
- 2 MORISSETTE/BALLARD
- 3 M PEOPLE
- 4 BROS IN BRYTH/AMMS/SERVE/IN/PORTER/DENNEDY/STEINMAN/WALKER/BARLOW/TAKE/ALVINE/NEGRAL/MONSTINE/GRIFFIN/KAPNO BROS
- 5 THOMAS
- 6 STOK/CAITKEN/WRIGHT
- 7 STERNBERG/KOENIGS/GOLDMAN/WAKE/FOSTER/STEINMAN/GATC/NONVA
- 8 HEDGES
- 9 WILLIAMS
- 10 RYAN

## TOP COMPILATIONS

- 1 IN THE MIX '96 (Virgin)
- 2 THE BEST...EVER 2 (Virgin)
- 3 SISTERS OF SWING (PolyGram TV)
- 4 NOW...MUSIC 12 (EMI/Virgin/PolyGram)
- 5 HITS '96 (Warner SpV/Cloob)
- 6 THE HOUSE COLLECTION — CLUB CLASSICS (Fonit/Edi)
- 7 TRAMPSPOTTING (GST) (EMI Premier)
- 8 NOW...MUSIC 12 (EMI/Virgin/PolyGram)
- 9 THE BEST...EVER (Virgin)
- 10 THE NO 1 LOVE ALBUM (PolyGram TV)

## SINGLES

**ELVIS COSTELLO AND THE ATTRACTIONS:** *It's Time* (WEA WD348CD). Costello sings his heart out to a thumping drum track and surging orchestration. A return to commercial form? □□□

**SOUNDGARDEN:** *Pretty Nose* (A&M 58162CD). Following the melodious Black Hole Sun, the Seattle quartet are safely back in Sals/Ozzy territory with a brooding slice of unsettling alt-metal. □□□

**REBEKAH RYAN:** *You Lit Me Up* (MCA MCSD2 40022). The Midlands teenager's debut shows off her mature tone on a confident and catchy pop-house single with sweeping US-styled ballads also in store. □□□

**EGGMAN:** *Not Bad Enough* (CRESCODIS2). Boo Radley singer Sine's debut solo single is pleasant enough, with a catchy fuzzy guitar hook, but ultimately a sub-Force foray into Beatle-esque balladry. □□□

**MARK KNOPFLER:** *Cannibals* (Vertigo 852970 2). This honky-tonk R&B pop rocker is no great departure for the Dire Straits frontman. □□□

**JALE HEY HEY** (*Sub Pop SPD3 346*). The Nova Scotia-based outfit continue their post-grunge mission to diversify. It's a cheery indie confection, a la Mamas & Papas, that charms but doesn't quite captivate. □□□

**KYM SIMS:** *We Gotta Love* (Pulse-3 CDLOSEM). Sims looks like in fine form with this bumping house workout. Dave Morales remix works magic with style. □□□

**BIANCA KINANE:** *All The Love I Need* (PWL 328CD). The PWL stable is bubbling with new talent at the moment and this 19-year-old Irish singer — who debuts with a hugely appealing R&B song — is no exception. □□□

**MEAT BATTLEFIELD:** *Asbestos Led Asbestos* (Play It Again Sam BIAS 252 CD). A reworking of a brilliant World Domination Enterprises track smooths off the raw edges and thus restores it considerably. □□□

**THE ALOOF:** *Wish You Were Here* (East West EW038CD). The Aloof's talents are undisputed and fans will take to this atmospheric slow burner. □□□

**IN AURA:** *Coma Armas* (EMI UK CDCEM 421). Smooth production and Duran Duran-like atmosphere highlights just why this lot found themselves lumped in with the Romo scene. Pleasant enough but maybe a tad restrained. □□□

**STERLING:** *Everest Eyes* (Mantra MINTY11CD). The south London act's second EP is an accomplished effort, showing a diversity of indie styles and a fine, hard pop sensibility. □□□

**MOLDOG:** *Fun Fur Me* (Ecko ECSD2 12). The standout track from their superb debut album combines trip-hop vocal styling and funky grooves, which could help them to achieve commercial success to match the critical acclaim. □□□

**FRANK O MUIRAGH:** *Feel My Body* (Multiplay



FUZZY: BRIGHT AND BREEZY

**CD Multi10**. Deep hypnotic beats make up this underground trance offering with a similar feel to Size 9's *I'm Ready*. Smokey-out clubbers will love it. □□□

**SMASHING PUMPKINS:** *Tonight, Tonight* (MCA HUTCD59). A powerful vocals-led single with ferocious driving guitars. Their most commercial release to date which should gain a high chart placing. □□□

**EXPOSURE:** *In My Life* (Little Beach Records LPR CD5 903). Highly commercial — the beat hooks instantly and will leave many folk too-tapping for weeks. □□□

**TORTOISE:** *Died* (Remixes) (City Slang SHELCD92). After leitering around the dancefloor for a while, Tortoise finally get full-on funky courtesy of a break-beat laden, dubbed-up mix from Mo Wax's U.N.K.L.E. □□□

**CHAMELEON:** *The Way It Is* (Stress Records CD STRES4). A Brothers In Rhythm remix of the classic Bruce Hornsby hit. Their production creates a clubland anthem. □□□

## SINGLE OF THE WEEK

**NO LANG:** *You're OK* (Warner Bros WD332CD). A swirling ballad from the gorgeous album *All You Can Eat*. Surely ready will snap this up. □□□

## ALBUMS

**SPARKLEHORSE:** *Widow'suesmarinar-transmissionloop* (Parlophone CDPT248328 18Z). Parlophone's latest wonderband have produced one of those albums you know will grow as words spread. Don't be surprised if this album-rock outfit do great things. □□□

**THE LIGHTNING SEEDS:** *Pure Lightning Seeds* (Virgin CDV2805). Bound to do the business over the counter, this collection of best of bits from the two Virgin albums Sense and CloudcuckooLand showcases the pure pop kings of the chart. □□□

**GOYA DRESS:** *Rooms* (Nude Records NUDECD3). This debut, produced by John Cale, combines Andy Williams' soaring vocals with savage guitars. Diverse and urgent. □□□

**ERNEST RANGUN:** *Below* The Bassline (Island Jamaica Jazz LJC2 0002). Reggae

standards like Congo Man, 54-46 and a danceable jazz style. A class act. □□□

**MONTY ALEXANDER:** *War Movement* (Island Jamaica Jazz LJC2 0001). This celebrated Jamaican jazz pianist mixes roots originals and adventurous covers to fine effect. □□□

**WILHELMIS:** *Fishing For Luckies* (Round Records UK 0630 1495). The third reworking of this set, finally getting a commercial release, is an action-packed collection that shows off their pop-melodic genius in all its glory. □□□

**SINTI SINTI** (*Good Jazz 483748*). Young, cute, Dutch and talented, these three gypsy guitarists offer a sparkling take on flamenco, jazz, pop and The Flintstones theme tune to their debut. Needs exposure to click. □□□

**VARIOUS:** *Wall Of Passy* (Wall Of Sound/Passivity WALLPUSCDLP1). An indie sounddash that pits Bristol's Wall Of Sound label against Howie B's Pussyfoot. The vitality and diversity of UK trip-hop comes out on top. □□□

**JONNY POLKINSKI:** *Hi My Name Is Jonny* (American Recordings 7432131096). This young US artist plies his mildly alternative craft with great aplomb and Lemonheadian brevity. □□□

**SLEEPER:** *The 4th* (Indolent SLEEP0 012). After two classy singles, there is a little sign of substantial wider appeal in a set which lacks the killer pop songs needed to take them onto the next level. A fanbase record. □□□

**THE BUTTLE SURBERS:** *Electricity* and (Capitol C27438-2842-45). While lacking the truly inspired madness of their best work, this is still a warped, fringed-up trawl through the depths of drug-induced hardcore. □□□

**THE ISSA LIZARD:** *Shot* (Capitol CD EST2294). The Texas band's Capitol debut shows they are managing the indie/major transition with nary a hint of compromise. □□□

**ADK:** *All Domain* (Roundliner RB 0662 7). The young Southend hardcore outfit return on the minor for an album full of grinding riffs and barked vocals. □□□

**FUZZY:** *Electric Juices* (Tag Recordings

8256-2). The sparky female-fronted band polish off an album of bright and breezy pop songs, a bit like a harder Bangles. □□□

**ASH:** *1977* (Infectious INFCT40). The Northern Irish trio's full-length debut is an absolute stormer, justifying everyone's faith in them and showing why it was an amazing songwriter Tim Wheeler has become. □□□

**THE WOODSHED:** *Forty Miles Of Tough Road* (Cloak And Dagger 41508CD). A slow-mo adventure through some alternately blissed out and out of this planet grooves, with some wacky keyboard techno to lift the spirit. □□□

**VARIOUS:** *OXCD* (Rotator OXCD2000). Thurman, The Candytanks, The Mystics and more jostle on this album project celebrating the Oxford scene. □□□

**DOPE FIELDS:** *Heater Skelter* (7 Records Sev60010). Filmmaker-style tunes with some classic samples stop a thumping section of bassy beats will please fans of this kind of underground dance. □□□

**VARIOUS:** *Over The Hills And Far Away — The Music Of Shape* (Virgin VTCD1). A collection of popular traditional ballads and marching songs relating to the Sharpe TV series. With the right promotion, it could be a goer. □□□

**O.S.T. Hackers** (Edel 0022558). The inclusion of Underworld, The Prodigy, Leftfield, Orbital and The Stereo MCs is guaranteed to get the kids into the shops. □□□

**O.S.T. Original Gangsters** (Virgin CDV014). Featuring some of the biggest names in the rap genre, including Junior, Ice-T, Smooth and Young Mafia, this soundtrack for the forthcoming film will prove a steady seller. □□□

**THE MUSTARD SEEDS:** *Mustard Seeds* (Edel 008790210E). Four former session musicians are doing it for themselves, and if they get a good reaction in the rock press, this may be their first record with Sixties elements could be worth a punt. □□□

**ROBERTO ALAGANA & ANGELA GHEORGHIU:** *Oues & Arias* (EMI Classics 72435561172). A long-term seller from the husband and wife team, who show their voices in fine fettle for forthcoming concerts. 4

**IN THE NURSERY:** *Deco* (ITN Corporation corp014). A mix of classical soundscapes with flute and sultry French vocals, which builds into a pleasing ambient whole. □□□

## ALBUM OF THE WEEK

**EVERYTHING BUT THE GIRL:** *Walking Wounded* (Virgin UKV2803). Featuring the hit single title track in two mixes, this latest album expands on EBTG's new found dance success. It is, on the whole, a successful formula. □□□

This week's reviewers: Piers Alder, Michael Arnold, Catherine Eade, Leo Finlay, Lee Fisher, Ruth Geth, Ian Nicolson, Emma Simon, Martin Talbot and Paul Vaughan



## ALAN JONES TALKING MUSIC

He may never again sign on a hit as big as Gangsta's Paradise, but away from Coolio's shadow, LV is carving quite a niche for himself. His latest single, I Am LV, is a lovely slow loping R&B/soul song with plenty of room for him to emot, which he does very well. Montell Jordan co-wrote and co-produced the song and contributes backing vocals...Although they had the obvious advantage of having Michael Jackson as an agent, 3T's debut single Anything would have been a hit regardless. Their follow-up 24/7 is delicate and pretty, slightly faster in tempo, with light and sweet harmonies, recalling Uncle Michael at his best. Another hit...Jam &

Spoon's side project Tokyo Ghetto Pussy are great fun. Their recent single I Kiss Your Lips, a sort of techno nursery rhyme, deserved much better than its poor chart performance. It's one of a number of highlights of their Disco 2001 album. Their basic stock-in-trade is Eurotechno with sweet voices on top, but they get experimental with the near 12-minute track Hit Me Harder, while Let Me Feel The Music is maddeningly hypnotic and acid influenced. An intriguing and worthwhile album, though probably wholly tongue-in-cheek...Lisa Moorish's Love For Life is her best yet, even though it includes annoying fake scratches. A lush, soulful slowie, it is

written after the style of Barry White and includes a writing credit for him, though whether this is because it's based on one of his oldies or not I can't say...With pre-release orders of more than 200,000, the Manchester United Football Squad's Move Move Move (The Red Tribe) single seems destined to be a huge hit regardless of whether or not they win the league and/or FA Cup — and regardless of its content. While their 1994 chart topper Come On You Reds was based on a Status Quo single, their latest sounds disturbingly like a 2 Unlimited cast-off.

Britpop was just a twinkle in the eye of baggy when The Cure last released an album back in 1992. That record, *Wish*, went on to become the band's most successful ever, charting at number one in the UK and at two in the US.

A mammoth tour followed before the band returned home and went into hibernation as, first, guitarist Porl Thompson left the group, followed by drummer Boris Williams and, briefly, bassist Simon Gallup.

A lengthy court case also intervened when vocalist Robert Smith had to fight former member Lol Tolhurst for the right to use the band's name.

For a while, it looked as if there might be no band at all, regardless of who won, but, four years on, The Cure are back with *Wild Mood Swings*, their 10th studio album and one which longtime manager and head of Fiction, Chris Parry predictably titles will be "the Cure's biggest album ever".

Smith accepts there was a time when it might not have come about.

"I thought things might end after *Wish* because that line-up had been together so long I didn't think where else we could go. But I'm glad things fell apart because it means everything's changed. We've almost gone back to a punk ethic—we do everything ourselves now."

To this end, the album was recorded in a rented house belonging to actress Jane Seymour in Bath using studio equipment specially purchased by the band for the project.

The original idea was to record an acoustic album in a weekend but first Smith had to find a drummer. Following extensive auditions of 164 stickman, the eventual replacement was ex-My Life Story drummer Jason Cooper. And the sprawling nature of the sessions and an intervening summer festival tour meant the acoustic idea was dropped. The album took almost a year to record up to December 1995 and Parry describes the result as "a dizzy ride, more so than most Cure records."

Structurally it's like *The Head On The Door*, very taut, a lot of pop songs. Lyrically it's very fine, too.

*Wild Mood Swings* certainly reflects its title, a name which nearly graced Smith's first solo album in the early Eighties, with consistent changes of musical mood and tempo.

It features typically atmospheric, sweeping Cure songs set alongside

intense pop moments and unusual arrangements with horns and strings frequently to the fore.

"I think this album is very diverse," agrees Smith. "And I wanted that to come across. The gap we've had allows us to start again in some senses."

The album's diversity has been accentuated by the use of a number of different people on mixing duties, including Alan Moulder, Radiohead duo Paul Kolderie and Sean Slade, Tim Palmer, who has worked with Pearl Jam, Tom Lord-Alge who mixed Black Grape's *It's Great When You're Straight* and Mike 'Spide' Drake, whose most recent project was *Babylon Zoo*.

And despite the four-year absence, both Smith and Parry are confident the band still have an audience.

"I'm aware of things and I still listen to a lot of music but I'm not worried about where The Cure fit in. I never feel we're competing for space," explains Smith.

Parry says, "It's easy to say that Robert has been around for 16 years and not many bands last that long—but it doesn't make sense. U2 and REM have been around as long and no one says that about them."

Nevertheless, he is disappointed with Radio One which he feels was slow to add the first

single, *The 13th*, to its playlist. "Radio One dragged its heels but they'll realise quite soon that The Cure are an important band," he says.

The record and its bizarre Sophie Muller-directed video, featuring a transvestite, a Marichid band and comedians Rob Newman and Sean Hughes, have been well received here and in the US where the track was the most added modern rock release on radio and the promo was played seven times on MTV on the first day.

The US remains a strong priority for the band. "America is a very important territory for the band and we're quite proud of The Cure's record over there," says Parry.

Marcia Edelman, senior marketing manager at the band's US label Elektra, has worked with The Cure since the mid-Eighties and is keen to assert her company's commitment to the album.

"It's a huge priority here," she says. "The Cure are enormously important to the label, they've developed in a wonderful way over the years and we're all very excited about this release."

The aim is to

establish the band back in their base in the US after live shows and on college radio. Press coverage has been carefully selected to reflect that with cover stories for hip titles such as *Ryggan* and *Pulse*.

The band are also flying in to promote the album, and an appearance on *Saturday Night Live* is scheduled for May 11. A 40-date tour will follow after Smith has had his fill of football at the Euro '96 Championships.

One benefit of releasing a new Cure album is the effect it has on the band's extensive back catalogue. Special deals for retailers are planned allowing them to restock the band's albums and sell them at near mid-price rate for a limited period. In the US, there has been a stop on all Cure material for a while and now there is a restocking campaign designed to encourage back catalogue purchases.

Although The Cure are the only act on the Fiction roster, following the demise of East and God Machine, Parry hasn't been idle as he has been in serious negotiations with the PRS in an attempt to administer the band's own royalties.

Parry is also the biggest shareholder in alternative radio station XFM which will begin in October whether it has been successful in its final application to the Radio Authority for a London-wide licence. He is hopeful that this time they will win.

"I believe in it because I know how wonderful a market is when you have stations like it. I can't imagine what it would be like in the US without modern rock stations—they're a wonderful asset."

Smith is also an XFM director, but his support is tempered by a degree of realism.

He says, "It is an alternative station and it can't be watered down."

This is our last chance and there are a lot of politics involved—some people don't like the idea of a disaffected youth having a voice in London. I don't know how they'll be able to justify it this time if they don't give it to us."

If XFM does obtain its licence, a track from *Wild Mood Swings* would be an apt choice for its rollovercast ride at the hands of the licensing authority. Mike Patenden



## TRACK BY TRACK/WILD MOOD SWINGS

**Label:** Fiction  
**Songwriters:** The Cure  
**Publisher:** Fiction Songs  
**Producers:** Robert Smith and Steve Lion  
**Studio:** Jane Seymour's mansion  
**Released:** May 7  
 A typically rolling, atmospheric number not unlike *Wish's* *Open*. "It's the one track on the album with live in mind. It's nice to have a bit of drama," says Smith.  
**Club America**  
 Smith tracks a sharp rock at the US music scene with a vocal performance that is a pure pasiche of 1960s pop.  
**This Is A Lie**  
 A quiet reflective number which Smith

describes as "an argument against monogamy which takes an opposite view to the one I hold in real life." Audrey Riley contributed the strings.  
**The 13th**  
 Elizabeth Lata shuffle with Smith in vocal mode that recalls The Cathedral. "The Latin feel came about because I'd broken my drum machine when I wrote it and used a Casio keyboard with a sort of sub bossa nova rhythm, which I ended up keeping."  
**Strange Attraction**  
 A cute love song with an Adrian Sherwood mix adding a slightly dubby feel to the finished track.  
**Mint Car**  
 The album's most widely pop moment, which

will probably be the album's second single. "Insanely upbeat," says Smith.  
**Jupiter Crash**  
 Another track dominated by an acoustic feel as Smith ponders the jaded old standard. "Lyrically, one of the best things I've done."  
**Round & Round & Round**  
 Upbeat number with a slightly disconnected feel.  
**Genet**  
 A sort of lounge bar jazz song with an uncommonly pop jactance. Smith says, "It's me mentally giving myself a shake when I'm dancing."  
**Numb**  
 Possibly the album's darkest moment. Sombre and introspective, Smith says, "It's about a

couple of people I've watched decline through drug abuse."  
**Religion**  
 Another strong pop moment which builds to an excellent climax of brass. "This almost ended up as a Day's track."  
**Tap**  
 Very much a Cure rock track with heavy guitar dynamics to the fore. "About people going on and on about blaming other people for their misfortunes," says Smith.  
**Treasure**  
 Inspired by Christina Rossetti poem  
**Sare**  
 The key song to the original acoustic album and what would have been its title track. "It's my favourite track on the album," says Smith.

TALENT

**ONE TO WATCH**  
**TAM**  
 This Scottish-based five-piece play a nice line in drum'n'pop and their demo have attracted 35 A&Ps to their debut EP in March. Their best London date is at the Spanish Club on May 15 should be another A&R find.

# IAN McNABB

## DISPLAYING HIT POTENTIAL

Five years ago, the idea of Ian McNabb going to hang out in Los Angeles and record with his heroes was little more than a pipe dream.

Having recorded his last album as The Icicle Works and departed in acrimony from Epic, he was broke and without a deal. This is the time most artists quit the day job and join the rest of us in the real world fighting for scraps.

McNabb was having none of it. He took out a loan and recorded a solo album, *Truth And Beauty*, that reminded everyone what a great songwriter he could be.

"I wasn't down in the dumps, I was below the dumps," says McNabb. "I think a lot of my contemporaries had a rough time around then. I ended up without a deal so I went to the building society and said 'Look I won't be paying you for six months because I need to record an album, but don't worry because it's going to be ace!'"

Dave Bedford, Icicle Works fan, former general manager of Fire Records and now head of A&R at This Way Up, the label founded by former Silverstone boss Andrew Lauder, heard the album and snapped up the Liverpoolian.

Three years later, McNabb found himself holed up in LA's NRG studios recording *Head Like A Rock*, an album with Neil Young's backing band Crazy Horse. It was a thunderous, wilful exorcism of his boyhood guitar hero fantasies. "I just called on everything inside and let rip basically," he says.

It earned him a Mercury Music Prize nomination and acres of press coverage but underachieved, charting at number 29 and selling little more than 20,000 copies.

"It doubled the sales of his previous effort but we should have sold more," says Bedford. "We couldn't really follow up the album as we wanted, particularly when we needed to capitalise on the Mercury nomination."

Part of the problem was down to the expensive, sprawling nature of the songs which were too long for radio and the unwieldy nature of the band, which made touring difficult. On top of that, the label was also experiencing difficulties in its joint venture

relationship with PolyGram company Mercury.

Bedford says, "Everything was fine with Mercury for a few years, but when the new regime came in, we found they didn't share our vision. We also had growing problems with Mercury in the US, so it was a relief when [PolyGram boss] Roger Ames and [Island MD] Marc Marot stepped in and took us over to Island. We should have been there from the start really, and it's been a pleasure ever since the move."

This *Way Up* is now a joint venture project with Island and McNabb's new album is the first fruit of the collaboration.

For the songwriter, the main problem was how to top *Head Like A Rock*. "I kind of imploded with that album," he says. "The songs were very autobiographical and I felt like I had nothing to add about myself, so I decided to take it down."

"I got the impression that people liked the songs on *Truth And Beauty* and the bells of *Head Like A Rock* so I went away and tried to mix the two a bit," he adds.

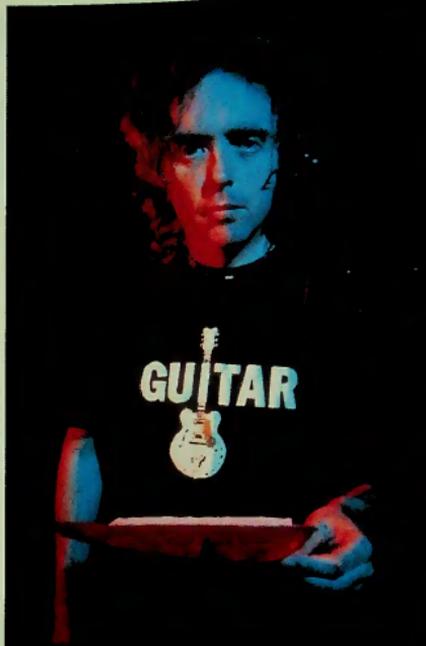
McNabb assembled a new band, The Afterlife, and recorded the album at Rockfield over the summer, sharing production duties with Pete Schwier and Bruce Lampoon.

The resulting LP, *Mersybeast*, sounds a little like *Truth And Beauty* with hooks on, its 14 tracks mixing McNabb's wit, pop sensibility, ear for a tune and penchant for ballsy guitar in equal measure.

Bedford concurs with the appraisal. The first solo album was an English pop record and this is an attempt to go back to doing what Ian is really good at, to keep it rocking but to highlight the sort of pop songs that he is so great at writing," he says.

The album is released on May 7 and the first 5,000 copies will be accompanied by a free six-track CD, a live document of the gigs featuring Crazy Horse at London's King's College last summer.

Several of Mersybeast's tracks are more carefully tailored to earn radio play this time. The first single Don't Put Your Spell On Me, which was released on April 15, displays the



album's rockier side but McNabb's plogger, Scott Perring of Appearing, is convinced that several other tracks display hit potential.

Perring is determined to put McNabb — who he describes as "a national treasure" — back in the charts and restore him to the sort of position currently enjoyed by elder statesman like Paul Weller and Edwyn Collins. "It's a crusade for Scott and he's dedicated to making this succeed," agrees Bedford.

McNabb is just one of six acts on the *This Way Up* roster, which also includes the dramatically gloomy Tindersicks. The band are working on a soundtrack LP for *Choolat* director

Claire Denis' next film and a new studio album, due in January.

Other acts include the revitalised Dave Graney N'The Coral Snakes, whose recent single 'You're Just Too Hip' was his best work in years; Brighton-based Danish trio, Psyched-Up Janis, whose noisily tuneful debut LP is now out; and legendary LA glam punks, Redd Kruss, who also look set to cross over after a world tour with Stone Temple Pilots.

The latest arrivals are London's The Warm Jets, who have yet to release any material but, says Bedford, "They're just on the starting blocks now, but we're confident about their chances."

Mike Pattenden

Act Ian McNabb Project: album (*Mersybeast*) Label: This Way Up Songwriter: Ian McNabb Publisher: Warner Chappell Studio: Rockfield Producers: Schwier, Lampoon, McNabb Released: May 7

## STEVE LAMACO ON A&R

Right, here's this week's question: how many of you love making lists? In fact, let's not stop there. How many of us were eased into music by an obsession with the Top 40, the definitive pop music list? Come on, hands up! Don't be ashamed. Lists are one of life's great ways of expressing ourselves (as identified by Nick Hornby's music and trauma novel *Hi Fidelity*). It's been one long list of lists for me this week: the top five A&R people who still talk to me; the top five takeaways I've had in the past three months; and the top five venues that are in walking distance of a minicab firm. You could go on forever (a friend of mine once stole a cash register till roll so he could write down his all-time favourite Top 200 songs, without running out of paper)...Anyway, here are this week's rundowns, starting with the top five

demos picked up at Radio One's Sound City Fest in Leeds. We'll do this in reverse order to keep the suspense. At number five, **Astralux** who have a nicely dark mood, but sound inconsistent at the moment; at four, **Glowstar's** brooding guitar three-tracker; at three, **Airport Girl** with their Pastels-like indie-pop; at two, **The Dandys** with an odd, jaggged tune called 100 Years Ago, which has a hint of *Elastica* (the rest of the tape sounds like a carousel wheel; it's weird); and at number one, **The Colours**, who have a scuffed, but well-driven maddy bunch of songs and would be worth seeing live...Back in the smoke, the Top Three Bands Who Everyone is Talking About This Week: **Tiger**, who are on the verge of a deal with a major label and who have just inked a publishing deal with EMI Music; **Kenickie**, a re-entry after last week's

gig at the Chalk Farm Manor; and **Mago**, the Peel-championed Norwich outfit...Coming back from Leeds on the train, we also compiled a list of Bands That No-One Thought Would Make It, But Have, our top five radio pluggers and a virtual reference book of Irish bands who were tipped as The Next U2...Finally, five reasons that put you off signing a band; the manager has a drug habit; you demo them and they take the demo straight to your nearest rival; and the drummer has a serious beard problem; and they want a big enough advance to buy a house each, while making records that sound like Cabaret Voltaire B-sides...That's it for this week. Now make up your own.....



**WATCH**  
STERLING  
They played less than 20 gigs, but this young south London band are already on their second single for Reptile Records (see page 10). Frontman Benzou is a cool blend of rock with occultic veils and playing end-on through his string, indie rockers.



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Act: The Divine Comedy Project album (Casanova) Label: Setanta Songwriter: Neil Hannon Producers: Hannon, Darren Allison Studios: various Released: April 23

## DIVINE COMEDY

READY TO MAKE 'THE BIG JUMP' FOR SETANTA

The Divine Comedy were formed in Enniskillen, Northern Ireland in 1989 as a five-piece, playing "the REM-tastic indie guitar twang thing," according to songwriter Neil Hannon.

Their first demo found its way to Setanta managing director Keith Cullen, who says, "Neil Hannon, 'wet his pants and immediately signed us.'"

However, after two EPs and a mini-album (*Faith For The Comic Muse*), the band split. Hannon says, "When the other members told me they were going back to university in Northern Ireland, I told Keith I was going home, too, but that I'd be back with a fantastic album."

He returned a year later with *Liberation*, the first full-length Divine Comedy album which marked a radical change in style, with the chiming indie guitars being replaced by sweeping, orchestral pop.

"Prior to *Liberation*, Neil just wanted to be Ride," says Cullen. "When he

wrote *Liberation*, he became himself. He introduced himself to Scott Walker and other less rock'n'roll elements of music and began to move away from the guitar."

The new 11-track album, *Casanova*, breaks a two-year silence by Hannon.

"I had mental contamination," he says, "Everything was going very smoothly between *Liberation* and the second album *Promenade* and then everything just came to a stunning halt. I had to relearn the whole system of writing and it took me four months after the *Promenade* tour just to get back to writing. Then, when I finally got to the studio, Setanta gave me so much money that I just took forever."

*Casanova* was recorded with coproducer Darren Allison over eight months in studios including Abbey Road, Moles and Mayfair at a cost of £100,000. The money was used to expand the number of sessions and

members, hire a 40-piece orchestra and introduce brass instruments to the mix.

*Casanova* is Setanta's most expensive record to date, but Cullen is happy with the project. He says, "*Liberation* sold around 20,000 copies, *Promenade* sold 30,000 and we believe this one will make the big jump. Neil has always recouped from his records and he makes a living from music and not advances. £100,000 was what was required, so we didn't worry about the money."

*Casanova* is being heavily promoted in the music press, and a full tour kicks off in May. The band are also working on a £20,000 promo for the album's second single *Frog Princess* and they appear on this week's *Sky One* pop show, *Hit Mix*.

Recent pre-tour live dates have shown them to be an entertaining and accomplished three-piece... who really win fans over through Hannon's distinctive-ish charms.

And, with Hannon also supplying the theme and incidental music for Channel Four's award-winning sitcom *Father Ted*, it seems only a matter of time before *The Divine Comedy* start laughing all the way to the bank.

David McCormack

After achieving huge success with *The Cult*—including a clutch of top five albums and a US Top 10 placing with *Sonic Temple*—Jan Astbury's latest project, *Holy Barbarians*, are, in his view, a band "who are far more 'natural, organic' and thoroughly contemporary."

Their debut single *Space Junkie* was released on April 15 and will be followed by *Cream*, an album of elegant rock songs, on May 20.

After the pain and confusion that accompanied *The Cult*'s demise, Astbury sees the *Holy Barbarians* as a distinct break with a turbulent if glorious past.

"I've been trying to get away from the kind of things I was involved in, like big constructed tours with ludicrous amounts of equipment," he says. "This is a completely different kind of band, with a different, uncontrived attitude."

"We put a lot of soul into this record. [Liverpool's Parr Street studio] and the band has all the right people."

"The right people, since the break up of Astbury's creative partnership with Billy Duffy are a young American guitarist Patrick Suggs and the rhythmic backing of brothers Scott and

## HOLY BARBARIANS

ASTBURY MAKES A CLEAN BREAK WITH HIS PAST

Matt Garrett. Crucially, Astbury is back home in England and the recording of *Cream* in his native

Liverpool appears to have been a cathartic experience for the singer following his years living and working in Los Angeles.

A period spent working with the 24-

year-old Suggs in LA convinced Astbury that the American was the perfect collaborator.

"I was blown away by this kid. He's like a cross between Bernard Butler and Jimmy Page, plus he really loves English music," Astbury says.

From these informal musical



Act: Holy Barbarians Project album Songwriters: Astbury/Suggs Publishers: Tainmistar/Valvet Coverts Producers: Matt Hycellian Astbury Studio: Parr St (Liverpool) Label: Beggars Barquet Released: May 20

experiments developed a collection of songs that was to become *Cream*. Astbury then returned to England to record the album, linking up with producer Matt Hyde, an American whose CV includes Perno For Pyros.

Astbury adds, "We don't have any delusions of grandeur. We just want to get on with it. I wanted this band to have the full range of experience. We were offered the Ministry tour and turned it down. I didn't want to go straight into that environment."

Astbury may have abandoned *The Cult*, but he has remained with Beggars Banquet. In a world of change stability clearly has its merits.

"[Beggars managing director] Martin Mills has been so incredibly generous. He is also one of the few people in the record industry who has real integrity."

It is also something which is reciprocated, judging by the comments of the label's head Roger Trust, who is happy to give Astbury something of a free rein with the *Holy Barbarians*.

"We work with artists who know what they are doing," he says. "We're not about to fabricate an artist and the *Holy Barbarians* have a very natural energy. We're happy to not interfere."

Andy Marten

## IN THE STUDIO

ARTIST	PROJECT	COMPANY	A&R	STUDIO	PRODUCER
ADDICT	tracks	RAYGUN	Mike Leonard	CAMDEN LOCK (London)	artist
BELOVED	mixes	EAST WEST	Andy Kenyon	MAIFAIR (London)	artist
BILLY BRAGG	album	SINCERE MANAGEMENT	Peter Jenner	CAT HOUSE (London)	Grant Showbiz
EQUATION	mixes	BLANCO Y NEGRO	Harvey Eagle	SARAY WEST (London)	Julian Mendelsohn
HONEYCRACK	tracks	EPIC	Ronnie Gurr	EDEN (London)	Honeycrack
INNOCENCE	tracks	DOWNBOY	Brian Harris	SARAY WEST (London)	Brian Harris
JESUS & MARY CHAIN	album	BLANCO Y NEGRO	Geoff Travis	DRUGSTORE (London)	artist
LORETTA JOHNSON	mixes	MONSTER SOUNDS	Tommy Newland	PAN WEST (London)	Motorside
KITACHI	tracks	REACT	Paul Glynn	SCOPE HQ (London)	Clutch Deluxe
KULA SHAKER	mixes	SONNY MUSIC	Ronnie Gurr	UWINGSTON (London)	John Laska
LET LOOSE	tracks	MERCURY	Alan Pall	METROPOLIS (London)	Richard Wermerling
SEAN MAUIRE	mixes	PARLPHONE	Jamie Narling	MARCUS (London)	Tim Russell
MNS	album	COLUMBIA	Mick Clarke	MARCUS (London)	Dennis Charles/Ronnie Wilson
PLASTIC FANTASY	mixes	MERCURY	Dave Bates	METROPOLIS (London)	Chris Hughes
PULP	mixes	ROUGH TRADE	Geoff Travis	MAIFAIR (London)	Simon Dawson
RIVER SERIES	mixes	SONNY MUSIC	Mark Bourne	FAITH (London)	Willie P
SAW DOCTORS	single	SHAMTOWN	Olite Jennings	EDEN (London)	Mick Glossop
SEXUS	single	ZTT	Simon Aldridge	SARAY WEST (London)	Trevor Horn
SPACE	mixes	GUT	Guy Holmes	SCOPE HQ (London)	Marko Matas
WENDY STAMP	album mix	WEA	Jonathan Dickens	EDEN (London)	Spina Drake
RACHEL STARK	tracks	EMI PREMIER	Tris Penna	METROPOLIS (London)	Nick Patrick
PAULINE TAYLOR	album	CHEEKY	Johnny Walker	SWANYARD (London)	Rollo Armstrong

Confirmed bookings week ending April 20. Source: Era



27 APRIL 1996

**TITLES A-Z**

Chart	Week	Title	Artist (Producer) / Publisher (Writer)	Label CD/Cass (Distributor)	7/12
1	1	<b>RETURN OF THE MACK</b>	Mark Morrison (D.M. Morrison) / Perfect (Morrison)	WEA NEA 9402/WEA 004 (WEA) 001	
2	NEW	<b>A DESIGN FOR LIFE</b>	MUSIC DREX Preachers (Lifesong) Sony (Brofield/Almore/Weir)	Epic 663076/663074 (SM)	
3	2	<b>ODH AIN'T JUST A LITTLE BIT</b>	Greg Gorman (G. Gorman) / Polygram (G. Gorman)	WEA NEA 9410/WEA 011 (WEA) 011	
4	4	<b>THEY DON'T CARE ABOUT US</b>	Michael Jackson (Jackson) / WC (Jackson)	Epic 662902/662904 (SM)	
5	NEW	<b>GOLDFINGER</b>	Asin (Ashraf) / Wheeler	INFERNO INFECT 390CD/INFECT 390MC (RTM/USDC)	
6	3	<b>CECILIA</b>	Wendy Matthews (Wendy Matthews) / RCA	WEA NEA 9420/WEA 020 (WEA) 020	
7	NEW	<b>KEEP ON JUMPIN'</b>	3 Beatlift/FFWD 271/FCS (Jama) (Jama) (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
8	5	<b>FIRESTARTER</b>	XL Recordings (XL Recordings) / XL	WEA NEA 9420/WEA 020 (WEA) 020	
9	5	<b>THE X FILES</b>	Warner Bros (Warner Bros) / Warner Bros	WEA NEA 9420/WEA 020 (WEA) 020	
10	7	<b>CHILDREN</b>	Robert Miles (Miles) / Jive (Miles) (Garcia)	WEA NEA 9420/WEA 020 (WEA) 020	
11	NEW	<b>THE BOX</b>	Internal Lick 200 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
12	8	<b>PEACHES</b>	Columbia 663107/663108/4963/107/1540	WEA NEA 9420/WEA 020 (WEA) 020	
13	10	<b>GIVE ME A LITTLE MORE TIME</b>	Capitol 663000/393000/138 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
14	12	<b>CALIFORNIA LOVE</b>	Death Row/Interscope 3078/WC/35/3200/34 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
15	4	<b>WALKING WOUNDED</b>	Virgin VSCDT 1577/MS 1577/157 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
16	11	<b>IRONIC</b>	Maverick/Reprise/Warner Bros (Maverick)	WEA NEA 9420/WEA 020 (WEA) 020	
17	NEW	<b>ANIMAL ARMY</b>	Epic 663124/663125/4254 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
18	NEW	<b>HAPPY BIRTHDAY</b>	Mokum DB 1750/DB 1756 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
19	NEW	<b>LET THE MUSIC PLAY</b>	1st Avenue/Mercury MERCD 456 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
20	NEW	<b>CHARITY</b>	One Little One 115/116/115 (TP/FF)	WEA NEA 9420/WEA 020 (WEA) 020	
21	NEW	<b>RUNNIN' FOR THE RED LIGHT (I GOTTA FEEL)</b>	Virgin VSCD 1382/MS 1382 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
22	13	<b>SALVATION</b>	Island CD 833/CS 833 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
23	NEW	<b>IF YOU WERE HERE TONIGHT</b>	Atco 5782/32/5782/29 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
24	1	<b>1, 2, 3, 4 (SUMPIN' NEW)</b>	Tammy Boy TB07 772/TB 772 (RTM/USDC)	WEA NEA 9420/WEA 020 (WEA) 020	
25	4	<b>THE NIGHTRAIN</b>	Positive CDTV 26/TM 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
26	4	<b>DON'T LOOK BACK IN ANGER</b>	Capitol 663000/393000/138 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
27	4	<b>A-FILES</b>	ZYX ZYX 8028/RCA 8028/84 ZYX	WEA NEA 9420/WEA 020 (WEA) 020	
28	5	<b>WALKAWAY</b>	Polydor 576282/576284 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
29	10	<b>YOU &amp; ME SONG</b>	Indie/NIRCA DIE 0552/DIE 0552 (MC)	WEA NEA 9420/WEA 020 (WEA) 020	
30	NEW	<b>FOLLOW YOU DOWN</b>	A&M 58155/12581504 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
31	NEW	<b>NOT ENOUGH LOVE IN THE WORLD</b>	WEA NEA 9420/WEA 020 (WEA) 020	WEA NEA 9420/WEA 020 (WEA) 020	
32	1	<b>HOW DEEP IS YOUR LOVE</b>	RCA 7421/35552/421/35554 (BMG)	WEA NEA 9420/WEA 020 (WEA) 020	
33	NEW	<b>LOVE IS THE DRUG</b>	EG VSCDT 1586/VS 1586 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
34	NEW	<b>ALL THE THINGS (YOUR MAN WON'T DO)</b>	Island CD 843/CS 843 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
35	3	<b>STARS</b>	Foam/Epic 660005/757000 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
36	1	<b>IT'S GOIN' ON IT</b>	Noni/Tygra/Virgin VSCD 1616/VS 1616 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
37	1	<b>I GOT THE VIBRATION/A POSITIVE VIBRATION</b>	Mercury MMS 606/MS 606 (E)	WEA NEA 9420/WEA 020 (WEA) 020	

Chart	Week	Title	Artist (Producer) / Publisher (Writer)	Label CD/Cass (Distributor)	7/12
38	NEW	<b>TOP OF THE STAIRS</b>	Wild Card/Polydor 576325/576334 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
39	26	<b>NAKASAKI EP (I NEED A LOVER TONIGHT)</b>	Ken Doi (Doi) / London (Doi)	WEA NEA 9420/WEA 020 (WEA) 020	
40	14	<b>SICK OF DRUGS</b>	Warner Music World 100X/WLD 10 (W)	WEA NEA 9420/WEA 020 (WEA) 020	
41	35	<b>SUICED GIRL</b>	Chastity (Hill) / Roadcase/Deadam (E) (Hill) (Strummed/Stone)	WEA NEA 9420/WEA 020 (WEA) 020	
42	39	<b>FI-GE-LE</b>	Rupee (Raj) (Mishra/Mishra/Midnight Magnet) (Raj) (Mishra/Mishra/Midnight Magnet)	WEA NEA 9420/WEA 020 (WEA) 020	
43	NEW	<b>READY TO GO</b>	Republic (Republic) / BMG (Republic)	WEA NEA 9420/WEA 020 (WEA) 020	
44	NEW	<b>MY LIFE IS IN YOUR HANDS</b>	Sony 53 DANU YCD (JAMA)	WEA NEA 9420/WEA 020 (WEA) 020	
45	40	<b>STATE OF INDEPENDENCE (REMIX)</b>	Donnie Summer (Summer) / WGM (Vangalis/Anderson)	WEA NEA 9420/WEA 020 (WEA) 020	
46	20	<b>EVERY TIME I FALL IN LOVE</b>	World CD/World 28/MC/World 2 (P)	WEA NEA 9420/WEA 020 (WEA) 020	
47	7	<b>SOMETHING CHANGED</b>	Island CD 832/CS 832 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
48	20	<b>TAKE ME TO HEAVEN</b>	Systematic VSCD 26/VS 26 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
49	31	<b>COMING HOME NOW</b>	Polydor 575725/575704 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
50	34	<b>SHOULD I EVER FALL IN LOVE</b>	Island CD 832/CS 832 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
51	25	<b>BULLS ON PARADE</b>	Epic 663123/663124/1540 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
52	43	<b>H.I.C. (H.I.C.)</b>	IRS COE05 1307/CE 05 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
53	36	<b>STEPPING STONE</b>	Telstar CDANT W4000 8 (BMG)	WEA NEA 9420/WEA 020 (WEA) 020	
54	12	<b>I WANNA BE A HIPPIE</b>	Mokum DB 1770/DB 1770 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
55	23	<b>MY WAY</b>	ZTT ZANG 7920/ZANG 79 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
56	2	<b>ON AND ON</b>	Longways (Crosby/Gamble) / PolyGram (Hill)	WEA NEA 9420/WEA 020 (WEA) 020	
57	24	<b>LIVIN' IT UP</b>	Heavenly HMV 5020/HMV 5020 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
58	3	<b>POEMS</b>	Durban Palace/9th & W 6724 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
59	15	<b>FALLING INTO YOU</b>	Epic 662295/662294 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
60	45	<b>FOREVER YOURS</b>	Freedom 2400 235V (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
61	46	<b>DON'T WANNA LOSE YOU</b>	Mercury MERCD 46/MS 46 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
62	44	<b>YOU'VE GOT IT BAD</b>	MCA MCSD 40036/MCSC 40036 (BMG)	WEA NEA 9420/WEA 020 (WEA) 020	
63	3	<b>THE SCREAMER</b>	Creation CRE 195/CRE 195 (MC)	WEA NEA 9420/WEA 020 (WEA) 020	
64	38	<b>WHATEVER</b>	Creation CRE 195/CRE 195 (MC)	WEA NEA 9420/WEA 020 (WEA) 020	
65	NEW	<b>HYMN</b>	Bianco Y Negro NEG 870/NEG 870 (W)	WEA NEA 9420/WEA 020 (WEA) 020	
66	NEW	<b>LOVE ME NOW</b>	Deconstruction 7432134/3422 (BMG)	WEA NEA 9420/WEA 020 (WEA) 020	
67	7	<b>REAL LOVE</b>	Apple/Parlophone CD9 6429/74 8425 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
68	50	<b>TWENTY FOREPLAY</b>	A&M 58151/25815104 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
69	RE	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
70	12	<b>OUT OF SPACE/RUFF IN THE JUNGLE BUSINESS</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
71	54	<b>ANYTHING</b>	M&J/Epic 662186/662184 (SM)	WEA NEA 9420/WEA 020 (WEA) 020	
72	NEW	<b>DON'T PUT YOUR SPELL ON ME</b>	WEA NEA 9420/WEA 020 (WEA) 020	WEA NEA 9420/WEA 020 (WEA) 020	
73	57	<b>NO GOOD (START THE DANCE)</b>	XL Recordings XL 51/CD/CD 51 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
74	50	<b>SPACEMAN</b>	Epic 660416/TM 416 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
75	4	<b>WHATEVER YOU WANT</b>	Parlophone CD95 6429/74 6429 (E)	WEA NEA 9420/WEA 020 (WEA) 020	

As used by Top Of The Pops and Radio One

Chart	Week	Title	Artist (Producer) / Publisher (Writer)	Label CD/Cass (Distributor)	7/12
1	1	<b>LET'S ELOVE EACH OTHER</b>	Atco 5782/32/5782/29 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
2	2	<b>AT THE TRIPLE THREAT</b>	WEA NEA 9420/WEA 020 (WEA) 020	WEA NEA 9420/WEA 020 (WEA) 020	
3	3	<b>ANIMAL ARMY</b>	Epic 663124/663125/4254 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
4	4	<b>ON PAINTED SILKS</b>	WEA NEA 9420/WEA 020 (WEA) 020	WEA NEA 9420/WEA 020 (WEA) 020	
5	5	<b>COLORFUL</b>	WEA NEA 9420/WEA 020 (WEA) 020	WEA NEA 9420/WEA 020 (WEA) 020	
6	6	<b>CHERRY</b>	WEA NEA 9420/WEA 020 (WEA) 020	WEA NEA 9420/WEA 020 (WEA) 020	
7	7	<b>COMING HOME NOW</b>	Polydor 575725/575704 (FF)	WEA NEA 9420/WEA 020 (WEA) 020	
8	8	<b>BEAT IT</b>	WEA NEA 9420/WEA 020 (WEA) 020	WEA NEA 9420/WEA 020 (WEA) 020	
9	9	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
10	10	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
11	11	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
12	12	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
13	13	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
14	14	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
15	15	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
16	16	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
17	17	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
18	18	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
19	19	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
20	20	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
21	21	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
22	22	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
23	23	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
24	24	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
25	25	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
26	26	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
27	27	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
28	28	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
29	29	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
30	30	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
31	31	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
32	32	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
33	33	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
34	34	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
35	35	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
36	36	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
37	37	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
38	38	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
39	39	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
40	40	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
41	41	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
42	42	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
43	43	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
44	44	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
45	45	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
46	46	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
47	47	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
48	48	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
49	49	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	
50	50	<b>EVERYBODY IN THE PLACE</b>	XL Recordings XL 262/CD 26 (E)	WEA NEA 9420/WEA 020 (WEA) 020	

# TOP 75 ALBUMS 'n

27 APRIL 1996

THE WEEKLY BEST SELLING	THE LAST WEEK	TITLE Artist (Producer)	Label/DI (Distributor) Catalog/Vinyl
1		<b>GREATEST HITS</b> ★2 Take That (Various)	RIC 74321355562 (BMG) 74237355564
2	4	<b>JAGGED LITTLE PILL</b> ★2 Alaina Moricatte (Moricatte/Baldari)	Mercury/SP 8362612 (W) 936249014
3	29	<b>WHAT'S THE STORY MORNING GLORY?</b> ★ Creation Group (MCA/Colt) CRECD 189/COR 189/CRP 189	
4	NEW	<b>EVIL EMPIRE</b> ★ Soyuz Aizel (The Machine) (Polygram)	RIC 74321355562 (BMG) 74237355564
5	2	<b>MOSELEY SHOALS</b> ★ Crown Color Sound (Crown Color) (Mercury)	MCA MCD 67008 (BMG) MCC 80000/BA 0008
6	3	<b>GARBAGE</b> ★ Garbage (Garbage)	Mushroom CD31450 (VNU) C13450/13451
7	7	<b>HITS</b> ★ Mike & The Mechanics (Noel/Rutherford)	Virgin CDV 2149 (E) TCV 2787/
8	5	<b>FALLING INTO YOU</b> ★ Birell Dine (Shangri-La) (Mercury)	RIC 48379224837924/1 (W) TCV 2787/
9	12	<b>ZIGABEE FUZZ/BIARRIT FRUIT II</b> ★ M People (M People)	Decca/World Circuit (Polygram) 74321328717/4232132817/4
10	25	<b>DIFFERENT CLASS</b> ★3 Pulp (Thomas)	Island CD 8041 (F) ICT 8041/USP 8041
11	8	<b>WILD DREAMS</b> ★ Tina Turner (Horn/Variou)	Parlophone CD2571 (E) TCES2 27985T 2278
12	NEW	<b>MERCURY FALLING</b> ★ Sling (Fadgham/Sling)	Parlophone CD5482 (E) 5484964/5404861
13	21	<b>ALL CHANGE</b> ★ Guns N' Roses (Lasker)	Polygram US29312 (F) US29312/US29312
14	2	<b>PORTRAIT (SO LONG, SO CLEAR)</b> ★ Vanessa (Vanessa)	Polygram SP 501512 (F) 501512/501514
15	NEW	<b>RAINDANCE</b> ★ Raindance (Lambert/James)	PolyGram TV 529862 (E) 529862/4
16	18	<b>DEFINITELY MAYBE</b> ★4 Rancid (Rancid) (Capitol)	Creation CDCE2 169 (BMG/V) Diana (Capitol/Cap)
17	NEW	<b>MILK &amp; KISSES</b> ★ Cocoette Twins (Cocoette Twins)	Fontana S23623 (F) 5145014/5145011
18	24	<b>STANLEY ROSE</b> ★3 Paul Waller (Lynch/Waller)	Go/Discs CD281132 (F) 82881364/828137
19	17	<b>THE VERY BEST OF THE OSMONDS</b> ★ The Osmonds (Mercury)	Polygram SP20725/20726 (F) The Osmonds (Mercury)
20	14	<b>LOUDER THAN WORDS</b> ★ Lionel Richie (Richie/Jimmy Mani/Lewie/Carmichael/Foster)	Mercury S232412/S232414 (F) S232412/S232414
21	6	<b>A MAXIMUM HIGH</b> ★ Shea Jensen (Sheldon)	Polygram SP31032 (F) 531204/5310391
22	3	<b>SAID AND DONE</b> ★2 Boyzone (Hedges)	Polygram 5218012 (F) 5278014/5
23	27	<b>SINGLES</b> ★ Alison Moyet (Clarke/Swain/Lofley/lowler/Dierstein/Sound)	Columbia 480663/480663/4 (BMG) Alison Moyet (Clarke/Swain/Lofley/lowler/Dierstein/Sound)
24	17	<b>PARANOID &amp; SUNBURST</b> ★ Shane Austin (Matsay)	One Little India TFLP 5502 (F) Shane Austin (Matsay) TFLP 552/TFLP 556
25	18	<b>ANTHLOGY</b> ★ The Beatles (Martin/Lynne/MCartney/Harrison/Starr/Thomas)	Apple/Polygram CDSP 720735/720736/720737 (E) The Beatles (Martin/Lynne/MCartney/Harrison/Starr/Thomas)
26	38	<b>THE PRESIDENTS OF THE UNITED STATES OF AMERICA</b> ★ The Presidents of the United States of America (Ukiah/Ordner)	Colony 89320 (E) 89320/1
27	23	<b>THE BENDS</b> ★ Rashadha (Luckie)	Parlophone CDPCS 7372 (E) TCPCS 7372/PCS 7372
28	23	<b>OCEAN DRIVE</b> ★ Lighthouse Family (Feden)	Wild Card/Polygram 529278 (E) 529278/4
29	4	<b>LORE</b> ★ Dionne Warwick/Pughan/Woods	RIC 74321329278 (BMG) 74321329278/1
30	4	<b>HISGRACEFUL</b> ★ Dustin Diamond (Futureson)	FootEM1 F000213 (E) F000213/1
31	4	<b>DISCOVERY</b> ★ Michael Jackson (A&M/Jackson/Jones/Variou)	RIC 4742651 (E) 4742651/1
32	4	<b>THE GOLDEN HEART</b> ★ Mark Knopfler (Knopfler/Fair)	Vertigo 54322 (F) 54322/4
33	4	<b>THE VERY BEST HITS</b> ★11 Queen (Various)	Parlophone CDP 789542 (E) TCPSD 141/EMT 30
34	27	<b>THE SCORE</b> ★ Fugees (Prakazer/Prac)	Atlantic CD5482 (E) 482594/482691
35	4	<b>PAN PIE IMAGES</b> ★ Inspirations (Palmer)	Telstar TV CD 2819 (BMG) STAC 2819/1
36	19	<b>THE VERY BEST OF</b> ★ Robert Palmer (Palmer/Variou)	EMI CDDEM 1038 (E) TCEMO 1038/1
37	28	<b>LIFE</b> ★ Simply Red (Levine/Hacknall)	East West 063012892 (W) 063012892/053012891
38	2	<b>X</b> ★ The Beloved (The Beloved)	East West 063013261 (E) 063013261/063013261
39	10	<b>EXPECTING TO FLY</b> ★ The Bluetones (Jones)	Superior Quality/BMG B135T 08 (W) BLUENE 08/BLUENE 08/BLU 024
40	18	<b>RELISH</b> ★ John Osborne (Charcot)	Blue Gorilla 526697 (F) 526697/4
41	6	<b>SECOND Toughest in the Infants</b> ★ Underworld (Underworld)	Mercury/SP 802140 (E) J80C/4/J80P/4
42	7	<b>THE COLOUR OF MY LOVE</b> ★5 Celine Dion (Luprano/Osley)	EMI 474742 (E) 474743/4
43	NEW	<b>OUT OF THIS WORLD</b> ★ Apollo 200 (Smith)	Telstar TV 2819 (BMG) STAC 2819/1
44	24	<b>SOMETHING TO REMEMBER</b> ★2 Madonna (Madonna/Variou)	Mercury/SP 8248120 (W) M248120/824812001
45	17	<b>DO NOT ROSE, GET TO THE CHORUS!</b> ★ Rosette (Owerman/Geselle/Bent)	GREATEST HITS ★ (E) 80C7EM1 90/80C7EM1 90C
46	4	<b>JOLIFICATION</b> ★ Lightning Seeds (Rogers/Broudie)	EMI 477279 (E) 477279/477271
47	3	<b>OUR HAPPY HARDCORE</b> ★ Scooter (The Loop)	Club Tools 0002282 CD (P) 0002284 1000002281 CD (P)
48	6	<b>ENCORE</b> ★ Elaine Paige (Lloyd Webber/Variou)	WEA 0630104782 (W) 0630104784/1
49	52	<b>LEFTISM</b> ★ Lad (Lad)	Hard Hands/Columbia HANCD 2 (S) HANCD 2/HANCD 2/PT
50	14	<b>MORE THAN THIS - THE BEST OF</b> ★ Brian Auger & The Trinity (Various)	Mercury CD 294 (E) 294/1
51	2	<b>AN INSTINCT FOR DETECTION</b> ★ Lickrock (Robertson)	Destination 742314221 (BMG) 742314221/742314201

52	10	<b>WILD ONE - THE VERY BEST OF</b> ★ Tim Lincey (Various/Alcocks)	Vertigo 528112 (E) 528124/1
53	17	<b>ONE MORE DAY - THE VERY BEST OF</b> ★ Gerry Rafferty (Pallary/Variou)	PolyGram TV 5292795/5292794 5292795/5292794
54	8	<b>REGULAR URBAN SURVIVORS</b> ★ Terence Trent Darrow (Darrow)	Capitol CD 14351 (E) VEGAS13/VEGAS13.3
55	7	<b>PURE SA</b> ★ Sade (The Heart) (Paley/Mitchell)	Virgin VTC 78 (E) VTC 78/1
56	2	<b>YOU MET US</b> ★ Richard Thompson (Foster/Blake)	Capitol CD5222 (E) TC5222/201
57	54	<b>MUSIC FOR THE JILTED GENERATION</b> ★ The Prodigy (Heavenly/Motown)	CD 1140C/MC 1140XLP 114 (W) TBC 114/114/114
58	21	<b>CHEER'S GREATEST HITS 1965-1992</b> ★3 Cher (Various) (Geffen CD 24438/CEP 24439/BMG)	Virgin CDV 1830 (E) TCV 1830/1
59	21	<b>GANGSTA'S PARADISE</b> ★ Coolio (Various)	Virgin CDV 2182 (E) TCMV 2182/1
60	81	<b>DIVINE MADNESS</b> ★3 Madness (Langer/Winstanley)	Virgin CDV 2891 (E) TCV 2892/1
61	4	<b>TIMELESS</b> ★ Daniel O'Donnell & Mary Duffy (Ryan)	Ritz RITZCD 70 (F) RITZCD 70/1
62	11	<b>DONT STOP</b> ★ Status Quo (Williams)	PolyGram TV S13032 (F) S13032/4
63	RE	<b>NO NEED TO ARGUE</b> ★2 The Crabbies (Street)	Island CD 8028 (F) ICT 8028/USP 8028
64	86	<b>THE GREAT ESCAPE</b> ★3 The Beloved (The Beloved)	Parlophone CDCE2 169 (E) F000213/USP10012 14
65	30	<b>GREATEST HITS 1985-1995</b> ★ Michael Bolton (A&M/Charcot/Variou)	Columbia 481022 (E) 481022/4
66	6	<b>COUNTDOWN 1992-1993</b> ★ Pulp (Pulp/Variou)	Nectar Music/NTMCD 521 (F) NTMCD 521/NTMCD 521
67	NEW	<b>THE ULTIMATE GUITAR COLLECTION</b> ★ Julian Bream (Gardner)	RIC VMD 120123/23 (BMG) 7432132000/4
68	24	<b>MADE IN HEAVEN</b> ★3 Queen (Queen/Richards)	Parlophone CDPCS 167 (E) TCPSD 167/PCS 167
69	17	<b>JUMP BACK - THE BEST OF '71-'73</b> ★ Rolling Stones (Glimmer Twins/Meredith/Janita/Jones)	Virgin CDV 2728 (E) Rolling Stones (Glimmer Twins/Meredith/Janita/Jones)
70	21	<b>THE HIT LIST</b> ★ Chiff Riccio (Various)	EMI CDCEM10 (E) TCCEM10 84/1
71	RE	<b>WELCOME TO THE NEIGHBOURHOOD</b> ★ Meat Loaf (Newson)	CDV 22917V 22918V 22919V
72	7	<b>GREATEST HITS</b> ★ Squeeze (Squeeze/Wood/Carter/Pratt/Schaffner/McDonald)	A&M SP3812/3818/4 (F) 4621700/46217004
73	5	<b>LOVE LIFE</b> ★ Lulu (Barbieri/Lulu)	424 246 73 (RBM/SO) 4621700/46217004
74	21	<b>GREATEST HITS</b> ★ The Roots (Perry/Suppiger/Schwarz/Hiatt/Wilson/The Roots)	Polygram DMES/DMES/DMES/4 (E) 847359/4
75	48	<b>VERY BEST OF THE BEE GEES</b> ★2 Bee Gees (Gib/Gib/Gib/Variou)	Polygram 84222 (F) 84222/4

★ Peak position   
 ○ First week on chart   
 (F) First week on chart   
 (W) First week on chart   
 (E) First week on chart   
 (S) First week on chart   
 (P) First week on chart

# TOP COMPILATIONS

THE WEEKLY BEST SELLING	THE LAST WEEK	TITLE Artist (Producer)	Label/DI (Distributor) Catalog/Vinyl
1		<b>NOW THAT'S WHAT I CALL MUSIC!</b> 33 EMI/Virgin/Polygram CDNOW 33/TCNOW 33/NOV 33	
2	NEW	<b>THE BEST...ALBUM IN THE WORLD...EVER!</b> 3 Virgin VTCDD 84VTD 84VTD 84 (E)	
3	3	<b>TRAINSPOTTING (OST)</b> ★ EMI Premier CDCEM 3739/CEMC 3739/EMC 3739 (E)	
4	6	<b>THE BEST RAP ALBUM IN THE WORLD...EVER!</b> ★ Virgin VTCDD 75VTD 75VTD 75 (E)	
5	4	<b>CLUB MIX 96</b> ★ PolyGram TV 5354122/5354124 (F)	
6	3	<b>DANCE NATION</b> ★ Mercury CD 96/96/96/96 (BMG/S)	
7	8	<b>IT TAKES TWO</b> ★ Sony TV Global TV MDDDD 43/MDDC 43 (E)	
8	NEW	<b>UNTITLED</b> ★ Global Television DARD 32/ARDAC 32 (BMG)	
9	NEW	<b>GO WITH THE FLOW - ESSENTIAL AC JAZZ</b> ★ PolyGram TV 5354122/5354124 (F)	
10	NEW	<b>LOVE IT SWING</b> ★ Telstar TV 2817/STAC 2817 (E)	
11	8	<b>100% PURE GROOVE</b> ★ Telstar TV 2818/STAC 2818 (E)	
12	10	<b>IN THE MIX 96</b> ★ Virgin VTCDD 77VTD 77VTD 77 (E)	
13	2	<b>HALL OF FAME</b> ★ Classic FM CFMCD 7 (CRG) CFM7/1	
14	2	<b>TECHNOHEDZ</b> ★ Telstar TV 2822/STAC 2822 (BMG)	
15	5	<b>EIGHTIES SOUL WEEKENDER</b> ★ Dino Dineco 1220/1220 (E)	
16	3	<b>PURE SWING 96</b> ★ Dino Dineco 120/DINCO 120 (E)	
17	2	<b>TRADE - VOLUME TWO</b> ★ Feverpitch FVPCD 2 (P) FVPC2/2	
18	4	<b>TWELVE</b> ★ Warner esp TV Global TV 063014802/063014804 (W)	
19	6	<b>SONGS IN THE KEY OF X</b> ★ Warner Bros 838246073/838246074 (W)	
20	12	<b>THE BEST...ALBUM IN THE WORLD...EVER!</b> 2 Virgin VTCDD 78VTD 78VTD 78 (E)	

# ARTISTS A-Z

ARTIST	WEEKS ON CHART	PEAK POSITION	ALBUMS ON CHART
APOLLO DUB	1	23	1
BEATLES, THE	25	1	13
BEE GEES	38	1	13
BELONGED, THE	1	38	1
BLUES TONES, THE	1	34	1
BUBBLES	1	44	1
BOLTON, Michael	69	1	1
BOYZONE	22	1	1
BREAM, Julian	13	1	1
BREXIT	1	1	1
CHER	58	1	1
CLANNAD	1	1	1
COCKTAIL TWINS	17	1	1
COOLIO	1	1	1
COURTNEY	1	1	1
DION, Celine	142	1	1
DIONNE WARWICK	1	1	1
FERRY, Bryan/ROXY MUSIC	50	1	1
FUGEEES	1	1	1
GARRAGE	1	1	1
HASNATI, Mervyn	1	1	1
JACKSON, Michael	31	1	1
JAM, THE	1	1	1
KNOXLEY, Mark	1	1	1
LEPTIFOLD	1	1	1
MADONNA	1	1	1
LIGHTNING SEEDS	1	1	1
LICKROCK	1	1	1
LUSH	1	1	1
MADNESS	1	1	1
MADONNA	1	1	1
MEAT LOAF	1	1	1
MORE AND THE MECHANICS	1	1	1
MURPHY, Robert	1	1	1
THE NEALS	1	1	1
MO'NIE, Alison	1	1	1
O'DONNELL, Daniel, & Mary Duffy	1	1	1
OASIS	1	1	1
OCEAN COLOR SCENE	1	1	1
OSBORNE, Gene	1	1	1
OSMONDS	1	1	1
THE OSMONDS/MORRISON & MORRISON	1	1	1
PAROLE	1	1	1
PAUL SIMON	1	1	1
PALMER, Robert	1	1	1
THE PRESIDENTS OF THE UNITED STATES OF AMERICA	1	1	1
PRINCE & THE NEW POWER GENERATION	1	1	1
PRODIGY, THE	1	1	1
RAINE ANGELO	1	1	1
QUEEN	1	1	1
RICKY WAGNER	1	1	1
RAVERRY, Gerry	1	1	1
RACE AGAINST THE MACHINE	1	1	1
RANCID	1	1	1
RICHMOND, C	1	1	1
ROCKY HORROR PICTURE SHOW	1	1	1
ROLLING STONES, THE	1	1	1
ROXY MUSIC	1	1	1
SCOTTER	1	1	1
SHED REVUE, THE	1	1	1
SMYR, PRED	1	1	1
SQUEEZES	1	1	1
STATE OF THE HEART	1	1	1
STATUS QUO	1	1	1
STREET TALK	1	1	1
THOMPSON, Richard	1	1	1
TURNER, The	1	1	1
UNDERGUILD	1	1	1
WELLER, Paul	1	1	1

# AIRPLAY PROFILE

## STATION OF THE WEEK

Subtle but significant changes have taken place at Suffolk's SGR-FM which has tweaked its musical output after the launch of a new AM service.

"Evolution on FM rather than a revolution," is how programme director Mike Stewart describes the gentle shift towards a brighter, younger output on SGR's sister station Amber Radio goes for the older gold/contemporary market.

The changes are part of a series at the station which, besides launching Amber, has seen the (topweek and Bury services) — once Drwell and Simon — combining, while the Colchester service shares around 50% of output. And owner Eas Angler Radio is the subject of a £24.3m offer from the GWR Group.

With the AM service now on board, SGR's listening figures have fallen back from 224,000 to 221,000 and market share is down from 22.6% to 19.4%, but weekly reach is up a point to 38% in its 586,000 transmission area. Says Stewart, "We're aiming now for a slightly younger audience on FM — a 20 to 40 audience."

A younger feel has been introduced on air to make the station brighter, although hardening the adult contemporary music policy is most definitely out of the question. As Stewart explains, "Our feeling is it's not quite the same in Suffolk as in a big metropolitan area such as London or Manchester, so I think we have to be less aggressive, but that doesn't mean we don't play bright, up music. It just means we don't go for the harder-edged and more clubby stuff. We do play M People and Gabrielle, but we wouldn't play Coolio and rap. Things are shifting on the music side



SGR-FM TOP 10		
Track	Title	Pos
1	How Long	30
2	Paul Carrack (RS/EM)	30
3	Return Of The Mack	23
4	Stars Dabzar	23
5	Heart Of Music Dave Brown	21
6	Nobody Knows Tony Rich Project	25
7	Children Inherit Miles (Deconstruction)	23
8	Give Me A Little More Time	24
9	Oh Aah... Just A Little Bit	21
10	Give Me A Little More Time	21
11	Fast Lane	21
12	Coming Home Now	20
13	How Deep Is Your Love	20
14	Multiplend tracks on SGR FM	20

with Oasis's Wonderful making the playlist. Stewart says it would not have figured at all 12 months ago. "We played it on a medium rotation for some weeks," he says. "We thought it was a strong song, though the performance didn't necessarily fit with what we think is our audience."

Stewart says playlisting with group head of music Dave Brown "is made a lot easier these days because records seem so much more pigeon-holed. The days of 'Pop' with a capital 'P' seem to have gone. There are artists still making them, but they are few and far between."



## RADIO 1

Radio 1		
Pos	Title	Pos
1	How Long	30
2	Paul Carrack (RS/EM)	30
3	Return Of The Mack	23
4	Stars Dabzar	23
5	Heart Of Music Dave Brown	21
6	Nobody Knows Tony Rich Project	25
7	Children Inherit Miles (Deconstruction)	23
8	Give Me A Little More Time	24
9	Oh Aah... Just A Little Bit	21
10	Give Me A Little More Time	21
11	Fast Lane	21
12	Coming Home Now	20
13	How Deep Is Your Love	20
14	Multiplend tracks on SGR FM	20

## TRACK OF THE WEEK

**GABRIELLE: GIVE ME A LITTLE MORE TIME**  
A little more time was all radio needed to help give Gabrielle her biggest chart hit in nearly three years.

Week by week retail and airplay success for the single matched almost perfectly as the song initially hung around the lower reaches of both top 20s before hitting the sales top five and airplay number one.

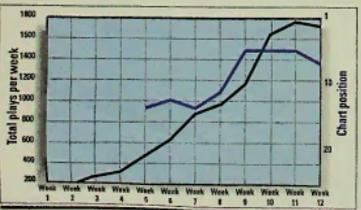
Several weeks before its number 15 debut the track had already reached several playlists including that of Galaxy — its baggiest fan — for five consecutive weeks — which played it 58 times one week. Support continued to rise, despite an early chart fall, as plays kept through the 1,000 barrier in the same week she cracked the sales Top 10. While the retail position stabilised, plays kept rising, smashing the 1,500 mark the next week and making number two on the Capital chart, then reaching an all-time registered high of 1,747 to knock Oasis off the top of the Airplay chart and 63 plays on Atlantic to become the station's top tune.

Garry Blackburn of Anglo Plugging, says, "Radio One were straight on it



and gave us a terrific start, but I think the key step forward for Gabrielle was Capital being slow on it, strangely enough. They were one of the last stations to come on board, but they kept the record going. Jonathan Payne's work regionally for us also made a big difference.

"The guy who A&R for Gabrielle is an unusual genius — Ferydaj Goti Disco — and he made a fantastic record. There's a Tampa vibe about this track which a people like, and a new artist, and I think that's what stations picked up on."



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Radio One			No. of plays		
Pos	Title	Pos	Plays	Pos	Plays
1	GIVE ME A LITTLE MORE TIME	Gabrielle (Go Beat)	1512	1529	
2	RETURN OF THE MACK	Mark Morrison (WEA)	1132	1415	
3	FAST LANE	George Michael (Virgin)	597	1224	
4	DON'T LOOK BACK IN ANGER	Oasis (Creation)	1120	1057	
5	CECILIA	Suggs (WEA)	382	941	
6	OH AAH... JUST A LITTLE BIT	Give G (Eternal/WEA)	704	901	
7	MORNING Vibe	Van (New Process/Atlantic)	1055	901	
8	THEY DON'T CARE ABOUT US	Michael Jackson (MCA/Epic)	591	896	
9	LIFTED	Lightbox Family (New Cap/Dolphin)	990	892	
10	HOW LONG?	Paul Carrack (RS/EM)	916	835	
11	HOW DEEP IS YOUR LOVE	Take That (JCA)	934	805	
12	SOMETHING CHANGED	Pulp (Island)	839	790	
13	DON'T WANNA LOSE YOU	Loose Ends (Mercury)	1041	763	
14	FALLING INTO YOU	Celine Dion (Epic)	859	701	
15	BEFORE	Paul Shop Boys (Parlophone)	449	631	
16	IRONIC ALIAS	Marsheena/Warner Bros.	321	575	
17	THESE DAYS	Jon (Mercury)	849	571	
18	STUPID GIRL	Garbage (Mercury)	604	568	
19	FOLLOW YOU DOWN	Sm (Hosanna/ASDA)	411	476	
20	MISSING	Everything But The Girl (Jaco/Jive/Starline)	478	475	
21	NOBODY KNOWS	Tony Rich Project (Lifeline/Arista)	305	430	
22	WALKAWAY	Case (Polygram)	468	421	
23	STARS Dabzar (RS/EM)		579	401	
24	WHATEVER YOU WANT	Tina Turner (Parlophone)	638	401	
25	SEARCH FOR THE HERO	A People (Deconstruction)	404	398	
26	WALKING WOUNDED	Everything But The Girl (Virgin)	245	394	
27	CHILDREN INHERIT MILES	Deconstruction (Mercury)	408	378	
28	NOT ENOUGH LOVE IN THE WORLD	Cher (WEA)	245	354	
29	FAIRGROUND	Simply Red (East West)	365	344	
30	ONE BY ONE	Cher (WEA)	411	344	

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28	NOT ENOUGH LOVE IN THE WORLD	Cher (WEA)	245	354	
29	FAIRGROUND	Simply Red (East West)	365	344	
30	ONE BY ONE	Cher (WEA)	411	344	

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## VIRGIN

Virgin			No. of plays		
Pos	Title	Pos	Plays	Pos	Plays
1	READY OR NOT	Lightbox Teens (Epic)	26	31	
2	WALKAWAY	Case (Polygram)	27	31	
3	SOMETHING CHANGED	Pulp (Island)	30	29	
4	IRONIC ALIAS	Marsheena/Warner Bros.	7	23	
5	BREATHE (A LITTLE DEEPER)	Deconstruction (Mercury)	23	22	
6	LONG SHOT	Ames (Mercury)	18	22	
7	DON'T LOOK BACK IN ANGER	Oasis (Creation)	24	21	
8	RUNNY FOR THE BIG LIGHT	It Girl (Mercury)	20	21	
9	FOLLOW YOU DOWN	Sm (Hosanna)	22	21	
10	SLANG	Dot Legend (Budget/Rhino/Mercury)	22	21	
11	LIFTED	Lightbox Family (New Cap/Dolphin)	28	21	

© Music Control UK. Sales possible chart rank rises by total number of plays per station from 00:00 on Sunday 14 April 1996 until 24:00 on Saturday 20 April 1996

## ATLANTIC 252

Atlantic 252			No. of plays		
Pos	Title	Pos	Plays	Pos	Plays
1	HOW DEEP IS YOUR LOVE	Take That (WEA)	934	805	
2	GIVE ME A LITTLE MORE TIME	Gabrielle (Go Beat)	631	61	
3	ONE OF US	Asia (Mercury)	575	60	
4	READY OR NOT	Lightbox Teens (Epic)	57	60	
5	OH AAH... JUST A LITTLE BIT	Give G (Eternal/WEA)	704	901	
6	NEVER NEVER LOVE	Simply Red (East West)	365	45	
7	STUPID GIRL	Garbage (Mercury)	604	568	
8	WALKAWAY	Case (Polygram)	468	421	
9	CECILIA	Suggs (WEA)	382	941	
10	FALLING INTO YOU	Celine Dion (Epic)	859	701	

© Music Control UK. Sales possible chart rank rises by total number of plays per station from 00:00 on Sunday 14 April 1996 until 24:00 on Saturday 20 April 1996



# THE OFFICIAL CHARTS - 27 APR


**music week**  
 AS USED BY  




## SINGLES

### 1 RETURN OF THE MACK

	WEA
1	Mark Morrisette
2	Epic
3	Eternity/WEA
4	Epic
5	Infectious
6	WEA
7	WEA
8	XI Recordings
9	Warner Bros
10	Deconstruction
11	Internal
12	Columbia
13	Go Beat
14	Death Row/Island
15	Virgin
16	Maverick/Reprise
17	EMI
18	Mokum
19	1st Avenue/Mercury
20	One Little Indian
21	Virgin
22	Island
23	Atlas

## ALBUMS

### 1 GREATEST HITS

	RCA
2	Maverick/Reprise
3	Oasis
4	Epic
5	MCA
6	Mushroom
7	Virgin
8	Epic
9	Deconstruction/RCA
10	Island
11	Parlophone
12	A&M
13	Polydor
14	Polydor
15	PolyGram TV
16	Creation
17	Fontana
18	Gold/DSS
19	Polydor
20	Mercury
21	Polydor
22	Polydor
23	Capitol



Following the smash hit gold selling single 'Anything', 3T release the new single

# 24/7



# tribal gathering sorted?

The organisers of the Tribal Gathering dance festival were expecting to know today (Monday) whether they would be granted a licence for the event planned for May 4. Universe and the Mean Fiddler Organization had their initial application for a licence refused, on March 27, by Thames Magistrates Court and last Tuesday began appeal hearings which were expected

to conclude today. The organisers seemed confident of winning their appeal. "The decision to refuse the licence has now been appealed and we see no reason to assume there will be any outstanding issues of concern between the council and the organisers," they say. The original objections to the licence were made by Thames Valley Police, Oxfordshire

County Council Highway Authority and the Cheshill District Council Environmental Health Agency. Three main areas of objection were raised: traffic implications, the suitability of the Tribal Gathering site, and the potential for public disorder.

It is understood that a meeting, on March 29, had received the noise pollution problems, leaving last week's

hearings to focus on the remaining issues such as traffic. However the organisers were confident that any problems would be resolved. "The traffic arrangements were a secondary issue for the council and both them and ourselves fully expect that the remaining concerns on this issue can be fully overcome," they say. All tickets for the 30,000 capacity event have been sold.

## inside

- 2 licensing dispute hits hard times  
3 the vocal orchestra a new local direction

dub chart:  
**1** ALWAYS THERE  
Incognito

cool cuts:  
**1** FOR WHAT YOU DREAM OF  
Bedrock

## brighton rocks to the sound of the dance parade

Brighton Council has confirmed that it has received plans to hold a 'dance parade' in the town on July 20. The parade will base itself on Berlin's famed Love Parade, which draws crowds of up to 500,000 from around Europe. The Brighton event will be much smaller with a proposed attendance of about 6,000.

A forthcoming meeting of the council's arts and leisure committee will consider the application. However, the signs are positive with the committee's chairman, councillor Ian Duncan, having already expressed his enthusiasm in a national newspaper. However, inquiries from *RM* drew a more guarded response. "This is an exciting proposal. But I must stress that it has not yet been agreed. There are lots of details to be discussed before a decision can be made," says Duncan.

The organisers of the Brighton Dance Parade are a collective of Brighton-based dance promoters, headed by Kevin Grimshaw, who had the idea for the parade when he attended last year's Berlin event. "I've seen that dance culture can change people's attitudes towards life for the better and that's what we want to promote," says Grimshaw.

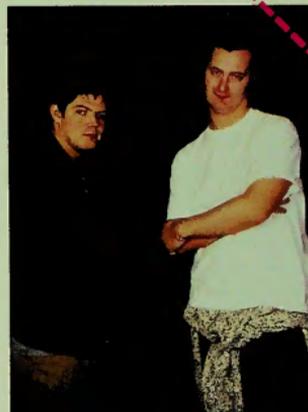
The proposed parade would use The Level Park in the centre of Brighton as a meeting place. Then a parade of floats would pass through the town centre for two hours, finally ending up back at the starting point at about 8.30 pm. In addition, the organisers are proposing a live-in event that evening of Brighton rerecords.

Currently drawing up a list of potential takers for floats, the parade's organisers can be contacted on 01273 666818.

Scotland's finest techno duo, Slam, will release their debut album, 'Headstates', next month. The album will come out on their Glasgow-based Some record label.

The Slam duo, Stuart McMillan and Orin Melkie, set up Some in 1991 for their 'Eterna' single and have since issued a string of releases from themselves and others. Among these was Slam's own 1993 cut 'Positive Education' which sold more than 25,000 copies as an indie release.

The duo have also enjoyed a flourishing career as remixers of Sunstream, The Orb, Jean Michel Jarre, The Aload and the Stereo MCs. Their first album will see Slam broaden their repertoire with jazz/hip hop and techno/drum & bass fusions. The first 15,000 copies of 'Headstates' will come with a limited-edition 12-inch featuring two of the group's earliest singles 'Eterna' and 'Intensities In Ten Cities'. 'Headstates' is out on May 20.



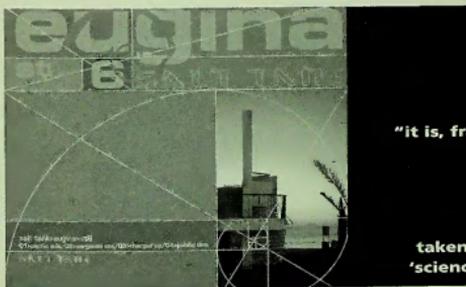
## salt tank engine

no.1 cool cuts  
no.1 buzz chart

"it is, frankly, brilliant" mixmag update  
(single of the week)

- a) released 29th april  
b) deleted 4th may

taken from the forthcoming album  
'science & nature' released 20th may



Billed titles at

- 22 25 THE IN  
16 26 DON'T  
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23 28 WALK  
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winning mobility

Norma Doo

Wings

17 18 TWELVE

18 19 SONGS IN THE KEY OF X

19 20 THE BEST ALBUM IN THE WORLD... EVER 2

1 THE NEW SINGLE UNIT 1990

Available on 2 CDs and cassette  
CD1 features some stunning remixes, CDs and cassette 'The Family'  
the summer smash '3 H Family'

EMI

1



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**seminars take  
the lid off the biz**

Speakeasy is the name of a series of seminars which will be held throughout May and June at the Equator Conference Rooms, Tower Bridge, London. The series seeks to introduce attendees to the real workings of the music industry.

Nine seminars will feature artists, journalists and music business executives discussing their first-hand experiences of working in areas of music like soul, hip hop, jungle, jazz and funk. The seminars will attempt to provide a more accurate picture of the business for those who might wish to get involved.

"We want to focus on the politics of actually working within the music business. For instance, what DJ to send your track to first, how to push your music out what minefields to look out for," says Speakeasy co-ordinator, Lence Williamson.

Those who have so far agreed to be on the various Speakeasy panels include Kiss FM's Fat Freddy M, Chalice FM's Jasper The Vinyl Junkie, Talkin' Loud A&R man Paul Martin, Jungle DJ MC Det, Kwame from D'Influence (pictured), journalist Paul Hewitt and DJ Rankin Miss P.

The courses will run from 6.30pm to 8.30pm on various evenings throughout May and June and tickets will be priced at £8.50/£4.50 concessions. For further information, telephone 0171 403 1991.

# the aloof orchestrate a new vocal direction

In just a few years, The Aloof have gone from being a production duo turning out UK dancefloor classics like 1990's 'Never Get Out The Boat' and 1991's 'On A Mission' to becoming a fully-fledged group with a healthy live reputation and a second album, 'Sinking', out next month.

May 6 sees the release of new single, 'Wish You Were Here', which is already building up anticipation for the forthcoming album and May tour.

A key ingredient in The Aloof's success is vocalist Ricky Fairs who features on 10 of the album's 12 tracks.

He joined the group's other members Dean Thatcher, Jazzy Kooner and Gary Burns in 1992, and the addition of a permanent singer allowed the group to truly blossom and start to perform live. "We did our PA period which became so boring because you couldn't improve your change things. Playing live gives you

more scope to play around with what you are doing," says Fairs.

It was playing live that led the group to change their sound from straight 'four on

the floor' dance to a range of different styles from ska to drum and bass. "Last year, we wrote most of the LP running around and playing live, getting to play all things and see what lots of other acts were doing. It's difficult to explain the LP because there's nothing else around that really sounds like it," says Fairs.

One track, 'Last Stand', features a 32-piece orchestra, all a long way from The Aloof's humble white label beginnings. "I would never have thought a few years ago that all this would happen, but in many ways it's just a natural progression. You live of things and want to move on and try new things," says Fairs.

'Sinking' is out on May 29. The dates for The Aloof tour are as follows: Warwick University (May 11); 100 Club, London (2); Tibid Gathering, Oxfordshire (4); Akeley, Reading (24); Essential Music Festival; Brighton (25); The Room, Hull (June 20); Sarsley Soap's, Manchester (21); and Sundance Festival, Norwich (22).



## say what?

### clubbing nightmares - what's been your worst?

**Tony Gedge - Love To Be**

"Last summer in Ibiza, one of our office angels together with the coaster company managed to send all our flyers, posters and T-shirts (worth over £5k) to a club in Tenerife instead of Es Paradis in San Antonio. The stuff eventually turned up about four hours before our night started but luckily for us our flying team had already done a great job of flying the night verbally! It turned out to be a huge success and we let our office angel off!"

**Charlie Chester - club promoter**

"It was of the Salsp Theatre Club - Flying. New Year's Eve 1991. It was 12 o'clock and everyone was going crazy, suddenly someone ran up to me, threw their arms around my neck and managed to poke me in the eye, knocking out my contact lens. I'm blind in one eye and couldn't see a thing, so I sat there for three hours talking to people without having a clue who they were. My mum put a spare contact lens in a box, which only arrived 10 minutes before the club ended! It was the worst thing that ever happened to me in a club!"

**Kenny Fabulous - Club Foot**

"My worst clubbing nightmare was when the entire lighting rig at Club Foot went down. Luckily we managed to find some torches and a little lazer pen which we flashed around for a while from the DJ booth. It turned into a little light show and it was about three quarters of an hour before anyone actually realised by which time we had managed to sort it all out."

- 11 **Micky Hirst - Back 2 Basics**  
"One springs to mind immediately. It was New Year's Eve and we decided to have a PA from a Rod Stewart impersonator to break up the house music. He was halfway through 'You Wear It Well' when he hit a high note, blew the speakers, the lights and the entire sound system. To top it off, it was nearly midnight!"



average Vocalist  
New Era  
sign  
18 **18 TWENTY**  
16 **19 SONGS IN THE KEY OF X**  
15 **20 THE BEST ALBUM IN THE WORLD... EVER 2**



**LIMBO RECORDS**

may 6th

ed manager: rudi kloster @ deputy ed manager: Judith rivers @ senior ed executive: steve masters @ ed executive: bob charroll, rochel bughes, orville carrollchall @ admin & promo exec: louisa stevens

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Available on 2 CDs and cassette  
CD1 features some stunning remixes CD2 and cassette feature  
the summer smash '3 In A Family'  
EMI

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3	28	WALK	18	29	YOU &	33	LOVE	39	LOVE	45	ALL T	35	STARS	41	TOP O	47	SICK
4	30	FOLLO	19	31	NOTE	34	LOVE	40	LOVE	46	ALL T	36	STARS	42	TOP O	48	SICK
5	32	NOTE	20	33	LOVE	35	LOVE	41	LOVE	47	ALL T	37	STARS	43	TOP O	49	SICK
6	34	ALL T	21	35	STARS	36	LOVE	42	LOVE	48	ALL T	38	STARS	44	TOP O	50	SICK
7	36	LOVE	22	37	LOVE	37	LOVE	43	LOVE	49	ALL T	39	STARS	45	TOP O	51	SICK
8	38	TOP O	23	39	NAKA	38	LOVE	44	LOVE	50	ALL T	40	STARS	46	TOP O	52	SICK
9	40	SICK	24	41	LOVE	39	LOVE	45	LOVE	51	ALL T	41	STARS	47	TOP O	53	SICK

Billed titles at



# jock on his box

footballer, dancer and  
kiss fm dj paul 'trouble'  
anderson on his top tunes



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**'summertime' hi frequency feat. leroy burgess**  
"This came out something like 1973/74. It's real, it's off five musicians, it's passionate. It's not the same now."

**'mr blind man' donna mcgee (anchor/buddha)**  
"This came out in the late Seventies. She's a superb artist. 'Mr. Blind Man' was one of her biggest records."

**'reaching' dazzle feat. leroy burgess (de-lite)**  
"This came out in '78 and the whole album - called 'Dazzle' - is superb. It's a Patrick Adams production - he's one of my main producers of Seventies and Eighties disco music."

**'i've got a thing' silver, platinum and gold (farr)**  
"This record is like a gem. I've been offered £100 for it. The singing on it is everything a record should be for me - the singing, the instrumentals, the whole thing. Andrea Moore and Richard Jones sing. It's like an Ella Fitzgerald style. It must have come from gospel/jazz."

## paul 'trouble' anderson

photograph: GP

**'back in time' brooklyn express (bc)**  
"This is a classic for everybody. It came out in the late Seventies and they've redone it over the years but it's never been the same. I play the original. I've been backed to play a night for all that stuff from the Seventies and Eighties."

**'run away' the salsoul orchestra feat. laleatta holloway (salsoul)**  
"Laleatta, her voice! The song is brilliant. It came out in 1986 and I was more of a dancer than a DJ then and I used to use this record in dance competitions. 'Run Away' was a big tune in the underground clubs."

**'all i do' (from the album hotter than july) stevie wonder (motown)**  
"Stevie Wonder can do no wrong for me. I played it every night during the Eighties. It was massive."

**'manifestations' album manfredo fest**  
"Jazz fusion from the jazz funk era. A classic and it'll always remain a classic. It's a much sought after tune."

**'movie' brass construction (ua)**  
"This came out in 1975 and was produced by Randy Muller and Jeff Lane. Timeless! For transpotters, it's 'Got Myself Together' by The Buckleheads."

### tips for the week

- 'i can't wait' - byron stingsy (dub plate)
- 'love love love' - basement boys (dub plate)
- 'take me higher' - unlimited society (dub plate)
- 'baby you' - hynote (dub plate)
- 'closer' - rosea games (dub plate)
- 'that's what life is all about' - mensions (dub plate)
- 'i need somebody tonight' - thelma Houston (azuli feat pressing)
- 'your heaven' - urban blues project presents mother of pearl (audio recordings test pressing)
- 'undercover lover' - pool simpson feat. carman morie (dub plate)
- 'jumpin'' - todd terry, martha wash & joeslin brown (dub plate)

**BORN:** "Either the 26th or 28th September, 1959. I don't know because from the age of two we were all put in care - all six of us - and my brother says I was born on one day and my sister says I was born on the other." **LIFE BEFORE DJ-ING:** "Footballer with Tottenham youth squad. I tore my cartilage and couldn't run for two years. I trained with Hot Gospel and people knew me as a dancer rather than a DJ." **FIRST DJ GIG:** "As a warm up DJ for George Power or Crackers in the Seventies." **MOST MEMORABLE GIG:** "Recently at The Loft, Barbara Tucker, Karen Bernard and Carol Sylvan just turned up out of the blue and came on *GIG: Beat*." **Recently at The Loft, Barbara Tucker, Karen Bernard and Carol Sylvan just turned up out of the blue and came on *GIG: Beat*.** "People know me for the way I mix. I've got my own pattern. I create music out of the records." **NEXT THREE GIGS:** The Loft (April 14/15); Europa, Stoke (26); Lords Of The Underground, Camden Palace (27). **LIFE OUTSIDE DJING:** Remixer, writer, model, Soul II Soul; Pet Shop Boys; Junior Reid. Working on new material and setting up label; bike riding, football, roller skating.

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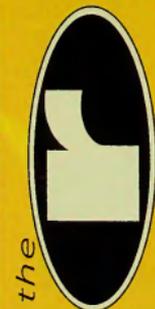
the new single out now  
available on 2 CDs and cassette  
CD1 features some stunning remixes CD2 and cassette feature  
the summer smash 'I'm a Family'



11

# THE OFFICIAL CHARTS - 27 APR

100% **NEW**



29  
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britain's nearest beats till

chart

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

**1** ALWAYS THERE (MASTERS AT WORK MIXES)/JUMP TO MY LOVE (SIMON COTSWORTH MIX)  
Incognito

Talkin' Loud

- Ⓢ 33 34 TAP MOLA (TOUCH ME THERE) (JOHNNY VICIOUS)/DU LELEVEL MIXES) Popcorn
- Ⓢ 34 18 BEFORE (PET SHOP BOYS LOVE TO INFINITY/JOEY NEGRO/RED BOYS) DANNY TENAGLIA MIXES) Pet Shop Boys
- Ⓢ 35 38 HEY MR DJ (MOTIV SNIICK HOOK MIXES) Open Arms featuring Rowetta
- Ⓢ 36 33 TAKE ME HIGHER (UBO/MALRICE JOSHUA/GEORGIE PORGIE & JOEY DONATELLO)/ADRIANUS (KOO/BLOND MIXES) Georgia Porgie
- Ⓢ 37 29 DO IT (TRIGGER & AUBURN/TONY DE VIT & SIMON PARKER MIXES) Trigger & Auburn
- Ⓢ 38 27 INTO YOUR HEART (GRAND LARCENY/MARK NRG/TALL PAUL MIXES) B Six
- Ⓢ 39 19 NO OTHER LOVE/THE BLESSING PART II Blue Amazon
- Ⓢ 40 41 FIRE The Belief
- Ⓢ 41 21 KEEP ON JUMPIN' (BIZARRE INC./USA MARIE EXPERIENCE MIXES) Lisa Marie Experience
- Ⓢ 42 100 JUMPING UPSIDE DOWN Black Groove
- Ⓢ 43 47 ONE FOR THE MONEY (C&C MUSIC FACTORY MIXES) Horace Brown
- Ⓢ 44 100 STOP/GO D'STILL
- Ⓢ 45 100 CLUB VIBES VOLUME ONE Time Out
- Ⓢ 46 54 EASY TO LOVE (ROLAND RADELL/PERC/CLOCK/APE MIXES) Kya
- Ⓢ 47 100 HAPPY (MAURICE JOSHUA/DANNY D'OUTATHER & JOE BLACKSMITH MIXES) Pauline Henry

Ⓢ 2 HEAVEN (SERIAL DIVA/FATHERS OF SOUND/JAZZ 'N' GROOVE MIXES)  
Sarah Washington

Talkin' Loud

- Ⓢ 3 7 THEME FROM S.P.R.E.S.S (ADRIANUS/TONY DE VIT & SIMON PARKER/CARL CRAIG/ORIGINAL MIXES) S Express
- Ⓢ 4 4 DESIRE (ETHNIC BOYZ/UNLESS CAMPBELL/MINDSPELL/MASTERS AT WORK) Million Dollar Babies) Nu Colour
- Ⓢ 5 12 SNAPPINESS (BBB & DICK MEANEY/ZEN TERRORISTS MIXES) BBB
- Ⓢ 6 3 YOU LIFT ME UP (K-KASS/RI LUX MIXES) Rebecca Ryan
- Ⓢ 7 14 WE GOTTA LOVE (DAVID IMBALES/BAND OF GYPSIES/MIXMASTER MIXES) Kym Simms
- Ⓢ 8 2 TRIPPIN' ON SUNSHINE (BIFF & MEMPHIS/PLAY BOYS/PIZZAMAN MIXES) Pizzaman
- Ⓢ 9 13 THE LOVER THAT YOU ARE (SOUL SOLUTION/SLEEPING LIONS/SI BRAD/ROGER U MIXES) Loaded/Cowboy
- Ⓢ 10 7 LET THIS BE A PRAYER (ROLLO & SISTER BLISS MIXES) Rollo, Geez Spiritual with Pauline Taylor
- Ⓢ 11 25 I'M ALRIGHT (JULIAN NAPOLitano MIXES) Inight Project
- Ⓢ 12 8 SHOW ME (ERIC KUPPER/JOE TVANELLLO/MOTIV 8 MIXES) Dana Dawson
- Ⓢ 13 13 LOOKING AT YOU (JIMMY GOMEZ MIXES) Sunscreen
- Ⓢ 14 10 STORM IN MY SOUL Kamashita
- Ⓢ 15 27 LOVE FOR LIFE (ALCATRAZ/ANDY ROBERTS/SPM MIXES) Lisa Moorish
- Ⓢ 16 9 THE WAY IT IS (BROTHERS IN RHYTHM MIXES) Chameleon
- Ⓢ 17 8 COME BACK TO LOVE (MEL/DOWN/MATT SPINNER, CARL DRAKE & ZIZINO MIXES) Mr. Happy

Ⓢ 18 PULSE-8

Pulse-8

- Ⓢ 19 THREE BEAT MUSIC/FIX
- Ⓢ 20 MOWEN
- Ⓢ 21 MOONSHINE
- Ⓢ 22 DEEP TROUBLE
- Ⓢ 23 VC RECORDINGS
- Ⓢ 24 SONY S2
- Ⓢ 25 PUMPIA' VINYL
- Ⓢ 26 THE ISLAND
- Ⓢ 27 MUBLY
- Ⓢ 28 ANK FM
- Ⓢ 29 ESCAPE
- Ⓢ 30 COLISEUM
- Ⓢ 31 EYE Q
- Ⓢ 32 AVEK
- Ⓢ 33 ISLAND OF LOVE (ICHRONOME/UNIQUE MIXES) Eurogroove
- Ⓢ 34 ENCORE (JAZZ 'N' GROOVE MIXES) /Pepi
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Billboard titles at

- 1 **18** KAUSSAWON/CLUBT. MANS/AMPHUKUMBE/AND/USA MARIE EXPERIENCEZ
- 2 **19** ITTY BITTY BOOZY WOOZY MIXES) Klubbheads
- 3 **20** COMA ARDINA (PERFECTO MIXES) Inaura
- 4 **21** BOOPALOOPA (PHIL KEISEY/SEKINGA) Ministry Of Sound
- 5 **22** WHAT YOU NEED Soft-House Company
- 6 **23** OVER & OVER WALTER PHEAB & DJ PIPPI/ANGEL MORALES/DANNY D MIXES) Plux
- 7 **24** NOTHING I WON'T DO (LX/RED JERRY & JXWAY OUT WEST/CARL COX MIXES)
- 8 **25** DOWN TO EARTH (DAKENFOLD & OSBORNE/ANGELS/SPACE KITTENS/JFM MIXES)
- 9 **26** ERCE Perfecto
- 10 **27** SCHONBERG (ORIGINAL/MAN WITH NO NAME MIXES) Marmion
- 11 **28** ONE MORE TRY (ROLLO & ROB D'RIWOLLO & SISTER BLISS/JUNIOR VASQUEZ)
- 12 **29** DAVID MORALES MIXES) Kristina W
- 13 **30** I WILL SURVIVE (STEVE SUK HURLEY/PUFF DADDY MIXES) Chanzay Savage
- 14 **31** ALLSTAR EP... LUV IS ALL U NEED/KEEP IT UP/SOAKIN' WET 69 Allstars
- 15 **32** BOY, DON'T MISS THE TRAIN (ROGER SVP MIXES) Legacy Of Sound starring Lori Columbia
- 16 **33** LOOKING FOR SOMEBODY (MARTINI & PAGANY/RHYTHM AUTHORITY)
- 17 **34** CLAUDIO COCCOLUTO MIXES) Love Liquid featuring Blamy Stewart
- 18 **35** ON AND ON (FARLEY & HELLER/M&S/THE FINEST/WINGSTON BROWN & GARY BENSON MIXES) Beverlei Brown
- 19 **36** MY LIFE IN YOUR HANDS (DEKARD 'N' DAME/BLUE AMAZON MIXES) MeltDown Sony S3

the new club chart is available as a special featured service in selected form as soon as it is compiled on the Friday before publication, call 1-800-755-8889 on 01/18/02

- 1 **57** ENCORE (R/S) Daed International
- 2 **58** LOVE POWER (CLEVELAND CITY MIXES) Claudia Chin
- 3 **59** IT'S ABOUT TIME Ki
- 4 **60** FASTFLOW'N YOUR MAN ('96 MIX) George Michael
- 5 **61** SHE'S SO HEAVY (I WANT YOU) (JAZZMOSES/ERIC KUPPER/ORIGINAL MIXES) Giant Step (GRP/MCA)
- 6 **62** GROOVE 'N' SMOOTH (TODD TERRY/DARREN JAY/MICKY FINN/S&P JERVEER MIXES) Black Market International
- 7 **63** LOSING YOU (LOVESTATION/UNDERGROUND SOLUTION MIXES) SH Fresh
- 8 **64** THIS HOUSE IS JUMPIN' (N READY 4 HOUSE) The Carnations Escapeade
- 9 **65** STORM (KITTENS '96/DISCO MIXES) Space Kittens Hoop Choons
- 10 **66** DEEPEST DUBS Warren Darko Zest 4 Life
- 11 **67** FOR WHAT YOU DREAM OF Bedrock Stress
- 12 **68** STAND UP (ROGER SANCHEZ/DEWEY B WILDCHILD MIXES) Love Tube Fretwork Inc.
- 13 **69** I LIKE IT Inner Life Airdog
- 14 **70** JOY TO THE WORLD (Brooklyn's Poor + Needy Nice 'N' Ripe Internal
- 15 **71** DEEP DUB ESSENTIALS 24 Hour Experience Parlophone
- 16 **72** EUGINA Sah Tank PWL
- 17 **73** GOOD DAY (MOTIV 8 MIXES) Sean Maguire
- 18 **74** IN MY DREAMS Johnny Big Bang
- 19 **75** GIVE IT TO ME GOOD (MIXES) Freaky Baby

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**Alex Reece**  
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On the street - 29.04.96  
 The original and new mixes by  
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THE New Single **OUT NOW**  
 Available on 2 CDs and cassette  
 CD1 features some stunning remixes. CD2 and cassette feature  
 the summer smash '3 Is Family'

EMI

13 **18** TWERVE

16 **19** SONGS IN THE KEY OF X

15 **20** THE BEST ALBUM IN THE WORLD... EVER 2

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 Name Box  
 Age



# ON A POP TIP

# club chart

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

1	35	WONDERWALL/ LIVE FOREVER	Jackie 'O'	Euphoric	21	NEW	SNAPPINESS	BBG	Hi-Life
2	14	CAN'T TAKE MY EYES OFF YOU	Boys Town Gang	Big World	22	18	IF I COULD TURN BACK TIME	Chelle	Energyse
3	1	IT'S RAINING MEN	West End	RCA	23	7	THE X-FILES	DJ Dado	ZYX
4	4	TAINTED LOVE	Icon featuring Juliette Jaimes	Eternal	24	11	YOU SHOULD BE DANCING	E.Sensual	Dance Pool
5	NEW	CELEBRATE (THE LOVE)	Zhi-Vago	Xtravaganza	25	22	FEEL THAT LOVE AGAIN	A69	Koch Dance Force
6	NEW	LOVE RESURRECTION	D'Lux	Logic	26	NEW	HEY MR DJ	Open Arms	All Around The World
7	12	STOMP!	BG	Sony	27	13	BASS (HOW LOW CAN YOU GO?)	Simon Harris	Living Beat
8	3	OOH AAH...JUST A LITTLE BIT	Gina G	Eternal	28	NEW	LET'S MAKE IT HAPPEN	DJ Scott & Outer Rhythm	Steppin' Out
9	6	THEME FROM S-XPRESS	S-Xpress	Rhythm King	29	21	WONDERWALL	Bombayblue	Fundamental
10	16	THE WAY IT IS	Chameleon	Stress	30	31	SHOW ME	Dana Dawson	EMI
11	NEW	JUMPING UPSIDE DOWN	Black Groove	Avex	31	19	THE NIGHTTRAIN	Kadoc	Positiva
12	2	ANYTIME	Obsession	Almighty	32	32	CECILIA	Suggs	WEA
13	23	LAND OF DREAMING	Masterboy	Urban	33	36	NOTHING I WON'T DO	JX	ffreedom
14	8	RESCUE ME	Eurogroove	Avex	34	28	ALWAYS THERE	Incognito	Talkin Loud
15	20	I'M ALRIGHT	Insight Project	Extravaganza	35	NEW	EASY TO LOVE	Kyra	VC Recordings
16	9	SOME MIGHT SAY	Supernova	Sing Sing/RCA	36	NEW	GOOD DAY	Sean Maguire	Parlophone
17	17	PARTYZONE (IS ANYTIME)	Partyzone	Control	37	10	LET THE MUSIC PLAY	Mary Kiani	1st Avenue/Mercury
18	NEW	TAP MOI LA! (TOUCH ME THERE)	Popcorn	Mercury	38	NEW	FREELOVE/ I'M YOUR MAN ('96 MIX)	George Michael	Virgin
19	5	IN MY DREAMS	Johnna	PWL	39	25-	WONDERWALL/ SOME MIGHT SAY	De-Code featuring Beverli	Neoteric
20	NEW	BABY DON'T GO	4Mandu	1st Avenue/Arista	40		I WILL SURVIVE	Chantay Savage	RCA

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7	KEEP	
8	FRES	
9	THE X	
10	CHILD	
11	THE B	
12	PEACH	
13	GIVE	
14	CALIF	
15	WALK	
16	IRONI	
17	ANIM	
18	HAPP	
19	LET T	
20	CHAR	
21	RUNN	
22	SALVA	
23	IF YOU	
24		
25		

# hot vinyl

namecheck: frosier cookie @ nicky black market @ brod beahm @ jim jeffery @ andy beavers @ daisy & harve @ damian mendis @ james tryman

## tune of the week

### de la soul feat. common sense: 'the business' (tommy boy)

**hip hop** Following the rather tepid response to their last album 'Buition Mind Stole', De La Soul this month draw the first single from their latest LP 'The Stokes Is High'. The new track features De La Soul members Pos, Dove and Trugoy dropping lyrical science over a beautifully minimalist jazz-flavoured track with a dreamy summertime vibe. Chicago's Common Sense make a guest appearance but long-standing De La Soul collaborator Prince Paul is now missing. Again ignoring the common trends in rap and forging a path of their own, De La Soul look set to have one of the biggest rap tracks of the summer. **\*\*\*\*\*** **fb**

### house

**MARK SNOW 'X-Files Theme (PM Dawn Remix)' (WEA).** A new set of mixes of the current chart hit. Standing out from all the other current techno-'70s versions, this mix wooshes into a 'how do you define normal' intro and then enters twilight-hop territory with further show samples and Common Sense making a 'ghost appearance' (sorry) on guitar. A subtle yet effective variation on a theme. **\*\*\*\*** **jh**

**YOSH PRESENTS LOVEDEEJAY AKEMI 'The Screamer' (Limbo).** The follow-up to 'Toots's previous smash 'It's What Lighters' acts more as a sequel than fresh material, although the formula still gets. A Loletha Holloway sample belows out among crowd cheers, slinky breakdowns and a female 'Keep coming, give me all your loving right now' hook. It also features mixes from Jules & Skin and a pacier mix from Stuart Orchard. **\*\*\*\*** **jh**

**SURF DUBS 'Side The Wave' (Freshly Squeezed)** From the surfing cassette by Jules & Skin, this CD is a superb squelchation of a

track. In these mixes (Hi Tide, Lo Tide and The Break), the really does come off as you like the waves and we're not talking Scarborough beach. Big crashing noises, helicopters, bells and whirring build-ups make this a very effective funky hard house number, even if it doesn't seem particularly distinctive. Stick with it though... and The Break? It's your bonus breakbeater of course. **\*\*\*\*\*** **d&h**

**'SEXPRESSION' Theme From...The Return Trip' (Rhythm King).** Tony de Viti's effort echoes the solid pace of his Xpositions remix (which actually used 'Sexpression sounds) and adds plenty-Plastic Dreams sounds too. Aquarius' is the best with its Anilo Ward-ish stabs and warm bassline creating a Narnies neo-disco vibe. Carl Craig's mix is the only disappointment - a repetitive jazzy workout which never seems to go anywhere. The original is there too with additional +8 to maintain bpm-inflation. **\*\*\*\*** **jh**

**4-SHAW FEAT. JOE NIBLETT 'Big Love' (Ultraviolet)** This track is showing its face in three very different mixes. The Vocal Dub, from Studio 51, is our favourite because its



unashamedly over-the-top organ meets our approval and it generally throbs along very nicely. This mix makes the vocal sound like another of those raw revisited-type things but that isn't necessarily a criticism - heck, at least roving was a laugh. The Original mix is a prance-lightly-whisked-and-sprinkled-over number - one for the summer months, while the Full Length Cosa Vocal is your mammoth Sasha-type epic monster that 'God's' on for ages and doesn't actually feature that much vocal until about 15 minutes in. Good package and varied mixes. **\*\*\*\*\*** **d&h**

**GROOVE COLLECTIVE 'She's So Heavy (I Want You)' (Giant Step)** Jazz is back in the house with its feet tucked nicely under the table in two of the three mixes of this new hook. Also a very subtle Beatles cover, 'She's so...' starts with the Jazzy Nice Mix that is flute house like you've never been fluted before. The Full Length mix is a

tremendous house-free funk monster that contorts itself energetically and emotionally and the final Eric Kupper mix goes back to house but with much more of the band, the horns and an intent to cause dancefloor damage. Joyfully jazzy. **\*\*\*\*\*** **d&h**

**MENTAL GENERATION 'Caté Del Mar (remixes)' (Effective)** As a reminder that another Ibiza summer is just around the corner, Effective is releasing this limited edition of the classic 'morning after' anthem. Two unreleased mixes from Underworld, including the beat-lead and very long Mix 3, make up the package alongside the original. Time to call the travel agent. **\*\*\*\*** **bb**

**DJ D FEAT. JEROME 'Systems Activated' (Other)** Anyone who liked 'Plastic Dreams' will love this long-drawn-out and very moody hook that's not a hundred miles from the Jay Dee big one. This is, however, deeper, weirder

and more understated, with greater attention to percussion and less to being a floor smasher. It comes in two mixes - Full Club Experience and After Hours - and either one could cause serious concentration problems as the listener drifts off, last slower in wibbly wobbly bad-noodling land. Do not play in the car, at least not while driving. **\*\*\*\*\*** **d&h**

**BRYAN FERRY 'Love Is A Drug (remixes)' (Virgin)** Rollo & Sister Bliss work wonders yet again, this time on a Seventies classic. Their 'Monster Mix' is full of drum rolls, full vocal and subtle louch-up breakdowns. The extended 'Monster Mix' stays true to the edit whereas the 'Deep Mix' opts for leads of rising wooshes and crowd cheers ending in a 'Ratex'-ish sonic squelch. **\*\*\*\*** **jh**

**MELTDOWN 'My Life Is In Your Hands' (S3)** Following the Amazon mixes come two more from the Lisa Marie



KOCH (on tape, CD) 985 5949 - THE NEW VINYL WEEKLY @ CHARLY  
 average Thursday  
 News Day  
 13 18 TWELVE  
 16 19 SONGS IN THE KEY OF X  
 15 20 THE BEST ALBUM IN THE WORLD, EVER 2

# PRESS

## THE RETURN TRIP

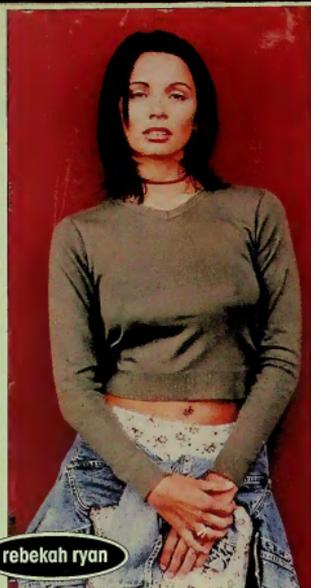
### 29TH APRIL 1996

MIXES BY: AQUARIUS, TONY DE VITI & CARL CRAIG

THE NEW SINGLE ON! NOW  
 Available on 2 CDs and cassette  
 CD1 features some stunning remixes CD2 and cassette feature  
 the summer smash '3 In Plainly'

VI 24	1, 2, 3	22	25	DONT	15	27	X-FILE	23	28	WALK	18	29	YOU &	20	30	FOLLO	21	31	NOT E	19	32	HOW	22	33	LOVE	23	34	ALL T	33	35	STARS	27	36	I GOT	21	37	I GOT	38	38	TOP O	26	39	NAKA	14	40	SICK C
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rebekah ryan

Experience. These are quite irresistible with their funky grooves, passionate vocals and Meltdown's ear for a cheeky melody. Both mixes feature rousing, skipping beats that can't fail to impress. **♦♦♦♦** **bb**

**SARAH WASHINGTON 'Heaven' (AM-PM)** &M continue to flicker out collective omphs with yet another uplifting floorshaker. However, despite it's American sound it was actually created in the UK by Sasha's production partner Tom Frederixse with a lady who's no stranger to cover versions. The Serial Diva mixes are 'hard-boiled-like', while the dynamic taton duo Fathers Of Sound provide strangely unspinning and out-of-date 'regic house' mixes in their usual Euro-lined swampy synth style. All is not lost, though, as the Miami-based 'Jazz 'n' Groove' transform the tune into one of their own style productions, tearing the roof off in the process! Garagegungust **♦♦♦♦♦** **dm**

**REBEKAH RYAN 'You Lin Me Up' (MCA)** Roll out that formal! Get a pop song, a good-looking girl who can sing, have it produced & mixed by K-Klax, and it's a hit, right? More than likely! Delivered in their typically catchy 'soft-house' approach, this skips along with a piano riff based loosely on the MindSpell mix of Nu Colours'

'Desire' - though not as infectious. Many will find the song vaguely familiar as it has an uncanny resemblance to the Morales mix of Shiva's 'Work It Out'. Do dig into the Pharmacy Dub as it holds the interest of those who are afraid of songs! And if you're not into cheery uptempo house, then please ignore the Hi-Lux mixes. **♦♦♦♦** **dm**

**LOVE TRIBE 'Stand Up' (AM-PM)** Straight outta Chicago this is set to be huge! Believe! The original (included here) was produced by E-Smoove's cousin Dewey B in Nicole 'Turning Away' style. It's catchy 'Stand up like your hands in the air in the sky' chorus is sung to the melody of Machine's old Paradise Garage classic 'There But For The Grace Of God Go'. And that's exactly what Roger S, boss his cooker of a mix on, even to the point of sampling the original's squeaky synth riff (previously used on Gypsies'n' I Hear The Music'). His slight rearrangement of the vocal structure really brings the song to life, ensuring a high hit factor. A peostion dub by the late Wildchild is also featured. Dancefloor and national chart action! **♦♦♦♦♦** **dm**

**FEDERAL HILL 'There's Got To Be A Way' (US Sub-Urban imprint)** Follow-up to the sleepers 'We Got It Goin' On' and 'I Have Something For You' which I'm sure will be

eventually happen here in the UK and become big hits. The latter was produced by writer Gary Tubito and remixed (sounding much better!) by Tommy Musto & Victor Simaroli. This time they have all collaborated together to inject the hoppy garage groove all round. Top notch melodic stuff with a deep moody dub to boot and a so-so DJ Dispute mix. **♦♦♦♦** **dm**

**techno**

**TERRA FERNA 'Floating/The Screem' (Platipus)** Having given the world the top five Robert Miles hit 'Children', Platipus follows up with another piano-led trancey stormer. 'Floating' drifts in masterfully on a beautiful synth melody that builds gently and convincingly. 'The Screem' is a harder trance cut that's equally enjoyable but it's the former cut that really should be grabbing the headlines. **♦♦♦♦** **bb**

**DEEPSKY Embrace Your Love' (Rampant)** Deepsky hail from New Mexico and this is their second Rampant release. Riding in on a gurgling 303 groove, 'Embrace Your Love' is funky trance of its commercial best. The hook maintains the energy while the rhythm builds up to a great acid breakdown. **♦♦♦♦** **bb**

**SEM 'Demon EP' (Electron Industries)** Leicester-based Damon Baxter is the man responsible for this five-track doublepack of firm soundtrack-style moody techno. Taking John Carpenter's movie soundtracks as a starting point, Baxter manages to capture similar dark, brooding atmospheres while infusing them with rhythmic, vibrant rhythms. Cover stunt. **♦♦♦♦** **bb**

**jungle**

**TOM & JERRY 'Admit 2 Love' (Tom & Jerry)** Wicked summer vibes are pumped into this. Excellent vocals, house chords and shuffle-style breaks come together in a modern nu-wave soul number which will be massive for the summer. **♦♦♦♦** **n**

**TERRORIST 'Copta (remix)' (Red Records)** Absolutely nasty bass and percussion on this track. It begins with some astronaut-to-mission-control-style vocals which then get slam-drunked by a militant housey bassline and marching-style breaks. Excellent breakdowns incorporated throughout the track - but watch out as this tune might hurt your boss bits. **♦♦♦♦** **n**

**BUSTA RHYMES 'Woo Ha (Andy C remix)' (Elektra)** Another anthem with this remix of Busta Rhymes' massive rap hit 'Woo Ha'. Andy C rolls out

the track in a typical bouncy style with bassline and rap still intact. Incorporating those rollin' breaks, definitely a bogie. **♦♦♦♦** **n**

**alternative**

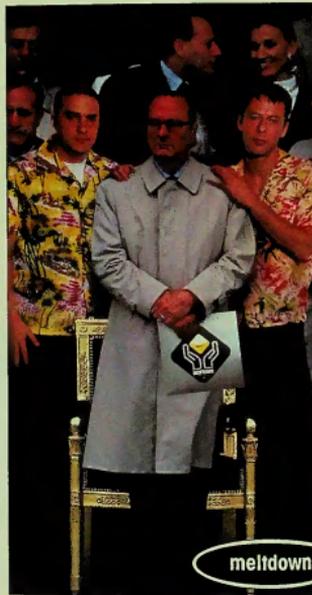
**MOODSWINGS 'Destruction And Destroy' (Censored)** There's nothing new or shocking about this single but it is some very good quality booming, inhaled headbanging, chill-out trance-type stuff from Moodswings' 'psychoacoustic' label. 'Destruction and Destroy' gets stuck in straight away but don't be fooled by the neverending intro to the other track 'Undiscovered Onward', it does end and then there's another enormous booming journey to head out on. Moodswings doing what they do soory better than most. **♦♦♦♦** **dsh**

**FOLK IMPLSION 'Natural One - U.N.K.L.E. mixes' (London)** This track, which is taken from the film Kids, is the work of Boston's John Davis and Sebastian's Lou Barlow. In its original state, the track combines good semi-jamnic vocals with some waltzing slow beats and unsettling guitar sounds. The U.N.K.L.E. mixes continue in the simple-is-better style of the original, just adding some effects, scratches, some gentler

but also crispier beats and an overall more fun-dance-still atmosphere. Very reassuring and with atmospheres like these, who needs the film? **♦♦♦♦** **dsh**

**FILA BRAZILIA 'Sycot Motion EP' (Mindfood)** Recorded in the US during a recent flying visit from the Hull-based act, this features three new tracks alongside the recent album cut 'Laying Down The Law On The Law'. It kicks off with the mellow yet insistent 'Femantic guitar and meandering bass of 'Blind In One Eye' followed by the gentler bass-led 'Pluck Me I'm Ripe'. The final cut sees Filo rock out with fuzzing guitars, munging Sycot rhythms and guest vocalists. Another breathtakingly original chunk of funk from the Brazilia boys. **♦♦♦♦** **bb**

**ARKANA 'Game Over/House En Dub' (Fume/WEA)** Having had a sneak preview of a few Arkana album cuts, I can safely say that the group are set for great things this year. This promo features two more club-based cuts, the festily pumping beats of 'Game Over' with its Menzies's 'Daydreamer'-style hook and the harder house of 'House En Dub'. The album will surprise many with its more commercial, almost indie-leaning bits, for now, this will keep the clubbers more than happy. **♦♦♦♦** **bb**



meltdown

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
REBEKAH RYAN	DESIRE	OH A	THEY	GOLDI	CENTIL	KEEP	FIRE	THE X	CHILD	THE B	PEACH	GIVE	CALL	WALK	IRON	ANIMA	HAPP	LET T	CHAR	RUNN	SALV	IF YOU		
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25





USCRIPTS WITH A CAPITAL V FOR VOLUME 1

17	24	1, 2, 3	Positive
22	25	THE NIGHTTRAIN KADOC	Creation
16	26	DON'T LOOK BACK IN ANGER DASSIS	ZYX
15	27	X-FILES DJ DADO	Polydor
23	28	WALKAWAY CAST	Independent/RCA
18	29	YOU & ME SONG THE WANNADIES	A&M
NEW	30	FOLLOW YOU DOWN GIN BLOSSOMS	WEA
NEW	31	NOT ENOUGH LOVE IN THE WORLD CHER	RCA
19	32	HOW DEEP IS YOUR LOVE TAKE 10	EG
NEW	33	LOVE IS THE DRUG ROXY MUSIC	Island
NEW	34	ALL THE THINGS (YOUR MAN WON'T DO) JOE	Food/EMI
33	35	STARS DUBSTAR	Noo Teybe/Virgin
27	36	I GOT 5 ON IT LUNIZ	Mantis
21	37	I GOT THE VIBRATION/A POSITIVE VIBRATION BLACKBOX	Wild Card/Polydor
NEW	38	TOP OF THE STAIRS SKEE-LO	Ken Dob
26	39	NAKASAKI EP (I NEED A LOVER TONIGHT)	Round/Warner Music
14	40	SICK OF DRUGS THE WILDHEARTS	

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

CD1 with Mixes from Linslee Campbell  
 'Anything'  
 Out next week  
 CD2 - Special Limited Edition with Individual Postcards of 31 and Mixes from Maurice Joshua



# TOP TWENTY COMPILATIONS

## 1 NOW THAT'S WHAT I CALL MUSIC! 33

1	NEW	THE BEST ALBUM IN THE WORLD... EVER 3	Virgin
2	NEW	TRANSPOTTING (OST)	EMI Power
3	NEW	THE BEST RAP ALBUM IN THE WORLD... EVER!	Virgin
4	NEW	CLUB MIX '95	Polystar TV
5	NEW	DANCE NATION	Mercury U Sound
6	NEW	IT TAKES TWO	Sony Music/RTV
7	NEW	UNTITLED	Elektra Music
8	NEW	GO WITH THE FLOW - ESSENTIAL ACID JAZZ	Polystar TV
9	NEW	LOVE IS SWING	Mercury
10	NEW	100% PURE GROOVE	Mercury
11	NEW	IN THE MIX '95	Virgin
12	NEW	HALL OF FAME	Quercus
13	NEW	TECHNOHEADZ	Virgin
14	NEW	EIGHTIES SOUL WEEKENDER	Box
15	NEW	PURE SWING '95	Box
16	NEW	TRADE - VOLUME TWO	Parade
17	NEW	TWELVE	Mercury Music
18	NEW	SONGS IN THE KEY OF X	Warner Bros
19	NEW	THE BEST ALBUM IN THE WORLD... EVER 2	Virgin
20	NEW		

18	25	ANTHOLOGY 2 THE BEATLES	Apple/Parlophone
38	26	THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA	Dunblow
24	27	THE BENDS Radiohead	Parlophone
23	28	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
20	29	LORE Clannad	RCA
40	30	DISGRACEFUL Dubstar	Food/EMI
33	31	HISTORY-PAST, PRESENT AND FUTURE BOOK 1 Michael Jackson	Epz
27	32	GOLDEN HEART Mark Knopfler	Virgin
42	33	GREATEST HITS Queen	Parlophone
26	34	THE SCORE Fugees	Columbia
28	35	PAN PIPE IMAGES Inspirations	Telstar
31	36	THE VERY BEST OF Robert Palmer	EMI
25	37	LIFE Simply Red	East West
39	38	X The Beloved	East West
41	39	EXPECTING TO FLY The Bluestones	Superior Quality/A&M
	40	REISH Joan Osborne	Blue Gemini

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 The New Single Out Now  
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 CD1 features some stunning remixes. CD2 and cassette the hit  
 the summer smash '3 B. Plainly'

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 released 29th APRIL

CD single - COSMATOR 1 \* cassette - MCHATION 1 \* 12" - 12MATION 1

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# US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	1 BECAUSE YOU LOVED ME (Celine Dion)	(Jive/RSN)	26	7 INSENSITIVE (Jesse James)	(A&M)
2	2 ALWAYS BE MY BABY (Marilyn Maye)	(Columbia)	27	75 THE WORLD I KNOW (Collective Soul)	(Mercury)
3	3 WRODY KNOWS (The New York Project)	(Jive/RSN)	28	102 OLD MAN & ME (Wendy [ET.] & The Beatnuts)	(Atlantic)
4	4 IRONIC (Jesse McCartney)	(Mercury)	29	77 NAME SO (Joe Satriani)	(Wind-up/RSN)
5	5 1, 2, 3, 4 (SUMPIN' NEW) (Coco)	(Fleming)	30	73 ANYTHING GO (Rahim)	(Jive)
6	6 DOWN LOW (WOTAFK HAS TO KNOW) (Keyshia Ka'Ola)	(Jive/RSN)	31	26 I WANT TO COME OVER (Krisia Emerige)	(Def Jam)
7	7 YOU'RE THE ONE ONLY (9IC)	(Jive)	32	34 IN THE MEANTIME (Santog)	(Jive)
8	8 WOO-HOO! GOT YOU ALL IN CHECK (Lisa Loeb)	(Polygram)	33	44 SWEET DREAMS (Lauri Saville)	(Jive)
9	9 COUNT ON ME (Vivian Puerto)	(Jive)	34	38 REME (Lee Brice)	(Jive)
10	7 SITTIN' UP IN MY ROOM (Anita)	(Jive)	35	41 KEEP ON, KEEP ON (McLoy & Last Post)	(Razor Disc)
11	11 FOLLOW YOU DOWN MY HEAR... (The Do-Brosians)	(Jive)	36	31 I WILL SURVIVE (Christy Swaney)	(Jive)
12	12 DOWN IT IS (Cool J)	(Jive)	37	39 ONE OF US (Janet Jackson)	(A&M)
13	13 MISSING (Everything But The Girl)	(Mercury)	38	4 A THIN LINE BETWEEN LOVE AND HATE (D-Lite)	(Jive)
14	14 ALL THE THINGS YOU (When You Don't Do)	(Jive)	39	35 HOOK (Blues Traveler)	(A&M)
15	15 LADY (Angie)	(Jive)	40	37 WONDERWALL (Oasis)	(Jive)
16	11 NOT GO W/ CRY (Mary J. Blige)	(Mercury)	41	46 DON'T CRY ME (OT7)	(Jive)
17	17 1975 (Smoking Purkins)	(Jive)	42	46 FEELS SO GOOD (JAY-Z)	(Mercury)
18	18 ONE SWEET DAY (Mariah Carey & Boyz II Men)	(Columbia)	43	37 LUCKY LOVE (As I Boaz)	(Mercury)
19	19 CLOSER TO FREE (The Beatles)	(Jive)	44	40 TIME (Rage & The Breadwin)	(Mercury)
20	20 WHO DO U LOVE (Selena Gomez)	(Jive)	45	34 GANGSTA'S PARADISE (Ice Cube)	(Jive)
21	21 BE MY LOVER (La Bouche)	(Jive)	46	37 PEACHES (The Presidents Of The USA)	(Capitol)
22	22 GIVE ME ONE REASON (Tracy Chapman)	(Mercury)	47	47 GET MONEY (Jesse James)	(Mercury)
23	23 WONDER (Sade)	(Mercury)	48	41 BEFORE YOU WALK OUT OF MY LIFE... (Vanessa)	(Mercury)
24	24 S O' CLOCK (Natalie Imbruglia)	(Jive)	49	49 DON'T WANNA LOVE YOU (Lil' Ricki)	(Mercury)
25	25 JUST A GIRL (Noelie)	(Jive)	50	45 CHAINS (The Roots)	(Jive)

# US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	1 JAGGED LITTLE PILL (Lil' Kim)	(Jive/RSN)	26	19 KILLY (Kelly Rowland)	(Mercury)
2	2 THE SCORE (Rage Against The Machine)	(Mercury)	27	28 THE GREATEST HITS COLLECTION (Ariana Jackson)	(Mercury)
3	3 FALLING INTO YOU (Celine Dion)	(Jive/RSN)	28	33 SWEET DREAMS (La Bouche)	(Jive)
4	4 DRY MUSIC (Sade)	(Mercury)	29	34 FRESH HORSES (Coco)	(Jive)
5	5 DAYTRAM (Mariah Carey)	(Columbia)	30	30 TIGELLY (Kanye West)	(Mercury)
6	6 WHAT'S THE STORY... MORNING GLORY? (The Roots)	(Jive)	31	431 THE VILLAINS IN BLACK (MC Bone)	(Mercury)
7	7 SIXTEEN STONE (Eminem)	(Jive)	32	32 BROWN SUGAR (Angie)	(Mercury)
8	8 ANTHOLOGY 2 (The Beatles)	(Jive)	33	34 CRAZYSexyCOOL (Lauri Saville)	(Jive)
9	9 RESURRECTION (Eminem)	(Jive)	34	34 SPARKLE AND FADE (Coco)	(Mercury)
10	10 GANGSTA'S PARADISE (Ice Cube)	(Jive)	35	35 WORDS (The Roots)	(Mercury)
11	11 WAITING TO EXHALE (OST) (Vanessa)	(Mercury)	36	36 FOUR BROS (Travis)	(Mercury)
12	12 THE WOMAN IN ME (Pink)	(Mercury)	37	37 THE MEMORY OF TREES (Eminem)	(Mercury)
13	13 ALL EYEZ ON ME (Jay-Z)	(Mercury)	38	38 49 SEAL (Lauri Saville)	(Mercury)
14	14 BAD HAIR DAY (Pharrell)	(Mercury)	39	39 COLLECTIVE SOUL (Collective Soul)	(Mercury)
15	15 THE COMING (Busta Rhymes)	(Mercury)	40	40 WHAT THE HELL (Pharrell)	(Mercury)
16	16 DEATHTRIAZ (MC901)	(Mercury)	41	41 DANGEROUS MINDS (OST) (Vanessa)	(Mercury)
17	17 PRESIDENTS OF THE USA (Presidents Of The USA)	(Mercury)	42	42 AMERICAN STANDARD (Sade)	(Mercury)
18	18 21 NEW BEGINNING (Tracy Chapman)	(Mercury)	43	43 DANCE MIX USA VOLUME 4 (Various)	(Mercury)
19	19 CRACKED REAR VIEW (Rage & The Breadwin)	(Mercury)	44	44 ONE HOT MINUTE (Red Hot Chili Peppers)	(Mercury)
20	20 MELLON COLLE & THE HOTWITL (Santog)	(Mercury)	45	45 REVELATIONS (Vanessa)	(Mercury)
21	21 RELISH (Janet Jackson)	(Mercury)	46	46 CONGRATULATIONS I'M SORRY (The Do-Brosians)	(Mercury)
22	22 A THIN LINE BETWEEN LOVE... (D-Lite)	(Mercury)	47	47 THE HITS (Guns N' Roses)	(Mercury)
23	23 MERCURY FALLING (Sade)	(Mercury)	48	48 E 1999 ETERNAL (Busta Rhymes)	(Mercury)
24	24 TRAGIC KINGDOM (Noelie)	(Mercury)	49	49 TIME MARCHES ON (Tracy Chapman)	(Mercury)
25	25 MR SMITH (Lil' Kim)	(Mercury)	50	50 GARBAGE (Garbage)	(Mercury)

Charts courtesy Billboard 27 April 1999. \* Artists are awarded to these products demonstrating the greatest display and sales per UK acts. UK-US signed acts.

# UK WORLD HITS

## GERMANY

1	102 NOW DEEP IS YOUR LOVE (Take That)	(Jive)
2	101 PACEMAN (Babyfoot Zoo)	(EMI)
3	100 EVERYBODY WANTS (Power Brothers)	(Mercury)
4	99 MISSING (EITG) (Bianco Y Negro)	(Mercury)
5	98 FIRESTARTER (Prodigy)	(Jive)

Source: Media Control

## NETHERLANDS

1	100 FIRESTARTER (Prodigy)	(Jive)
2	100 HOW DEEP... Take That	(Jive)
3	100 YOU DON'T FOOL ME (Queen)	(EMI)
4	100 STREET SPIRIT (Radiohead)	(EMI)
5	100 HALLO SPACERBOY (Bowie)	(BMG)

Source: Stichting Mega Top 50

## SWEDEN

1	100 FIRESTARTER (Prodigy)	(Jive)
2	100 RETURN OF... Mark Morrison	(VCA)
3	100 HOW DEEP... Take That	(Jive)
4	100 WEAK (Santog)	(Mercury)
5	100 HALLO SPACERBOY (Bowie)	(BMG)

Source: G:SPFI

## FRANCE

1	100 SPACEMAN (Babyfoot Zoo)	(EMI)
2	100 BABY COME BACK (Ariana Jackson)	(Mercury)
3	100 YOU DON'T FOOL ME (Queen)	(EMI)
4	100 MISSING (EITG)	(Mercury)
5	100 DON'T LOOK BACK (Oasis)	(Mercury)

Source: IFPI

# BACK IN ANGER CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	1 RETURN OF THE MACK (Mark Morrison)	(Mercury)	21	24 WALKAWAY (Coco)	(Mercury)
2	2 A DEED FOR A DEED (Marky B)	(Mercury)	22	19 HOW LONG? (Parsons)	(Mercury)
3	3 OOH AHH... JUST A LITTLE BIT (Eminem)	(Mercury)	23	18 PEACHES (Presidents Of The USA)	(Mercury)
4	4 THEY DON'T CARE ABOUT US (Michael Jackson)	(Mercury)	24	24 FALLING INTO YOU (Celine Dion)	(Mercury)
5	5 GOLDEN RING (Sade)	(Mercury)	25	25 READY OR NOT (Lil' Kim)	(Mercury)
6	6 CECILIA (Santog)	(Mercury)	26	26 DON'T WANNA LOVE YOU (Lil' Ricki)	(Mercury)
7	7 KEEP ON JIMMY (Leslie Gore)	(Mercury)	27	27 THE BOX (Santog)	(Mercury)
8	8 FIRESTARTER (Prodigy)	(Mercury)	28	28 ONE OF US (Janet Jackson)	(Mercury)
9	9 X-FILES THEME (Marky B)	(Mercury)	29	29 NEVER NEVER LOVE (Sade)	(Mercury)
10	10 CHILDREN (Robert Miles)	(Mercury)	30	30 KUNIK (The Roots)	(Mercury)
11	11 GIVE ME A LITTLE MORE TIME (Santog)	(Mercury)	31	31 FOLLOW YOU DOWN (The Do-Brosians)	(Mercury)
12	12 DON'T LOOK BACK IN ANGER (Oasis)	(Mercury)	32	32 BEFORE YOU STOP (Santog)	(Mercury)
13	13 FAST LOVE (George Michael)	(Mercury)	33	34 1, 2, 3, 4 (SUMPIN' NEW) (Coco)	(Mercury)
14	14 IRONIC (Jesse McCartney)	(Mercury)	35	35 MORNING (Vanessa)	(Mercury)
15	15 SOMETHING CHANGED (Pepi)	(Mercury)	36	36 WHATEVER YOU WANT (Vanessa)	(Mercury)
16	16 HOW DEEP IS YOUR LOVE (Take That)	(Mercury)	37	37 SALVATION (Carter)	(Mercury)
17	17 LIFTED (Lil' Kim)	(Mercury)	38	38 ANNUAL RHYME (Jay-Z)	(Mercury)
18	18 WALKING WOUNDED (Everything But The Girl)	(Mercury)	39	39 LET THE MUSIC PLAY (Mary J. Blige)	(Mercury)
19	19 STUPID GIRL (Santog)	(Mercury)	40	40 STARS (Bowie)	(Mercury)
20	20 CALIFORNIA LOVE (Jay-Z)	(Mercury)	41	41 MISSING (Everything But The Girl)	(Mercury)

© ERA. The Inbetween Chart is compiled by ERA for independent Radio using singles data from Media Monitor and DRI sales data.

# VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	1 JAGGED LITTLE PILL (Lil' Kim)	(Mercury/RSN)	21	21 THE BENDS (Radiohead)	(Mercury)
2	2 WHAT'S THE STORY... MORNING GLORY? (The Roots)	(Mercury)	22	22 MILK & KISSES (Celine Dion)	(Mercury)
3	3 MOSELEY SHOALS (Sean Paul)	(Mercury)	23	23 DISGRACEFUL (Rage Against The Machine)	(Mercury)
4	4 GARBAGE (Garbage)	(Mercury)	24	24 GREATEST HITS (Queen)	(Mercury)
5	5 BIZARRE FRUIT (Gorillaz)	(Mercury)	25	25 PRESIDENTS OF THE USA (Presidents Of The USA)	(Mercury)
6	6 RITS (U2 & The Miracles)	(Mercury)	26	26 X (The Beatles)	(Mercury)
7	7 DIFFERENT CLASS (Pepi)	(Mercury)	27	27 VERY PAC, PRETTY AND FORMAL (Michael Jackson)	(Mercury)
8	8 WILDST DREAMS (The Roots)	(Mercury)	28	28 THE RETURN OF... Mark Morrison	(Mercury)
9	9 PORTBAY (SO LONG AGO, SO CLEAR) (Vanessa)	(Mercury)	29	29 LIFE (Sade)	(Mercury)
10	10 ALL CHANGE (Coco)	(Mercury)	30	30 RELISH (Janet Jackson)	(Mercury)
11	11 A MAXIMUM HIGH (Santog)	(Mercury)	31	31 YOU? ME? US? (Coco)	(Mercury)
12	12 DEFINITELY MAYBE (Oasis)	(Mercury)	32	32 EXPECTING TO FLY (The Do-Brosians)	(Mercury)
13	13 MERCURY FALLING (Sade)	(Mercury)	33	33 SOMETHING TO REMEMBER (Santog)	(Mercury)
14	14 ANTHOLOGY 2 (The Beatles)	(Mercury)	34	34 DON'T MAKE US GET TO THE CHORUS... (Lil' Kim)	(Mercury)
15	15 SINGLES (Janet Jackson)	(Mercury)	35	35 JOLLIFICATION (Lil' Kim)	(Mercury)
16	16 STANLEY PARK (Pepi)	(Mercury)	36	36 LEFTISM (Lil' Kim)	(Mercury)
17	17 LORE (Lil' Kim)	(Mercury)	37	37 MORE THAN THIS... THE BEST OF Bryan Ferry (Bowie)	(Mercury)
18	18 OCEAN DRIVE (Lil' Kim)	(Mercury)	38	38 REGULAR URBAN SURVIVORS (Lil' Kim)	(Mercury)
19	19 PARADISE & SUNBURST (Santog)	(Mercury)	39	39 DON'T STOP (Santog)	(Mercury)
20	20 GOLDEN HEART (Lil' Kim)	(Mercury)	40	40 COUNTDOWN 1992-1993 (Pepi)	(Mercury)

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# R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributors)
1	1	RETURN OF THE MACK	Mark Morrison	WEA	WEA 0407 (W)	
2	2	THEY DON'T CARE ABOUT US	Michael Jackson	Epic	CD 8229902 (SM)	
3	3	CALIFORNIA LOVE	2 Pac featuring Dr Dre	Death Row/Island	12DRW 2 (F)	
4	4	GIVE ME A LITTLE MORE TIME	Gabriel	Go Beat	GO BEAT 0003 (F)	
5	5	ALL THE THINGS (YOUR MAN WON'T DO)	Joe	Island	12IS 634 (F)	
6	6	TOP OF THE STAIRS	Stee-Lo	Wild Cat/Phydar	5763551 (F)	
7	7	I, 2, 3, 4 (SUMPIN' NEW)	Cozmo	Torrey Boy TBW 721	(RTM/DISC)	
8	8	FU-GEE-LA	Fugees	Columbia	6K3096 (SM)	
9	7	I GOT 5 ON IT	Laurie	Noo Trybe/Virgin	VST 101 (E)	
10	10	RIDIN' LOW	LAD featuring Darryl Traylor	Hollywood	5764611 (F)	
11	10	RUNNIN'	The Pharcyde	Go Beat	GO BEAT 142 (F)	
12	8	TWENTY FOREPLAY	Janet Jackson	A&M	CD 581512 (F)	
13	9	HIP HOP DON'T YA DROP	Honky	Higher Ground	HIGHS 17 (SM)	
14	12	ANYTHING	3T	MJ/Epic	8627156 (SM)	
15	13	LIFTED	Lightshow Family	Wild Card	5779431 (F)	
16	14	NO TON' CRY	Mary J. Blige	Arista	CD 7432139252 (BMG)	
17	11	WHAT ABOUT OUR LOVE?	Maysa	Blue Thumb	87R 30761 (BMG)	
18	15	GOOD THING	Eternal	1st Avenue/EMI	CD CDCE04 143 (E)	
19	18	WHERE DO U WANT ME TO PUT IT	Solo (Solo)	Perspective/A&M	5075311 (F)	
20	21	GANGSTA'S PARADISE	Coolio featuring LV Tommy Boy	CD-MCSTD 2104	(BMG)	
21	29	WILL YOU BE MY BABY?	Infinity featuring Grand Puba	DWC	74321333031 (BMG)	
22	16	SO GOOD TO COME HOME TO/I'VE HAD...	Ivan Masias	1st Avenue/Arista	CD 7432134572 (BMG)	
23	17	DO SOMETHING EP	Eusee	Mama's Yard	12MAMA 6 (E)	
24	31	DOWN LOW (NOBODY HAS TO KNOW)	R Kelly featuring Ronald Isley	Jive	CD JIVERCD 282 (BMG)	
25	25	CELEBRATION OF LIFE	Travis	Big Life	BLRT 125 (P)	
26	19	EVERY LITTLE THING I DO	Soul For Real	Uptown	MCST 48005 (BMG)	
27	20	DAINGEROUS MINDS EP	Axxx/Hip/Da Vette/Sista featuring Craig Mack	MSA	MCST 4807 (BMG)	
28	24	KEEP THE MUSIC STRONG	Bizarric Inc.	Some Bizarric	MERX 451 (F)	
29	27	WE GOT IT	Immature (featuring Smooth)	MCA	MCST 49000 (BMG)	
30	26	SEARCH FOR THE HERO	M People	Deconstruction	74321287861 (BMG)	
31	40	EVERYDAY AND EVERYNIGHT	Yvette Michelle	Loud	7833645271 (Import)	
32	34	YOU'RE THE ONE	SWV	RCA	7833645151 (Import)	
33	32	CRUISIN'	D'Angelo	Cooltempo	12COOL 318 (E)	
34	23	I FELL SO YOU COULD CATCH ME	Shera Nelson	Cooltempo	CD COOL 317 (E)	
35	35	SPACE COWBOY	Jamiroquai	Epic	4277827 (SM)	
36	22	URBAN CITY GIRL	Berz	Hacktown	CD 4321348740 (BMG)	
37	28	HEY LOVER	LL Cool J featuring Boyz II Men/DJ Jarell/Jam'N	12DEF 11 (F)		
38	35	I WILL SURVIVE	Charity Seaveg	RCA	7863644911 (Import)	
39	37	SUGARHILL	AZ	Cooltempo	12COOL 315 (E)	
40	39	BOOMBASTIC	Shaggy	Virgin	VST 1536 (E)	

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# DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributors)
1	1	KEEP ON JUMPIN'	The Lisa Marie Experience	3 Beat/Thr	FX 271 (F)	
2	2	THE BOX	Orbital	Internal	RLXK 30 (F)	
3	3	MY LIFE IS IN YOUR HANDS	Meltdown	Sony	SD DANU 175 (W)	
4	1	I GOT THE VIBRATION/A POSITIVE VIBRATION	Blackbox	Manhattan	MERX 459 (F)	
5	2	WALKING WOUNDED	Everything But The Girl	Virgin	VST 1577 (E)	
6	6	LET THE MUSIC PLAY	Mary Kiani	1st Avenue/Mercury	MERX 456 (F)	
7	8	LOVELIGHT (RIDE ON A LOVE TRAIN)	Jaym Hanna	VC Recordings	VCRX 10 (E)	
8	8	LOVE IS THE DRUG	Rory Music	EG	VST 1580 (E)	
9	15	RETURN OF THE MACK	Mark Morrison	WEA	WEA 0407 (W)	
10	10	REACH HIGHER	Unknown Society/feat S Johnson	Hard Times	HTV 962 (F)	
11	11	FLIM FLAM	Yellow Sox	Redeye Inc.	NIX 1029 (NET/SM)	
12	6	THE NIGHTTRAIN	Kedoc	Positive	12TV 26 (E)	
13	7	CALIFORNIA LOVE	2 Pac featuring Dr Dre	Death Row/Island	12DRW 2 (F)	
14	10	LOVE ON LOVE	Ezee Possee	More Protein	PROT 114 (F)	
15	11	ALL THE THINGS (YOUR MAN WON'T DO)	Joe	Island	12IS 634 (F)	
16	12	NEURODANCER	Wippenberg	Protek	KLXLT 010 (BMG)	
17	17	DEEP DUB ESSENTIALS - PART THREE	24 Hour Experience	Nice 'n' Ripe	NRR DCS (ADD)	
18	4	NO OTHER LOVE	Blue Ambition	Jackpot	WJ 09 (ADD)	
19	11	STORM	Space Kittens	Hooj Choons	HOOJ 418 (RTM/DISC)	
20	3	THE SCREAMER	Yesh presents Lovedeja/feat Akemi	Umho	UMHO 547 (F)	
21	10	KAKASAKI (EP I NEED A LOVER TONIGHT)	Kan Dah	Thr	FX 271 (F)	
22	22	HOT 'N' SPYCY EP	Dirty Harry	Subversive	Sub 167 (SM/SM)	
23	23	MUSE Q THE MUSIC	Shaz & St. Germain	F Communications	F04 (V)	
24	22	FU-GEE-LA	Fugees	Columbia	6K3096 (SM)	
25	5	SAVE THE DAY (REMIXES)	Dis-cuss	Hooj Choons	HOOJ 42 (RTM/DISC)	
26	26	GOODTIMES '96	Funkystyle	Label To Dance	PWL LD 27 (P)	
27	10	GOTTA RELEASE	Dirty Harry	MAW	MAW 000 (Import)	
28	9	FIRESTARTER	The Prodigy	XL Recordings	XL 70 (W)	
29	13	AMERICA (I LOVE AMERICA)	Full Intention	Stress	12STR 50 (P)	
30	30	PRESSURE	Solo featuring J.T.	Excursions	MVEX 009 (V)	

# DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distributors)
1	1	LTJ BUKEM PRESENTS LOGICAL PROGRESSION	Various	Real	8287291/02287294 (F)	
2	5	THE SCORE	Fugees	Columbia	4325493/4325494 (SM)	
3	3	ARTCORE - THE ART OF DRUM & BASS	Various	React	REACT.P.75/REACT.M.75 (V)	
4	2	TRADE - VOLUME TWO	Various	Feverpitch	FVRC2 2 (E)	
5	5	ONCE UPON A TIME IN AMERICA	Smooth Da Hustler	Profile	PRO 1467/PRO 1467A (P)	
6	4	THE COMING	Busta Rhymes	Elektra	755961742/755961742A (W)	
7	6	URBAN HANG SUITE	Mixxell	Columbia	4838391/4838394 (SM)	
8	9	DANCE NATION	Various	Ministry Of Sound	DMAC 96 (SM/SM)	
9	3	AN INSTINCT FOR DETECTION	Lionel	Deconstruction	7432134281/7432134281A (BMG)	
10	10	LABCABIN CALIFORNIA	The Pharcyde	Go Beat	8287361/8287324 (F)	

SPECIALIST CHARTS

27 APRIL 1996

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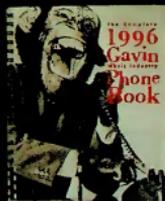
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# MUSIC VIDEO

# VIDEO

This	Last	Artist Title
1	1	LIVE CAST RECORDING: Les Miserables in Concert
2	2	TAKE THAT: Greatest Hits
3	3	BILL WHELAN: Riverdance - The Show
4	4	BOYZON: Said And Done
5	5	OSASIS: Live By The Sea
6	6	OSMOND'S Very Best Of
7	7	MICHAEL JACKSON: Video Greatest Hits - History
8	8	MARSH CREEVE: Friday - At The Madison Square Garden
9	9	TAKE THAT: Nobody Else - The Movie
10	10	ROBSON GREEN & JEROME FLYNN: So Far So Good
11	10	TAKE THAT: HomeTown - Live At Manchester G-Mex
12	15	BOB JOVI: Live In London
13	13	PULP: Sorted For Film & Video
14	16	MIKE & THE MECHANICS: His
15	14	THE PRODIGY: Independent Parks

Label Cat No	16	13	DANIEL O'DONNELL: The Classic Live Concert
Video Collection V0268	17	17	CELINE DION: The Colour Of My Love Concert
BMG Video 7422155880	18	18	THE STONE ROSET: The Complete
VCI V0494	18	23	VARIOUS ARTISTS: Reflections Of Ireland
WML 630013	20	29	SAR VAUGHAN & DOUBLE TROUBLE: Live From Austin Texas
PML MM948473	21	19	STATUS QUO: Don't Stop
Wiesbaden W097252	21	21	TAKE THAT: Everything Changes
SMV Epic 50122	21	25	BOB JOVI: Cross Road - Best Of
SMI Columbia 511342	24	22	PARROT & FRIENDS: Together For The Children Of Bristol
BMG Video 7422125253	25	26	TAKE THAT: Berlin
BMG Video 7422125153	25	21	ROSE MARIE: Memories Of Home
BMG Video 7422125153	27	21	QUEEN: Queen's Greatest Hits
PolyGram Video 626230	28	26	PINK FLOYD: P.Y.O. - 21.11.94
VLM 630013	28	29	VARIOUS ARTISTS: Karaoke Chart Hits
Warner Music Video 30313013	30	6	TAKE THAT: The Party - Live At Wembley
XL Recordings X4117	30	6	

This	Last	Artist Title	Label Cat No
1	1	POPCANTAS	Walt Disney DV452
2	2	LEGENDS OF THE FALL	Columbia TriStar DVD453
3	3	FOUR WEDDINGS AND A FUNERAL: PolyGram Video 627123	
4	4	LIVE CAST RECORDING: Les Miserables in Concert	Video Collection V0268
5	5	THE X-FILES - FILE 2 - TOOMS	Fox Video V0155
6	6	TAKE THAT: Greatest Hits	BMG Video 7422155880
7	7	WALLACE & GROMIT - A CLOSE SHAVE	BBC DVD0516
8	10	WALLACE & GROMIT - A GRAND DAY OUTSIDE	Video V0155
9	8	THE LAND BEFORE TIME 2	CD Video V01122
10	7	BATMAN FOREVER	Warner Home Video 51123
11	9	DUMBO AND DUMPER	Fox Home Video V0155
12	12	WALLACE & GROMIT: THE TROUBLESHOOTERS	BBC Video V0155
13	3	STAR TREK: VOYAGER - VOL 23	CD Video V01122
14	11	SLEEPING BEAUTY	Walt Disney DVD452
15	15	MANCHESTER UNITED VIDEO MAGAZINE VOL 3 NO 5	

# INDEPENDENT SINGLES

This	Last	Title	Artist
1	1	X-FILES	DJ Dado
2	2	YOU AND ME SONG	Wanadies
3	3	LIVIN' IT UP	Northern Upbeat
4	4	EVERY TIME I FALL IN LOVE	Upside Down
5	3	12,3,4 (SUMM'N' NEW)	Coolio
6	2	DON'T LOOK BACK IN ANGER	Disco
7	5	I WANNABE A HIPPIE	Youz Presents Loveladej
8	8	WHATEVER	Technohead
9	10	LAST CHANCE	China Drum
10	6	BABY LEE	John Lee Hooker/Robert Cray
11	15	CIGARETTES & ALCOHOL	Disco
12	15	IT FELL OFF THE BACK OF A...	Danish
13	16	SO SOME MIGHT SAY	Funk
14	7	AMERICA (I LOVE AMERICA)	Full Intention
15	18	WONDERMAN!	Oasis
16	20	LIVE FOREVER	Oasis
17	18	SHAKESPEAKER	Oasis
18	9	PASSION	Get Decor
19	6	SUPERSONIC	Oasis

Label (distri)	1	1	ZYX ZYX 9695R (Self)
Indulgent DIE DISCO (V)	2	2	DEFINITE! MAYBE
Heavenly HVN SCDD (V)	3	3	OUR HAPPY HARDCORE
World COWBOLDS 2A (V)	4	8	PARANOID & SUNBURST
Tommy Boy TB02 771 (RTM/D)	5	4	SECOND Toughest in the Infants
Creation CRECD 221 (DMV)	6	5	EXPECTING TO FLY
Limbo LMB SACD (P)	7	9	GANGSTAS PARADISE
Mokum 01 1703 (P)	8	7	COUNTDOWN 1992-1993
Creation CRECD 195 (DMV)	9	6	LOVE/LOVE
Mantra MNT 190 (RTM/D)	10	10	SALT PETER/SALT PETER REMIXED
Silverstone OREC 81 (P)	11	11	NUBANCE
Creation CRECD 190 (DMV)	12	13	POST
Echo ECSSD 17 (V)	13	15	ROOTS
Creation CRECD 204 (DMV)	14	14	EMERSON TOMATO KETCHUP
Street CDSR 86 (P)	15	17	MISERABLE
Creation CRECD 215 (DMV)	16	16	I FEEL ALRIGHT
Creation CRECD 185 (DMV)	17	12	THIRD VERSION EP
Creation CRECD 182 (DMV)	18	18	THE COMPLETE
Way Of Life WAYD 1 (A)	19	20	TOO YOUNG TO DIE - THE SINGLES
Creation CRECD 176 (V)	20	20	DEMOCRACY

# INDEPENDENT ALBUMS

This	Last	Title	Artist
1	1	(WHAT'S THE STORY) MORNING...	Oasis
2	2	DEFINITE! MAYBE	Oasis
3	3	OUR HAPPY HARDCORE	Scarsoor
4	4	PARANOID & SUNBURST	Slunk Anasie
5	4	SECOND TOUGHEST IN THE INFANTS	Underworld
6	5	EXPECTING TO FLY	Blutones
7	9	GANGSTAS PARADISE	Coolio
8	7	COUNTDOWN 1992-1993	Pulp
9	6	LOVE/LOVE	Lush
10	10	SALT PETER/SALT PETER REMIXED	Ruby
11	11	NUBANCE	Echobilly
12	13	POST	Bork
13	15	ROOTS	Sapultura
14	14	EMERSON TOMATO KETCHUP	Starech
15	17	MISERABLE	Mossaw
16	16	I FEEL ALRIGHT	Steve Earle
17	12	THIRD VERSION EP	Money Mark
18	18	THE COMPLETE	Stone Roses
19	20	TOO YOUNG TO DIE - THE SINGLES	Saint Etienne
20	20	DEMOCRACY	Killing Joke

Label (distri)	1	1	Creation CRECD 188 (DMV)
Creation CRECD 188 (DMV) <td>2</td> <td>2</td> <th>Creation CRECD 189 (DMV)</th>	2	2	Creation CRECD 189 (DMV)
Club Tones 062282 CD (V) <td>3</td> <td>3</td> <th>Club Tones 062282 CD (V)</th>	3	3	Club Tones 062282 CD (V)
One Little Indian TPLP 55CD (P) <td>4</td> <td>4</td> <th>One Little Indian TPLP 55CD (P)</th>	4	4	One Little Indian TPLP 55CD (P)
Junior Boy's Own JB OOD 4 (RTM/D) <td>5</td> <td>5</td> <th>Junior Boy's Own JB OOD 4 (RTM/D)</th>	5	5	Junior Boy's Own JB OOD 4 (RTM/D)
Superior Quality BLUCO 004 (V) <td>6</td> <td>6</td> <th>Superior Quality BLUCO 004 (V)</th>	6	6	Superior Quality BLUCO 004 (V)
Tommy Boy TB02 1141 (RTM/D) <td>7</td> <td>7</td> <th>Tommy Boy TB02 1141 (RTM/D)</th>	7	7	Tommy Boy TB02 1141 (RTM/D)
Nectar Masters NTMCD0 321 (P) <td>8</td> <td>8</td> <th>Nectar Masters NTMCD0 321 (P)</th>	8	8	Nectar Masters NTMCD0 321 (P)
AAS CAD 6040C (RTM/D) <td>9</td> <td>9</td> <th>AAS CAD 6040C (RTM/D)</th>	9	9	AAS CAD 6040C (RTM/D)
Creation CRECD 166 (DMV) <td>10</td> <td>10</td> <th>Creation CRECD 166 (DMV)</th>	10	10	Creation CRECD 166 (DMV)
Faive FAV5 CD (DMV) <td>11</td> <td>11</td> <th>Faive FAV5 CD (DMV)</th>	11	11	Faive FAV5 CD (DMV)
One Little Indian TPLP 51CD (V) <td>12</td> <td>12</td> <th>One Little Indian TPLP 51CD (V)</th>	12	12	One Little Indian TPLP 51CD (V)
Redburner RR 8902 (P) <td>13</td> <td>13</td> <th>Redburner RR 8902 (P)</th>	13	13	Redburner RR 8902 (P)
Diaphonic UNF DUDFHC 11 (RTM/D) <td>14</td> <td>14</td> <th>Diaphonic UNF DUDFHC 11 (RTM/D)</th>	14	14	Diaphonic UNF DUDFHC 11 (RTM/D)
Laurel 82872 (P) <td>15</td> <td>15</td> <th>Laurel 82872 (P)</th>	15	15	Laurel 82872 (P)
Transatlantic TRACCD 204 (DMV) <td>16</td> <td>16</td> <th>Transatlantic TRACCD 204 (DMV)</th>	16	16	Transatlantic TRACCD 204 (DMV)
Max Wax MWX 03CD (V) <td>17</td> <td>17</td> <th>Max Wax MWX 03CD (V)</th>	17	17	Max Wax MWX 03CD (V)
Silverstone OREC 53 (P) <td>18</td> <td>18</td> <th>Silverstone OREC 53 (P)</th>	18	18	Silverstone OREC 53 (P)
Heavenly HVNLP 10CD (DMV) <td>19</td> <td>19</td> <th>Heavenly HVNLP 10CD (DMV)</th>	19	19	Heavenly HVNLP 10CD (DMV)
Butterfly KFLCJ (V) <td>20</td> <td>20</td> <th>Butterfly KFLCJ (V)</th>	20	20	Butterfly KFLCJ (V)

# ROCK

This	Last	Title	Artist
1	1	GARBAGE	Garbage
2	2	REGULAR URBAN SURVIVORS	Regular
3	6	FOG FIGHTERS	Fog Fighters
4	4	TINY MUSIC...	Stone Temple Pilots
5	3	DON'T STOP	Status Quo
6	5	MADE IN HEAVEN	Queen
7	8	ROCKS	Sapultura
8	10	THESE DAYS	Jon Javi
9	14	ONE HOT MINUTE	Red Hot Chili Peppers
10	7	MADE AGAIN	Marillion

Label (distri)	1	1	Mushroom D 3146 (RTM)
Total Vegas VEGASCD 3 (E)	12	13	Total Vegas VEGASCD 3 (E)
Roswell CORET 2206 (P)	13	13	Roswell CORET 2206 (P)
Polygram TV 518362 (W)	15	20	Polygram TV 518362 (W)
Redneck OREC DPCS0 167 (E)	16	16	Redneck OREC DPCS0 167 (E)
Redburner RR 8902 (P)	17	15	Redburner RR 8902 (P)
Mercury 252642 (E)	19	17	Mercury 252642 (E)
Warner Brothers 936245332 (W)	20	20	Warner Brothers 936245332 (W)
EMI CDMO 1994 (E)	20	20	EMI CDMO 1994 (E)

This	Last	Title	Artist
1	1	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf
2	3	CROSS ROAD - THE BEST OF	Bob Jovi
3	18	THE BOY WITH THE BEE EYES	Babylon Zoo
4	15	ROCK AGAINST THE MACHINE	Stone
5	16	DAVE AGAINST THE MACHINE	Steve Day
6	15	NEVERMIND	Nirvana
7	17	JUST ADD LIFE	Almighty
8	17	SMASH	Offspring
9	20	SO FAR SO GOOD	Brain Adams

Label (distri)	1	1	Virgin CDV 2799 (E)
Jamiro QV 522982 (P)	2	2	Jamiro QV 522982 (P)
EMI CDOMC 3142 (E)	3	3	EMI CDOMC 3142 (E)
Parlophone OREC DPCS0 168 (E)	4	4	Parlophone OREC DPCS0 168 (E)
Epic 4122242 (SM)	5	5	Epic 4122242 (SM)
Reprise 93342542 (W)	6	6	Reprise 93342542 (W)
DGC DGC0 24425 (BMG)	7	7	DGC DGC0 24425 (BMG)
Chrysalis CDCHR 611 (E)	8	8	Chrysalis CDCHR 611 (E)
Epic/EA 86422 (P)	9	9	Epic/EA 86422 (P)
A&M 541572 (F)	10	10	A&M 541572 (F)

# CLASSICAL

This	Last	Title	Artist
1	1	CLASSIC MOODS	Various
2	2	PASSION	Jose Carreras
3	3	SONGS OF SANCTUARY	Andrew Davis
4	4	DIVA - THE ULTIMATE COLLECTION	Maria Callas
5	6	BEST CLASSICAL ALBUM...EVER!	EMI Classics CDMDV1013 (E)
6	5	SOPRANO IN RED	Lesley Garrett
7	16	SENSE AND SENSIBILITY - O.S.T.	Patrick Doyle
8	7	100 POPULAR CLASSICS	Various Artists
9	10	THE PIANO	Michael Nyman
10	8	100% CLASSICS VOLUME 2	Various

Label (distri)	1	1	Decca 452482 (P)
Erate 108212862 (W)	13	14	Erate 108212862 (W)
Venture CDVE 825 (E)	14	12	Venture CDVE 825 (E)
CDMDV1013 (E)	15	15	CDMDV1013 (E)
EMI Classics CDMDV1013 (E)	16	17	EMI Classics CDMDV1013 (E)
Silva Classics SILKVDV 1 (CON/SS)	17	19	Silva Classics SILKVDV 1 (CON/SS)
Sony Classical S62258 (SM)	18	13	Sony Classical S62258 (SM)
Polygram TV 518362 (W)	19	18	Polygram TV 518362 (W)
Castle Communications MBSC0511 (BMG)	20	20	Castle Communications MBSC0511 (BMG)
Venture CDVE8313 (E)	20	20	Venture CDVE8313 (E)
Telstar TCD 2800 (BMG)	20	20	Telstar TCD 2800 (BMG)

This	Last	Title	Artist
1	1	CINEMA CLASSICS	Various
2	11	THE 3 TENDRIS IN CONCERT 1994	Carreras, Pavarotti, Domingo
3	14	IN CONCERT	Carreras, Pavarotti, Domingo
4	12	ADAGIO	BPO/Karajan
5	15	100% CLASSICS	Various Artists
6	17	CLASSIC EXPERIENCE	Various Artists
7	19	THE CHOIR	Anthony Way
8	13	CLASSIC DISCOVERIES	Various Artists
9	18	THE ALBUM	Lesley Garrett
10	20	SIBELIUS: VIOLIN CONCERTO	Anne-Sophie Mutter

Label (distri)	1	1	EMI CDMDV1013 (E)
Teldec 46399202 (W)	2	2	Teldec 46399202 (W)
Decca 454342 (E)	3	3	Decca 454342 (E)
Deutsche Grammophon 454822 (P)	4	4	Deutsche Grammophon 454822 (P)
Telstar TCD 2757 (BMG)	5	5	Telstar TCD 2757 (BMG)
EMI Classics CDOS/70302 (E)	6	6	EMI Classics CDOS/70302 (E)
Decca 4481852 (E)	7	7	Decca 4481852 (E)
Classic FM CFMCD0 (P/C/R)	8	8	Classic FM CFMCD0 (P/C/R)
Telstar TCD 2769 (BMG)	9	9	Telstar TCD 2769 (BMG)
Deutsche Grammophon 447852 (P)	10	10	Deutsche Grammophon 447852 (P)

# MID-PRICE

This	Last	Title	Artist
1	1	COUNTDOWN 1992-1993	Pulp
2	2	PABLO HOPMAN	Radiohead
3	4	TRACY CHAPMAN	Tracy Chapman
4	3	PICTURE BOOK	Simply Red
5	5	TAKE THAT & PARTY	Take That
6	11	MODERN LIFE IS RUBBISH	Blur
7	8	THE DOCK OF THE BAY	Doc Redding
8	10	LEISURE	Blair
9	9	SENSE	Lightning Seeds
10	7	TOY STORY - READ ALONG	Original Cast Recording

Label (distri)	1	1	Nectar NTMCD0 521 (P)
Parlophone OREC DPCS 7360 (E)	12	13	Parlophone OREC DPCS 7360 (E)
Elektra EKT460 (W)	13	18	Elektra EKT460 (W)
East West 9021749522 (W)	14	15	East West 9021749522 (W)
RCA 7420110552 (BMG)	15	7	RCA 7420110552 (BMG)
Foed FOODCD 1 (E)	16	17	Foed FOODCD 1 (E)
Atlantic 8545017020 (L)	18	19	Atlantic 8545017020 (L)
Foed COP 731962 (E)	19	20	Foed COP 731962 (E)
Virgin VIO 2690 (P)	20	20	Virgin VIO 2690 (P)
Disney WDT7141 (0181 810 5060)	20	20	Disney WDT7141 (0181 810 5060)

## BEHIND THE COUNTER

## ANDREW HOBBS, Pinpoint Music, Eastleigh

"We've done really well with the new Ocean Colour Scene album, which has been our best release of the year. Another strong release is Amanda Marshall's album on Epic, which is just fantastic and deserves to do well. We haven't done much with Rage Against The Machine, which surprises me because our main competition is from Woolworths and I wouldn't have thought they would do well with that sort of release. As a specialist shop, we've been pushing our blues releases, especially the new album from Kenny Wayne Shepherd, who is supporting The Eagles this summer. On the singles front, the Manic Street Preachers has to be number one going by the sales we've been getting. What we need now are some really strong album releases to get people fired up. There haven't been that many so far, but I expect the forthcoming albums from Hootie & The Blowfish, The Cranberries, Def Leppard and Bryan Adams to put the smiles back on our faces."

## ON THE ROAD

## MICHELLE TAYLOR, Sony rep for East Anglia

"Our biggest release is the Rage Against The Machine album, which is the biggest selling album everywhere. We're looking forward to the Manics album, which is out in May. It's going to be large, as they say. The single has been flying out this week. People have sold out within the first day. Every shop I've been in seems to be busy. People are asking for the four Byrds albums we're reissuing with bonus tracks, some previously unreleased, and people are very excited about those. This is going to be the year for Sony to make and break British acts like the Manics, Kula Shaker and Honeycrack. With the continued support from our independent dealers, we should have a fantastic year. Alison Moyet, whose album re-entered the chart after adding a live CD with it, is another British act we've got back into the limelight and we're expecting a new album from her later in the year. I went to see Bruce Springsteen last night and he went down absolutely fantastically."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

This week's runaway success was the new Rage Against The Machine album, with Virgin's third Best Album In The World. Ever compilation coming in a close second. The Manic Street Preachers single was this week's winner, followed by The Prodigy re-issues, Mark Morrison, Meat Loaf, Lisa Marie Experience, Ash, Technoheads and Matt Goss.

## PRE-RELEASE ENQUIRIES

Singles - The Fugees, Chantay Savage, George Michael, Lisa Moorish, Mary Nkani, Pet Shop Boys, Simply Red, Albums - The Prodigy, Def Leppard, Sleeper, George Michael, Essential Mix 2, The Cure, Klubheads

## ADDITIONAL FORMATS

The Prodigy and Oasis back catalogue 12-inch vinyl, Manic Street Preachers silver and gold CDs, Ash glittery seven-inch, The Cranberries collectives box, Meat Loaf picture disc, Orbital Digipack, Ian McEwan limited edition, Cocteau Twins limited edition

## IN-STORE

Windows - Rage Against The Machine, Meat Loaf, Adagio 2, Ocean Colour Scene, Manic Street Preachers, Narve, Michael Jackson, George Michael, Glen John, Michael Bolton, In-store - Anonymous & Sony promotion, George Michael, Take That, Everything But The Girl, Lionel Richie, Garbage, Elkie Brooks, Tina Turner, Terrovision,

## MULTIPLE CAMPAIGNS

Singles - Terrovision, Windows - Calena Dion and PolyGram Monster Sale, Radio - PolyGram Monster Sale, In-store and press - Bruce Springsteen, Peter Dinklage, Blamenes, Babyface Zoo, Hootie & The Blowfish, Julian Frenn, Voices Of Light.



Singles - George Michael, Pet Shop Boys, The Cure, Terrovision, Sleeper, In-store - Legends Of The Fall, Star Trek Voyager videos, MPP classical promotion with two CDs for £10, two double budget CDs or three double cassettes for £10, family film promotion



In-store - Rupert Parker, Sting, Diamond, Lionel Richie, Country Gold, Mark Knopfler, classic, rock and pop mid-price campaign with selected CDs at £5.99, Warner Screen Classics promotion, Rob Roy, Rocky Horror: Picture Show, Les Miserables, Pocahontas



Windows - Anonymous 4, In-store - Label of the month campaign for Chandos with CDs at £10.99, Acid Jazz campaign, choral campaign, four discounted titles: Bryn Terrell, Arias, Anonymous 4 and Klezmer.



Windows - Hootie & The Blowfish, George Michael, Rocky Horror Picture Show, Sleeper, Nearly God, In-store - Dance Zone Level 7, 100% Rap Originals, Mark Morrison, George Michael, Pet Shop Boys



Singles - George Michael, Manchester United, ST, Def Leppard, Pet Shop Boys, Albums - Mark Morrison, Hootie & The Blowfish, Dance Zone Level 7, Windows - mid-price promotion, In-store - Unfilled, mid-price CD promotion



Press ads - Heave, The Pog Group, Eddie And The Hotrods, Grass Sampler, Sudden Death, Daredevils, Loop Group, Tribe 8, John Dwyer, Hallucinogen, Serenity Dub 3 and 4, Alien Mutton Versus Indigo Egg, Chocolate, Hooten 3 Car



Singles - George Michael, Manchester United, Michael Jackson, Mark Morrison, Albums - Alanis Morissette, M People, Céline Dion, Videos - Star Trek Voyager 24, Pocahontas.

Singles - Kula Shaker, Pet Shop Boys, Sleeper, Albums - Angelique Kidjo, Anore 2, Classic Mellow 4, Richard Ekins, Fatless, Jon Pleased Wimmin, Ka, K-Klax, Lion Rock, LTJ Bukhem, Mr C, Out Of My Hair, Ruby, Richard Thompson, ST, Trade Vol II, Vague, Windows and in-store - Mark Morrison, Hootie & The Blowfish, Rage Against The Machine, The Cranberries, Legends Of The Fall, George Michael



Single - George Michael, Press - Hootie & The Blowfish, Textures, country and folk sale, Foxworld Cinema, Windows - Pure Swing 6, Lionel Richie, Hootie & The Blowfish, Giorgi, Rage Against The Machine, Buddy Love, Alison Moyet, Bruce Springsteen, EMI sale, In-store - EMI sale, Foxworld Cinema



Single - Chantay Savage, Album - Nearly God, Windows and in-store - dance and indie promotion, Nearly God, Dance Zone Level 7, George Michael, Pet Shop Boys, Sleeper

Singles - Technohead, Ash, Album - Unfilled, Windows - Mark Morrison, Unfilled, Tony Bennett, In-store - Club Mix 96, Céline Dion



Singles - Pet Shop Boys, George Michael, Album - Hootie & The Blowfish, In-store - Greatest Hits CDs for £8.99 and cassettes for £5.99, Tina Turner, Children's spoken word.

The above information, compiled by Music Week on Thursday, is based on contributions from Anic's Records (Ashton-Under-Lyne), Here (New South Beilfield), HMV (Plymouth), Music Mania (Glasgow), Our Prices (Scunthorpe), Pinpoint Music (Eastleigh), Rotata Records (Brighouse) Tudor Tunes (Litchfield), Tower (Picaardilly) and Virgin (Liverpool).

## EXPOSURE

## TELEVISION

**27.4.96**  
VH-1 To 1: Keith Richards, VH-1: 2.30 - 3pm  
On The Road, NIKS, VH-1: 1 - 2.30pm  
**28.4.96**  
Fully Booked featuring Kawana and Incognito, BBC1: 10pm - noon  
Tina Turner Live, VH-1: 4 - 6pm  
MTV Unplugged: Kiss, MTV: 10.30 - 11.30pm  
**29.4.96**  
GMTV featuring Kawana, ITV: 6 - 9.25am  
**30.4.96**  
GMTV featuring Lloyd Cole, ITV: 6 - 9.25am  
Without Walls: The Girl From Ipapema, documentary on the song featuring Gilberto

Gil and Carlos Lyra, Channel Four: 9.30 - 10pm  
**1.5.96**  
GMTV featuring ST, ITV: 6 - 9.25am  
Shopping Pumpkins Recklessness, MTV: 6.30 - 7.30pm  
MTV Unplugged: Roxette, MTV: 11pm - midnight  
**2.5.96**  
GMTV Present & Future, MTV: 7.30 - 8.45am  
**3.5.96**  
The Big Breakfast featuring Ricky Ross, Channel 4: 7 - 9am  
Red Hot Friday featuring the Red Hot Chili Peppers, MTV: 8 - 9.30pm

**27.4.96**  
The Beautiful South in concert, Radio Two: 6.03 - 7pm  
John Peel features Knickie and Ash, Radio One: 5 - 7pm  
The Essential Mix Goldie, Radio Two: 2 - 4am  
**28.4.96**  
Young Musicians 1996, Radio Two: 4 - 4.30pm  
Take That: The Party's Over, first of two-part documentary, Radio One: 7 - 8pm  
John Peel featuring sessions from Sleeper and Maysa, Radio One: 8 - 10pm  
Ira Greenstein Centenary, Radio Two: 11.03pm - midnight

Andy Kershaw featuring the Asian Dub Foundation, Radio One: 10pm - midnight  
**29.4.96**  
In Concert Goldie, Radio One: 9 - 10pm  
**30.4.96**  
Snooze May featuring Everything But The Girl in session, Radio One: 9am - noon  
Ella Fitzgerald SongBooks features Irving Berlin songs, Radio Two: 10 - 10.30pm  
Mark Radcliffe featuring Grant Lee Buffalo, Radio One: 10pm - midnight  
**1.5.96**  
Mark Radcliffe with Jarvis Cocker, Radio One: 10pm - midnight

## RADIO

# dotmusic

<http://www.dotmusic.com>



**<the worldwide music site>**



news, talent, charts and links  
from the world for the world

# CONSUMERS WITH PASSION

In 1994, there were 13.3m people in the UK aged between 30 and 45, according to the Central Statistical Office, and it is a sure bet that virtually all of them were consumers of music media. Many in this age group have a healthy disposable income and have developed specific music tastes as they have grown older, making it easier for the media to

target them. As the radio industry has diversified, the number of stations targeting this age group has grown. TV, too, has found friends among the over 30s through terrestrial shows such as TOTP2, The White Room, Later With Jools Holland and satellite and cable channels such as VH-1 and Music Choice. The music magazine market, meanwhile, has always been passionate about its product, and titles aimed at thirtysomethings, such as *Q*, *Vox* and *Mojo*, have grown a market once dominated by the *NME* and *Melody Maker*. The number of over 30s in the population is set to rise further in the next 10 years, which should benefit not just the media that serves them, but the music industry, too.

# MUSIC MEDIA TARGETS THE THIRTYSOMETHINGS

BRITAIN'S OVER 30S HAVE A HEALTHY APPETITE FOR MUSIC, WELL-DEVELOPED TASTES AND ECONOMIC POWER. AND, AS MATT FEARNLEY REPORTS, ALL AREAS OF THE MUSIC MEDIA HAVE BEEN KEEN TO FEED THAT ENTHUSIASM

Music journalists used to write about music. Now they write about a certain sort of music in a certain medium for a certain audience.

This specific targeting is just like any other facet of our consumer economy: we have grown increasingly demanding and individual in our taste for music and media.

We don't want generalities anymore, we'd rather have specifics. This is particularly true for Britain's most powerful economic demographic, the demanding over 30s.

Jonathan Morrish, Sony Music's head of European corporate communications, says, "It's generally true that the 30-55-year-olds make up the biggest percentage of western Europe both in terms of actual numbers and expenditure. This is the dominant group and its tastes dictate and predominate."

However, its tastes are many. Matt Snow, editor of *Mojo*, says, "For some who grow out of their youth, music remains something far more than a tribal soundtrack of their past. Rather, it engages their passions and remains a very important and permanent feature of their lives. In later life, people would rather follow the tributes of music than just follow the mainstream."

Frances Naylor, executive producer of VH-1, agrees, "Music lovers aged 30 plus do not comprise a homogeneous group and each sector has very specific needs from music media. They will also respond differently to developments in the market."

There are the musical connoisseurs who are prepared to invest time and money in keeping up with the latest trends and still visit record stores and go to gigs. On the other end of the scale, a large section of the demographic



READING MATTERS: *Vox*, *Q* and *Mojo* have all built up healthy circulations

has family or work commitments which do not allow them to spend much time keeping up with the latest developments. They have established tastes and want ease of access to the music they are familiar with."

This has significance for the music industry, Morrish explains. "The rule is less is more and there's more of less. There are less artists selling right across the range of tastes and media but there are a lot more artists than there are in the past selling across fewer, smaller groups. For example, the bigger percentage of record sales takes place outside the Top 75."

This fragmentation has been spurred by, and reflected in, the rise of, and two magazines - *Smash Hits* and *Q* - have played a particularly large role in shaping the over-30s music press scene. The team behind *Smash Hits* - and particularly then editor Nick Logan - began *The Face* and *The Face* began *Arena* and *Arena* was the magazine that dragged the whole men's lifestyle magazine sector

up by its Gucci laces in the late Eighties and into the 30-plus demographic, with music always at its heart.

Meanwhile, *Q* has become the quintessential music title for "grown-ups". David Hepworth, Enap Metro's editorial director for *Q* and *Mojo*, explains, "When *Q* launched, it recognised the fact that pop music is not purely a youth phenomenon. Previously, it seemed as if music was a 14- to 21-year-old thing and this was reflected in its press."

"Of course, older people liked music, indeed many were real enthusiasts and they wanted their music press to be more imaginative than the fast and furious inbies. They wanted it monthly and measured. A less tribal, more carefully wrought product."

*Q* is the market leader for the 30-plus reader. It has built itself a circulation topping 200,000 and an average issue readership of 668,000, according to the IPC's Value.

wedging in more and more readers.

Aside from the music titles, general lifestyle magazines are also catering for the music fans. Dylan Jones, editorial director of *Arena* and *The Face* and former editor of post-punk style title *ID*, says, "Music plays an enormous part, whether for younger or older audiences, in the lifestyle magazines. The music element is at least as important as literature, cinema, fashion and anything else that is a component of a style magazine today."

Meanwhile, the 30-plus women's press remains highly sophisticated and targeted, with more than 30 titles accounting for a gross circulation exceeding 6m. While music earns a respectable slot in many of these titles - for instance, the reviews in *Woman's Journal* and *Marie Claire* - it remains firmly second fiddle to a host of other issues.

And there are other music specialist titles with smaller - but perfectly formed - audiences, such as *Classic CD* (readership 280,000), *Mojo* (200,000), *BBC Music Magazine* (242,000) and *Gramophone* (140,000). These titles have very loyal and trusting readers. Seven out of 10 *BBC Music Magazine* readers, for example, agree that their tastes are likely to be influenced by the magazine.

The diversity and healthiness of the magazine market can also be found in the recent development of UK radio.

Commercial radio is thriving. It was the fastest growing UK medium last year, with advertising revenue up an impressive 23% to £270m, while the BBC, especially its national stations such as Radio One and Radio Two, are making brave moves to win new listeners.

Yet, at the start of the decade, radio was a struggling industry. ▶



**MUSIC CHOICE SUPPLIES MUSIC PROGRAMMING VIA CABLE**

► There was new impetus from a range of incremental stations like Kiss, Juice and Melody in London, but the medium was making little impact on extending its reach or listening hours, or breaking the 2% ceiling of total ad revenue.

But in the past three years, independent radio's total audience has grown by a third. There are now more than 180 commercial stations in the UK and the Radio Authority is keen to award further licences later this year. Radio has come a long way very quickly.

What has happened to change the perception of radio can again be put down largely to the powerful 30-year-old demographic, which has driven the widespread success of the new national commercial stations, particularly Virgin Radio and Classic FM.

Michael Bakht, programming director of Classic FM, says, "After more than 30 years of running radio stations, from the GWR Group and Capital to Classic FM today, I believe radio is the principal influence on the music people listen to and, therefore, what they buy. This is as relevant to older audiences interested in albums as to the younger singles buyers."

Classic FM is the leading national commercial station by reach, with 4.6m listeners (a 10% market share).

Bakht explains Classic FM's success. "No one on national music radio had treated the post-rock generation properly before," he says.

"Radio One was too young, Radio Two too generic and Radio Three too inaccessible. We present our music in an easy, popular and informal way. Here's the news, traffic and travel and, by the way, next up is Beethoven."

Virgin Radio also targets the 30-year-old-plus demographic for the bulk of its listeners.

A spokeswoman for the station

says, "Since our inception three years ago, and the birth of the other national commercial radio stations, radio has become the UK's fastest growing medium. However, the arena is getting more and more competitive and this keeps us on our toes. The key is knowing our listeners and maintaining our relationship with them. Radio is very personal."

But the commercial radio industry is not having everything its own way and the BBC's national networks are fighting back, with its best performer — Radio Two — continuing to dominate by serving the over-30s market.

Nowadays, Radio Two is, by any stretch of the imagination, far from geriatric. Garth Brooks and Elton John have replaced Mantovani on its playlist — a move that was recognised when it won the station of the year prize at last year's Sony Radio Awards.

While radio's take-off in recent years can be partly attributed to a new degree of programming professionalism, where gut feeling is supported by intelligent music research, it has also been aided by strategic moves.

The top players, most notably the Capital Radio Group, Emap Radio and the GWR Group, have attempted to "tidy up the industry" in a series of mergers, strategic alliances and restructurings. And industry-wide marketing initiatives have expanded the cake rather than sliced it into even thinner slices.

Not surprisingly, London is the UK's most competitive radio

market. Capital continues to dominate, with its FM and Gold stations winning a combined 45% weekly reach. One newcomer predominantly targeting the over-30s is Heart FM, which built an 8% weekly reach from scratch in its first set of reruns.

The changes at Radio One and the burgeoning commercial radio market can only be good for the music industry, because they increase the number of outlets for its products. The growing number of stations supporting the over-30s market, meanwhile, will ensure artists and their hits enjoy a longer radio life.

And if the growth in the number of players in press and radio targeting the over-30s demographic is impressive, then the growth in the number of music-based TV services is awesome.

The problem from a music company perspective is, however, that few have managed to build anything remotely passing for what could be called a sizeable audience in comparison with the more traditional media.

The top four music programmes for the 30-plus

services targeting the 30-plus audience.

The first on the scene was VH-1. The Viacom-owned station was launched in autumn 1994 and has almost 3m viewers per week in more than 4m UK homes. VH-1 mixes classic footage with contemporary programming.

Simon Lewis, VH-1's group account director says, "Music viewing among the over-30s has shown enormous growth of almost 40% since the launch of VH-1. The channel has directly targeted the over-30s and has attracted the previously elusive, but available, mature music lover to tune in regularly."

The other two cable services provide digital audio. The Warner Music Group-backed service Music Choice last year signed agreements with cable operators enabling it to potentially reach more than half the UK's cable homes. Music Choice also services around 7.5m homes across 17 other European nations with its innovative blend of non-stop, thematic music.

The service is

headed by

former Time

Warner UK

managing

director Stuart

Graber, who

says, "Deals in the pipeline will see Music Choice expand to reach 20m European homes this year. But while reach is important, programming is vital. We've got more than 40 of the leading programmers ensuring our service offers choice and quality music programming."



**VIRGIN'S RUSS 'N' JONNO AIM AT A 30-PLUS AUDIENCE**

market are all on the "second channels": Channel Four and not ITV, BBC2 and not BBC1. Mainstream music programmes for the 30-plus market have yet to command centre stage. That said, there are some acts around.

Channel Four's TFI Friday averages 2.7m viewers for its two showings each week, while The White Room achieved an average audience throughout the last series of 775,000 and will be back for a third run later this year. The stylish, minimalist show hosted by Radio One's Mark Radcliffe already boasts appearances by Paul Weller, Oasis, Prince, Bowie, Pulp and Lush.

Later With Jools Holland is BBC2's flagship music programme and regularly attracts an audience of around 800,000. It has seen classic performances from the likes of Massive Attack and Tori Amos.

The other highly-rated BBC2 music show is Top Of The Pops 2 (TOP2). With a regular audience of around 2.9m, it is an intelligent format crossing the TV Chart Show with the nation's highest-rating TV pop show, Top Of The Pops.

Meanwhile cable and satellite, the late Eighties' new media, have developed a foothold with three polished and innovative

enthusiastic pockets of music fans across all demographics. Indeed, there's no doubt that, so far, almost 'best hits' on the Net are music orientated.

One of the country's leading Internet service providers, Planet Internet, offers the UK's top 250 music sites gleaned from the several thousand available. Planet Internet feels the online market will centre on the ambitious 30-plus demographic and its services specifically target this age group.

Marketing director John O'Sullivan says, "There are a range of universal interests the over 30s share and music is one of them. Our job is to make music on the Net at least as exciting as it is everywhere else. Because of the Web's ability to involve people, I suspect we can make it even more so."

Rival providers, including CompuServe and AOL, also see music as one of the hand of "must-have" services which will take the Net from hype to hot in the coming 18 months, and they are developing competitive sites.

AMX Digital, a multimedia creative agency headed by former Assorted Images chief Malcolm Garrett, has set up Net-based music magazine, Rise, featuring a range of acts from Menswear to John Lennon. Last month, the site was visited by 160,000 people.

However, Ian Clark, board director at media independent Booth Lockett Makin which numbers MCA Records among its clients, is wary about the Net's long-term potential.

He argues, "The current buzz is still the Internet. It's no great surprise that the music business has grabbed the chance to put unlimited amounts of information in front of fans, jazz it up with state-of-the-art graphics and throw in sound and interactive opportunities. The trouble is, for most people it is too slow and the sound quality is restricted."

But whatever the medium used, all this fragmentation/targeting takes us to the second reality of the music media — the need to win the loyalty of readers, listeners, viewers and surfers.

Sony's Jonathan Morrish Moroccan concludes, "It's a truism, but one worth stating, that just as the fragmented media competition for the money in the pockets of the 30-plus market, it also competes for their time. Money may, in many instances, be relatively plentiful in this demographic, but time certainly isn't."

**Music Week Radio Map**

Two radio stations were created from the Radio Map highlighted with text: **Music Week**  
**BBC Radio 1** (London) 25.95FM, 7 Capital  
**BBC Radio 2** (London) 10.6FM, 7 Capital  
**BBC Radio 3** (London) 93.0FM, 7 Capital  
**BBC Radio 4** (London) 92.4FM, 7 Capital  
**BBC Radio 5** (London) 1455.9FM, 7 Capital  
**BBC Radio 6** (London) 1530.9FM, 7 Capital  
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**BBC Radio 8** (London) 1710.9FM, 7 Capital  
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VH-1 HAD ON JOY DIVISION DOING  
LOVE WILL TEAR US APART  
IT REMINDED ME OF A DEAR  
FRIEND WHO DIED - IT WAS ONE OF HER  
FAVOURITES, SO WE PLAYED IT IN  
THE CHURCH AS A TRIBUTE TO HER.  
EVERYONE, THE RELATIVES, FRIENDS  
EVEN THE PRIEST WAS CRYING.



**VH-1**

**MUSIC THAT MEANS SOMETHING.**

Music television from the 60s, 70s, 80s and 90s.

THE PROLIFERATION OF SUBSIDIARY LABELS DEDICATED TO BLUES SHOWS THE MAJORS KNOW THE GENRE MEANS BIG BUSINESS. AND THIS IS MIRRORED BY INCREASING INTEREST FROM RETAILERS AND THE MEDIA. MAL SMITH REPORTS ON THEIR RESPONSE TO THE SURGE IN INTEREST IN THE MUSIC THAT PAVED THE WAY FOR ROCK 'N' ROLL

# BREAKING THE

**T**he blues has become established as a popular form of music for a global audience during the Eighties and Nineties, giving record companies the confidence to sign artists and increase A&R and promotional budgets for the genre.

In response to blues' popularity, many majors have taken steps over the past few years to gain a foothold in the market. Virgin's Pointblank, for example, is well established with 33 albums in its catalogue. The six-year-old label has picked up two Grammy Awards - in 1995 for Papa Staples' Father Father, and this year for John Lee Hooker's Chill Out album, which has sold more than 500,000 copies worldwide.

Meanwhile, East West's Code Blue is developing UK blues-rock outfit The Hoax, who have a second album produced by Chris Kinsley out this summer, and A&R chief Mike Vernon has persuaded Bo Diddley to sign to the label - an album of 10 new songs is due out on May 13.

Other companies hoping to stir potential blues sales include MCA, which has reactivated the Blue Thumb imprint, in conjunction with New Note in the UK, PolyGram with its Verve label and Sony Music which has

reintroduced its Okeh label for a series of blues albums by G Love & Special Sauce, Papa Chubby and Keb' Mo'.

The most recent initiative comes from BMG which has grouped its blues, country, roots and world music marketing together under a single department. One of its first projects will be to launch BMG's House Of Blues label in the UK.

Retailers, too, are becoming increasingly committed to blues, although many are hoping for a new blues sensation after years of reissues and established names dominating the genre.

Compilations and reissues are, nevertheless, a vital part of the blues scene, keeping collectors happy and delivering new converts to the music.

Ace Records is continuing its comprehensive reissue programme on classic swamp blues label Essex, the rocky Archole label, as well as Prestige, Blueville and Vanguard at mid-price. Themed multi-artist and single-artist blues, R&B and Cajun compilations also perform well for mid-price company MCI on its Music Club and Emporio imprints.

Fraudits for marketing the top-selling blues/R&B-based compilations of 1995, however, must go to Virgin Records for The

Blues Album and Dino Entertainment for Very Best Of Blues Brother Soul Sister.

Most retailers rely on the expertise of specialist blues distributors to keep them informed of blues activity.

Independent distributors like Direct, Hotshot, Koch and Pinnacle report steady sales across the range. Koch has picked up the Deluge, Testament and Burnside labels while Pinnacle Imports has added Texas label

## TOP 10 BLUES ALBUMS 1995

ARTIST ALBUMS		
1	Blues For Greeney - Gary Moore	Virgin
2	Ballads & Blues - Gary Moore	Virgin
3	Chill Out - John Lee Hooker	Virgin/Pointblank
4	From The Cradle - Eric Clapton	Duck
5	Cover To Cover - Jeff Healey Band	Arista
6	The Best of - John Lee Hooker	Music Club
7	The Blues Years - Eric Clapton	Kaz
8	Some Rainy Morning - Robert Cray	Mercury
9	Blues Alive - Gary Moore	Virgin
10	Spinning Coin - John Mayall	Silvertone
COMPILATIONS		
1	The Blues Album	Virgin
2	Nothing But The Blues	MCA
3	Woke Up This Morning	Music Club
4	Kings Of Cajun Vol 2	Hallmark
5	Born With The Blues	Emporio
6	Still Got The Blues	Hit Label
7	Chart Show - Ultimate Blues	Castle
8	Blues Legends	Marble Arch
9	Blues Guitar Heroes	Laserlight
10	Guitar Blues	

Source: CN (excl. Jan-Dec 1995). Note: The Very Best Of Blues Brother Soul Sister (Dino) has sold more than 250,000 copies since it was released in November '95, but was not categorised for chart purposes as blues/cjazz. (cd) (dl) (re) does not appear in the compilations chart.

Tab Benoit



FROM OUT OF THE PAST SEQUEL PROUDLY PRESENTS

# BLUES FOR '96



### TAB BENOIT Standing On The Bank

"Tab Benoit can make a six-string cry and his voice is classic blues" said *Album Network*. The proof is here: a dozen gems from deep down in Louisiana. NEG CD 281

### RUFUS THOMAS Blues Thang!

Back at long last from walking that dog, Rufus returns with 13 brand NEW studio recordings. NEG CD 280

### MOTOR CITY BLUES Please Mr. Foreman

Highlights from the 1973 Ann Arbor Blues & Jazz Festival featuring One String Sam, Washboard Willie, Dr. Ross, Boogie Woogie Red, Bobo Jenkins and many more. NEX CD 274

### LITTLE SONNY Blues With A Feeling

A riveting performance recorded live at the 1972 Ann Arbor Blues & Jazz Festival - with some tracks from rare 60's singles. NEX CD 279

### OTIS RUSH Blues Interaction

Recorded live in Japan, December 1986, backed by Breakdown. Features an intense 10-minute 'Gambler's Blues' plus impressive versions of 'Killing Floor', 'Stand By Me' and seven others. NEG CD 277

### JOHNNY GUITAR WATSON

Ain't That A Bitch NEM CD 774

A Real Mother NEM CD 775

Funk Beyond The Call Of Duty NEM CD 776

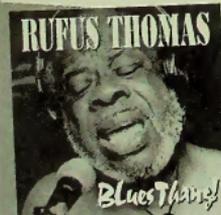
Giant NEM CD 777

What The Hell Is This? NEM CD 778

Love Jones NEM CD 779

...And The Family Clone NEM CD 780

No less than seven classic reissues of Johnny's mid-to-late 70s Wilma recordings - complete with their original track listings.



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# E BLUES

Antones/dos.

Direct is a UK distributor for top US labels such as Alligator, Black Top, Bullseye, Blind Pig, Delmark and Rounder Records, as well as UK labels Indigo and JSP. Rounder is celebrating its 25th birthday with the release of *Deep Blue*, an anthology of Rounder blues.

Hotshot, a specialist blues distributor and importer owned by Dave Foster, handles labels such as Document, Wolf, Kobose and a new, exclusive label called St George. "The smaller labels are finding a lot of new talent and this is keeping the blues alive," says Foster.

Richard Porter, distribution manager at Direct, says blues differs from other genres in that there is little resistance to new artists.

"I think it's actually easier to introduce new blues artists than it is with other kinds of music because blues fans are always willing to try something new."

John Stedman owner of JSP Records, a UK label with a roster of US artists, has a track record of developing new acts which subsequently move to larger labels. Guitar Shorty, Byther Smith, Tutu Jones and Larry Garner are leading examples.

"The most encouraging thing about the current blues scene is

the rising generation of young black blues players," says Stedman. Recent JSP signings include Americans Jordan Patterson, The Butler Twins, Lonnie Shields, Johnny Rawls and Tre.

The rising profile of blues among record companies, retailers and distributors is being mirrored by increasing media coverage of the genre.

The appearance of a new US glossy magazine *Blues Revue* on UK newsstands shelves reveals a lot about blues fans. The title claims it is selling around 5,000 copies in the UK and that 79% of its readers are aged between 35 and 54, financially secure and well-educated – and that they spend a considerable amount on blues listening each year.

Quarterly British publication *Rock's Reel* is also performing well. It covers roots music including blues, and has a print run of 30,000.

Other magazines serving the UK's lively specialist blues scene are *Blues & Rhythm*, *Juke Blues* and *Blueprint*, the official magazine of the British Blues Connection.

Blues is also finding a place in TV programming. MTV sister channel VH-1, for example, regularly programmes promos, interviews and performances by



Ken' Mo' helping to establish Sony Music's relaunched label, DKX

blues artists. "Blues fits into our somewhat more relaxed, more thoughtful approach to music. Our research shows viewers like real songs," says VH-1's head of programming Mark Hagen.

The media appeal of blues is emphasised by the love advertising agencies have for the genre. The latest is John Lee Hooker's *Baby Lee* featuring Robert Cray, used in an ad for Lee Jeans and out as a single on Silvertone, which is coadvised the track will enjoy chart success.

Etta James' ad-linked version of *I Just Want To Make Love To You* reached number four on the IRLR airplay chart. The single has sold around 130,000 copies to

date and MCA/Chess has released an album of Etta's Chess recordings to complement it.

Matt Snow, editor of *Mojo*, is happy to hear blues trucks backing advertisements. "It means that the music is still alive, rather than in a dusty glass case. Blues is central to the music we want to spotlight – that is the roots of rock. But we examine blues as more than just a precursor," he says.

Ultimately, if the music is good, blues records will sell and be played, and new converts will want to discover more about the music. The quality of current releases suggests that the genre is in robust health.

## ON THE ROAD

Live appearances generate crucial publicity for blues artists and remain an integral part of the blues scene.

From May 24-26, the second London Blues Festival is being held at the Watermans Art Centre, Brentford and Blackheath Concert Halls.

An interesting line-up of new talent such as Corey Harris, Jordan Patterson, Tre, Ken' Mo' and Big Clara will appear alongside more established artists James Carr, Clarence 'Gatemouth' Brown, Larry Garner, The Fabulous Thunderbirds, Magic Slim & The Tear Drops and John Hammond.

The London Blues Festival adds to a UK calendar which includes the five-day Burnley National Blues Festival in Lancashire, which took place over Easter at Burnley Mechanics and is the biggest touring event in the area with around 15,000 people attending.

The third main UK event is the British Rhythm & Blues Festival held at Colne Municipal Hall, Colne, Lancashire over the August Bank Holiday (August 23-26). Raby Turner, Roomful O' Blues, Michael Hill's Blues Mob and UP Wilson are among the artists scheduled to play.

# CLASSIC BLUES

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FLEETWOOD BLUE, The Major Blues Stars Collection, 473662 2



ROBERT JOHNSON, The Complete Recordings, 473662 2



TITI TURNER, THE SOUTH SIDE, 473662 2

For more information on other titles available, contact TERRY GRAY at Sony Music on 01296 391529

**SAM COOKE'S NIGHT BEAT** (ALCO SD 897 2). As last available on CD, this semi-legendary concept album from 1963 reveals Cooke at his bluesy intimate best.

**BIG JOE LOUIS: Big Sixteen** (Ace CDCH 622). Sixteen tracks of mostly original material from this convincing UK act, who take the Windy City blues template and use it for their own purposes. Ads in the blues press support this new release.

**DANA GILLESPIE: Hot Stuff** (Ace CDCHD 605). Top-notch British session players contribute to the irrepressible Gillespie's 20-track collection, which contains six fine new tracks.

**TAJ MAHAL: Phantom Blues** (Private Music/BMG 9105 52139 2). In collusion with producer John Porter, Taj serves up another special mix of classic R&B, folksy country-soul and blues, abetted by gritty lead guitar from Eric Clapton on two tracks.

**KENNY WAYNE SHEPHERD: Ledbetter Heights** (Giant/BMG 74321 28229 2). A scorching debut from the young Louisiana guitarist, who could inherit the Stevie Ray Vaughan mantle. He supports The Eagles on UK dates in July.

**VARIOUS ARTISTS: Sun Records The Blues Years 1950-1958** (Charly CD/SUNBOX 7). An exemplary eight-CD box from Charly, with a classy 60-page book. The music is wonderful, raw, almost primal at times.

**VARIOUS ARTISTS: Battlesnake Guitar - The Music Of Peter Green** (Coast To Coast CTC 0205). A showcase for the singular, enigmatic songs and music of Peter Green. Coast To Coast has a new distributor so this double CD, containing the last

# BEST OF NEW BLUES

MAL SMITH REVIEWS THE CREAM OF THE CURRENT BLUES RELEASES

recordings of Rory Gallagher, has been rereleased.

**MISSISSIPPI FRED MCCOWELL: I Do Not Play No Rock 'n' Roll** (EMI Capitol Blues Collection CD 546). The entire 1969 Malaco sessions. McDowell plays his direct talking-instrument music on electric guitar, supported well by bass and drums. Part of a great series from EMI Premier.

**HADDA BROOKS: Time Was When** (Pointblank VPBC30 30). Immensely enjoyable supper-club blues and torch songs that will re-establish the experienced Brooks with blues, jazz and all-around good music fans of all ages.

**ANDRE WILLIAMS: Fat Back & Corn Liqueur** (St George via Hotshot STG 7705). Humour permeates this terrific recording from a Chicago label run by George Paulus, and now with UK distribution. It has been well received by specialist press.

**LITTLE MACK SIMMONS: High & Lonesome** (St George via Hotshot STG 7704). Lowdown Chicago blues with fine harp playing and vocals from Simmons. Supported by ads for both St George albums in the specialist press.

**COREY HARRIS: Between Midnight & Day** (Alligator via Direct ALCD 4537). Artistry and force of personality are equally evident in these confident Nineties guitar and voice solo blues. Harris is just 26, and an appearance at the

London Blues Festival will help launch him in the UK.

**VARIOUS ARTISTS: The Alligator Records 25th Anniversary Collection** (Alligator via Direct ALCD 110/11). Bruce Iglauer's Chicago-based label is consistently innovative. This splendid two-CD set samples Alligator's varied output with tracks from recent albums, five previously unreleased tracks and more besides.

**THE DETONATORS: Saeskiea** (Around Indigo via Direct IGCD 2056). Engaging, thoughtful rockabilly blues from this new UK outfit. Festival appearances will spread the word. Good value with 19 tracks produced by Norman Banker.

**UP WILSON: This Is Up Wilson** (JSP CD 256 via Direct). A mesmerising aural experience, mixed by John Stedman, with spooky vocals from this Texan guitar master. UP Wilson is touring Europe with fellow-JSP artist Jordan Patterson.

**JAMES ARMSTRONG: Sleeping With A Stranger** (Hightone via Koch HCD 9058). A debut with strong breakthrough potential produced by Bruce Bromberg for Hightone. Intelligent story songs conjure up a real persona.

**ETTA JAMES: The Genuine Article** (MCA/Chess CHD 5381). A good selection, a fabulous voice and the hit single, too. Broad appeal across a wide age range.

**DR JOHN: Afterglow** (Blue Thumb GRB 7002). Superb arrangements and musicianship are added to Dr John's gravel voice. His Ronnie Scott's residency has found him in very good form.

**VARIOUS ARTISTS: Up Jumped The Blues** (Music Club). Desirable 18-tracker featuring Buddy Guy, UP Wilson, Larry Garner, Byther Smith and Guitar Shorty.

**LOU ANN BARTON: Read My Lips** (Antones via Pinnacle Imports ANT0095CD). CD version of a cracking album, now rereleased with three extra tracks.

**VINCENT FLATTS FINAL DRIVE: Flat Out** (Mystic via Pinnacle MYS CD 101). Good-time rockin' roadhouse blues from the UK band who have been on a recent UK tour.

**LARRY GARNER: Baton Rouge** (Verve 529 867-2). UK festival appearances will consolidate an already strong position for the talented Garner. A varied, enjoyable album.

**MEM SHANNON: A Cab Driver's Blues** (Hannibal HNCD 1387). Joe Boyd's discovery is Hannibal's first R&B release. Shannon is from New Orleans and this album evokes a seamless cityscape with considerable style.

**LEADBELLY: Goodnight Irene** (Tradition TCD 1006). Splendid remastered reissue of the first Leadbelly album. Part of a first batch of mid-price Traditions from Rykodisc.

**RUFUS THOMAS: Blues Thang!** (Sageg NEGCD 280). The extraordinary Thomas returns with an upbeat funk blues set, supported by a UK tour and press advertising.

**DAVELL CRAWFORD: Let Them Talk** (Rounder 2139). The New Orleans funk R&B piano tradition continues. Crawford is certainly his own man and could make waves when he plays in the UK.

**EMMET MILLER: The Minstrel Man** (Rounder 2139). The New Orleans funk R&B piano tradition continues. Crawford is certainly his own man and could make waves when he plays in the UK.

**POPS STAPLES: The Karshaw Sessions** (ROOTCD 05). A four-track CD-EP comprising solo recordings from 1992. Fragile wisdom-soaked gospel blues with that elemental shimmering guitar.

**BUDDY GUY: Live! The Real Deal** (Silvertone ORE CD 538). Recorded live at Guy's Legends club in Chicago and in New York, which captures the atmosphere and artistry well. Guy promotes four UK concerts in May.

Two albums due in May worth looking out for are: **OUT OF THE BLUE: Blues in A Bottle** (FineLine FLO01). A fine debut from this UK act. Singer-guitarist Kevin Thorpe unveils four original songs, two co-written with guitarist Eddie Tattou. **BO DIDDLEY: A Man Among Men** (Code Blue/East West 0630148172). Rock'n'roll blues produced by Mike Vernon. Famous name guests and an East West campaign will help sell Diddle's first major release for 14 years.

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WIENERWORLD

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BANDULU Cornerstone	WEA	April 22		The release will be advertised in the music press and posters will be available for in-store displays.
CHINA OBAMA Gaza Fair	Beggars Banquet	April 29		There will be press advertising - including co-ops with HMV, Tower and Virgin - in the NME, Melody Maker, Time Out and Kerrang!
CURANATE Barbarosa	Dynamica	April 29		Press ads will run in NME, Melody Maker, Kerrang!, Terrorizer, Metal Hammer, Drum Beat and Splash Newswire.
HODIE & THE BLOWFISH Fairweather Johnson	East West/Atlantic	April 22		The release will be press-advertised in Mojo, Q, Time Out and the nationals and promoted in-store by Woolworths, HMV, Tower and Andy's.
MANWOLE Ain't No Well	Noise International	April 29		Press ads will run in the NME, Melody Maker, Kerrang!, Metal Hammer, Terrorizer, GASP, Drum Beat and Splash Newswire from release.
MARK MORRISON The Return Of The Mack	WEA	April 22		National and music press advertising will be backed up with radio ads on ILR stations plus a nationwide 48-sheet poster campaign.
MUTUBARUKA Ultimate Collection	Greensleeves	April 23		Press advertising will run in Echoes and Touch and there will be extensive ILR radio interviews and competitions.
NEARLY GOD Nearly God	Island	April 22		Ads will run in NME, Melody Maker, Select, Time Out, i-D, The Face, Dazed & Confused and MixMag. There will be in-store displays with Virgin, HMV, MCV and selected independents.
MANDY PATINKIN Oscar & Steve	Nonesuch	out now		This album will be re-promoted with advertising in The Independent and Guardian to tie in with his one-man show at the Almeida Theatre.
ELVIS PRESLEY Elvis 56	RCA	April 29		Radio advertising will run on Capital Gold and there will be press ads in Q, Mojo, Vox and Time Out. There will be in-store displays and a mailout to the 30,000 strong fanbase.
PURESSENCE Traffic: Jam In Memory Lane	Island	April 29		The release will be advertised in the music press and there will be a database mailout to fans and a nationwide street poster campaign.
TONY RICH Words	Arista	April 29		National and music press advertising will support this debut album with radio advertising on Capital FM. In-store it is a Tower No Risk Disk.
SKINNY PUPPY Blip	Off Beat	April 29		Ads will run in The Wire, Terrorizer, NME and Melody Maker to support the release.
SWV New Beginning	RCA	April 22		Press advertising will run in Time, Touch, Blues & Soul, The Voice and Echoes. There will be in-store displays with multiples and independents, a nationwide street poster campaign and a mailout to the fanbase.
VARIOUS Boyz of Swing	PolyGram TV	April 23		National Channel Four, selected ITV regional and satellite TV ads will run for a minimum of two weeks. There will be radio ads on Kiss and Choice and a PrimeLight street poster campaign in London.
VARIOUS Club 2 Def	Breakdown Records	April 29		Press ads will run in The Sun, Muzik, Eternity, Echoes, Atmosphere and Scene. There will be radio ads on regional ILR stations and Kiss London and Manchester.
VARIOUS Dance Zone Level 7	PolyGram TV	April 22		National TV advertising will run on Channel Four, ITV and BSkyB. There will be radio ads on Kiss and Atlantic 252 and in-store displays with multiples and independents.
VARIOUS Dream Injection 2	Sub Terranean	April 23		There will be press advertising in MixMag, Wax, Muzik and Melody Maker to support this release.
VARIOUS Go With The Flow	PolyGram TV	out now		This release, sponsored by Aero, will be nationally TV advertised on Channel Four, ITV and satellite stations and radio advertised on Atlantic 252, alongside music and national press advertising.
VARIOUS It Takes Two	Sony TV	out now		TV advertising will run on Channel Four and in the HTV and Meridian ITV regions from today. There will be radio ads on Capital and Heart FM.
VARIOUS Love II Swing	Telstar	out now		The release will be nationally TV advertised on Channel Four and regionally ITV advertised. There will be radio ads on Kiss, Choice and Salax.
VARIOUS Dream Injection 2	Sub Terranean	April 23		There will be press advertising in Pulse, MixMag, Muzik, Wax and Melody Maker to support the release.
VARIOUS 100% Ray Originals	Telstar	April 22		A two-week radio advertising campaign will run from release on Kiss 100, Kiss 102, Galaxy, Capital FM, City, Piccadilly and BRMB.
VARIOUS Rock Anthems Volume 2	Dino	April 29		The release will be regionally TV advertised for four weeks on ITV and Channel Four, with radio ads on Virgin, Capital and Clyde Forth.
VARIOUS Trance	Sub Terranean	April 29		This release will be advertised in Melody Maker, MixMag, Wax and Muzik from release.

TV RADIO PRESS POSTERS

## CAMPAIGNS OF THE WEEK

## ARTIST



## THE CRANBERRIES: TO THE FAITHFUL DEPARTED

Record label: Island  
Media agency: Target  
Media executive: Lucy Barclay  
Product manager: Chris Dwyer  
Creative concept: In-house

Island Records is launching a highly-visible marketing campaign to support the third album from The Cranberries.

The campaign will involve building five window displays in key cities representing the room featured on the sleeve of the album, which is released next Monday. The yellow and purple colours used on the cover will also be carried through to in-store and window displays running with all other multiples and independents including Virgin, HMV, Menzies, Woolworths, Sam Goody, Andy's, Tesco, Asda, Our Price and MCV. The album will be radio advertised on Virgin with press advertising in Q, Mojo, NME, Melody Maker, Select and Vox. There will also be a street poster and underground poster campaign in Glasgow.

## COMPIilation

## VARIOUS - MIX 'O' MATIC

Record label: EMI  
Media agency: TMD Carat  
Media executive: Gareth Jones  
Marketing manager: Adam Turner  
Creative concept: Adam Turner/New State Entertainment



EMI's re-vamped TV division is targeting the teenage market with its first release - Mix 'O' Matic - due out next Monday. The double CD contains 50 tracks mixed together by Dr Fox, including The Prodigy's recent number one Firestarter, as well as the dance mix and radio edit of Babylon Zoo's Animal Army. It will be TV-advertised during peak times in all ITV and Channel Four regions except London and nationally TV-advertised on the Chart Show. Radio ads will run on Atlantic 252 in conjunction with HMV, the Network Chart Show and selected ILR stations. Press ads will run in the teen press and there will be a nationwide four-sheet poster campaign. In-store, the release will be promoted by multiples and independents.





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Virgin Interactive Entertainment (VIE), a leading worldwide publisher in the rapidly expanding software entertainment industry, is seeking a Royalties Administrator to join its Finance Team.

You will be responsible for producing quarterly royalty statements including monitoring sales and payments, reviewing the current status and working practices for the Royalties system and implementing procedures for maintaining and updating contract information.

The successful candidate will have at least two years experience in a similar position, preferably with knowledge of Counterpoint Royalties system. You will have an eye for detail and excellent communication skills, together with an organised and flexible approach to work.

Please write enclosing a full CV to Kate Lewis at Michael Page Finance, Page House, 39-41 Parker Street, London WC2B 5LH, quoting reference 282029.



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EMI

## OPPORTUNITIES IN RELEASE PLANNING

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EMI International's continued success has created opportunities for two outstanding, energetic and enthusiastic individuals to join the Release Planning team based in Hammersmith. You will help to co-ordinate the international production process and manufacture of audio, video and enhanced CD releases.

### Management Information Assistant

Responsible for the management and distribution of weekly release schedules and reports, you will also interface with Marketing and Operations. You will possess a bright and naturally enquiring mind as well as the ability to combine creative ideas with practical solutions.

You must enjoy manipulating, interpreting and presenting quality information.

### Music Operations Co-ordinator

Responsible for co-ordinating master tape production and duplication, you will also produce the relevant documentation to support product releases. Progress-chasing and ensuring that quality standards are met are key aspects of the role.

You should have excellent organisational and communication skills coupled with an eye for detail, accuracy and clarity of presentation.

Both of these positions require integrity, tenacity and the ability to work with minimum supervision. You should be ready to add value through contributing ideas and problem solving. In addition, you should possess excellent administrative skills as well as a working knowledge of Windows applications and databases.

Recent industry experience, or experience within a production environment, will be a distinct advantage. In return we will provide a range of opportunities for individual and team development.

Please apply in writing, enclosing your CV to Kathy Thomas, Personnel Officer, EMI Music Services, 1-3 Uxbridge Road, Hayes, Middlesex UB4 5DY.

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Individual with re-issue record label has 30-50K to launch new dance label & seeks someone to handle entire project. Split of profits if any result & modest wage. You'll need to work on own initiative, handle accounts, type-creative with ideas, drive & prepared to take gambles. Some secretarial work.

Good knowledge of jungle/dance music essential. No experience necessary. Suit female/male, twenties, Ipswich to Norwich area. Possible venture into mad B-movies too.

PHOTO, TEL. NO., LIST OF INTERESTS TO:

KS, Productions,  
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## FINANCIAL ADMINISTRATOR

Required for established management company. Responsibilities will include day to day financial administration, supervision of budgets, invoicing, cash flow and dealing with four accounting and taxation issues. Industry experience essential, computer literate (Apple), a knowledge of royalty accounting an advantage. Salary based on experience.  
 Please apply with CV and salary expectations to: 'Financial Administrator', 8A Wyndham Place, London W1H 1PP

### Career • moves

rec cons, 124 great portland st, london w1n 5pt  
 Are you looking for a fresh approach or new opportunities in the Music Industry?

Do you have experience in music - (junior through to senior) with extensive WP knowledge and excellent spreads? Do you feel you can make a real contribution to the music business, work under pressure, and offer total commitment? Are you currently working in music or a related field? If so, and you are looking for a permanent position or looking to move within music, in any department - please call

Cathy Cooper  
 for confidential advice on 0171 636 6411 or fax your CV to 0171 636 2457 (please mark your CV for my attention.)

**Music Division**  
 moves in music

### Marketing Executive

Ministry of Sound is looking for a creative, enthusiastic person to join our recent label and assist in the development of artist and compilation projects.

Identify you should have experience of record marketing and a knowledge of dance music with a desire to join our fast growing, innovative company.

CV to: Lynda Cooper, Label Manager,  
 Ministry of Sound, 58 Bow Street,  
 London, W1F 0EP  
 Telephone: 0171 252 8822  
 Facsimile: 0171 402 5349  
 E-mail: lcooper@ministryofsound.com

## TRAINEE CD MASTERING ENGINEER

Established Central London post production studio requires an enthusiastic trainee, relevant experience an advantage, wide musical knowledge essential.

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## Forthcoming Fresh Releases

### SINGLES

May

SGH - *Losing You*  
Aurora B - *Good Love*  
Sol Brothers featuring D. D. - *Believe In Me*

June

Strike - *Inspiration*  
Mr Roy featuring Darryl Pandy - *Searching For Love*  
Cut & Paste - *Planet Boogie*  
Jinx - *After The Fallout*  
Time Of The Mumph - *Gorky Park*

### COMING SOON

Sugarbabies - *Magic in U* (new mixes)  
Karess - *Love (A Wonderful Thing)* - MK & Mr Roy Mixes  
Eden - *Do U Feel 4 Me* (new mixes)  
and new tracks from Lovestation, Strike & Slapback

### ALBUMS

Albums from Strike, Mr Roy (mini album)  
Freshen Up vol 2

### ALSO COMING SOON

Fresh - *The Underground Sound vol 1*

### FRESH SHOWCASE - May 8th Subterania

Fresh proudly present a showcase night at The Subterania, London 12 Acklam Road, W10 on May 8th (7pm - 2pm). Featuring PA's from Strike, Mr Roy, Aurora B, DJ's - Graham Gold, Strike and Mr Roy. Call 0181 960 4933 for further details.

To preview the above tracks Tel FRESHPHONE 0891 171 066

Distributed by BMV/Sony Tel 0171 378 8866. Fax 0171 378 8855