

music week

For Everyone in the Business of Music

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Chart Show set for 'gutsy' new image

by Catherine Eade

The Chart Show executive producer Keith Macmillan is promoting the music industry's greatest, more mature show after a £250,000 revamp which will be unveiled next month.

The first new-look show, which will go out on May 18, will feature up-dated graphics, a new theme tune and more current charts in a bid to bring The Chart Show into the Nineties, says Macmillan.

Macmillan is also examining the possibility of including more promos and further fine-tuning which may include the introduction of artist interviews.

The revamp will tie in with the ITV networked show's 10th anniversary this year. "We looked back at the past 10 years we've been on air and decided we must look forward to the next 10 years," Macmillan says.

"We haven't radically changed the graphics for about three years and we

just wanted to make the whole thing more exciting," he says. "We've taken it out of the playground and put it on the street. Although it will still appeal to the core audience of five to 25-year-olds, there are a lot of viewers in the 25-40 age group who will like the more grown-up feel."

Research showed that the exclusive video and new release slots were popular, but certain new elements needed to be added to keep the show fresh, says Macmillan.

The show will initially retain its existing chart, which is compiled manually using a telephone poll of retail outlets, but it is being made more up-to-date by collecting data up to 11am on Saturday morning. Macmillan says it is committed to the chart until the end of the year. The show will also become interactive with a "battle of the bands" slot allowing viewers to vote for a choice of two videos, with the winner announced at the end of the show.

Pluggers have welcomed the changes, which they say are a positive move for the industry. "It is a very good show, but they need to compete with other strong music shows which have pushed ahead recently," says Nigel Sweeney of Intermedia Plugging. "It needs to be brought up to date because it was getting a little stale."

Matt Connolly of Fleming Molloy adds, "As long as they continue with four or five exclusive slots it will continue to be a great vehicle for us, but making it more interactive with the audience will be useful because you get a better idea of what people want."

Macmillan says The Chart Show's contracts with ITV and sponsors Twix both run until December this year and are currently under negotiation for next year. The show is also broadcast in 14 territories outside the UK, including Russia, Sri Lanka and Slovenia, while deals are being negotiated for India and the Seychelles.

EMI still reigns in publishing shares

EMI Music Publishing consolidated its dominance of the publishing market in first quarter market share figures which saw traditional rival Warner Chappell slip into third place behind PolyGram Island.

EMI achieved a 25.9% share of the market, well ahead of PolyGram's 13.2% and more than double Warner Chappell's 11.9%. Its share was boosted by the quarter's biggest selling single, Spaceman by Babylon Zoo, as well as the success of 3T's Anything and The Bluetones' Slight Return.

EMI's success is reflected across singles and album figures, where it takes 27.5% and 23.2% respectively. PolyGram's rise to second place was boosted by The Lighthouse Family's Lifted which helped it to second in the singles sector with 14.5%. It is fourth in the albums sector with a 10.8% share.

Warner Chappell's overall 11.9% share represents a loss of one-fifth since the final quarter of 1995 when it was in second place overall, despite claiming Michael Jackson's *Song*, Technohead's *Wanna Be A Hippie* and Joan Osborne's *One Of Us*.

- Full details next week

THIS WEEK

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Food founder Dave Balfe was last week confirmed as God Doherty's first appointment since joining Columbia Records as managing director. Balfe will take up the new position of general manager and head of A&R in June, the same time as Doherty leaves his current post as Epic's New York-based senior vice president to take the Columbia helm. Balfe is immortalised in Blur's *Country House* single which is said to be a comment on his temporary retirement from the record business. Doherty (left) and Balfe are pictured finalising the deal at Sony's New York headquarters.



Balfe in to buoy Columbia's UK talent

Columbia's new managing director God Doherty says the appointment of Dave Balfe as general manager and head of A&R will demonstrate how serious the label is about developing UK talent.

Doherty finalised the appointment of Balfe in New York last Wednesday, just a fortnight after being confirmed as the new head of the company.

Balfe will be number two at Columbia. In practice, says Doherty, the pair will run the label in partnership, with Balfe initially concentrating on US repertoire and Doherty overseeing Columbia's international acts.

Doherty says, "There has been a criticism levelled at Columbia in the UK in the past few years that it is only a distribution arm for American product. I think that's unfair, but the appointment of Dave will show that we are committed to building and developing the UK roster."

Balfe's initial task will be to assess the existing roster of around 10 UK-signed acts and to build a fully-fledged A&R team. Ronnie Garr is currently the label's only full-time A&R man.

Balfe, 37, says he was keen to return to the record business after growing

restless since selling his 75% stake in Food Records to EMI in April 1994. A member of seminal Liverpool late Seventies band Big in Japan - with Lightning Seed Ian Brodie and The KLF's Bill Drummond with whom he formed the Zoo label - Balfe has been instrumental in the careers of acts including Teardrop Explodes, Echo & The Bunnymen, Voice Of The Beehive and Jesus Jones.

Since selling his stake in Food, Balfe has continued as manager of Voice Of The Beehive and has run his own publishing company.

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Virgin to handle Martin-Smith venture

Virgin Records has concluded a label deal with Nemesia, the new pop imprint launched by Take That manager Nigel Martin-Smith.

Virgin inked the worldwide deal for the Manchester-based label on Friday (26). It will be A&R led by Martin-Smith and will focus on signing new British pop artists.

Virgin Records deputy managing director Ray Cooper says he has been chasing the deal for several weeks in a bid to plug a gap in the label's output.

"Virgin has a lot of repertoire

based on major artists, indie rock and dance, but Paul Conroy, Ashley Newton and myself felt it would be good to move further into the pop environment," he says.

"We wanted someone who understood pop and would guide us through it, and we believe Nigel is the best person."

The first release on the label is Crazy Chance, the debut single by Kavanna which was written by Take That's Howard Donald.

As part of the deal, Nemesia is expected to deliver two albums per

year alongside dance-orientated singles. Martin-Smith is already working on another project.

Martin-Smith says, "Virgin has got a great team of people working on this and I'm really looking forward to making Nemesia the most successful label outside London."

The Kavanna single will be released in key European territories in May and a second single is pencilled in for July with an album at the end of the year. Kavanna has at least 10 TV appearances lined up to promote Crazy Chance.

Judge extends ban on Charly Chess releases

by Martin Talbot

Retailers and wholesalers began withdrawing copies of Charly blues CDs last week after a High Court judge extended an injunction to stop the sale of all Charly product featuring Chess recordings.

Judge Justice Jacob agreed to an application from MCA to extend an injunction covering 20 sample tracks to embrace all 25,000 tracks in the Chess catalogue. The move makes it illegal for retailers to sell any Charly release which includes a track from the Chess catalogue.

MCA lawyer Brian Howard, of Russell, says the company began contacting retailers and suppliers at the beginning of last week to inform them of the decision. Trade press ads will follow next week to alert the wider music retail community, he says.

MCA and Russell are continuing to examine Charly release listings to discover how many albums included Chess recordings. The tracks, which date back to the Sixties and Seventies, include artists such as Chuck Berry, Buddy Guy

and Muddy Waters. One multiple retailer says it is withdrawing more than 200 titles covered by the injunction.

HMV says all stock should have been withdrawn from its stores by the end of the week. The most significant impact will be felt at the Oxford Circus store, which stocks a particularly wide range of blues releases.

Sam Goody managing director Ken Onstad says it has received some information from MCA but has written back for clarification. "We don't have any way of knowing which albums feature Chess tracks," he says. "We have asked for a definitive list of all product. As soon as we get that, we will be happy to comply".

Caroline Exports managing director Jonathan Gilbride says it will enforce any ruling on infringing stock.

It is unclear who, if anybody, will compensate retailers and suppliers for the product lost.

Night & Day Distribution - which was previously known as Charly Distribution - is unlikely to be able to pay out because the company went into receivership a fortnight ago and MCA

denies any liability for retailers' losses.

Larry Knowlton, MCA Entertainment Group's senior vice president of business and legal affairs, says, "We have been telling retailers for the past five years that they deal with the product at their own risk".

Howard says other retailers, wholesalers or exporters who are in possession of Charly Chess product should withdraw it from sale and store it while it is decided what should be done with the CDs and tapes. Night & Day has also handed over 100,000 units of stock for disposal, says Howard.

In a further twist to the legal battle, a former Jean Luc Young was drawn into MCA's battle over the Chess catalogue last week. Although he says he has had no involvement in Charly after selling his stake in the company in 1981, MCA succeeded in having Young's name added to the action.

The new Charly company, Charly Records UK, was also banned from issuing any releases including Chess tracks. The label says it is happy to comply with the order.

NEWSFILE

Evans extends Radio One contract

Chris Evans has agreed to extend his Radio One deal for a further year, keeping the breakfast show presenter at the station until the end of 1997. Ginger Aic, the radio arm of Evans' production company Ginger Productions, will continue to produce the show.

Glitter writer Leander dies

Mike Leander, the writer and arranger behind most of Gary Glitter's hit records, has died of cancer, aged 54. The Ivor Novello award-winner worked with artists including Marianne Faithfull, Marc Bolan and The Small Faces. He also arranged She's Leaving Home on The Beatles' Sergeant Pepper album. Leander's funeral was held on Friday (26) at Golders Green. He is survived by wife Penny and two sons.

East 17 add fizz for Pepsi

Pepsi has signed a year-long sponsorship deal with London act East 17. Last Saturday (27), the group played a free concert in Moscow's Red Square to launch Pepsi's new blue can in Russia. A Pepsi TV ad, in which the band perform Steam, has been shot by Spanish advertising agency Tiempo BBDO and, on July 6, East 17 will take part in Pepsi's Global Dance Connection, which is being staged in Berlin, Amsterdam, Marbella and Turkey and will be screened live by MTV.

Meade takes new BMG role

BMG chairman John Preston has promoted Arista executive head of press Ray Meade to the new position of head of corporate communications for BMG UK and Ireland. Meade will initiate and develop communication campaigns and policies for the major.

Rajar sets date for results

Rajar will announce its next set of radio listening figures on May 17. It is using the same process rejected by the industry for the fourth quarter of 1995 but the results will be the last to use the personal pre-list diary system adopted last September. The figures will again be subjected to the statistical "ascrption" process to correct the lower levels of weekly reach found.

MTV launches new shows

MTV is trebling its live programming output with the creation of 10 new shows over the next year. They include MTV's X Ray Vision featuring Ray Cokes, Hanging Out, Select MTV, MTV's Amour and Kickstart.

Smith rules out rights issue

WV Smith has dismissed speculation that the group is considering a £200m rights issue to raise money for restructuring in anticipation of the ongoing statistical review of the group by chief executive Bill Cockburn. The company raised around £142m from the sale of its business supplies operation last week.

Ashby goes it alone

Island radio promotions manager Neil Ashby has left the label after three years to set up his own independent promotions and management company, Ashby Media & Management.

Compliments go gold

Compliment albums The Look Of Love and The Best Album In The World...Ever 3 earned BPI gold awards last week along with The Cranberries' To The Faithful Departed, Dusty's Disgraceful and Lionel Richie's Louder Than Words gained silver awards. The only single to receive an award was George Michael's FastLove, which was certified platinum.

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Our Price signs up for Heineken promotion

Our Price is teaming up with Whitbread's Heineken lager brand in a free music offer worth around £1.5m.

Our Price branding will appear on more than 7.5m beer cans as part of the promotion, which allows customers to redeem ring-pulls for money off CDs.

Ring pulls from Heineken Cold Filtered and Heineken Export are worth 20p and 25p respectively. Consumers can redeem completed collectors' cards, worth £3, against any purchase in Our Price, or combine six to claim a free full-price CD.

Our Price marketing director Neil Boote says the promotion has been launched in conjunction with the brewer following the success of previous offers.

"This type of activity benefits the market as a whole," he says.

"Because the Our Price brand has such broad appeal, enhanced by national distribution, large consumer brands such as Heineken are willing to invest significant funds behind driving music sales.

"The Heineken deal is the latest in a number of third-party promotions run by Our Price over the past two years including the highly successful KP promotion run in 1994."

The promotion, which ends on March 31, 1997, is being backed by a £500,000 press and poster ad campaign starting this month. Inserts and ads will appear in the national press and music magazines such as Q and Select.



Leo Finlay is to be Music Week's new A&R editor. Finlay 31, started writing for MW eight years ago, going on to become A&R tipster The Ear when he championed acts including Blur, The Chemical Brothers and Suede. Finlay has also been a regular contributor to Sounds and Vox. MW editor-in-chief Steve Redmond says, "MW's talent pages have become essential reading for the UK music industry since their launch 18 months ago. Leo's passion for music, rapport with musicians and understanding of the business will ensure MW continues to set the media agenda for music." Finlay is pictured (right) with (l-r) Ben Ke and Muzki Mehmet of Jonah who were tipped by Finlay last month and release their first single, StyAlky, on Parkway Records in July.

COMMENT

Blaxill adds credibility to the box

There was a juicy rumour going around a couple of weeks ago about Bill Blaxill. The Top Of The Pops producer is putting together a label deal with a major and has scooped one of the UK's hottest unsigned bands as his first act – or so the tale went.

Blaxill assures us it's all nonsense, but the fact that the rumour existed at all shows how much the industry's view of the UK's top music programme has changed. It's hard to imagine many of his predecessors being touted as viable label bosses. But Blaxill is a player. He turns out a credible show and – most importantly – takes chances; last week's use of boxer Chris Eubank as presenter was just him delivering another of those "weekly talking points" he's so keen on.

Back in the dark and distant days when TOP wasn't very good, all puggers ever seemed to talk about was the ITV Chart Show. It has seemed less essential of late, but the changes being lined up by Keith Macmillan suggest a much more enticing package. It's a completely different animal to TOP, but its scheduling and format make it potentially almost as useful to the music industry. With the ITV show back on track alongside TOP and Chris Evans' *TFI Friday*, the industry will have the strongest support it's had from the box for years.

Jumping the gun

Our enthusiasm for the new Manic Street Preachers single got the better of us last week when we predicted it would become the band's first number one. Of course, we had underestimated the resilience of Mark Morrison and our front page story ended up making Epic's success look like a disappointing near-miss. Our anglophobia of Bob Stringer and his team – although the strength of the band's new material suggests it's only a matter of time before we can accurately write that "first number one for the Manics" story. *Selina Webb*

WEBBO

US ads tempt cut-price tactics

It is interesting to see in the US, where the charts are a combination of airplay and sales, that changes are afoot. The record companies used to try to distort the chart by getting radio stations to log fictitious plays. Now that plays are accurately monitored, they can't do that anymore. Sales are therefore more important in the early life of a record than they were before. So what do they do now? They have started selling singles at 99c! Wonder where that idea came from? Hopefully they can nip that cancer in the bud before it takes hold as it has here. It just goes to show that record companies will always try to steal a march on their rivals given half a chance.

Radio gaga

The one thing I found peculiar at Music Radio '96 was the attitude of the Radio Authority representative to GLR, the BBC local radio station in London. GLR is a great station with a mixture of intelligent speech, local news and much music that the other stations in London don't play. However the authority seems to want GLR's FM frequency as they feel it is wasted. Now you may have seen in last week's *Music Week*, most of the attendees (as I did) found great difficulty telling the music of Capital, Heart FM and Virgin apart. One wonders why the RA doesn't like GLR, has consistently refused a licence for alternative station XFM and yet awards three licences to stations with virtually the same output. Weird.

Useful boost for National Music Day

Good to see that National Music Day finally has a designated rock event. Like most of NMD, it's not going to produce many extra sales but can't fail to do the public's perception of music a power of good.

Jon Webster's column is a personal view

NEWS

Former graffiti artists Bandulu took an active role in the promotion of their third album *Cornerstone*, released last Monday (22). The WEA trio sprayed three billboards in Bristol, Birmingham and London with a design they had previously used to advertise their first release on Blanco Y Negro, finishing up in London's Chalk Farm on the day of release (pictured). Bandulu recently supported Underworld on tour and will start a nine-date nationwide headline tour on May 11 in Manchester. The tour ends on June 8 in Birmingham. A single will be taken from the album for release on May 27.



by Catherine Eade

The newly-expanded National Music Festival is set to remain as a month-long celebration of music next year after this year's Euro '96-linked event.

The festival, which comes five years after National Music Day was launched as a one-day event, has secured increased support from the music business after the decision to expand it in partnership with the European football championships which take place in England in June.

National Music Festival chief executive Keith Lowe says he is pleased that the event has struggled to secure backing from the music industry, even after expanding to a two-day festival in the past two years. "The music industry tended to fight shy of NMD because it was seen as slightly amateur, but the level of interest we've seen for the festival is substantial. The BPI gave it more financial support, and [BPI chairman] John Preston has taken a keen interest," he says.

A meeting of BPI members tomorrow

MASTERCARD STEPS INTO SPONSORSHIP WITH DYLAN

MasterCard has taken its first step into music sponsorship with the Masters of Music Concert For The Prince's Trust in London's Hyde Park and the Euro '96 football championships Final Concert at Old Trafford, Manchester, both on June 28.

Bob Dylan, Eric Clapton, The Who and Alania Morissette headline the Hyde Park concert – the venue's first music event since promoter Harvey Goldsmith's Pavlovits in The Park in 1991 and the first rock concert

since Queen in 1976. Tickets will cost £8.

MasterCard International's vice president of global promotions and sponsorships, Dobby Hughes, says the company may get involved in further music events if the concerts are successful.

"We're always looking for new opportunities, and the music world appeals to a wide audience. It's a platform MasterCard will consider in the future," she says.

(Tuesday) will discuss record companies' increased level of involvement this year. Festival chairman and promoter Harvey Goldsmith says the expansion of the event represents a greater opportunity for all sectors of the music industry to get involved than provided by the traditional National Music Day.

"Expanding it into a month-long event gives more people in the industry the opportunity to get involved," he says. "I all happened so quickly at a day-long event that there wasn't so much interest."

New moves could lead to flyposters going straight

Flyposting could be legalised under a new set of proposals being considered by the Department of Environment.

If sanctioned, the moves could legitimise an advertising medium on which the music industry spends an estimated £5m a year.

The DoE has received a report produced by Arup Economics And Planning which has conducted a six-month investigation into whether current flyposting controls are working.

Although the report's findings are not yet being made public, Arup project manager Gwilym Jones says the options now facing the DoE include changing the current legislation used to prosecute flyposters – mostly contained in the Town and Country Planning Act 1990 – under which offenders can be fined £1,000 for each poster.

Although a change in legislation could hinder the flyposting laws, Jones hints that the DoE may instead opt to relax them. "Local authorities don't have the money to stamp flyposting out. Some like Manchester, Leeds and Sheffield take a more open approach,

whereas others, like Westminster, make full use of the powers," he says.

The report, which has been completed following consultation with record companies, councils and flyposting operators, includes a proposal for the DoE to give guidance to local authorities, who are responsible for bringing prosecutions.

This could involve a code of conduct outlining where posters can be erected and how sites should be maintained. Leeds City Council already provides posters drums specifically for flyposting and Manchester and Sheffield turn a blind eye to certain types of posters.

A spokesman for Manchester council says: "Flyposting is not always a bad thing and can encourage the local music scene in a large city."

Dave Walker at promotions company Rock Box, which co-operated with Arup's report, welcomes the DoE's move. "The nature of the music business, with its late release dates, is particularly geared to flyposting, so it's going to stay around," he says.

New cable channel eyes unsigned acts

Unsigned bands will come under the spotlight as part of a new show planned for youth cable channel Rapture, which launches on October 1.

United News & Media – which owns Miller Freeman, publisher of *MW* – is investing £2.5m in the channel, which will broadcast seven days a week from 6pm until midnight offering a mix of music, news, debate, features and chat and is aimed at 12 to 20-year-olds.

A weekly two-hour show called A&R is part of a raft of 1,500 hours of new programming which Rapture will offer each year.

Former Channel Four head of youth programming and Rapture director Stephen Garrett says, "We will be trying to reflect the nation's youth culture and music is an important part of that."

In addition to the A&R show, he expects a band to perform on a nightly weekday show and says music videos will be used throughout the programming. "A&R is symptomatic of our philosophy, something like that would never be on terrestrial TV," he says.

►► DIVERSITY IS THE KEY AT EMI PREMIER -p7►►►►►

It's Barlow vs Britpop at the NME Awards

by Leo Finlay

Britpop is set to battle it out with Take That's Gary Barlow at next month's Ivy Novello Awards which take place at London's Grosvenor House Hotel on May 30.

Fulp, Supergasms and Oasis are among the nominees which are announced today (Monday), filling all three places in the nominations for the best contemporary song category.

But Barlow is the biggest solo nominee, with Back For Good in the running for four awards – best song musically and lyrically, PRS most-performed work, bestselling song and international hit of the year.

EMI Music Publishing has the largest haul with seven nominations through Barlow, Supergasms, Michael Kamen and Mick Hucknall. It is followed by PolyGram Island Music with four nominations and BMG Music with three. PolyGram-linked Blue Mountain also wins a nomination, while Sony/ATV Music and ZTT's Perfect Songs are selected in two categories.

Among the surprise of the nominations list is Noel Gallagher's receipt of just one nomination, in the best contemporary song category, following a year in which Oasis have conquered the US and sold 2.5m albums in the UK. Gallagher, who described Ivors' organisers as "stuckie bastards" after he failed to secure a single nomination for last year's awards, is likely to be among the frontrunners in the songwriter of the year category, however.

Basca general secretary Amanda Harcourt says Gallagher's songs were simply not judged to be among the top three in each of the given categories as the standard was so high.

The awards are voted for by panels of songwriters, and there's no suggestion of a grudge against Noel, she says. The full nominations list is: Best contemporary song – Wonderwall by Noel Gallagher (performed by Oasis) published by Sony Music/Oasis Music; Alright by Danny Goffey, Gaz Coombes, Mickey Quinn (Supergasms); EMI; A Girl Like You by Selwyn Collins (Edwyn Collins) PolyGram Island. Best song musically & lyrically – No More I Love You by David Brown, Joseph Hughes (Annex Lennon) BMG/Arista; Back For Good by Gary Barlow (Take That) EMI Music; Common People by Janet Carter, Nick

Banks, Candula Doyle, Steve Mackay, Russell Senior (Fulp) PolyGram Island. The PRS most performed work – No More I Love You by David Brown, Joseph Hughes (Annex Lennon) BMG/Arista; A Girl Like You by Edwyn Collins (Edwyn Collins) PolyGram Island; Back For Good by Gary Barlow (Take That) EMI Music. The best selling song – Back For Good by Gary Barlow (Take That) EMI; Fairground by Mick Hucknall (Edwyn Collins) West EMI Music; What Music: Missing by Trussy Thorn and Ben Watt (Everything But The Girl) Virgin; N'Gaga Song International hit of the year – Back For Good by Gary Barlow (Take That) EMI; Kiss From A Boy (by Soul Clouz) Perfect Songs; No More I Love You by David Brown, Joseph Hughes (Annex Lennon) BMG/Arista. Best commissioned film screenplay for The Butterfly by Don Sektzer, published by International Media Holdings; Don Juan De Marco by Michael Kamen, published by Newline Music Group/Sony; GrownEM! Music; Nostalgiasium by Ravegroup Productions, published by Allied Entertainment Group/PolyGram Music. Best commissioned score from a TV/film production – Pledge & Protection by Carl Davis, published by Faber Music/Threefold Music; Vespertine by Enchiridion, published by Debbie Wiseman Music; The Hanging Gale by Shaun Davy, published by Shaun Davy. Best song included in a film or TV production – Kiss From A Rose from Batman Forever by Seal (performed by Seal) published by Perfect Songs; GoldenEye from GoldenEye by Bono and The Edge (The Turners) Blue Mountain Music; Have You Ever Really Loved A Woman from Don Juan De Marco by Musty Lange, Michael Kamen & Bryan Adams (Bryan Adams) Zomba Music/Sony Music/Screen Gems EMI Music.

More expansion planned as Virgin opens NY store

Virgin Retail Group's launch of the world's biggest entertainment stores in New York last week marked the beginning of a massive North American expansion.

The retail chain – which is wholly-owned by Richard Branson's Virgin Group – is planning to add to its six US stores to make around 40 in the US and Canada within four years, says group president Ian Duffell.

Duffell says the flagship store will be the springboard for a significant expansion leading up to the end of the century. Although the music business is experiencing a flat period in the US, Duffell says Virgin has been out-performing the market in the territory.

The New York store, which is Virgin's first on the East Coast, will be followed by a further five in the city. Other stores are planned for Boston, Seattle, Washington, Las Vegas and at Disneyworld in Orlando as well as a first Canadian store.

The £10m New York store, which overtakes London's Oxford Street Virgin Megastore as the world's biggest, is sited in the Berlethman building in Times Square. It covers 6,950 sq m of retail space on three levels and includes 1,000 listening posts, with 40 devoted to the top 40 best-selling albums and others highlighting the best-selling records in Virgin stores throughout the world.



Virgin Our Price managing director Simon Burke made a Richard Branson-style appearance at the opening of Virgin Retail's 50th UK store in Crews, an event which also featured a signing session by EMI UK's Staffordshire act Gemial. The Crews opening was followed by the unveiling of a 51st store in Harrow, Middlesex, on Tuesday as part of an expansion plan which will see the chain hit 60 stores by next summer.

Vital offer remains in indie hey

Indie dealers are being offered lower dealer prices than their multiple rivals in a new promotion being launched by Vital Distribution to help develop new acts.

The 142 members of the distributor's Vital Stores chain will be offered selected releases at a special dealer price of £5.56 on initial orders, representing a discount of around 30% on the standard dealer price of £7.89.

Vital sales manager Tony Duckworth says the move is intended as a means of repaying indie retailers for their support of new music over recent years. It will also help the indie by allowing them to sell such titles at £9.99 or £10.49.

Duckworth says, "Indie stores have played an important part in helping to break lots of the indie music which is now becoming more mainstream. More than ever, they are helping us develop new bands and we want to channel more of our sales through them."

The first title at the cut-price rate may be the new Collapsed Lung album, which is due for release on Deceptive at the end of May, initially as a limited edition release with an extra CD, although Duckworth stresses that discussions have yet to be finalised with the label.

If the promotion proves successful and popular with retailers, it will be repeated on other titles later in the year. The offer is one of a number of promo-

tions planned for the summer, Duckworth adds.

The Vital campaign, which is similar to Sony's Discovery Price promotion which offers deals on breaking acts, is welcomed by retailers.

Steve Wood, indie buyer for Rival Records in Bath, says, "We are listening quite a bit on price, particularly because of an MTV which we have in town. We didn't sell as many Rage Against The Machine albums as we thought, because we couldn't match the multiple prices." Lornette Smith, co-owner of Leeds' Jumbo Records, says, "There is already a big HMV store in town and Virgin is planning a new opening, so it helps if the companies show we are appreciated."

NEWSFILE

Next Adventure/CAA to promote U2 tour

The Next Adventure, the new vehicle of former Concert Productions International chief Michael Cohl, and Creative Artists Agency, have landed U2's 1997 world tour after a pitch between the world's heavyweight live promoters. The deal covers the Irish group's 100-date tour which is widely expected to become the most lucrative in history, with takings estimated at around \$200m. The 1994 Rolling Stones tour, which Cohl also promoted, grossed \$121m and U2's previous 1992 world tour grossed \$67m.

Armstrong switches to Polydor

Former ZYX label manager Sara Armstrong is leaving the company after 18 months to become product manager at Polydor. Armstrong, 24, who is joining the PolyGram company today (29), will have responsibility for dance product. She is being replaced at ZYX by Roland Radefell, who has spent the past four years at Disco Magic UK.

Date set of Mercury nominations

Nominations for this year's Mercury Music Prize are invited from next week. Nominated albums must have release dates between July 31 1995 and July 29 1996. Entry forms will be available from next Monday and entries should be completed by the closing date for the annual prize on June 7.

Kiss in Live! TV link up

Kiss 100 FM is to provide Live! TV with four hour-long TV programmes. The music, clubs and lifestyle-based shows are scheduled to start on May 30. The first show, Kiss Clubs, will be broadcast between 12.30am and 1.30am with the other programmes following over the next three nights. The shows, produced by newly-created Kiss TV, will run for one year and feature the radio station's DJs.

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Diversity is the key as Premier enters the big time

The fact that the hit soundtrack from the cult movie *Trainspotting* has been one of the most enduring since *Pulp Fiction* and *Reservoir Dogs* surprises few in the industry who know the man behind it.

Roger Lewis, known for his innovative approach to artists such as classical violinist Vanessa Mae while head of EMI Classics, has turned his hand to EMI Premier, the broad-based company created last July after EMI's Strategic Marketing Division was abolished. And, within a short space of time, it has become known as one of the most diverse operations in the industry.

On the Premier releases listings in recent months, albums such as *Trainspotting* and the *Vague Now* And Then club compilation rub shoulders with new signings Liza Minelli, Alexander O'Neal and US soap star John Barrowman. The next compilation project due from the Premier label is an Irish concept album drawing together artists such as U2, Kate Bush and Sinead O'Connor.

In the recently extended spaces that house Premier and its associated labels (which number EMI Premier, EMI Classics, Virgin Classics, HMV Classics, Eminence, Capital Nashville, Hemisphere, EMI Disc, Premier Soundtracks and West End), the strains of tenor Roberto Alagna can be heard competing with a thumping house beat from the office across the way, while some kitsch MOR seeps out from the office of Tiz Penna, director of A&R for Premier. Lewis has also come up with a mission statement for the operation he refers to, with a smile, as a musical Tower Of Babel - "strength through diversity".

"It sounds a bit like some political slogan," says Penna, the former PR/phone marketing manager who, alongside Lewis, represents the public face of Premier. "But I really believe it. We all work well together as a team because we're so different - everybody gets ideas from each other."

Lewis is happy to answer criticism that such a diverse mix of music styles could be seen as a hindrance rather than a help.

"Premier could seem like an odd mix of music and artists, but it works because the people have a passionate belief in the music," he says. "It's challenging because the key is making sure it works as an entity and a business. My role is to filter and focus all of the different genres of music and ideas into something manageable and commercially successful."

And it is this diversity that is the chief element noted by others in the business. "Premier is a very unusual hybrid, but if it works, it works,"



When Neil Ferris's Brilliant PR took over plugging of the entire Premier roster at the beginning of the year, it didn't just take over a new account - it got a new office into the bargain.

The small room on the second floor of EMI's Brook Green HQ in London was no perk though, it was crucial element of what Brilliant and Premier say is a unique arrangement. Staffed by Laura Gilchrist, the office provides a permanent presence in the Premier set-up, with Gilchrist acting as a hub between the label and the pluggers.

As promotions co-ordinator, Gilchrist liaises with a mix of nine-strong team - who also continue to work on their varied list of other accounts including The Brits, David Bowie, Annie Lennox and Garbage - to allocate projects to the pluggers according to their specialities.

"When you're handling radio and TV for a roster like ours, you need a company with the diversity to cope with that," Lewis says. Ferris says the tie-in was first suggested by Lewis at least five years ago.

acknowledges PolyGram TV director Brian Berg. But EMI UK and Ireland president Jean-Francois Ceclillon stresses that the unique nature of Premier is what he believes will make it a competitive force over the coming months.

"It's the first time a major company has had a label like this one," he says. "I hate companies that are just doing one type of music and I feel that many kinds of music were not properly exploited by EMI. Now world music, country, MOR and anything which isn't pure pop all have a home at EMI. I foresee other companies following our lead."

"When Roger left Radio One to head up EMI Classics he asked me to join as a dedicated promoter then, but I said no because I didn't feel I knew enough about classical music," he says. "Then when he created Premier he handed me into the office and asked me to join them."

Trainspotting was one of the first projects undertaken by Brilliant, and the one which Ferris highlights as evidence of the relationship's success. "Promoting releases from EMI Premier is different to working with your average label - it's more a case of getting coverage for projects rather than taking a single played on the radio, but with *Trainspotting*, we got it everywhere, from *The World This Week* on Radio Four to the *Smoo*, *Mayo* show on Radio One," he says.

Other record companies and promotions companies may well adopt similar set-ups in the future, says Ferris. "Because we have, in effect, a branch office giving us such a strong link with Premier it works incredibly well," he says.



Ceclillon says he will be happy with achieving a market share of between 3% and 5% over the next 12 months. With *Trainspotting* approaching platinum and media interest beginning to pick up on "the new Favortts", Roberto Alagna, and the Irish concept album *Common Ground* due at the end of May, Lewis is confident of the future for his 22-strong team.

In the meantime, Premier continues to grow apace. Last month, Penna signed a deal with St Etienne members Bob Stanley and Pete Wiggs to create the satellite label EMIDisc - pronounced "Emmy-disc" - to which girl trio Kenickie have just been signed.

"I thought what a fantastic opportunity it would be to work with these guys (Stanley and Wiggs) and for them to have a separate office to just get on with it," says Penna. Premier's deal with MGM Film Soundtracks, giving the rights to music from films including *Dogma* and *North By Northwest*, is also beginning to kick in, adds Penna.

But perhaps one of the most radical aspects of Premier is that it has employed the entire Brilliant team to take care of promotions in-house (see breakout).

Director Neil Ferris says, "It was a huge thing for us to consider and it really broke new ground, but it's a set-up we feel very comfortable with. With Bill Tarmey at one end of the spectrum and *Trainspotting* at the other, it's an interesting work environment for us. On paper, it's one of those things that doesn't look like it will work, but it does."

Rick Blaskey, managing director of the Music And Media Partnership which put together EMI compilations including *Late Night* and *Sax* and the *Hagen Dax* compilation album, believes the nature of the Premier team under Lewis and Penna is perfect for a sector of the market not exploited by other record companies.

"The variety of releases totally sums up Roger and Tiz and it's a wonderful marriage when it works," he says. "They're not trying to be hip and not necessarily trying to assign credibility, just aiming to see where the market is."

Sony head of marketing Kit Buckler says EMI Premier has a hard task ahead of it. "There are plenty of niches in the market to go after, but there are a lot of competitive brands around, too. With all the major developing their commercial and TV divisions, there's a lot of people with the same repertoire going after the same market."

But this is not something which appears to worry Lewis. Premier is still in its infancy, but the time and effort spent restructuring the commercial division will pay off, he believes.

"When we launched in July, we didn't think we'd get this far this fast," he says.

"EMIDisc is a really exciting way for EMI Premier to grow out of house, and the close relationship we have with Brilliant is radical."

One note of caution about Premier is offered by Buckler. "It's early days for them and it will be interesting to see how it pans out," he says.

But if Lewis' philosophy really is, "If I don't know it can't be done, why not do it?", EMI Premier could be causing more raised eyebrows in the future.

Catherine Eade

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Surfing the highs and lows of two years on the Internet

Ask four music site pioneers about their experiences on the Net and you get four very different opinions about the past benefits and opportunities of this new medium

About two years ago, the UK music industry discovered the Net. It wasn't quite like Alexander Fleming discovering penicillin or Faraday finding electricity. After all, the world has remained remarkably similar despite the arrival of a million-and-one on-line diagraphs.

In fact, the industry itself has remained remarkably similar despite the dawn of the supposed on-line revolution. Yes, everyone talks about web sites but, sitting here in 1996, it still all revolves around people physically going into shops to buy things; or physically going to venues to see bands. It does not revolve around people sitting in front of computers and virtually doing nothing.

The four people questioned here, however, would add a 'yet', to the end of that last sentence. They are part of the elite band of industry mucksters—those who have spent the past year nurturing web sites, learning the joys of seeing something finally go online and the nightmares of then seeing it crash.

Between them, they are responsible for some of the best on-line work in the country. Good Technology's Musicbase set the pace for much of the industry, taking labels on as if there were no tomorrow (had Richard Davies realised there was, in fact, a tomorrow he might have charged people more—see his answers), culminating in its award-

winning site for Island Records.

Davies is the entrepreneur among this bunch. The former big label employee able to create his own power-base thanks to this mini revolution.

Rise meanwhile, a Musicbase rival, and the on-line offspring of Malcolm Garrett's AMX Digital (itself an offspring of Astoried Images) is the youngest of the bunch, but is pushing back the borders in the current second wave of on-line music sites—that is those which have decided there's more to life than identikit on-line press packs.

Last week, it organised an on-line gig for Orbital in conjunction with Radio One (there will be another, later this month) just as impressive, though not as technically advanced, is its Pulp site, which is one of the best-looking on the Net.

Virgin's The Raft on the other hand is an admirable exercise for other reasons, not the least of which being that it is still there. It came about after Jeremy Silver, then Virgin's head of press and publicity, was introduced to Paul Sanders of State 51, a small Brick Lane-based outfit which did something strange called producing web sites. So, Silver, State 51 and a couple of students from the Royal College of Art's Multimedia MA course built the site with a bit of technical assistance from Imperial College and Sun Computers.

Throughout the year, it has

continued to evolve. And although it rarely makes headline-worthy moves, its access figures show a constant steady increase.

While Silver has moved on to bigger things as vice president of interactive media at EMI International, The Raft continues to evolve under the eye of Adam Downley. The next plan is for a sister site which will include some of Virgin's more mainstream acts, playing Q to The Raft's Select.

There are some clear lessons to be learnt from The Raft. The first is actually a point made by Rise's Ian Shurmer, that successful use of the Net is about niche content. The Raft is a Virgin site, but manages to avoid the feel of a

collection of colleges offering multimedia MAs which sees Virgin labels around the continent providing work placements. And finally that when there is someone actually sitting in the label's offices whose responsibility it is to keep the site looking good, it tends to happen.

The Shamen's site, meanwhile, has been one of the most constantly evolving and innovative on the Net, one from the band itself, not the label. It's better for it. While others were tearing their hair out discussing the copyright implications of

the Net, The Shamen were happily earning enormous publicity by giving their singles away on-line. They gave us the first on-line gig (well, give or take the odd technical nightmare, they at least tried); and as with all the best sites, it continues to evolve and improve.

What is interesting is the way that each of them sees the future of the Net as applicable to their particular area of the industry. For Shurmer, it "will become as important as the video", that is, essentially a promotional vehicle—albeit an enormously powerful one.

For Davies, it is the idea of cutting out the retailer and becoming a distribution vehicle, which would, of course, suddenly allow someone such as himself to take on the role of a virtual retailer.

Silver takes the label stance of wanting to break a band—something which is most likely to happen via one of the unsigned talent farms such as the Internet Underground Music Archive, where cult status is already achievable purely by an on-line presence. Meanwhile, Coah can see the Net doing the lot and has, in fact, tried limited versions of all these activities.

In other words, four different people, four different opinions and four slightly different directions for this new medium to take. Maybe next year, we might have some sort of consensus. But then again...

Simon Waldman

THE NETHERS SPEAK OUT

In the time you've been running the site, what has been the biggest surprise?
Ian Shurmer: The enthusiasm of the bands to be involved and provide content has exceeded our expectations.
Richard Davies: The number of accesses and e-mails—up to 750 a week.
Jeremy Silver: The figures keep growing and, unlike correspondence to magazines, the e-mail is about 95% positive.
Charles Coah: The amount of people accessing our site telling us it was the best band music site on the Net and winning second to LUMA in the UK web awards (music category).

If you could do it all again, how would you do it differently?
IS: Twice as fast and twice as big.
RD: Charge more.
JS: I'd have got more people internally involved earlier, and put more links to unaffiliated sites earlier, maybe.
CC: I'd have got independent publicity for the site, become a service provider and opened an Internet cafe with site-building consultancy.

What has been the most exciting moment?
IS: When Jon Moss, manager of Maroon told us that fans had been to the gig because they had seen the site and liked what they had discovered.
RD: Getting the *MW* award for best web site, and the *McKerracher* (a US Internet magazine publisher) site of the day award.
JS: Watching the usage figures for different territories rise as the Massive Attack tour as it hits new territory, the surge when Future Sound Of London went on line,

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THE FOUR PEOPLE QUESTIONED

Ian Shurmer, marketing director of Rise (www.rise.co.uk), the "music Internet label" developed by AMX Digital featuring brands such as Maroon, Pulp and Orbital. The site has been up for slightly less than a year.

Jeremy Silver, vice president of interactive media for EMI International, the man behind the launch of *The Raft* (www.vmp.co.uk), Virgin Music's web site which celebrated its first birthday in March.

Charles Coah of Moksha Management, the manager of The Shamen. The band have been running *The Nemeton* site (www.nemeton.com/nemeton/) for nearly two years.

Richard Davies of Good Technology, the company behind *Musicbase*, which has now been up 18 months and which brought the first wave of major UK labels on the Net; its *Island Records* site (www.island.co.uk) won a *Music Week* CD award.

seeing the creative use of server push on the Chemical Brothers' animated site.
CC: UK and worldwide firsts: releasing first UK singles and interactive version of the LP *Axis Moutic*, live concert broadcasts.

And what has been the biggest nightmare?
IS: Having to continually explain that it is about niche content and not technology.
RD: Thinking that the server had died and we didn't have a back up.
JS: When Videotron dropped the line for a whole weekend; and a bulder kicked the plug out of the server's mains supply!
CC: Financing it, updating mailing lists and site maintenance—doing it professionally.

What one tip would you give someone planning to set up a Web site?
IS: Don't disregard the importance of other forms of media.
RD: Do something different.
JS: Refresh it as often as possible.
CC: Get a professional to build it.

Make one prediction for the future of music on the Net.
IS: It will become as important as the video.
RD: It will cut out the retailer (hopfully).
JS: The first band to "break" on the Net will change the whole industry.
CC: In one year, widespread use of secure payments: records, merchandise and concert tickets; in two years, regular real-time filmed music broadcasts; in three years, commercially viable direct paid-for music delivery; in five years: professional virtual raves/concerts in 3D sites. And generally, a lot of music sites remaining dormant, once the initial buzz wears off.

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SPICE GIRLS

TAKING ON THE BRITPOP BOYS

Just when boys with guitars threaten to rule pop life - Damon's all over *Smash Hits*, Ash are big in *Big* and Liam can't move for tabloid frenzy - an all-right, in-ey-see pop group have arrived with enough sass to burst that rockist bubble.

Smart, witty, abrasive and downright fun, the five-piece Spice Girls were signed to Virgin Records last year after a major label feeding frenzy.

But don't dismiss them as a packaged product. "We're not some management-led concept," insists Jeri Halliwell. "We all sing, we all dance, we all write the songs and decide on the arrangements and the way we present ourselves. We call the shots."

The Spice Girls decided from the outset - when they started sharing a house in Maidenhead, Berkshire in late 1993 - what direction their career would take.

The five originally met at post-state school auditions for dancers and actresses. "We were the ones who were always rejected but really got on together well," says Victoria Addams. "It just took off from there."

Writing songs and recording demos at the Maidenhead house, they also realised that the differences between them would make a more interesting prospect than "those teen acts who all do the same clothes and do the same dance moves," as Melanie Chisholm puts it.

Without management guidance, they put together their own package - Chisholm is a keep-fit fanatic rarely seen without her Adidas sportswear, Addams is a fan of expensive labels, Halliwell has Seventies style with a Nineties edge, Brown likes rap, hip hop and jungle and dresses accordingly, while Emma Bunton favours chart pop and garage and hot-pink High Street fashion.

"We set up a showcase at Nomis Studios using money put up by our parents," says Bunton. "About 20 publishers came along and we wanted to see who could give us the deal which would suit us."

The showcase in November 1994 ignited enough industry interest for the girls to be inundated with management offers, but they waited until May 1995 before they signed with Simon Fuller's 19 Management, whose clients include Annie Lennox.

"Simon was really cool. We had so

many managers saying 'dress like this, sing that song. I can make you big stars'," says Leeds-born Brown. "Simon was really laid back and understood that we wanted a say in how our careers would go."

With Fuller on board and a publishing deal with Windswept Pacific under their belts, the Spice Girls visited a list of record labels they believed would be appropriate.

"I'll never forget the day they burst in here," says Virgin deputy managing director Ashley Newton. "They caused such a commotion, doing a mad routine in the office, all talking at once and being really funny. I called [managing director Paul] Conroy and [deputy managing director Ray] Cooper and said, 'you just have to see this!'"

Halliwell says, "We decided on Virgin

because they offered us the chance to go our own way. We feel as though we're breaking down a lot of barriers, as women going up against the boy groups and against people's expectations. There's more to us than a lot of those other acts."

Newton admits that, at first glance, the Spice Girls sit uneasily in Virgin's roster alongside *Dreadzone*, *Iggy Pop*, *Meat Loaf* and *Massive Attack*. He says, "Historically, our acts have come out of the leftfield and ended up in the mainstream. But it's an indication of how Virgin is broadening that we would take on the Spice Girls - they've got credibility and are a convincing pop act. Their music is bright, sexy and they have a spirit of camaraderie. They draw on certain soul traditions, and, being an old soul boy, I couldn't resist."

Halliwell says, "We want to bring some of the glamour back to pop, like Madonna had when we were growing up. Pop is about fantasy and escapism, but there's a so much bullshit around at the moment. We want to be relevant to girls our age."

Brown adds, "Remember when Neneh Cherry first appeared on the scene? She was a halley, sexy woman from out of nowhere with a completely new attitude."

Cherry is a good reference point for the Girls' R&B-lite debut single *Wannabe*, released in late June.

Already they have some superstar supporters. "Lenny Kravitz shared his Jamaican takeaway with us at the Brits," says Halliwell. "We went to see him backstage at his gig a couple of days later and didn't expect him to remember us but he welcomed us in."

With trips to Japan and the US in the pipeline, and a stylish and striking video directed by the team behind the Diesel Jeans ads for Wannabe, the stage is set.

Providing the Spice Girls can now walk it like they talk it - and all the evidence points in the right direction - the boys with guitars had better prepare for battle.

Paul Gorman



Act: Spice Label: Virgin Project: single (Wannabe) Songwriters: Spice Girls Publisher: Windswept Pacific Producer: Absolut Brothers, Bill & Memphis Studios; various Released: June 24

STEVE LAMACQ ON A&R

It may, as Bob Hoskins constantly reminds us, be good to talk, but every so often it's worth sitting back and just listening - you can actually learn quite a lot. I did sign *Elastica* two and a half years ago, when I was in *Deceptive*, but I know my A&R nous pales in comparison with some of the folk I regularly meet at gigs around the country. I'd pay money to some people just to listen to them explaining how they spot groups. **Geoff Travis**, for instance. He's someone I've never met - but probably should have - who keeps bouncing back with an eye and enthusiasm for A&R which never seems to dwindle. Travis's new label, Trade 2 has had another busy week, signing post-Romo group **Dex Dexter** and also, as predicted in last week's column, fledgling popsters **Tiger**, who I bumped into, celebrating their new deal with the label and their contract with EMI Music in the Dublin Castle last Tuesday... **Alan McGee** and **Andy Ross** are my role models, though. Can you imagine what the musical

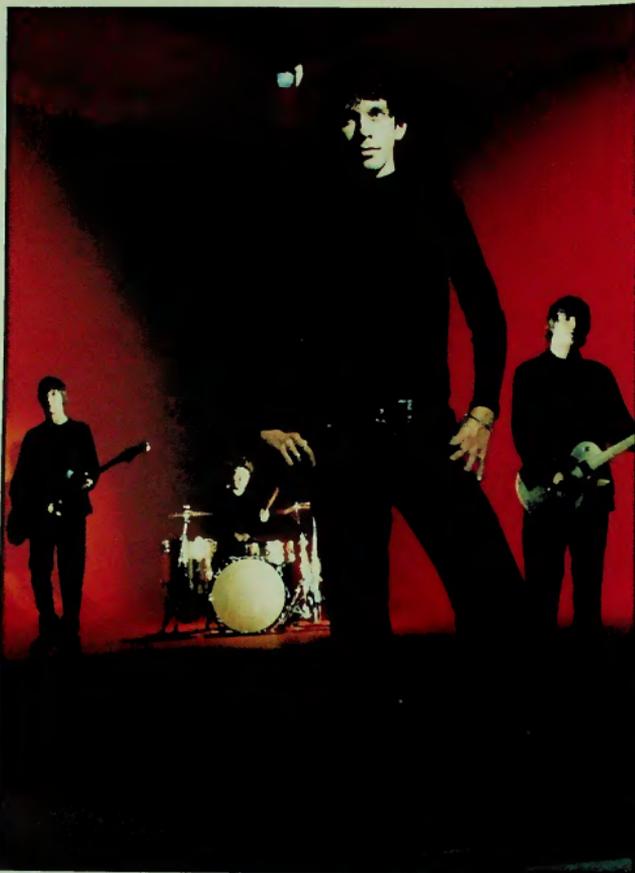
landscape would be like without the Creation and Food labels? Obviously, they get things wrong as well as right, but they talk about pop music in a way that makes it sound thrilling. They have the ability to inspire. Every so often, I go to lunch with Andy just to remember what a gloriously muddled, exciting, daft industry it is that we work in... And whatever happens with the Sony-Creation situation, let's hope that McGee and Dick Green still forge on in their brilliant, erratic way (rumours are that they're currently interested in a certain, great *Music Week*-tipped new rock band who've mentioned on numerous occasions in this column)... People always tell me that A&R is about having "good ears" - although most of my acquaintances are usually too busy talking to use them. But there are some good ears out there at the moment. **Lawrence Bell** from Domino has good ears. So does **Simon Williams** of Fierce Panda, who coincidentally is releasing **Tiger's** debut single, *Shining In The*

Wood, on June 30. He is also putting out a single by **Dweeb** who've been my favourite listening for the past couple of weeks. The Dweeb Dweeb is just pure joy. I can't sit still and listen to it. It's the sort of tape which makes you fidget with excitement and it breaks all the rules, too. You know when A&R people say, "never put more than three tracks on your demo and always make sure your best track is the first one". Well, Dweeb have got six tracks on theirs and the best one is called *Scoby Doo* and it's right at the end. Finally, there was a huge publishing turnout last Monday at Camden's New Monarch for **Earl Brutus**. The stomping wall-of-sound group, which includes Martin Fry's brother Jamie, have also just inked a new management deal with Chapter 22. Imagine, if you can, Seventies glitter drums, big noisy guitar lines and lots of shouting. Not sure? Listen, just trust me.



One to WATCH

METALLICA
An early airing of the band's upcoming album shows the band have lost none of their power, but have discovered into even better musicians. Theirs is also a surprising variety of sounds - even a pseudo-traditional drum-casting song in *Mummy Dads* - and huge set as new a dead cat.



SHE HIT ALBUM RE

Shed Seven might have missed the Britpop bout, but their long-awaited second album, *A Maximum High*, has given the York band their second Top 10 album to re-establish them as one of the country's favourite guitar acts.

And sales have been significant, too, with the album shifting 87,000 units in its first three weeks of release. The success of the title's second single *Going For Gold* should help that total to grow.

The Sheds arrived just before the explosion of Britpop, but were left behind as Blur, and then Oasis, swept all before them. But rather than retire from the game, the band embarked on a lengthy tour which saw them become huge stars in Japan and Thailand and one of the hippest names to drop in France.

But after last year's only single, *Where Have You Been Tonight*, which peaked a number 24, the band admit they lost the plot for a while.

"Where Have You Been Tonight" was supposed to have been our comeback single but it all went wrong in the studio," says frontman Rick Witter. "It was a really bad time for me and I said, if we didn't work it out, I was leaving. We had started at school, putting bands together and just having fun, but just when we got what we had always wanted, it all fell apart.

"So we went home to York and played football and stuff. It was one of the best times of my life last summer."

The break refreshed Shed Seven and made them want to perform and write again. They then set about creating the performance-led album *A Maximum High* with producer Chris Sheldon at Rak Studios.

The first single from the album, *Getting Better*, went to number 14 in January, but plummeted the following week, causing minor palpitations at Polydor. But the label retained its faith in the band.

A&R manager Paul Adam says, "I

Act: Shed Seven. Project single (Bully Ba

LAMB CREATING A VIBE IN THE CLUBS

The haunting sound of Cotton Wool by Lamb echoing throughout the clubs at the start of the year heralded the arrival of an exciting new UK group.

The tune, a classic mix of drum and bass and jazz, became a DJ staple, going from underground favourite to nationwide club anthem. Along with the follow-up single *Gold*, it has helped the two-piece, Manchester-based Lamb to make a name for themselves.

Both tracks demonstrate the strong and original songwriting skills and vocals of Louise Rhodes, allied to a progressive dance production by Andrew Barlow.

The group were signed last year, after Fontana A&R manager Richard O'Donovan was put on to them by a Mercury colleague at L'Attitude.

"It was a down time last year. No tips were coming through, so I asked around and Simon Bushell at L'Attitude put me on to Louise," he says.

After speaking with the singer on the phone, O'Donovan drove to Manchester and met the pair, before he had even heard any tracks. The group were sceptical about O'Donovan's interest, but the meeting and playback session proved fruitful.

"Three of the first four songs I heard I thought were singles. They were very convincing as people and I could see they worked well together," says O'Donovan.

And, within a few weeks, with no A&R competition to muddy their thinking, Lamb committed to Fontana. "As an A&R, I've guided them by telling them my opinion but I tend to favour bands producing themselves."

Remixing has been a notable part of the Lamb project. At a time when the practice is so prevalent, among a wide variety of genres, the identity of a group can be defined as much by the remixers they choose as the tone of their original sound.

And there's no doubting the quality of the remixers picked to handle Lamb - Mr Sruoff, Autchre and Fila Brazillia are just some of the cutting edge names who have contributed.

"I think the record company were a bit scared of the people we were choosing, but we agreed beforehand that we didn't want to use name remixers," says Rhodes.

Lamb formed at the start of 1994 when Rhodes met Barlow, a 21-year-old who had just returned to the UK after attending high school in Philadelphia for three and a half years. Barlow had come back to take a sound engineering course in Manchester but found himself working for So What management, eventually becoming their in-house rumaker.

Rhodes, the daughter of a folk singer, was introduced to Barlow through a

mutual friend when she was looking for someone to work with.

"We spoke on the phone and the first thing Andy asked me was 'are you good looking?'"

"We liked what each other had to



Artist: Lamb Project; album *Studio: Ridge Farm, Sussex*; Label: Fontana Publishing; copyright control; Producer: self-produced; Released: June

Days to
WATCH

JAGUAR
This London-based all-male trio are causing a big stir in A&R circles and have already been deemed by two major. Their mix of Skanes pop-rock touches all-genre and bits of soul gave them a wide musical spectrum with which to tempt the Britpop fans.

SEVEN

ESTABLISHES THE YORK GUITAR BAND

feel very positive with hindsight because Going For Gold is his first Top 10 single and has sold really well."

He admits that he would have liked to have released an album last summer and knows he could have done but he wanted the band time to do what they wanted.

He says, "Luckily, a lot of my bands are doing very well now so I'm allowed the space to let them have the time to get on with things."

The new single *Bully Boy* comes out on May 6, and should give the band another Top 10 hit as Witter delivers a passionately sweet vocal over a lush layer of tongueful guitars.

The song is loosely based on Witter's experience in school where he was embarrassed he was going to be a rock star only to suffer abuse at the hands of the school ruffians.

He says, "It's a pretty self-explanatory song. It only really happened to me once at school and I was embarrassingly saved by a dinner lady, but it also relates to bullying at every age in life."

Bully Boy will be followed by *On Stansby* in July and a lengthy tour through to the end of the summer in Britain, Europe and the Far East. The US will follow, but at the right time.

"The benefit of Oasis' success in the US is that radio will be more open to UK artists," says Adam.

"But I don't think we should start shouting, 'The British are coming.' We do want to go out there later in the year but consolidating here, in Europe and the Far East will take us well into the end of the summer."

Unlike many of their contemporaries, Shed Seven are happy to work the interview and TV circuit to the full. Witter called *Music Week* for this interview from a service station on the M6 on his way back from performing on ITV's *This Morning* show with Richard and Judy.

Witter says, "We wanted to do the

show because we want everyone to hear us. I want to appeal to housewives. It's working, because I've noticed a lot of old people recognising us."

"They've never been the darlings of the press, so it's always been a struggle," says Adam. "I haven't got a clue why."

Witter adds, "We're almost like the guinea pigs of the trade. But I think we've shocked a few people this time because we're like a new band."

A Maximum High proves that point. Two years of regular touring and Sheldon's rock background have toughened up the sound. Nothing escapes without a strong riff or hookline to carry it and there is a genuine feeling of performance to the whole thing.

"Within the band it's always a four-way decision," says Witter. "But we have a really good relationship with Chris Sheldon."

Sheldon initially appeared a strange choice for producer, as his previous credits were mainly with heavier acts including *Therapy?*, *Terrorvision* and *Gun*. But Witter is happy with the results of the relationship.

"At first, we thought he would be too rock'n'roll, with long hair and leather jackets and studs. But he's nothing like that and I think he liked working on something a bit different," Witter says.

Literally, Witter writes with passion, although Adam disputes his personal experiences in third person references. "I never wanted to write about people in power or things like that. I just wanted to talk about things in people's lives."

The real difference between this and our first album *Changeover* was that the songs were really blended together whereas these songs are about lots of separate issues. I really want some feedback on these songs," says Witter. "I want to know what people think."

Neville Farmer



SUPER FURRY ANIMALS

CREATING A NEW STIR FOR CREATION

When *Music Week* identified the growth of a solid Welsh scene in March, one band was picked from the crop and tipped for the top.

Now, Cardiff's Super Furry Animals are set to deliver their debut album for Creation and, while they're unlikely to rival Oasis just yet, they show just how on the case Creation is to the A&R game.

The band's debut album, *Fuzzy Logic*, comes out on May 20 and is certain to further the band's standing with the weekly rock press. And, although the band clearly have some strange prog-rock influences, the sound is commercial enough for them to crossover to broad mainstream appeal.

Frontman Gruff (pronounced 'Griff') Rhys is pleased with the way the album sounds, but doesn't want to go overboard on its commercial prospects.

He says, "We're not worried in the least about how it sells because we're all together in the head. If we can get people to hear the album and put smiles on their faces, we'll be even more happy."

Creation, naturally, is much more interested in its over-the-counter potential. Marketing director John Andrews says, "Chart success on the album is entirely dependent on the success of the single, *Go! Show Me Magic*, but the signs are good and we've had very positive support from the chains and indie retailers."

The band have also had solid radio support, but their cause might be better

served by the word-of-mouth efforts of their growing fanbase.

The album is a definite grower and their tour at the start of the year with Bis was an early live highpoint.

The A&R man who signed them, Mark Bowen, says the main difficulty with the album was in choosing which songs to put on it.

He says, "I saw them play an early brilliant set at [London's] The Monarch and when I spoke to them afterwards they produced a list of 55 songs. I heard 26 of them and they were all brilliant."

Andrews adds, "They are superb songwriters and this album will surprise anyone expecting an ordinary indie band. I think it's an epic album that will go down as a classic. It's definitely one of the best debut albums I've ever heard."

Andrew might be biased, but Fuzzy Logic has enough strong songs to give Creation another strong summer hit. While it's too early to compare them with Oasis, the band are looking at a long-term career in the business.

Rhys says, "This album is just the start, but we intend to be a 10-album band and one which writes consistently good songs."

This enthusiasm is shared by Mowen, who adds, "There is nothing to stop them being as big as anything in recent years. They're great songwriters, a fine live band and it helps that they're also lovely people."

"I see them as a straight forward pop band and am convinced they can be as big as they want to be."

Leo Fialy

TRACK BY TRACK/FUZZY LOGIC

Label: Creation
SonicWriters: Super Furry Animals
Publishers: By-Cytoadwedd Glyn/PolyGram Music

Producers: Gwyn Owen/Super Furry Animals
Studio: Rockfields
Release: May 20

Go! Show Me Magic
The current single (out April 29) is a cracking pop song which sets the pace.

Fuzzy Blinds
Harmonies turn a good song into one that sounds like a memorable classic.

Something For The Weekend
This starts at a belting pace and slows into a dreamily beautiful chorus.

Fribbles
Guitars get heavier for another perfect pop tune.
Hometown Ulicians
The band's debut single for Creation has an a

decently catchy chorus and strong harmonies.
Gathering Moss

The album's slowest track starts dreamily, before warming up on a Beach Boys-style psychobilly romp.

Merlin Man
If You Don't Want Me To Destroy You
Another beautiful slowie

Bad Behaviour
A Beach Boys influence is again apparent on this track which ups the tempo in fine style.

Harmonies
Prog rock rears its head in this off-kilter track.
Harpies/With Howard Marks

This is about the band's friendship with convicted drug smuggler Howard Marks.

Long Gaze
A slowie with a strong Middle Eastern feel.
For Now And Ever

This psychobilly song is a suitable coda for one of the band's finest debuts.



THE WREN'S

Silly, sassy punk pop is the specialisation of veteran US alternative label Grass Records, and nobody does it better than its current priority The Wrens. With an appearance on a forthcoming tribute album to hardcore heroes The Grins and a Grass Singles deal with Pinnacle, they're coming a ways.



BRANA CORRIGAN

EAST WEST PUTS FAITH IN SINGER'S SOLO WORK

"Signing her was very easy. I heard a tape of her songs and they were brilliant." So says East West A&R manager-cum-producer, Ian Stanley, of Briana Corrigan, the former female voice of The Beautiful South.

Since leaving the band, Corrigan has spent two years securing the right deal and recording her first album, when My Arms Wrap Around You, which is released at the end of this month.

Capital Radio has already A-listed the first single Love Me Now and local radio stations across the country have had her in to play unplugged sets.

Paul Heaton's grip on all songwriting in the South had stifled her own ambitions. "It was just time for me to leave, really," she says. "The creativity was definitely a problem. I wasn't able to write, which was something I'd always done before, and I would like to have sung more, rather than being only one of the singers."

Corrigan took her time before signing a deal. "It took quite a while before I got the right deal with somebody who would let me do what I wanted to do without trying to make me sound like a mini Beautiful South."

"I don't think that what I've written is anything like The Beautiful South. I suppose people knew my voice but people were cagey about me as well."

But Stanley didn't hesitate. "I was just amazed that this very intelligent songwriter was stuck within The Beautiful South and unable to air her songs," he says. "Briana is up there with the great lyricists as far as I'm concerned."

All songs on the album, barring an inventive rendition of A Green's Simply Beautiful, are co-written by Corrigan, who, like Heaton, can think up melodies to a rhythm in her head and construct lyrics to them before chords and arrangements are written. It's in this latter stage that Corrigan collaborates, although she says there were no strict rules as to how the songs were written.

"I like the collaborative element and the idea that the songs come from two different directions," she says.

She was joined by ex-Eat guitarist Paul Noble, David Porter and Justin Stevens in songwriting duties for the album, which was produced by Mike Hedges.



Recording took a long time as it moved from Hedges' Normandy retreat to the Cocteau Twins' Twickenham boathouse to Parr Street in Liverpool and back to Hedges to mix on the ancient EMI Neve valve deck.

Stanley left Corrigan to get on with the album. He admits his producer/musician background allows him to see the musician's side, often to the dismay of the East West.

But when it came to the first single, he became a real company man. "The only problem we had was with singles, because it's one thing to write great

songs and another to write great singles," says Stanley.

"I listened to the album and there weren't any singles. Then she came back with a demo of Love Me Now."

Corrigan is amused by the idea of being told to write a hit. For her, a good song is a good song. But the initial radio reaction shows she has the knack with the format.

With a tour in the summer and the publicity machine grinding into action, she is throwing herself into the promotional activities. She has embarked on a tour of UK radio

TRACK BY TRACK

Label: East West
Songwriters: Corrigan, Noble, Porter and Stevens.

Publishing: Copyright control
Producer: Mike Hedges
Studio: various
Released: May 27

Love Me Now

The first single (out April 29), whose light arrangement conceals a more serious lyric. "It's about displacement and the need for unconditional love."

Fool

Probably the second single. It was remixed by Ross Coulton to add some aggression. "It's about that sense of being taken in by people and promising never to let it happen to you again."

New You Talk

This was Corrigan's first song. "I do feel a bit odd about this one going on but I suppose there's some kind of essence in there. It's about an ex-boyfriend."

Come To Me

A strong, simple song about longing.

I Put My Arms Out For You

The smoky cabaret tone of this ballad is as close as Corrigan gets to The Beautiful South. Simply Beautiful.

An effective A1 Green cover. "I just loved the song, but I felt obliged to do something different with it."

Some Big, Big Truth

A lively pop song and a good bet for a single.

Back Of My Hand

A fine example of Corrigan's pictorial writing style in a slow, moody ballad.

Miss America

The most obvious example of the album's country rock influence. This is a tongue-in-cheek song about desperate love.

The Leaves Taking

A slow, steel guitar-driven song that would be at home in Nashville. "It's based on a friend's experience of splitting up with somebody."

Grounded

A jazz, boss groove-driven song with a guitar reference to Moundache. "It's about when your life becomes completely static."

The Man Is Dead

A beautiful acoustic ballad.

stations with Joe McCallinden as an acoustic duet, scripted videos with her old friend Debbie Middleton and employed her college acting skills in the process.

But this is an album that fits no obvious slot and Corrigan appears to be signing based on little more than a love of her and her music.

Her Beautiful South background gives her a headstart and Stanley is confident that she has the charm and quality of the songs will carry the day. "I'd sign 10 of her every day if I could," he says.

Neville Farmer

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
THE BLISTERS	Scottish rock four-piece with jazz overtones	ROADRUNNER	self-managed	worldwide exclusive publishing/albums deal	Ruth Robinson—"They stood out at the Buckler Of Bands all-day at Barrowlands in Glasgow."
CRUSTATION	four-piece in the Bristol	JIVE	Mission Control	long-term albums deal	Mike Peden—"They'll be part of the new Jive."
JONAH	male dance/indie duo from south London	PARKWAY RECORDS	Paul Mathur	singles deal	John Best & Phil Savidge—"Jonah are the best there is."
KO-KO	poppy R&B from former Paisley Park all-male threesome	ONE WORLD ENTERTAINMENTS	Buzz Willis	long-term albums deal	Alan Bellman—"I came across them at a Black Expo in Niagara. They're very together."
LK	heavy yet soulful four-piece including ex-EMF member Derry	ISLAND MUSIC	Chapter 22	exclusive worldwide publishing	at Chapter 22 who I've got a sub-publishing deal with."
MORCHEEBA	London three-piece mixing R&B, electrofunk, folk and hip hop	CHRYSALIS MUSIC	Vex Management	worldwide exclusive publishing	Jeremy Lascelles—"They're very cool. Paul Weild at China gave me a call and put me on to them."
PESHAY	progressive drum and bass artist signed to Mo' Wax/ABM	WARNER CHAPPELL	no management	worldwide exclusive publishing	John Brice—"I saw him DJing at Golden's Metalheadz club and tracked him down."
PLASTIC FANTASTIC	Brighton pop group linked to the Romo scene	CHRYSALIS MUSIC	Hero Twins Ltd	worldwide exclusive publishing	Clive Gabriel—"I saw them play live at Club Arcadia and they looked like pop stars."
SUSSED	swirling indie guitar group	WARNER CHAPPELL	Steve Harrison	worldwide exclusive publishing	John Brice—"Steve Harrison got me to see them at a gig in Manchester. They were powerfully good."
TIGER	three-girl, two-boy indie band with an exciting live set	TRADE/ISLAND RECORDS	Cerrie Corning	long-term albums deal	Geoff Travis/Jeanette Lee—"It's a very significant signing because they're Trade 2's first act."

Compiled by Jake Barnes. Tel: 0181 964 5310

Use to WATCH SUPER 8
This young Leeds band have already supported Garage and The Doves on the Evening Session. They are developing into one of the best unsigned live acts around. Watch out for more dates in late-May.

THE OFFICIAL UK CHARTS

CHART FOCUS



After twice turning a mid-week singles chart deficit into a victory, **Mark Morrison**

finally meets his match this week. Having sold 500,000 copies of his Return Of The Mack single in eight weeks, Morrison steps aside for **George Michael** to gather his second consecutive number one hit since joining Virgin. Fast-Love is **George's** 11th number one in a tally exceeded only by the Beatles, Elvis Presley and Cliff Richard.

Meanwhile, an act that made its chart debut in 1976, and has since completely changed its personnel having recruited hundreds of members in the interim, storms back into the charts with its seventh hit at number 8. It is **Manchester United Football Club**, whose Move Move Move (The Red Tribe) gives the Music Collection label its first hit. It's the third hit in three years for the club which tops the table, not only of the Carling Premiership but also in the ladder of hitmaking football teams, with two hits more than their nearest rivals, these being the England, Scotland and Spurs teams. United's FA Cup Final opponents Liverpool should join this select group next week.

Although the England World squad were the first team to chart in 1970, the first club side to score a hit were Arsenal, who reached number 14 with Good Old Arsenal - to the tune of Rule Britannia, with lyrics by Jimmy Hill - 25 years ago this week. Since then 14 different club sides have charted a total of 33 hits.

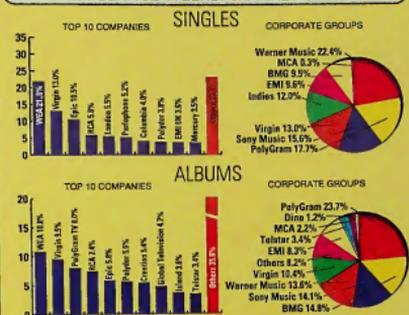
Only three months after Diana Ross reached number 14 with her remake of Gloria Gaynor's 1979 chart topper I Will Survive, **Chantay Savage's** version of the song debuts at number 12. That's the previously unknown Ms. Savage could better the veteran Ma. She's chart placing with the song is a clear indication that she is reaching music lovers, while Diana's single appealed only to her fans.

On the album chart, **Take That** are replaced at the top by **Alanis Morissette's** Jagged Little Pill. Morissette's album has spun off four hits, sold more than 600,000 copies, and tops the chart in its 40th week in the chart. For an album to take so long to reach the summit is rare, though both Fleetwood Mac and Mike Oldfield have had albums top the chart after longer gestations. Morissette's album can't complete the transatlantic double though, as it slips to number two in America, overpowered by Rage Against The Machine's Evil Empire.

In the US, **Mariah Carey's** remarkable run of success continues. Her single Always Be My Baby climbs to the top of the Hot 100 this week, overcoming six week champion Celine



AT-A-GLANCE WEEKLY MARKET SHARE



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



AIRPLAY: Figures show top 10 companies by % of total airplay audience of the Music Control UK Top 100, and corporate group shares by % of total airplay audience of the Music Control UK Top 100.

Dion's Because You Loved Me. Carey has now had eleven number ones in America, and 53 weeks at the summit. Her last single, One Sweet Day, on which she was accompanied by Boyz II Men, contributed considerably to the latter achievement, spending 16 weeks in pole position. **Mariah now ties** as the solo female artist with most number ones, though only Madonna has done it with wholly solo singles.

It seems unlikely that Madonna will be re-taking the initiative in the near future. Her Love Don't Live Here Anymore single has crawled 91-87-79 over the past three weeks despite

containing some critically lauded new mixes of the song.

Finally, Warner Music's decision to release the first single from the new **Hootie & The Blowfish** album in the UK on the same day as the album itself has produced mixed results. The album, Fairweather Johnson, debuts at nine while the single Old Man & Me (When I Get To Heaven) is less enthusiastically received, debuting at 57. The group's previous album Cracked Rear View reached number 12 in the UK last year - not bad, but not a patch on its success in America, where it topped the chart, and has so far sold more than 13m copies. **Alan Jones.**



No longer the most-played record in Britain, but still commanding the largest audience, **Gabrielle's** Give Me A Little More

Time tops the airplay chart for the fifth week, defying the aspirations of the sales chart's two top discs, **George Michael's** Fast-Love and **Mark Morrison's** Return Of The Mack.

For George at least, the problem is simply that the record hasn't matured yet. The average hit record shows growth for 6-7 weeks before beginning to fade from the radio waves. The same record is generally in sales decline after its first week in the shops, so a number one airplay hit is still a distinct possibility. What is certainly true is that **Gabrielle, Morrison and Michael's** current hits are being played far more than any other records, with the gap between them and the next most played disc at upwards of 500 plays.

With more than a thousand plays in each of the past eight weeks and a total of 14 weeks in the chart, **Gabrielle's** is already one of the longest lingering hits of the year but has yet to reach even half of the impressive airplay chart record of 30 weeks established this week by **Everything But The Girl's** Missing. As **Walking Wounded** continues to climb the chart, **Missing** should be fading away but is actually holding its own. It's interesting to note that **Missing** is still in the US Top 75 airplay chart after an identical number of weeks. However lengthy **Missing** has exceeded by two other records with the **Gin Blossoms' 40** week **I'll Hear It From You** setting the pace.

The impressive sales chart debut of **Chantay Savage's** I Will Survive is all the more impressive as it has achieved the feat with virtually no airplay support. Ranked 125th last week, the record slips still further, though an even bigger hit with even less airplay is the **Manchester United disc** Move Move (The Red Tribe).

Radio One's continuing love affair with **2 Pac's** California Love, which it has played 90 times in three weeks, remains central to the record's climb to the verge of the Top 10. With **Radio One** stripped out of the chart, the track is just outside the Top 100. **Sleeper's** Sale Of The Century and **The Cure's** The 13th are even more reliant on the goodwill of the pop network and the fact that their new records are big sales hits suggests **Radio One** is getting it right.

Finally, **Alanis Morissette** has had higher chart positions with her first four singles at radio than at retail. **Ironie** is her best performance on both. Debuting at number 11 on sales a fortnight ago, it has since slipped, but is still building nicely at radio. At seven last week, it climbs one place to number six. **Alan Jones.**

THE UK'S OFFICIAL CHART SOURCE



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OUT MAY 13th

AIRPLAY PROFILE

STATION OF THE WEEK

Ironically, the ditching of "The New" station branding has paved the way for a fresh musical outlook at Leicester Sound.

Stetins odies have been cut back, less-established acts are finding favor and new releases are now winning places on the playlist more quickly. It's all part of a drive by the GWR-owned station to lift the pace of the output and move from catering for a gold market.

"We're trying to go for the stronger, guitar-type tracks like Alanis Morissette which just makes the whole station sound a lot fresher," says studio controller Nick Ralphs. A new 61 has been introduced, operating from 4 to 10pm and featuring the likes of Cast, Garbage and new releases.

"A lot of these tracks we wouldn't have touched until they had been in the chart for two weeks," he says. "We're now perhaps being a little more risky." And he reckons that the musical selection is more in tune with the target 25 to 34 audience in tastes. "It's obviously working because it's what the listeners want to hear," he says.

In addition the breakfast show has been totally revamped with a trio of presenters, more comedy and more participation to compete with what Ralphs describes as "The Chris Evans factor", while greater emphasis has been placed on younger listeners during the evening output, including band interviews and sessions. Outside promotions have been dramatically increased to raise the profile of the station which saw its reach stabilise at 30% in the last Rajar survey. Listening figures were slightly down, however, to 17,000 and the market share cut from

Leicester SOUND

LEICESTER SOUND TOP 10

Track	Plays
1 Don't Look Back In Anger Oasis (Glaston)	29
2 These Days Bon Jovi (Mercury)	28
3 Give Me A Little More Time Sabrina (Go Beat)	27
4 Lifted Lighthouse Family (Wild Card/Polydor)	27
5 Morning Wax Wax (Precision Organization)	26
6 Cecilia Suggs (WEA)	23
7 Return Of The Mack Mark Morrison (WEA)	23
8 Something Changed Pulp (Island)	20
9 Falling Into You Delfine D'Amico (Epic)	20
10 How Long? Paul Carrack (IRS/EMI)	20

18.5% to 16.4% in its 50,000 transmission area.

These moves follow the dropping of "The New Leicester Sound" tag, introduced when GWR took over, but eventually an irritant to listeners complaining that it was hardly new any longer. Now its 103.7FM frequency is plugged instead, to distinguish the station from the similarly-named BBC Leicester.

Says Ralphs, "Listeners are very positive about what they're hearing and they think the music sounds good and the whole music output of the radio station is very strong." Paul Williams

TRACK OF THE WEEK

MARK SNOW: THE X FILES

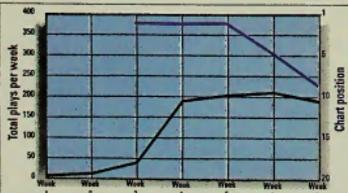
Despite two versions of the *X Files* theme simultaneously occupying the UK Top 10, neither could make any great impact on either regional or national radio.

Mark Snow's more successful release enjoyed a remarkable three consecutive weeks at number two on the sales chart, yet mysteriously failed to crack Radio One or IRL's top 50, or the overall Airplay Top 50 chart. Performing even worse was DJ Dado's recording which impressively peaked at two on retail, but could not break through the barrier of 10 plays.

Music Control first detected the Snow version being played at Clwyd's MFM a fortnight before release, but during its first two weeks of airplay it nets a total of merely 10 plays. In the week that the track debuted at two behind The Prodigy, it managed just 47 plays to rank a 294th overall in the Airplay chart. Its situation improved somewhat over the following seven days when it became the week's 10th biggest airplay grower as seven days increased to 196 to make its 71st favourite hit. That week Beaton took

over from Fort as Snow's biggest support peaked at 213 plays before being broken by the first of two weeks as its biggest fan with 22 plays. Then, as the *X Files* dropped down to five after four weeks in the top 10, overall support peaked at 213 plays before being cut back to 187 as the single dropped to nine on the retail chart.

Paul Williams



RADIO 1

IRL

© Music Control UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 21 April 1995 until 24:00 on Saturday 27 April 1995

Rank	Title	Artist	Label	Wk	Plays	Wk	Plays
1	FAST LOVE	George Michael (Virgin)	1224	1525			
2	RETURN OF THE MACK	Mark Morrison (WEA)	1415	1494			
3	GIVE ME A LITTLE MORE TIME	Sabrina (Go Beat)	1529	1434			
4	CECILIA	Suggs (WEA)	941	1133			
5	DON'T LOOK BACK IN ANGER	Oasis (Epic)	1057	995			
6	THEY DON'T CARE ABOUT US	Michael Jackson (MJJ/Epic)	886	935			
7	DOH AAH... JUST A LITTLE BIT	Gina G (Euros/WEA)	931	932			
8	LIFTED	Lighthouse Family (Wild Card/Polydor)	852	831			
9	BEFORE	Pro Style Boys (Parlophone)	631	826			
10	MORNING Wax Wax (Precision Organization/Mercury)	901	758				
11	HOW LONG? Paul Carrack (IRS/EMI)	825	729				
12	IRONIC	Alanis Morissette (Mercury/Warner Bros)	575	713			
13	NOBODY KNOWS	They Bitch Project (LaFace/Arista)	430	650			
14	FOLLOW YOU DOWN	Jon Bonjovi (A&M)	476	644			
15	HOW DEEP IS YOUR LOVE	Take That (VCA)	805	637			
16	DON'T WANNA LOSE YOU	Leoni Richie (Mercury)	763	636			
17	FALLING INTO YOU	celine Dion (Epic)	701	552			
18	SOMETHING CHANGED	Pulp (Island)	790	533			
19	A DESIGN FOR LIFE	Manic Street Preachers (Epic)	187	504			
20	STUPID GIRL	Envygine (Mercury)	566	470			
21	MISSING	Everything But The Girl (Blanco Y Negro/Epic)	425	468			
22	WALKAWAY	Cast (Polydor)	421	449			
23	THESE DAYS	Bon Jovi (Mercury)	571	428			
24	NOT ENOUGH LOVE IN THE WORLD	Cher (WEA)	354	423			
25	WALKAWAY	Everything But The Girl (Virgin)	394	403			
26	STARS	Dubstar (Epic/EMI)	420	397			
27	SHOW ME	Cher (Epic)	263	367			
28	IF YOU WERE HERE	TOMMY Merritt Gaze (Atlantic/Polydor)	230	351			
29	SEARCH FOR THE HERO	M People (Deconstruction)	398	346			
30	OCEAN DRIVE	Lighthouse Family (Wild Card/Polydor)	275	332			

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00:00 on Sunday 21 April 1995 until 24:00 on Saturday 27 April 1995

VIRGIN



Rank	Title	Artist	Label	Wk	Plays	Wk	Plays
1	STUPID GIRL	Envygine (Mercury)	35	32			
2	SOMETHING CHANGED	Pulp (Island)	29	32			
3	FAST LOVE	George Michael (Virgin)	31	30			
4	READY OR NOT	Lighthouse Family (Polydor)	23	27			
5	IRONIC	Alanis Morissette (Mercury/Warner Bros)	23	26			
6	WALKAWAY	Cast (Polydor)	30	25			
7	GIVE ME A LITTLE MORE TIME	Sabrina (Go Beat)	6	23			
8	RUNNER FOR THE ROSE	THE GUTS LIFE (Mercury)	21	21			
9	RADIO ON	Red Hot Chili Peppers (Epic)	20	21			
10	YOU STILL TOUCH ME	Sting (A&M)	7	21			
11	STARS	Dubstar (Epic/EMI)	7	21			
12	ONE OF US	Jon Bonjovi (Mercury)	22	20			
13	SLANG	Delirious? (Mercury)	22	20			
14	A DESIGN FOR LIFE	Manic Street Preachers (Epic)	20	19			

© Music Control UK. Station profile chart rank titles by total number of plays per station from 00:00 on Sunday 21 April 1995 until 24:00 on Saturday 27 April 1995

ATLANTIC 252



Rank	Title	Artist	Label	Wk	Plays	Wk	Plays
1	GIVE ME A LITTLE MORE TIME	Sabrina (Go Beat)	12	57			
2	HOW DEEP IS YOUR LOVE	Take That (VCA)	62	56			
3	NEVER NEVER LOVE	Empty Red (East West)	45	56			
4	DON'T LOOK BACK IN ANGER	Oasis (Epic)	41	43			
5	READY OR NOT	Lighthouse Family (Polydor)	60	42			
6	CECILIA	Suggs (WEA)	38	38			
7	RETURN OF THE MACK	Mark Morrison (WEA)	25	38			
8	STUPID GIRL	Envygine (Mercury)	28	36			
9	FALLING INTO YOU	celine Dion (Epic)	28	36			
10	ANYTHING IS (MJJ/Epic)	Michael Jackson (MJJ/Epic)	34	36			
11	ONE MORE CHANCE	Madonna (Mercury)	37	35			
12	IRONIC	Alanis Morissette (Mercury/Warner Bros)	24	34			

© Music Control UK. Station profile chart rank titles by total number of plays per station from 00:00 on Sunday 21 April 1995 until 24:00 on Saturday 27 April 1995

TOP 50 AIRPLAY HITS

4 MAY 1996

music control
UK

This Week	Last Week	Wks on Chart	Title	Artist	Label	Total Plays	Plays % w/c	Total Audience	Audience % w/c	
1	1	14	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat	1562	-5	74.01	-3	
2	2	18	RETURN OF THE MACK	Mark Morrison	WEA	1626	+5	67.15	+7	
3	3	4	FAST LOVE	George Michael	Virgin	1595	+23	63.71	+11	
4	4	17	THEY DON'T CARE ABOUT US	Michael Jackson	MJJ/Epic	1062	+6	57.74	+4	
5	5	9	ODD AHH...JUST A LITTLE BIT	Gina G	Eternal/WEA	981	-3	44.00	-21	
6	7	4	IRONIC	Alanis Morissette	Maverick/Warner Bros.	807	-22	42.40	-2	
7	6	14	DON'T LOOK BACK IN ANGER	Oasis	Creation	1072	-4	40.96	+10	
MOST ADDED										
8	18	20	A DESIGN FOR LIFE	Manic Street Preachers	Epic	572	+132	38.98	+43	
9	10	48	CECILIA	Suggs	WEA	1174	+20	37.13	+5	
10	13	21	BEFORE	Pet Shop Boys	Parlophone	847	+30	35.56	+21	
11	6	1	SOMETHING CHANGED	Pulp	Island	602	-46	31.33	-39	
12	11	4	CALIFORNIA LOVE	2pac Feat. Dr Dre	Death Row/Interscope	424	-4	30.34	-16	
13	30	24	CHARMLESS MAN	Blur	Food/Parlophone	309	+12	28.55	+61	
HIGHEST CLIMBER										
14	32	48	FOLLOW YOU DOWN	Gin Blossoms	A&M	702	+37	28.30	+66	
15	16	13	WALKAWAY	Cast	Polydor	522	+5	26.93	-5	
16	22	28	I GOT THE VIBRATION	Black Box	Manifesto/Mercury	237	+2	26.06	+13	
17	14	3	WALKING WOUNDED	Everything But The Girl	Virgin	476	+2	25.81	-13	
18	26	2	NOT ENOUGH LOVE IN THE WORLD	Cher	WEA	465	+27	25.60	+63	
19	19	18	NEVER NEVER LOVE	Simply Red	East West	364	+1	25.45	n/c	
20	17	10	STARS	Dubstar	Food/EMI	446	-2	25.09	-12	
21	17	13	HOW DEEP IS YOUR LOVE	Take That	RCR	301	-25	24.80	-31	
22	15	16	LIFTED	Lighthouse Family	Wild Card/Polydor	897	-9	24.52	-16	
23	25	32	KEEP ON JUMPIN'	Lisa Marie Experience	FFRR/London	281	+130	23.46	+44	
24	8	5	STUPID GIRL	Garbage	Mushroom	591	-23	22.84	-66	
25	20	15	FALLING INTO YOU	Celine Dion	Epic	534	-26	22.75	-10	
26	54	102	YOU STILL TOUCH ME	Sting	A&M	368	+80	22.49	+93	
27	24	16	NOBODY KNOWS	Tony Rich Project	LeFae/Arista	665	+50	21.62	+28	
28	21	16	DON'T WANNA LOSE YOU	Lionel Richie	Mercury	642	-20	19.74	-19	
BIGGEST INCREASE IN PLAYS										
29	45	108	GOLDFINGER	Ash	Infectious	116	+170	19.50	+41	
BIGGEST INCREASE IN AUDIENCE										
30	38	48	13TH	Cure	Polydor	70	+30	19.40	+148	
31	29	37	SALE OF THE CENTURY	Sleeper	Indolent	117	+54	19.09	+13	
32	49	19	2/7	MJJ	MJJ/Epic	264	+37	18.14	+39	
33	42	38	MISSING	Everything But The Girl	Bianco Y Negro/Eternal	495	n/c	18.03	+29	
34	41	30	SLANG	Def Leppard	Bludgeon Rifola/Mercury	123	+24	17.66	+25	
35	32	31	LET THE MUSIC PLAY	Mary Kiani	1st Avenue/Mercury	229	+129	17.30	+38	
36	25	18	HOW LONG?	IRS/EMI	758	-13	17.02	-28		
37	27	44	PEACHES	Paul Carrack	Columbia	142	-17	16.89	+10	
38	22	30	READY OR NOT	Lightning Seeds	Epic	256	-26	16.34	-38	
39	24	32	1,2,3,4 (SUMPIN' NEW)	Coolio	Tommy Boy	286	-24	16.21	-37	
40	37	34	FIRESTARTER	Prodigy	XL Recordings	131	-13	16.04	-30	
41	36	25	ONE OF US	Joan Osborne	Blue Ground/Mercury	378	-12	15.31	-42	
42	50	32	RUNNIN' FOR THE RED LIGHT (I GOTTA FEEL)	Meat Loaf	AMP	248	+42	14.77	+16	
43	63	3	KLUBBHOPPING	Klubbheads	Virgin	71	+1	14.63	+47	
44	73	105	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	381	+27	14.28	+54	
45	85	1	SHOW ME	Dana Dawson	EMI	379	+38	14.21	+39	
46	89	1	CHARITY	Skunk Anansie	One Little Indian	33	+57	13.63	+40	
47	32	29	RADIO ON	Ricky Ross	Epic	281	+125	13.47	+59	
48	33	41	THESE DAYS	Ricky Ross	Mercury	474	-26	12.75	+5	
49	48	4	YOU AND ME SONG	Bon Jovi	Indolent	196	+16	12.59	-7	
50	47	38	SALVATION	Wannadies	Island	144	-33	12.36	-10	

© Music Control UK. Compiled from data gathered from 01:00 on Sunday 21 April 1996 until 24:00 on Saturday 27 April 1996. Stations coded by audience figures based on latest half-hour Rajiv cuts. **A** Audience increase **+** Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title	Artist (Label)	Total plays	Increase in no. of plays
1	A DESIGN FOR LIFE	Manic Street Preachers (Epic)	572	325
2	FAST LOVE	George Michael (Virgin)	1595	297
3	NOBODY KNOWS	Tony Rich Project (LeFae/Arista)	665	222
4	BEFORE	Pet Shop Boys (Parlophone)	847	194
5	CECILIA	Suggs (WEA)	1174	192
6	FOLLOW YOU DOWN	Gin Blossoms (A&M)	702	188
7	YOU STILL TOUCH ME	Sting (A&M)	368	164
8	KEEP ON JUMPIN'	Lisa Marie Experience (FFRR/London)	281	159
9	RADIO ON	Ricky Ross (Epic)	281	156
10	IRONIC	Alanis Morissette (Maverick/Warner Bros.)	807	146

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

TOP 10 MOST ADDED

Pos.	Title	Artist (Label)	Total entries	Entries + plays	Auth. last week
1	A DESIGN FOR LIFE	Manic Street Preachers (Epic)	54	36	8
2	LET THE MUSIC PLAY	Mary Kiani (1st Avenue/Mercury)	53	17	8
3	IF YOU WERE HERE TONIGHT	Matt Goss (Atlas/Polydor)	48	30	6
4	KEEP ON JUMPIN'	Lisa Marie Experience (FFRR/London)	55	21	6
5	RADIO ON	Ricky Ross (Epic)	29	23	6
6	YOU LIFT ME UP	Rebekah Ryan (MCA)	25	20	6
7	REACH	Glovia Estefan (Epic)	18	8	6
8	THE ONLY THING THAT LOOKS GOOD	Bryan Adams (A&M)	15	8	6
9	YOU STILL TOUCH ME	Sting (A&M)	44	27	5
10	OLD MAN & ME (WHEN I GET TO BE HOODS AND THE BLOODS)	Adonis/East West	31	14	4

© Music Control UK. Chart shows tracks boasting greatest number of station adds (add defined as 4 or more plays)

AIRPLAY

Music Control UK readers

These stations (74 more in total) seven days a week: Atlantic; BBC 1; BBC Radio 1; BBC Radio 2; BBC Radio 3; BBC Radio 4; BBC Radio 5; BBC Radio 6; BBC Radio 7; BBC Radio 8; BBC Radio 9; BBC Radio 10; BBC Radio 11; BBC Radio 12; BBC Radio 13; BBC Radio 14; BBC Radio 15; BBC Radio 16; BBC Radio 17; BBC Radio 18; BBC Radio 19; BBC Radio 20; BBC Radio 21; BBC Radio 22; BBC Radio 23; BBC Radio 24; BBC Radio 25; BBC Radio 26; BBC Radio 27; BBC Radio 28; BBC Radio 29; BBC Radio 30; BBC Radio 31; BBC Radio 32; BBC Radio 33; BBC Radio 34; BBC Radio 35; BBC Radio 36; BBC Radio 37; BBC Radio 38; BBC Radio 39; BBC Radio 40; BBC Radio 41; BBC Radio 42; BBC Radio 43; BBC Radio 44; BBC Radio 45; BBC Radio 46; BBC Radio 47; BBC Radio 48; BBC Radio 49; BBC Radio 50; BBC Radio 51; BBC Radio 52; BBC Radio 53; BBC Radio 54; BBC Radio 55; BBC Radio 56; BBC Radio 57; BBC Radio 58; BBC Radio 59; BBC Radio 60; BBC Radio 61; BBC Radio 62; BBC Radio 63; BBC Radio 64; BBC Radio 65; BBC Radio 66; BBC Radio 67; BBC Radio 68; 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4 5 96



Manifesto Records has signed female dance duo **Evolve**, after winning a bidding war for the act first reported by **RM** last month. The group's first release on Manifesto will be 'Arms Of Loren'. In late June, produced by Nip'nTuck, the track which spawned the battle to get the duo's signature. Previously, Evolve singers Terry Potter and Marlene Gordon had two hits via a deal with London/Interscope, 1994's 'I Believe' which made the Top 75 and a Top 30 hit with 'Runaway' last year. The new album deal was tied up by Manifesto A&R manager Judge Jules.

"Jules was a major factor in our choosing Manifesto," says Barry Leng, who manages Evolve with partner Duncan Hannant. "Especially his enthusiasm which counted a lot with us. It's a small label even though it's under the umbrella of a much larger one and we want to help them carry on their run of success." Aside from her musical talents, **Margine Gordon** is known to millions for her recent acting part in **EastEnders**, playing the role of Lydia, girlfriend of former Queen Vic barman Steve.

fight to hold tribal gathering continues

The organisers of Tribal Gathering are vowing to continue their fight to hold the dance festival having 'failed to get a Public Entertainment License for their planned event in Oxfordshire this weekend. Last Wednesday Town Magistrates Court upheld Cherwell District Council's decision to deny the organisers of Tribal Gathering, the Mean Fiddler Organization and Universe, a license on the grounds of likely traffic disruption.

The organisers are to appeal against the decision and have also announced that they have two alternative sites at which the event could happen. The rescheduled event could happen on either June 29 or July 5, depending on availability of key dates. "We're confident in the end that we will get a Tribal Gathering off the ground this year," says Universe director Paul Shury.

The objectors to the license were Thames Valley Police. "Police objections were based on the considerable disruption to the area that occurred during the event last year. For a number of hours traffic came to a complete standstill and this at times affected the M40 motorway several miles away," said an official statement.

The organisers allege that traffic has been used as an excuse. "We served notice last November that we intended to apply for a license but the police refused point blank to sit down with us and discuss traffic. At our appeal we gave four days of expert evidence and plans and the police gave no evidence. They just didn't want the event to happen," says Shury. The organisers also allege that political reasons possibly underlie the decision, pointing to local elections in Oxfordshire this week and the fact that last year Thames Valley Police were successfully taken to court by the Mean Fiddler Organization to reduce their bill for policing last year's Reading festival.

However, the police reject suggestions that they were opposed to the event from the start. "We wish to emphasise that we have no objections whatsoever to music festivals in any legal form. Our objections were based on the total unsuitability of the proposed site," says Ian Blair, Assistant Chief Constable of Territorial Policing, Thames Valley Police. Ticket-holders can either get a full refund or retain their tickets for the planned rescheduled event. For further information call 0181 963 0940.

UK r&b act Benz are the first group to be granted their own radio licence by the Radio Authority.

hacktown fm takes to the airwaves

The group's four members have been granted a week-long temporary license to broadcast to the Hackney area in London. Hacktown FM will broadcast from 6pm to midnight daily from May 13 with programming made up of 75% music and 25% news. The boys' music policy will be r&b, soul and rap with guests including Michelle Gayle and Radio One's Trevor Nelson.

As well as music, broadcasts will focus on news and views about the local area with community figures dropping by for interviews. "We're not about to forget our roots and the issues that surround young people today and that inspired us to sing and write in the first place. We're still writing songs about the things that matter and our radio station will show our hardcore fans that we're not about to lose touch," says Benz.

Hacktown FM will broadcast from May 13th - 20th, 6pm - midnight on 107 FM.

inside

- 2 detroit techno legend spins in the uk
- 3 bernard edwards: an appreciation
- 5 hardfloor's oliver bondzio picks his top tunes

club chart:

1 HEAVEN
Soho
Washington

cool cuts:

1 ALWAYS BE MY BABY
Mariah Carey

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- 28 SHOW
- 15 29 WALL
- 17 30 ANIM
- 19 31 LET T
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- 24 34 1, 2, 3
- 35 GRATE
- 26 36 DON'
- 37 I THA
- 23 38 IF YO
- 21 39 RUIN
- 20 40 CHAF

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Capacity/PA/special features: 3,000/42K in first room, 24K in second, 6K in small room/3 individual bars set in 50 acres.

Door policy: "No jeans. We make an effort, so we ask you to as well." - Sharon Fur

Music policy: House, garage and soul.

DJs: Paul Oakenfold, Tony De Vit, Jon Pleased Wimmin, Grant Plant, Bob Jones.

Spinning: Charley Savage 'I Will Survive'; Black Science Orchestra 'Save Us!'; Sarah Washington 'Heaven'; Kristine W 'One More Try'.

DJ's view: "All DJs who play are at the top of their field. We aim to provide education through house music, soul and garage." - Grant Plant.

Industry view: "They've got a reputation that precedes them. If the weather holds this should be one of the best summer excursions this year." - Alex Sanders, SBM. **Ticket price:** £30.

news
detroit techno legend spins in the uk

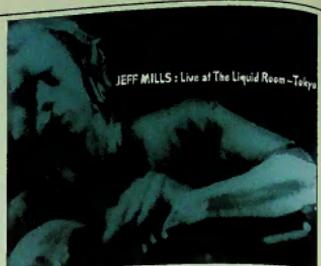
Detroit techno fans are in for a treat when techno legend Jeff Mills arrives in the UK this week for a tour in support of his new LP 'Jeff Mills Live Mix At Liquid Room, Tokyo'.

Mills established his place in dance music history as the co-founder, with Mike Banks, of the Detroit label Underground Resistance which heralded the emergence of a new wave of techno stars from the city. More recently Mills has been

concentrating on his own label Axis as well as DJing around the globe.

The new LP captures Mills' unique DJing style during a set recorded live at the end of last year, especially his habit of playing as many as 50 tracks in a one-hour set. Included in the set are tracks from Rhythm Is Rhythm, Ken Laiff, Joey Beltroni, Claude Young and The Advent.

The tour dates are as



JEFF MILLS: Live at The Liquid Room - Tokyo

follows: Complex, London (3); Tribal Gathering, Oxford (4); Bugged Out, Manchester (24); Orbital Leeds (25); Strut, London (26); Bloated Club, Newcastle (30); Pelican, Aberdeen (31); Arena,

Glasgow (June 1); Full Circle, London (2); Mars 2000, Warrington, Dublin (6); Puro, Edinburgh (7); Voodoo, Liverpool (8); Complex, London (21); and Lost, London (29).

roni size opens his 'music box'

With jazz-finged tracks like "Music Box", "It's A Jazz Thing" and "11.55", Bristol-based drum and bass producer Roni Size became the name on the lips of jungle-conscious A&R men everywhere. Eventually signed to Talkin' Loud records, Size has dropped out of the limelight for the last year or so to record an album due out in the summer and also to concentrate on building up his own Full Cycle record label.

"I got to a stage where I was doing so much I had to step back and look at where things were going. When we signed to the major it gave us the chance to set up our own business properly," says Size. Full Cycle's latest release is its first album "Music Box" - the first 1,000 copies come in a limited-edition box-shaped package (pictured). The album features Size's biggest hits and eight specially commissioned tracks from Size and fellow Bristol producers DJ Die and DJ Krust. Size's collaborations with Krust and Die show his ongoing commitment to teamwork. "I like mixing energy. It's like a family thing, we're working for a common cause," he says.

The album includes many of the producer's earliest efforts, showing the development of his current work. However, Size criticises the factionalising of jungle. "I don't like the fact that you have these sides. When I DJ I play it all. I just want to represent everything. We just play music," he says. Indeed Size is also suspicious of the jazz and melodic label that gets attached to his own work. "I like melody but my melody is drums," says Size.

"Music Box" is out on May 13th.



London's The End club claimed a first last Saturday when it hooked up a live sound and vision link up with the Fuse club in Brussels, writes Sarah Davis.

The link-up used an Integrated System Digital Network (ISDN) which allows digital information to be sent down telephone lines. DJ Robert Hood played in London and was beamed to Belgium, then Detroit techno legend Derrick May took over in The Fuse and was beamed back to appreciative London clubbers.

The link-up was the idea of the End's owner Mr C. He arranged the event with the help of Colin Faver and Brenda Russell, who run the

Two clubs beat as one

once-monthly Deep Space night at the club. The manager of The Fuse, Peter Decypere, flew over to London to check The End out. Faver was delighted with the results and Derrick May's performance. "You never quite know what Derrick's going to do, he's unpredictable, he even did a little Sals in his set. It was a real show," he says.

A transmission of the night's proceedings went out live on Brussels' Radio 21 and will be going out on London's Kiss FM on May 8.



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bernard edwards dies

Bernard Edwards, founder member of legendary dance act Chic, has died at the age of 43. Edwards, who formed Chic with partner Nile Rogers, was found dead in his hotel room during a tour of Japan. The cause of his death is still unclear.

If the mark of truly great pop music is that it can transcend all musical and geographical barriers and have genuinely universal appeal, then Bernard Edwards and Nile Rogers were undoubtedly masters of pop.

From 1977 to 1980, both as members of Chic and as a production duo, Edwards and Rogers built a legacy of huge hits that were popular across the globe and remain so to this day. Chic's 'Le Freak', 'Everybody Dance', 'I Want Your Love' and 'Good Times', Sister Sledge's 'Lost In Music', 'Sledge's Dance', and 'We Are Family', Diana Ross's 'Upside Down' and 'I'm Coming Out', were just a few of the hits for which the duo were responsible.

However, not only was the Chic sound massively popular, it was also musically groundbreaking, with both Edwards on bass



and Rogers on guitar masters of their respective instruments. Along with drummer Tom Thompson and vocalists Norma Jean Wright and Lucie Martin, they created a unique sound that stripped Seventies disco down to its basics and pointed the way to the minimalist dance music of the Eighties and Nineties. Edwards' bassline on 1979's 'Good Times', Atlantic

Records' biggest selling single ever, is arguably the best known bass riff in popular music and became a staple element of many early rap tracks.

On the live stage, the group were equally impressive and to this day few people realise that every one of the group's hits were recorded live in the studio, complete with string section, in a complete take with no

overdubs or edits - a formidable feat considering the intricacies of many of the arrangements.

Aside from the dance hits, on tracks like Chic's own 'Savrice Fair' and 'Open Up', Edwards and Rogers showed themselves more than capable of handling jazz material.

Always the ultimate embodiment of the late-Seventies 'Good Times', the

pressure of success and personal excess got the better of the duo. By 1981 the hits had begun to dry up and in 1982 Chic split up.

After Chic, Edwards released a number of solo releases but enjoyed more success as a producer for Robert Palmer, Rod Stewart and Power Station. Chic reformed in 1992 for an LP 'Chicisms' and began to play live again. It was with Chic that Edwards was visiting Japan at the time of his death.

Although popular around the world, the UK had a special infatuation with Edwards and Rogers' work and tracks like Sister Sledge's 'Thinking Of You' and Carly Simon's 'Why?', although not commercial hits when first released, quite rightly went on to be cult classics on the UK club scene - both eventually becoming bigger hits when reissued for a second time.

Bernard Edwards will be sorely missed, however his music long ago proved its immortality and will live on - which is perhaps the greatest tribute that any musician can receive.

say what?

high-tech clubbing, novelty or not?

Caroline Butler - Moving Shadow

"I hope it's a novelty. They do it just because it can be done. With a live link-up you could shut your eyes and the DJ from the other country could be in your club, but then it could be a DAT playing! We did have a DJ on New Year's Eve who put everything on DAT. But then, I'm a bit of a Luddite, that's why I'm always trying to persuade Godiva to use live musicians!"

DJ Massimo - Dust Records
"Dance music is about progress and high technology is about progress and getting better. Dance music is always changing so high technology clubbing can only improve it."

Scanner
"Innovation is a creation of clubs, so high tech is a positive thing. The most exciting club for me is one where you've not been before so it keeps up the interest to bring new ideas into the club. It's important that people have new technology in these situations as it keeps familiar places from becoming boring."

Kris Needs - Secret Knowledge
"It's great seeing a top DJ doing his set 100 miles away but I go to a club to have a good time and if the DJ's on a screen you might as well watch them on TV at home. Most people are more concerned with looking to the future than living in the present. I'm all for technology and it's great to look forward but it's good to live in the present."

Jean Branch - East West
"It depends on the club. Some clubs are experimental and the promoter would be confident that their clientele would be up for something live like, I see technology as progression, it's an alternative."

Richard Brown - Some Riders
"I don't think it is a novelty at all - music is going futuristic so it's important that clubs go futuristic too. To have a live link-up between live clubs and to be sitting in one club and seeing and hearing DJs in another club in another country is amazing."



- 17 18 TRADE - VOLUME TWO
- 19 THE HOUSE COLLECTION - CLUB CLASSICS
- 20 TRUVE

t h e t u n n e l

m i x e s

triplepack cd/mc
may 6th

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18	24	CAUSE
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26	37	ITHA
23	38	IF YO
21	39	RUM
20	40	CHAF



jock on his box

hardfloor's oliver bondzio reveals the tunes that changed his life



photograph:GCP

oliver bondzio

'super rappin' no 2' grandmaster flash and the furious five (cbs)

"This is the original version which came out in 1990. It's 10 minutes long and is totally mental. It's only the best and the rapping. It's so extreme."

'live (death mix)' afrika bambaataa (paul winley)

"One of the first records I listened to with backpacks. In 1983, when this came out, I bought my first turntables and started scratching."

'cycle 30' jeff mills (a&is)

"He only uses eight loops and this is the definition of monotonous, trikkie stuff. It goes around and around and every time it's the same."

'jack your body' steve 'silk' hurley (underground)

"This was one of the first tracks I heard being played in Checkers, a club in Düsseldorf I went to for three years. It had the best sound system and DJs. It was the first to play house and acid house tunes. I like the way they sampled the 'jack' in the old skool way. You can't forget this one."

'let the music (use you)' the nightwriters (danica)

"This is an old Chicago label and it came out in 1997. Frankie Knuckles produced the track and it's one of my favourite vocal house numbers. I don't listen to too many vocal tracks but this is really good. It's a male vocal and that doesn't occur too often."

'circuit bells' robert armani (dancemania)

"In 1991 when 'Circuit Bells' came out, it was the beginning of techno and it's the star of the line – so minimal. You can still play it no problem."

'looking for the perfect beat' afrika bambaataa and the soul sonic force (21)

"This is the track I used to breakdance to. It made me stay away from school and dance on the streets."

'acid tracks 11-17' phuture (trax)

"This track is 11 minutes of madness. It's the first time I'd heard a 303. I went to a record shop the next day and asked for 'that track with twinky sounds'. It really changed my life – it was from that point that I started working as a DJ and producer."

'the geto boys' the geto boys (rap a lot)

"I still listen to rap and this album is the best I've heard in ages. They've sampled old, well-known beats and made them interesting."

'billi' billi (accelerate)

"This is very minimal. It's a Danny Bell track and one of the first with his sound done on a Roland 101 or Pro 1; people have copied his sound."

steamin'

tips for the week

- 'don't stop' sound interface 2nd series (dunited)
- 'noise box' soul controller (deep fisco)
- 'up' floating point (272 productions 04)
- 'the times' in pooly (force inc)
- 'crazy back gear' jack and outlay (trab)
- 'yastaf' speed' jack and robert silver (r&g)
- 'wait a minute' lime attack (craze)
- 'trancelectra loops vol 1' dj saddle fresh
- 'a1' track subhead (subhead 02)
- 'hypoless vol 1' kotexia smith (craze)

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CW

BORN: Düsseldorf, July 29, 1967. **LIFE BEFORE DJ'ING:** "I went to school and that's it." **FIRST DJ GIG:** "I did a lot of parties in 1988. Then I was a waiter in a club called Koenigsburg. The resident DJ went on holiday and I used to play his first hour. The other guys working there told the boss I was a good acid house DJ and asked him to give me a chance. And the did." **MOST MEMORABLE GIG:** *Best* – "A club in Osaka, Japan, in 1993. It was a small underground club. Hardfloor did a PA and I did after and everybody went into the sound." *Worst* – "The Omen in Frankfurt with Sven Väth. The Omen has very bad air conditioning and it was so hot that night that the sweat was running down my face and flagers and I couldn't handle the records and mixer. When Sven played he had to use an oxygen mask." **FAVOURITE CLUBS:** The Omen; Cave Club, Salzburg; the Lost parties in London. **NEXT TWO GIGS:** Yellow Club, Japan (9) Tor 3, Düsseldorf (15). **DJ TRADEMARK:** "I only play crazy stuff. If I'm at a rave and I do one playing four tracks then I'll play slow. I like to be different." **LIFE OUTSIDE DJ'ING:** Member of Hardfloor and currently working on a new album, 'Hometour', due out in June on Harthouse; remixer; co-owner of J&Jop label with Heinrich Tilloack; record shopping; "lime with my girlfriend and sleeping".

(1)

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26 36 DION
37 1 ITHA
23 38 IF YO
21 39 RUMM
20 40 CHAF

Bullseye titles

Rebelco
New in this city

English

17 18 TRADE - VOLUME TWO

19 THE HOUSE COLLECTION - CLUB CLASSICS

Italian

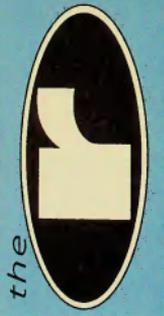
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- 16 22 IRON
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- 14 24 CALF

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

1 2 HEAVEN (SERIAL DIVA/FATHERS OF SOUND/JAZZ 'N' GROOVE MIXES)

Sarah Washington

- Ⓢ 2 14 STORM IN MY SOUL Kemistura
- Ⓢ 3 3 THEME FROM S EXPRESS (AQUARIUS/TONY DE WIT & SIMON PARKES/CARL DRAIG/ ORIGINAL MIXES) S Xpress
- Ⓢ 4 4 DESIRE (ETHNIC BOYZ/LESLIE CAMPBELL/MINUSPELL/MASTERS AT WORK/MILLION DOLLAR BABES MIXES) No Colours
- Ⓢ 5 1 ALWAYS THERE (MASTERS AT WORK MIXES)/JUMP TO MY LOVE (SIMON COTSWORTH MIX) Incognito
- Ⓢ 6 6 GET ON UP (GRANT NELSON/MR DALVIN/INSTANT FLAVA MIXES) Jaded
- Ⓢ 7 5 SNAPPIESS (BBG & TONY NEWLAND/BBG & TONZ MEANEY/ZEN TERRORISTS MIXES) BGG
- Ⓢ 8 13 LOOKING AT YOU (JIMMY GOMEZ MIXES) Sunscreen
- Ⓢ 9 19 LOVE FOR LIFE (ALCRAZ/ANDY ROBERTS/SPM MIXES) Lisa Moorish
- Ⓢ 10 10 THE LOVER THAT YOU ARE (ISOL SOLUTION/SLEEPING LIONS/SI BRAD/ROGER U MIXES) Pulse featuring Amnabata Roberson
- Ⓢ 11 8 TRIPPIN' ON SUNSHINE (BIFF & MEMPHIS/PLAY BOYS/PIZZAMAN MIXES) Pizzaman
- Ⓢ 12 28 ALSTAR EP - LOV IS ALL U NEED/KEEP IT UP/SOAKIN WET 99 Allstars
- Ⓢ 13 25 STANDING HERE ALL ALONE (GEAMS FOR JEM/SHARP MIXES) Michelle
- Ⓢ 14 20 SCHOONER (ORIGINAL/TONY DE VITMAN WITH NO NAME MIXES) Marmion
- Ⓢ 15 15W GOT TO BE REAL/LOVE TO INFINITY MIXES/GUARANTEE FOR MY HEART (TODD TERRY MIXES) Cheryl Lynn
- Ⓢ 16 19 COMA AROMA (PERFECT MIXES) Inaura
- Ⓢ 17 19 LET THIS BE A PRAYER (ROLLO & SISTER BLISS MIXES)
- Ⓢ 18 6 YOU LIFT ME UP (K-KLASS/HI LUX MIXES) Rebekah Ryan
- Ⓢ 19 3 WE GOTTA LOVE (DAVID MORALE/MASQUERADE/MASTERS MIXES) Kim Simps

- Ⓢ 35 28 NOTHING I WON'T DO (JAVED JERRY & JAYWAY OUT WEST/CARL COX MIXES) JX
- Ⓢ 36 30 LOOKING FOR SOMEBODY (MARTINI & PAGANY/RHYTHM AUTHORITY/CLAUDIO COCCOLUO MIXES) Love Liquid featuring Barry Stewart
- Ⓢ 37 47 HAPPY (MAURICE JOSHUA/DANNY D/OUTFATHER & JOE BLACKSMITH MIXES) Pauline Henry
- Ⓢ 38 49W LUST Alan X
- Ⓢ 39 49 CLUB VIBES VOLUME ONE Time Out
- Ⓢ 40 19W IN THE HOOD (BAGHEAD MIXES) Kool & The Gang/J.T. Taylor
- Ⓢ 41 19W TANTED LOVE (SHARP/DUZZY KITTENS MIXES) Icon featuring Jolene James
- Ⓢ 42 18 KILBERPUPPING (JOEY MUSA/PHIL KUBHEADS/USA MAREE EXPERIENCE/BITTY BITTY MIXES) Kubbheads
- Ⓢ 43 19W BOUNZ WOZZY MIXES Kubbheads
- Ⓢ 44 12 SHOW ME (ERIC KUPPER/ADE TV ANELLI/MOTW 8 MIXES) Dana Dawson
- Ⓢ 45 19W BALLESTIQUE Nuncia
- Ⓢ 46 22 OVER & OVER (WALTER THEAB & DJ PPP/ANGEL MORALES/DANNY D MIXES) Flux
- Ⓢ 47 19 STAND UP (ROGER SANCREZ/BEVY B/W/OLDCHILD MIXES) Love Tribe
- Ⓢ 48 19W BRAND NEW DAY (QUIVVERSPACE KITTENS/DEKARD & DAINE MIXES) Minds Of Men
- Ⓢ 49 49 THE AVIATOR Alan Henderson
- Ⓢ 50 29 ONE MORE TRY (ROLLO & ROBB D/ROLLO & SISTER BLISS/JUNIOR VASQUEZ/DAVID MORALES MIXES) Kristine W
- Ⓢ 51 19W JAZZ IT UP Erick Morillo Project
- Ⓢ 52 32 MY LIFE IN YOUR HANDS (DEKARD & DAINE/BLUE AMAZON MIXES) Meltdown
- Ⓢ 53 44 STOPPO D/SUDD
- Ⓢ 54 43 ALL THE LOVER I NEED (JULIAN JONAH/APE MIXES) Blanca Kinane
- Ⓢ 55 42 JUMPING UP/SHORE DOWN Black Groove
- Ⓢ 56 34 BEFORE (PET SHIP BOYS/LOVE TO INFINITY/JOEY NEGRO/RED BOYS/DANNY TEMAGUA MIXES) Pet Ship Boys
- Ⓢ 57 31 ON AND ON (FABLEY & HELLER/M&S/THE FINEST/JINKESTON BROWN & CARY/BOY'S BOY MIXES) Boy's Boy
- Ⓢ 58 57 ENGORE Ali Shaab

- Ⓢ 31 32 NOTHING I WON'T DO (JAVED JERRY & JAYWAY OUT WEST/CARL COX MIXES) JX
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- Ⓢ 54 57 ENGORE Ali Shaab

Production: Alan Jones. Design: Alan Jones. Photo: Alan Jones. Illustration: Alan Jones.

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- 21 **39** RUNN
- 20 **40** CHAI

↑ Bullseye titles



Rebekah
You'll love this

- 0 **19** WE GOTTA LOVE (DAVID MORALES/BAND OF EPYPSIES/MIXMASTER MIXES)
- 1 Kym Simms
- 0 **20** COME BACK TO LOVE (MELTDOWN/MATT SPINNER, CARL DRAKE & ZHINO MIXES)
- 0 Mr. Happy
- 0 **21** I'M ALRIGHT (LULUAN MAPIUTO/ANO MIXES) Insight Project
- 0 **22** INSPIRATION Schine
- 0 **23** BORN SLUPPY (UNDERWORLD MIXES) Underworld
- 0 **24** BOOPALOPPA (PHIL KELSEY/SEKA MIXES) B101 Boy Action Squad
- 0 **25** BOY, DON'T MISS THE TRAIN (ROGER SWIP MIXES)
- 0 Legacy Of Soul, starring Lon
- 0 **26** VAGUE NOW & THEN: DISCO BISCUIT (Vegard/EDWARDS' WORLD Soul Roots/AMY HOUSE IS)
- 0 YOUR HOUSE (Montini Experience /FLOOR CONTROL Awax
- 0 **27** TELENDA, "E LE SPRIITU" N'gha At The Round Table
- 0 **28** I WILL SURVIVE (STEVE 'SILK' HURLEY/PUFF DADDY MIXES) Chantay Savage
- 0 **29** GET UP, JUMP UP (ORIGINAL/RAMP MIXES) Rhythm Masters
- 0 **30** WARNING (A.K.A. LIVINGSTONE BROWN/PHIL CHILL/BEZ/FLAME & RHYTHM WITH/INWOOD TERRY MIXES) A.K.A.
- 0 **31** DOWN TO EARTH (DAKENFELD & OSSORNE/ANGELS/SPACE KITTENS/SEFM MIXES)
- 0 Grace
- 0 **32** THE WAY IT IS (BROTHERS IN RHYTHM MIXES) Chameleon
- 0 **33** WHAT YOU NEED Soft House Company
- 0 **34** LOSING YOU (LOVE/STATION/UNDERGROUND SOLUTION MIXES) ISH

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- 0 **58** ENCORE Alysha
- 0 **59** LEAVE YOU WANTING MORE (MIXES) Komplex featuring Tom Wilson
- 0 **60** DOIN' IT (TONY SMAILUS/STATTO & GREENA JR MIXES)/REY LOVER (TROY HIGHTOWER Def Jam Ouch!) Giant Step/REP/MCA
- 0 **61** SHE'S SO HEAVY (I WANT YOU) (JAZZMOSES/ERIC KUPPER/OORIGINAL MIXES)
- 0 Groove Collective
- 0 **63** DEEP DUB ESSENTIALS 24 Hour Experience
- 0 **64** I NEED YOU (PENDULUM/MINOW/ARPP/FADE MIXES) Pendulum
- 0 **65** FOR WHAT YOU DREAM Of Backrock
- 0 **66** HOT 'N' SPICY EP Dirty Harry
- 0 **67** ZZ1 (IMARS PLASTIC/DOWN TO DEFENSO/STAR BOYS MIXES) Andriappella
- 0 **68** FINGERTIPS 'TODD Terry
- 0 **69** THE PROJECT EP: NOW HUR THIS/HOUSE TRADE/LET'S PARTY/MOTHERFUCKER Latour & Baldwin featuring Paris Grey
- 0 **70** REMINDER/Whoosh
- 0 **71** NO OTHER LOVE/THE BLESSING PART II Blue Amazon
- 0 **72** ORANGE SUNSHINE Supersara Of Rock
- 0 **73** MISS PARKER (STEVE 'SILK' HURLEY/MBE/MCALLISTER MIXES) Benz
- 0 **74** FAST/LOVE/IN YOUR MAN (36 MIX) George Michael
- 0 **75** ONE FOR THE MONEY (C&G MUSIC FACTORY MIXES) Horace Brown

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- 19 **20** TWELVE

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ON A POP TIP
CLUB chart

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

- 1** **FASTLOVE/I'M YOUR MAN**
 ('96 MIX)
 George Michael **Virgin**
- 2** **WONDERWALL/LIVE FOREVER**
 Jackie 'D' **Euphoric**
- 3** **CAN'T TAKE MY EYES OFF YOU**
 Boys Town Gang **Big World**
- 4** **LOVE RESURRECTION**
 D'Lux **Logic**
- 5** **JUMPING UPSIDE DOWN**
 Black Groove **Avex**
- 6** **IT'S RAINING MEN**
 West End **RCA**
- 7** **THE WINNER TAKES IT ALL**
 Hazell Dean **Carlton Sounds**
- 8** **CRYING IN THE BEAT**
 Culture Beat **Epic**
- 9** **TAINTED LOVE**
 Icon featuring Juliette Jaimes **Eternal**
- 10** **OOH AAH...JUST A LITTLE BIT**
 Gina G **Eternal**
- 11** **THEME FROM S-XPRESS**
 S-Xpress **Rhythm King**
- 12** **CELEBRATE (THE LOVE)**
 Zhi-Vago **Extravaganza**
- 13** **STOMPI BG**
Sony
- 14** **THE WAY IT IS**
 Chameleon **Stress**
- 15** **RESCUE ME**
 Eurogroove **Avex**
- 16** **I WILL SURVIVE**
 Chantay Savage **RCA**
- 17** **LET'S MAKE IT HAPPEN**
 DJ Scott & Outer Rhythm **Steppin' Out**
- 18** **NEW 2/231**
 Anticappella **Media/MCA**
- 19** **GOOD DAY**
 Sean Maguire **Parlophone**
- 20** **NEW LET'S DANCE**
 E-Male **Love This**

- 21** **IF I COULD TURN BACK TIME**
 Chelle **Energise**
- 22** **LET THE MUSIC PLAY**
 Mary Kiani **1st Avenue/Mercury**
- 23** **NEW U FOUND OUT**
 The Handbaggers **Tidy Trax**
- 24** **ANYTIME**
 Obsession **Almighty**
- 25** **SHOW ME**
 Dana Dawson **EMI**
- 26** **HEY MR DJ**
 Open Arms **All Around The World**
- 27** **LAND OF DREAMING**
 Masterboy **Urban**
- 28** **NEW GOT TO BE REAL (LOVE TO INFINITY MIXES)/GUARANTEE FOR MY HEART (TODD TERRY MIXES)**
 Cheryl Lynn **Avex**
- 29** **IN MY DREAMS**
 Johnna **PWL**
- 30** **NEW HAPPY**
 Pauline Henry **Sony S2**
- 31** **NEW MAGIC HANDS EP: MACARTHUR PARK/IN YOUR EYES/GONNA MAKE YOU MINE**
 Magic Hands **Energise UK**
- 32** **NEW TRIPPIN' ON SUNSHINE**
 Pizzaman **Loaded/Cowboy**
- 33** **THE X-FILES**
 DJ Dado **ZYX**
- 34** **EASY TO LOVE**
 Kyra **VC Recordings**
- 35** **PARTYTIME (IS ANYTIME)**
 Partyzone **Control**
- 36** **NOTHING I WON'T DO**
 JX **ffreedom**
- 37** **NEW WARNING**
 A.K.A. **RCA**
- 38** **I'M ALRIGHT**
 Insight Project **Extravaganza**
- 39** **WONDERWALL/SOME MIGHT SAY**
 De-Code featuring Beverli **Neoteric**
- 40** **NEW IN THE HOOD**
 Kool & The Gang/J.T.Taylor



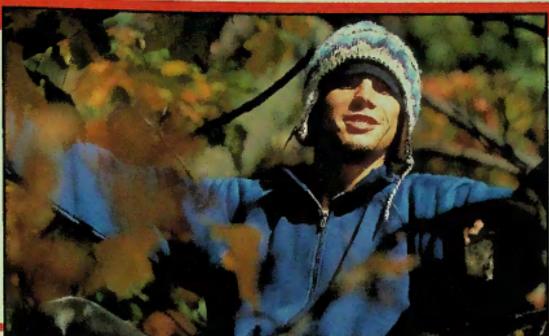
1 NEW FASTLOVE George Michael	2 RETI	3 OOH /	4 A DES	5 CECIL	6 THEY	7 BEFOR	8 WIDE W	9 KEEP	10 NEW SALE	11 247/3	12 I WILL	13 FIRE	14 CHILL	15 THE 1	16 GOLD	17 PEACH	18 SLAN	19 THE X	20 CELE	21 GIVE	22 IRON	23 NOBC	24 CAUSE
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namecheck: daisy & havoc @ brad beatalk @ nicky black market @ fraser cook @ james hyman @ andy beavers

tune of the week

m-beat featuring jamiroquai:
'know where you're coming from' (renk)

Jungle — Latest in a line of pairings between M-Beat and a variety of wildly differing vocalists (Elizabeth Troy, General Levy, Junior Giscombe) sees the young junglist team up with Mr Space Cowboy himself, Jamiroquai. An obvious fusion maybe; the simple summer-sound combination of lightly-layered pop jungle mixed over JK's jazzy scats is the formula for instant chart success. M-Beat made waves with General Levy's 'Incredible', this time prepare for the flash flood! ●●●●● **jh**



hip hop

SADAT X 'Hong 'Em High' (Leadz) — Ex-Bronx Muslim maverick lyricist Sadat X takes us on a trip back to the Wild West on this, the first single from his forthcoming solo debut album. Musically reminiscent of a spaghetti western soundtrack, 'Hong 'Em High' uses the cowboy outlaw theme to metaphorically depict the urban b-boy. The mid-tempo catchy production and distinctive lyrical delivery make this a current 'must have' for a hip hop dub set. ●●●●● **tc**

house

KENNY HAWKES: 'Jetset' (Luxury Service), Kenny

Hawkes keeps things simple but effective on this debut single: a driving drum track is combined with a synth swipe that is twisted and turned to mesmerising effect. The occasional organic female sample and airtight rimes explain the title. Remixes include a more funky version from DJ D and Rag, and a superb spaced-out dub from The Iguil Boys. ●●●●● **ab**

DEEP FREEZE PRODUCTIONS 'Ice Breakin' (Sure Shot Records), DFP knock out a quick disco-house stomper that seems to be creating a bit of a vibe at the moment. Sick funky beats and disco stars make for an eminently danceable and mixable track that's joined on

the flip by the mellower jazzy beats of 'Let Sleeping Dogs Lie'. The latter fits perfectly into the funkies acid jazz mode and is itself worthy of attention. ●●●●● **bb**

KANASUTRA FEAT. STEFAN FRANK 'Storm In My Soul' (S3), This is a very good example of the huge, heart-string pulling, swelling, everything-but-the-kitchen-sink dripping track with wistful vocal and emotive breaks aplenty. Maybe it's the Roseanne-style harmonics, maybe it's the seemingly effortless but very imaginative combination of elements, maybe it's the unusual gruff nasal voice of Frank who has worked with George Clinton, Lenny Kravitz

and Sly Stone. Whatever it is this is a gorgeous record that does nothing new but does what it does very well indeed. And they haven't tried to appeal to a broad market with cynically divisive mixes. There are plenty of mixes but they're all variations on a very strong theme. ●●●●● **d&h**

ALAN X PRESENTS CHILDREN OF THE NET 'Lost' (Axxa), This cheeky thing is proper old-style rip-off city — magpie sampling and messing about but, at the end of the day, a solid dancefloor killer that isn't an embarrassment to play, in fact anything but. The real coup of 'Lost' is its use of a creepy slowed-down and inimitable 'Lost In Music' vocal sample

and that combined with all the appeal of Alcatraz's 'Giv Me Luv' (and the rest) makes even the drumrolls bearable. Don't delay, play today because it won't be a favourite forever, but for a couple of months it'll do very nicely. ●●●●● **d&h**

LOVEBADS FEAT. COURTNEY GREY 'This is the Only Way' (Liquid Groove), This New York label comes up with yet another corker in the shape of this steadily-building party track with its combination of very high end very low-end-low vocals (it has been snapped up by the Ministry's Open label). The Jchix mix works wonders in all moods and uses some particularly well-chosen vocal snippets with some chunky bass and gently hypnotic pianos while his dub concentrates on the bass side of things. Flip over for Farley and Heller's two bouncier, mellower readings — they're subtler but just as good and need a proper listen for full appreciation as they're sneaky little buggers. ●●●●● **d&h**

SERENA 'Crazy' (Love to Be...Labelled), The Sheffield club makes its vinyl debut with this track by a Leeds singer that's been popular around these parts for a while now. DJ Disciple comes up with a positively smiley Vocal Effect mix as a starter, highlighting Serena's unusual, feathery voice, and moves on to a much drier dub as a main course. Tokio Productions provide an engaging funky little club whilst the One Wic's Production mix is a gentler, more late-night/early morning vocal mix packed with pianos. ●●●●● **d&h**

THE METHODS OF PRESTA 'Look To The Future/Who Could Dance' (Cutting Records), The US label's

deep freeze productions



17 **18** TRADE - VOLUME TWO
19 **THE HOUSE COLLECTION - CLUB CLASSICS**
20 **TWELVE**

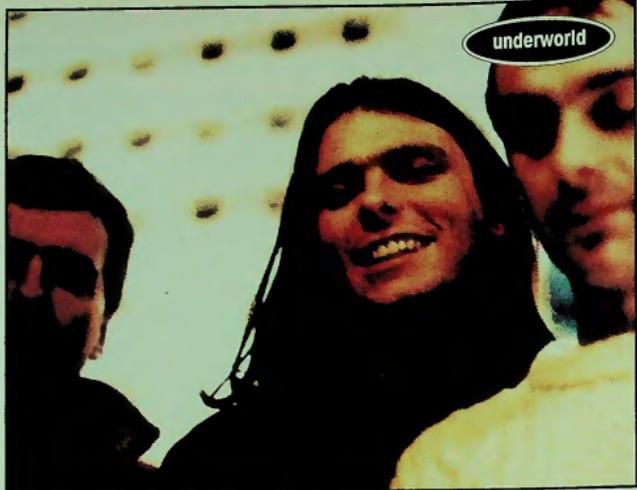
- 18 **25** HAPPY
- 11 **27** THE 3
- 15 **29** WALL
- 17 **30** ANIM
- 19 **31** LETT
- 25 **32** THE 1
- 24 **34** 1, 2, 3
- 26 **36** DON'T
- 27 **37** I THA
- 23 **38** IF YO
- 21 **39** RUIN
- 20 **40** CHAY

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9

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current releases definitely have more of a techno leaning to their NY grooves. Peter Dinklage provides the funky beats here, first with their three mixes of the hard-edged house cut 'Look To The Future' which features a cool synth bassline. Even better though is the techno-wise 'Who Could Dance' which jells and throbs before dipping into a little electro madness. Very phunny. ●●●●● bb

BLACK SCIENCE ORCHESTRA 'Save Us' (Junior Boys Own). Before Masters At Work got all the credit for lush, warm jazzy house grooves, let's hear it again for the man Ashlee Beedle. Beedle and cohorts Mark Woodford, Usi Classen and Tommy D have come up with another distinctive summery house classic that will no doubt raise a smile on the dancefloor. There are three mixes, with the peppy, bubbly The Jam version adding a

mesmerising feel to the proceedings. ●●●●● bb

SHAZZ 'Back In Manhattan EP' (F Communications). Old school deep garage is back in vogue thanks to the seductive beats of Shazz and vocalist Derek Boys. This eight-track feast features four versions of the A-side plus the mellow piano grooves of 'La Seine', 'Place St. Georges' and 'Inno'. Just to spice things up, the final cut is 'Le Marais', another dreamy groove over chunky swing-style beats. ●●●●● bb

MYSTERY MEN 'Stomp Ya Feet' (Outland Records). That man James Brown is back again on this sample-happy house cut that takes you back to outland's previous rip-roaring heady days. Originally out on NY's Power music label, this chunky slice of funky house gets the remix treatment from Jeron Krom, making it sound

more NY than the early original versions! ●●●●● bb

techno

UNDERWORLD 'Pearl's Girl' (Junior Boys Own). The breakout trance epic from the latest album is the first full single release. The first CD features a straight edit of the album version alongside 'Och Och', a cruising, mellow cut-up wobble track, and 'Cherry Pie', the original version of the promo-only single 'Rowdy'. It's a harder, almost acidic stamper and, not surprisingly, it's one of the two tracks on the vinyl version of 'Pearl's Girl'. CD2 kicks off with the 'Corp Dreams... Ko! mix of the title track (which is also on the vinyl). The radical remix by the band has a slightly funkier, more rhythmic edge to it and is essentially an instrumental mix. Next is 'Mosaic', a new version of the seductive 'Confusion The

Waltress', which has an ambient beats feel to it. Finally, there's a version of the live favourite 'Deep Arch', a more typical slowly-building housey instrumental. Now that's what you call value for money. ●●●●● bb

MEGALON 'Motions' (Pitak Plank). One of the UK's finest talents reaches its 31st release with another classy, minimal yet warm techno out from Zeno Messis and Loggy Panikell Megalon. A peppy synth bassline propels some quirky synth abets while dark atmospheric clouds brood in the distance. 'Deaf' is more of the same, except to a little more rhythmic, while 'Traffic' whips up more of a Kraftwerk style-groove. ●●●●● bb

NIGHT ON EARTH 'Techno Trossers' (BNW). In homage to Wallace & Gromit, Jeron Verhel (aka Secret Cinema and

Grooveyard) releases a bailing techno cut that builds a stomping beat before warm synth atmospheres drift in. The EP's other two tracks - particularly the majestic 'Ancasa' - are equally stunning, making this a cracking follow-up to last year's 'Suff De Nalg'. ●●●●● bb

SOAP 'Ballout Remix' (Hart House). Paul Doherty's classic track from his 'Dumb Funk Resistance' album gets a revived techno-meets-deep house feel that trolls itself in our brains and feet. 'Till is more familiar clattering techno while the final cut 'Club 69 Free' gets another neat deep house mix. ●●●●● bb

jungle

DJ PULSE 'Destiny/Dow' (All Good Vinyl). J.S.M. and Rick unite with their debut release from Pulse who continues to subtly push drum and bass that bit deeper. 'Destiny' stirs together wacky washes and strong sax over a Lukim Shabazz-ish breakbeat whereas 'U Dow' slowly ebbs into a stiffer style with more sax and sounds that seem to vibrate quickly from loud to soft. ●●●●● a

CAPONE 'Guess Who/Inflections' (Hardcore). 'Guess Who' is a right militant type of roller with wicked distorted bass wrapped around those typical Capone-style breakbeats. 'Inflections' is a funk that's almost techno - in a drum and bass style. Weird and wonderful. ●●●●● n

SATIVA 'Wah Do Dem London' (Shepherd Remix) (MAG). Remixed in full by the DJ Ron. With two mixes to choose from - a dub mix and vocal mix - you can't go wrong. Rapid firing drums, pliant bassline and inspirational vocals. ●●●●● a

GLAMOUR GOLD 'One Time' (Club plate). The wastebait boys are on it again with a bouncy rocker's bassline around the rolling cut-up breaks. The boss has an excellent way of merging with the riff. Massive piece of funk. ●●●●● a

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
1	RETU	00H	A DE	5	CECIL	6	THEY	7	BEFO	8	MIEAM	9	KEEP	10	SALE	11	24/3	12	IWILL	13	FIRE	14	CHILL
15	THE	16	GOLD	17	PEAD	18	SLAN	19	THE	20	CELE	21	GIVE	22	IRON	23	NOBU	24	CALE				

US SINGLES

#	Title Artist	Label	#	Title Artist	Label
1	ALWAYS BE MY BABY Mariah Carey (C)	Mercury	26	BE MY LOVER La Bouche (RCA)	RCA
2	BECAUSE YOU LOVED ME Culture Dev (S&W)	Mercury	27	WONDER Ruffalo Mitchell (Elektra)	Elektra
3	NOBODY KNOWS THE TONY BUNCH Project (S&W)	Mercury	28	35 KEEP ON KEEPIN' ON MC Lulu feat. Scarpa (Mercury)	Mercury
4	IRONIC Alana Marikate (Mercury)	Mercury	29	NAME GUN De La (Mercury)	Mercury
5	1, 2, 3, 4 (SUMPTUOUS NEW) Cozbi (Polygram)	Polygram	30	SWEET DREAMS La Bouche (RCA)	RCA
6	YOU'RE THE ONE DMX (RCA)	RCA	31	THE WORLD I KNOW Collective Soul (Mercury)	Mercury
7	DOWN LOW (NOBODY HAS TO KNOW) Kelly Rowland feat. Baby (A&M)	A&M	32	I WANT TO COME OVER Melissa Etheridge (Elektra)	Elektra
8	COUNT ON ME Whitney Houston (A&M)	A&M	33	RENEE Ice Cube (RCA)	RCA
9	WOO-HAH! GOT YOU ALL IN CHECK Exile System (Polygram)	Polygram	34	I WILL SURVIVE Cherise Bergé (RCA)	RCA
10	FOLLOW YOU DOWN/TIL HEAR... The Co-Deposits (A&M)	A&M	35	ANYTHING AT ALL (A&M)	A&M
11	STITCH 'N MY ROOM Brandy (A&M)	A&M	36	32 IN THE MEANTIME Seaweed (Epic)	Epic
12	DOIN' IT Lil' Gnar' (Def Jam)	Def Jam	37	A THIN LINE BETWEEN LOVE 4-Town (Capitol)	Capitol
13	MISSING Everything But The Girl (Mercury)	Mercury	38	CHAINS Ice Cube (Epic)	Epic
14	GIVE ME ONE REASON Tricky Chapman (A&M)	A&M	39	DON'T WANNA LOSE YOU Allstar Richie (Mercury)	Mercury
15	ALL THE THINGS (YOUR MAN WON'T DO) Joe (A&M)	A&M	40	HOCKEY Starliner (A&M)	A&M
16	CLOSER TO FREE The Boppers (Epic)	Epic	41	DRIFT CRY Cool (GTT)	GTT
17	WHY DO U LOVE DELOACH Cox (A&M)	A&M	42	37 ONE OF US Joan Osborne (Blue Note)	Blue Note
18	LADY 2-Principe (Epic)	Epic	43	THE MACHINEHEAD Bush (Trauma)	Trauma
19	INSEXTIVE Jonico Davis (A&M)	A&M	44	TIME SODA & The Breadbox (Elektra)	Elektra
20	NOT GUNN' MY HYPE 2-Principe (Epic)	Epic	45	THE WONDERWALL Cozbi (Polygram)	Polygram
21	1975 Smashing Pumpkins (Gepco)	Gepco	46	THE EARTH, THE SUN... Cozbi Marikate (Mercury)	Mercury
22	OLD MAN & ME MOREEN (feat. The Travelin' Matt) (Mercury)	Mercury	47	GET MONEY Janna Mousa (Mercury)	Mercury
23	JUST A GIRL No Doubt (Mercury)	Mercury	48	HELL SO GOOD (SHOW ME YOURS) Lisa Sturgis (Mercury)	Mercury
24	5 O' CLOCKS Horndog (RCA)	RCA	49	LUCKY LOVE Ace of Base (Mercury)	Mercury
25	ONE SWEET DAY Mariah Carey & Boyz II Men (Columbia)	Columbia	50	GANGSTA'S PARADISE Cozbi (RCA)	RCA

US ALBUMS

#	Title Artist	Label	#	Title Artist	Label
1	EVIL EMPIRE Rage Against the Machine (Epic)	Epic	26	ICE CREAM MAN Hanson P (Mercury)	Mercury
2	JAGGED LITTLE PILL Alicia Martinez (Mercury)	Mercury	27	DEATH THREATZ MC Echin (Epic)	Epic
3	THE SCENE Fugees (Polygram)	Polygram	28	R KELLY 8th Day (A&M)	A&M
4	FALLING INTO YOU Cozbi Dev (Mercury)	Mercury	29	SWEET DREAMS La Bouche (RCA)	RCA
5	BORDERLINE Sheryl & Don (DGC Music)	DGC Music	30	TRAGIC KINGDOM No Doubt (Mercury)	Mercury
6	SIXTY SECS. MUSIC from the... Dave Navro Film (Mercury)	Mercury	31	THE GREATEST HITS COLLECTION Alan Jackson (Mercury)	Mercury
7	THE VERY STRONG STONE Bush (Trauma)	Trauma	32	TIGERLIL Koolha Merchand (Elektra)	Elektra
8	DAYDREAM Mariah Carey (Columbia)	Columbia	33	LOUDER THAN WORDS Lenny Kravitz (Mercury)	Mercury
9	WHAT'S THE STORY? MORNING GLORY Bush (A&M)	A&M	34	FRESH HOURS Garth Brooks (Capitol)	Capitol
10	NEW BEGINNING Tracy Chapman (Epic)	Epic	35	BROWN SUGAR 2-Principe (Mercury)	Mercury
11	GANGSTA'S PARADISE Cozbi (Mercury)	Mercury	36	THE MEMORY OF TREES Erykah Badu (Polygram)	Polygram
12	WAITING TO EXHALE (OST) Vanessa Williams (Mercury)	Mercury	37	SPARKLE AND FADE Everclear (Mercury)	Mercury
13	RESURRECTION Goo Goo Dolls (Polygram)	Polygram	38	SEAL 3rd (Mercury)	Mercury
14	ALL EYES ON ME 2-Principe (Elektra)	Elektra	39	CRAZY SEXY COOL TLC (A&M)	A&M
15	THE WOMAN IN ME Sheryl Crow (Mercury)	Mercury	40	FOUR 2-Principe (Mercury)	Mercury
16	BAD HAIR DAY Weezer & The Red Hot Chili Peppers (Geffen)	Geffen	41	DANCE MIX USA VOLUME 4 4-Town (Capitol)	Capitol
17	ANTHOLOGY 2 The Beatles (Capitol)	Capitol	42	WHAT THE HELL HAPPENED TO Adam Sandler (Mercury)	Mercury
18	THE COMING Burnt Sacrifice (Mercury)	Mercury	43	COLLECTIVE SOUL Collective Soul (Mercury)	Mercury
19	PRESIDENTS OF THE USA Presidents Of The USA (Columbia)	Columbia	44	TIME MARCHES ON Tracy Lawrence (Mercury)	Mercury
20	CRACKED HEAR VIEW Hootie & The Blowfish (Mercury)	Mercury	45	AMERICAN STANDARD Simon & Garfunkel (Mercury)	Mercury
21	MIR SMITH Lil' Cool (Def Jam)	Def Jam	46	GABRIELLE Alanis Morissette (Mercury)	Mercury
22	A THIN LINE BETWEEN LOVE (OST) Vanessa Williams (Mercury)	Mercury	47	ONE HOT MINUTE Red Hot Chili Peppers (Mercury)	Mercury
23	MERCURY FALLING Sting (Mercury)	Mercury	48	ONE HOT MINUTE Red Hot Chili Peppers (Mercury)	Mercury
24	MELLOW COLLEGE & THE INFINITE... Smashing Pumpkins (Mercury)	Mercury	49	SMELLS LIKE CHILDREN Marilyn Manson (Mercury)	Mercury
25	RELEASER Joan Osborne (Blue Note)	Blue Note	50	THE VILLAINS IN BLACK MC Echin (Epic)	Epic

Courtesy Charts & Board 4 May 1998. * Arrows are awarded to those products demonstrating the greatest upplay and sales gain. **UK**, UK acts. **US**, US signed acts.

UK WORLD HITS

UK WORLD HITS

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

GERMANY		SWEDEN		FRANCE		AUSTRALIA	
1 (10)	HOW DEEP IS YOUR LOVE Take That (RCA)	1 (1)	RETURN OF THE MACK Mack Morrison (WEA)	1 (1)	BABY COME BACK Worlds Apart (EMI)	1 (1)	MISSING Everything But The Girl (WEA)
2 (16)	FIRESTARTER The Prodigy (XL)	2 (1)	FIRESTARTER The Prodigy (XL)	2 (16)	SPACEMAN BabyFace Zoo (EMI)	2 (1)	SPACEMAN BabyFace Zoo (EMI)
3 (16)	SPACEMAN BabyFace Zoo (EMI)	3 (16)	WEAK Skunk Anansie (Virgin)	3 (16)	YOU DON'T FOOL ME Queen (EMI)	3 (1)	POWER OF A WOMAN Eternal (EMI)
4 (16)	EVERYBODY WANTS A FINGER (Power Brothers)	4 (16)	HOW DEEP IS YOUR LOVE Take That (RCA)	4 (12)	DON'T LOOK BACK IN ANGER Oasis (Small)	4 (12)	HOW DEEP IS YOUR LOVE Take That (EMI)
5 (16)	MISSING EBTG (Blanca Y Niagra)	5 (16)	DIANE Therapy? (A&M)	5 (12)	MISSING Everything But The Girl (WEA)	5 (14)	GET IT ON UP Peter Andre (Festival)

Source: Media Control

Source: GfK

Source: ARIA

NETWORK CHART

#	Title Artist	Label	#	Title Artist	Label
1	FAST LOW George Michael (Mercury)	Mercury	21	LIFTED Lightbox Family (Polygram)	Polygram
2	RETURN OF THE MACK Mack Morrison (WEA)	WEA	22	CALIFORNIA LOVE feat. Restless Dr. Dre (Death Row)	Death Row
3	DOH AUNT... JUST A LITTLE BIT Size 5 (Mercury)	Mercury	23	WALKAWAY Cool (Polygram)	Polygram
4	A DESIGN FOR LIFE Mariah Carey feat. Boyz II Men (Columbia)	Columbia	24	STUPID GIRL Savage (Mercury)	Mercury
5	CECILIA Tuggs (Mercury)	Mercury	25	FIRESTARTER The Prodigy (XL)	XL
6	THEY DON'T CARE ABOUT US Michael Jackson (A&M)	A&M	26	NEVER NEVER LOVE Simply Red (East West)	East West
7	3 BEFORE 3:00 Day 2 (Polygram)	Polygram	27	SLANG Dr. Legend (Polygram)	Polygram
8	MOVE MOVE MOVE (feat. The Roots) (Mercury)	Mercury	28	X-FILES Theme Mink Snow (Mercury)	Mercury
9	KEEP ON JUMPIN' Lisa Marie Presley (Epic)	Epic	29	FALLING INTO YOU Cozbi Dev (Mercury)	Mercury
10	SALE OF THE CENTURY Singer (Mercury)	Mercury	30	GOLDFINGER Ash (Mercury)	Mercury
11	GIVE ME A LITTLE MORE TIME Gabor (Capitol)	Capitol	31	WALKAWAY Poul (Polygram)	Polygram
12	DON'T LOOK BACK IN ANGER Oasis (Mercury)	Mercury	32	HOW LONG? Paul Carrack (Polygram)	Polygram
13	IRONIC Alana Marikate (Mercury)	Mercury	33	PEACHES The Presidents Of The USA (Columbia)	Columbia
14	SOMETHING CHANGED Pulp (Mercury)	Mercury	34	13TH THE Cure (Polygram)	Polygram
15	NOBODY KNOWS The Tony Bunch Project (Mercury)	Mercury	35	READY OR NOT Lightning Seeds (Capitol)	Capitol
16	24/7 (Mercury)	Mercury	36	DON'T WANNA LOSE YOU Janet Leno (Mercury)	Mercury
17	CHILDREN Robert Miles (Mercury)	Mercury	37	SHOW ME Burnt Sacrifice (Mercury)	Mercury
18	HOW DEEP IS YOUR LOVE Take That (EMI)	EMI	38	MISSING Everything But The Girl (WEA)	WEA
19	I WILL SURVIVE Cherise Bergé (RCA)	RCA	39	ONE OF US Joan Osborne (Blue Note)	Blue Note
20	FOLLOW YOU DOWN The Co-Deposits (A&M)	A&M	40	NOT ENOUGH LOVE IN THE WORLD Cool (Mercury)	Mercury

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VIRGIN RADIO CHART

#	Title Artist	Label	#	Title Artist	Label
1	JAGGED LITTLE PILL Alicia Martinez (Mercury)	Mercury	21	SINGLES Adam Mogan (Columbia)	Columbia
2	(WHAT'S THE STORY) MORNING GLORY Bush (A&M)	A&M	22	THE BENDS Dedeehead (Polygram)	Polygram
3	MOSLEY SINGLES Steve Cozbi (Mercury)	Mercury	23	ANTHOLOGY 2 The Beatles (Capitol)	Capitol
4	GABRIELLE Alanis Morissette (Mercury)	Mercury	24	DISGRACEDAFIST (Mercury)	Mercury
5	HITS Mink & The Machinists (Polygram)	Polygram	25	MILK & KISSES Cassia Tovey (Mercury)	Mercury
6	BIZARE RHYTHM/BIZARE FRUIT MC People (Mercury)	Mercury	26	GRAND HEARTS Queen (Mercury)	Mercury
7	DIFFERENT CLASS Pulp (Polygram)	Polygram	27	GOLDEN HEART Steve Hogarty (Mercury)	Mercury
8	11 WILDEST DREAMS (Polygram)	Polygram	28	LOWE Cozbi (Mercury)	Mercury
9	WHOLE DREAMS Tena Turner (Polygram)	Polygram	29	LIFE Simply Red (Mercury)	Mercury
10	NEARLY GOD Simply Red (Mercury)	Mercury	30	EXPECTING TO FLY The Bluebelles (Mercury)	Mercury
11	MERCURY FALLING Sting (Mercury)	Mercury	31	THE VERY BEST OF Robert Palmer (Mercury)	Mercury
12	FAIRWEATHER JOHNSON Hootie & The Blowfish (Mercury)	Mercury	32	RELEASER Joan Osborne (Blue Note)	Blue Note
13	PANATHON & SUNBURST Blank America (Mercury)	Mercury	33	JUNCTION Lightning Seeds (Mercury)	Mercury
14	STANLEY ROAD Paul Weller (Mercury)	Mercury	34	X The Getto (Mercury)	Mercury
15	THE PRESIDENTS OF THE USA Presidents Of The USA (Columbia)	Columbia	35	SOFTcore US, Get to the CHERRY... Greatest Hits (Mercury)	Mercury
16	PORTRAIT (SO LONG, AND SO CLEAR) Vanilla Pudding (Mercury)	Mercury	36	SOMETHING TO REMEMBER Madonna (Mercury)	Mercury
17	DEFINITELY MESSY Band (Mercury)	Mercury	37	LEFTISM Lethbridge (Mercury)	Mercury
18	HISTORY PAID PRESENT AND FUTURE Book 1 (Mercury)	Mercury	38	WELCOME TO THE NEIGHBOURHOOD Janet Lane (Mercury)	Mercury
19	A MAXIMUM HIGH David Snavely (Mercury)	Mercury	39	MORE THAN THIS... THE BEST OF Jason Fury/Bea Mat (Mercury)	Mercury
20	OCEAN DRIVE Lightbox Family (Mercury)	Mercury	40	ONE MORE DREAM... THE VERY BEST OF Gary Naylor (Mercury)	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	NEW	I WILL SURVIVE	Charity Savage	RCA	74321377881 (BMG)	
3	NEW	24/7	3T	MJAEpic	6631992 (S&M)	
4	2	THEY DON'T CARE ABOUT US	Michael Jackson	Epic	CD.6629922 (S&M)	
5	NEW	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	74321396421 (BMG)	
6	3	CALIFORNIA LOVE	2 Pac featuring Dr Dre	Death Row/Island	12D00439 (J)	
7	4	GIVE ME A LITTLE MORE TIME	Gabriella	Go Beat	GOOX 129 (F)	
8	7	1, 2, 3, 4 (SUMPIN' NEW)	Coolio	Tommy Boy	78V123 (RTM/DISC)	
9	5	ALL THE THINGS (YOUR MAN WON'T DO)	Joe	Island	12S G3M (F)	
10	6	TOP OF THE STAIRS	Skee-Lo	Wild Card/Polygram	5763391 (S&M)	
11	9	I GOT 5 ON IT	Laurie	Noe Trybe/Virgin	VUST 101 (E)	
12	NEW	I AM LV	LV	Tommy Boy	T8V 724 (RTM/DISC)	
13	8	FU-GEE-LA	Fugees	Columbia	9330666 (S&M)	
14	NEW	SHOULD A COULDA WOULD A	Shemka Foré-Peyne	Almo Sounds	12A/ALMS 021 (P)	
15	11	RUNNIN'	The Pharcyde	Go Beat	GOOX 142 (F)	
16	12	TWENTY FOREPLAY	Jamie Jackson	A&M	CD.56151 (2 F)	
17	14	ANYTHING	3ET	MJJ/Epic	8627136 (S&M)	
18	NEW	NOT GON' CRY	Mary J Blige	Arista	CD.74231358252 (BMG)	
19	15	LIFTED	Lighthouse Family	Wild Card	5779431 (F)	
20	10	RHYTHM LOW	LAO featuring Dany Traylor	Hollywood	5794815 (F)	
21	13	HIP HOP DON'T YA DROP	Honey	Higher Ground	HIGHS IT (S&M)	
22	18	GOOD THING	Eternal	1st Avenue/EMI	CD.02EM 419 (E)	
23	23	GANGSTA'S PARADISE	Coolio featuring LV/Tommy Boy	CD.MCST 2194 (BMG)		
24	17	WHAT ABOUT OUR LOVE?	Maysa	Blue Thumb	91R 30761 (S&M)	
25	24	DOWN LOW (NOBODY HAS TO KNOW)	S.Kelly featuring Ronald Isley	Jive	CD.2VJ3C 202 (BMG)	
26	NEW	HEY LOVER	Lil Cool J featuring Boy II Men/Del Jany/Island	120EF 14 (F)		
27	19	WHERE DO U WANT ME TO PUT IT	Solo (US)	Perspectiva/A&M	9625311 (F)	
28	25	EVERY LITTLE THING I DO	Soul For Real	Uptown/MCST	48305 (S&M)	
29	35	SPACE COWBOY	Jamiroquai	Epic	4277827 (S&M)	
30	22	SO GOOD (TO COME HOME TO)/I'VE HAD	Ivo Masas	1st Avenue/EMI	CD.02EM 419 (E)	
31	33	CRUISIN'	D'Angelo	Cooltempo	12D00L 319 (E)	
32	27	DANGEROUS MINDS EP	Aaron Hall/Da Vante/Sista featuring Craig Mack	MCA	MCST 480F (BMG)	
33	21	WILL YOU BE MY BABY?	Infinite featuring Grand Puba	GHJ	7432138991 (BMG)	
34	30	SEARCH FOR THE HERO	M People	Deconstruction	74321387961 (S&M)	
35	25	CELEBRATION OF LIFE	Travis	Big Life	BLRT 122 (F)	
36	NEW	URBAN CITY GIRL	Beatz	Hotdown	CD.74321348342 (BMG)	
37	28	KEEP THE MUSIC STRONG	Bizarre Inc	Some Bizarre	MERX 451 (F)	
38	32	YOU'RE THE ONE	SWV	RCA	78367495113 (Import)	
39	29	WE GOT IT	Immature (featuring Smooth)	MCA	MCST 4806F (BMG)	
40	34	I FELL SO YOU COULD CATCH ME	Shara Nelson	Cooltempo	CD.D00CL 317 (E)	

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributors)
1	1	KEEP ON JUMPIN'	The Lisa Marie Experience	3 Beat/ffr	FX 271 (F)	
2	NEW	OVER & OVER	Plus featuring George Jones	ffr	FX 277 (F)	
3	NEW	INTO YOUR HEART	8 By Six	Sire	SIXT 136 (NET/S&M)	
4	NEW	I WILL SURVIVE	Charity Savage	RCA	74321377881 (BMG)	
5	NEW	I THANK YOU	Adeva	Coastempo	12D00L 318 (E)	
6	11	FUM FLAM	Yellow Sox	Redeye Inc	NXX 109 (NET/S&M)	
7	NEW	FASTLOVE	George Michael	Virgin	VST 1579 (E)	
8	2	THE BOX	Orbital	UJAR	30 (F)	
9	3	MY LIFE IS IN YOUR HANDS	Meltdown	Sony	S3 DANU 71 (S&M)	
10	4	I GOT THE VIBRATION/A POSITIVE VIBRATION	Blackbox	Manifesto	MERX 458 (F)	
11	12	THE NIGHTTRAIN	Kadoc	Postiva	12TV 26 (E)	
12	NEW	YEAH BWOY/THE FIX	Dope Skiz	Fordine	FRONT 014 (S&M)	
13	NEW	SEE THE LIGHT	LZ Love	Slip'n'slide	SLP 36 (RTM/DISC)	
14	5	WALKING WOUNDED	Everything But The Girl	Virgin	VST 1577 (E)	
15	8	LET THE MUSIC PLAY	Mary Kiani	1st Avenue/Mercy	MURK 456 (F)	
16	21	NAKASAKI EP (I NEED A LOVER TONIGHT)	Ken Doh	Furydory	Labelle Dance/PWL	LAD 27 (P)
17	26	GOODTIMES '96	Furydory	Labelle Dance	PWL LAD 27 (P)	
18	NEW	ALWAYS BE MY BABY	Mariah Carey	Columbia	4878277 (Import)	
19	NEW	JAZZ IT UP	Erick Morillo Project	Strictly Rhythm	SR 12442 (Import)	
20	18	NO OTHER LOVE	Blue Amazon	Jackpot	WIN 006 (A&B)	
21	NEW	TAKE ME HIGHER	Georgie Porgie	Music Plant/MCST	40031 (BMG)	
22	NEW	THIS IS THE ONLY WAY	Lenebads featuring Courtney Gray	Liquid Groove	LGS 008 (Import)	
23	24	FU-GEE-LA	Fugees	Columbia	9330666 (S&M)	
24	18	NEURODANCER	Wippenberg	Protekt	KULT 010 (S&M)	
25	7	LOVELIGHT (RIDE ON A LOVE TRAIN)	Jaym Hanna	VC Recordings	VCRTR 10 (E)	
26	NEW	DYNAMICS	Don & Roland	Moving Shadow	SHADOW 81 (S&M)	
27	NEW	THE LAW EP	Ronny Jordan	Island	12S G36 (F)	
28	29	AMERICA (I LOVE AMERICA)	Full Intention	Stress	1253TR 96 (P)	
29	9	RETURN OF THE MACK	Mark Morrison	WEA	WEA 0407 (W)	
30	NEW	REASONS FOR LIVING EP	Gang Related & Meak	Doge Dragon	DURAG 007 (S&M)	

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distributors)
1	NEW	NEW BEGINNING	SWV	RCA	0786364871 (0786364874 (BMG))	
2	NEW	RETURN OF THE MACK	Mark Morrison	WEA	06301146671 (0630114684 (W))	
3	2	THE SCORE	Fugees	Columbia	4835419 (4835494 (S&M))	
4	1	LITJBMEN PRESENTS LOGICAL PROGRESSION	Various	ffr	628739 (6287394 (F))	
5	NEW	DANCE ZONE - LEVEL SEVEN	Various	PolyGram	TV 3584224 (F)	
6	4	TRADE - VOLUME TWO	Various	Feelegitch	-P/ARTIC 2 (E)	
7	NEW	SECOND TOUGHEST IN THE INFANTS	Underworld	Jurko Boy's Own	JBO.P 4L/B0MC 4 (RTM/DISC)	
8	6	THE COMING	Busta Rhymes	Elektra	755667421 (755667424 (W))	
9	8	DANCE NATION	Various	Ministry Of Sound	-D/MCMV (S&M)	
10	3	ARTCORE - THE ART OF DRUM & BASS	Various	React	REACTLP 759 (REACTM 15 (F))	

SPECIALIST CHARTS

4 MAY 1996

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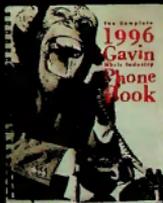
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VIDEO

This	Last	Artist Title	Label	Cat No	15	12	WALLACE & GROMIT-THE WRONG TROUSERS
1	3	4 FOUR WEEDS AND A FUNERAL	Polygram Video	5317883	17	18	THE LION KING
2	3	STAR TREK VOYAGER - VOL 2A	CC Video	W49414	18	26	PRIDE AND PREJUDICE
3	3	STAR TREK DEEP SPACE NINE - VOL 4	CC Video	W494150	19	17	MY LITTLE - ROSIE & JIM
4	1	POCAHONTAS	Walt Disney	0275522	29	8	WALLACE & GROMIT - A GRAND DAY OUT
5	2	LEGENDS OF THE FALL	Columbia TriStar	CR94568	21	18	THE ULTIMATE BOTTOM
6	2	THE ROCKY HONOR PICTURE SHOW	Fox Video	124069	22	23	REAL RESULTS IN 19 WEEKS WITH B CALLARD
7	4	LIVE LAST! RECORDED IN MEMBERS IN Concert	Video Collection	VJ2528	23	19	MURIEL'S WEDDING
8	5	THE X-FILES - FILE 1 - TOMMS	Fox Video	18323	26	26	BILL WHELAN: Riverdance-The Show
9	3	BARYLON I - VOLUME 19	Warner Home Video	V242951	25	20	THE X-FILES - FILE 1 - THE UNOPENED FILE
10	6	TAKE THAT: Greatest Hits	BMG Video	X42135583	26	29	LUVERFOOL: BY NEWCASTLE - KINGS OF THE...
11	10	BATMAN FRODO	Warner Home Video	V232666	27	25	THE SHANSHANK REDEMPTION
12	7	WALLACE & GROMIT - A CLOSE SHAVE	BMG	BB050766	28	27	MY LITTLE - THOMAS THE TANK ENGINE
13	14	SLEEPING BEAUTY	Walt Disney	020492	29	13	STAR TREK VOYAGER - VOL 2
14	11	DUMB AND DUMBER	First Independent	WJ3192	30	8	R. COLELEY'S COMPLETE FLAT STOMACH PLAN
15	9	THE LAND BEFORE TIME 2	CC Video	W491823	31	31	

MUSIC VIDEO

This	Last	Title	Label	Cat No	15	12	WALLACE & GROMIT-THE WRONG TROUSERS
1	1	LIVE LAST! RECORDED IN MEMBERS IN Concert	Warner Collection	VJ2528	22	2	BBC Video
2	2	TAKE THAT: Greatest Hits	BMG Video	742325683	26	2	Walt Disney
3	3	BILL WHELAN: Riverdance-The Show	VCI	VJ4284	26	3	BBC
4	4	FLAND DUNCAN: On The Tiles - Live!	Telstar Video	TVE1021	26	4	CC Video
5	5	OASIS: Live By The Sea	PM	MN494772	26	5	BBC Video
6	6	BOYZONE: Live And Done	WV	038033	26	6	WV
7	7	BOYZONE: Very Best Of	Walt Disney	0275522	29	7	Video Collection
8	8	MARSH JACKSON: When Greatness Hits	Bonny	381915	29	8	Touchstone
9	9	MARSH JACKSON: When Greatness Hits	PM	MN494772	29	9	CC Video
10	10	MARSH JACKSON: When Greatness Hits	SMP	Columbia	51340	10	Fox Video
11	11	TAKE THAT: Greatest Hits	Polgram Video	V242951	25	11	Cohesity Video
12	12	THE PRODIGY: Electronic Punks	XL	Recording	XJ1017	12	Video Collection
13	13	THE PRODIGY: Electronic Punks	XL	Recording	XJ1017	13	Video Collection
14	14	THE PRODIGY: Electronic Punks	XL	Recording	XJ1017	14	Video Collection
15	15	THE PRODIGY: Electronic Punks	XL	Recording	XJ1017	15	Video Collection

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(distributor)
1	1	GOLDFINGER	Ash	Infectious	INFECT 390 (RTM) (3)
2	2	CHARITY	Slunk	One Little	INDIAN 151 (TYCO) (3)
3	3	HAPPY BIRTHDAY	Technotrad	Mekum	DB 17603 (3)
4	2	YOU AND ME SONG	Winnadras	Incident	DIE 0505 (V) (4)
5	6	12,3,4 (SUNNY NEW)	Coelo	Tommy Boy	TBCO 7721 (RTM) (5)
6	8	DON'T LOOK BACK IN ANGER	Oasis	Creation	CRESO 221 (3MV) (6)
7	3	LINK UP IT	Northern Uprar	Heavenly	HVN 520 (V) (7)
8	4	EVERY TIME I FALL IN LOVE	Upside Down	World	CDWORLD 24 (P) (8)
9	7	THE SCREAMER	Yosh Presents Loveagey	Limbo	LIMBO 56A (P) (9)
10	8	WHATEVER	Oasis	Creation	CRESO 195 (3MV) (V)
11	9	I WANNA BE A HIPPIE	Technotrad	Mekum	DB 17703 (P) (11)
12	12	CIGARETTES & ALCOHOL	Oasis	Creation	CRESO 196 (3MV) (V)
13	17	LIVE FOREVER	Oasis	Creation	CRESO 185 (3MV) (V)
14	16	WONDERWALL	Oasis	Creation	CRESO 215 (3MV) (V)
15	14	SOME MIGHT SAY	Oasis	Creation	CRESO 204 (3MV) (V)
16	10	SHAKENAKER	Oasis	Creation	CRESO 182 (3MV) (V)
17	20	SUPERSONIC	Oasis	Creation	CRESO 176 (V) (17)
18	15	ROLL WITH IT	Oasis	Creation	CRESO 212 (3MV) (V)
19	11	BABY LEE	John Lee Hooker/Robert Cray	Silverstone	OREC 91 (P) (19)
20	15	AMERICA (I LOVE AMERICA)	Full Intention	Stress	CD578 56 (P) (20)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(distributor)
1	1	WHAT'S THE STORY? MORNING...	Oasis	Creation	CRESO 183 (3MV) (V)
2	2	DEFINITELY MAYBE	Oasis	Creation	CRESO 169 (3MV) (V)
3	5	SECOND THOUGHTS IN THE INFANTS	Underworld	Junior Boy's Own	JBOCD 4 (RTM) (3)
4	6	EXPECTING TO FLY	Bluetones	Superior Quality	BLUEDCD 004 (V)
5	3	OUR HAPPY HAROLD	Scotter	Clah Tools	062822 CLU (P)
6	7	GANGSTAS' PARADISE	Coofa	Tommy Boy	TBCO 1141 (RTM) (3)
7	8	THE BEST OF	Small Faces	Sublim	SUMCD 0801 (5NM) (4)
8	9	LOVE LIFE	Lush	4AD	CD 00007 (RTM) (5)
9	8	COUNTDOWN 1992-1983	Pop	Nectar	Musicon NTMCD 521 (P)
10	11	ON	Echobelly	Fleur	FAUJ 6CD (3MV) (P)
11	12	POST	Ricky	One Little	INDIAN TPLP 912CD (P)
12	10	SALT PETER/SALT PETER REMIXED	Bjork	Creation	CRESO 168 (3MV) (V)
13	13	ONCE UPON A TIME IN AMERICA	Smootha Da Hustler	Profile	PFLECD 467 (P)
14	13	ROOTS	Scapular	Roadrunner	RR 8902 (P)
15	15	HARDCORE HIP HOPFULLY...	Groove Roberts/Cheek...	Excursions	MWEX 007 (V)
16	18	THE COMPLETE	Stone Roses	Silverstone	OREC 535 (P)
17	19	TOO YOUNG TO DIE - THE SINGLES	Saint Etienne	Heavenly	HVNPAL 100CD (3MV) (V)
18	16	I FEEL ALRIGHT	Steve Earle	Transatlantic	TRACD 227 (P)
19	17	MINEFIELD	Face Down	Roadrunner	RR 8902 (P)
20	17	THE THIRD VERSION EP	Money Mark	Mo Wax	MW 043CD (V)

ROCK

This	Last	Title	Artist	Label	(distributor)
1	1	EVIL IMPURE	Rage Against The Machine	Epic	441092 (SM)
2	1	GARBAGE	Tarantino	Mushroom	319 4140 (RTM)
3	2	REGULAR URBAN SURVIVORS	Rage Against The Machine	Various	VEGAS 3 (E)
4	4	TINY MUSIC	Summit	Atlantic	75828712 (W)
5	6	MAD IN HEAVEN	Queen	Parlophone	CDPCS 167 (E)
6	13	THE BOY WITH THE X-RAY EYES	Babyon Zoo	EMI	CDCEM 3142 (E)
7	5	DON'T STOP	Status Quo	Polygram	TV 513352 (E)
8	3	FOO FIGHTERS	Foo Fighters	Resnall	CDCEST 2286 (E)
9	11	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin	COV 279 (E)
10	8	THESE DAYS	Bon Jovi	Mercury	5282482 (P)
11	7	ROOTS	Scapular	Roadrunner	RR 8902 (P)
12	15	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic	442222 (SM)
13	9	ONE HOT MINUTE	Red Hot Chili Peppers	Warner	Brothers 59252532 (W)
14	12	CROSS ROAD - THE BEST OF	Bon Jovi	Jambica	523592 (P)
15	15	MINDFIELD	Face Down	Roadrunner	RR 8902 (P)
16	14	LUCKY	Skin	Parlophone	CDPCS 168 (E)
17	20	SO FAR SO GOOD...	Bryan Adams	ABM	5401572 (F)
18	16	MAD AGAIN	Merilish	EMI	CDCEM 1094 (E)
19	17	NEVERMIND	Nirvana	GDG	DDCD 24425 (BMG)
20	19	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen	GFCD 24148 (BMG)

COUNTRY

This	Last	Title	Artist	Label	(distributor)
1	1	TIMELESS	Daniel O'Donnell/MaryDuff	Ritz	RITZCD 707 (P)
2	2	I FEEL ALRIGHT	Steve Earle	Transatlantic	TRACD 227 (E)
3	3	FRESH HORSES	Garth Brooks	Capitol	COGB 1 (E)
4	4	MUSIC FOR ALL OCCASIONS	Mavericks	MCA	MCD 11344 (BMG)
5	5	JENIFER	KD Lang	Sire	799528402 (W)
6	6	THE LAST WALTZ	Daniel O'Donnell	Ritz	RITZCD 0658 (P)
7	9	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia	476792 (SM)
8	8	IN PIECES	Garth Brooks	Liberty	CEEST 2232 (E)
9	11	WHAT A CRYING SHAME	Mavericks	MCA	MCD 11961 (BMG)
10	10	BORDERLINE	Brooks & Duns	Arista	0782218102 (BMG)
11	7	WILD ANGELS	Martina McBride	RCA	078236592 (BMG)
12	12	STARTING OVER	Reba McEntire	MCA	MCD 11284 (BMG)
13	10	ENDLESS SEASONS	Rainie Frazier	Parlophone	CDCEST 2275 (E)
14	15	TRAIN A COMIN'	Steve Earle	Transatlantic	TRACD 111 (BMG)
15	14	ALMOST ALONE	Cher Adams	Columbia	485242 (SM)
16	17	REVELATIONS	Wynonna	Carb	CURCD 20 (E)
17	13	ESPECIALLY FOR YOU	Daniel O'Donnell	Ritz	RITZCD 703 (P)
18	15	GONE	Dwight Yoakam	Reprise	59264512 (W)
19	16	WRECKING BALL	Emmylou Harris	Carpenter	GRACD 102 (P)
20	19	NO FEELINGS	Garth Brooks	Capitol	CDCEST 2136 (E)

JAZZ & BLUES

This	Last	Title	Artist	Label	(distributor)
1	1	FOREVER ELLA	Ella Fitzgerald	Verve	523872 (F)
2	3	NEW MOON DAUGHTER	Cassandra Wilson	Blue Note	CDPR371832 (E)
3	2	ESSENTIAL ELLA	Ella Fitzgerald	Verve	523992 (F)
4	4	BREATHLESS	Kenny G	Arista	07822186482 (BMG)
5	2	PHANTOM BLUES	Taj Mahal	Private Music	01065821392 (BMG)
6	5	FEELING GOOD - THE BEST OF	Nina Simone	Verve	522692 (F)
7	3	THE BLACK BOX OF JAZZ	Various	Marble Arch	MBS3CD 540 (BMG)
8	4	STILL GOT THE BLUES	Gary Moore	Virgin	CDV2812 (E)
9	1	THE BEST OF	Ella Fitzgerald	MCA	mcd119521 (BMG)
10	5	JAZZ MOODS	Various Artists	The Hit Label	ULTCD008 (F)

T SHIRT CHART

This	Last	Act	Description
1	1	OASIS	merchandising company
2	4	X FILES	Decca
3	2	PRODIGY	Mulder/Scully
4	3	X FILES	Frestator
5	5	TRANSFUTTING	Stream
6	6	SEPULTURA	logo
7	7	SIMPSONS	Roots album cover
8	9	OASIS	Duff Beer
9	8	X FILES	Glitter
10	10	OASIS	Clouds
			What's the story
			Underworld

© MW compiled from: HMV Derby, Our Price Peterborough, HMV Bristol, Tower Glasgow, Virgin Sheffield.

FESTIVAL FEVER

For the UK's live industry, the summer provides a chance to switch attention away from the multi-million pound arenas and towards the festival circuit. While there is no Glastonbury this year, the industry still expects a bumper summer of music thanks to June's National Music Festival, an expanded Phoenix, T In The Park, Reading and a host of European events, many being

promoted and recorded by MTV. The large regional venues, meanwhile, are continuing to develop, helped by National Lottery cash and overseas investment. Plans for The Millennium Stadium in Cardiff are well under way, and London and Manchester expect an announcement in July on the site for the new national stadium. One venue keen to grow its share of live events this year is London Arena, and it has recently made two high-profile appointments. Former Wembley finance director Alex McCrindle is the venue's new general manager, while ex-Wembley director of sales Mark Taylor has joined as marketing director.

Hyde Park don't expect more gigs

The Royal Parks Agency has stressed that the decision to allow London's Hyde Park to be used as the venue for the MasterCard Masters Of Music Concert on June 29 is a one-off.

The RPA decided after Queen's gig at the venue in 1976 that it would be inappropriate for the park to host such a large event again, and it has stuck rigidly to this policy for 20 years, despite receiving numerous requests from promoters.

RPA spokesman Tom Corby says, "We only decided to allow the Masters Of Music Concert to take place because it is in aid of the Prince's Trust, which is such a good cause. But it is almost certainly a one-off."

The concert, to be headlined by Eric Clapton with appearances by Peter Townshend and Roger Daltrey of The Who, is only the fourth rock event to take place at Hyde Park. Apart from the Queen gig, The Rolling Stones and Blind Faith both played there in 1969.

Act drought puts festival in threat

The organisers of the Winchester Festival say the event, scheduled for June 28-30, will not go ahead until more acts are confirmed.

A licence was granted in March by the local city council following a two-day hearing, but promoter Ray Foulkes fears that it may have come too late. "Unfortunately we missed the critical weeks in February when acts were committing to other festivals," he says. "There was fierce police opposition to granting the licence and, unlike some other events, we didn't want to book anyone before we got the official go-ahead."

Glastonbury booker Martin Elbourne is now attempting to confirm a line-up for the Winchester festival.

His involvement, together with core Glastonbury administration staff, has led to hopes that the festival will prove to be a "baby Glastonbury".

It is hoped that the 50,000 capacity event, due to be held in a natural amphitheatre where Eisenhower addressed the D-Day troops, will have three or four stages including a tent sponsored by either NME or Melody Maker.

MUSIC WEEK 4 MAY 1996



PHOENIX FESTIVAL: BUILDING ON LAST YEAR'S SUCCESS WITH EXTRA STAGES

Phoenix expands with extra stages

This year's Phoenix Festival is to benefit from two new stages - The Guardian second stage and the Radio One dance stage, writes Caroline Moss.

The event takes place from July 19-21 at Stratford upon Avon, and among those set to appear on The Guardian stage are Lush, Shed Seven, Reef, Senser and Jonathan Richman.

The Radio One stage will feature Danny Rampling and

Pete Tong's Essential Mix.

Acts confirmed for the main stage include David Bowie, Neil Young, Bjork, Massive Attack, The Sex Pistols, Manic Street Preachers and The Prodigy.

A Mean Fiddler spokesman says, "The Phoenix has always attracted big name acts in the past, such as Bob Dylan, Faith No More and Paul Weller, and this year is no exception. The absence of Glastonbury does not

affect the Phoenix in terms of acts performing, indeed many of the headliners were booked prior to Glastonbury's cancellation."

Other Phoenix attractions will be the Mean Fiddler acoustic stage, the Loaded comedy stage, the Jazz Cafe stage, the Megadog stage, plus the village with circus area, funfair, food stalls, markets, bars and street theatre as well as children's and healing areas.

Radiohead in T In The Park one-off

Radiohead have chosen the third T In The Park for their only outdoor UK performance this year.

The event takes place in Strathelyde Park near Glasgow on July 19 and 14 Glasgow will see Radiohead share top billing with Pulp who will headline on the Sunday. Also confirmed are Octopus, Frank Black, Foo Fighters and Barenaked Ladies.

The festival will once again feature the NME tent, with a capacity of 6,000, the dance tent and the King Tut's stage - a platform for young British bands. There will also be the



RADIOHEAD: TAKING T IN THE PARK

Celidith tent featuring music with a Celtic flavour, a fairground and alternative entertainment including a circus and theatre.

Promoter Stuart Clampas says, "I am delighted at the response we have had over the past two years, not only from the Scottish public and media, but also from press and music fans over the whole UK. We are in a position, after two years, that we thought would take us at least five years to achieve, and we feel that T In The Park is now an established fixture on the European festival circuit."

LIVE SHORTS

This year's Womad festival at Rivermead, Reading will host 50 acts from more than 20 countries. The seventh Womad, from July 19-21, will have six stages with a number of bands making their UK debut. Among the debutantes will be Benyamas Bamboo Gamelan from Java, Kali from Martinique, Raul Barbosa from Argentina, Savina Yannatou from Greece and Yungchen Lhamo from Tibet. Other artists set to appear include Canada's Barenaked Ladies, Algeria's Abdel Ali Simani and Scotland's Jackie Leven. Other highlights include London's global dance club Whirl-Y-Gig featuring Dreadzone, Banco de Gaia, Transglobal Underground, System 7, and Loop Guru.

The Mean Fiddler is presenting a number of day-long events in Finsbury Park this summer. The first day, promoted in conjunction with Harvey Goldsmith, is A Lazy Sunday Afternoon with Paul Weller on June 9, featuring guests The Bluetones, Galliano, Reef, Dr Robert and others. This is followed by Madness on June 22, guests to be confirmed, and The Sex Pistols on June 23 with Iggy Pop, The Wildhearts, Skunk Anansie, The Buzzcocks and Shane MacGowan.

Acts are still to be confirmed for the Reading Festival which is due to take place from August 23-25. Also due for confirmation is Donington, which will go ahead around August 17 subject to bookings.

London's biggest outdoor festival The Fleadh, which is now in its seventh year, takes place in Finsbury Park on June 8. Headlining this year's event is Sting, who is joined on the bill by Christy Moore, Mary Black, The Chieftans, Lloyd Cole, Paul Brady, Gilbert O'Sullivan and The High Llamas, who Clannad, Jools Holland and 10,000 Maniacs among those appearing on the Time Out stage.

Manchester's Nyrox Arena celebrates its first birthday in July with a wide range of musical events confirmed for the spring and early summer. Included are gigs by Meat Loaf, Smashing Pumpkins, Neil Diamond, Shirley Bassey, The Cure, AC/DC, Boyzone and a double bill featuring Ray Charles and Van Morrison.

LONDON ARENA'S CONCERT CAPACITY JUST GOT BIGGER

13,886

NET

For 2 of the 4 sell out Simply Red Concerts, London Arena achieved a net capacity of 13,886 (14,140 gross). The increased net capacity from 12,500 to 13,886 is calculated as 6,981 seated plus 6,905 standing and even allows for two mixer positions.

Think about it...

...and then call Alex on 0171 538 8880



LONDON ARENA LIMEHARBOUR LONDON E14 9TH FACSIMILE: 0171 538 5572



LONDON
ARENA



The planned Millennium Stadium at Cardiff Arms Park has been awarded a £66m grant by the Millennium Commission. The Welsh Rugby Union is funding the balance of the £106m construction costs. The new stadium will have an 80,000 capacity and be the first in Britain to feature a retractable roof. It will open with the 1999 Rugby World Cup tournament before embarking on a programme of events including concerts from rock to opera. South Glamorgan County Council leader Russell Goodway says, "This is the most important development to happen to Cardiff and Wales for a generation. It will be the only stadium of its kind in Britain and will bring massive benefits through economic regeneration, job creation and attracting visitors and tourists." Work is due to begin on the stadium this autumn at a site adjacent to the existing Cardiff Arms Park, which will continue to function with a reduced capacity. Pictured left is an artist's impression of the new stadium.

Wembley goes global with Australian Olympic venue

Wembley Stadium Ltd is part of a consortium chosen by the New South Wales Government to design, construct and operate the Sydney Olympic Stadium, writes Caroline Moss.

The successful Australia 2000 Ltd is a joint venture between design and construction contractor Multiplex Constructions and Hambros Australia. The stadium will be operated for a 30-year period by Australian Stadium Management, with Wembley as an integral part of its operational team. The Obayashi Corporation of Japan is acting as design and construction delivery guarantor.

The A\$463m (£239m) stadium proposal provides 110,000 seats for the 2000 Olympics and Paralympics with a post-games capacity of 80,000. More than half the seats in the three-tier stadium will be covered.



MARSHALL ARTS IS THE WEMBLEY ARENA PROMOTER OF THE YEAR AFTER BOOKING MORE NIGHTS AT THE VENUE THAN ANY OTHER PROMOTER DURING 1995. MANAGING DIRECTOR BARRY MARSHALL (CENTRE) RECEIVED THE AWARD FROM ARENA DIRECTOR PAUL STREET (LEFT) AND SALES MANAGER JOHN DRURY. ALSO PICTURED ARE MARSHALL'S DIRECTOR JENNY MARSHALL (SECOND LEFT) AND FINANCIAL DIRECTOR DORIS DIXON.

Wembley plc chief executive Alan Coppin says, "Current policy is to concentrate on existing contracts. However, the

Sydney 2000 Stadium fits so well into our sphere of activities that, along with our fellow members in the consortium, we entered into

the bidding with great relish. It is quite remarkable how it has progressed into a close mirror of the bid for a new National Stadium in England."

Wembley is currently under a 10-year contract to manage the Hong Kong National Stadium, and the Sydney 2000 Stadium will further consolidate the company's position in staging international live events.

Wembley Stadium has announced seven dates by four acts this summer. The confirmed gigs are the Three Tenors, Tina Turner, Bryan Adams and The Eagles, who are playing together for the first time since 1980. Originally booked for just one night, the Eagles are now performing three dates due to public demand. The stage will be on the north side of the stadium, the first time the configuration has been used for a rock concert.

LIVE SHORTS

The Brighton Essential Music Festival, taking place from May 25-27 at Stanmer Park, has confirmed its line-up. Acts appearing on the dance day, May 25, include The Prodigy, Underworld, Fat Cat and Syntex 7, with DJs Carl Cox, Andrew Weatherall and the Megadog Sound System. The indie day, May 26, features Echobelly, The Lightning Seeds, Menzies and Ocean Colour Scene, with Burning Spear, Lee 'Scratch' Perry, Dub Syndicate and Bim Sherman among those appearing on the reggae day, May 27.

More than 90 Irish bands and 12 international bands will perform at the Heineken Green Energy festival in Dublin. The event, from May 8-9, has been organised by The Festival Company, set up in Ireland to develop international touring possibilities. The festival will see 18 of Dublin's venues showcase the best of Irish contemporary music. Headlining the three-day event are Low Red, Orbital, Carl Cox and Goldie. Heineken Green Energy is part of the European Music Tour, an association of festivals which aims to develop a consolidated EU touring network.

PA company Britannia Row has invested £500,000 in a new Flashlight arena sound reinforcement system. The deal follows a \$400,000 TurboSound purchase last November and the acquisition of a large range of new effects equipment and several mixing consoles. Sales manager Chris Mounser says, "This investment is necessary because we are working on several world tours, some going through to 1997. For the majority of the year all the equipment is committed." The new Flashlight rig will make its debut at Oasis's Maine Road gig in Manchester (April 28-29).

Orange claims interactive first

West London's Orange club reports growing interest in its Thursday Live At: The Orange slot, which it says is the world's first live interactive music TV programme.

Broadcast by London cable operator Videotron, the programme allows viewers to 'direct' the show by choosing camera angles and switching between videos, features and information about the bands.

"The potential is enormous, and we're getting a lot of interest from managers, as it obviously gives new bands TV experience," says The Orange's music

coordinator Sally Brett, who is creating a balance by featuring a combination of signed and unsigned bands.

The Orange has a 400 capacity and its Thursday night audience is student-based. The show goes out live on Thursdays from 9pm-11pm and is repeated on Sundays.

Videotron currently has more than 100,000 subscribers in the London area, and among the bands to have been featured on the programme and at the Orange are The Mystics, Bone Muffin, Bird Dog and Typhoon Genies.



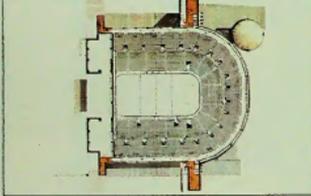
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BRANDING THE BANDS

ATTITUDES TOWARDS SPONSORSHIP ARE SHIFTING BUT, AS DAVID KNIGHT REPORTS, QUESTIONS STILL NEED TO BE ASKED

Harvey Goldsmith hit a nerve among his peers at the ILMC earlier this year when he accused the live industry of missing opportunities to attract lucrative sponsorship deals for events. "As an industry we are brilliant at driving opportunities away," he said.

In America sponsorship of live events is a long-scooped practice and is even reasonably developed in Europe, but in the UK it is only at the superstar show level that brands backing bands is really evident. "We have been very slow in attracting sponsorship apart from at the very top end of touring artists," says Danny Betesh of promoter Kennedy Street.

However, promoters are aware of the problems attached to attracting sponsorship. "Rock 'n' roll doesn't have the lead times necessary for brand managers to get packages together and maximise the relationship," says Tim Parsons of MCF. "They need to know at least six months in advance of a tour to put something in place, which is usually the length of time from the conception of a tour to its completion."

Parsons says MCF has been involved in less than 20 projects involving sponsorship in almost two decades. Betesh, who is

currently promoting the Meat Loaf tour, and who will present Barry Manilow, Mark Knopfler and Van Morrison this year, says that less than 5% of his concerts are sponsored. He says, "The problem is convincing potential sponsors that they are getting value for money."

There is also the credibility question: does an artist want to be associated with a sponsor and how does the sponsorship manifest itself? Do the fans or the artist want to see a brand name emblazoned over a stage at a gig?

But at the live industry's highest level sponsorship is often crucial in terms of finance. Barrie Marshall of Marshall Arts, who is promoting Tina Turner's European tour this summer, says, "It is a simple case of economics. The costs of touring these huge shows keeps going up, but there comes a time when you cannot keep raising the prices of tickets, so you need support."

For the UK Turner tour, a massive sponsorship from Cadbury is in place which includes a multi-million pound promotional campaign and some subsidising of the tour itself. The chocolate firm is also giving away free tickets to the first 20,000 consumers who collect and return 50 Cadbury wrappers.



T IN THE PARK: SHOWING HOW SPONSORSHIP CAN WORK

THE U2 VIEW

U2's manager Paul McGuinness has in the past been opposed to live sponsorship, not on principle, but because it looked "tacky" and had nothing to do with what the band were up to, he says.

"The initiative for this policy came from myself rather than U2," he adds. "I just felt that it was a bit undignified to be associated with a product brand. But my view is changing. New media manufacturers are focusing on us, particularly because Zoo TV was such a technological hothouse."

"Now we have a more open mind towards sponsorship."

"We've already had a lot of approaches from potential sponsors for the next tour from the kind of information-based companies that we would would be comfortable working with - Apple, Microsoft, Intel, America Online, AT&T, for example."

"I can imagine a perfectly satisfactory arrangement in which we let it be known that we are using their products, with an underlying financial aspect that would help pay for the tour or make tickets cheaper. The Zoo TV tour was not that profitable, and I want the next one to be profitable, as well as give the audience value for money."

"We've had a very good relationship with Cadbury so far," says Marshall, who says that the key factor in making a sponsorship deal work is establishing a synergy between the product and the artist.

Sponsorship money can contribute to an artist's touring costs - if the deal is struck by the artist - or can be put to good use in improving marketing and promotion. Cross-promotion deals and services for tickets can all be very useful in defraying additional costs. "An airline sponsor can be a godsend when you have someone like Stevie Wonder coming over with an entourage of 50 people," says Betesh. "For the promoter the benefit is seeing money go into the pot, and it can make a tour happen that otherwise wouldn't."

And despite Harvey Goldsmith's protestations, there is a growing initiative in more areas of the live industry to get in on the act. Promoters, artist managers, marketing and PR firms, and even venues, are making ground in attracting product and media sponsorship.

For example, the London Arena recently announced that it had secured a sponsorship deal with a major brewer to support The Cranberries' UK tour later this year. Alex McCrindle, recently appointed general

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► manager of the Arena, says that the venue's active involvement in securing sponsorship makes it a more attractive proposition for future shows by The Cranberries and other bands. "By adding value to the tour we hope it will reflect on the attitude of bands and their management towards our venue," he says.

Parsons, who is promoting The Cranberries' tour, says, "This is the first time a venue has come to us with a sponsor."

Parsons, himself, is exploring the potentials of live sponsorship, working with radio promotion specialists GLL.

"Radio stations are very keen to be associated with certain artists, and MCP has used radio in cross-promotion deals for ages," says GLL's Lynn Glover. "This provides extremely good media opportunities for sponsors and we are busy informing companies of these opportunities."

The use of intermediary marketing companies is also becoming a significant factor in facilitating live sponsorship.

Glasgow-based marketing group KLP has a sponsorship division which has attracted brand involvement for two M People tours, T In The Park and this summer's Pulp outdoor show.

In M People's case, sponsorship was received from drinks products XD Beer and Kahla. "Their branding took the form of video projections beforehand and giveaway samples," says KLP's account manager Fiona Hutchison. "There were no logos on the

stage, and it was all tastefully done."

Tennant's substantial involvement in Scottish festival T In The Park – the T stands for Tennants – took about a year to finalise, says Hutchison. Worth around £500,000, the income is dedicated to advertising and promoting the event.

"For any sponsor it's a perception exercise," says Hutchison. "By the client demonstrating they are aware of the different subsections of the youth market, they can tap into them. And, as a result, Tennants, which was associated with older drinkers, is now popular among younger people."

The unique characteristics of outdoor summer festivals – ample time to prepare a campaign, multi-act formats and captive audiences – provide the best opportunities to develop sponsorship deals. KLP has just lined up a series of Virgin brands to support the Pulp shows in Chelmsford and Warrington.

A further example of this comes from Mike Mathieson of PR company FFI. He has secured product and media sponsorship for the Mean Fiddler Organization's seven outdoor events being promoted this summer, including the Phoenix and Reading festivals and The Florida. "Brand names like Dr Martens, Red Bull and Rishla will pay up to £100,000 to appear on tickets, wristbands, guest passes, jumbo screens, security guards, even the toilets," he says.

Despite the chance of logos on lavatories, Mathieson says the involvement of sponsors is getting more sophisticated in



CADBURY'S TINA TURNER BACKING IS A MOVE FORWARD

attempts to integrate with the events. "They are not in your face, but want to appear cool," he says. He cites the example of Red Bull, which rejected widespread branding in favour of sponsorship of a very successful five-a-side football competition at last year's Phoenix.

But Melvyn Benn, Mean Fiddler's festival director, emphasises that although sponsorship helps, it is not a dependent relationship, and the promoter must be careful that it does not become one. "The show will go on with or without the sponsorship," he says. "It is useful to have, however, because

it reduces the promoter's risk and increases promotional benefits. But it is not essential and it doesn't improve the production itself in any way, shape or form."

But a moral question about sponsorship does still exist. Sponsorship or advertising from alcohol or cigarette companies can be a problem with artists. "And brands can be more sensitive about these things in the UK than they would be on tour in the

States," says Parsons.

But while some bands, such as the Pet Shop Boys, will have nothing to do with sponsorship, the general feeling is that many artists are relaxing their attitudes.

"There used to be a fear from brands that they would be exploited by sponsorship," says Hutchison. "But the more we are doing, the less the artists are worrying about it."

Certainly not new Britpop hopefuls Northern Uproar. They have just attracted sponsorship for their forthcoming tour from Levi's. Organised through another marketing outfit Making

Waves, the band are appearing as a store porter wearing the sponsor's jeans. As a result, they will not need to borrow money to go on the road. "There is no credibility problem whatsoever," says Uproar's manager Chris Whitehead. "Levi's is a good product, who wouldn't mind being associated with them? And now we don't have to go on tour and end up owing a load of money."

There are signs that other up-and-coming acts could also see some of this welcome support. As well as T In The Park, Tennants is also involved in grassroots gig sponsorship in Scotland, while Dr Marten is backing the new band showcase Kick Start at London's Garage from the end of May.

But perhaps one reason live sponsorship opportunities have been missed is that the promoters themselves do not believe the work involved is worth the effort.

Betsh agrees that the demands a sponsor may make, in terms of impinging on an artist's time, can be problematic. "It can be difficult to satisfy both parties and, of course, our first loyalty is to our client."

But Marshall says that the prospective success of the Cadbury's tie-in with Tina Turner will lead to the confectionery giant's more widespread involvement in live music sponsorship, something he sees as very important.

"We do need to move sponsorship into supporting smaller artists," he says. "At the end of the day, the future success of the live industry is dependent on their success." ■



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SINGLES

THE LIGHTNING SEEDS: Three Lives (Epic 663272). Ian Bronfman's undoubted skills with soccer anthems come to the fore on this record, which features super-lads David Baddiel and Frank Skinner. But will it help England's prospects in Euro '96? **Hmm.** □□□

PAULINE HENRY: Happy (J&M XPCD2034). Smooth, sexy pop soul from the diva smiling, singing a club following. This reworking of Surface's single precedes the album and summer tours. □□□

JOAN OSBORNE: St Teresa (Mercury 592984). After the success of One Of Us, Osborne's follow-up will attract interest, but this more country-orientated offering sounds more like an album track than a hit single. □□□

WHIPPING BOY: Twinkle (Columbia 4770). A re-release for this brooding and powerful debut from the Irish group. It should be boosted by more UK dates. □□□

JODECI: Get Up On Me (MCA MCST248010). The third single from their album *The Show, The After Party*. The Hotel is returning in the talent of these princes of swing. Soaring vocals and groat-grinding grooves abound and the mixes are impressive, too. □□□

CHUNKY KUTZ featuring YARA: Sticks 'n' My Groove (Little Peach LP/RCSD92). Bouncing and funky remixes abound on this little house charmer, with some fine, initially low-key, vocals building into a hooky melody. □□□

SIMON BONNEY: Don't Walk Away From Love (Mute MUTE 19). The former *Crest* & City Solution mainman's latest solo venture is a pleasant enough country-inflected ballad that radio just might pick up on. □□

WITNER: Hey Man, Nice Shot (Reprise W2959202). A re-release for the US duo's debut single, trying in with a support slot for *The Smashing Pumpkins*' May tour. Deserves the recognition achieved Stateside. □□□

SENSE FIELD: Overstand (Regal Records REG70034). With a familiar-sounding Funky style vocal, the pop punk newcomers deliver an accomplished single, but they will need to try pretty hard to stand out from the crowd within this genre. □□□

LEGACY OF SOUND: Boy Don't Miss The Train (Columbia 65257492). The Swedish producer/writer/musician Bag has created a whipped cream house sound that folds thick layers of Chic-like strings into a contemporary garage recipe. □□□

MIDRICE: Ure Breathe (Arista 74321371). Ure is unlikely to revive his fading chart profile with this earnest slice of Eighties-style anthemic pop. □□



BLAMELESS: GAINING AIRPLAY

THE CLUCK: Scandalous (Live CD383). Though probably too slow to do a Coolio, this UK debut from the West Coast family rap/R&B outfit has a quirky retro appeal thanks to samples of Computer Love by Roger Troutman, who produced and co-wrote the track. □□□

FISHMONEYMAN: The World Revolves Around You (Caspesian COPCD021). The former WE3's signings return with a gentle little indie pop single, which recalls baggy through its groove ridden rhythm section. □□□

ANIMALS THAT SWIM: Faded Glamour (Elemental ELEMCD3). Another corking single from one of the UK's finest songsmiths. All this lot need for significant success is to be heard, so radio play is vital. □□□□

SINGLE OF THE WEEK

GLORIA ESTEFAN: Reach (Epic 663264-2). We're going to hear on this the uplifting official anthem of the Atlanta Olympics, co-written by Estefan with Diane Warren. It's a top-notch carinarianer to her first English-language album in five years, and it's a smash. □□□□

ALBUMS

DEF LEPPARD: Slang (Bludgeon RIF05432482). The adventurous nature of Slang will surprise a few longtime fans, but it won't dent sales for Britain's biggest rock act. They've already sold 40m albums throughout their career, so expect big things. □□□□

BLAMELESS: The Signs Are All There (China Records WOLCD1659). This originally came out last spring, but received little attention. The Sheffield rockers have built their fanbase considerably since then and this work is strong enough, and gaining enough Radio One airplay, to make theirs a happy summer. □□□

ELVIS COSTELLO: All This U.S. Beauty (WEA 536241896). The Costello

renaissance continues apace with yet another assured collection whose highlights include spiky single *It's Time* and the Byrdesian *John* by Roger McGuinn. □□□□

TRANSGLOBAL UNDERGROUND: Psychic Karaoke (NRLP/CD1067). The third Transglobal album hasn't moved with the times, but its dreamy Asia/dance fusion can weave a sublime spell. *Pity* about the sometimes leaden beats and melodramatic raps. □□□

BAHAMADIA: Kelcey Alleging To Bahamadia (Coltempo CDC00L5). The hooky-voiced singer provides stylish hip hop fused with jazz on 16 hit plats. □□□□

REPLICANTS: Replicants (Zoe/RCA 7245111172). Members of Tool and Failure collaborate to create the songs that have influenced them, from Marc Bolin through Pink Floyd to The Cars and include a haunting John Lennon cover, *How Do You Sleep?* □□□

THE NEVILLE BROTHERS: Miyakeyo Oyasin *Ally My Relations* (J&M 540521-2). An exuberant mix of jazz and R&B from the New Orleans master craftsman, complete with Aaron, various other family members and a cover of Bill Withers' *Ain't No Sunshine*. A satisfying brew. □□□

MATT GOS: The Key (Polydor 513353-2). Matt's delightfully soulful voice works well on this smooth and appealing pop record. Strong enough to attract a new generation of kids who won't even remember Bros. □□□

ANN NESBY: I'm Here For You (546022-2). The magnificent voice last heard fronting *Songs Of Blackness* never fails to impress on this first solo outing. Initial doubts about the quality of the songs evaporate with familiarity. A quality album. □□□□

ARMANDO: One World One Future (Radical Fear FEAR023CD). One of the original Chicago acid house heroes, Armando has influenced numerous house records. This is a sophisticated mix of acid jazz and vocal tracks. □□□□

PLASTIC: Plastic (Eel 0905232U). Poppy numbers mixed with samples and electronica from the Swedish trio. The north European sound is unmistakable and will have limited appeal here. □□

CHANTAY SAVAGE: I will Survive (Do!n' It My Way) (RCA 318522). Now a serious contender in the soul diva stakes, this largely downtempo collection includes a great reworking of Patti Labelle's *Let's New, Wait*. Discerning soul fans will like this. □□□□

VAMPYROS LESBOS: Sexadelic Dance Party (Crippled Dick Hit Wax 7187515928). The cult film soundtrack and popular imprint gets a new lease of life with its



WHIPPING BOY: BROODING AND POWERFUL

relaunch, which guarantees to attract the hippest cats into the shops. □□□□

VARIOUS: This Is Hip Hop (UltraSound USCD5). The 26-track collection draws together some fine, eclectic anthems of the genre, from the dark Mobb Deep to the ubiquitous Gangsta's Paradise, with real hip hop fans in mind. □□□□

MICRODANCE: The Clock Comes Down The Stairs (Re-vo CREV41). Possibly the best of the three albums recorded for Rough Trade, the other two are also re-released on this date. The Cork band's wonderful melodies and lighthearted lyrics deserve a revival. □□□□

MAGNAPOP: Rubbing Doesn't Help (Play It Again Sam Bias321). A respectable amount of hooks draw the listener into this guitar pop band's second album. The female fronted Los Angeles four-piece deserve some action in the indie charts. □□□□

RADIO TARIFA: Bumba Argentina (World Circuit WCD042). The combination of flamenco with Arabic and medieval music makes pleasant, if uncommercial listening. It will make specialist retailers happy. □□□

JEFF MILLS: Live At Liquid Room Tokyo (Infect Record CD77). Frequent, thrusting, sweaty techno with an indefinable fourth dimension. Blistering hardcore fans only will buy. □□□

ALBUM OF THE WEEK

GEORGE MICHAEL: Older (Virgin CDV2302). Propelled by Fast-Love, maximum interest is building in the return of the downbeat and moody Michael after six years. If you can ignore the miserable lyrics, this is a truly mature body of work. □□□□

This week's reviews: **Piers Alder,** Michael Arnold, Sarah Davis, Catherine Eade, Leo Finlay, Les Fisher, Ruth Getz, Paul Gorman, Steve Redmond and Selina Webb



making it a cert, not just for the UK market, but for American success, too... The distinctive theme from television's *Mission Impossible* is the new single from a duo who could justifiably be called U2, since Adam Clayton & Larry Mullen are half of U2. They have successfully updated it while retaining its more memorable motifs and drafted in mixers including Junior Vasquez, Guru and Goldie to give it a variety of dancefloor flavourings... Play It Again has issued *The A To Z Of British TV Themes Volume 3*, a useful collection that includes the original recordings of 30 TV themes including the distinctive calling cards of popular programmes past and present such as *This Is Your Life*, *Nationwide*, *Doctor Finlay's Casebook*, *Terry & June* and *When The Boat Comes In*. A steady seller... Finally, a

ADAM JONES TALKING MUSIC

After the number two success earlier this year of *Slight Return*, *The Bluetones* return with *Cut Some Rug*, a surge of melodic guitar energy overstepped with a fine vocal.

However, the song perhaps lacks the killer commercial edge of *Slight Return* and may do correspondingly less well in chart terms... **Mark Morrison**, meanwhile, is "the undisputed king of R&B" according to WEA.

To prove this considerable claim, it is about to unleash the new version of his debut hit *Crazy*, which reached number 19 a year ago. In the wake of his number one success with *The Return Of The Mack* and *Crazy's* adaptation as the theme of the new Channel Four R&B video showcase *Flava*, it certainly sounds like another monster, with Morrison's confident vocals and Mykael Riley's tight production

making it a cert, not just for the UK market, but for American success, too... The distinctive theme from television's *Mission Impossible* is the new single from a duo who could justifiably be called U2, since Adam Clayton & Larry Mullen are half of U2. They have successfully updated it while retaining its more memorable motifs and drafted in mixers including Junior Vasquez, Guru and Goldie to give it a variety of dancefloor flavourings... Play It Again has issued *The A To Z Of British TV Themes Volume 3*, a useful collection that includes the original recordings of 30 TV themes including the distinctive calling cards of popular programmes past and present such as *This Is Your Life*, *Nationwide*, *Doctor Finlay's Casebook*, *Terry & June* and *When The Boat Comes In*. A steady seller... Finally, a

belated compilation of their 10 CBS and Decca hits on one album for the first time forms the backbone of Castle Communications' 20-track *Marmalade - The Definitive Collection*. Between 1968 and 1978, the years covered by this collection, they produced some memorable hits including the exquisite *My Little One*, the emotional tour-de-force *Reflections Of My Life*, the perfect pop of *Loving Things* and a quickfire cover of *The Beatles' Ob-La-Di Ob-La-Da*, which was to become their only number one hit. The only significant song missing from this set is the 1976 chart comeback *Falling Apart*. At The Searns chart, it is, however, available on *See For Miles*.

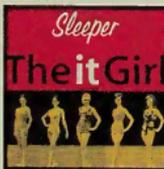
ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
CHINA DRUM Goose Fair	Beggars Banquet	April 29		There will be ads - including co-ops with HMV, Tower and Virgin - in the music and regional press and selected fanzines plus nationwide posters. The release will be radio advertised on Virgin and in music titles. Retail displays will be backed by street and underground posters in Glasgow.
THE CRANBERRIES To The Faithful Departed	Island	April 29		The album will be advertised in NME, Melody Maker, Kerrang!, Terrorizer, Metal Hammer, Brum Beat and Splash Newzine.
CUBANATE Barbarosa	Dynamite	April 29		There will be posters in all four towns and on London Tube sites and bus fronts. Ads will run in the music, style and national press.
THE CURE Wild Mood Swings	Polydor	May 7		The campaign includes displays with multiples and independents, radio ads, posters and music, national and style press advertising.
EVERYTHING BUT THE GIRL Walking Wounded	Virgin	May 7		This collection of tracks from the band's first two albums will be advertised in the music and national press.
LIGHTNING SEEDS Pure Lightning Seeds	Virgin	May 7		The album will be advertised in the NME and Melody Maker as part of Pinnacle's Network advertising campaign.
SUZANNE LITTLE Be Here Now	Network Productions	May 7		There will be extensive music and style press advertising to support this release, plus nationwide posters. POS material is available to retailers.
LONGPIS The Sun Is Often Out	Mother	April 29		Press ads will run in the NME, Melody Maker, Kerrang!, Metal Hammer, Terrorizer, RASP, Brum Beat and Splash Newzine from release.
MANHOLE All Is Not Well	Noise International	April 29		The album will feature on listening posts and will be promoted in-store by Virgin, MVC and selected independents.
IAN MCNABB Merseybeat	This Way Up	May 7		Press advertising will run in Echoes and Touch and there will be extensive ILR and reggae radio interviews and competitions.
MOTUBA BUKA The Ultimate Collection	Greensleeves Records	April 29		Ads will run on Capital Gold and in Q, Mojo, Vox and Time Out. In-store displays will run with HMV, Virgin and selected independents.
ELVIS PRESLEY Elvis 56	RCA	April 29		The release will be advertised in the music press and on nationwide posters. There will be a database mailout to fans.
PURESSENCE Traffic Jam In Memory Lane	Island	April 29		National and music press ads will support this debut album and there will be ads on Capital FM. There will be displays with independents.
TONY RICH Words	Arista	April 29		Ads will run in The Wire, Terrorizer, NME and Melody Maker to support this release.
SKINNY PUPPY Brap	Off Beat	April 29		Press ads will run in NME, Melody Maker, Q, Select, Vox and Smash Hits. There will be posters and displays with multiples and independents.
SLEEPER The It Girl	Indolent	May 7		The release will be advertised in the NME, Melody Maker, Top, Loaded and Sky magazine.
VARIOUS The Best Of Indie Top 20 - The Cream of Brit Pop	Beechwood Music	April 29		National Channel 4D, selected ITV and satellite TV ads will be backed by ads on Kiss and Choice plus national and music press advertising.
VARIOUS Boyz of Swing	PolyGram TV	April 29		Ads will run in The Sun, Muzik, Eternity, Echoes, Atmosphere and Scene.
VARIOUS Club 2 Def	Breakdown Records	April 29		There will be ads on ILR stations and on Kiss London and Manchester.
VARIOUS Club Mix UK	Global TV	May 7		National Channel 4 and regional ITV ads will run for three weeks followed by ads on Sky 1. Ads will run on Capital, Atlantic 252 and Kiss.
VARIOUS Dream Injection 2	Sub Terranean	April 29		There will be press advertising in MixMag, Wax, Muzik and Melody Maker to support this release.
VARIOUS The Eclipse Presents...	Virgin	May 7		The two versions of this album - the Slipmat M25 Orbital Mix and Stu Allan's M6 Services Mix - will be advertised in the music press and on dance and ILR stations (with Andy's).
VARIOUS Mix 'O' Matic	EMI TV	April 29		All ITV and Channel 4 regions except London will run ads and there will also be radio, poster and teen press advertising.
VARIOUS Original Gangstaz	Virgin	May 7		This hip hop soundtrack release will be advertised in the specialist music press.
VARIOUS Pulse	Sub Terranean	April 29		There will be press advertising in MixMag, Muzik, Wax and Melody Maker to support the release.
VARIOUS Raindance	PolyGram TV	out now		National TV advertising on Channel 4 and satellite stations will be backed by radio ads on Virgin and press ads in the nationals.
VARIOUS 100% Reggae Originals 2	Telstar	May 7		A specialist radio campaign on Kiss 100, Kiss 102, Galaxy, Capital, BRMB and Choice will run for four weeks to support this release.
VARIOUS Rock Anthems Volume 2	Dino	April 29		The release will be nationally advertised for four weeks on ITV and Channel 4. There will be radio ads and Tube and Adschel posters.
VARIOUS Tantrance	Sub Terranean	April 29		This release will be advertised in Melody Maker, MixMag, Wax and Muzik from release.

Compiled by Sue Sillitoe: 0181-767 2255

 TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



SLEEPER - THE IT GIRL
Record label: Indolent
Media agency: Target Media
Media executive: Lucy Barclay
Product manager: Steve Lowes
Creative concept: Sleeper
 With Sleeper's debut album Smart already achieving gold status, Indolent is planning to appeal to the band's existing fanbase during the first phase

of its marketing campaign for The It Girl. The album, due out next Monday, will be heavily promoted at retail with in-store and window displays at multiples and independent retailers, who are offering a day's go-karting with Sleeper as a competition prize. A signing session is also planned at the Virgin Megastore in Oxford Street. Press advertising will run in the NME, Melody Maker, Q, Select, Vox, Top and Smash Hits, which is featuring a Sleeper track on its next covermounted cassette. The campaign, which will be extended to a wider market with future single releases, will also incorporate street posters nationwide.

THE ECLIPSE PRESENTS - DANCE 'TIL DAWN

Record label: Virgin
Media agency: MCS
Media executive: Mark Holden
Product manager: Teresa Hart
Creative concept: Hills Archer/Will Tang
 The Eclipse Presents - Dance 'Til Dawn, due to be released by Virgin Records next Monday, is actually two continuous mix albums - Slipmat's M25 Orbital mix and Stu Allan's M6 Services Mix - both based around a number of core 1992 rave tracks with each DJ adding their own favourites. The release will be nationally advertised on ILR dance stations for one week, then regionally radio advertised in conjunction with Andy's during the second week. There will also be radio ads to support the DJ's nationwide tour of universities and clubs. Press ads will run in the specialist press and retail activity includes PAs at HMV and displays with Andy's. The albums will also be promoted with posters, database mailouts and coverage on the Internet.

COMPILATION



BEHIND THE COUNTER

BILL HOWELLS, HMV, Southampton

"We have a big dance and indie market here in Southampton, so we're getting a lot of pre-release enquiries for the Sleeper, Ash, Cure and Manic Street Preachers albums. I'm hoping they will do better than some of the MOR-type albums such as Tina Turner and Sting which have been quite disappointing. The Manics should be particularly strong as the single has been our number one by a long way, outselling everything else by three to one. We have also done well with the Mark Morrison single, especially over the weekend when sales really picked up. For the past two weeks, we have been pushing our Best For £15 campaign featuring chart albums and credible dance compilations at £10.99 and £11.99. That has been a huge success and we're backing it with lots of in-store promotion. Coming up soon we've got PAs from China Drum and Super Furry Animals, which are bound to go down well because both bands have a huge following in this area."

NEW RELEASES

Although George Michael's single was the week's biggest seller, sales were patchy. Other hot singles were The Cure, Terrorvision, Pet Shop Boys, Manchester United and Chantay Savage. On the albums front, Mark Morrison was this week's best seller, followed by Dance Zone 7, Hootie & The Blowfish, Classic Mellow 4 and 100% Rap Originals.

PRE-RELEASE ENQUIRIES

Singles - Soundgarden, Elvis Costello, Busta Rhymes, Kristine W, S'Xpress; Albums - George Michael, Manic Street Preachers, Cranberries, Everything But The Girl, The Cure, Steeper, Northern Uproar, Ash.

ADDITIONAL FORMATS

Cocteau Twins and Vagus limited-edition CDs, Ash single on coloured vinyl, Meat Loaf 12-inch picture disc, Manic Street Preachers double CD single, Pet Shop Boys two CD singles

IN-STORE

Windows - Rage Against The Machine, Ocean Colour Scene, Beloved, Alanis Morissette, Smashing Pumpkins, Celine Dion, Lush, Richard Thompson, Mark Morrison, Dance Zone Level 1; Lionel Richie; In-store - George Michael, Presidents Of The United States, Mark Morrison, Dance Zone Level 7, Leftfield, Sugars, Orbital, Animal Party, Def Leppard, Honeycrack, Hootie & The Blowfish, Ocean Colour Scene, Dance Zone Level 7, Pure Swing, Ella Fitzgerald

MULTIPLE CAMPAIGNS



Single - Blur, Windows - Ocean Colour Scene, Rage Against The Machine, PolyGram Monster Sale; TV ads - Rock Anthems; In-store and press - Buddy Guy, Baby Chaos, Briana Corrigan, Pulp, Kavarna, Ash, Bryn Terfel, Alligator Direct



Singles - Blurtones, Sting, Busta Rhymes, Kavarna, Alex Reece, Klubheads; In-store - Legends Of The Fall, Cranberries, Mix 'O' Matel, Boys Of Swing, Dance Mix UK, Northern Uproar, Orbital, two double budget CDs or three double cassettes for £10



In-store - The Beatles, Tina Turner, Rock Anthems, Rupert Parker, Carnal, Lionel Richie, Country Gold, Mark Knopfler, classic, rock and pop mid-price campaign with selected CDs at £5.99, Rob Roy, Rocky Horror Picture Show, Les Miserables, Wind In The Willows



Windows - Anonymous 4; In-store - Classical and jazz chart, label of the month campaign for Chandos with CDs at £10.99, Acid Jazz campaign, choral campaign, four discounted titles: Bryn Terfel, Arias, Anonymous 4 and Klezmer

ON THE ROAD

IAN PEOPLE, LMG rep for Wales and the West

"We have got the Def Leppard single, which is going really well and I'm also selling in the album this week. That will probably be top three, if not a number one. The George Michael single is out in the shops this week, which is looking very good. I'm sure that will be the number one single. The feedback I've had from my independent stores is that it's outselling the Manchester United single, which is also out this week. I'm a Man Utd fan, but I'd hate it to be number one. It's the pits! Next week is a big week for us because we've got the new Orbital album, which looks like it's going to do really well. Also next week are singles from Incognito, Lisa Moorish, Lloyd Cole and The Essential Mix 2. After that there are some really big albums including Gabrielle, which everyone is after, Metallica and the best stuff I've heard this year from Tim Booth on Go! Discs, which is going to be coming under the title Booth And The Bad Angel. I'm raving about that."

IN THE SHOPS THIS WEEK



Windows - The Cranberries, Northern Uproar, Bluetones, Orbital, Elvis Presley; In-store - Roger Waters, Dance Mix UK, Tony Di Vi, Alex Reece, 60R Dolls; Press ads - Chino Drum, Honky, The Warmdogs, 60R Dolls, Sunset Park, Tommy Jordan, Midi Xpress, Bruce Springsteen, Leftfield



Singles - Blur, Bluetones, Super Furry Animals, Briana Corrigan; Album - The Cranberries; Windows - The Cranberries; In-store - Rock Anthems, mid-price CD promotion



Press ads - Chocolate, The Pop Group, Tribe 8, Blameless, The Raincoats, Come, Grass Sampler, The Orb Peel Sessions, Loop Guru, Darcovells, John O'way, Hallucinogen, Serenity Dub 3/4, Alien Mutation, Hooten 3 Car; In-store - Chocolate, Hooten 3 Car



Singles - George Michael, Manchester United, Mark Morrison, Pet Shop Boys; Albums - Alanis Morissette, M People, Mike & The Mechanics, Meat Loaf, Bill Tarmey, Raindance, Club Mix 96, Essential Mix 2, Boys Of Swing, Best Album In The World Ever 3



Singles - Backstreet Boys, Blameless, D'Angelo, Grace, KD Lang, M-Beat/Jamiroquai; Albums - Baby Chaos, Blameless, Bob Mould, Chino Drum, Divine Comedy, Honky, Posies, Sibs, Texture; Windows and in-store - dance, indie and rock promotion



Single - Blur; Press ads - BBC Prems Guide, Ash, Textures, Sory spring sale; Windows - Pure Swing 6, Lionel Richie, Hootie & The Blowfish, Rage Against The Machine, Buddy Live, Alison Moyet, Bruce Springsteen, EMI sale, country and Folk sale, George Michael



Singles - Nilon Bombers, Alex Reece, Sting; Album - Orbital; In-store - dance and indie promotion; Electronic Arts promotion; Virgin sale; Windows - Virgin sale, The Cranberries, Boys To Swing, Northern Uproar, Bluetones; Press ads - 60R Dolls, Super Furry Animals, Jan Garbarek, Baby Chaos, Groove Collective



Singles - Low Lo, Kavarna; Album - The Cranberries; Windows - The Cranberries, Cher; In-store - Michael Jackson, Celine Dion



Singles - Bluetones, Kavarna; Album - Nashville Collection 2; 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 Andy's Records (Hullfax), Bluetones (Mersay, Cobwo) (Poulton), Focus Sound (Waterlooville), HMV (Southampton), M.J.M Records (New Malden), Our Price (Weybridge), Tower (Piccadilly), Tower Sounds (Cirencester) and Virgin (Kingston).

TELEVISION

4.5.96

Screatchy & Co featuring Sleeper and 3T, ITV, 9.25-11.30am
 VH-1 To 1: Celine Dion, VH-1: 2.30-3pm
 VH-1 Honors featuring Peter Gabriel, Don Henley, Rod Stewart and Bryan Adams, VH-1: 9-11pm
 MTV Unplugged: The Care, MTV: 10-10.30pm
 MTV Unplugged: KD Lang, MTV: 10.30-11pm
 5.5.96
 Fully Booked featuring 911, BBC2: 10pm-noon
 Music And The Mind: three-part documentary about the effect of music on the brain, presented by Professor Paul Robertson and

featuring Elizabeth Varlow and The Medical String Quartet, Channel Four: 9-10pm

6.5.96

VH-1-3: Bryan Adams, VH-1: 6-7pm

The Core Rockumentary, MTV: 9-9.30pm

7.5.96

GMTV with Melanie Garside, ITV: 5-5.25am

Biography, MTV: 7.30-8pm

The Core Live In London, MTV: 9-10pm

8.5.96

GMTV featuring Dee Cade, ITV: 6-8.25am

Janet Jackson Rockumentary, MTV: 7.30-8am

9.5.96

Depeche Mode Rockumentary, MTV: 7.30-8pm

EXPOSURE

4.5.96

Michael McDonald in concert, Radio Two: 8.03-7pm

Teen Pan Alley: Suzi Quatro tells the story of Mickey Most, Radio Two: 5.03-7pm

5.5.96

Take That: The Party's Over, Radio One: 7-9pm

Wurlitzer One For The Money: Alan Freeman celebrates the Wurlitzer's centenary, Radio One: 10.03pm-midnight

Andy Kershaw featuring Natalie Merchant, Radio One: 10pm-midnight

6.5.96

Radio One Roadshow featuring Mary Kiani,

Mark Morrison, Benz and Truth, Radio One: 11.30-12.30pm

In Concert featuring Take That, Radio One: 7-8.30pm

7.5.96

Jo Whaley featuring Super Furry Animals and Chino Drum in session, Radio One: 7-9pm

Mark Redcliffe featuring an acoustic session from Mick Harvey, Radio One: 10pm-midnight

8.5.96

Back On The Road: Nick Barracough, Radio Two: 8.30-9pm

Mark Redcliffe featuring Man Or Astroman, Radio One: 10pm-midnight

RADIO

MAJOR INDEPENDENT ENTERTAINMENT GROUP LEGAL HEAD OF BUSINESS AFFAIRS

Established major independent music and entertainment group is seeking to recruit a high calibre lawyer to both head up and develop the Business Affairs department.

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The Group has particular involvement in record labels, music publishing and certain areas within the film and television broadcast business, and with all aspects of the exploitation of the intellectual property rights derived from these activities within the entertainment industry as a whole.

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Those interested should contact Charles Bradbrook on 0171 303 3858 (or evening 0181 500 8979) or write to him enclosing a full curriculum vitae at Deloitte & Touche, Hill House, 1 Little New Street, London EC4A 3TR. All applications will be treated in the strictest confidence and details of any applicant will not be discussed with the client without the applicant's consent.

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For a confidential discussion, please contact our acting consultant, Mary Lou Hayes at Link Language Appointments on 0171 379 0333 or, alternatively, send your curriculum vitae to Link Language Appointments, 7a Langley Street, London WC2H 9JA. Fax: 0171 379 0113.



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*Melanie Higgs,
Head of Human Resources,
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The successful applicants for both positions will be outgoing, self-motivated, intelligent and well organised, with good communication skills and will be driven by a passion for both dance and indie music. They will have relevant music industry experience, probably gained from retailing and/or distribution work.

Please apply in confidence with full CV and salary details by 31st April latest to: Jim Connolly, Field Sales Manager, RTM SALES AND MARKETING, 96 St Pancras Way, Camden, London NW1 9NF



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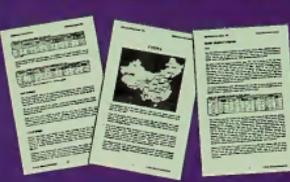
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