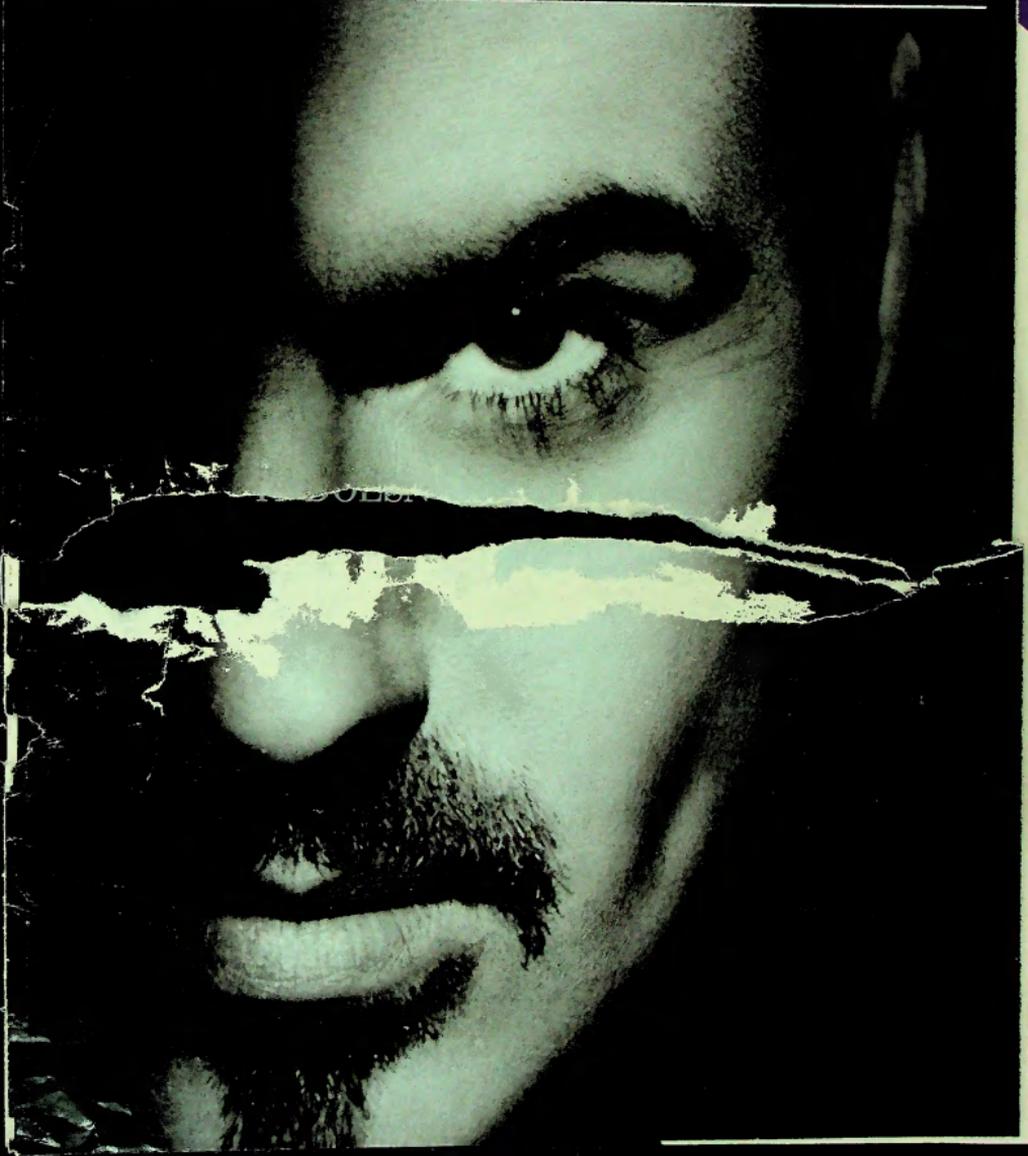


mw

music week

For Everyone in the Business of Music

18 MAY 1996 £3.10



OLDER

GEORGE MICHAEL
OLDER

JESUS TO A CHILD

FAST LOVE

OLDER

SPINNING THE WHEEL

IT DOESN'T REALLY MATTER

THE STRANGEST THING

TO BE FORGIVEN

MOVE ON

STAR PEOPLE

YOU HAVE BEEN LOVED

FREE



MARKETING CAMPAIGN

The eagerly awaited new album from George Michael, "Older", is released today, Monday 13th May. Featuring two Number One singles this new body of work is arguably the most significant release of '96. To support this major event Virgin have constructed a hard hitting Marketing Campaign.

TV ADVERTISING

Nat

OUTDOOR

4 Sheet Posters Nationally, Premiere 96 sheet Billboards in Greater London, Extensive London Underground Campaign.

PRESS ADVERTISING

Heavyweight campaign in Music, Women's and Style publications plus the National Press.

INSTORE

High Quality Window & Store displays, Promotional CD's for instore play and listening posts.

DIRECT MAIL

Targeted mailout to fan database.

RADIO

Capital 'Winning Weekend' 1 / 2 June.
Heavyweight Capital advertising campaign early June.





musicweek

NOT READ?

TEN YEARS OF THE CHART SHOW

For Everyone in the Business of Music

18 MAY 1996 £3.10

London gets its Music Week

by Martin Talbot

Next April's London Music Week is promising to combine the glitz of the Brits, the business of Midem and the spontaneity of In The City.

The organisers, London's Business Design Centre, last week confirmed that the long rumoured international conference will take place from April 26 to May 2 next year. And industry interest in the £14m event is already outstripping initial expectations.

Last week, more than 10,000 industry executives began receiving brochures for the event, which is hailed as "seven days that will rock the world".

Chris Hughes, chief executive of EDC's events division, says it is

already scaling up its plans for the event. "We've had such a fantastic response in the first few days," he says.

The music industry has really embraced the event. When we started, we thought we would get around 4,000 people, but we are now planning for more than 10,000. We wanted this to grow to become a major event for London and the music business and we will achieve that in its first year."

The international conference, which Hughes stresses is not designed as competition for the established In The City event, will centre on the three-day International Music Congress, a music industry trade exhibition at the Business Design Centre.

The congress will feature stands and

exhibits hosted by industry organisations, record labels, publishers and multimedia companies. There will also be a programme of masterclasses, speeches, business briefings and educational workshops.

The centrepiece of the exhibition will be a demonstration showing how a record is produced from conception in the studio to the CD plant utilising state-of-the-art recording and manufacturing technologies. Talks with studio operators and manufacturers about the exhibit are close to conclusion.

In addition to the congress, a six-day programme of live music events is being planned across 32 venues in London to showcase British and European talent. Discussions are

under way with promoters and venue owners about staging special events for the festival, says Hughes. The Moan Fiddler Organisation has already committed its venues, he says.

Hughes adds, "We want to do for the music industry what London Fashion Week does for the fashion world. We have spent years going round the world to other conferences and now we want to bring the world to the London music industry. This is Britain selling itself to the world."

The event has already secured support from the BPI, Bard, the MPA and IMF, and talks are already advanced with industry organisations about staging already established music business events to coincide with the week.

THIS WEEK

3 Woolies to offer wider choice

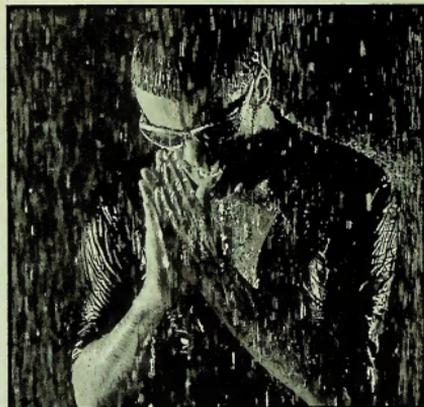
5 Collen completes new team

6 HMV looks healthy for anniversary



19 Mundy - tipped for the top

20 Estefan's date with Destiny



Virgin Records is preparing for one of the label's biggest ship-outs of the Nineties with George Michael's *Older Album*, which has been preceded by two chart-topping singles. Pre-orders had almost reached 400,000 before today's release. See story, p3.

US issues threat to China

The US is poised to hit China with \$3bn trade sanctions because of its failure to combat piracy, which is estimated to be costing record companies around \$170m a year in lost revenues.

The US is expected to announce the measures on Wednesday unless China changes its policy towards the intellectual property rights agreement it signed with the US in February 1995.

The move comes as the music industry meets at the Midem Asia conference in Hong Kong this week and follows EU trade commissioner Sir Leon Brittan's meeting with Chinese authorities last week over their failure to implement sufficient restraints against piracy following an agreement struck last April with the EU.

● Britain leads piracy fight, p4

Three staff jailed for defrauding MCPS

The three MCPS employees who pleaded guilty to conspiracy to defraud the music society a month ago have been sentenced to prison terms of between 12 and 18 months.

Peter Monroe, the alleged ring-leader, received an 18-month jail term, while Stelios Petrou and Rosemary Kearley received 12 months. Two other defendants who were not employees of MCPS, Lesley Grover and Alistair Angus, were sentenced to eight months and 12 months respectively.

MCPS declined to comment.

HMV plots new marketing strategy

HMV's high profile "No HMV, No Music" strapline could disappear as part of a full-scale review of the chain's marketing which was unveiled last week.

Speaking at the company's 75th anniversary conference in Antalya, Turkey, managing director Brian McLaughlin said HMV was looking at ways to bolster its brand - including a dramatic new look for its campaigns.

"We're looking at the creatives and nothing is sacred - including the current strapline," he said.

A substantial sales ad campaign in

cinemas or on TV is also likely as a result of the marketing review, which has seen a series of internal appointments and a strengthening of HMV's external marketing team, which now includes media agency BMP.

"We felt we couldn't go any further until these foundations were in place," said McLaughlin, who added that the chain's traditional focus on co-op advertising with its suppliers had meant the HMV brand had been neglected.

"The view from the board's perspective is that we are 75 years old and probably one of the top 50 brands in the

world, but [the brand] is not really realising its potential," he said. "What's so exciting for us at the moment is that we are moving closer and closer to a position of market leadership in the UK, but we still believe the potential is enormous."

More than 300 HMV staff and around 25 record company delegates attended the conference, at which the company also unveiled details of a £5m store refit programme which will include a revamp of the chain's 10-year-old Oxford Circus store.

● See analysis, p6



grace DOWN TO EARTH

NEW SINGLE
MIXES BY ORANIZMELLA & OSBORNE
ANGELAS AND SPACE KITTENS
CD 12" CASSETTE

▶▶▶ COLUMBIA'S GURR JOINS NEW BRANSON VENTURE - p3 ▶▶▶



Columbia's Gurr to join New Branson venture

by Martin Talbot

Richard Branson has hired Columbia A&R man Ronnie Gurr as creative director of his new record label V2, which is to be launched this autumn.

Gurr, who resigned from Columbia last Tuesday, has been given the job of building the label's A&R team. He is the second senior appointment, following Jeremy Pearce from Sony's legendary repertoire division, who joined as business development director in March.

Gurr says his departure from Columbia is no reflection on the arrival of the Sony label's new managing director, God Doherty and general manager/head of A&R Dave Balfe.

"I am very excited about going to Richard's new label," he says. "It's a great opportunity for me and I'm very flattered he came in for me."

Pearce says, "We are going to be a very artist-orientated company and it is significant that the first person we have

BRANSON LAUNCHES THE V BRAND

Richard Branson unveiled the new V branding which will provide the basis for his new record company, when he launched the V3 music festival last week. Branson has teamed up with the four promoters - DF Concerts, SIM, Metropolis Music and MCD - staging the Warrington and Chelmsford double-header music festival, which is now being rebranded V3E.

appointed is an A&R guy. This is a real sign that things are moving."

Pearce says he expects to confirm the appointment of further executives in the next two months, although no artist or label signings are imminent. "We will be using the machinery ready before we sign any acts," says Pearce, predicting the first releases should be ready for the final quarter of this year.

Gurr first worked for Virgin in the early Eighties, starting as press officer for Culture Club before moving into

In addition to the planned shows at Chelmsford's Hyland Park on August 17 and at Warrington's Victoria Park on August 18 - both of which are headlined by Pulp, Supergrass and Cast - an additional day has been added at Chelmsford, headlined by Paul Weller. Branson says the festival represents the first use of the V brand and he hopes it will become an annual event.

A&R at the label. After a five-year break from the London industry, managing Danny Wilson in Scotland, he joined Columbia in November 1994 as A&R manager. His most notable signing is the hotly-tipped Kula Shaker.

Columbia is left with Mick Clarke as the only A&R man until Balfe arrives next month.

Branson has also recruited Jackie McQuillan on secondment from within the Virgin Trading Group to oversee PR for the launch of the label.

Woolworths to offer wider singles choice

Woolworths is attempting to move away from its traditional mainstream image with a catalogue of singles promotion and co-op ads for alternative artists.

The retailer has launched a campaign offering up to 10 singles a week at £2.99 on CD and for as little as 99p or £1.99 on cassette in first week of release. It is also planning to stock a wider range of singles, more closely aligned to the *CIN* chart in a move to promote albums and singles by more alternative artists such as Smashing Pumpkins and the Presidents Of The USA.

The singles promotion is backed by national press ads for two singles in Monday's *Daily Mirror* each week in an attempt to position Woolworths as the cheapest outlet for singles. Woolworths branding will also appear on the *Daily Mirror's* chart.

Woolworths music product manager Sam Brown says, "The singles market is growing and we want to be seen to be taking part in that growth. Singles are an extremely important sector for Woolworths and, by introducing these changes to our chart, we are promoting that sector in a more positive way."

But Alan Parks, owner of Big A's Records in Ilkerton, says Woolworths' new prices are already affecting his sales, particularly of cassette singles. "It's disgusting that they're selling them so cheaply," he says. "Any customer who wants a single in the Top 10 is going to look at indie's prices on new releases and think they've been ripped off."

Michael set for new personal best

George Michael's first album for six years is shaping up to be the biggest of his career in the UK.

Virgin deputy managing director Ray Cooper says the album, which has been trailed by two number one singles *Jesus To A Child* and *FastLove*, has shipped almost twice the amount of Epic's 1990 album *Listen Without Prejudice Vol 1*. It is also the first place to beat the £2m UK sales of his first two albums, *Cooper says*.

"We are pretty well a third of the way there; this has got to be one of the strongest ships in recent years," says Cooper.

The album is also on course to exceed the international success of *Listen*

Without Prejudice which sold 6m copies worldwide, down on the 16m success of *Cooper says*.

Besides the 400,000 UK pre-sale, the album has shipped 1.1m throughout the rest of the world since north America. Figures for the US and Canada were unavailable as *Music Week* went to press.

Cooper attributes the strong UK reception to Michael's loyal fanbase and the huge support from TV and radio for the two singles.

"We've had significant support from radio and a lot of video action and there was a very positive reaction from all retailers as soon as they heard it," he says. "The independents have reacted

very well and we know it is already going to be platinum." The campaign will be a wide one and we expect to revisit the album for more support - we reckon this album will be selling for the next two years."

A third single is due in late July, although a decision on the choice of track has yet to be made. A fourth single release is due in the autumn.

Retailers confirm Cooper's confidence in the record. Richard Wootton of Leicester-based indie Ainley's, says, "It looks like being a stormer and the book is already full of advance orders."

"It's a long time since George Michael had an album and it is something of an industry event," he says.



The Euro 96 football championships has sparked a flurry of releases tied to the event. RCA's *The Beautiful Game* album is set to go gold before next Monday's release, while Epic's official England team song *Three Lions*, recorded with the Lightning Seeds, has shipped 100,000 copies. Simply Red's *We're In This Together*, the official tournament theme, will be released on June 10, two days after it is performed at the opening ceremony. Rick Blaskey of Music & Media Partnership, who is the executive producer of music for Euro 96, says the project has been driven by the enthusiasm of football fans in the music business. He is pictured (centre) with Euro 96 tournament director Glen Kitton and Football Association marketing manager Darren Venn.

NEWSFILE

BBC Radio goes digital

BBC Radio is to launch a new digital radio service, which will offer a platform for a whole range of music from country to jazz, as part of its new £200m package of services launched last Thursday. BBC Music Plus is one of 12 new digital radio and TV services which will be introduced over the next decade. Digital broadcasting is also expected to allow consumers to dip into the BBC archive to hear music in CD quality sound.

Collins signs new deal

The next Phil Collins album is expected to be released by East West in the UK following the long-awaited conclusion of his deal with Warner Music International for the world outside of the US. Collins, who has been signed to Virgin for the whole of his solo career, is signed directly to Atlantic in the US. He is currently recording an album in France for release in the autumn.

Mojo picks up PPA award

Empo Metro and IPC Magazines were honoured at last Wednesday's PPA magazine awards. *Empo Metro's Mojo*, under editor-in-chief Mark Ellen, picked up the consumer specialist magazine of the year award and IPC's *Andy McDufl* was named publisher of the year for his work on *Loaded*, *Muzik* and *Goal*. *Men's Lifestyle Magazine Loaded* also won the consumer magazine of the year award for the second year running.

Confusion over Jacko's German plans

Epic has denied suggestions that Michael Jackson has cancelled a tour of Germany because of the new higher tax rates introduced at the start of the year. The label says Jackson had never planned to tour the country, despite claims by German promoter Mama Concerts that up to eight shows had been scheduled.

Capital again shows strength

Capital Radio has followed its record results for its last financial year with strong interim results for the six months to March 31. The station's turnover is up by 19% to £38.1m, with profit before tax rising 23% to £15.6m. Capital's future plans include a joint-venture station in India, the launch of some of its stations on the Internet and applications for the regional licence covering the East Midlands and a second London FM frequency.

Sony shines at World Music Awards

The annual World Music Awards in Monte Carlo saw Sony pick up the most prizes, with Epic's Mariah Carey topping four categories, including world's best-selling female recording artist of the year. Michael Jackson won five awards and Celine Dion and Tina Arena each picked up one. Warner artists also did well, with three awards for Atlantic's Hootie & the Blowfish and one each for Salt (ZTT) and Alanis Morissette (Maverick). Other winners included TLC (LaFace), The Cranberries (Island) and Real McCoy (Logic). EMI artist Diana Ross won an award for lifelong contribution to music.

Gina G goes gold

Eurovision entrant Gina G earned a gold award for her single *Ooh Aah...Just a Little Bit* last week. 10 days before this Saturday's Eurovision final. The latest *BP-certified* awards also include Virgin's *The Best Rock Ballads Album in the World...Ever!* (double platinum), Alanis Morissette's *Jagged Little Pill* (triple platinum), Tina Turner's *Wildest Dreams*, The Prodigy's *Firestarter* and Ash's 1977 *Gold*, Manic Street Preachers' *A Design For Life*, Rage Against the Machine's *Bulls on Parade*, Everything But the Girl's *Walking Wounded* and D'Angelo's *Brown Sugar* (silver).

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In praise of The Outsider

We're an insular lot in the music industry, suspicious of outsiders and utterly convinced of their inability to understand the peculiarities of our business. So what then are we to make of HMV's decision to consciously hire executives from outside the music business? Some will regard it as a brave, even risky, move since HMV has always been regarded as the most music-orientated of the retail multiples. But that is precisely the reason why HMV is probably better placed than most to accept an infusion of new ideas. New ideas and an outsider's perspective are things every company, even music companies, need.

A Northerner writes...

One of the downsides of living in the capital is that you cannot receive Granada Television, historically one of the most committed of the ITV companies to music programming. Having just seen a tape of the Tony Wilson-hosted Granada 40th Anniversary Music Special, I'm feeling homesick. It is a stunning compilation of everything from Gene Vincent to the Doors, the Stones to Oasis. Everyone, Carlton and the rest of them should show it immediately. It's a great show. And - to put it bluntly - they might also learn something.

A capital idea

It has always struck me as absurd that London Fashion Week attracts so much attention when the high-priced products it hawks are so inaccessible to the majority of the public. Assuming London Music Week can attract the support and enthusiasm of the industry, it could dwarf its rag trade counterpart. Music is dramatically more affordable, more appealing and more long-lasting than the pretentious whimsies of purveyors of implausible frocks.

Steve Redmond

PAUL'S QUIRKS

All credit to Bard

During the Seventies and Eighties, record dealers could afford to plough a lone path with their business dealings and their solid independence was often their strength. The past few years, though, have signalled a change and now independent retailers who want to compete on the high street cannot allow themselves to become isolated. New technology beckons, but often retailers do not have the specialist knowledge to make an informed decision on which of the new systems is going to be cost effective and efficient.

Bard is pointing the way forward and has managed to negotiate a deal with NatWest Streamline to provide electronic credit card transactions at 1.65% for Bard members.

No small business could have got close to that figure on its own and anyone who has recently attempted to negotiate a similar deal with their local friendly banker (one letter away from the truth) will realise just how much this agreement will save them.

The offer is too good to ignore and any dealer considering joining Bard should grab the opportunity as they will more than recoup the membership fee from the savings they make on credit card charges alone.

This should be the first of many initiatives Bard will be making on behalf of its members and the motivation came from one of the regional dealer meetings which are held periodically around the country. These provide everyone with an opportunity to share common problems and it is comforting to find that major retailers such as HMV and Virgin sometimes get treated as badly as a one-shop business by some of the major record distributors. Retailer meetings are rare, but if there is one in your area, make the effort to attend. Be independent but don't become isolated.

Paul Quirk's column is a personal view

NEWS

Britain leads the world in battle to overcome piracy

by Robert Ashton

The UK music industry leads the developed world in the battle against piracy, according to a new survey conducted by the IFPI.

Piracy in the UK was slashed by 40% last year, according to the survey which shows around 1.9m pirate CDs were sold in 1995. The figures, which are estimated on the basis of information gathered by police and anti-piracy investigators, compare with 3.0m units sold in 1994.

However, the report shows sales of pirate recordings cost the worldwide music business \$2.1bn in 1995 and is still rampant in Russia and China, where a combined total of 367m pirate units were sold.

The UK's success comes after anti-piracy units launched a series of operations throughout the year, including the March swoop on the infamous bootlegger Mr Toad and a raid at the Glastonbury festival in June.

"I am not saying we are not winning, but we have knocked a big hole in the problem," says David Martin, head of the anti-piracy unit at the BPI. "Our

TOP 10 PIRATE TERRITORIES

Country	Units sales (m)	% of domestic market	% of world market
Russia	222.3	72%	22%
China	145.0	54%	15%
India	128.4	30%	13%
Pakistan	75.4	94%	8%
Mexico	70.0	54%	7%
Brazil	62.4	45%	7%
USA	26.6	3%	3%
Italy	21.5	33%	2%
Romania	21.1	85%	2%
Turkey	18.4	30%	2%
Source: IFPI			

problems are still from Italy and Bulgaria, although China is still causing one hell of a problem for territories like the US, Australia and South America."

Tina Poyser, senior economic analyst at the IFPI, says the UK success compares favourably with countries such as the US, which was only able to cut pirate CDs and cassettes by around 15% to 26.6m units.

The music business is hoping for fresh assurances over piracy from the Chinese authorities after a high-profile

trade delegation, including European Union trade commissioner Sir Leon Brittan, flew into the country last week on the eve of Midem Asia in Hong Kong.

IFPI has asked Brittan to press China to fully implement the EU-China agreement - which included tighter laws against the production of pirate CDs - and to encourage it to join the World Trade Organisation which lays down minimum standards for intellectual property rights.

IFPI director general Nick Garnett says the accord, struck in April last year, has not brought the benefits expected. The IFPI report indicates that China is among the world's worst territories for piracy, after Russia (see table).

The spotlight is likely to fall on China's attitude to piracy at this week's Midem Asia, which takes place at the Hong Kong Convention and Exhibition Centre from tomorrow (Tuesday, 14) until Thursday.

The IFPI is organising a session on the final day of the event addressing the development of China's record industry, moderated by Jui Chian Giou, regional director, IFPI south east Asia.

Black hands Robinson new A&R role at EMI

Clive Black has appointed Nick Robinson as EMI UK's first head of A&R for two years.

Robinson, 30, takes on the role after joining the label in his first A&R post in January. He was previously *Music Week* A&R editor for 15 months.

Black says he is confident in Robinson's ability, even though he has had only a short period in A&R. "I see a huge amount of potential in Nick," he says. "He does talk and understand music very well and I am confident his success as an A&R man will come."

"As [Manchester United manager] Alex Ferguson put Ryan Giggs in the team at the age of 17, I am putting Nick in the front line now."

Julian Close, Raz Gold, Lee Haines and Anna Carpenter will report to Robinson.

Robinson, who is the first head of A&R for EMI UK since Black quit to become A&R director at WEA in February 1994, says he wouldn't have taken the job but for his strong relationship with Black. "We work very well together and have a lot of respect and faith in each other," he says.

The role is a largely managerial one but Robinson adds, "I will only consider myself a successful head of A&R if my own acts come through as well."

Robinson is currently A&Ring Ragga & The Jack Magnet Orchestra after signing the Icelandic group in tandem with Black, and is close to signing a new US act.

A former *Music Week* news editor and head of press at Island Records, Robinson became *Music Week's* first A&R editor in autumn 1994.

Now opens first site within Alders chain

Brad Aspens's Now music and video retail chain is continuing a rapid expansion with the opening last week of its first site in the Alders department store chain.

The new 74 sq m site in the Alders store in Hull is the first of 12 Now concessions within the chain. A Now site is also due to open within the Alders-owned Arding & Hobbs store in south London's Clapham Junction next week.

Sites at two more Alders outlets, in

Woking and Basildon, will be opened in the summer.

Aspens says the deal with Alders enables Now to continue its nationwide expansion. "We persuaded them that stock-music music and video was right for them," he says. "It's the first time the Hull store has stocked entertainment products."

Now is investing around £70,000 in fixtures, fittings and stock in each new site, says Aspens.

Alders group concessions controller



Ralph Simon has made former Brit School pupil Imogen Heap his first signing to both Almo Sounds and Ronder Music since taking over as European president of the two companies in February. Eighteen-year-old Heap was chased by a number of labels after leaving the Brit School last summer, but signed with Simon at the end of last month. Managed by Mark Wood and Nik Kershaw's former manager Mickey Modern, Heap is expected to release her first single towards the end of this year after building a live profile over the summer and autumn. London-born Heap is a multi-instrumentalist who plays piano, clarinet, cello, harpsichord and percussion as well as writing her own songs. Simon says, "This is a very exciting signing for us. Imogen's depth as a writer and her originality as a musical architect was what we found compelling in her and her music." Pictured (left to right) are Modern, Heap, Simon and Wood.

Columbia Records Group president and chairman Don Ienner brought the Columbia Road Ahead 96 showcase to London on Tuesday, profiling UK signings Kula Shaker alongside Columbia US acts The Fugees, Fiona Apple, Sponge and Eleanor McEvoy. The showcase, which also included video presentations of more than 30 acts, stopped in London as part of a five-day tour around Europe. Ienner is pictured third right with (left) new Columbia UK managing director Ged Doherty and Sony UK chairman and CEO Paul Burger, and (far right) Columbia UK product manager Matt Ross.



Collen completes team at new-look Chrysalis

by Catherine Eade

Mark Collen has finalised his new Chrysalis team as the label prepares for its first series of releases since last September's restructuring.

Collen, deputy managing director of the Chrysalis label, has made a raft of appointments, a week after confirming that Chris Briggs would be head of A&R and Gordon Biggins had been made head of artist development.

The other appointments include the arrival of former Columbia product manager Jo Belmont on June 3 as marketing manager, reporting to Biggins.

Carrie Sutton has been appointed as head of video, after a period as a freelance during which she worked for Parlophone with Supergrass, and for Creation with Oasis and Therapy? Former Mute press officer Andy Way has been appointed as press

officer, reporting to head of press Suzanne Parkes.

The new appointments make up the first complete team at Chrysalis since EMI UK and Ireland president Jean-Francois Ceclillon took control of the label last September in a restructuring which saw the departure of senior executives including Roy Eldridge and Ken Granbaum.

Collen says the 15-strong team will kick-start Chrysalis over the summer and autumn. The first release under the new team is Fun Lovin' Criminals' *The Grave And The Constant* EP on May 28, followed by their album *Come Find Yourself* on June 17.

The first big release from an established artist is Belinda Carlisle's single *In The Deep* on June 24, preceding her July album *A Woman Ard A Man*.

Collen says, "I've created a small focused team totally committed to what

they're doing. Over the next 12 months we're going to prove what Chrysalis is made of. Success is something I'm not used to not having and, with this team, I'm determined to prove what Chrysalis can do."

As part of the restructuring, Steve Davis, who was previously head of marketing for Chrysalis, has moved to the newly-created position of senior commercial manager for Centenary, reporting to Richard Cottrell, managing director of commercial marketing, sales and distribution for EMI.

Davis, who has worked within the EMI for nine years, will be responsible for maximising EMI's back catalogue during its centenary year in 1997.

Contrary to last week's story about the appointment of Chris Briggs, Steve Levy was A&R manager at Chrysalis. Chrysalis is also part of EMI Records and not EMI UK as printed.

Bard boost for Mercury Music Prize

Retailers' association Bard is renewing its alliance with the Mercury Music Prize for the fifth successive year with a five-week retail campaign launching on August 18.

The campaign will centre on a full kit of PoS material and the annual sampler, which will again be produced by EMI Records for release on August 19.

More than 2,000 Bard member stores have agreed to provide rack-

ing space for the 10 shortlisted albums and the £3.99 CD sampler.

Mercury Music Prize managing director David Wilkinson says, "All the main retailers are 100% committed to the MMP and give us plenty of support."

Bard chairman Richard Wootton adds, "As an association, we are always becoming increasing the size of the music cake and the MMP has been enormously successful for the business. We see the prize as being

a very good industry happening."

The sampler will be one of the fastest turnaround records of the year, released four weeks after the shortlist is announced on July 23. The award will be presented on September 10.

Entries open on May 1 and close on June 7, but albums released between July 31, 1995 and July 29, 1996 will be eligible. The 10-strong judging panel will again be chaired by Simon Frieth.

NEWSFILE

Pirate handed six-month jail term

The BPI's anti-piracy unit has claimed another victory against piracy after George Hogg was sentenced to six months' imprisonment at Preston Crown Court. Hogg was arrested in relation to four offences in Blackpool last July after police seized 156 videos, 486 cassettes and a number of bogus jackets, shirts, T-shirts and socks from his unofficial street market stall. Meanwhile, BPI investigators, police and trading standards officers arrested one man following a raid on a number of east London stores last week in an action targeting counterfeit repertoire of the Indian artist Bally Sagoo.

EMI meets the indies

EMI's retail initiative EMI Channel is to hold its first set of regional evening meetings for indie retailers next week. The meetings in Bristol (on Wednesday 22), London (23), Glasgow (25), Manchester (29) and Leicester (30) will feature videos and playbacks of new EMI artists as well as a question-and-answer session. Independent retailers wishing to attend should contact EMI.

New management venture launched

Chartered accountants Baker Tilly, lawyers Schilling & Lom and manager Dirk Sommer are linking up in a new one-stop management venture. New Deal Management is aimed at new artists and its first signing is Sparrowman. Sommer, who recently managed US thrash metal acts Death Angel and Ice, says the venture will enable bands to tap into the professional skills offered by the three partners.

Katrina makes waves again

EMI Premier is re-releasing the mid-Eighties summer hit *Walking On Sunshine* by Katrina & The Waves on May 27 to tie in with the use of the track as the theme to GMTV's charity week at the end of this month.

BBC opens up Maida Vale for hire

The BBC is throwing open the doors of its five-studio Maida Vale complex to the music industry for the first time. The studios, bought by the BBC in 1934, have previously been used only for BBC recordings.

Bush to give Net performance

MCA is preceding the May 27 release of Bush's *Machine Head* single with an Internet broadcast this Friday (17) at 8pm. The band, whose *Sixteen Stone* album is being re-released on June 3, will play in a north London studio with the live mix relayed on the Net. Members of Bush will also be available for a Net chat. The event can be found at <http://www.bush.co.uk>

Galaxy links with the stars

British-based Galaxy 101 is the first radio station to sign up to take the Press Association's new PA StarTalk service. PA will provide the Chrysalis-owned dance station with daily celebrity interviews and gossip.

▶▶▶▶▶ MUNDY - MUSIC WEEK'S TIP FOR THE TOP - p19 ▶▶▶▶▶

"EVERYBODY IN THE BAND THINK IT'S GREAT. GOOD LUCK TO THE GUY."

NOEL GALLAGHER

HMV's bullish 75th-year resolutions

In the year when HMV celebrates its 75th anniversary, the UK's most enduring record retailer has more than just a birthday on its mind.

With Thorn EMI still in the process of demerging HMV and EMI Music from its rentals business, HMV faces an eventful six months ahead.

But as 350 of the retailer's store managers, deputy managers and head office staff met at the 75th-anniversary conference in Harley last week, you couldn't find a hint of concern about its future.

HMV managing director Brian McLaughlin said, "We have been told that we should get on with our jobs and forget about all the speculation - and that's exactly what we are doing."

In strategic terms, the chain is keen to make its birthday year memorable: a £5m schedule of refitting is well under way, including a revamp of HMV's 10-year-old flagship store at Oxford Circus, which will begin after Christmas.

HMV also hopes to finally take its number of retail outlets into three figures for the first time. "The 100th store has been a little elusive," says HMV business development manager Stuart Rowe. "Because of our store-opening strategy we have done a lot of re-sites, closing existing stores and opening new ones, which does not increase their number."

An example is the planned opening of a shop in Northumberland Street, Newcastle, in August which will consolidate the existing HMV store and its neighbouring Video Zone.

After rapid growth since the mid-Eighties when the chain comprised just over 50 UK sites, it has established a presence in every metropolitan market. That in itself presents new challenges. Operations director Wil Walsh says, "In major cities, by and large, we are covered but we can't stand still."

In most cases, that means bolstering business in cities where HMV is already strong. And Newcastle is a perfect example, says Rowe. "The Newcastle store is a great opportunity. We've been keen on the site for about five years, although we are just four doors down the road."

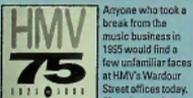
The store will bolster HMV's regional strength, not just in the Newcastle area - where the 1,100sq m site in the MetroCentre, Gateshead, gives it a total trading area of more than 2,000sq m - but in the north east, where it also has massive stores in Middlesbrough and Sunderland.

The Northumberland Street store will become a jewel in the HMV crown, incorporating around 1,860sq m of



SUGGS CELEBRATES LAST AUGUST'S OPENING OF HMV'S STORE IN ARGYLE STREET, GLASGOW

FRESH FACES, FRESH IDEAS



Anyone who took a break from the music business in 1955 would find a few unfamiliar faces at HMV's Wardour Street offices today. Since last spring, a succession of top HMV UK executives has moved on. Marketing director David Terrill and operations director Steve Knott provided evidence that UK retail is leading the world by moving to new retail at HMV in Japan and Germany. Meanwhile, business development director Glen Ward moved from HMV UK HQ to Glaxo Direct.

The moves left HMV with a crucial challenge, but it is determined to use change positively. Managing Director Brian McLaughlin says, "HMV is becoming a very substantial business; there is no way we can continue to be successful unless the infrastructure is strong enough to cope with the exciting growth. Unlike some of our competitors, we are building the foundations before putting the roof on."

Part of McLaughlin's and operations director Wil Walsh's philosophy in building

the new team has been to look outside the music world of music retail. Walsh says, "We have looked for people who are into our product we sell but have experience from other businesses."

Paul Goodwin has been appointed as marketing manager from Scottish & Newcastle Breweries, while Gorman Laughran joined as advertising manager from Bartle Bogle Hegarty, Duncan Castles as promotions manager from Heinz Foods and Mandy Walker from Dillons as display and merchandising manager.

The appointments are part of a move to sort out HMV's marketing functions, coinciding with the appointment of media agency BNP and creative partner BDS alongside the existing team of Coalition PR and the CD production company.

The recharging has coincided with last month's creation of three new regions to allow for greater focus and operational support of the expanding chain of stores. The move allowed Walsh to appoint Mark Teyssiey from Habitat, where he was European franchise and marketing manager. Teyssiey will take the new post of West End divisional manager.

trading space and becoming the chain's biggest store outside London.

If the retail trade press is to be believed, HMV paid a record premium of £16m to secure the site, which Rowe describes as "one of the best pieces of retail real estate outside London".

The store, formerly occupied by the Mark One clothes chain, is in an expanding area of Newcastle. The nearby M&S is planning to double in size and BHS and Fenwick are launching multi-million-pound refits.

There are also initial ideas for a monument to HMV's 75 years to be included as part of the store, which has an extra 1,000sq m in addition to the trading area.

Beyond expansion of existing stores, HMV's strategy rests on examination of other opportunities. Walsh says, "We will study demographics and market potential and how well each market is already served and take a decision from there."

Just as yesterday's (Sunday) launch of the first promotion of HMV Direct showed an intent to build incremental business, HMV is also investigating other store formats and sites.

HMV's move into airports has proven a dramatic success since the launch three years ago of the Heathrow Terminal Four site and it is looking to add to its one Gatwick and three Heathrow operations. Besides other airports, Rowe does not rule out a move into railway stations.

This summer, HMV will also become the first multiple operating in both the Isle Of Wight and Isle Of Man, areas previously eschewed as too small to sustain a megastore. Two despite having only small sites, a strong tourist trade will make for a valuable market, suggests Rowe.

HMV has also finalised a deal to open an outlet next year at the new Fort Dunlop shopping centre just outside Birmingham. The US-style strip centre development is only the second of its type in the UK, comprising an open-air version of the traditional UK shopping malls typified by the likes of Sheffield's Meadowhall and Thurrock's Lakeside.

With recent figures showing that HMV Group made £21.5m in profits in the nine months to the end of 1985, the chain is in a strong position whatever its corporate structure.

Certainly, McLaughlin, the man who has led the UK chain for the past nine years, is confident for the future. "While keeping our feet firmly on the ground, we intend to be around for at least another 75 years," he says.

Martin Talbot

"WONDERWALL?"
THE ONE I KNOW IS THE MIKE FLOWERS
VERSION. THAT IS ONE OF THE FUNNIEST
THINGS I'VE EVER HEARD IN MY LIFE."

LOU REED

The waves that shook the Web

A couple of years ago, it was a big deal to see a picture on a web site. Any picture. You would sit there, patiently waiting for an image to scroll down the page, millimetre by millimetre, before it finally appeared in its final static, poorly reproduced glory.

Sound was seldom much better. Even the smallest of samples would involve a lengthy wait. The idea that within 18 hours there would be this thing called Real Audio, which allowed you to just click and almost immediately hear either live music or a whole song or album, seemed ridiculously sci-fi.

Don't worry, this isn't a piece on Net nostalgia ('Aye, modems were slow in those days, but we were happy'), it's just that before we look at the way multimedia is being integrated into the World Wide Web, we have to remember all of this would have been almost infeasible as recently as 18 months ago.

The big leap came at the end of last year, when Macromedia launched a series of products under the name Shockwave. Macromedia is the software company responsible for Director – the multimedia developer's favourite piece of software. Shockwave basically allows people to take multimedia work created in Director and put it on a web site.

Six months on from its launch and Shockwave is starting to have an impact on the web. Sony Music On-Line in particular is bringing us some exciting examples of how the technology can work.

Takes a look at the Deep Forest mixer (<http://www.mbinter.com/deepforest/DFMIXER.HTML>) by MB Interactive to see how it can work. Or the mini juke box for The Pogues (<http://www.music.epoxy.com/Music/ArtistInfo/Pogues/frame.html>). Games, animated logos, neat musical tricks – all can now be added to web sites.

Shockwave software has brought huge advances on the Internet – especially for those wanting to tune in to on-line music

SHOCKWAVE: WHAT YOU NEED TO KNOW

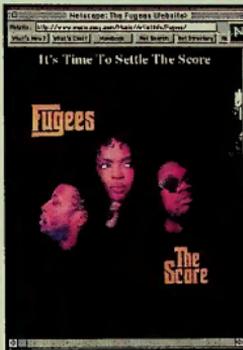
To see Shockwave, you need a PC or Mac with a minimum of eight megs of RAM, and more likely 12 or 16 if you're using Windows 95 and must be running Netscape 2.0 or later.

Then you need to download the Shockwave plug-ins from Macromedia's web site (www.macromedia.com). The best place to look for Shockwave works is the Macromedia gallery itself.

If you are a designer, working with Director, and want to trim your work to go on a web site, you need to download the Shockwave Afterburner Application (available for Macs and PC). This takes a Director file, compresses it by 40 to 50% and converts it into a cross-platform movie which can be embedded into a web site. Like the plug-ins, there is no charge for the Afterburner.

There are two reasons why we should be grateful for Shockwave. First, because it allows web sites to become more exciting. Second, because it means there is at last a public outlet for multimedia that doesn't involve manufacturing a CD-ROM or CD Plus. The Deep Forest mixer, for example, where you click on an icon to get a drum beat and then click on other icons to mix in extra sounds, is a wonderful toy and enormous fun. But would you want to pay for it on a disc? No way.

Shockwave points to a time when the web, rather than the CD-ROM racks,



could be the preferred means of multimedia distribution. But, as with every development on the Internet, there are several reasons why we should be cautious about it. It is the classic example of a technology which looks great in the developer's office, but is completely useless at home.

To see Shockwave, you need a big computer. Big, that is, in terms of memory size. You need to have access to Netscape 2 and you really need to have between 12-16 megabytes of Ram. This is normally about twice as much as your average PC has. Next, you need

to download and install the plug-ins which let you see Shockwave – which isn't cheap.

And then, with all that done and everything working, once you get to your Shocked site, you need to wait for the application to load (which is where the memories of downloading the first sound and pictures start to flood back). The Deep Forest mixer takes more than three minutes. In the evening, when the US network is busy, forget it.

It is unsurprising that Adam Townley, who looks after Virgin Music's web site, claims that only 10% of the people who go to its Shockwave-enriched Smashing Pumpkins site (<http://www.vmg.co.uk/pumpkins/index.htm>) actually download the little application which brings animation and music to the site. And he reckons that only half of those has computers powerful enough to see it.

And here is where the big dilemma starts. Yes, everyone wants their web site to be terribly impressive and no-one wants to be seen being left behind. At the same time, anyone building a site shouldn't end up producing something that is going to turn people away in droves.

One of the most important things with Shockwave is that, after making people wait a few minutes for the movie to download, there better be something worth them seeing. Deep Forest and The Pogues pass the test. MTV's Shocked pages (at www.mtv.com) don't.

Shockwave is, after all, only a piece of technology. Admittedly, it is a pretty impressive one and one that will become ever more important as the network improves. It is also an enormously exciting new toy for a music industry which keeps flirting with multimedia, but can never quite work out exactly what to do with it.

Simon Waldman

NEW ON THE NET

5 items	60.2 MB in disk	16.6 MB available
<p>The mad rush to perform live and on-line continues. Last week (May 9), Orbital performed from the Albert Hall with a little help from Risa; The Smashing Pumpkins were live from Eros on May 11 (http://www.msn.com.uk/pumpkins/index.html); and The Cocteau Twins will perform live from their studio on May 22 (a provisional date, their last planned live Net appearance was postponed).</p> <p>All events are using the now standard technologies of Real Audio 2.0 and CoSleeve. The result on a dial-up connection (ie just a</p>	<p>modern popping out the back of your PC) tends to be passable audio and pretty poor video.</p> <p>Meanwhile, over in the US, The House of Blues (http://trb.com), the on-line blues zone created by Isaac Tigrett (the founder of the Hard Rock chain), is now bringing a weekly schedule of live on-line blues gigs.</p> <p>Tigrett, incidentally, was in the UK last month to start Traffic Interactive, a joint venture between his company, advertising agency Abbot Mead Vickers and PR consultancy Freud Communications.</p>	<p>Given that the same team, then working out of Freud's, was responsible for putting together the splendidly hyped Supergroups live on-line performance from The Astoria in March (it claimed to have received £500,000 worth of publicity for the event), we should be expecting some more headline pursuing music events from the new organisation.</p> <p>For those in need of a bit of excitement, it is time to learn about VRML or on-line Virtual Reality. Yet again, Tim Pynegar's Music Web site (www.musicweb.co.uk) is leading the way in this, just as he was previously one of</p>
		<p>the first music site developers to add Java (albeit with some rather ropey animations).</p> <p>He has managed to create a virtual landscape where you can move around, accessing the different areas of his site, listening to a bit of music here, seeing a picture there and flying through the virtual walls of a house somewhere else. Go into the site and make sure you are using Netscape 2.0 or later. And follow the instructions (you might need to download an extra bit of software). It's infinitely more exciting than just clicking on a few static links.</p>

"IT'S GORGEOUS!"

BJORK

SINGLES

LOUICHE LOU & MICHIE ONE: Good Sweet Lovin' (Jedochina ID050CD). A pleasant, radio-friendly smoother from the pair who support Suge on *Ceclia*. **CD CD**

SINER: We'll Make You Famous Honey (Lawtite Records MONTY 6CD). The organ doctors take you straight back to the Sixties on this feel-good debut from the Brighton five-piece with Small Faces/Who influences. **CD CD**

PAUL O'LEARY: The Winner Takes It All (Castles Sounds 20360 0482). Dean adds a bit of HI-NRG to the Abba classic, but all it sounds a little unconvincing. **CD CD**

BOOTH & THE BAD ANGEL: Believe (Fusion 57894CD). An all-star cast centring on James's Tim Booth and composer Angelo Badalamenti, with guitars and production from Bernard Butler, creates a proficient, if not startling, marriage of talents. **CD CD**

REBEKA TORONTO: Good Thing (EMI CDEM 428). This Swedish Grammy-winning singer-songwriter makes her debut in the UK with a Joni Mitchell-esque piece. **CD CD**

DODGY: In a Room (AMM 581652). The first new single of the year from the band who have so far failed to fulfil their full potential in the guitar-pop boom. This fine, radio-friendly single should secure a high chart entry. **CD CD**

DUK LOW Resurrection (Logic 742317192). After reaching the summit of the *RM* pop chart, this excellent, Alison Moyet-approved dance version of her 1984 hit should provide a sales success for this Essex trio. **CD CD**

KRI: It's About Time (Bass DASH 894). An easy-on-the-ear soul ballad in the China Black/Lighthouse Family style from the north London duo. Sweet enough to tempt radio. **CD CD**

MASTERDYE: Last of Dreaming (Polydor 576 807 2). The German trio could well allow out on a reggae-lite tune but show their true colours on an uplifting Cappella remix. **CD CD**

PETER ANDER: Mysterious Girl (Mushroom D20006). After patiently building a UK fanbase, Australian Andros could make the Top 10 with this pleasant reggae track. **CD CD**

MAD LION: Double Trouble (Polydor PY340575312). A catchy slice of street style ragga hip hop featuring a guest appearance from the mighty KR3-One. Solid. **CD CD**

ZOE HARMER: (Wired Recordings WIRE2 25). We've not mentioned Sunshine On A Rainy Day again; this intense single is on another planet. Radio may balk at the murderous lyrics, but, musically, it delivers. **CD CD**

EDUATION: He Loves Me (Branco V Negro NEG93CD). Littering vocals and airy arrangements, which, with the right push, could help *Eduation* follow the crowd in widening their appeal. **CD CD**

SPICE: Female Of The Species (Gut



THE ALDOFF: HIT THE SPOT

CDGUT2). Spice's second outing is a brilliant, overblown Bond theme in waiting, all big strings and bossa nova rhythms. **CD CD**

RUBY: Hoops (Creation CRESC227). Lesley Rankine's third attempt at cracking the singles charts sees her in more commercial form, but this understated indie/dance hybrid won't win her new converts. **CD CD**

HUM: The Pod (ICA RD04684-2). Nirvana influences abound in the Illinois quartet's rocky single from the Astronaut album. **CD CD**

BEVERLY BROWN: On & On (Sidestep BEVC011). The former *Fine Young Cannibals* singer has the vocal talents and the catchy R&B tune to achieve success in her own right. **CD CD**

PRONG: Awake (Epic EP626302). Heavy metal riffs galore in this Pearl Jam-ish, promising single from the US band who haven't yet fulfilled their promise on the UK sales front. **CD CD**

HARBOLD: Steeped (Harthouse HARB001). A cracking single that puts along like a good 'un, with a seriously funky bass and two gorgeous squashy remixes from Mark Bell. **CD CD**

NO-MAN: Hossesive Hooked On Heroin (Def Step steve02CD). No-Man's first new material for more than two years displays strongly melodic tendencies and the Scanner remix works well. Precedes a new album. **CD CD**

THE SPIN DOCTORS: She Used To Be Mine (Epic EP62008A). No change in direction for the US rockers, whose annoyingly catchy tunes still manage to make the charts. **CD CD**

DIZZY Q VIPER: Losers Like Us (Epic Angel/ABC). Ex-Daizy Chabon's's Origin Gray heads this new band, a successful mix of female vocal with compulsive riffs and enough elements to interest indie contingent. **CD CD**

LOUISE: Naked (EMI CDEM413). More poppy than previous releases, this should see the former *Eternal* member in the Top 20 once more. **CD CD**

SINGLE OF THE WEEK

SHAKESPEAR'S SISTER: I Can Drive (London LANC0383). Strings and harpsichord give this return single from Siobhan Fyvie an odd world feel. Fyvie has her fins, and they'll welcome this unusual offering. **CD CD**

ALBUMS

COMPULSION: The Future Is Medium (One Little Indian TTP795CD). Hi-octane blasts of furry guitar, soaring vocals and a sound that somewhere between heavy metal and Ash will spark fans in indie circles. **CD CD**

SCHEER: Inflection (4AD CAD606). The female-fronted Kerry band with an alternately anglic and demonic bent churn out some fragile and high quality indie tracks. **CD CD**

SOUL COUGHING: Irresistible Bliss (London B2759). A complex second album from the New York hip hop band with an emphasis on low songs with a darkly soulful feel. **CD CD**

PORNO FOR PYRO: Good Gods Urge (WEA 536246128 2). After the Pyro's largely reviled first album, Perry Farrell defies expectations with a pastoral, indie-guitar-driven affair. **CD CD**

VARIOUS: Triphoppy III (Rumour Records SQUCD 3). This compilation stretches the term trip too breaking point. There's funkiness, apokeness, brash brass sections, warped sequencers and even real songs with vocals. **CD CD**

VARIOUS: Fanky Jams V (Huhub HUBCD7). The latest in the Funky Jams series is more raw than ever, with few fillers and a number of spectacular funky tracks. **CD CD**

PAULINE HENRY: Do Over (Sony S2 44058/2). A smooth 10-track offering which includes the hits Love Hangover and I Never Knew Love Like This. Crossover act in its weakest. **CD CD**

607 DOLLS: The Big Three (Indelent DOLL3). The Welsh rockers' debut isn't quite the stormer we might have expected, being a touch spangly in parts. But the singles tip the balance in its favour. **CD CD**

KING TURB & SOUL SYNDICATE: Freedom Sounds In Dub (Blood & Fire BAFCD 011). Some mixes from the defining Seventies period of the Kingston-based Freedom Sounds label. The limited-edition double pack (BFCD 1001) with the Scientist's album (below) will add interest. **CD CD**

SCIENTIST: Dub In The Roots Tradition (Blood & Fire BAFCD 012). Late Seventies mixes from the teenage Scientist who pioneered the dancehall style. **CD CD**

JOHN BERRY: Faithfully (EMI Premier PRM CD). The golden-voiced Nashville singer/songwriter reprises a couple of



D'LUK (TOP) AND SPACE (BOTTOM)

his US hits, revamps Springsteen's *Pire* adds R&B to his immaculate pop/country melodies. **CD CD**

FREZZONE: Horizontal Zang (Freezone SSR17). Chill-out vibes galore on this double CD of off-the-beaten-track mellow cuts that's best listened to by pastoring. **CD CD**

VARIOUS: This Is Techno (Bleeping Wood BEBXC03). Another in the three CD-for-a-tanner series, complete with anthems from Leftfield, John Wink, The Prodig and other premier techno stars. **CD CD**

VARIOUS: DJs At Work vol 3 (Pimp Music PMP3CD). Mixed by Jon Pleasent Wimmer, this 14-tracker will succeed through heavy promotion, but it's not the pumping experience you'd expect. **CD CD**

VARIOUS: Weekenders (London B2766/2). Mixed by Steve Lamacz, this compilation of uplifting mixes of indie and dance favourites sounds like the ideal bedroom DJ tape for mates and long car journeys. **CD CD**

VARIOUS: Growing On Venes (Virgin AMB113). The follow-up to the unusual *Man Of Sound* sees David Toop selecting an unlikely range of genres in a double CD, mixing pop, soul, easy listening, rock and jazz. **CD CD**

THE ALDOFF: Sinking East (West 06304584/2). This band are rapidly gaining converts. Their techno dubby second album hits the spot as only quality underground techno can. **CD CD**

ALBUM OF THE WEEK

EGGMAN: First Fruits (Creation CRECD201). The first solo efforts of The Boo Radleys' Sice sees the man unashamedly pilfering the Beatles/Oasis furrow. It's pleasant, melodic and features some star guests, so expect *Boos* fan to bite. **CD CD**

This week's reviewers: Piers Alder, Michael Arnold, Sarah Davis, Catherine Eade, Tony Fardside, Len Fisher, Ian Nicolson, Paul Vaughan and Selma Webb

ALAN JONES TALKING MUSIC

Taking heed of the old adage if it ain't broke, don't fix it, **Robert Miles** follows his platinum single *Children with Fable*, another enchanting instrumental outing. It's a tad too similar, with the same throbbing NRGetic underpinning and lush strings with only the slight overland melody to distinguish it. Pleasant, easy listening and a hit—but don't expect it to come near *Children* in the popularity stakes... A fast-rising US hit from the Sunset Park soundtrack, **MC Lyte** featuring **Xscape's** *Keep On, Keepin'* has been cleaned up for radio and is a splendid rap, further decorated by Xscape's soulful interjections. Based on a looped portion of Michael Jackson's *Liberian Girl*, it's a strong contender. **Gemini** are still bidding to

get out of the teen equivalent of the *Endsligh* League into the Premiership and their latest shot sees them ditching producer Ian Levine and tackling the David Cassidy chestnut *Could It Be Forever*. Compared with Cassidy, who gave the song a delicate and heartfelt treatment, they are somewhat leaden—but the song is so strong it may overcome these weaknesses... **Pete Townshend** premieres his upcoming best of album with a new version of *Let My Love Open the Door*. The original was a minor hit 18 years ago and really kicked. The new version is slower, smoother and more accessible, with the prospect of giving Townshend his biggest ever solo hit... **PolyGram TV's** *A Strange Kind Of Love* is a

loosely generic collection of alternative love songs primarily from the Eighties. Compiled by former Sony man Clive Farrell, it includes *The Pretenders*, **ABC**, **Joe Jackson** and *The Mighty Wah!*... With their Top 40 hits already under her belt, **Dana Dawson's** debut album *Black Butterfly* is possibly the only album in history on which both the artist and title are misspelt (*Dana Dawson* and *Black Butterfly* are among numerous typos in the booklet) but is a fine first effort, with some genuinely soulful R&B songs which stretch the classy New Yorker and find her coping admirably.



THE OFFICIAL UK CHARTS



Ooh aah...just a little bit more - that's all that Gina G would have needed to delirious George

Michael this week. Gina crept ever closer to unseating George on top of the singles chart but George just dug on, selling an estimated 285 copies more than Gina last week, with retailers shifting 201 copies for every 200 of Ooh Aah. Just A Little Bit. With a new CD of Ooh Aah due today and the song representing Britain in Eurovision on Saturday, its further upwards progress seems inevitable.

That's Ooh Aah, of course, not Ooh! Aah! or Woo-Hah! - the chart is suddenly alive with these similarly scripted excitable exclamations, of which the most intriguing is the 1300 Drums single Ooh! Aah! Cantona. Widely rumoured to be a comeback single by KLF, it makes a timely salute to Manchester United soccer star Eric Cantona.

Cantona thus becomes the first footballer to be namechecked in the titles of two different hits, having previously provided inspiration for the similarly titled Oo. Ah. Cantona, a number 64 hit in 1992 for Oo La La, a time when Eric was playing for Leeds United. Cantona doesn't just provide inspiration for hits, of course, he also sings on one. The 1996 Manchester United FA Cup Squad's Move Move Move, which holds at number six this week. Cantona's goal secured United a 1-0 win against Liverpool in Saturday's FA Cup Final, but Liverpool have the upper hand in the chart, debuting at number four with Pass & Move (It's The Liverpool Groove).

Football songs are a regular part of the *Music* charts, but they usually come one at a time. The last time there were two in the Top 10 at the same time was on 15 May 1982, when World Cup frenzy carried both the England and Scotland squad songs into the chart, overshadowing the Tottenham Hotspur FA Cup Squad's Tottenham Tottenham, which skulked at number 19.

Alanis Morissette's Jagged Little Pill album was certified triple platinum in the week but after six weeks of continual growth its sales dipped, allowing Ash to debut at number one with their first full length album, 1977. It follows hot on the heels of their biggest hit single Goldfinger, which reached number five last month. While several acts from the Republic of Ireland have had number one albums - Val Doonican, Enya, U2, The Cranberries (the latter one, not twice as erroneously stated last week) - Ash are the first number one act from Northern Ireland.

Ash's success overshadows the

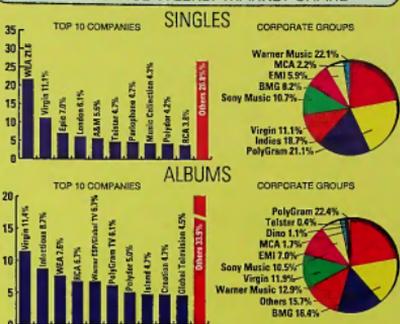
SINGLES UPDATE



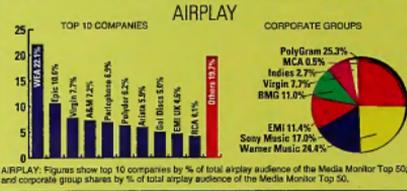
ALBUMS UPDATE



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

number four debut of Everything But The Girl's debut Virgin album Walking Wounded. That's a little disappointing in view of the interest in EBFG created by their last Warner's single Missing, and their first Virgin single (also Walking Wounded) which gave them their first back-to-back Top 10 hits in a lengthy career, not to mention the unanimous critical acclaim given to the Walking Wounded album. There had been optimistic talk that the album would be the first of two consecutive number ones for Virgin with new acquisitions, setting up George Michael's Older. The odds on the second half of the equation net

occurring are remote. Mark Knopfer's album Golden Heart sprints 36-13 after his later special with Jools Holland on BBC2 on Bank Holiday Monday. An impressive 120% increase in sales rather disposes *The Sunday Times* jibe that the show proves that Knopfer has "a great face for radio". There's a new number one on the compilation chart with Hits 96 proving a runaway winner, selling 134% more than any other disc. The album signals the revival of the Warner/BMG/Sony axis which launched the Hits series in 1984 and briefly threatened Now. Alan Jones



Already the only artist with two number one hits in the sales chart this year, George Michael repeats the

feat on the airplay chart, as FastLove moves to the summit by dint of the fact it has a 6% larger audience than Mark Morrison's Return of The Mack - even though Mark's single was still the most played disc on the radio last week, with just one play more than FastLove. FastLove was an instant success at retail, but as far as radio is concerned it was a bit of a slow move, taking six weeks to reach the top. George's previous Virgin single Jesus To A Child was number one for three weeks in January and February.

FastLove is even beginning to get support from Atlantic 252, where it was spun 36 times last week, to earn 11th place in the station's chart. It's the nearest thing to a dance record in Atlantic 252's Top 50. The station plays more R&B-oriented records but rarely out-and-out dance hits, hence its lack of support for big sales hits like Klubbing. Keep On Jumpin', There's Nothing I Won't Do and Woo-Hah! Got You All In Check.

The latter disc, in fact, is more reliant than ever on Radio One, where it was played 23 times last week to share sixth place on the station's chart. Nationally, the Busta Rhymes vehicle managed another 106 plays - but Radio One delivered 85% of its audience.

Radio One's new "watch" is The Fugees' rapping update of the old Roberta Flack hit Killing Me Softly, which it spun 14 times last week, delivering 94% of its UK audience.

In its first full week with radio, Celine Dion's new single Because You Loved Me picked up 333 plays. It's still just outside the chart (at number 55) but should explode next week, with Capital and Heart leading the race to play this former US number one.

Another Canadian with the right demographics for widespread radio support, Bryan Adams is getting just that with his upcoming single The Only Thing That Looks Good On Me Is You, which explodes for the second week in a row, following a 444% increase in plays and a 317% increase in audience last week, with rises of 73% and 59% respectively. The song jumps from 42 to 29.

Finally The Lighthouse Family's Lifted ends a 17 week run in the Top 50 this week, plunging from number 33 to number 60. The reason for its fall, demise is the equally rapid rise in support for the band's new single Ocean Drive, which soars from number 23 to number eight, with a 68% increase in plays and an audience that swelled by 70% last week. Alan Jones

NEVER MIND Underworld

HERE'S THE BOLLOXES

the Mike Flowers Drops

the new single "Light My Fire" "Please Release Me"

Experience the Mike Flowers Pops plus guest DJ's live at The Shepherd's Bush Empire on Friday May 31st (Doors 7:30pm). Tickets: £10.50 Box Office: 0181 740 7474

CHART FOCUS

THE UK'S OFFICIAL CHART SOURCE

TOP 75 ALBUMS cin

18 MAY 1996

NEW RELEASES

- | The List | Title | Label/CD (Distributor) | Case/Vinyl |
|----------|--|--|------------|
| 1 | NEW 1977
An (Moni/Ash) | INFECTION (NEFECT 4000) (RTM/DKSG)
INFECTION (KING/INFECTION) KLP | |
| 2 | 19 WAGS LITTLE PILL ★3
Alvino Martinelli (Sire/World Circuit) | MAVENS (SIRE 532639/2) (V)
Alvino Martinelli (Sire/World Circuit) | |
| 3 | 42 JARATS THE STORY MORNING GLORY ★1
Crestle (CMMV)
Crestle (CMMV)
Crestle (CMMV) | CREED 189/CREED 189
CREED 189/CREED 189
CREED 189/CREED 189 | |
| 4 | NEW WALKING UNWOUND
Everything But The Girl (Wings/Sire) | Virgin VDCD 3812 (V)
Everything But The Girl (Wings/Sire) | |
| 5 | NEW THE IT GIRL
Sleeper (StreetLampco/Smith) | Indolite/RTA SLEPPED 012 (V)
SLEPPED 012/SLEPPED 012 | |
| 6 | 7 GREATEST HITS ★2
Mike & The Mechanics (Neil/Rutherford) | IRA 7432/125552 (BMG)
Take That (Sire) | |
| 7 | 2 TO THE FAITHFUL DEPARTED ●
The Cranberries (Fairfain/The Cranberries) | Island CD 8048 (F)
ICT 8048/PLP 8048 | |
| 8 | 1 HITS ★
Mike & The Mechanics (Neil/Rutherford) | Virgin VDCD 2791 (F)
TCV 2791/ | |
| 9 | NEW WILD MOOD SWINGS
The Cure (E) | Fiction FXCD 28 (F)
FXMC 28/FXCD 28 | |
| 10 | 8 FALLING INTO YOU ★
Alanis Morissette (Mercury/World Circuit) | Epic 48029/294870/4- (SM)
Alanis Morissette (Mercury/World Circuit) | |
| 11 | 28 GARBAGE ●
Garbage (Interscope) | Mushroom D3146 (SM/IRMG)
CD 4520/CD 4520 | |
| 12 | 76 BIZARRE FRUIT/BIZARRE FRUIT II ★
M People (M People) | Decca/DCA5194 (BMG)
M People (M People) | |
| 13 | 36 GOLDEN HEART ●
Mark Knopfler (Knopfler/Atlantic) | Vertigo S147222 (F)
S14724/ | |
| 14 | MOSELEY SHOALS ●
Oasis (Columbia/Sony) | MCA MCD 65008 (BMG)
Oasis (Columbia/Sony) | |
| 15 | 2 IN SIDES ●
Orb (Hermont) | Intermal TRIC 10 (V)
TRIC 10/TRIC 10 | |
| 16 | 10 RETURN OF THE MACK ●
Mark Morrissey (Mercury/World Circuit) | WEA 80011/6882 (V)
Mark Morrissey (Mercury/World Circuit) | |
| 17 | NEW THE GREAT SOUTHERN TRENDKILL
Pantera (Pantura/Pantura) | Epic West 75596/3094 (V)
Pantera (Pantura/Pantura) | |
| 18 | 30 THE SCORE ●
Foges (Prakazer/Pras) | Columbia 48354/48354 (F)
48354/48354 (F) | |
| 19 | 10 MERCURY FALLING ●
Sling (Padgham/Sling) | AAI 540482 (F)
540486/540486 (F) | |
| 20 | DIFFERENT CLASS ★3
Pulp (Thomas) | Island CD 8041 (F)
ICT 8041/PLP 8041 | |
| 21 | DEFINITELY MAYBE ★4
Guns (Capricorn/Capricorn) | Creation (CMMV)
Guns (Capricorn/Capricorn) | |
| 22 | 11 OCEAN DRIVE ●
Lightbourne Family (Preston) | Wild Card/Polydor 52278/2 (F)
Lightbourne Family (Preston) | |
| 23 | 20 SHARK AND SUNBURST ●
Pearl Jam (Mossley) | Donk Little/Inlay (F)
TLP 552/01/PLP 552/PLP 552 | |
| 24 | 1 THE PROGENIES OF THE UNITED STATES OF AMERICA ●
The Prodigies (The United States of America/Inlay/Dorland) | Columbia 48352 (M)
The Prodigies (The United States of America/Inlay/Dorland) | |
| 25 | 14 ALL CHANGE ●
Cast (Lackie) | Virgin VDCD 5231/22 (F)
5231/24/5233/23 (F) | |

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|----|--|--|--|
| 26 | 18 WILDEST DREAMS ●
Tina Turner (Mercury/Varese) | Paraphone CDDEST 2278 (E)
TCST 2278/ST 2278 | |
| 27 | NEW PURE LIGHTNING SEEDS
Lightning Seeds (Brasidas/Reprise) | Virgin VDCD 2805 (E)
TCV 2854/ | |
| 28 | 31 EXPECTING TO FLY ●
The Blumes Brothers | Superior Quality/ADM 30302/01 (V)
BLUMES 30302/01 (V) | |
| 29 | 16 FAIRWEATHER JOHNSON
Horsey & The Bowdoin 6 | Atlantic 7267/2862 (D)
7502/83094/ | |
| 30 | NEW HERSEY & THE BOWDOIN 6
This Way To The Sun | McNabb/McNabb/Schweitz/Lampoon
50125/54252/51 | |
| 31 | 22 STANLEY ROAD ★3
Paul Weller (Lynch/Weller) | Capitol 82816/2 (F)
82816/54/82819/1 | |
| 32 | 2 THE MISERABLES - 10TH ANNIVERSARY CONCERT
Disc Recording (A&E) | ENCORE 010020/3 (F)
ENCORE 01- | |
| 33 | 27 SAID AND DONE ★2
Boyzone (Madge) | Polydor 52787/2 (F)
52787/4- | |
| 34 | RAINDANCE
Raindance (James/James) | PolyGram TV 52822/4 (F)
52822/4- | |
| 35 | 47 THE GREAT ESCAPE ★3
Blair Street | Food/Paraphone FOODCD 14 (F)
FOODTC 14/FOODCD 14 | |
| 36 | 48 HISTORY, PRESENT AND FUTURE, BOOK 1 ★
Michael Jackson (A&M/World Circuit/World Circuit) | A&M 47608 (M)
Michael Jackson (A&M/World Circuit/World Circuit) | |
| 37 | 25 MELLOW COLLIE AND THE INFINITE SADNESS ●
Sims (A&M) | Virgin 2000/2000 (F)
Sims (A&M) | |
| 38 | 4 EVIL EMPIRE ●
Rage Against The Machine (Def American/Rage Against The Machine) | Epic 481282 (E)
Rage Against The Machine (Def American/Rage Against The Machine) | |
| 39 | 34 THE BENDS ★
Redhead (Lackie) | Paraphone CDPCS 7372 (E)
TCPS 7372/PCS 7372 | |
| 40 | 28 SINGLES ★
Alain Moyet (Clarke/Swain/Inlay/Inlay/Glenister/Sire) | Columbia 48363/2/48363/4 (SM)
Alain Moyet (Clarke/Swain/Inlay/Inlay/Glenister/Sire) | |
| 41 | 6 SECOND TOGETHER IN THE INFANTS ●
Underworld (Underworld) | Jarvis/Big Top/IMP/MS/4
JBCDD 4JBCDD/4JBCDD 4 | |
| 42 | NEW DUETS & ARIAS
Roberta Alonso/Agneta Oberg (Mercury/World Circuit) | EMI Classics CD/55611/2 (E)
Roberta Alonso/Agneta Oberg (Mercury/World Circuit) | |
| 43 | RE BROTHERHOOD
3T (Various) | MJJ/Epic 48184/2 (F)
48189/4- | |
| 44 | 3 PORTAIG (SO LONG AGO, SO CLEAR)
Vangelis (Vangelis) | Polydor/FX
S1151/23/1514- | |
| 45 | 3 NEARLY GO
Nearly God (Tracy/Bye/Quette/Saunders) | 4th&Way DPCD 1001 (F)
NEARLY GO/NEARLY GO | |
| 46 | 5 LEFTISM ●
Lethbridge (Lethbridge) | Hard Hands/Columbia/HANDCD 15 (M)
Lethbridge (Lethbridge) | |
| 47 | 6 ANTHOLOGY 2 ●
The Beatles (Capricorn/Capricorn) | Apple/Paraphone CDPCP37/38/39/40/37-38/39-40 (F)
The Beatles (Capricorn/Capricorn) | |
| 48 | 9 A MAXIMUM HIGH ●
Sins Seven (Sins Seven) | Polydor 52312/2 (F)
52312/2/52313/1 | |
| 49 | 61 LIFE ★4
Simply Red (Levin/Hucknall) | East West 8081202/2 (V)
8081203/8081203/1 | |
| 50 | 17 DISGRACEFUL ●
Dustbin (Hague/Robinson) | Foxtrot/EMI FOODCD 13 (E)
FOODCC 13- | |
| 51 | 4 THE NEW ESCAPE ●
SWV (Various) | RCA 07863546/2 (E)
07863546/2/07863546/2 | |

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|----|--|---|--|
| 52 | 22 NORTHERN UPPOAR
Northern Uppear (Edgill/Bradfield) | Heavenly H/VNLP 12CD (V)
HVNLP 12CM/HVNLP 12C | |
| 53 | 11 REISHU ●
John Robinson (Cherry) | Blue Griffin 502689/2 (F)
52689/2 | |
| 54 | 51 REGULAR URBAN SURVIVORS ●
Total Vegas (Vegas) | Total Vegas 4742/2 (E)
VEGAS2 4742/2 (E) | |
| 55 | 58 THE COLOUR OF MY LOVE ★5
Celine Dion (L'Espresso/Dion) | Epic 4743/2 (E)
4743/4- | |
| 56 | 41 THE VERY BEST OF THE OSMONS
The Osmons (Mercury) | Parlo 57722/2/2724-7 (F)
57722/2/2724-7 (F) | |
| 57 | 67 PABLO HONEY ●
Rivadach (Slade/Kalderie) | Paraphone CDP 78142/2 (E)
TCPS 7809/3/7809 | |
| 58 | NEW VYADIKESUBMARINETHANSMISSIOPLOT
Sparklerose (Lininka/Caspar/Herring) | TCST 2280/ST 2280
TCST 2280/ST 2280 | |
| 59 | 27 WELCOME TO THE NEIGHBOURHOOD ●
Meat Loaf (Sunset) | Virgin (E)
CD 2299/TV 2299/2299 | |
| 60 | 28 THE NEW IS OPENED OUT
Longfoss (Bacon/Quarby) | Mother MUMCD 9020 (F)
MUMCD 9020/MUMCD 9020 | |
| 61 | NEW AFTER HOURS
Bill Tarmey (Wadsworth) | EMI Premier PRMTVCD 2-
PRMTVCD 2- | |
| 62 | 48 LOUDER THAN WORDS ●
Lightning Seeds (Reprise/Rage) | Mercury 52281/2810/2811 (E)
Lightning Seeds (Reprise/Rage) | |
| 63 | 59 JOLLIFICATION ★
Lightning Seeds (Reprise/Rage) | Epic 47722/19 (SM)
47722/19/47722/19 | |
| 64 | 62 MUSIC FOR THE JLTED GENERATION ●
The Prodigy (Hollywood/Motown) | XJLJ211/1403/M 14XJLJ11/1403 | |
| 65 | 60 BLUE VIEWS
Paul Carrack (Van Hook) | IRS EPSCD 1075 (E)
EPSCD 1075/1075 | |
| 66 | 42 ELVIS 5E
Elvis Presley (Capricorn) | RTA 0786368/2/0786368/2 (BMG)
0786368/2/0786368/2 | |
| 67 | 70 THE COMING
Busta Rhymes (Jive/Capricorn) | Elektra 75581/742/2 (V)
Busta Rhymes (Jive/Capricorn) | |
| 68 | 27 SOMETHING TO REMEMBER ★2
Madonna (Madonna/Varese) | MCA 8064/0001 (F)
53246/1004/53246/1001 | |
| 69 | DUMMY ★
Porishand (Portshand/Usby) | Go Beat 82892/22 (F)
82892/22/82892/22 | |
| 70 | 1 LORÉ ●
Clare (Brennan/Padgham/Woods) | IRA 7421/2782/2 (BMG)
7421/2782/2 (BMG) | |
| 71 | 64 GANGSTAS PARADISE ●
Kane (Various) | Tommy Boy 18141/RTMCD30
TBC 18141/TV 18141 | |
| 72 | 12 GOLD - GREATEST HITS ★3
Lighthouse 7 (Various) | Polydor 517002/2 (F)
517002/2/517002/2 | |
| 73 | RE PROTECTION/NO PROTECTION ★
Mobb Deep (Capricorn/Massive Attack) | Virgin WVRCD3 (E)
WVRCD3/WVRCD3 | |
| 74 | RE BALLBREAKER
AC/DC (Rain) | East West 75596/1782 (V)
75596/1782/75596/1782 | |
| 75 | RE MADE IN HEAVEN ★3
Queen (Queen/Richards) | Paraphone CDPCSD 167 (E)
TCPCSD 167/PCSD 167 | |

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AIRPLAY PROFILE

STATION OF THE WEEK

Look up the word complacency in Dick Stone's dictionary and you will probably find it has been deleted.

Despite seeing from FM's reach leap from 12% in its days as a satellite service at Trent to 22% now, the programme controller is determined not to rest until his station is number one in the market. "Every Rajar survey that we've not been leader I'm disappointed," he says. "Any growth obviously I'm pleased with, but I want to be brand leader tomorrow if I can."

Currently third behind BBC Radio Derby and Radio One, the Derby-based CWR station saw that aim take a slight setback at the last Rajar survey when listeners fell from 125,000 to 119,000, its reach dropped by 1% and market share slumped from 10.8% to 9.3% in its 549,000 transmission area. But thanks to detailed research, Stone reckons Ram is giving its audience just the kind of station it wants. And that attitude goes back to the launch of Ram in March 1994 when it started broadcasting as a stand-alone station from Trent. With no preconceived ideas, the station took shape from a blank sheet of paper as listeners wanted it.

"We listen to our audience because that's what we're all about. We ask for ideas and have listener lines so they can ring up and say what they think about our programmes," he says. "Radio stations around the country and the home have come and gone and that's why we ignore the listener."

For its music that means a core of established artists like Simply Red, REM and Phil Collins, but definitely no rap. "Whether it's in the charts or not doesn't really matter," he says. "A song



Track	Play
1 Give Me A Little More Time Gabrielle (Sci Beat)	9
2 Don't Wanna Lose You Linde Lee (Mercury)	8
3 Falling Jodie Wilson (Mercury)	4
4 Falling Into You Delina Don (Epic)	4
5 Sometimes It Rains Dan Anderson (The Record Company)	4
6 Real Love Beatles (Apple)	4
7 Reach Gloria Estefan (Epic)	4
8 Never Never Love Simply Red (East West)	3
9 How Deep Is Your Love Take That (ICA)	3
10 On Street Wings Tina Turner (Parlophone)	3

Most played tracks on Ram FM
www.103.8.co.uk © Music Control UK

could get to number one, but it doesn't mean the listeners want it."

The last year has seen a new team taking over the breakfast show, adding more comedy and a continued drive to be part of the local community. Stone is also looking at getting more involved in the local music scene, which could include a band contest.

Stone says, "The way I view things is we track ourselves before we're attacked to make sure everything we do is spot on. When we go to bed at night, we wake up in the morning scared to death it isn't going to work today." Paul Williams

TRACK OF THE WEEK

MARK MORRISON: RETURN OF THE MACK

Return of the Mack against the odds seems to have become a way of life for Mark Morrison's enduring radio and retail hit Return Of The Mack. Against the normal run of play, it has clocked up more than two months in the Top 10 and turned round two mid-week charts to become the first single since September to climb to number one and then to spend a second week there.

On radio, its performance has been equally impressive, breaking through 1,500 plays and spending several weeks at two in the Airplay chart before hitting the top some 10 weeks after release.

First detected on Choice FM Birmingham, the track was already up to 15 plays when it made its retail chart debut, rising quickly to 798 plays in its first three weeks in the Top 10.

Among the first up-front supporters were Kiss 101 FM and Galaxy, which was the single's biggest fan, with its staggering 1,000 plays. It hit number one at Capital where it later overcame George Michael's Fast Love



to return to the top. Radio One, meantime, awarded the single a best of 29 plays and third in its chart.

Total plays continued increasing and even when at number one on retail with 1,251 plays it still managed the following week to win an extra 211 spots. Down to two on retail, it then achieved the week's highest number of plays before ending Gabrielle's reign as Airplay chart number one.

Anglo Plug's Jerry Blackburn says, "It's a classy tune and so is the song. And a lot of credit has to go to the hard work that his manager Johnny Lawes put in." Paul Williams



RADIO 1

Rank	Artist/Label	Play	Week	Thru
1	A DESIGN FOR LIFE Music Street Preachers (Epic)	27	29	19
2	CHARLESSMAN Man (Food/Parlophone)	20	28	26
3	SALE OF THE CENTURY Sheryl Crow (Interscope)	26	27	26
4	RETURN OF THE MACK Mark Morrison (WEA)	28	26	26
5	KEEP ON JUMPIN' Lisa Marie Presley (A&M)	16	26	26
6	CUT SOME ROUGH (Various Artists) (Mercury)	20	23	26
7	WOO-HAH! GOT YOU ALL IN CHECK Busta Rhymes (Elektra)	22	23	26
8	FEEL THE SUNSHINE Alex Rea (oh & Mouth/Warner Bros)	22	23	26
9	YOU STILL TOUCH ME (Sings A&M)	18	22	26
10	CALIFORNIA LOVE Pac Feat. Dr Dre & Bush/Ruff/Interscope	22	22	26
11	GOLDPINGER Ash (Interscope)	21	21	26
12	FASTLOVE George Michael (A&M)	19	21	26
13	24/7 (Interscope)	18	21	26
14	KUBHUPHONG Kubbahnds (A&M)	20	20	26
15	THEY DON'T CARE ABOUT US Michael Jackson (A&M)	20	20	26
16	THERE'S NOTHING I WON'T DO Jk (Hush/Cherry/Interscope)	20	20	26
17	OH OH JUST A LITTLE BIT Gene G (Stones/WEA)	21	19	26
18	SIANG Oh Legend (Budget/Riff/Mercury)	17	19	26
19	BEFORE Pac Boys (Parlophone)	3	19	26
20	TONIGHT TONIGHT Smashing Pumpkins (Geffen)	19	18	26
21	PEACHES Presidents Of The United States (Columbia)	15	18	26
22	JUMP TO MY LOVE Incognito (Tarkis/Red/Mercury)	17	17	26
23	IRONIC Alexis Morsatta (Mercury/Warner Bros)	14	16	26
24	BULLY Boyz 2n (Polygram)	10	15	26
25	CRAZY CHANCE Kelly Rowland (A&M)	15	15	26
26	YOU'RE THE ONE (Interscope)	15	15	26
27	OCEAN DRIVE Lighthouse Family (Mid/Capitol)	3	15	26
28	DO U KNOW WHERE YOU'RE COMING FROM (Various Artists) (Mercury)	8	15	26
29	KILLING ME SOFTLY Eugene (Parlophone/Capitol)	10	14	26
30	GRATEFUL WHEN YOU'RE DEAD Kiss (Columbia)	15	14	26

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ILR

Rank	Artist/Label	Play	Week	Thru
1	FASTLOVE George Michael (A&M)	1613	1570	1570
2	RETURN OF THE MACK Mark Morrison (WEA)	1481	1558	1558
3	GIVE ME A LITTLE MORE TIME Gabrielle (Sci Beat)	962	1234	1234
4	NOBODY KNOWS Tony Rich Project (Epic/A&M)	1300	1100	1100
5	CECILIA SINGS (WEA)	1239	1058	1058
6	IRONIC Alexis Morsatta (Mercury/Warner Bros)	850	950	950
7	OCEAN DRIVE Lighthouse Family (Mid/Capitol)	548	938	938
8	OH OH JUST A LITTLE BIT Gene G (Stones/WEA)	883	926	926
9	YOU STILL TOUCH ME (Sings A&M)	870	901	901
10	DON'T LOOK BACK IN ANGER Gavin (Creative)	918	890	890
11	BEFORE Pac Boys (Parlophone)	873	860	860
12	THEY DON'T CARE ABOUT US Michael Jackson (A&M)	875	789	789
13	A DESIGN FOR LIFE Music Street Preachers (Epic)	645	648	648
14	RADIO ON Ricky Ross (Epic)	963	632	632
15	HOW LONG? Paul Carrack (IRS/EMI)	802	618	618
16	WALKAWAY Curt (Polygram)	528	598	598
17	24/7 (Interscope)	478	567	567
18	CHARLESSMAN Man (Food/Parlophone)	352	554	554
19	SHOW ME (Creative)	429	524	524
20	I WILL SURVIVE Cherise (WEA)	370	524	524
21	HOW DEEP IS YOUR LOVE Take That (ICA)	473	486	486
22	MISSING Everything But The Girl (Wallops/Universal)	483	444	444
23	NOT ENOUGH LOVE IN THE WORLD Cher (WEA)	485	495	495
24	FALLING RAIN (Various Artists) (WEA)	166	403	403
25	YOU LIFT ME UP Rebekah (WEA)	338	398	398
26	THE ONLY THING THAT LOOKS GOOD ON ME Ivy Bryson Adams (A&M)	214	383	383
27	REACH Gloria Estefan (Epic)	262	365	365
28	LITLED Lighthouse Family (Mid/Capitol)	621	353	353
29	FALLING INTO YOU Delina Don (Epic)	456	343	343
30	FOLLOW YOU DOWN (Various Artists) (A&M)	597	332	332

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VIRGIN

Rank	Artist/Label	Play	Week	Thru
1	FASTLOVE George Michael (A&M)	28	34	34
2	SOMETHING CHANGED (Various Artists) (Interscope)	28	34	34
3	IRONIC Alexis Morsatta (Mercury/Warner Bros)	30	30	30
4	STUPID GIRL (Various Artists) (Mercury)	31	30	30
5	GIVE ME A LITTLE MORE TIME Gabrielle (Sci Beat)	31	30	30
6	YOU STILL TOUCH ME (Sings A&M)	26	30	30
7	NEVER NEVER LOVE Simply Red (East West)	22	22	22
8	THE ONLY THING THAT LOOKS GOOD ON ME Ivy Bryson Adams (A&M)	22	22	22
9	A DESIGN FOR LIFE Music Street Preachers (Epic)	22	22	22
10	FOLLOW YOU DOWN (Various Artists) (A&M)	22	22	22
11	THESE DAYS (Various Artists) (Mercury)	18	22	22
12	WALKAWAY Curt (Polygram)	22	22	22
13	STARS (Various Artists) (Mercury)	22	22	22
14	IN THE MEANTIME (Various Artists) (Mercury)	21	22	22

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ATLANTIC 252

Rank	Artist/Label	Play	Week	Thru
1	DON'T LOOK BACK IN ANGER Gavin (Creative)	60	60	60
2	CECILIA SINGS (WEA)	58	58	58
3	STUPID GIRL (Various Artists) (Mercury)	38	48	48
4	THEY DON'T CARE ABOUT US Michael Jackson (A&M)	43	48	48
5	IRONIC Alexis Morsatta (Mercury/Warner Bros)	22	48	48
6	NEVER NEVER LOVE Simply Red (East West)	48	48	48
7	SLIGHT RETURN (Various Artists) (Mercury)	21	38	38
8	FALLING INTO YOU Delina Don (Epic)	21	38	38
9	GOOD THING (Various Artists) (Mercury)	37	38	38
10	FASTLOVE George Michael (A&M)	36	38	38
11	THESE DAYS (Various Artists) (Mercury)	36	38	38
12	ONE MORE CHANGE (Various Artists) (Mercury)	35	38	38
13	DISCO 2000 (Various Artists) (Mercury)	37	38	38

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TOP 50 AIRPLAY HITS

18 MAY 1996

music control
UK

This Week	Last 2 weeks	Wks on Chart	Title	Artist	Label	Total plays	Plays % w/e	Total audience	Audience % w/e	
1	2	3	8	FASTLOVE	George Michael	AE/Virgin	1681	-2	71.16	n/c
2	1	3	12	RETURN OF THE MACK	Mark Morrison	WEA	1682	+3	67.03	-7
3	3	1	18	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat	1337	-11	59.24	-12
4	4	7	18	THEY DON'T CARE ABOUT US	Michael Jackson	MJJ/Epic	888	-11	48.80	-3
5	8	6	6	IRONIC	Alanis Morissette	Maverick/Warner Bros.	1062	+12	44.19	-2
6	7	6	6	A DESIGN FOR LIFE	Manic Street Preachers	Epic	742	+1	43.97	+1
7	10	5	7	OOH AAH... JUST A LITTLE BIT	Gina G	Eternal/WEA	973	+7	42.24	+17
BIGGEST INCREASE IN AUDIENCE										
8	33	44	3	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	1003	+58	39.34	+71
9	13	25	3	YOU STILL TOUCH ME	Sting	A&M	952	+34	39.34	+32
10	9	7	18	DON'T LOOK BACK IN ANGER	Oasis	Creation	968	-3	38.67	+4
11	17	13	5	CHARLESS MAN	Blur	Food/Parlophone	613	+56	38.39	+40
12	8	3	5	CECILIA	Suggs	WEA	1113	-15	38.24	+1
13	11	22	4	NOBODY KNOWS BEFORE	Tony Rich Project	LaFace/Arista	1137	+23	37.83	+15
14	5	18	4	24/7	Pet Shop Boys	MJ/J/Epic	881	-3	36.80	-25
15	21	32	4	SALE OF THE CENTURY	3T	MJJ/Epic	643	+18	30.56	+25
16	11	31	4	KEEP ON JUMPIN'	Sleeper	Indolent	268	+7	28.91	+3
17	22	4	4	SALE ON JUMPIN'	Lisa Marie Experience	Hfr/London	287	-3	25.16	+3
18	24	4	2	SHOW ME	Dana Dawson	EMI	578	+8	23.32	+2
19	12	1	1	CALIFORNIA LOVE	2Pac Feat. Dr Dre	Death Row/Interscope	307	-22	22.68	-37
20	19	18	1	NEVER NEVER LOVE	Simply Red	East West	344	-9	22.34	-16
21	31	14	2	I WILL SURVIVE	Chantay Savage	RCA	554	+40	21.32	+34
22	27	24	4	SLANG	Def Leppard	Bludgeon Riffo/Mercury	239	+7	20.79	n/c
23	28	15	5	WALKAWAY	Cast	Polydor	652	+11	20.30	-3
BIGGEST INCREASE IN PLAYS										
HIGHEST CLIMBER										
24	44	58	2	CUT SOME RUG	Bluetones	Superior Quality/A&M	163	+177	20.08	+54
25	49	47	3	RADIO ON	Ricky Ross	Epic	665	+68	19.56	+50
26	18	11	11	SOMETHING CHANGED	Pulp	Island	338	-46	19.03	-42
27	40	36	2	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra	129	+79	18.99	+34
28	28	24	11	STUPID GIRL	Mushroom	308	+24	18.31	n/c	
29	42	16	2	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams	A&M	498	+74	18.23	+30
30	43	43	3	KLUBBHOPPING	Klubbbheads	AM-PM	137	+85	17.51	+18
BIGGEST INCREASE IN AUDIENCE										
31	62	72	1	YOU LIFT ME UP	Rebekah Ryan	MCA	442	+21	17.32	+71
32	25	29	4	GOLDFINGER	Ash	Infectious	42	-131	17.24	+11
33	14	6	6	FOLLOW YOU DOWN	Gin Blossoms	A&M	389	-72	16.39	-69
34	15	218	1	ON SILENT WINGS	Tina Turner	Parlophone	330	+36	16.38	+37
35	38	36	2	JUMP TO MY LOVE	Incognito	Talkin' Loud/Mercury	244	+46	16.20	+12
36	25	24	14	FALLING INTO YOU	Celine Dion	Epic	388	-28	16.15	-31
37	43	34	2	FEEL THE SUNSHINE	Alex Reece	4th & Broadway/Island	50	+22	16.10	+16
38	14	4	4	NOT ENOUGH LOVE IN THE WORLD	Cher	WEA	430	-26	15.29	-91
39	23	15	15	HOW DEEP IS YOUR LOVE	Take That	RCA	526	-11	14.95	-35
40	41	33	22	MISSING	Everything But The Girl	Blanco Y Negro/Eternal	470	-8	14.37	+2
41	60	70	1	CRAZY CHANCE	Kavana	Nemesis/Virgin	117	+26	14.20	+39
42	37	27	2	THERE'S NOTHING I WON'T DO	JX	Hooj Choons/Freemove	100	+33	14.04	-19
43	44	37	5	PEACHES	Residents Of The United States	Columbia	62	-111	13.77	+3
44	36	37	7	HOW LONG?	Paul Carrack	IRS/EMI	638	-29	13.62	-28
45	14	42	12	A GIRL LIKE YOU	Edwyn Collins	Satanita	323	+11	12.74	+12
46	40	44	12	THESE DAYS	Bon Jovi	Mercury	250	-11	12.50	+4
47	13	39	13	READY OR NOT	Lightning Seeds	Epic	159	-29	12.48	+5
48	26	42	12	TONIGHT, TONIGHT	Smashing Pumpkins	Hut/Virgin	53	+47	12.24	-22
49	43	100	1	SWEETEST SURRENDER	Factory Of Unlimited Rhythm	Kuff/Virgin	203	+29	12.06	+64
50	67	67	1	FAIRGROUND	Simply Red	East West	267	-13	11.99	+67

© Music Control UK. Compiled from data gathered from 60.00 on Sunday 5 May 1996 until 24.00 on Saturday 11 May 1996. Stations ranked by audience figures based on total net hour figure data. **A** Audience increase **A** Audience increase 50% or more

TOP 10 GROWERS

Pos	Title Artist (label)	Total plays	Increase in no of plays
1	OCEAN DRIVE Lighthouse Family (Wild Card/Polydor)	1003	406
2	RADIO ON Ricky Ross (Epic)	662	269
3	YOU STILL TOUCH ME Sting (A&M)	952	240
4	FALLING RAIN Odesza (WEA)	403	237
5	CHARLESS MAN Blur (Food/Parlophone)	613	221
6	NOBODY KNOWS Tony Rich Project (LaFace/Arista)	1137	216
7	BECAUSE YOU LOVED ME Celine Dion (Epic)	333	192
8	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams (A&M)	408	174
9	I WILL SURVIVE Chantay Savage (RCA)	554	157
10	IRONIC Alanis Morissette (Maverick/Warner Bros.)	1062	112

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

TOP 10 MOST ADDED

Pos	Title Artist (label)	Total plays	Stations added	Asks this week
1	BECAUSE YOU LOVED ME Celine Dion (Epic)	43	34	5
2	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams (A&M)	38	30	5
3	ALWAYS BE MY BABY Mariah Carey (Columbia)	41	19	4
4	ST TERESA Joan Osborne (Blue Genie/Mercury)	29	17	4
5	CHARLESS MAN Blur (Food/Parlophone)	56	41	3
6	YOU LIFT ME UP Rebekah Ryan (MCA)	34	30	3
7	REACH Gloria Estefan (Epic)	41	29	3
8	RIGHT TIME Corra (H&M/Virgin)	15	7	3
9	PASS & MOVE (ITS THE UNDERWOOD) Underwood & The Beat Riders & (Futura) 19	3	3	3
10	DON'T STOP MOVIN' Lover, Joy (MCA/Interscope)	15	3	3

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

AIRPLAY

Music Control UK monitors UK stations 24 hours a day seven days a week. Airplay: BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC 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fans suffer again in rhymes rap fiasco

In a week when the British rap scene should have been celebrating the arrival of Busta Rhymes' 'Woo Hah! Got You All In Check' in the UK Top 10, it is instead facing a post-mortem on why yet another rap gig has ended in chaos.

A packed house of 2,000 rap fans at London's Forum was waiting to see Rhymes give his first UK solo appearance on Friday May 3. With the venue full from 11pm onwards, announcements were made to the crowd that Rhymes would be taking the stage imminently.

However, it was not until 1.40am that the concert's promoters announced that the 23-year-old rapper would not be appearing after all and the event would be rescheduled for the following Wednesday.

This spanned nearly half an

hour of uncontrollable rioting and looting inside the venue. Unofficial estimates put the cost of the damage at between \$30,000 and \$100,000. Riot police were called in, although it is understood that no actual arrests were made. Security staff and Forum employees were apparently outnumbered and unable to stop the trouble.

One eye witness told *RM*, "There were a lot of frightened people in that building. Girls were screaming and people were panicking trying to get out."

It is believed Rhymes's non-appearance was due to his inability to be provided with the proper work permit in time. Reclamations are now flying about who was responsible.

On stage announcing that the concert would not take place, DJ 278, one of the promoters, went

on to allege that it was the fault of the rapper's management, "Busta Busta Rhymes's managers," he told the crowd. However, a spokeswoman from WEA, speaking on the rapper's behalf to *RM*, insisted that it was the promoters' responsibility to ensure the relevant permits are in place for a concert.

"He was in the country and willing to perform but if he had done he would have been doing so illegally and would have risked being deported and not being allowed back in the country," she says.

At the time of writing, *RM* was unable to establish contact with any of the promoters, while the Mean Fiddler Organization was unwilling to comment. It is still unclear whether there will be any refunds for ticket holders.

COMMENT by tony farsides

Whatever the whys and wherefores of the Busta Rhymes fiasco at the Forum, and leaving aside the question of blame, the real losers are British rap fans. Yet again they have dug in their pockets and turned out to support a US rap act, only to see their night ruined by a badly organised event and violence. Anyone who has attended rap gigs over the past decade will be thoroughly familiar with this scenario.

What is particularly tragic is that Forum owner the Mean Fiddler had been one of the few organisations still prepared to put on rap gigs of its venues. It has an excellent record for well organised and peaceful rap gigs at both the Forum and Subteronia. Could anyone really

blame the Mean Fiddler if it now reviewed its attitude to putting on rap events?

With cutting-edge rap artists like Busta Rhymes enjoying more success in the UK charts than at any time since the late Eighties, surely it's finally time to put the bad old days behind us. In the future, cannot all the parties involved in putting on concerts – promoters, venue owners, record labels, artist management – work together to ensure that these gigs are worthy of the artists involved and provide fans with a venue for money night that is free from violence.

Rap fans have loyally supported their music through thick and thin over the years, isn't it time they got something in return?



Given the ecstatic reaction that still erupts in any house club when Alison Limerick's 1992 'Where Love Lives' gets played, it's hard to believe that when first released this classic only managed to get to a piffling number 15 in the charts. However, a reissue of the track in June, topping that four years of pent-up demand, will surely see the tune claim its rightful place as a dance smash. New mixes by the Dancing Divx and Romantony join the originals by David Morales, Frankie Knuckles and Paul Oakenfold. Since 'Where Love Lives', Limerick has had one further hit, 'Make It On My Own' in 1993, and more recently has been working with Acid Jazz. She is currently working with Joe T Vannelli on new material. 'Where Love Lives' is out on June 17.

inside club chart:

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Love Tribe

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3 from tea to top dj – the sounds of boyonelli

5 marshall jefferson picks his top 10 tunes

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LAND OF MILK AND HONEY

Club: Land Of Milk And Honey at The Aquarium, 265 Old Street, London EC1. Next one: 24 May.

Capacity/PA/special features: 400/12k/interior designed by Prop Art, backdrops and lasers.

Door policy: "There isn't one, but come as gorgeous as possible," - Helen Morrison.

Music policy: Pumping house.

DJs: Residents Dan Paris, Matt Burden and Tim Taylor plus guests.

Spinning: Fixation 'Fixation'; Force Mass Motion 'The Pressure'; Renegade 'Feel It'; Unknown 'The Banjo'; Kas Jinir 'Gitano Di Genio'.

DJ's view: "The crowd are great. It really is a party night - party but not cheesy house. Everyone dresses up and goes for it," - Dan Paris.

Industry view: "I think it's one of the best underground club nights in London at the moment. People go absolutely bonkers," - Roberto Sodano, Higher State Records.

Ticket price: £10

news

big chill turns up the heat

Over the past few years, the Big Chill has secured a firm reputation as one of the country's biggest and best ambient club organisations.

After nearly three years of regular Sunday events, first at the Union Chapel in Islington and then at Bopier's in King's Cross, the Big Chill is expanding its activities.

As well as launching its own label, Global Heatz, the Big Chill is putting on a three-day festival - the Big Chill Gala - in August. The club is also set to provide a stage of a free mini festival in Finsbury Park in June.

The first release by Global Heatz will be 'Eye Lid Movies', a compilation album featuring tracks provided by many of those who've appeared at the club.

The CD has been mixed by



Big Chill founder Pels Lawrence (pictured) with music that ranges from drum & bass to classical.

"I wanted to reflect the breadth of what we do at the club. The mix was done using Sound Base 3-D enhancement so it sounds excellent," says Lawrence.

The three-day August festival follows the success of a similar unpublished event last year. This year's festival will have a

5,000 capacity and the backing of the local authorities in Norfolk - on the understanding that the actual location is kept secret, to prevent gate crashters. There will be four arenas with appearances by a host of DJs and musicians including TJJ Bukem, Autechre, Flood, Mixmaster Morris and Zion Train.

"The idea is to have an event that's not corporate or

commercial like a lot of the other festivals," says Lawrence. The free one-day festival, meanwhile, will be part of the Finsbury Park Community event with the Big Chill having its own tent featuring acts such as Talvin Singh and Global Communication among others. The event takes place on June 30 between 12 and 6 pm.

For further information on all Big Chill events, telephone: 0771 281 8106.

up yer ronson in summer splash

Leeds club Up Yer Ronson has announced a host of nightlife innovations for the summer, including a new Saturday night club, a summer residency in Ibiza at Club Amnesia, and the confirmation of Jeremy Healy as resident of the club's Twelve Nights Of Summer parties.

The new night will take place at Club XPO in Barnley and will be called Jambury. It will feature four separate rooms and a main DJ booth modelled on the Tunnel Club in New York.

The club opened last Friday and resident DJs are Paul Taylor, Neil Metzner and Paul Murray, among others. Up Yer Ronson's Ibiza jaunt will see the Leeds club take up a residency at the island's

prestigious Club Amnesia venue for Saturday nights.

Starting on June 29, the Up Yer Ronson nights will feature guests such as DJ Magazine, Club For Lite, Radio One, Back To Basics, The Beloved and Cream. In addition to a string of guest DJs.

Back in the UK, Up Yer Ronson will be repeating Twelve Nights Of Summer, its run of summer parties at the club's regular Friday venue, the Pleasure Rooms.

This year's main attraction will be a residency by Jeremy Healy, who will be using the nights to play a more eclectic range of music than usual. The first night will be on July 6 and the series runs until September 20.

fascism gets a good kickin'

Given clubland's multi-cultural nature, anti-racism is an issue that unites many in the dance world.

"This Is Fascism" is a compilation hoping to draw attention to anti-fascist activity and raise money for the club-related Freedom of Movement (FOM) organisation. In the past, FOM has run benefits around the country with support from dance figures such as Norman Jay, Asher Banfield, Slam, Back To Basics and Justin Robertson.

The album features remixes of Consolidator's "This Is Fascism", which has been used as an anthem at FOM events in the past. The LP is to be released on MD Projects, the label run by Charlie Hall from Drum Club, and features 15 mixes of the track by the likes of Carl Cox, Lionrock, Drum Club, David Holmes and Fun-Da-Mental.

"Musically, it's varied. We've got sublime techno from Carl Cox through to Justin Robertson, who's done an electro mix. It goes right across the board," says Hall.

Hall believes it is important that the dance scene can make political gestures. "I object to fascism of all sorts, whether it's door policies or the BNP. This presents a strong anti-fascist statement by a group of high profile people," says Hall.

"This Is Fascism" is released on May 13.



available 20.5.96 on CD 12 MC
12 includes Marchesa remix of 'Ist Transession'

...singing, blarney, whining and stony. Carling are so annoying as any demand is opposed to be. 'Blowing'

...the wildest & from sticks and cars track. 'Lalcester People'

...this record had been around in the 18th Century, it would have been such a help for people who were thinking...

...the best British rap album I ever heard of.

...The Corporation

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Blood Music EP

2 r/m: nemechick; editor-in-chief: steve redman; managing editor: selina webb; contributing editor: toby farrelles; design/sub-editor: hiona robertson; marketing manager: mark ryan

there, they're always ready to tell you what's come in and they look after me, they put records aside for me. I buy both hip hop and house so, at the moment, it's the shop for me." - CJ Mackintosh.

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

WU II

Sensual Sophis-ti-cat / The Player

WARNING! THIS SINGLE WILL CEASE TO BE MANUFACTURED AT THE END OF MAY 1996



to victor the spoils

While it is certainly true that the DJ album concept is becoming slightly overdone at the moment, some LPs are useful additions to this new genre.

One such release is Victor Simonelli's *The Sound Of Simonelli Volume 1*, an album which gives a helpful resume of one of the most respected names in garage and New York house.

Starting DJing as a teenager in 1979 after hearing one of the first ever dance mix shows on New York radio, Simonelli eventually secured a job

at Arthur Baker's legendary mid-Eighties studio, *Shakedown*. Joining literally as a tea boy, Simonelli worked his way through the remix editing and engineering on artists as diverse as David Bowie, Will Downing and Debbie Harry.

Finally Simonelli began to build a name of his own, first as part of the Brooklyn Funk Essentials remix team with Lenny Dee and then solo under a variety of project names with releases on classic house labels such as Mielmel, N Groove and Fourth Floor.

More recently, he has worked under the names Total Eclipse, Solution, Sound Of One and Street Players, as well as producing artists like Eve and Sybil plus remixing under his own name.

'The Sound Of Simonelli' LP takes in all these activities. "It's a 19-track LP and I'm involved with every track. There are also five exclusive tracks that have never been released, so I think it's a nice mix," says Simonelli.

Aside from the thriving labels with releases upcoming from his proteges Federal Hill, as

well as singles from dance legends like Colonel Abrahams and Jocelyn Brown.

With a couple of decades in the dance world, Simonelli has a decidedly wise view of what makes a good track. "As long as the production has a street edge, a good song and a strong vocalist you've got a good dance track. You go down the history of dance music, put those three elements together and you can't go wrong; technology doesn't change that," he says.

The album is out on Soundproof/MCA in early June.

Kirk DeGiorgio's OP ART label (formerly ART) is proof that snuff can still

state of the OP ART techno

be beautiful. Started in 1992, OP ART has just 10 releases under its belt. But considering the names that have appeared on those releases, it's not hard to understand why this UK label has attained cult status on the techno scene.

The label has put out tracks by all the top names of the techno world, often before anyone else has picked up on them. Alexx Twin, B12, Carl Craig and new Mo Wax signing Stosia have all had releases on ART, while Derrick McVie broke his self-imposed

retirement to provide a mix for the label.

While in the past the label's releases were limited pressings that were often hard to find, ART's rechristening as OP ART will see a wider availability and a more regular release pattern. The first outing will be an EP 'IT' (soon) by drum & bass producer Phobek.

Last year Mo Wax tried to sign ART as part of its deal with A&M but DeGiorgio (pictured) decided against, feeling that it would change his relationship with his artists although he says he hasn't ruled out the idea of doing a deal with someone in the future.



available on 2CD Set & Cassette

CD includes limited edition colour poster. CD 2 includes bonus tracks. CD 2 contains 10 tracks. CD 1 contains 10 tracks. CD 2 contains 10 tracks. CD 1 contains 10 tracks.

OUT MAY 13th



say what?

why do rap events sometimes prove to be a problem?

Merrick Crowford - Herdzone
"I don't think it's inherent in the rap genre of music. I think it has to do with the promoter. Little details count for a lot at these shows so maybe the record companies should assist the promoters in doing

the job properly. It's important that all business is taken care of properly otherwise it doesn't do either the promoter or the artist any good. This type of music is still trying to prove itself and any negativity only serves to knock it back."

Mark Wright - head of music, Choice FM Birmingham
"The promoters should get their act together with regard to

security and actual execution of the night. It seems that more attention is paid to flyers and selling tickets than seeing the actual product. If a rap show was something you bought in a shop, trading standards officers would probably have closed it down by now."

Rob Hallen - Marshall Arts
"Most rap gigs are successful, as witnessed by regulators at

places like Subterania and Brixton Academy over the years. Only once in a blue moon are there problems and this is usually down to the promoters. Promotion tends to attract the 'entrepreneurial spirit' and small town politics are often overlooked."

Claude Grunlitzy - editor, True
"The problem so often is that

the audience is sceptical before the act has even come on stage. Rap audiences are so used to being disappointed that there is often a bad vibe going on before anything has even happened. Experience has shown that American rap artists don't consider the UK to be an important market and sometimes they can't even want to be there."

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Features the Phil Kelsey remix.
Taken straight from the dancefloor of Ministry of Sound's Frisky? Friday night.
Released 13th May



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WWW: www.ministryofsound.com
Ministry of Sound, 100 Roper Street, London SE1
Distribution: Ananda Disc Limited

13th

jock on his box

marshall jefferson picks
the tracks that are
guaranteed to get
everyone into the groove

'my love' - masters at work (freetown)

"Underground network dub. As soon as everyone hears the beat - and it's a really funky beat - they get a croak in their back from moving to it. It's one of those records."

'true spirit' - carleen anderson (circa)

"This came out in 1994 and it's just a beautiful song, especially the K-Klassik mix. It is really melodic and the vocal is spot on."

'string free' - phortune (traax)

"This is an instrumental and everybody recognises it and dances to it. It's got lots of stops and starts and the energy rises and falls. A peak party-time record."

'there'll all come a day' (black lozenge mix) - the absolute (tribal)

"This is one of those huge, building tracks. It's an 11-minute mix that rises and falls through the whole track. It's my automatic track - I could put the record on and go to the toilet and know the piece will be rocking."

'in the dark we live' - aphrothead (bush)

"I play two different mixes and both are equally effective. Dave Clarke's 313 mix is real hard banging techno. His 312 mix is for not-so-hard parties - a real slow builder which has been imitated a lot. It's got a strange drum beat. It's a classic because everybody's mixing that beat. Halfway through, it gets really techno and acid and everybody yells."

marshall jefferson

photograph: GP

'satisfy my love' - sabrina johnston (champion)

"I like the House Factor mix. When it came out, everyone played the John 3 mix, but this mix is more melodic. When I play it, everyone has a really good time - the woman like it and it's a good groove."

'givin' it up' - incognito (talkin loud)

"This is a beautiful song, excellent vocals and instrumentation. Every time I put it on, everybody sings along. It's really nice. Even if it's the first time you hear it, you've got to sing along."

'joy' brer soul (touche)

"This track came out in 1994 and every time I put it on - and I can play it here, in Germany, back in Chicago - they all go for it. It's got heavy bass and, as soon as it comes, they've got to dance, every place I go, yet nobody knows the track - it's an underground classic."

'harz' - sensorama (ladomat)

"Another one of those slow burners. Thirty seconds into the track there's this little part that comes in - it's a techno track but you get this little clicking part over it and everybody gets to grooving. I like building tracks like that."

'where love lives' - alison limerick (arista)

"Overall, this gives you a whole mood. The vocals are spot on, the lyrics are really nice. Everything's cool."

'steam'in' tips for the week

- 'find our way' - key to life (suburban)
- 'the calling' - vudu (grass green)
- 'this could be the night' - afroqueens (underground society)
- 'your heaven' (can feel it) - urban blues project presents mother of pearl (soul-lute)
- 'chord memory/distance/codes' - ton pooley (force inc)
- 'sweet love' - camando (cockatoo fear)
- 'live to unity (radio edit)' - dangerous minds (liquid groove)
- 'the sound' - x-press 2 (junior boy's own)
- 'never stop' - reflexion featuring laura alford (suburban)
- 'the struggle ep' - aquatherium (bomba)

compiled by sean o'neill
line: 0181-9416 2020

BORN: Chicago, September 19 - "I'm a little fuzzy on the year!" **LIFE BEFORE DJING:** worked at the Post Office. **FIRST DJ GIG:** 1983 - "I threw a party and got loads of money because I didn't have to pay the DJ! I think it was at Studio 21 in Chicago." **MOST MEMORABLE GIG:** *Beef* - Tribal Gathering, last year in Germany. *Worst* - "About three years ago at the Treasure club in Barmbe Germany. It was the first time I'd played for about four years and I cleared the floor." **FAVOURITE CLUBS:** Garage City, Bar Rumba and Cumer Nation (London). **NEXT THREE GIGS:** Cliche, Newport (May 18); resident at the Complex, London (next date May 25); Rimini, Italy (June 8-15). **DJ TRADEMARK:** "If somebody suddenly plays a techno record right after a garage record and then plays a jungle record, it's me!" **LIFE OUTSIDE DJING:** artist; album out on KTM Records in June; mix album for 4 Liberty; remixes include Tom Jones, Ryuchi Sakamoto, J D Brathway, Chris Westbrook; into computers and movies.

CV:

Features the Phil Kelsey remix.
Taken straight from the dancefloor of
Ministry of Sound's Frisky Friday night.
Released 13th May

Frisky?



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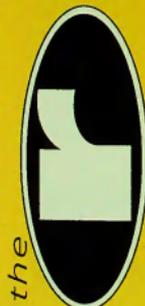
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4. *Ministry of Sound*

available on 2CD Set & Cassette
CD 1 includes a limited edition colour poster. CD 2 includes bonus tracks including 'Sins of the Fathers' by
CD 1: URM1242/CD 2: URM1243/CD 3: URM1244/CD 4: URM1245/CD 5: URM1246/CD 6: URM1247/CD 7: URM1248/CD 8: URM1249/CD 9: URM1250/CD 10: URM1251/CD 11: URM1252/CD 12: URM1253/CD 13: URM1254/CD 14: URM1255/CD 15: URM1256/CD 16: URM1257/CD 17: URM1258/CD 18: URM1259/CD 19: URM1260/CD 20: URM1261/CD 21: URM1262/CD 22: URM1263/CD 23: URM1264/CD 24: URM1265/CD 25: URM1266/CD 26: URM1267/CD 27: URM1268/CD 28: URM1269/CD 29: URM1270/CD 30: URM1271/CD 31: URM1272/CD 32: URM1273/CD 33: URM1274/CD 34: URM1275/CD 35: URM1276/CD 36: URM1277/CD 37: URM1278/CD 38: URM1279/CD 39: URM1280/CD 40: URM1281/CD 41: URM1282/CD 42: URM1283/CD 43: URM1284/CD 44: URM1285/CD 45: URM1286/CD 46: URM1287/CD 47: URM1288/CD 48: URM1289/CD 49: URM1290/CD 50: URM1291/CD 51: URM1292/CD 52: URM1293/CD 53: URM1294/CD 54: URM1295/CD 55: URM1296/CD 56: URM1297/CD 57: URM1298/CD 58: URM1299/CD 59: URM1300/CD 60: URM1301/CD 61: URM1302/CD 62: URM1303/CD 63: URM1304/CD 64: URM1305/CD 65: URM1306/CD 66: URM1307/CD 67: URM1308/CD 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THE OFFICIAL CHARTS - 18 MAY

18



britain's nearest beats till **20**
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96

chart

there. They're always ready to tell you what's come in and they look after me, they put records aside for me. I buy both hip hop and house so, at the moment, it's the shop for me." - CJ Mackintosh.

club & shop focus compiled by johnny devis. tel: 0171-2637883

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

tv

hw

1 2 WILDCHILD MIXES)

Love Tibe

- 2 BADMAN (ROLL & SISTER BLISS MIXES) Sister Bliss
- 3 INSPIRATION Strike
- 4 HEAVEN SERIAL DIVA FATHERS OF SOUND/JAZZ 'N' GROOVE MIXES Sarah Washington
- 5 LOOK OUT FOR MY LOVE (PAUL GOTTIEL/WELL HUNG PARLIAMENT MIXES) Gracy Augustine
- 6 DON'T STOP MOVING (WISNAD) MIXES) Livin' Joy
- 7 FOR WHAT YOU DREAM OF (BLUE AMAZON/HOLY TRINITY MIXES) Backrock featuring Kyo
- 8 ON YA WAY HELICOPTER/LISA MARIE EXPERIENCE/JULES & SKINS (KLUBBHEADS/JOE MUSAPHIA MIXES) Helicopter
- 9 AND ON (FARELY & HELLER/MAS) THE FINEST/LIVINGSTON BROWN & GARY BENSON MIXES) Beverlei Brown
- 10 FEELS SO GOOD (SHOW ME YOUR LOVE) (ORIGINAL/MARK PICCHIOTTI/M.C.P. MIXES) Lina Sant'ago
- 11 FREEDOM (MAKE IT FUNKY) (SLEEPING LIONS/BOTTOM DOLLAR MIXES) Black Magic
- 12 STORM IN MY SOUL Kamashura
- 13 BLURRED (PIANOMAN/POPH BOY'S MIXES) Pianoman
- 14 TAKE ME AWAY (ERIC KUPPER/DEKARD/BAM BAM/MARSHALL JEFFERSON MIXES) Westbrook
- 15 ALWAYS BE MY BABY (SATOSHI) TOMIE/DAVID MORALES/JERMAINE DUPRI MIXES) Mariah Carey
- 16 CANT HELP IT (ORIGINAL/GRANT NELSON/BAGHEADS/CANDY GIRLS/PETE BONES/LOOSE/VEGAS BASEMENT MIXES) Happy Changers

- 17 BORN SLIPPY (UNDERWORLD MIXES) Underworld
- 18 LOVE CAN'T TURN AROUND (HEAVY WEATHER/HAMMON & WOO) (ESIM MIXES) Junior Boy's Own

tv

hw

STAND UP (ROGER SANCHEZ/DEWEY B/ WILDCHILD MIXES)

AMP/MP

- 1 JUNK DOG Fresh
- 2 ALLSTARS EP-LUJ IS ALL U NEED/KEEP IT UPSOAKIN' WET '99 Allstars
- 3 LOSING YOU (LOVESTATION/UNDERGROUND SOLUTION MIXES) SGH
- 4 MISS PARKER (STEVE 'SILK' HURLEY/JERIE McALLISTER MIXES) Benz
- 5 WARNING (A.K.A. LIVINGSTONE BROWN/PHIL CHILLI/BENZ/FLAME & RHYTHM WITH/OUT TERRY MIXES) A.K.A.
- 6 LOVE FOR LIFE (ALCATRAZ/ANDY ROBERTS/PEP MIXES) Lisa Mounish
- 7 ALWAYS THERE (MASTERS AT WORK MIXES) JUMP TO MY LOVE (SIMON COTTS/WORTH MIX) Incognito
- 8 THE LOVER THAT YOU ARE (SOUL SOLUTION/SLEEPING LIONS/SI BRAD/ROGER U MIXES) Talkin' Loud
- 9 THE PROJECT EP: NOW HEAR THIS/HOUSE TRADE/LET'S PARTY/MOTHERLUCKER fttr
- 10 LABOUR & BOLDEN featuring Paris Grey
- 11 JUST MAKE THAT MOVE Todd Terry
- 12 JUSTICE Shark
- 13 INEED SOMEBODY TONIGHT Thelma Houston
- 14 IF YOU HAVEN'T DANCED YET Digital Noiz
- 15 LOOKING AT YOU (JIMMY GOMEZ MIXES) Suissegreen
- 16 DELIVER ME (SALT CITY ORCHESTRATHE BELOVED MIXES) The Beloved
- 17 NEW DIRECTION (FREEPOWER/WAY OUT WEST/ILYA BRAZILIA MIXES) Freepower
- 18 WHERE LOVE LIVES Release Project
- 19 LUST Alan X
- 20 SCHONEBERG (ORIGINAL/TONY DE VITAMAN WITH NO NAME MIXES) Marnian
- 21 IN THE HOOD (BAGHEAD MIXES) Kool & The Gang/AT Taylor
- 22 HUNDRED TUNTS (TUNTS OF VITAMPER/LOGIC/TOM WILSON) Tom Wilson
- 23 PARTY GROOVE (IN-SYNTONIA/MAE & PEAKA/OCCOR ORIGINAL MIXES) DJ Koolha
- 24 I WANT YOU (WANTING MORE MIXES) Koolha featuring Tom Wilson

hw

hw

BRAND NEW DAY (DUIVERS/SPACE KITTENS/DEKARD & DANIE MIXES)

Minds Of Men

- 1 BRAND NEW DAY (DUIVERS/SPACE KITTENS/DEKARD & DANIE MIXES) Minds Of Men
- 2 IT SHOULD HAVE BEEN YOU (STRIKE/KINKY BOYZ/ORIGINAL MIXES) Hannah Jones
- 3 REAL LOVE House Of 3D featuring Cie
- 4 ALLSTARS EP-LUJ IS ALL U NEED/KEEP IT UPSOAKIN' WET '99 Allstars
- 5 LOSING YOU (LOVESTATION/UNDERGROUND SOLUTION MIXES) SGH
- 6 MISS PARKER (STEVE 'SILK' HURLEY/JERIE McALLISTER MIXES) Benz
- 7 WARNING (A.K.A. LIVINGSTONE BROWN/PHIL CHILLI/BENZ/FLAME & RHYTHM WITH/OUT TERRY MIXES) A.K.A.
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- 26 I WANT YOU (WANTING MORE MIXES) Koolha featuring Tom Wilson

Perfecto

East Side

Cleveland City

99 North

Fresh

RCA

RCA

Go Beat

Simon Cotsworth

Talkin' Loud

fttr

Firm Music

Sound Of Ministry

Solid Silver

Azuli

Juniction 14

Sony S3

East West

4th & B way

Stab

X Trax

Head Choons

The Hi Label

Tony Trax

Spot On

Escape

WARNING! THIS SINGLE WILL CEASE TO BE MANUFACTURED AT THE END OF MAY 1996

Sensual Sophis-ti-cat / The Player



18
5
96

ON A POP TIP
chart

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

- | | | | | | | | | |
|-----------|------------|---------------------------------------|-------------------------|--|-----------|------------|---|---------------|
| 1 | 1 | LOVE RESURRECTION | | | 21 | 3 | TAINED LOVE | |
| | | D'Lux | Logic | | | | Icon featuring Juliette James | Eternal |
| 2 | 4 | CRYING IN THE RAIN | | | 22 | 7 | CAN'T TAKE MY EYES OFF YOU | |
| | | Culture Beat | Epic | | | | Boys Town Gang | Big World |
| 3 | 3 | JUMPING UPSIDE DOWN | | | 23 | NEW | TAKE ME AWAY | |
| | | Black Groove | Avex | | | | Westbrook | Jackpot |
| 4 | 5 | THE WINNER TAKES IT ALL | | | 24 | 14 | LET'S DANCE | |
| | | Hazell Dean | Carlton Sounds | | | | E-Male | Love This |
| 5 | 16 | ANYTIME | | | 25 | 32 | LET THE LOVE | |
| | | Obsession | Almighty | | | | Q.Tex | 23rd Precinct |
| 6 | 2 | FASTLOVE/TM YOUR MAN ('96 MIX) | | | 26 | 31 | NOTHING I WON'T DO | |
| | | George Michael | Virgin | | | | JX | ffrreedom |
| 7 | 12 | THE WAY IT IS | | | 27 | 27 | WARNING | |
| | | Chameleon | Stress | | | | A.K.A. | RCA |
| 8 | NEW | INSPIRATION | | | 28 | NEW | ALWAYS BE MY BABY | |
| | | Strike | Fresh | | | | Mariah Carey | Columbia |
| 9 | 28 | DON'T STOP MOVIN' | | | 29 | 37 | ALWAYS THERE/ JUMP TO MY LOVE | |
| | | Livin' Joy | Undiscovered/MCA | | | | Incognito | Talkin Loud |
| 10 | NEW | BLURRED | | | 30 | 19 | LET'S MAKE IT HAPPEN | |
| | | Pinoman | 3 Beat/Fusion/ffrreedom | | | | DJ Scott & Outer Rhythm | Steppin' Out |
| 11 | 10 | U FOUND OUT | | | 31 | NEW | HEAVEN | |
| | | The Handbaggers | Tidy Trax | | | | Sarah Washington | AM:PM |
| 12 | 24 | SO IN LOVE WITH YOU | | | 32 | 40 | MISS PARKER | |
| | | Duke | Encore | | | | Benz | RCA |
| 13 | 21 | STUCK IN THE MIDDLE | | | 33 | NEW | GLOWING SUN ON THE RISING TIDE | |
| | | Reservoir Gods | Steppin' Out | | | | Kapta (featuring Sarah Williams) | AJS |
| 14 | 6 | WONDERWALL/LIVE FOREVER | | | 34 | NEW | OOH! AAH! CANTONA | |
| | | Jackie 'O' | Euphoric | | | | 1300 Drums feat. the Unjustified Ancients Of M.U. | Dynamo |
| 15 | 8 | IT'S RAINING MEN | | | 35 | 15 | 2/231 | |
| | | West End | RCA | | | | Anticappella | Media/MCA |
| 16 | 11 | OOH AAH...JUST A LITTLE BIT | | | 36 | 37 | LAND OF DREAMING | |
| | | Gina G | Eternal | | | | Masterboy | Urban |
| 17 | 22 | CARS | | | 37 | NEW | GET ON UP | |
| | | Techno Army featuring Gary Numan | When! | | | | Jodeci | MCA |
| 18 | 13 | GOOD DAY | | | 38 | NEW | NOT WHAT YOU THINK | |
| | | Sean Maguire | Parlophone | | | | X Tension | Millenium |
| 19 | 23 | THEME FROM S-XPRESS | | | 39 | NEW | FEELS SO GOOD (SHOW ME YOUR LOVE) | |
| | | S-Xpress | Rhythm King | | | | Lina Santiago | Universal/MCA |
| 20 | NEW | LA MACARENA | | | 40 | NEW | 99 RED BALLOONS | |
| | | Los Del Mar | Pulse-8 | | | | Pleasure Delux | Eternal |

there. They're always ready to tell you what's come in and they look after me. I buy both hip hop and house so, at the moment, it's the shop for me." - CJ Mackintosh.

Club & shop focus compiled by Johnny Davis. Tel: 0171-263 2165

URTI UON

Sensual Sophisticat / The Player

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namecheck: jeremy newell @ tony farsides @ daisy & havoc @ damien mendis @ brod beatnik @ jim jeffery

tune of the week

monica: 'before you walk out of my life' (word of mouth/artist)

SPIN The fourth single to be lifted from young Monica's debut album 'Miss Thang' and one of the best new r&b tracks around for a while. 'Before You Walk Out Of My Life' is a mid-to-low tempo smoocher with an a cappella-ish intro and a lazy beat. In its single form, the track's been given a more widespread appeal by the addition of a Pete Rock remix. Pete rises to the challenge admirably, utilising that old Kool & The Gang 'Summer Madness' whistling synth riff to complement some lovely shifting chord changes kept intact for the remix. Also included on the 12 inch is a more orthodox piano-led r&b mix from Mike Dean and another by r&b man of the moment Tony Rich. A growler and definitely another hit waiting to happen for Monica. ●●●●● **ff**



house

SPICE OF LIFE '2 000 Black'

(Black Vinyl), Alan Russell and Richard Yori shift their S.O.L. moniker on to the recently formed Hot Records subsidiary and enlist DJ Seamus Haji for the remix. The Original mix has a vintage house feel with serious intention keyboards while the Blacker mix is stripped to tribal percussion and bass. Seamus' Scheelite mix is a cooking disco groove in Gato style complete with sound effects and keyboard solos to keep the interest throughout. The drums get the spotlight in the bonus beats. A good DJ record. ●●●●● **jn**

FUN CITY 'Podentz' (Cutting)

One of America's longest running independent labels has been increasing its frequency of releases lately and this is one of the better ones. Nothing

staggeringly original in style – a big thumping kick, crashing snares, organ riffs and grungy noises and vocals – but it fits together well and will work well almost everywhere. More a good mixing record than a distinctive hit in its own right, but you can never have too many of those. ●●● **ff**

SEM 'Demon EP' (Electron Industries)

A well-produced double EP of music that is electro in rhythm but is probably too musical to be categorised as such. The beats in fact are secondary to the soundtrack-style arrangements of the synthesised melodies, which are intricate and quite emotional. Vangelis/Bladenmer influences are clear throughout the EP and while it's not exactly dancefloor material, it evokes emotions and atmosphere that creative DJs can exploit. ●●● **ff**

VARIOUS 'Jack 2 Jack – No 1' (Trax)

The reissues continue but this time without favour-of-the-month remixes as Trax steadily brings back some enormous old favourites to draw attention to its 'The House That Trax Built' album. The first of the special 10 inch singles (each to consist of just two tracks and no remixes) features the vocal track to end all vocal tracks – 'U Used To Hold Me' by Ralph Rosario – and Mr Fingers' demoted 'Washing Machine'. Everyone will love their favourite Trax tune but these will remind you that overall the material is brilliant, simple and unbeatable. Everyone else give up and go home. ●●●●● **d&h**

FREAKPOWER 'New Direction' (Island)

The new single from Freakpower opens with two Woy O'Woy mixes which are a keep-nothing-back vocal

headbanger mix and a slightly gentler dub – both for that reason (sorry-coll-r&b-house) market that seems so well catered for at present. On the flip, Freakpower's original is quite the opposite – chill-out summer funk low nonsense of the best kind that goes quite unorchestrated towards the end and spins out of control – as if it just got bored of being normal and asked Bob Stone in for a cuppa. Filo Brazzillo return to summer loveness and funkiness in the finest style – these people should be winning major music prizes by now. Vote Filo Brazzillo. ●●●●● **d&h**

garage

LENNY FONTANA presents

CAROLE SYLVAN 'Everything You Do' (Kitty). Originally produced by Lenny Fontana and featuring the voice of

Freedom Carole Sylvan, this is an extremely DJ-friendly doubletrack with a host of strong mixes to suit all moods. There is a typically bumpy Todd Edwards mix, an atmospheric 95 North mix, a shuffling woot and classy dub mix from Lenny in Galaxy People-style with live sax more sparking Tenogio-ish international mixes, and newcomer Kevin Yeats' smooth Tribal Trench dub – all ensuring that the cult following of this label will continue to grow. ●●●●● **jn**

NORMA JEAN BELL 'The Baddest Bitch In The Room' (Pandermonium)

A fantastic follow-up to last year's 'I Like The Things...', produced and mixed by Norma Jean and Kenny Dixon Jr otherwise known as the Moody Man. The main mix has a retro style groove with a hint of Roy Ayers

available on 2CD Set & Cassette
 CD includes limited edition colour poster. CD includes bonus tracks from 'New Year' and 'Summer Madness' - 4pc. Compendium available. More info on: 0800 405 9744

OUT MAY 13th

- 15 18 IT TAKES TWO **ff**
- 16 19 THE BEST ROCK BALLADS ALBUM IN THE WORLD, EVER **ff**
- 17 20 SHAPE - OVER THE HILLS & FAR AWAY **ff**

Frisky?

Bi Boy Action Squad Boopalooa

Features the Phil Kelsey remix.
 Taken straight from the dancefloor of Ministry of Sound's Frisky? Friday night.
 Released 13th May



Ministry of Sound 103 Great Street London SE1
 Email: info@ministryofsound.com
 WWW: http://www.ministryofsound.com

Mailing list: Ministry Of Sound, Prospect CV74A,
 2 Abchurch Lane, Leamington Spa CV32 4HR
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- CD 1 - 18 IT TAKES TWO
- 1. The Best Rock Ballads Album In The World, Ever
- 2. Shape - Over The Hills & Far Away
- 3. Boston Angels
- 4. Evolution Of The Group Effect

DUKE

SO IN LOVE WITH YOU



The single includes
the Pirxaman & Sil remixes
out now on 12", CD & Cassette

ENCORE

vibes, a fat bassline, sax and voluptuous vocals from "the bitch" herself. The jazz version is cool with double bass and rested vocals to suit the after hours vibe - 100% steaze. **★★★★★** JN

BASEMENT BOYS present 'The 007 EP' (Basement Boys). Those Baltimore guys return with a hot three-track EP. 'See The Light' is the sought-after instrumental version of Martha Wash's 'Love A Light On' with that hard rave sound running throughout. Time to dig out the vocal. 'By God' samples Jamiroquai's 'Space Cowboy' with a saxophone and trumpet jiggling around on top. 'Do You Believe' builds slowly from a stomping beat to a wild organ solo, then to a moving piano line before the Sounds Of Blackness-style vocals carry the track away. **★★★★★** JN

L.Z. LOVE 'See The Light' (Slip 'N' Slide). Booker T represents London's solid underground music scene with a full production utilising the classic keyboard talents of Snappa Music's Eddie Perez and featuring a spiritually moving vocal performance from L.Z. Love. Derrick Carter and Chris Nakaja comfort the song into a kick-heavy, twisted Chicago

house dub with haunting gurgly keyboard sounds. Check out this fine release. **★★★★★** JN

TEN CITY 'Nothing's Changed' (Obbaan). Ten City resurface on a new independent label with the promise of an album to come. This first single is a classy production complete with live percussion, acoustic and rhythm guitars, sweeping strings, tinkling piano, brass stabs, female background vocals and, of course, Byron Singily's velvet smooth voice.

As well as a full vocal mix and an instrumental, we are also treated to an Acoustic version featuring some fantastic acoustic guitar, and a "thumba percussion" dub where the live percussionists gets the spotlight. Although this is probably too sophisticated for most dancefloors, this single is an essential purchase for real music lovers. **★★★★★** JN

TODD EDWARDS 'Saved My Life' (Trrr/London). Check this guy out. Fans of Todd Terry's

old out-and-pastie style recently adopted by MK will love this. The talented youngster from New Jersey cleverly borrows vocal bits from Indep's 'Last Night A DJ Saved My Life'. The original US mixes are supported by a dynamite UK soundclash. In the blue corner, Grant Nelson does his usual hip-hop full-on catchy song based garage-bag Ultimate Salvation remix which works. While in the red corner, Joey Musaphora turns in

freakpower

a right rockin' deep dub treatment which explodes more than once. Patterfella. The Sneaky Flashback mix, punctuated by a squawking guitar, is hard 'n' sleazy. Finally, if pure hard weirdness is your bag then dip the Filthy Rich & The Avenue mix for a supa-mad craziness vibe. **★★★★★** cm

hip hop

Heliah Skelth & Originoo Gunn Clappaz 'Lafari' (Virgin). Huge in New York for quite a while, this New York rap anthem is finally getting a UK release. 'Lafari' is already well established as a favourite rap video on the Box. This combination rap track features in addition to the named artists, the skills of Black Moon, Smihl'n'Wessen, and other members of the "Good Camp Click". Given the dispute between Black Moon, Smihl'n'Wessen and their record company, this looks like the nearest we'll get to hearing their product for a while. Not really crossover material but a dead cast for anyone that likes their East Coast rap. **★★★★★** JF

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vernons

wonderland

the original plus mixes by
Carl Cox • Sven Väth • Laurent Garnier

EYE Q CLASSICS EYES

there, they're always ready to tell you what's come in and they look after me, they put records aside for me. I buy both hip hop and house so, at the moment, it's the shop for me." - CJ Mackintosh.

club & shop focus compiled by Johnny Davis, tel: 01753 833800

YU YU

Sensual Sophis-ti-cat / The Player

WARNING! THIS SINGLE WILL CEASE TO BE MANUFACTURED AT THE END OF MAY 1996

club chart
commentary

by alan jones

With Sarah Washington taking a dive, her A&M labelmates Love Tribe take over in pole position, and will be looking to lengthen their lead next week when the second 12-inch of 'Stand Up' is expected to kick in. But they face tough opposition from at least three records: Helleo's 'On Ya Way', already flying as the week's highest debut of number eight and number one in more

individual DJ returns than any other disc; Sister Bliss's 'Badman', which moves 9-2 and could yet end Champion and associated labels' long spell without a number one; and Strike's 'Inspiration', which has moved 22-11-3 on the upfront chart, and could be their second number one, following the massive breakthrough hit 'U Sure Do'. Adding together the points Strike earn from the upfront chart and the Pop Tip chart, 'Inspiration' is already number one, followed closely by Livin' Joy's 'Don't Stop Movin'. Both records are Top 10 in both charts, a rare feat and one which normally signals future commercial success...

Returning to A&M, the PolyGram imprint is the first label to have consecutive number ones since the end of 1994, when MCA had four in a row via Spliffs' 'Don't Bring Me Down', Mary J Blige's 'Be Happy', E.V.E.'s 'Good Life' and Joeel's 'Cry For You/Won't Waste You/You Got It/My Heart Belongs To You'... While the top few records are rather less widely played than normal this week, three records which make fairly big gains in DJ support in the teen region of the chart nevertheless drop - Planoman's 'Blurred' falls 12-13 with a 20% gain in points, Mariah Carey's 11% increase accompanies a 13-15 slump for 'Always Be My Baby' and Underwood's 'Born Slippy' slithers 16-17 with a 10% rise in tape-to-tape response... Breakers this week include: SWV, Trinity, Dauckaliver, Vanden Plas, Michael Proctor, Adam Clayton/Larry Mullen, Kerri 'Chaos' Chandler, K London Posse, Gusto, Todd Edwards, Anne Marie Santh, Lucky Monkeys, Nicole and Stretch & Jules Verne.

beats &

Anyone who missed the Fugees' excellent performance recently at Ludbrook Grove's Subterania will be happy to know the group are set to return to London for a show at the Forum, Kenilworth Town on Wednesday June 5... Due to the sheer weight of callers ringing its offices, promoters company Loud & Clear has set up a mailing list hotline. This number will provide callers with full details about the application procedure and eligibility criteria that the company demands of DJs wanting records. The hotline is 0181-748 1965... Gary Welch contacted us to say he has been appointed label manager at the Redcat record label and is looking for demos from artists with "up-for-it party house". Interested parties should send tapes to Gary at Unit 16, Hatch Farm Studios, Chersey Road, Addlestone Moor, Surrey KT 15 2EH... Sound Work Exchange 3 is an exchange featuring leading proponents of British and German electronic music taking part in performances, discussions and a special club night. The event will happen over five days from May 14 to 18 at a variety of London venues. Those confirmed as taking part include Atom Heart, T Power, Oval, Monika Kruse and Mixmaster Morris. Details from Shinkansen on 0171-278 5452... Original old-school hip hopper and Zulu Nation leader Afrika Bambaataa will be undertaking a rare UK tour alongside UK drum & bass exponent Grooverider - now there's an interesting mix. This musical match will happen at: the Thekla, Bristol (May 29); Cockpit, Leeds (30); Junction, Cambridge (31); Brix, Brixton (June 3); Soul Kitchen, Leicester (5); Bing Bing, Newcastle (6); and Concorde, Brighton (7). Tickets will be \$12... British triphoppers Earthing will be performing at the Hop & Grape in Manchester on May 18 and at London's Subterania on May 22... AND THE BEAT GOES ON!



p i e c e s



www

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Resurrection



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D' LUX

there. They're always ready to tell you what's come in and they look after me, they put records aside for me. I buy both hip hop and house so, at the moment, it's the shop for me." - CJ Mackintosh.

club & shop focus
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0171-261 2163

U N I T E D

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24	25	THE X FILES: MARK SHOW	Warner Bros
26	YOU LIFT ME UP	Rebekah Ryan	MCA
27	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat
28	CUT SOME RUGCASTLE ROCK	The Bluetones	Superior Quality/A&M
29	SALE OF THE CENTURY	Sleeper	Indolent/RTCA
30	FIRESTARTER	The Prodigy	XL Recordings
31	ELECTRIC HEAD PT2 (THE ECSTASY)	White Zombie	Geffen
32	THEME FROM S.E.PRESS (REMIX)	S.E.Press	Rhythm King
33	PERFECT DAY	Skin	Parlophone
34	THE WAY IT IS	Chamelom	Stress
35	RADIO ON	Ricky Ross	Epic
36	PEACHES	The Presidents Of The United States Of America	Columbia
37	LOVE FOR LIFE	Lisa Moorish	Go Beat
38	SLANG	Def Leopard	Bludgegun Riffola
39	CRAZY CHANGE	Kavana	Nonesuch
40	BEFORE	Per Shop Boys	Parlophone

Ballad titles are those with the biggest sales gains over last week

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TOP TWENTY COMPILATIONS

1 NEW HITS 96

2	BOYZ OF SWING	Parlophone U.K.
3	VYBIV 3 - NEW SOUL REBELS	Global Records
4	DANCE ZONE - LEVEL SEVEN	Parlophone U.K.
5	THE BEST... ALBUM IN THE WORLD... EVER! 3	Virgin
6	DANCE MIX UK	Global Records
7	TRANSPOTING (OST)	Billberry
8	NOW THAT'S WHAT I CALL MUSIC! 33	Billberry/Parlophone
9	MIX-O-MATIC	EMI U.K.
10	ROCK ANTHEMS - VOLUME 2	Deo
11	ESSENTIAL MIX 2 - TONGS, MACKINTOSH...	Deo
12	LOST PROPERTY	EMI U.K.
13	DANCE NATION	Meridian Of Sound
14	THE BEST RAP ALBUM IN THE WORLD... EVER!	Virgin
15	UNTRILLED	Global Records
16	CLUB MIX 96	Parlophone U.K.
17	THE TUNNEL MIXES	Virgin
18	IT TAKES TWO	Smiley Tunes/EMI U.K.
19	THE BEST ROCK BALLADS ALBUM IN THE WORLD... EVER!	Virgin
20	SHAPPE - OVER THE HILLS & FAR AWAY	Virgin

13	25 ALL CHANGE	Chart	Polydor
19	26 WILDEST DREAMS	Tina Turner	Parlophone
27	PURE LIGHTNING SEEDS	Lightning Seeds	Virgin
28	EXPECTING TO FLY	The Bluetones	Superior Quality/A&M
29	FAIRWEATHER	Johnson Hootie & The Blowfish	Atlantic
30	MERSEYBEAST	Ian McKnabb	This Way Up
31	STANLEY ROAD	Paul Weller	Go/Discs
32	LES MISERABLES - 10TH ANNIVERSARY CONCERT	Last Recording	First Night
33	31 SAID AND DONE	Boyzone	Polydor
34	RAIN DANCE	Raindance	PolyGram TV
35	THE GREAT ESCAPE	Blur	Food/Parlophone
36	HISTORY-PAST, PRESENT AND FUTURE, BOOK 1	Michael Jackson	Epic
37	MELON COLLIE AND THE INFINITE SADNESS	Smashing Pumpkins	Virgin
38	EVIL EMPIRE	Frage Against The Machine	Epic
39	THE BENDS	Radiohead	Parlophone
40	SINGLES	Allison Moyet	Columbia

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OUT MAY 13th

US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	THE CROSSROADS <i>Area</i> Tracy 10/Hollywood (RCA)		26	1579 <i>Smoothing Pumpkins</i> (Virgin)	
2	ALWAYS BE MY BABY <i>Vanessa Carré</i> (Columbia)		27	WHO DO YOU LOVE <i>Deborah Cox</i> (Atlantic)	
3	BECAUSE YOU LOVED ME <i>Carole Dawn</i> (Epic)		28	NOT GUN CRY <i>Ilana J. Brige</i> (Atlantic)	
4	IRONIC <i>Alena Morante</i> (Atlantic)		29	5 O'CLOCK <i>Nonobrand</i> (NCA)	
5	NOBODY KNOWS <i>The Tony! Toni! Toné!</i> Project (Capitol)		30	THE EARTH, THE SUN... <i>Color Me Badd</i> (Warner)	
6	YOU'RE THE ONE <i>IKA</i> (RCA)		31	THE WORLD I KNOW <i>Collective Soul</i> (Atlantic)	
7	1, 2, 3, 4 (SUMM'N) <i>Crüella</i> (Fleming)		32	YOU <i>Monifah</i> (Epic)	
8	GIVE ME ONE REASON <i>Vanessa Carré</i> (Columbia)		33	NAME <i>Cam'ron</i> (Atlantic)	
9	COUNT ON ME <i>Whitney Houston</i> (A&M)		34	RENÉE <i>Loon</i> (Epic)	
10	DOWN LOW (GODDY BASS TO KNOW) <i>Halfway Through My Life</i> (Atlantic)		35	ONE SWEET DAY <i>Mariah Carey & Boyz II Men</i> (Columbia)	
11	FOLLOW YOU DOWN/TIL HEAR... <i>The Co-Operatives</i> (A&M)		36	MACARENA <i>Los Del Rio</i> (RCA)	
12	SITTING UP IN MY ROOM <i>Brandy</i> (Atlantic)		37	LADY <i>D'Angelo</i> (Epic)	
13	KEEP ON, KEEP ON <i>MC Lyte feat. Yaccage</i> (Plover) (Epic)		38	CHAINS <i>Tina Turner</i> (Epic)	
14	OLD MAN & ME WHEN I GET... <i>Hootie & the Blowfish</i> (Atlantic)		39	PLEASE DON'T GO <i>Janet Jackson</i> (A&M)	
15	WOO-HOO! YOU ARE IN CHECK <i>Area</i> (RCA)		40	KISSIN' YOU <i>Tina Turner</i> (Epic)	
16	INSENSITIVE <i>Jamie xx</i> (A&M)		41	I WANT TO COME OVER <i>Marisa Monte</i> (Virgin)	
17	HE'S MISSING <i>Everything But The Girl</i> (Epic)		42	A THIN LINE BETWEEN LOVE & HATE <i>In House</i> (Capitol)	
18	SWEET DREAMS <i>La Bouche</i> (RCA)		43	MACHINEHEAD <i>Rush</i> (Globe)	
19	GOIN' IT <i>Loon</i> (Epic)		44	DON'T WANNA LOSE YOU <i>Janelle Monáe</i> (J&R)	
20	WONDER <i>Vanessa Carré</i> (Columbia)		45	THE WILL <i>Suzanne Vega</i> (Capitol)	
21	ALL THE THINGS (YOUR MAN WON'T DO) <i>Janet Jackson</i> (A&M)		46	TOUCH ME, TEASE ME <i>Carole Carrington feat. Boyz II Men</i> (Epic)	
22	CLOSER TO FREEDOM <i>Deborah Cox</i> (Atlantic)		47	ANYTHING 'IT (MC Lyte)	
23	FAST LOVE <i>George Michael</i> (Capitol)		48	GET MONEY <i>Jarvis</i> (Atlantic)	
24	JUST A GIRL <i>Loon</i> (Epic)		49	IN THE MEANTIME <i>Spacopop</i> (A&M)	
25	BE MY LOVER <i>Loon</i> (Epic)		50	HOOK <i>Shavaughn</i> (Epic)	

Chart courtesy of Billboard 10 May 1996. * Artists are awarded to those products demonstrating the greatest display and sales gain. UK UK only. UK signed acts.

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	FAIRWEATHER JOHNSON <i>Heaven & The Beach</i> (Atlantic)		26	KILLA CALL <i>Crilly</i> (Epic)	
2	CRASH <i>Case</i> (Meridian) (Meridian)		27	THE COMING <i>Busta Rhymes</i> (Atlantic)	
3	THE SCORE <i>Phish</i> (Polygram)		28	THE GREATEST HITS COLLECTION <i>Alan Jackson</i> (Arista)	
4	TO THE FAITHFUL DEPARTED <i>The Cranberries</i> (Globe)		29	ANTHOLOGY 2 <i>The Beatles</i> (Capitol)	
5	JAGGED LITTLE PILL <i>Alison Moskatell</i> (Meridian)		30	R KELLY <i>R Kelly</i> (A&M)	
6	FALLING INTO YOU <i>Celine Dion</i> (Epic)		31	TRAGIC KINGDOM <i>Asa Carter</i> (Demos)	
7	SUNSET PARK (OST) <i>Various</i> (Atlantic)		32	MERCURY FALLING <i>Soul</i> (A&M)	
8	BORDERLINE <i>Heaven & The Beach</i> (Atlantic)		33	PRESIDENTS OF THE USA <i>Presidents Of The USA</i> (Columbia)	
9	EVIL EMPIRE <i>Age Against the Machine</i> (Epic)		34	1999 <i>Element 2 feat. Tracy Chapman</i> (BlueNote)	
10	BLUE CLEAR SKY <i>George Strait</i> (RCA)		35	MELON COLLIE & THE INFINITE... <i>Smoothing Pumpkins</i> (Virgin)	
11	NEW BEGINNING <i>Jay-Z</i> (Roc-A-Fella)		36	SMELLS LIKE CHILDREN <i>Monie Love</i> (Meridian)	
12	DAYDREAM <i>Meshia Gray</i> (Columbia)		37	TIGERLILY <i>Wesley Marshall</i> (Epic)	
13	WAITING TO EXHALE (OST) <i>Various</i> (Arista)		38	MR SMITH <i>L. Cool J.</i> (Epic)	
14	WHAT'S THE STORY, MORNING GLORY? <i>Quasi</i> (Capitol)		39	RELEAS <i>Janet Jackson</i> (A&M)	
15	SIXTEEN STONE BUB <i>Travis</i> (Meridian)		40	SWEET DREAMS <i>La Bouche</i> (RCA)	
16	THE WOMAN IN ME <i>Shania Twain</i> (Meridian)		41	FRESH HOUNDS <i>Garth Brooks</i> (Epic)	
17	THEY MUSIC... SONGS FROM THE... <i>Steve Turre</i> (Meridian)		42	LOSER THAN YOURS <i>Laurie Ruckert</i> (Meridian)	
18	BAD RAIN <i>David Byrne</i> (Black N' Blue)		43	ORIGINAL GANGSTAS (OST) <i>Various</i> (Meridian)	
19	NEW BEGINNING <i>Yusef Kamil</i> (Atlantic)		44	PIECES OF YOU <i>Jewel</i> (Arista)	
20	GANGSTA'S PARADISE (OST) <i>Various</i> (Meridian)		45	DANCE MIX USA VOLUME 6 <i>Various</i> (Meridian)	
21	ALL EYES ON ME <i>Phish</i> (Meridian)		46	A THIN LINE BETWEEN LOVE & HATE (OST) <i>Various</i> (Meridian)	
22	CRASH <i>Case</i> (Meridian)		47	ALL I WANT <i>Tina Turner</i> (Epic)	
23	WHATCHA LOOKIN' <i>Kick Power</i> (Capitol)		48	SPARKLE AND FADE <i>Loon</i> (Epic)	
24	RESURRECTION <i>Casey Boy</i> (Capitol)		49	THE HITS <i>Eric Burdon</i> (Epic)	
25	TIME MARCHES ON <i>Yusef Kamil</i> (Atlantic)		50	EVENTUALLY <i>Tom Waits</i> (Meridian)	

UK WORLD HITS

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

GERMANY		SWEDEN		AUSTRALIA		FRANCE	
1 (1)	FIRESTARTER <i>The Prodigy</i> (DJ)	1 (1)	RETURN OF THE MACK <i>Mark Morton</i> (WEA)	1 (1)	FAST LOVE <i>George Michael</i> (Virgin)	1 (1)	BABY COME BACK Worlds Apart (DIA)
2 (2)	HOW DEEP IS YOUR LOVE Take That (RCA)	2 (1)	FAST LOVE <i>George Michael</i> (Virgin)	2 (1)	MISSING Everything But The Girl (Epic)	2 (1)	SPACEMAN Babylon Zoo (EMI)
3 (2)	RETURN OF THE MACK <i>Mark Morton</i> (WEA)	3 (1)	FIRESTARTER <i>The Prodigy</i> (DJ)	3 (1)	SPACEMAN Babylon Zoo (EMI)	3 (1)	YOU DON'T FOOL ME Queen (EMI)
4 (2)	EVERYBODY'S WORLD <i>Cover</i> (Parlophone)	4 (1)	BEFORE Pat Shop Boys (Parlophone)	4 (1)	POWER OF A WOMAN Eternal (EMI)	4 (1)	FAST LOVE <i>George Michael</i> (Virgin)
5 (1)	YOU DON'T FOOL ME Queen (Parlophone)	5 (2)	THE 13TH THE Cure (Fiction)	5 (2)	HOW DEEP IS YOUR LOVE Take That (RCA)	5 (2)	ELECTRICITY <i>Plastique</i> In France (Parlophone)

Source: Media Control

Source: GLF/IFPI

Source: ARIA

Source: IFPI

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	FAST LOVE <i>George Michael</i> (Virgin)		21	CHILDREN <i>Robert Miles</i> (Deconstruction)	
2	GOH AAR...JUST A LITTLE BIT <i>Gene & Gene</i> (Epic)		22	YOU LIFT ME UP <i>Fabrizio Pann</i> (NCA)	
3	RETURN OF THE MACK <i>Mark Morton</i> (WEA)		23	KEEP ON JUMPIN' <i>Lisa Maria Cozzolunga</i> (Epic)	
4	NELI <i>Michelle Williams</i> (Capitol)		24	RADIO ON <i>Sally Adam</i> (Virgin)	
5	CECELIA <i>Supa</i> (Meridian)		25	WALKAWAY <i>Case</i> (Meridian)	
6	MOVE MOVE MOVE <i>Marisa Monte</i> (Virgin)		26	ONE FOR THE MONEY <i>Bruno Bion</i> (Meridian)	
7	THERE'S NOTHING I WON'T DO <i>Janet Jackson</i> (A&M)		27	KLUBBISHOP <i>Quebec</i> (J&M/PH)	
8	TONIGHT, TONIGHT <i>Smoothing Pumpkins</i> (Virgin)		28	SOMETHING CHANGED <i>Pulp</i> (Atlantic)	
9	CHARLESS MAN <i>Bliz</i> (RCA)		29	WOO-HOO! YOU ARE IN CHECK <i>Area</i> (RCA)	
10	NOBODY KNOWS <i>Tracy Byrd</i> (Capitol)		30	NEVER NEVER LOVE <i>Simply Red</i> (Epic)	
11	GIVE ME A LITTLE MORE TIME <i>Deborah Cox</i> (Atlantic)		31	GO AHEAD CANTINA <i>MC Lyte</i> (Epic)	
12	THEY DON'T CARE ABOUT US <i>Alan Jackson</i> (Arista)		32	SALE OF THE CENTURY <i>Stranger</i> (Meridian)	
13	IRONIC <i>Alena Morante</i> (Atlantic)		33	STUPID GIRL <i>Garage</i> (Meridian)	
14	DON'T LOOK BACK IN ANGER <i>Deborah Cox</i> (Atlantic)		34	HOW DEEP IS YOUR LOVE Take That (RCA)	
15	A JOURNALS <i>Meridian</i> (Meridian)		35	SHOW ME <i>Case</i> (Meridian)	
16	I WILL SURVIVE <i>Christina Aguilera</i> (RCA)		36	PRETTY NOISE <i>Smoothing Pumpkins</i> (Virgin)	
17	BEFORE <i>Pat Shop Boys</i> (Parlophone)		37	THE NEW THING THAT LOVES GO ON & Y2K <i>Bliz</i> (Meridian)	
18	24/7 'IT (MC Lyte)		38	FOLLOW YOU DOWN <i>In House</i> (Capitol)	
19	OCEAN DRIVE <i>Lighthouse Abbie</i> (Meridian)		39	BULLY BOY <i>David Scaev</i> (Polygram)	
20	YOU STRA TOUCH ME <i>Janet Jackson</i> (A&M)		40	MISSING Everything But The Girl (Epic)	

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VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	JAGGED LITTLE PILL <i>Alison Moskatell</i> (Meridian)		21	WILDEST DREAMS <i>The Tractor</i> (Polygram)	
2	1977 <i>Janet Jackson</i> (A&M)		22	EXPECTING TO FLY <i>The Bluebeats</i> (Superior Quality/EMI)	
3	WHAT'S THE STORY, MORNING GLORY? <i>Quasi</i> (Capitol)		23	STANLEY ROAD <i>Paul Weller</i> (Globe)	
4	TO THE FAITHFUL DEPARTED <i>The Cranberries</i> (Globe)		24	MELON COLLIE AND THE INFINITE... <i>Smoothing Pumpkins</i> (Virgin)	
5	HITS <i>Mel & The Winkies</i> (Meridian)		25	HISTORY... PAST AND FUTURE... <i>Michael J. Fox</i> (Meridian)	
6	WALKING WOLDED <i>Everything But The Girl</i> (Epic)		26	THE RENOS <i>Presha</i> (Meridian)	
7	GARBAGE <i>Garage</i> (Meridian)		27	SINGLES <i>Asian Myster</i> (Columbia)	
8	THE GIRL <i>Deeper</i> (Meridian)		28	NEARLY GOD <i>Heaven 7</i> (Meridian)	
9	MACARENA <i>Los Del Rio</i> (Meridian)		29	NORTHERN UPBURN <i>Northern Exposure</i> (Meridian)	
10	WILD MOOD SWINGS <i>The Cure</i> (Meridian)		30	THE GREAT ESCAPE <i>Bliz</i> (Meridian)	
11	MOSSELEY SHIELDS <i>Queen</i> (Meridian)		31	PORTRAIT (SO LONG, SO CLEAR) <i>Empire</i> (Meridian)	
12	PARANOID & SUNBURST <i>Shark Attack</i> (Meridian)		32	MERSEYBEAST <i>Merseybeats</i> (Meridian)	
13	RELEAS <i>Janet Jackson</i> (A&M)		33	A MAXIMUM HIGH <i>David Scaev</i> (Polygram)	
14	ALL CHANGE <i>Case</i> (Meridian)		34	PURE LIGHTNING <i>Signings</i> (Meridian)	
15	DIFFERENT CLASS <i>Pulp</i> (Atlantic)		35	LEFTISM <i>Leftism</i> (Meridian)	
16	DEFINITELY MAYBE <i>Case</i> (Meridian)		36	DISGRACEFUL <i>Subter</i> (Meridian)	
17	MERCURY FALLING <i>Soul</i> (A&M)		37	THE SUN IS OPEN TO LONG <i>Long</i> (Meridian)	
18	FAIRWEATHER JOHNSON <i>Heaven & The Beach</i> (Atlantic)		38	ANTHOLOGY 2 <i>The Beatles</i> (Capitol)	
19	GOLDEN HEART <i>Michael Roper</i> (Meridian)		39	REGULAR URBAN SURVIVORS <i>Tempest</i> (Meridian)	
20	OCEAN DRIVE <i>Lighthouse Abbie</i> (Meridian)		40	LIVE <i>Simply Red</i> (Epic)	

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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 040T (W)
2	5	NOBODY KNOWS	Tony Rich Project	Face/A&R	Face/Arts 74221356421 (BMG)
3	NEW	ONE FOR THE MONEY	Horace Brown	Motown	8652321 (F)
4	2	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra	EXR 220T (W)
5	3	24/7	JT	MJ&Epic	8631982 (S/M)
6	4	I WILL SURVIVE	Charity Savage	RCA	74221377681 (BMG)
7	7	THEY DON'T CARE ABOUT US	Michael Jackson	Epic	CD:862932 (S/M)
8	NEW	LOVE FOR LIFE	Lisa Mookish	Go Beat	GOIDX 145 (F)
9	4	PLAYA HATA	Luniz	Virgin	VUST 103 (F)
10	8	GIVE ME A LITTLE MORE TIME	Gabriele	Go Beat	GOIDX 139 (F)
11	5	CALIFORNIA LOVE	2 Pac featuring Dr Dre	Death Row/Island	120RW 3 (F)
12	11	THE WORLD IS A GHETTO	Gelo Boys featuring Flej	Virgin	VUST 104 (F)
13	12	...TIL THE COPS COME KNOCKIN'	Maseville	Columbia	6831789 (S/M)
14	10	1, 2, 3, 4 (SUMPIN' NEW)	Coolio	Tommy Boy	TBY 721 (RTM/DIGS)
15	13	ALL THE THINGS (YOUR MAN WONT DO)	Jee	Interscope	135 (S/M)
16	14	I GOT 5 ON IT	Luniz	Noo Trybe/Virgin	VUST 101 (F)
17	16	FU-GEE-LA	Fugees	Columbia	6836985 (S/M)
18	15	TOP OF THE STAIRS	Stee-Lo	Wild Card/Polygram	5782331 (F)
19	18	TWENTY FOREPLAY	Janel Jackson	A&M	CD:5815112 (F)
20	21	HEY LOVER	Lil Cool J featuring Boy II Man/Def Jam/Island	120F 14 (F)	
21	28	ANYTHING	JT	MJ&Epic	86271958 (S/M)
22	17	RUNNIN'	The Pharcyde	Go Beat	GOIDX 142 (F)
23	23	GANGSTA'S PARADISE	Coolio featuring LV/Tommy Boy	CD&MCSD 2194 (BMG)	
24	NEW	GET MONEY (REMIX)	Junior MAFIA	Big Beat/East West	955668 (Import)
25	27	HIP HOP DONT YA DROP	Horkey	Higher Ground	HIGHS 1T (S/M)
26	25	GOOD THING	Enemal	1st Avenue/EMI	CD:CD8M 419 (F)
27	28	SPACE COWBOY	Jamiroquai	Epic	427823 (S/M)
28	22	LIFTED	Lighthouse Family	WMA	Card 5779431 (F)
29	24	NOT GON' CRY	Mary J. Blige	Arista	CD:74221358252 (BMG)
30	26	DOWN LOW (NOBODY HAS TO KNOW)	8Kaly featuring Ronald Isley	Jive	CD:JIVE802 382 (BMG)
31	18	I AM LV	LV	Tommy Boy	TBY 724 (RTM/DIGS)
32	NEW	IN THE HOOD			73060241281 (F)
33	23	WHERE DO U WANT ME TO PUT IT	Solo (US)	Perspective/A&M	5873311 (F)
34	32	SEARCH FOR THE HERO	M People	Deconstruction	74221287361 (BMG)
35	NEW	CRUISIN'	D'Angelo	Cosmojazz	12000L 318 (F)
36	NEW	URBAN CITY GIRL	Beniz	Hackdown	CD:74221348742 (BMG)
37	25	WILL YOU BE MY BABY?	Infinite featuring Grand Puba	GHQ	74221328091 (BMG)
38	NEW	KEEP THEIR HEADS RINGIN'	Dr Dre	Priority	PTVST 102 (F)
39	NEW	KEEP THE MUSIC STRONG	Bizarrre Inc	Some Bizarrre	MERX 451 (F)
40	NEW	BOOMBASTIC	Shaggy	Virgin	VST 1538 (F)

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DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributors)
1	NEW	THERE'S NOTHING I WON'T DO	JX	Freedom	TABX 241 (W)
2	NEW	SCHONEBERG	Marmion	Hooq Choons	HOOU 43 (RTM/DIGS)
3	1	KLUBBHOPPING	Klubheads	AM/PM	5815571 (F)
4	NEW	MAKE THE WORLD GO ROUND	Sandy B	Champion	CHAMP 12 222 (DMV/DIGS)
5	NEW	YOU LIFT ME UP	Rebekah Ryan	MCA	MCST 4032 (BMG)
6	NEW	FLOATING	Terra Firma	Parigios	PLAT 21 (S/R)
7	NEW	LOVE FOR LIFE	Lisa Mookish	Go Beat	GOIDX 145 (F)
8	NEW	FEEL ME NOW	Yum Yum	Spinn	SPERM 014 (S/R)
9	NEW	THE WAY IT IS	Chameleon	Stress	12STR 05 (F)
10	3	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra	EXR 220T (W)
11	NEW	ONE FOR THE MONEY	Horace Brown	Motown	8652321 (F)
12	4	FEEL THE SUNSHINE (REMIX)	Alex Reece	Fourth & Broadway	120RW 332 (F)
13	NEW	SNAPPINESS	BBB	H&L/Polystar	5702971 (F)
14	NEW	RAPPAZ RN DAINJA	KRS One	Jive	JIVE1 386 (BMG)
15	NEW	COMA AROMA	In Aura	EMI	12EM 421 (F)
16	11	INTO YOUR HEART	6 By Six	Sad Sixt	130 (NET/S&M)
17	2	THEME FROM S.EXPRESS (REMIX)	S.Express	Rhythm King	SDO 91 (DMV)
18	NEW	MOVE YOUR BODY	Ruffneck	MAW	MAW 009 (Import)
19	7	KEEP ON JUMPIN'	The Lisa Marie Experience	3 Beat/Tru	FX 271 (F)
20	NEW	PEARLS GIRL	Underworld	Junior Boy's Own	JBO 38 (RTM/DIGS)
21	NEW	YUM YUM	Baby Doc	True Love Electronic	TEC 301 (S/R)
22	6	EUGINA	Sak Tark	Internal	LXAR 29 (F)
23	8	OVER & OVER	Flux featuring Georgia Jones	Tru	FX 277 (F)
24	5	JUMP TO MY LOVE/ALWAYS THERE	Incoybio	Talkin Loud	TULT 1 (F)
25	14	I NEED SOMEBODY TONIGHT	Thelma Houston	Azuli	AZULI 43 (A&D)
26	9	RAW DOGS RELIX	Dream Team	Surburban Base	SUBBASE 68 (S/R)
27	NEW	BARACUDA PART 1	Voyager & Ed Rush	Deejay Recordings	DJX 200 (S/R)
28	23	FASTLOVE	George Michael	Virgin	VST 1579 (F)
29	10	I WILL SURVIVE	Charity Savage	RCA	74221377681 (BMG)
30	NEW	PLANET NEPTUNE	Blaine	Moving Shadow	SHADOW 83 (S/R)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributors)
1	1	IN SIDES	Debal	Internal	TRULP 19 (TRUMC 10 (F))
2	8	THE SCORE	Fugees	Columbia	4254501/4254504 (S/R)
3	NEW	STORMS FROM THE EAST	Various	Moving Shadow	ASHADOW/ALP 410/ASHADOW/MCA (S/R)
4	4	BOYZ OF SWING	Various	PolyGram	TV 4252424 (F)
5	3	NEW BEGINNING	SWV	RCA	8783636/8710178/3686474 (BMG)
6	NEW	DR OCTAGON	Dr Octagon	Mo Wax	MW 046 (F) (V)
7	2	BEYON BELT THE MINDSET	Various		-535414 (F)
8	5	YVIN 3 - NEW SOUL REBELS	Various	Global Television	TRADMC 33 (BMG)
9	NEW	STAND UP	Love Tribe	AM/PM	5815551 (F)
10	NEW	TRADE - VOLUME TWO	Various	Feverpitch	FPVTC 2 (F)

SPECIALIST CHARTS

18 MAY 1996

peter ebdon

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VIDEO

This	Last	Artist/Title	Label/Cat No	16	13	WALLACE & GROMIT - A CLOSE SHAVE	BBC HOMEVID 96
1	2	POCAHONTAS	Walt Disney DVD/522	17	14	DUMB AND DUMBER	First Independent VCR/519
2	11	SLEEPING BEAUTY	Walt Disney DVD/522	18	17	THE LION KING	Walt Disney DVD/522
3	1	FOR WEDDINGS AND A FUNERAL	PolyGram Video G1/1663	19	16	IN OLD CALIFORNIA	Fox Video V/46W
4	23	SPEED	Fox Video 80339	20	8	THE ROCKY HORROR PICTURE SHOW	Warner Home Video S33203
5	25	TRUCK LIES	DC Video V/11307	21	15	CARRY ON SCREAMING	4 Front S33543
6	5	LIVE CAST RECORDING: Les Misérables in Concert	Video Collection V/2628	22	22	THE LONG VOYAGE HOME	BBC Video B002504
7	19	PLAY TIME	PolyGram Video S331943	23	21	WALLACE & GROMIT: THE WRONG TROUSERS	BBC Video B002504
8	3	ROB BOY	Magna VCS/5279	24	20	MAVICK	Warner Home Video S332750
9	20	THE QUIET MAN	4 Front S38320	25	25	CANDYMAN	Cinema Club 02232
10	4	LEGENDS OF THE FALL	Columbia TriStar DVD/1928	26	26	HIGHLANDER 3 - THE SORCERER	EVW S1167
11	1	THE SPECIALIST	Warner Home Video S33574	27	18	THE LION BEFORE TIME 2	DC Video V/18123
12	22	BARNY - SONGS	PolyGram Video S33820	28	28	TRUE ROMANCE	Warner Home Video S33282
13	10	THE X-FILES - LIVE 2 - TOMMS	Fox Video 80393	29	23	REAL RESULTS IN 10 WEEKS WITH B COLLARD	Video Collection V/3516
14	7	TAKE THAT Greatest Hits	BMG Video 742315663	30	28	DECEMLTION MAN	Warner Home Video S33285
15	3	BATMAN FOREVER	Warner Home Video S31366				© CIN

MUSIC VIDEO

This	Last	Title	Label/Cat No	16	13	WALLACE & GROMIT - A CLOSE SHAVE	BBC HOMEVID 96
1	1	ONE LAST RECORDING: Les Misérables in Concert	Video Collection V/2628	17	14	DUMB AND DUMBER	First Independent VCR/519
2	2	TAKE THAT: Greatest Hits	BMG Video 742315663	18	17	THE LION KING	Walt Disney DVD/522
3	3	BILL WHELAN: Rise Above: The Show	WV V/3584	19	16	IN OLD CALIFORNIA	Fox Video V/46W
4	4	OASIS: Live By The Sea	PMM MM/414775	20	8	THE ROCKY HORROR PICTURE SHOW	Warner Home Video S33203
5	5	BY2ONE: Said And Done	EVW 130303	21	15	CARRY ON SCREAMING	4 Front S33543
6	6	PJ AND DUNCAN: Out On The Tiles... Live	Video Video 74121	22	22	THE LONG VOYAGE HOME	BBC Video B002504
7	7	MIKAL CRESPO: All My Love Spans Orders	BMG Video S332750	23	21	WALLACE & GROMIT: THE WRONG TROUSERS	BBC Video B002504
8	8	OSMOND'S: Very Best Of	Warner Home Video S332750	24	20	MAVICK	Warner Home Video S332750
9	9	NOTES I & THE BIRDS: Common Cat With Kids	BMG Video S332750	25	25	CANDYMAN	Cinema Club 02232
10	10	REGINA ROSE & JEROME RYAN: Live In The Studio	BMG Video S332750	26	26	HIGHLANDER 3 - THE SORCERER	EVW S1167
11	11	TAKE THAT: Nobody But The Movie	BMG Video S332750	27	18	THE LION BEFORE TIME 2	DC Video V/18123
12	12	MIKAL CRESPO: All My Love Spans Orders	BMG Video S332750	28	28	TRUE ROMANCE	Warner Home Video S33282
13	13	EVIS PRESLEY: Live In London	BMG Video S332750	29	23	REAL RESULTS IN 10 WEEKS WITH B COLLARD	Video Collection V/3516
14	14	BON JOVI: Live In London	PolyGram Video S33193	30	28	DECEMLTION MAN	Warner Home Video S33285

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	CUT SOME HUG/CASTLE ROCK	Bionettes	Superior Quality BLUE 0850 (V)
2	2	THEME FROM S. EXPRESS THE...	S.PRESS	Rhylin King SEXY 80 (JMV/V)
3	3	MOVE MOVE MOVE (THE RED TRIBE)	1998 Man. Ltd FA CUP S.O.D.	Musica Collection MANO 1 (Disc)
4	1	SALE OF THE CENTURY	Sleeper	Indolent SLEEP 0110 (V)
5	2	GOOI SHOW ME MAGIC	Super Furry Animals	Creation CRESC 221 (JMV/V)
6	2	GOLDFINGER	Ash	Infectious INFECT 300 (RTM/D)
7	2	TALK TO ME	60R Dalls	Infectious INFECT 300 (RTM/D)
8	2	HAPPY BIRTHDAY	Technohead	Makum DB 1759 (P)
9	7	DON'T LOOK BACK IN ANGER	Oasis	Creation CRESC 183 (JMV/V)
10	5	1,2,3,4 (SUMPING NEW)	Coilco	Tommy Boy TB CD 7721 (RTM/D)
11	3	WHATEVER	Oasis	Creation CRESC 190 (JMV/V)
12	8	CHARITY	Skunk Anansie	One Little Indian 151 TP/CD (V)
13	11	CIGARETTES & ALCOHOL	Oasis	Creation CRESC 190 (JMV/V)
14	4	X-FILES	DJ Dado	ZYX ZYX 80638 (Salt)
15	15	WONDERWALL	Oasis	Creation CRESC 204 (JMV/V)
16	12	SOME MIGHT SAY	Oasis	Creation CRESC 185 (JMV/V)
17	14	LIVE FOREVER	Oasis	Creation CRESC 182 (JMV/V)
18	20	POP MUSIC	Tip Top	Tip Top Trax TP/CD 1 (CD)
19	17	SUPERSONIC	Oasis	Creation CRESC 176 (V)
20	18	SHAKERSMAKER	Oasis	Creation CRESC 182 (JMV/V)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	(WHAT'S THE STORY) MORNING Glory?	Oasis	Creation CRESC 109 (JMV/V)
2	2	PARANOID & SUNBURST	Skunk Anansie	One Little Indian TPLP 5000 (P)
3	3	DEFINITELY MAYBE	Oasis	Creation CRESC 109 (JMV/V)
4	5	NORTHERN UPGRADE	Northern Upgrar	Heavenly HNVLP2 CD (V)
5	4	EXPECTING TO FLY	Bionettes	Superior Quality BLUEEO 04 (V)
6	4	SECOND YOUTHIST IN THE INFANTS	Underworld	Junior Boy's Own JBOCD 4 (RTM/D)
7	6	BOB MOULD	Bob Mould	Creation CRESC 180 (JMV/V)
8	6	GOOSEFAIR	China Drum	Mantis MNTCD 1002 (RTM/D)
9	6	CASANOVA	Dive Comedy	Sentata SETCD 25 (V)
10	6	GANGSTA'S PARADISE	Coolio	Tommy Boy TB CD 1141 (RTM/D)
11	7	OUR HAPPY HARDCORE	Scotter	Club Tools 006282 CLU (P)
12	8	WELCOME WORLD	Jay Garbarek	ECM S20692 (P)
13	9	LOVE/LIFE	Lush	4AD CAB 6066CD (RTM/D)
14	10	FRECKY SPEED	Slab	Hydrogen Dukebox DUKS 00204 (JMV/V)
15	12	ON	Echoberry	Frown FROWN CD (JMV/V)
16	11	POST	Ryga	One Little Indian TPLP 5000 (P)
17	13	THE BEST OF	Small Faces	Summit SUMCD 4001 (SNM)
18	2	SMART	Sleeper	Indolent SLEEP02 00 (V)
19	10	THE SIGNS ARE ALL THERE	Biancaules	China WOLCD 1059 (P)
20	16	ROOTS	Roadrunner RR 8900 (P)	

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	TO THE FAITHFUL DEPARTED	Carbanites	Inland CD 8048 (P)
2	1	GARBAGE	Garbage	Mushroom D 31450 (RTM)
3	2	NORTHERN UPGRADE	Northern Upgrar	Heavenly HNVLP2 12CD (V)
4	2	THE SUN IS OUTEN	Longpigs	Mother MUMCD 9602 (P)
5	2	EVL EMPIRE	Rage Against The Machine	Epic 4918250 (SM)
6	3	REGULAR URBAN SURVIVORS	Terravision	Total Hope YESASCD 3 (E)
7	4	WELCOME TO THE NEIGHBORHOOD	Meat Loaf	Virgin CDV 2789 (E)
8	6	MADE IN HEAVEN	Queen	Parlophone CDPCS2 167 (E)
9	5	LOVE YOU SELF ABUSE	Baby Checs	East West 006416102 (W)
10	11	CROSS ROAD - THE BEST OF	Bon Jovi	Jambco S22932 (E)

This	Last	Title	Artist	Label (distributor)
1	9	ROOTS	Sepultura	Roadrunner RR 8900 (P)
2	8	TINY MUSIC...	Stone Temple Pilots	Atlantic 756728212 (W)
3	10	THESE DAYS	Bon Jovi	Mercury S26440 (V)
4	15	DOOKIE	Green Day	Reprise S30245020 (P)
5	13	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Bros 9245732 (E)
6	17	INTERMIND	Newsies	DCD CD02 2405 (JMV)
7	14	FOO FIGHTERS	Foo Fighters	Ricwell CD02 2346 (E)
8	16	THE BOY WITH THE X-RAY EYES	Babylon Zoo	EMI CDMSI 2718 (E)
9	19	INSOMNIA	Green Day	Reprise S3K24040 (E)
10	16	SO FAR SO GOOD	Bryan Adams	A&M S401572 (E)

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	TIMELESS	Daniel O'Donnell/MaryOuff	Ritz RTZCD 707 (P)
2	2	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD 1134 (SM)
3	2	I FEEL ALRIGHT	Steve Earle	Transatlantic TRACD 227 (P)
4	3	FRESH HORSES	Garth Brooks	Capitol CDGB 1 (E)
5	5	INGENUE	KD Lang	Sine 395908402 (W)
6	9	IN PIECES	Garth Brooks	Liberty CDST 2212 (E)
7	16	ESPECIALLY FOR YOU	Daniel O'Donnell	Ritz RTZCD 703 (P)
8	7	THE LAST WALTZ	Daniel O'Donnell	Ritz RTZCD 0058 (P)
9	6	BORDERLINE	Brooks & Dunn	Arista 0782218102 (BMG)
10	2	BLUE CLEAR SKY	George Strait	MCA MCD 11428 (BMG)

This	Last	Title	Artist	Label (distributor)
1	14	INFAMOUS ANGEL	Iris De Ment	Warner Bros 93K245282 (W)
2	8	STONES IN THE ROAD	My Chagin Carpenter	Columbia 477678 (SM)
3	11	STARTING OVER	Rita McEnzie	MCA MCD 1194 (SM)
4	10	JO DEE MESSINA	Jayna Messine	Curb CUBCD 023 (P)
5	10	WHAT A CRYING SHAME	Mavericks	MCA MCD 1091 (SM)
6	13	ENDLESS SEASONS	Ronkin Family	Parlophone CDST 2275 (E)
7	12	WLD ANGELS	Mentira McBride	RCA 9786366592 (BMG)
8	18	WRECKING BALL	Emmylou Harris	Grapevine GRACD 102 (E)
9	15	TRAIN A COMIN'	Steve Earle	Transatlantic TRACD 111 (BMG)
10	17	ALMOST ALONE	Chet Atkins	Columbia 405242 (SM)

SPOKEN WORD

This	Last	Title	Artist	Label (distributor)
1	2	TOY STORY - READ ALONG	Original Cast Recording	Disney WD77141 (0181 810 5060)
2	2	POCAHONTAS: STORY & SONG	Original Soundtrack	Disney PDC 315 (CHE)
3	2	DAD'S ARMY: THE MENACE FROM...	Original TV Cast	BBC ZBBC 1812 (P)
4	5	THE X-FILES - GROUND ZERO	Gillian Anderson	Harger Colles (E)
5	2	TOY STORY - STORYTELLER	Original Cast Recording	Walt Disney WD77154 (CHE)
6	6	AGATTA CHRISTIE AT BETHRAM'S HOTEL	Original Cast Recording	BBC Radio Collection ZBBC1987 (P)
7	3	HANCOCK'S HALF HOUR 7	Original Radio Cast	BBC ZBBC 1729 (P)
8	8	BLACKADDER GOES FORTH	Original TV Cast	BBC ZBBC 1692 (P)
9	1	JOHNINNERS AT THE BEER	Brian Johnston	BBC ZBBC 1861 (P)
10	9	THE GOON SHOW MONIARY...	The Goons	BBC ZBBC 1864 (P)

This	Last	Title	Artist	Label (distributor)
1	4	ROUND THE HORNE 7	Original Radio Cast	BBC ZBBC 1869 (P)
2	11	THIS SCPTRED ISLE 1327-1547	Original Radio Cast	BBC Radio Collection ZBBC181 (P)
3	7	DAD'S ARMY - SORRY WYRON NUMBER	Original Cast Recording	BBC ZBBC 1867 (P)
4	7	THIS SCPTRED ISLE 1547-1600	Original Radio Cast	BBC Radio Collection ZBBC182 (P)
5	15	THIS SCPTRED ISLE: 1067 - 1327	Original Radio 4 Cast	BBC ZBBC 1811 (P)
6	11	WOMAN'S HOUR SHORT STORIES VOL 2	Radio Collection	BBC ZBBC 1335 (P)
7	13	DICK KING-SMITH - BAKE THE SHEEP-PID	Stephen Thorne	Cover To Cover CT360 (01864 712727)
8	10	DOCTOR WHO: THE GHOST OF N-SPACE	Original Cast Recording	BBC Radio Collection ZBBC 1812 (P)
9	20	GOON SHOW CLASSICS: HE'S FALLEN...	The Goons	BBC ZBBC 1602 (P)
10	20	THIS SCPTRED ISLE: 558C - 1067	Original Radio 4 Cast	BBC ZBBC 1819 (P)

It's a dangerous thing to predict a future star in this game, but I don't think I'm taking too much of a flier in predicting great things for 20-year-old Epic signing Mundy.

He certainly stole the show at Dublin's Heineken Green Energy festival last weekend, where his short set of stirring, soulful, folk-based songs were unanimously acclaimed by a crowd which had heard of his Epic deal, but had never seen him perform.

One leading Dublin rock journalist was even heard to enquire, "Where's he come from? He's absolutely brilliant." But the A&R world has been aware of his talents for some time and Epic A&R manager Alfe Hollingsworth had to fight off stern opposition from several other majors before clinching the deal.

The interest had been sparked by Mundy's management team of Paul White and Sally-Anne Cooper who had sent acoustic tapes out to selected companies.

Cooper had been tipped off by a friend and flew to Dublin to see one of Mundy's very early gigs and was immediately blown away.

She says, "I saw him play and just thought, 'for God's sake, this guy is amazing.' Then we sat on the demo tape for three months, because we thought it was so precious. But once we sent a few copies out, the phone didn't stop ringing."

Mundy was born in County Offaly, which is as close to the middle of nowhere as possible, but he sports a broad Dublin brogue, having lived in the capital for five years. He signed his publishing to Warner Chappell on the strength of a two-song acoustic tape, which gave him the money to get a proper demo together.

Hollingsworth heard this tape and was immediately interested. But the approach has been low-key and the first EP doesn't materialise until next Monday (May 20), nine months after the deal was done.

But Hollingsworth is confident that Mundy will have a significant impact over the summer months. He says, "I'm very confident and think he's a major songwriting talent. Hopefully, sales will follow from that perception."

Mundy has signed to Epic as a solo artist but performs as part of a quartet and the ability of his fellow musicians proves they are no mere bit-part players. He describes his music as folk-rock but there are also elements of Nirvana and Neil Young in his songs and it's hard to pin his style down as anything other than high quality singer-songwriting.

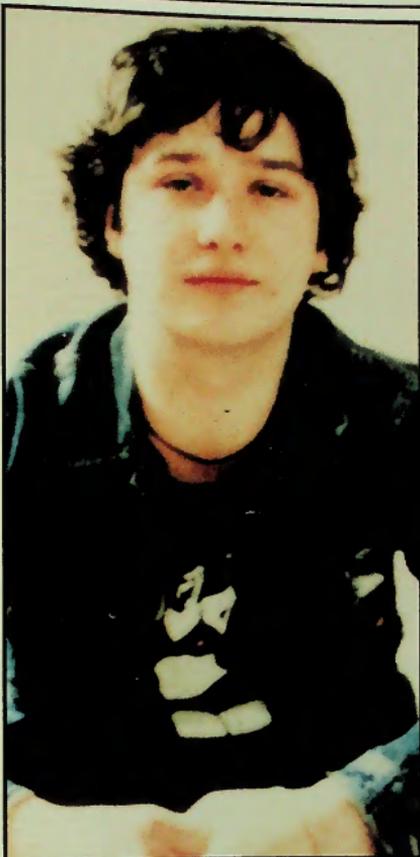
He says, "The songs are all folk-based but, when the band get a hold of them, they become much more rocky. People have mentioned Nevermind, but I figured that album at the time and am only getting into it now. I suppose my real influences are Bob Dylan, The Velvet Underground and lots of Dublin bands such as The Frames."

Hollingsworth adds, "The media always likes to pigeonhole acts, but they'll find it tough with Mundy. Like anything that's ahead of its time, he'll have to create his own pigeonhole."

And, although he's only signed to Epic on a "firm two-album deal", Mundy is looking forward to a lengthy career in the business.

He says, "I'd like to make as many albums as possible. All my songs are a flurry of my life and I'd like to end up with 10 albums on the shelves, which will mean a lot of my life out there."

Mundy might well be bidding for immortality, but he remains refreshingly level-headed, refusing to talk about possible sales figures or chart positions and concentrating on the music.



MUNDY

THE EPIC SIGNING WHO IS OUR FAVOURITE NEW ACT THIS YEAR

But his support dates with Alanis Morissette added, this year in Manchester, Glasgow and London were very well received and the lead track on his debut EP, Pardon Me, is guaranteed to arouse huge interest.

Pardon Me is a stirring and catchy pop song, but his diversity is shown by the huge-sounding For My Darling, which clocks in at six minutes, 58 seconds. Hollingsworth says, "He's not like anyone else out there and it was the fact that he could carry off six- and seven-minute songs that convinced me he had a huge future."

Mundy's live show is also amazing and, for such a young man, he has an

impressive ability to hold an audience's attention, even during the quietest part of the set. The other three members are all friends he has busked with in the past or former members of local bands he has admired and there is a clear understanding between them. But Mundy's stage presence becomes blindingly clear when he goes it alone, with just his acoustic guitar and pained vocals making mince-meat of the soul.

An album is expected to be ready for August, with his first "proper" single due in July. In the meantime, every *Music Week* reader should take the opportunity to catch this astonishing young talent live. **See him**

TALENT



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SUN
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Act: Mundy Project EP Label: Epic Songwriter: Mundy Publisher: Warner Chappell Producer: Youth Studio: Butterfly (London) Released: May 20

The hippyish image may have changed and the long hair may have gone, but Dodgy are about to return with their third album.

The upbeat, melodic pop, most familiar from last year's Top 40 hit *Staying Out For The Summer*, is again on display on their new single *In A Room*, out on May 27, and the album *Free Peace Sweet* (June 17). And now, Nigel Clarke, sporting his awfully-thorn dyed-blond hairstyle, thinks the world has finally got up to speed with the way Dodgy see things.

"When our first album came out in 1993, I think some people thought we were taking the piss," says Clarke. "We were writing songs the traditional way, with harmonies, choruses, middle eights and proper instruments. Now, of course, the whole idea of proper songwriting has come round again."

While other Britpop bands may have risen faster and further since they first surfaced, Dodgy's progress has been steady. Each release has travelled higher up the chart than the last and they enjoyed Europe-wide success last year with *Staying Out For The Summer*.

A&M managing director Osman Eralp, who personally A&R'ed project, hopes for much more. "It is one of the best albums I've ever been associated with," he says. "After ending the last album on a high note, they had the courage to start a new album in an extremely ambitious way."

Eralp says the band went into a different gear when they had a touch of success last year. "It had a phenomenal effect on their live performance and they went from barely filling *The Garage* to selling out the *Astoria*."

Free Peace Sweet was recorded and mixed through the winter. At the controls was the highly experienced Hugh

DODGY

THE SOUND OF SUMMER

Jones, who also produced most of Dodgy's second album. Jones gave the album a rich, imaginative pop production, featuring a varied use of instrumentation, including strings, horns and even country-picking guitar.

"Hugh calls it the *Revolver* of the Nineties," says Clarke. In fact, the production reflects Dodgy's own musical eclecticism and the increasing ambition of their songs. The characteristic, infectious summery pop of *Good Enough*—the second single—is joined by the emotional balladry of *If You're Thinking Of Me* and the retro dance of *Ain't No Longer Asking*.

"It's total mood distribution," says Clarke. In *A Room* reflects this by displaying a change of mood within the same song. "Nigel is writing songs with contrasting emotions within their bit and that contrast which makes big hit records," says Eralp.

Some tracks feature one-minute

prises, with different arrangements and instrumentation, which provide a bridge to the next track and give the album a sense of thematic wholeness.

There is even a Quadrophonic-

inspired three-dimensional Moon-like work from drummer Matthew Priest. But then, Dodgy were never afraid to parade their influences.

"Songwriting is an open book there to be read," says Clarke. "So many great records have been made and I'm not scared to listen to them."

But it is probably Dodgy's use of harmonies which is their most identifiable not to the past and gives them their summery, upbeat reputation.

"I'm amazed by the harmonies of Brian Wilson, Lovin' Spoonful, The Beatles," says Clarke. "We've used harmonies since the first album and, in live shows, it gets the audience singing along."

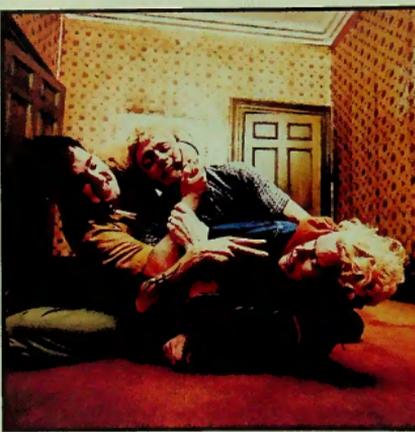
Dodgy can do the harmony thing live because they have been around a while—six years. Before they met guitarist Andy Miller to form the three-piece, Clarke and Priest were Dfing around

London and occasionally hanging out with subsequent A&M stalwarts The Bluetones.

"We all brought our different influences into the group," says Clarke, summing them up as "soul, punk and Led Zeppelin".

Eralp says their fanbase has continued to swell since last year. "Once the album is released," he says, "awareness of Dodgy is going to spread beyond its student-age core. "This is a project that will go on for a year at least," he adds. "I'd be surprised if we don't have five singles coming from this album."

David Knight



Act Dodgy Project album Label: Bostin/A&M Songwriters: Dodgy Publishers: BMG Music Producer: Hugh Jones Studio: various Released: June 17

GLORIA

BEGINNING A YEAR OF

Destiny is Gloria Estefan's first English-language album for five years, but she hasn't been taking it easy in the intervening years.

In that time, her two Spanish albums won Grammys and she achieved multi-million sales for her tribute album, *Hold Me, Thrill Me, Kiss Me* and her greatest hits collection.

Here is a precision-planned career and her latest album, *Destiny*, marks the culmination of several years of transformation for Estefan. It is an album of Afro-Cuban music combined with the melodic sense of great Fifties American pop classics and Nineties 'lyrical sensitivity'—and there are plenty of potential singles in the balladic style of Estefan's more recent years.

The album was recorded in the Estefans' Crescent Moon studios, a three-studio complex in Miami, which was often completely filled with different parts of the project. Although the album was a labour of love, neither Gloria nor her husband/percussionist/co-producer/manager Emilio had any problem sharing roles with outsiders.

"Emilio worked more closely with other producers on this album, although he oversaw most of it," says Gloria. "I

Act: Gloria Estefan Project.com

GREEN ENERGY FESTIVAL

The summer festival season got off to a low-key start in Dublin last weekend (May 3-5) with the Green Energy Festival. It was headlined by Lou Reed, Orbital and Goldie, but will be best remembered for the numerous unsigned acts who played at a string of venues in the inner city.

A&Rs were fairly evident, but all seemed to be chasing the same acts, with particular interest being shown in the locally-signed Shiver and Cork's unsigned V-Necks.

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
ALEX REECE	Left field drum and bass solo artist	LONDON MUSIC PUBLISHING	self-managed	worldwide exclusive publishing	Richard Bolger/ Ian Surry—"It's an album-oriented signing. The vibe will build and build on this one."
DUST JUNKIES	Manchester five-piece fusing elements of rock, blues and hip hop	POLYDOR	Johnny Jay	album deal	Lucian Grainge/ Luke Cunningham—"The whole scenario is very excited about this one."
THE FIVESTONES	Glaswegian mature, melodic rock/four-piece	MIDNIGHT FANTASY	Alan Rae	four-album deal	Norman Veit
BEVERDEE KANE	commercial singer/songwriter from Ireland mixing indie and dance	MULTIPLY RECORDS	Bill Stonebridge	singles deal with three-album option	Scott Macchiachan—"I signed him after hearing one song on a cassette—he's a pop phenomenon."
CHARLOTTE KELLY	soul singer from Coventry featured on Soul II Soul's last album	PARLOPHONE	Jazz Summers	albums deal	Jamie Nelson—"I'm very excited about this one, we've got Ashley Ingram interested in the project."
MY LIFE STORY	London four-piece whose style ranges from lounge jazz to ambient	PARLOPHONE	Adrian Boss	albums deal	collective Parlophone A&R effort
PJ PROBY	Proby's return marks the first signing to St Etienne's new imprint	EMIDISC	Chris Cook	albums deal	Tris Penna
PULLOVER	London-based indie four-piece gaining great favour with Peel and Lansacq	STARSHIF/ BIG LIFE	DB Management	albums deal	Tim Parry—"I saw them live, we had a good relationship with the manager and that was that."
SAMUEL PURDEY	Youth Brighton band with a classic Seventies American rock sound	BMG MUSIC	Kieron Hurley	worldwide exclusive publishing	Marc Fox—"We've got Eliot Shiner who produced at the Staley Dan stuff involved."
SIXSCREEN	Strident alternative rock three-piece from Amsterdam	DEDICATED	none	album plus options	Paul Madden—"I found them through their publishing company and was blown away when I saw them."

Compiled by Jake Barnes 0191-364 5310

One to WATCH

MARTIN OKASLI

Born in London of Irish and Nigerian parents, Okasli is a talented singer/songwriter in the soul/funk style, although his rock elements make Phil Lynott an obvious reference point. His debut *WEA* single, *The Invisible History Of The Black Cat*, could be the most interesting thing he's

RATES REAR

OF PROMOTION FOR NEW ALBUM, DESTINY

don't mind sharing, at all. I've got enough money and I want my musicians and my writers to make money and be happy. Like Enrique Garcia. He hasn't worked with us for years but just picked up a big cheque because he played on our song *Conga*, which appeared in the film *Birds*. I love that."

For her, this is a payday for the hard work in the early days of Gloria Estefan & Miami Sound Machine. It took 10 years before their first UK hit, *Doctor Beat*, attracted the attention of their home market in the US and even longer before they were seen as more than a novelty act.

"We were struggling for years before we got it right," says Epic International A&R manager Malcolm Rade. "Radio was a big problem because her music was Latin tinged which really wasn't the thing at the time."

But Estefan is now in the superstar bracket and Epic UK is backing *Destiny* with a huge promotional budget as the UK is Estefan's second biggest sales market, outstripping her Latin America base.

Epic managing director Bob Stringer says, "It's weird but Gloria is still underestimated here, but her last

album sold 450,000 copies without promotion. This time, she will be touring and will be available for promotion so, with a bit of luck, we'll go double platinum again."

Armed with a larger band, based on Miami Sound Machine but with two extra percussionists and an extended brass section, the Estefans will be touring the world for the next year.

The tour will emphasise the new, more ethnically pronounced nature of Estefan's music. "Some of the lesser-known tracks, we'll be doing the way we recorded them, but the ones we've done a zillion and one times, we'll be taking a fresh look at," she says.

The tour includes performances at the opening and closing ceremonies of the Atlanta Olympics, viewed by hundreds of millions of people around the world. "This kind of subliminal advertising is really the most effective there is," says Stringer, while Estefan adds, "To have a song forever tied to a ceremony like that, especially to play it at the closing ceremony when everyone has won their medals, is a really great experience."

The Olympic song has been written with her friend, the acclaimed tunesmith Diane Warren. "I had been



fretting about the song because I wanted it to sound right for the album and I don't like anthe songs, but when Diane told me the title, *Reach*, it triggered inspiration and we wrote it together in 20 minutes."

Estefan and Warren have written together for many years. "She's a

lunatic," says Estefan. "We got on and what I love about working with her is that the songs are very different to what I could have done alone or what she would have done alone."

Reach is released in the UK today (May 13), with the album out on June 4. **Neville Farmer**

Destiny Label: Epic Songwriters: Estefan/Warren Publisher: Foreign Importors Prods and Publ/Real Songs and Estefan Music Producer: Emilio Estefan/Laurence Derrmer Released: June 4

The V-Necks' brief late-night spot at the *De Da Club* proved just what the fuss was all about. Frontman Kieran MacFeeley certainly looks the part, all goy charm and strange clothes, but such as *Stop That Boy* show he has the tunes, too, even outside of them could be arranged in a less Britpop style.

Shiver also rode the scouts to their show at the *Attic* and again impressed with a fresh brand of pop rock, owing something to Radiohead.

But the weekend wasn't just about the unsigned and Lou Reed's of the world, with a fistful of Irish major-signed acts participating. Epic's *Mundy* (see p19) played one of the best gigs of the event at *Whelans*. With his impassioned and soulful songs, backed by an impressive band, he easily won over the large local crowd, although most had never heard of him.

Whipping Boy had a condensed show in support of Lou Reed, but while



their performance was good, sparking off a 20% full Point Depot couldn't spray off their best. *Rollerskate Skinyay*, however, fresh from their Warner US debut album, played a binder and suggested that big things could come of their intense full-on guitar moodiness.

Friday saw *Luggage* play a decent set at the *Furnace* club and their quirky but strong song set was full of interest to UK indie. They followed *The Ultra Montanes* (pictured above), who are also arousing

A&R interest after signing to Sony Ireland-linked Dublin indie Lakota. However, their mannered, Suede-influenced performance indicated much work still needs to be done for success outside their homeland.

Elsewhere, *The Nine Waxies From Baine* were as madly experimental as Cork bands tend to be and the Dead Elvis showcase featured excellent sets by *Rumble and Sewing Room*. Rumble frontman Peter Johanson showed star potential as the band stomped through a cartoon punk set packed with great tunes and good humour. *The Sewing Room*, who feature ex-Stars Of Heaven songmith Stan Ebraught, showed that their *Feelies-meets-The Byrds* guitar rhythms are well worth attention.

Other convincing performances came from Dublin's *Bobo Stamm*, who have a nice hard pop guitar groove going, while Cork's *The Eggs*' first ever show was entertaining in a *Cabaret Voltaire*



style. Meanwhile, *The Idiots* (pictured above), who have a splendid album out on Dublin indie Dirt, sparked at the tiny *Attic Club* with a minimalist but noisy guitar set.

One of the key successes of the festival was that the location of the venues made it easy to gig her, which augurs well for September's *In The City*, while the local bands showed there's enough talent in Ireland to warrant the trip across the Irish Sea. **Leo Finlay/Andy Ryan**

STEVE LAMACQ ON A&R

I had one of those conversations last week with the Band Who Won't Take No For An Answer. Have you spoken to them recently? It doesn't matter which band I mean, they all sound the same. They all say, "Have a listen to our tape, it's the best thing you'll hear this year." OK, I'll listen to it, but I can't guarantee to like it. "Well, it's better than that crap you play on the radio." Funny enough, I like a lot of that "crap." "But we're better than Sebadoh/Shed Seven/Blur/Dave [delete where applicable]..." usually give up at this point. I used to suggest that if they were that good, then someone, somewhere would pick up on them. If I was on a bit of a roll, they'd get the whole speech about how effective the regional scouting system is in the UK (see *Creation's* recent

appointment of Paul Gallagher as Manchester scout for more evidence). But this doesn't work, either. Whatever you say to the Band Who Won't Take No For An Answer, you're wrong. If you're a regular reader of this column, you'll know you're suckers for a healthy bite the hand that feeds' attitude - but basic laws of gravity, geography and A&R don't change just because you've made a demo. Unless it's any good, of course. Whoops...I'm sounding like an old man ranting in a corner, so let's get on to the good stuff. Be sure to check out the *Ascap EP* Best Kept Secrets, based on *Ascap's* unsigned band showcase gigs. It features four bands - *Hardbody*, *Aurora* and *Jetbody* and the real killer, the fabulously Eighties-influenced track *Biscuits* by Glasgow's *Toaster*. It's got a

devilish, gyrating keyboard hookline, guitars, and it's about Saturday night gino...I've been away on tour and working my way through a pile of demos from around the Cambridgeshire area. I did an Ely a week ago with a couple of local bands, including the energetic *Beach Blanket Bingo*. Little did I know that the local paper had run a story saying that I'd welcome bands to bring tapes along. Anyway, a couple of good ones out of the bag are *Curb* from Huntingdon, who do a song called *Mr Jones* which has a choppy *Charlemagne* Man feel to it, and *Fringe* from Royston, who make a promising, jangly type sound...Oh no, the phone's going. I bet I know which band that'll be...



One to WATCH
JOCASIA
A Beatles influence looms large on the London quartet's new single *Change Me on Me*. Records, but there's a tantalising prospect to the guitars that suggests they're not short of direction.

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ADEVA Ultimate Adeva	EMI Gold	May 13	TV	This will be re-promoted as a low-price release with advertising in <i>MixMag</i> .
DOWNLOAD Stanley Pain	Off Beat	May 13	TV	The album will be promoted with press advertising in <i>The Wire</i> , <i>Eyes Of Terrorizer</i> , <i>NME</i> and <i>Melody Maker</i> .
HONEYCRACK Prozac	Epic	May 13	TV, PR	Press ads will run in <i>NME</i> , <i>Melody Maker</i> , <i>Select</i> and <i>Kerrang!</i> with <i>HMV</i> . It is an Our Price recommended release.
ISLEY BROTHERS Complete UA Sessions	EMI Gold	May 13	TV, PR	This release will be advertised in <i>Blues & Soul</i> as part of EMI Gold's low-price campaign.
MANIC STREET PREACHERS Everything Must Go	Epic	May 20	TV, PR	Extensive music and national press advertising will be backed with nationwide posters and in-store and window displays.
GEORGE MICHAEL Older	Virgin	May 13	TV, PR, P	A major multimedia campaign includes national TV advertising, press ads, posters and radio ads on Capital.
SLAYER Undisputed Attitude	RCA	May 20	TV, PR	There will be advertising in <i>Melody Maker</i> , <i>Kerrang!</i> , <i>Metal Hammer</i> , <i>NME</i> and <i>Terraviva</i> and a nationwide street poster campaign.
SPECIALS Too Much Too Young	EMI Gold	May 13	TV, PR	This album will be re-promoted with press ads in <i>Voxes</i> part of EMI Gold's low-price campaign.
SOUNDGARDEN Down On The Upside	ASW	May 20	TV, PR	There will be extensive music press advertising, plus in-store displays, street posters and a postcard mailout.
VARIOUS Classic Love	Teldec	May 20	TV, PR	There will be regional Channel Four and ITV advertising plus ads on satellite and competitions in the national and womyn's press.
VARIOUS Dance Mix UK	Global TV	out now	TV, PR	National Channel Four and regional ITV ads will run from today and there will be advertising on Sky One, Capital, Atlantic 252 and Kiss.
VARIOUS Essential Rock	EMI Gold	May 13	TV, PR	This features tracks from Saxon, Wasp and Marillion and will be press advertised in <i>Kerrang!</i> as part of EMI Gold's low-price campaign.
VARIOUS In The Mix Part 2	Virgin	May 13	TV, PR, P	National TV advertising will be combined with national radio and teen press ads.
VARIOUS Ladykillers	PolyGram TV	May 20	TV, PR, P	National TV ads will run from release, along with ads on satellite, cable and radio ads, nationwide posters and in-store displays.
VARIOUS 100% Reggae Originals 2	Telstar	out now	TV, PR	A specialist radio ad campaign taking in Kiss 100, Kiss 102, Galaxy, Capital, BRMB and Choice will run for four weeks to support this release.
VARIOUS Rock Anthems Volume 2	Dino	out now	TV, PR, P	The release will be regionally TV advertised and there will be radio ads on Virgin, Capital, Dym, Forth and other selected LR stations.
VARIOUS Sisters Of Swing 2	PolyGram TV	May 20	TV, PR	This will be nationally TV advertised on Channel Four and satellite stations and regionally TV advertised on ITV. Radio ads will also run.
VARIOUS Strange Kind Of Love	PolyGram TV	May 13	TV, PR	This will be TV advertised on Channel Four, some ITV regions and on satellite stations. Radio ads will run on Virgin.
VARIOUS Swing Mix 96	Telstar	May 13	TV, PR, P	There will be national Channel Four and regional ITV advertising plus radio ads and a street poster campaign in London and Birmingham.
VARIOUS Synthetic Pleasures	Moonshine Music	May 20	TV, PR	Advertising will run in <i>Wire</i> , <i>F-D</i> , <i>Muzik</i> and <i>Waxto</i> support this release.
VARIOUS This Ain't Trip Hop 3	Moonshine Music	May 13	TV, PR	Radio ads will run on Kiss FM and there will be press ads in <i>i-D</i> , <i>Muzik</i> , <i>Loaded</i> , <i>Echoes</i> , <i>NME</i> , <i>Melody Maker</i> , <i>Jockey Slut</i> and <i>Herb Garden</i> .

Compiled by Sue Sillitoe: 0181-767 2255

TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST

**MANIC STREET PREACHERS – EVERYTHING MUST GO**

Record label: Epic
Media agency: DPA
Media executive: Paul O'Grady
Product manager: Angie Somerside
Creative concept: Mark Farrow
The long-awaited fourth album from Manic Street Preachers will be backed with teaser advertising in *NME*

and *Melody Maker* plus up-front play in *HMV*, *Virgin* and *Our Price*. From Monday's release, there will be national and music press ads plus posters. The release is album of the week with *Woolworths* and *HMV*.

COMPILATION

**VARIOUS – LADYKILLERS**

Record label: PolyGram TV
Media agency: The Media Business
Media executive: Tina Digby
Product manager: Stan Roche
Creative concept: Stan Roche/Karen Meekings
Younger female audiences will be the main target market for PolyGram TV's latest compilation, which features alternative female-fronted bands. PolyGram is running a nationwide TV ad campaign on Channel Four, a regional ITV campaign, satellite and cable advertising on The Box, MTV and Sky, national and music press ads and radio ads on Virgin, Piccadilly and City.

turn on tune in..

or



24 hours 7 days a week

drop out

BEHIND THE COUNTER

ANDREA LAWRENCE, Wood, Islington, north London
 "Judging by the way Everything But The Girl's *Walking Wounded* has been flying out this week, we reckon it's going to be the album of the summer. It's one of those records that just gets under your skin. Healthy marketing support from EMI Classics is already helping *Alagna & Gheorghiu's Duets & Arias* to achieve crossover success and it's a perfect release for our store. We have only been open for six months and are targeting a slightly older customer with an interest in classical and jazz as well as mainstream rock and pop. So far, customer reaction to our mix of new album releases and wide back catalogue range has been very positive. While we are consistently doing well with artists such as Alanis Morissette, Oasis and Ocean Colour Scene, we're also shifting lots of Jan Garbarak and Paco de Lucia from our specialist racks. Our hot tip from Islington goes to Elvis Costello, whose imminent album is certain to be worn out on the deck."

ON THE ROAD

MARK WALTON, EMI rep, north east England
 "The George Michael album's getting a lot of play this week and it should be an interesting battle with Manic Street Preachers. The single outselling everything by a mile up here this week is by JX. It's leading all the new releases like *Shed Seven*, *Underworld* and *Soundgarden*, while the Ash album is outselling all the others because they've done a good deal on that. They give everybody a 50% discount on the cassette and vinyl. As a result, everybody's doing those really cheap, £3.99/£4.99 everywhere. The new stuff for us this week is really development artists. We've got the Sparkhorse album, the Jesus Lizard album, the *Butthole Surfers* album and a compilation of Blue Note material. We're doing really well with product from the Soundsite. Things are really selling from it and I haven't heard a negative comment about it. We're putting the D'Angelo album on this week and we've got the single coming in the next couple of weeks."

IN THE SHOPS THIS WEEK

NEW RELEASES

The Bank Holiday Monday meant that retailers lost a day on the week's new releases although some album sales generated by Everything But The Girl, Sleeper, Ash, Pantera and Hootie & The Blowfish swifly compensated. According to many, the Cure's *Wild World Swings* was off to a slow start while New Hitz 96 jazz proving a hot compilation. Singles from Lisa Moorish, White Zombie, Super Furry Animals and Ricky Ross steamed ahead, along with Soundgarden and Shed Seven which were buoyed by additional formats.

PRE-RELEASE ENQUIRIES

Singles - Gloria Estefan, Ice T (with Porschad sample), **Albums** - George Michael, Metallica, Elvis Costello, Bryan Adams, Def Leppard

ADDITIONAL FORMATS

Soundgarden coloured vinyl seven-inch and CD single in collector's box, Skin seven-inch with poster and CD single in collector's box, Shed Seven limited edition coloured vinyl seven-inch with gatefold sleeve

IN-STORE

Windows - Garbage, Ash, Def Leppard, The Cure, Everything But The Girl, Alagna & Gheorghiu, George Michael, Elvis Costello, In-store - George Michael, Everything But The Girl, Gloria Estefan, Sean Maguire, Lightning Seeds, Lawlor, New Hitz 96, Mix 'O' Matric

MULTIPLE CAMPAIGNS

Single - Sean Maguire; **Windows** - Garbage, Ash, PolyGram Monster Sale; **In-store and press ads** - Jesus Lizard, Peter Dinklage, The Soweto Swing Quartet, Lightning Seeds, Mosaic; **Radio ads** - The Eclipse (ILR); **TV ads** - New Hitz 96, Natural Woman (Anglia)

Single - Gloria Estefan; **In-store** - Sean Maguire, John Alford, Black Grape (discounted singles), John Wayne promotion with videos at £5.99, Greatest Hits promotion (CDs at £8.99 and cassettes at £5.99), PolyGram promotion with budget CDs at £6.99, promotions for Cinema Club, spoken word comedy and James Bond

In-store - selected CDs and videos for £5.99 or three for the price of two, New Hitz 96, Dance Mix UK, Tim Turner, Clannad, Rupert Parker, Mark Knopfer, Rock Arnhem's 2, Les Misérables, Rocky Horror Picture Show, Rob Roy

Windows - Anonymous 4; **In-store** - Naxos promotion with five CDs for £20, label of the month campaign for Chandos with CDs at £10.99, choral campaign, classical and jazz chart, four discounted titles: Bryn Terfel, Anis, Anonymous 4 and Klezmer



Windows - Torn It Up rock and dance promotion, George Michael, Def Leppard, Elvis Costello, This Is Hip 2, Chemical Brothers, Dana Dawson, Pan Pipes In Paradise, Pride 2, Tony Rich

Single - Black Grape, Scotty Lee; **Albums and windows** - George Michael; **In-store** - Pride 2, Def Leppard, mid-price promotion with buy two get one free on a selected range

Press ads - This Is Fascism, Hallucinogen, Suzanne Little, Rancid, Daredevil, Cooper, Blameless, Fishmoxkeyman

Singles - George Michael, Alanis Morissette, Manchester United, Suggs; **Albums** - Def Leppard, George Michael, Alanis Morissette, Mike & The Mechanics, Orbital, New Hitz 96, Mix 'O' Matric, In The Mix 2, Boyz Of Swing, Vybin 3

Singles - Benz, Gloria Estefan, Sean Maguire; **Albums** - In Order To Dance 6, Live At The Social Part 1, Ian McNabb, Danny Rampling, Slam, This Is Hip Hop 2; **Windows** - Elvis Costello, Def Leppard, George Michael, Everything But The Girl; **In-store** - new bands promotion with indie rock and dance CDs from £10.99, Really Wild sale, George Michael, Rock Anthems

Single - Lisa Moorish; **Windows** - Def Leppard, The Cure, Everything But The Girl, country and folk sale, EMI sale, Buddy Love. Creation mid-price promotion, Sony Classical sale, Alagna & Gheorghiu, Ash; **In-store** - country and folk sale, Sony Classical sale, mid-price sale

Mega-price single - Whipping Boy; **Essential album** - Slam; **Windows and in-store** - dance and indie promotion, sale, George Michael, Def Leppard, Retro House, Hip Hop 2, Elvis Costello, Lightning Seeds, Modern Classics, Madness Of King George, Brass For The Premiership; **Radio ads** - Moloko, Slam, Back To Basics

Singles - Gloria Estefan, Lawlor, John Alford; **Album** - George Michael; **Windows** - George Michael, Def Leppard, Elvis Costello; **In-store** - George Michael, Everything But The Girl

Singles - Gloria Estefan, John Alford; **Album** - Mix 'O' Matric; **In-store** - Drive Time promotion with CDs at £8.99 and cassettes at £6.99, George Michael, Tea Turner

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Lancaster), HMV (Coventry), Replay Records & Tapes (Motherwell), Kingsee Records (Manchester), Our Price (Bath), Impulse Records (Stoke On Trent), Solid Sounds (Gateshead), Tower (Piscadilly), Virgin (Birmingham) and Waterwise Music (Tonnes). If you would like to contribute call Karen Faxon on 0181-543 4838.

EXPOSURE

TELEVISION

18.5.96
18.5.96 Co features John Alford, ITV: 9.25-11.30am
 Eggs And Icons: Kate Bush, VH-1: 7-9pm
 The Emrosion Song Contest with Giza G representation, UK, BBC 1: 8-11pm
 MTV Unplugged: The Cranberries, MTV: 10-11pm
 Later With Jools Holland featuring Manic Street Preachers, Pete Townshend, Saffi Kallia, Hootie & The Blowfish, Maxwell and Ben Folds Five, BBC 2: 11.55pm-1.10am
19.5.96
 Fully Booked with Roll Harris, Sean Maguire

and Backstreet Boys, BBC 2: 10am-noon
20.5.96
 Ten O' The Best: Lorraine Kelly chooses The Strenghts, Grace Jones, The Cure and Frankie Goes To Hollywood, VH-1: 1-2am
21.5.96
 Ten O' The Best: Brinsley Forde chooses videos from Bob Marley, Maxi Priest and Jimmy Cliff, VH-1: 8-10pm
22.5.96
 GMTV features an appearance by Manica, Flava with LL Cool J, Lost Boys and Shabba Ranks, Channel Four: 11.45pm-12.15am

18.5.96
 John Peel with sessions from Tortoise and Gene, Radio One: 5-7pm
 Eurovision Song Contest, Radio Two: 8-11pm
19.5.96
 John Peel with 60th Delta, Radio One: 8-10pm
 Andy Kershaw with Bruce Springsteen live in Berlin, Radio One: 10pm-midnight
20.5.96
 Evening Session with Eska and Massive Attack, who are featured throughout the week, Radio One: 7-9pm
 In Concert: The Cure, Radio One: 9-10pm
 Mark Radcliffe presents Everclear in

session, Radio One: 10pm-midnight
 Jazz Notes: Humphrey Lyttelton at the Jersey Jazz Festival, Radio Three: 12.30-1am
22.5.96
 Folk On 2 features the Smoking Stone Band from Orkney, Radio Two: 7.03-8pm
23.5.96
 BBC Philharmonic perform Mahler's Seventh Symphony, Radio Three: 7.30-10pm
 The Gospel Train featuring Take Six, Radio Two: 9.45-10.30pm
24.5.96
 Essential Selection including Muzak magazine's awards, Radio One: 7-10pm

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Please quote reference 9/24/M17
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music week

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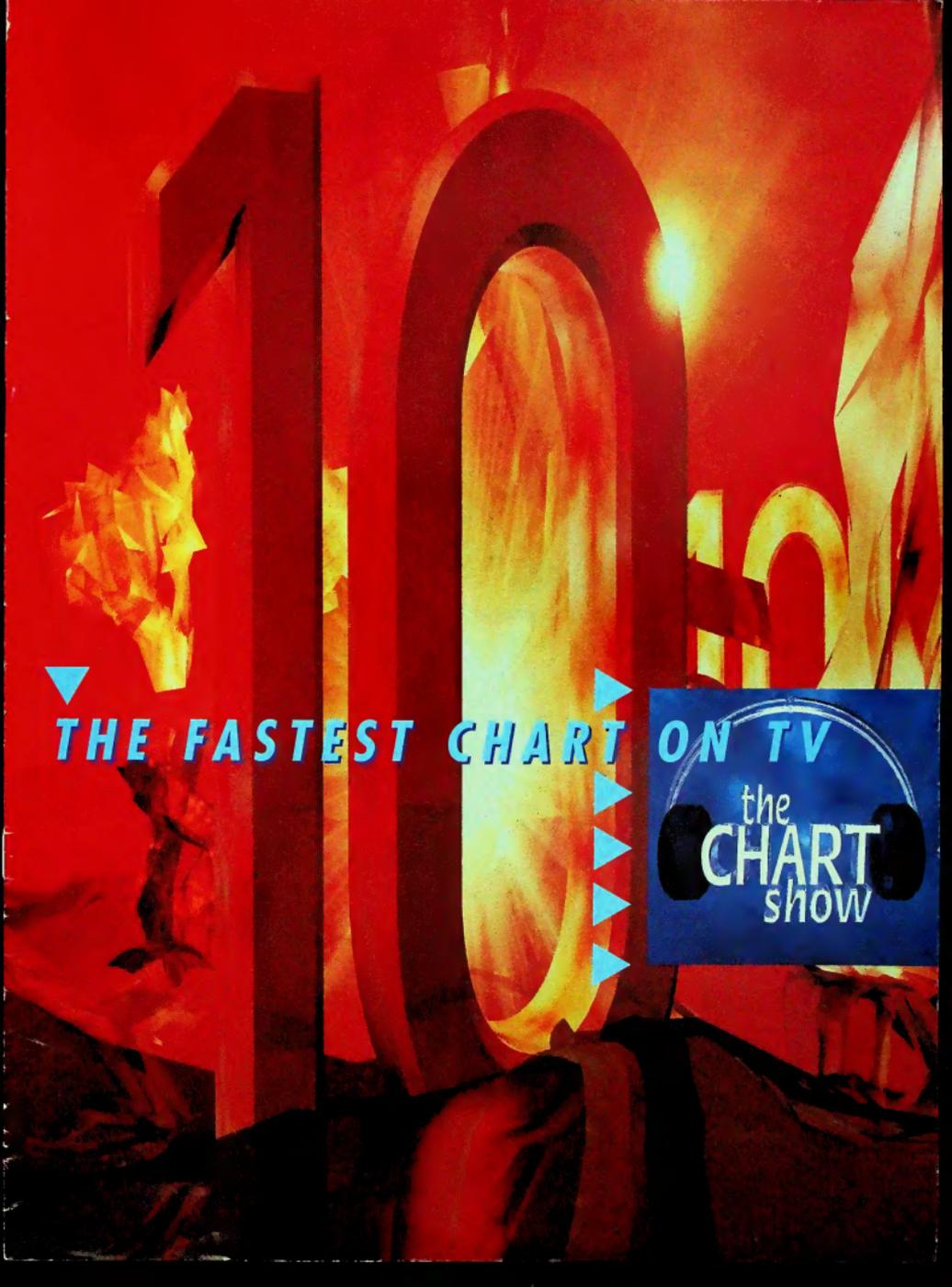


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CHART
show



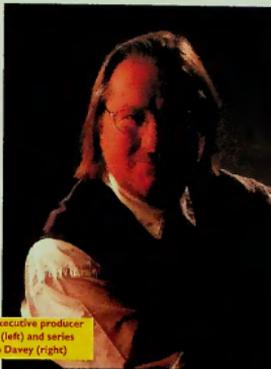
Sony Music UK

Adding new ingredients to a winning formula

The Chart Show celebrates 10 years at the top this week by regenerating, Doctor Who-style, into a completely new show with new graphics, new sound, band interviews and a live phone-in Battle Of The Bands competition. Viewers are set to be shocked by the radical changes — almost as radical as the Chart Show concept itself was back in 1986. So who are the creative brains behind the show and why was it time for a change?



Making changes: executive producer Keith Macmillan (left) and series producer Philip Davey (right)



The drastic shake-up is a big gamble for the show's executive producer Keith Macmillan, but one he relishes. After all, without the cheek of the devil and an eye for a chance he might never have worked in pop at all.

It happened in London, 1967, just as The Doors and Jimi Hendrix released their debut albums and The Beatles put out Sergeant Pepper.

As a student on the prestigious photography course at the Regent Street Poly, Keith was earning pocket money working for commercial snapper David Lowe.

Just before graduating, Keith helped David produce his first pop promo — Fleetwood Mac's

Albham in 1968. For seven years after graduating, Keith photographed almost 1,500 album sleeves — including the banned sleeve of David Bowie's The Man Who Sold The World, Rod Stewart's Gasoline Alley and the eponymous first album by Black Sabbath.

He bluffed his way into promos using a "how to be a television director's" book to do a colour-by-numbers job on a promo for Middle Ur's first band, Slik.

In 1976, he teamed up with Philip Davey, now the Chart Show's series producer, and they

set up in business, producing more than 600 promos by 1984. His live credits include Bob Marley's Exodus ("I'm still proud of it today," says Keith), Kate Bush's only live film and the Rock For Kampuchea concerts starring Queen, The Who, Wings and Elvis Costello.

Keith hung up his clapperboard in 1984 to produce heavy metal series ECT for Channel Four. The channel then asked Keith to come up with another music idea and The Chart Show was born. Suddenly, there was an outlet for the hundreds of promos being made and the show caught on immediately.

"You could write the format of The Chart Show in one sentence," says Keith. "It was very

DAMON ALBARN

lead singer with Blur

"The Chart Show is an art that perfects time for us pop people. I know it takes loads on Radio 4 and with Neil Sherrin and there's a hell-of-a gap when I always make a copy of the card then go to bed and watch it. I get up afterwards, I've always done that — Saturday's haven't changed much in my life.

"When we got our Modern Life Is Rubbish, all these videos were played by The Chart Show.

"The videos were making waves very English and very different from what anyone had. They were making and I think if we hadn't had some sort of platform to get across the usual discs as well as the music, it wouldn't have caught on the way it has.

GUY HOLMES

managing director, Get Records

"I thought the first show was brilliant. I couldn't believe that someone had the brilliant idea of doing it. The videos were making but had no outlet for." It instantly affected record sales, things like the indie Chart were a revelation to small bands. All of a sudden, small bands who had never dreamed of making a video would now do it for £500.

"The only video I ever had to fight to get on was Robert Palmer's Addicted to Love. The producer at the time told it was a waste of time and I argued. I played it to Keith and he thought it was fantastic. The second I appeared, sales took off like a rocket.

"Radio had refused to play it before then. The Chart Show broke that record without question."

JOHN PRESTON

chairman, BPI

"Keith and the team have from the beginning been very professional. I've had my back to them for 10 years and I look forward to another decade. I've had my miseries with Keith in the past but he can be a bit of a maverick — but it's people like him who make the industry tick. You can tell he is getting down. It can't be said that he does, nor he only does odd jobs."

counting down TO the chart show

MONDAY

APRIL 15, 1996

9.30am The first call of the week is taken by Sue. It's a member of the public asking when she can get a giddy slot like the one won by Dora Dawson who featured in Saturday's show.

Sue puts her in touch with Spinnaker, Dora's pluggar at Intermusic, saying he will be able to help the caller track down the Nova. Either that or Sue is trying to send Spinnaker out. She is: "He's always winding us up," says Sue.

Less and Twix all round as Suzanne and Sue begin watching this week's videos.

Philip emerges from his basement recording studio when he is working hard on the new theme tune and sound effects. He is so tied up in the research that Suzanne is effectively running the whole show this week.

Nicky Chapman of Billboard! PR is the first pluggar to ring this week. She receives the 12th appointment booking for the popstar pluggar's meetings which will place every Tuesday between 10am and 1.30pm.

11.30am The first video in the machine is Eric Preasley's Heartbreak Hotel. Suzanne and Sacha Wilkinson from RCA

are delighted to have some Preasley material chosen by his estate. It will feature in the May 4 show. "It's got some on his cheeks," notes Sue.

3.40pm Sacha Cowlen from A&M calls to hear Suzanne's verdict on the Bluewaters' Cut Scene Rug — offered as an exclusive.

Ericette. Everyone loves the track and everyone loves the video. But Suzanne says she can't screen it because, one minute into the film, a man climbs into a washing machine. "You wouldn't want children to copy that," says Suzanne, mindful of the Independent Television Commission guidelines. If enough people complain, the ITC can pull the show.

"We're probably doing A&M a favour by pointing this out so early. They can reedit it. None of the children's shows would probably screen if like it is," Sue says. A&M files a costly takedown before starting from scratch or rejecting the story line.

Philip surfaces from the studio where he has been spending time interfacing with Sufix — a PC-based hard disk recording system.

11.30am He has to answer how all 13 of this week's

international tracks have been sent packing that Dubai calls to say his copy of last week's tape arrived damaged and unwatchable. And transcription looms.

A new tape is produced and despatched after heated calls to the shipping company.

4.40pm Rebecca Collins of London Records calls for a quick yes or no on Chart! The Box. Suzanne checks the video on. Everyone is mesmerized. One scene involves actress Tricia Swinton staring at a bank of TV screens flicking up images and slogans.

Out comes the pause control as Suzanne checks to ensure the band haven't been to sweat in anything dodgy.

"I always check for substituted images," says Suzanne. "EMF once finished up Jack's video and Blair inserted a girl of women's breasts into Sheeney's!"

None says anything unless Sue calls Rebecca with the good news — the video is a certified exclusive.

There are just five or four slots left to be filled with new videos this week as Dora Dawson and the Pat Sharp Boys were confirmed last week. Fourteen pluggars have booked meetings for tomorrow — all with at least one new video for this week.

the CHART SHOW

GAZ COOMBS

Lead singer with Supergrass
"I've always watched *The Chart Show* and I was delighted they were the first to show *Blasphemy* in February 1994.

"It was very exciting because it was my first proper video and, what we watched the tape on the way back from the shoot, was very clearly looking forward to seeing it on the TV. We all watched it together at my house in Oxford. It was a great feeling."

"*The Chart Show* is kind of important — it's Saturday morning and the kids are watching and the adults are all waking up. It's pretty cool the night before as well, because you come back from a night out, have a smoke, watch *The Chart Show* and go to bed.

"The show's also got a lot to it — with the specialist charts, the stakes and the video exclusives from bands who haven't got anything out yet!"

VANESSA CHAPMAN

controller children's and youth programmes for ITV

"It is a remarkable achievement for a pop music show to reach up 10 years in ITV and to become an institution in the way *The Chart Show* has. At 10, it's remarkable that in the programme's history, it's got to be the *Chart Show* facing an increasingly competitive future with a fresh look. I wish Keith and his team a happy 10th anniversary."

MARTIN CARR

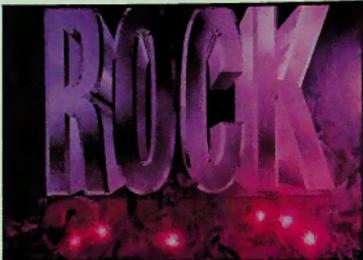
songwriter, The Boo Radz

"What I loved about *The Chart Show* when it started was that you got to see independent video releases that would otherwise be lost."

JOGGS CAMFIELD

head of TV promotion at Arista

"*The Chart Show* has provided an invaluable showcase for promo videos in an established, well-trodden slot. It has done this with a self-championing fresh feel, which is a credit to its production team. Arista has been heavily weighted towards US artist releases such as Whitney Houston, TLC, Toni Braxton and Aretha Franklin. With many of those artists unavailable for UK promotion, *The Chart Show* plays a vital role in developing their profiles in the UK and other world territories."



innovative to throw a way presenters. The artists have always been the stars of the show. The graphics don't compete with them — they're like visual punctuation marks."

But as the show approached its 10th birthday, Keith and Philip both realised it was time for a change.

"I felt the show was getting a little soft visually," admits Keith. "We hadn't revised the graphics for three or four years except for the opening titles which we introduced when Twix became our sponsor.

"So we decided to start from scratch, which was exciting and dangerous. In general, television audiences don't like you mucking about with their favourite shows, so you revamp at your peril."

More than £250,000 has been pumped into the redesign and in updating the technical facilities to be ready for the first live show on May 18.

"Going out live is an innovation

because what we're doing is creating an event with a capital E," says Keith. "We've decided to sample the charts right up until 11am on a Saturday morning and edit part three while one and two are on the air. The chart can't get faster than that."

Two other innovations — the Battle Of The Bands phone-in vote and the band interviews in part one of the show — particularly excite Keith. "The vote will let the audience have a bit of interactive fun, ringing in to make their fave band win, and the interviews will give them a bit of title-tattle they won't get elsewhere," he explains.

The show now starts with something almost unheard of on British TV — five seconds of black screen underpinned by the new sound effects conjured up by Philip.

As a trumpet-blowing, guitar-strumming, expert photography and film student, few people could have found so exact a niche in life as Philip.

After teaming up with Keith in 1976, Philip started producing before going on to direct. He notched up his first director credit with *The Clash's Tommy Gun* in 1978.

Together, Keith and Philip kicked-started the US video industry after setting up the first promo company in Hollywood in 1979.

Philip joined *The Chart Show* towards the end of the first series, initially for only three months — but he has never left. "It's a bit like *The Archers* — they just thought they'd give it a one-season run and, years later, it's still on," he says.

As series producer, Philip oversees the day-to-day running of *The Chart Show*, taking turns with Suzanne Lewis in editing the show together on Thursday.

But for the past five months, Philip has also been working hard on the rewrap, crafting the new theme tune and sound effects and helping out with the new graphics. But although it's all change on the image front, the thinking

behind the show remains.

"It has evolved," Philip says. "The graphics have changed, the speed has changed, the structure has changed but the philosophy hasn't — a presenter-free show, getting as much music and topicality in as possible, with graphics to link it."

"Because the show is on every week, the graphics we use to link things are there to give it repeatability. It's nice to have a comfort zone for viewers."

Market research shows that kids love the graphics, they know what they mean and they can whistle the theme music.

"It takes time for television to sink into people's psyche. What was interesting was that we had graphics which we thought were creaky two years ago, but research shows the kids thought they were great," says Philip.

"More new show is going to be more in-er-face. It's going to be sharper and harder."

The revamped show will be edited in-house and transmitted from a new suite downstairs from the Chart Show office via cable to the BT Tower and satellite to Yorkshire TV.

Some things won't change — Philip will still have to keep his eyes peeled for material that could breach the ITC guidelines.

"Pop music is about sex and drugs and rock 'n' roll but we are in a children's viewing slot," he says. "To be fair, the Independent Television Commission guidelines aren't draconian, more common sense in a broad way, but we wouldn't be doing our job as producers if we didn't push it to the limit. We don't want fluffy bunnies all the time because it's not the nature of the beast."

"Other music shows on television have taken on board a lot of our innovations — being free to play what songs they like, putting up information on the screen."

Philip is proud of *The Chart Show*'s editorial integrity, its popularity and the leg-up it has given countless musicians and directors in the past 10 years.

"On the surface of it, it's just a bunch of videos thrown together but, because we were promo makers, there's a certain amount of care and love that goes into it."

"The series also has importance of the show. We've helped quite a lot of new bands over the years and that's incredibly satisfying for me."

counting d o w n TO the chart show

TUESDAY

APRIL 16, 1996

The entire *Chart Show* team enters one to make number one — a progress report on the newlook programme.

The meeting ends with Suzanne giving an ominous look at the clock. The first pluggers is due.

The pluggers' meeting turns out to be one third hard sell, one third big gossip and one third friendly chit-chat about Suzanne's imminent wedding. Some of the pluggers will be going.

The last pluggers is Carole Paulsen from Out Promotions. She is hosting Mick Harvey's new single, a cover of Serge Gainsbourg's *Hey! Hey! Hey!* "I had Diamond wanted to star in the video, but he didn't really fit in," Carole reveals.



Behind-the-scenes back-up researchers Tara Hill (left) and Sue Powell (right)

She has brought a CD, a VHS copy, a Beta master and most of the paperwork — the song lyrics and the backing track details. These will be used by Tara and Sue to check that the video has been cleared with the Musicians' Union.

Suzanne thinks *Strap & Express* will be prevented this week. She thinks the *Blaxicans* and *Mick Harvey* will get two of the three remaining slots. Bruce Springsteen and Sierf's videos are discussed.

A quick glance at some backing track sheets shows many consecutive ML membership slips numbers. Because band members have all been forced to join at once if they wanted to appear on the show.

Keith says philosophically: "We have a very good relationship with the ML but it does sometimes feel as if we are its recruiting agency."

A small pool of pluggers huddles in the Chart Show office to look up *Clash*, *Boyz n the Muzik*, *Popwork* and *Goodly* card, other links. Suzanne starts watching the videos dropped off that morning.

5.30pm Suzanne is quite keen on *Ugly*, *Clash*, *Heath & The Bloodcut* and *Clash Family*. Adams asks the singer to look at the 31 card *Clash* videos.

turn on
tune in

THE CHART SHOW: switched on for 10 years

THE CHART SHOW

Virgin



the
**CHART
SHOW**

TONY MORTIMER

singer/songwriter, East 17
member of the House of Love on The
Chart Show when East 17 had
just started. It was one



of my first single and was
probably one of the
first times I had
ever seen one of
my videos on TV.
"I was sitting on the
sofa and felt very proud,
but I thought it was really weird that I
was watching myself on a programme
that me and my mates watched all the
time when we were growing up."

KEVIN GODLEY

featured on this show as a
director and artist

"The best thing about The Chart Show is
the thematic vibe — the idea that you
can whizz backwards and forwards —
not all the information's good. I always
felt what the hell is a presenter for? It's
all about the videos and the songs. You
don't need some wanker leaning in with
a load of screaming kids babbling about
behind him."

"One thing I remember about Cray, which
I can't change now but should've
changed then, was that I got a piece
of speech between my letters from
teens which really pisses me off every
time I see it!"

Getting in first

1 SUPERSONIC — Oasis

"We just sensed there was
something about them.

Unusually for an unknown act, we
wanted to preview it at the end of
the show but couldn't make up our
minds. We decided to take a
chance. It reached the Top 30 and
we have continued to support
them ever since."

2 ROLL WITH IT — Oasis/Blur

"The big battle of the bands
saga with both releasing singles in
the same week. Every TV station
was screaming out for the videos
but we had both as exclusives."

3 BABIES — Pulp

"As soon as we saw Babies
we knew we had to use it. It
took a while for Pulp to catch on,
but they made it in the end and we
have given them continued
support."

4 SONG FOR WHOEVER — The Beautiful South

"We supported them from
the very start. We have showed
every single video of theirs."

5 NOTHING COMPARES 2 U — Sinead O'Connor

"There was a huge amount of
interest in this track but we were
first with her powerful video
featuring the moving close-up of
Sinead."

The statistics are awesome. The Chart Show
has shown more than 2,800 video exclusives,
an average of six a week in its 10-year history.
Series producer Philip Davey and producer
Suzanne Lewis remember some of the big
ones that didn't get away...

6 HOUSE OF LOVE — East 17

"It was their first single and
helped introduce the band to
the country."

7 YOU ARE NOT ALONE — Michael Jackson

"As always, there is a fight for
any exclusives from Jacko. We won
on this future number one!"

8 MAN IN THE MOON — REM

"We've supported REM from
a long way back and this
track was voted as video of the
year by our viewers."

9 EVERYTHING I DO — Bryan Adams

"It was our exclusive and it
stayed at number one for a
staggering 16 weeks..."

10 LOVE IS ALL AROUND — Wet Wet Wet

"...of course, we also had
this as an exclusive which fell short
of Bryan Adams' record by just a
week!"

8

just for good measure, and
picked at random from the
list of almost 3,000

exclusives, where were you when
the Chart Show first showed these
classic clips? —
All Around The World by Lisa
Stansfield; Back To Life by
Soul II Soul; Vogue by Madonna;
World In Motion by England's
New Order; Sacrifice by Elton
John; Show Me Heaven by Maria
McKee; 3am Eternal by KLF;
Dizzy by Vic Reeves & The
Wonderstuff; Stay by
Shakespears Sister; Deeply Deeply
by Right Said Fred; The Shoop
Shoop Song (It's In His Kiss) by
Cher; Always On My Mind by the
Pet Shop Boys; Perfect by
Fairground Attraction; Orinoco
Flow by Enya; A Groovy Kind of
Love by Phil Collins; Big Time
Sensuality by Björk; The Only
Way Is Up by Yaz; I Owe You
Nothing by Bruce Springsteen;
Satellite by Tinashe Archer; and
How Deep Is Your Love by Take
That.

9

"We supported them from
the very start. We have showed
every single video of theirs."

10

"There was a huge amount of
interest in this track but we were
first with her powerful video
featuring the moving close-up of
Sinead."

counting down TO the chart show

WEDNESDAY



Providing the gossip: Des Barkinshaw; Providing new graphics: Louise Hadley

APRIL 17, 1996

Suzanne remembers the week. There are to be
seven exclusives, three of which were aged last
week. Thirty-four videos were put forward for
the remaining three slots. Three are already
confirmed for next week from previous weeks.

There are 20 videos on this week's show
including seven exclusives — Oasis, Doves
Down, Pet Shop Boys, Rylee Straker, The
Bluetones, 311 and Hootie & The Blowfish,
which made it in at the last minute when
Suzanne realised Oasis had gone into the
charts before up a slot.

11.30am **Mojo** news. The new graphics for
the Top 10 countdown have arrived. They have
been created by Louise Hadley with a software
package called Lightroom. Everyone is stunned
— they come across as part American II, part
rollercoaster ride. Philly rushes back to the
recording studio inspired to come up with yet
more sound effects.

The show's gossip writer Des Barkinshaw is
faced a lot of videos confirmed so he and the
contestants for the chart based on Dave
Howling's easy going round of award shows.

Des starts interviewing artists. Rick, the
drummer from indie legend's Ash is his first
interview. He reveals that the producer they share
with Oasis, Owen Harris, recently got pipped-in
by the studio and topped off all Rick's hair!
That'll do for starters.

Tom starts chatting to the pluggers for
some missing Bettes. As well as the main 20
videos, they are needed for the tiny clips used
for every track in the Top 10 and specialist
chart.

This week's video walk — Take That's It
Only Takes a Minute — was confirmed a few
weeks back. "It's always a problem getting
tracks for the Video Vault," groans Suzanne.
"Most videos can only cleared for use by the
Musicians' Union for live years. After that, it
can cost the record company thousands to clear
it again. It's not worth it for what might turn
out to be a one-off showing."

1pm Salvo at A&M rings back. The Bluetones
video has been re-edited and the washing
machine sequence removed. It's in the show.
2.30pm Dave Howling sends a rough guide
to his week's chart.

It could change at 5.30pm but it's unlikely to.
Suzanne settles down to decide the probable
running order of the show. Des is given a copy.
He has until 10am tomorrow morning to come
up with publicist stories on 20 acts.

Two checks with the NU that all the acts have
had their videos cleared. She will get a call
back tomorrow fortnight to say that one hard
member hasn't paid his subscription. Sue will
sort it.

Upstairs, Gill has some good news — Kenyon
TV is to start screening the show from June.
5.30pm The countdown goes into
rainbow. Dave has just confirmed the chart
which means the running order decided of
2.30pm is now definite. The pluggers want to
know if their videos are on. John Smith from
EMI is the first to ring. Scully, owner of EMI's
four videos on, sends Willson at EMI
checks on the Womexes. Yes, but only a
short clip on the Chart News section. By
6.15pm, everything has calmed down.
10.30pm Des is at home writing up the
latest earth-shattering news about Mary Keen's
pet house Frank.

THE CHART SHOW

CONGRATULATIONS ON

10 YEARS

REMEMBER WHAT SATURDAY MORNINGS USED TO BE LIKE?

Happy 10th Anniversary to the Chart Show !



Blur • Universal



Supergrass • Alright



Radiohead • Just

The Chart Show •  Parlophone • Sound As A Pound

CONGRATULATIONS TO ALL
OUR FRIENDS AT
THE CHART SHOW
ON
10 YEARS OF
INSPIRED INDEPENDENCE.

DAVENPORT LYONS



The Chart Show is arguably the best show on TV, so how do the videos get chosen?

The selection process baffles many record companies. Why does a £100,000 video by a major act get elbowed by a £50 video for a small indie band?

The Chart Show team believe the best videos should be the ones that get screened, not the ones that cost the most to produce. So who are the women behind the Chart Show powerhouse?

Picking the clips

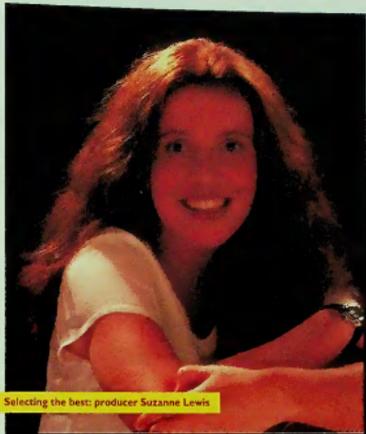


Ultimate power for the weekly running of The Chart Show goes to Suzanne Lewis, the producer since 1987, who sums up the show's philosophy in one simple sentence. "We're honest and choose the videos strictly on the basis of what we like in the office," says the 29-year-old.

It's also her job to police the few exceptions to that golden rule. "We have to be sensitive to the news. After the Dunblane shootings, we pulled Gary Clait's video because it's all about guns, for example. His message was anti-gun but there were still funerals taking place."

If she has any doubts Philip Davey, the series producer, makes a final decision. Suzanne often turns down big exclusives because she doesn't like the videos - Björk's *Hyperballad*, for example. "It can be difficult. The last Ocean Colour Scene song was very strong, which helps when you watch the video for the first time. But that video was very similar to the Riverboat Song and, if they do another one like that, I'll think twice about showing it."

Suzanne picked up a passion for music from her parents who both had massive record collections. She loves to help struggling acts get airtime if their videos are striking enough, no matter how small the



Selecting the best: producer Suzanne Lewis

budget. A tatty VHS copy of a video by unknowns once landed on Suzanne's desk. It cost £25 to make but it got a screening because it was so original. "It must really annoy the record companies

who spend £100,000 on a video and we don't show it," she says.

The Chart Show has also vowed never to ban acts for being too old.

"We'll look at anything and everything that people supply

JARVIS COCKER,

Phil's lead singer

"The most important thing about The Chart Show is that it gets me out of bed on a Saturday evening. "Our first video to be shown was the original version of *Balance* back when we were still signed to Sheffield indie label Gift. We were on tour at the time and the bass truly had very bad no-rapics - it looked like we were playing in a hazy! Luckily, we were near a service station so we stopped and managed to watch the and reasonably clearly, surrounded by people eating their eggs and bacon. Very glorious!"



MIDGE URE

former Ultravox frontman and Live Aid co-organiser

"Keith and Phil's first ever promo was for *SiM's The Biggest Band in Town*. It was on Channel Four's *Gorm Rock* evening and it was the most hysterical thing. It was a promo but someone sliced it into this way but *Serenitas* movie. It was the last record ever made and it was absolute crap. But then again, so was the video! I'm sure it was very good for its time. I'm glad we've all went on to much better things."



CHART



VIDEO



TOUR



GOSSIP

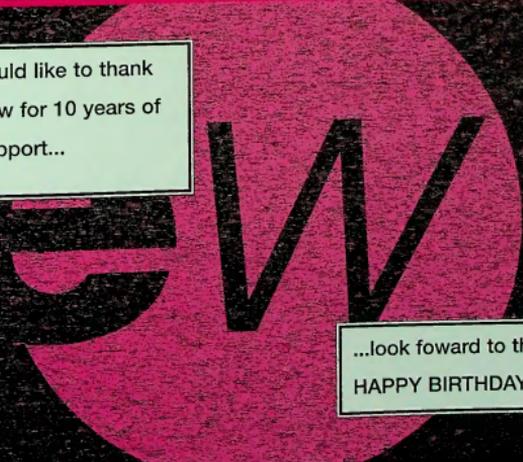


MISC.



TRASH

east west would like to thank the chart show for 10 years of continued support...

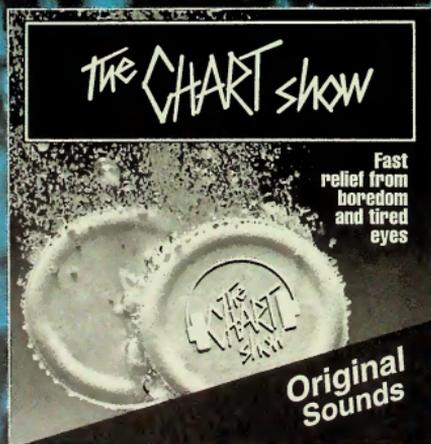


...look forward to the next 10.
HAPPY BIRTHDAY !



We've been watching you for 10 years

Congratulations! 



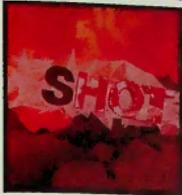
The Best Hangover Cure Yet!

Here's to 10 years of Visual Stimulants & Many More..



MCA





to us. If we like it and think it deserves support we'll show it."

Suzanne holds the reins but the Chart Show would never make it on air if it wasn't for its researchers Sue Powell and Tara Hill. They judiciously clear all the videos with the Musicians' Union, coordinate the paperwork for VPL, and take turns helping Phillip or Suzanne edit the show.

But her most important role is to help decide which promos are good enough to appear. Tara, 24, is the "new recruit" having only joined The Chart Show six years ago. It was her first job after she answered an ad for a media secretary in the Evening Standard.

None of the girls has any desire to leave the show. "We're all very close and it's a great job, which is why we've all stayed so long," says Tara.

She believes their broad musical taste is one of the main strengths of The Chart Show. "Sue likes the Michael Bolton and Curtis Stigers. Suzanne likes indie stuff and a bit of Northern Soul. I like all kinds but especially Cast and Paul Weller," she says.

Tara also looks after the specialist charts and ensures The

Chart Show has a Beta for every track in time for the edit on Thursday. She also keeps all of the TV listings up to date and takes turns with Sue in inputting all the on-screen writing into the computer called The Scribe.

Tara says some pluggers will say anything to get their video on. "Some can be quite pushy when they're desperate - but I've only had one bad argument," she says.

Sue joined the show eight years ago after a spell working on another of Keith's productions, Network 7. "I joined as The Chart Show moved over to ITV following its two series on Channel Four," she says. "The new look show will be the first really big change in all that time."

Sue is the main contact between The Chart Show and the Musicians' Union. Every video has to be cleared by the record company, but she still has to check.

"I let them know on a Wednesday afternoon what videos we are likely to show. Then on Thursday lunchtime I get a call back telling me if there are any problems," she says.

"There are always a few videos each week that haven't been

cleared but it always gets sorted."

International back-up comes from Gail Screene who has been at The Chart Show from day one. She looks after Keith's busy schedule and handles the deals that allow the Chart Show to be screened in the four corners of the globe.

Gail, 27, sits in front of a map of the world that looks like it has contracted measles. "All these red spots are where the show goes out at the moment. We're hoping to go out in South America later this year, as well as tiny places like Araba and the Cook Islands. I want to see as many red spots as possible."

The overseas licensing is all handled from Britain. However, broadcasters must obtain a broadcast licence directly from their local branch of the International Federation of the Phonographic Industry.

"I have to chase up the money - except Russia who are really prompt," Gail says. She also handles the financial side of the British operation, overlooking the day-to-day running of the company plus costing the show for royalty purposes.

As well as the team based in The

Chart Show's office in Fulham Broadway, west London, two other people will make a very visible contribution to the new look show.

Louise Hadley, 37, designed the show's stunning new graphics and recently celebrated her ninth year with the programme. She trained with the BBC before moving on to work for Paul Docherty at Electric Image. Six years ago she went freelance when she realised she was one of the few people able to use the Dubner computer which the Charts Show's old graphics were created on. Five years on and the days of hiring out studios are long gone. Louise now has a PC set-up at home running Lightwave software. It took her just three weeks to conjure up the show's new title sequence.

"Keith just told me to give it a new look and to make it pacy," says Louise. "Many of the show's new stings and short graphic sections are still being worked on. By mid-April, we probably only had finished versions for around 5% of the graphics."

"I've got two children, so I can't work day and night. I just leave the computer on overnight, rendering the graphics."

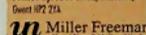
The interviews in the new-look Chart Show will be carried out off-screen by Des Burkishaw, a journalist who has also been writing the on-screen gossip since January.

Des, 28, has also worked for The Times, Daily Mirror and broadcast on politics for Radio Four, but is now concentrating on music features. "Sood politics. I write James Bond-style stuff myself and live and breathe music so I was cock-a-hoop when Keith asked me to help-out," he says.



music week

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counting down TO the chart show

THURSDAY/FRIDAY

APRIL 18, 1996
 10.30am Casting a relaxed eye over Des as he puts the finishing touches to the icon information, Suzanne says, "I used to do the gossip and it was a complete pain."

Tara enters the gossip about all the artists featured on The Chart Show into a computer which converts it into the graphics that appear on screen. They will be added live to the tape when Suzanne edits the show later today.

Noah Keith phones in to say he is on his way back to the office after working with Louise on the new graphics.

Philip has finished the new theme tune - it is spread up to the graphics and everyone prepares to work. Heads bob along like they're on a rollercoaster as they follow the twisting, turning graphics and the rambling effects Philip has lovingly crafted over the past few weeks. Everyone loves the new sequence.

Tara chooses up the last few missing Betas. A driver arrives with one staying this must be handed personally to Lynn Blackwell.

But Lynn is in television promotion at Columbia Records. Tara is left to sort out the confusion as the determined courier dangles the videotape like a carrot.

Suzanne and Sue buy up the rest of the Betas and get off for the Plaza Suite where the show is edited together. Tara and Sue take turns, as do Philip and Suzanne. Sue uses The Scribe machine to input the show's credits.

Suzanne doesn't leave for home until nearly midnight.

APRIL 19, 1996
 Sue and Suzanne get the day off while Tara holds the fort.

Yorkshire TV has approved the tape. There are no spelling mistakes, unlike last month when comedian Eddie Izzard was typographically transformed into a myrtle.

Gail's chasing up her international debites and preparing her mail-out for Monday, ordering copies and booking flight passages. The Chart Show is viewed by tens of millions of

viewers around the world, and it's Gail's job to handle all the international deals.

At the moment, the Chart Show can be seen in

- Slovakia
- The Czech Republic
- Malta
- Dubai
- Bahrain
- South Africa
- Cyprus
- Malaysia
- Sri Lanka
- Russia
- Ukraine
- Thailand
- Singapore
- Kenya

More television stations are taking the show all the time - the rest of the list includes to cover The Chart Show include India, the Seychelles, Slovakia and the former Yugoslavia.



Yanking a global role: production manager Gail Screene



Happy **10**th Anniversary
Chart Show

to Keith Macmillan and Team
from Martin, Niki, Nicola and all at Mercury



1986~1996

10 Years Of The 'Chart Show'

Thankyou
From All At Polydor

