

music week

For Everyone in the Business of Music

JUNE 8 1996 £3.10

Creation rolls with Sony

by Paul Gorman

Creation Records – the bastion of the UK's independent music scene – was due to become wholly-owned by Sony Music as multi-million pound takeover talks were being finalised last Friday. Spurred on by the global success of Oasis and the rise to A&R eminence of Creation president Alan McGee, Sony is paying more than £12m to acquire the 51% of the label it did not already own. The major bought 49% for £2.5m in 1992, in return for international rights to the label's releases through its Licensed Repertoire Division.

The deal, which insiders described as imminent as *MW* went to press, has

been thrashed out over the past month by Creation's lawyer John Kennedy – who takes over as chairman of PolyGram UK today (Monday) – and a Sony team headed by Paul Russell, president of the major's European operations, and Sylvia Coleman, vice president of business affairs.

Under the terms of the deal, Oasis releases will continue to appear on the Creation label. The band have always been signed to Sony Music and licensed to Creation, and Oasis manager Marcus Russell says the takeover has no effect on relations with either record company. "We're in a completely different situation to any of the other bands on Creation because we are signed

directly to Sony," he adds. "It doesn't affect us in the slightest."

The acquisition also does not affect Creation's UK operations – McGee and co-founder Dick Green have been contracted to stay with the label for a period believed to be five years. Independent distribution will continue through 3MVital and plugging and promotion for most acts will still be handled by Anglo Plugging.

According to music industry financial expert Cliff Darré, the sum paid by Sony bears little relation to the company's financial performance – Creation's latest declared figures (for the year to July 1995) show a modest pre-tax profit of £424,000.

The success of Oasis, whose album (What's The Story) Morning Glory? went nine times platinum in the UK last week, has consolidated McGee's reputation as an A&R visionary.

Once the deal is inked, Creation will be audited over the coming months to ensure that the company's worth is reflected in the cash paid by Sony. As a result, the acquisition will be completed by the beginning of next year.

● John Kennedy profile, p6

THIS WEEK

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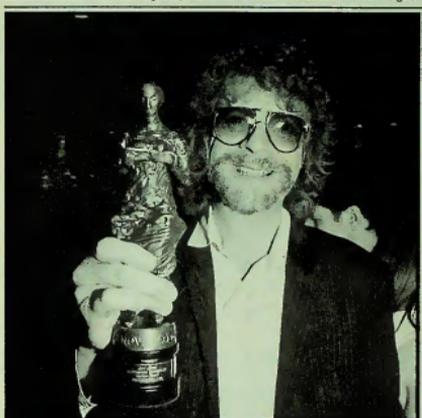
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Jeff Lynne's award for outstanding services to British music proved to be one of the highlights of Thursday's Ivor Novello Awards, which also saw awards presented to Tony McAuley, Joan Armatrading, The Small Faces, Michael Kamen and Gary Barlow. See p3

Manics sign new £1m deal

Sony/ATV Music has won a hard-fought battle to hold on to the Manic Street Preachers with the biggest publishing deal of the year so far.

The Manics inked a deal, understood to be worth £1m, last week following a fierce battle by BMG, EMI and PolyGram to wrest them away from Sony/ATV.

Blair MacDonald, managing director

of Sony/ATV whose four-album deal with the band expires with the current album, says, "I am delighted that we have renewed our agreement. The band have just made the best album of their career and the public seem to agree."

The band's agreement is understood to surpass EMI's deal to sign Babylon Zoo – claimed to be worth £800,000 – at the beginning of the year.

Mercury Prize deadline looms

The deadline for applications for the Mercury Music Prize arrives this Friday, with the organisers expecting a strong list of nominees for the fifth annual awards.

By the end of last week, around 60 albums had been submitted for the prize, putting it well on course to equal last year's total of 110 entries, says awards managing director David Wilkinson.

The full list of judges will be finalised by the end of this week, he says.

THE WALKABOUTS



THE LIGHT WILL STAY ON

NEW SINGLE OUT NOW

Live In June: 3rd Reading *Alleycats* • 4th London *Dingwals*
6th Birmingham *Jug of Ale* • 7th Glasgow *King Tut*'s
8th Manchester *University Hop & Grape* • 10th Cambridge *Junction*

SEE THEM ON TV - 4TH JUNE - GMTV, SELINA SCOTT SHOW (SKY) AND ENTERTAINMENT NEWS (SKY)

Taken from the album "Devil's Road"

IFPI plans Euro awards show

The IFPI is understood to be planning a new pan-European awards show next month in a bid to raise the profile of the music business across the continent.

The event, full details of which are due to be announced this week, is expected to take place in Brussels next month (July) with awards presented for the biggest-selling albums in Europe.

Among the artists eligible for awards could be Oasis, Enya, Michael Jackson, Celine Dion, Simply Red, Take That and The Cranberries.

The event is understood to have been funded by the major record labels and has been put together by a steering group of international executives, along with senior IFPI representatives.

A number of acts are expected to perform at the event, which is shaping up as a pan-European event to rival the Brits. It is expected that many senior executives from the European and world music business will attend the ceremony.

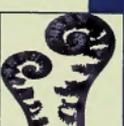
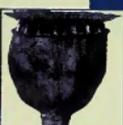
The event is intended to help bring the profile of the music industry and its

contribution to the European market to the attention of the European Commission in Brussels as lobbying intensifies over piracy and adequate copyright protection for the introduction of digital diffusion.

The launch of the awards highlights a new, dynamic approach by the London-based IFPI under the leadership of director general Nick Garnett. The record company umbrella society has increased its profile over the past year, raising awareness of industry issues with worldwide authorities.

In April

a seed was sown...



Turn this leaf

to find out where

The market leaders in CD manufacture may have a few headaches ahead of them as recently opened, environmentally-aware CD Plant UK looks set to take a large slice of the market. Virginia Conran looks at CD Plant UK's business concept, *Quality on Time*, and examines the company's potential for rapid growth.

If the projected figures for expansion and growth in the CD/multimedia market are accurate, then it looks as if the seeds sown by long established, Swedish owned parent company CD Plant group in its recently opened daughter company, CD Plant UK, will soon prove fruitful.

Massive investment in state of the art technology coupled with a skilled, efficient workforce based at the newly furnished 30,000 sq ft CD manufacturing plant in Hayes, West London indicate that existing and new CD customers are likely to be the main beneficiaries in terms of cost, speed and quality of service.

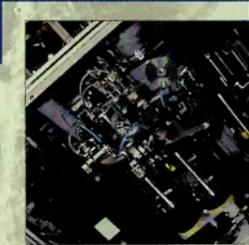
Visionary Managing Director and group CEO Stellan Braun believes that consolidated by its sister companies in Switzerland and Sweden, the London based CD manufacturing operation will be ideally suited to reap the rich crop of musical talent.

Braun, whose knowledge and experience of the technology market is second, to none in his field, says, "Unlike many of our competitors we are already totally committed to providing a quality end product but our business

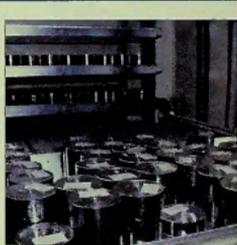
From little acorns, **big**



Toolex Alpha Press



CD Mouldings



Kardex High Density Storage Shuttle

concept, *Quality on Time*, encompasses a two fold commitment both to the product and to the customer. Our continuing strength will be to provide a superior quality service at all levels of operation, from accurate and fast processing of the client's initial order through all stages of manufacture, print and packaging to the final, speedy despatch of the end product. This quality at all levels will be our continuing strength. This view is reinforced by Director of Production Dave Wilson, who is confident that the company is equipped at all levels to honour its promise to the client. Comments Dave "We intend always to be at the forefront of technology, meeting customer deadlines to satisfaction, without having to cut corners."

The technical guru behind the massive investment in machinery and technology, Technical Manager Colin Rye, says, "We are using the 'Rolls Royce' of replication machinery - Toolex Alpha presses, Kamman printer systems and Ilsemann packing systems. They can't be matched for quality and they will provide the flexibility and efficiency our customers expect into the millennium, and beyond."

And according to Customer Services Manager, Malcolm Goody, the installation of the new systems which have been operational since start of business on April 1 have posed minimal teething problems. "Considering that we started a new company more or less from scratch things have gone quite well. Our intention is to build our volumes steadily and, by only promising what we can deliver, give our clients the best possible service backed with a high level of commitment."

Such is the expectation for sustained and substantial growth by the year that sales manager Lorraine Gavin's phone hardly stops ringing. 'Despite the increased workload, not only do we treat each customer with courtesy and respect, but offer a tailor made service to suit. Our goal is always to match the customers requirements to their budget, guiding them and offering creative solutions where extra input is needed.'

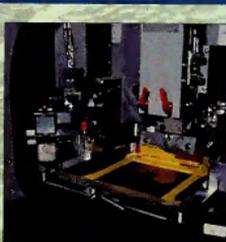
As flexibility, reliability, and - above all, quality are CD Plant UK's hallmarks, the final word must rest with the Director of Sales and Marketing, Andy Kyle, whose career spans two decades' experience of the music industry. 'The CD market is poised for massive growth and we are expecting to double output within the next six months, but our impetus is to give the customer a friendly, helping hand so that they can be confident of a quality product at a competitive price. The product we deliver is limited only by the client's imagination, and, rest assured, we have sufficient experience in creative solutions to bridge that gap should the client's imagination fail.'

Patronising, no, big promises and claims, maybe. But the competition will certainly need to be on the alert. With such a confident, promising start to CD Plant UK's operation, and ready to springboard into the multimedia business and grab a bigger slice of the action by year end, it looks as if other CD manufacturing companies presently resting on their laurels and counting their profits may end up with a few headaches after all.

oak trees grow . . .



Kammann 6 Colour Printer



Kammann 6 Colour Printer



Isemann High Speed Packer

The Marketing Department

Left to right: Lorraine Gavin, Malcolm Goody,
Andy Kyle, Sam Reed-Bolton, Kath Harte,
Julie Birch, Lisa Sawney and Dave Tidball.



CD Plant UK Ltd
CD PLANT

QUALITY ON TIME

Advertisement Feature
Words by Ginny Conroy
Photographs by Robert Paulden
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EMI grabs Ivors haul as stars rail to show

by Martin Talbot

Gary Barlow, Michael Kamen and EMI Music Publishing led the way at an Ivors Awards ceremony marked by the no-show of five of the afternoon's big winners.

Barlow and Kamen were the biggest individual winners with two statuettes each while EMI won five awards at the show, staged at London's Grosvenor House Hotel last Thursday.

The first two awards of the afternoon went to Barlow for Back For Good, while Kamen won for his film score Don Juan De Marcos and a share in the song Have You Ever Really Loved A Woman.

EMI-signed Supergroups also picked up an award for best contemporary song with Alright. The publisher's managing director Peter Reichardt says, "Although I've been up and down there like a bride's nightie, every one of those awards means as much as the others. It sounds clichéd, but I'm in awe of songwriters and to get up to accept these awards is an honour. I think the Ivors have managed to maintain their credibility through a difficult time."

He says the impact and value of the show was not lessened by the failure of

IVORS WINNERS

PRS most performed work - Back For Good by Gary Barlow (EMI); **best selling song** - Back For Good by Gary Barlow (EMI); **international hit of the year** - Kiss From A Rose by Seal (ZTT/Perfect Songs); **best contemporary song** - Alright by Supergroups (EMI); **best song musically and lyrically** - Common People by Pulp (PolyGram/Island); **best commissioned film score** - Don Juan De Marcos by Michael Kamen (Newline Music Group/Screen Gems/EMI); **best commissioned score for TV/radio** - The Hanging Gale by Shaun Davey (Shaun Davey); **best song included in film/TV** - Have You Ever Really Loved A Woman by Mutt Lange, Michael Kamen, Bryan Adams (Zomba/Sony/Screen Gems/EMI); **Jimmy Kennedy Award** - Tony McElderry; **outstanding contribution to British musical theatre** - Cameron Mackintosh; **outstanding contemporary song collection** - John Armatrading; **songwriters of the year** - Noel Gallagher and Blur; **PRS award for outstanding contribution to British music** - The Small Faces; **outstanding services to British music** - Jeff Lynne.

several winners to appear. Supergroups and Seal were both unable to attend because of commitments in the US, while Pulp were performing in Canada.

Blur also declined to pick up their songwriters of the year prize. They are understood to have decided not to appear because of Noel Gallagher's refusal to accept his award.

Besides EMI's haul, the awards were spread equally among the publishers, with PolyGram, Sony, Zomba, ZTT and independent Shaun Davey winning one each in the nominated categories.

In the one-off honours, Tony McElderry

won the Jimmy Kennedy Award for a career in which the Ias written songs such as Baby, Now That I've Found You, Don't Give Up On Us, Baby and Love Grows Where My Rosemary Goes. An emotional McAuley was presented with his award by Jimmy Kennedy Jnr.

Jeff Lynne, who won an award for outstanding contribution to British music with ELO in 1978, picked up an Ivor for outstanding services to British music. The Small Faces won the outstanding contribution award, which was collected by the band's Ian McLagan and Kenny Jones.

Ex-Happy Mondays man calls it a day at East West

East West has lost two A&R personnel following the departure of former Happy Mondays manager Nathan McCough and scout Jason Hetherington.

McCough announced his departure at the end of last week, three years after joining the label following the breakup of the Mondays.

In a statement issued on Friday, McCough says, "I'm not disillusioned with A&R or major label culture, but it wasn't working out for me or the company. I take with me a great deal of experience in the areas of artist management and A&R and I intend to use it." McCough, who has signed Baby Chaos, Diva, Understand and J-Pac, leaves East West this Friday (7).

McCough's departure coincides with Hetherington's move to PolyGram label Mercury as A&R manager. He will report to A&R director David Bates.

Bates says, "Jason is one of the brightest young talents I've met out there, and he has learnt a lot in his time at East West. I know he's going to sign lots of good acts, so I thought he should do it for us."

The two departures leave East West with director of A&R Ian Stanley with A&R manager Dante Bonaiuto, as well as label arrangements with Perfecto, Anxious and Code Blue.

Managing director Max Hole was unavailable for comment last week, but the label is expected to announce its plans for the A&R department this week.



Columbia was forced to fly in extra copies of the Fugees single Killing Me Softly to meet additional demand last week. The extra stocks were flown in from Holland on Tuesday as the single racked up more than 100,000 sales. Deliveries of the track, which was released following six weeks of airplay, now top 140,000, says Columbia head of product management Jo Headland. The Fugees' success is also reflected in the albums chart, where The Score helped Sony to four titles - including Oasis's Creation album - in the Top 10 yesterday (Sunday).

UK shows off its new talent to IAAM

Up-and-coming R&B acts Truce and Krenz had been added to the first British contingent of talent invited to perform at the 4th IAAM convention in Washington this month.

The two acts will join Nu Colours, Omar and The London Pose in the US for the celebration of black music taking place from June 14-16.

Jackie Davidson, one of the founders of UK society Best, says she expects to confirm another two or three acts to join the delegation, which also includes around 40 UK executives such as Soul II Soul's Jazzie B, manager Keith

Harris and RCA's Kenny Hoole and Mike McCormack.

The number of delegates represents a fourfold increase in British attendees at previous IAAM events, Davidson says. "This will be a real hoo-ha for Britain, a chance to fly the flag and a great networking opportunity."

Steve Marshall, A&R manager at Truce's label Big Life, says the potential of the event as "an opportunity to showcase acts to the US industry is significant. Everyone knows how big black music is in the States and this makes them aware of what the UK is

doing," he says. "What we have to offer is just as good as the Americans and this event will ensure black music continues to be successful." Marshall will also use the IAAM event to meet producers and writers for possible collaborations with Truce on their next album.

Goldie manager Trenton Harrison also values the exposure UK acts can get through being invited to IAAM. "It opens the eyes of the people at the top. At present the US only sees the big groups like Oasis, but we have so many acts that would do well there," he says.

NEWSFILE

Three land Thorn non-executive roles

Thorn EMI has appointed three non-executive directors in preparation for its August 19 demerger. Hugh Jenkins becomes non-executive deputy chairman and looks set to take over as non-executive chairman when Sir Colin Southgate steps down after the 1997 aim. The other non-executive directors are Peter Hoiland and Paul Preston. Thorn's share value dipped to £17.75 per share on Thursday compared to £17.95 the previous Thursday.

IMF starts advice hotline

The International Managers' Forum has launched a daily helpline in a joint initiative with the Department of Education and Employment. The helpline, on 0171 351 7763, will offer advice on running a management company and will operate daily from 2pm to 5.30pm.

101 Dalmatians gets video release

Buena Vista Home Entertainment has scheduled 101 Dalmatians for release on video on September 3. The film ranks as Disney's fourth biggest box office success, taking £4.5m in the UK when it was re-released last year. Buena Vista is planning a heavyweight TV campaign for the release.

Chard lands MTV sales hot-seat

MTV has appointed Paul Chard, currently commercial director at ITV sales house Laser Sales, as its new vice-president for sales. Chard, who has worked in sales for MTV for 15 years, will oversee licensing, merchandising, programme syndication and programme sales.

Video sales bolster Carlton profits

Carlton Communications, the owner of Carlton Home Entertainment, has unveiled interim figures showing pre-tax profits up 19% to £143.3m, on turnover of £847.8m. The figures were boosted by strong growth in video sales, with profits up 46% in the six months to the end of March.

Addison defects to Peter From Bermuda

Kenny Addison, One Little Indian video commissioner, has been poached by ad production company Live From Bermuda to establish a pop promo division. Addison, 44, will be expected to pitch for promo work in addition to building the company's roster of seven directors.

Menzies rethinks in-store approach

John Menzies is revamping its in-store promotional video adding a voice-over, selling price and additional information such as tour details. The first new look video will be launched in Menzies stores on June 10.

Avid unveils remastered albums

Specialist jazz and nostalgia label Avid is launching a series of albums this month using a new remastering system which converts original mono tracks into stereo. The 3-Dimensional Sound System releases, featuring Ella Fitzgerald, Cole Porter and Nat King Cole, are available at CD dealer price £4.15 or £7.14 (double CD).

Oasis album goes nine times platinum

Oasis' album (What's The Story) Morning Glory has been certified nine times platinum this week with a further platinum award going to the New Hits 96 compilation. Gold awards went to the Fugees album The Score, The Manic Street Preachers' Everything Must Go and Fantasia Presents The House Collection Club Classics. Silver awards were achieved by The Saw Doctors' Same Old Town, 3T's The Brotherhood, Suggs' The Lone Ranger, and compilation albums Natural Woman 2 and Dance Mix UK. The only single to gain an award was Michael Jackson's They Don't Care About Us which gained silver status.

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TRING BROADENS HORIZONS WITH FULL-PRICE MOVE - p5

Creation deal: partnership at work

Go back a couple of years, and there would have been much wailing and gnashing of teeth at the news that one of our great 'indies', Creation, is about to become wholly-owned by Sony Music. Doubtless there are still those who see the deal as some sort of moral outrage. Personally, though, I think it only serves as confirmation of how much the relationship between indies and majors has developed, and how pointless it is to try to define the nature of companies by dint of their ownership. It is impossible to imagine anything ever changing the attitude of Alan McGee and the other Creation staff - it is their maverick spirit which has made them successful, and the last thing Sony will want to do is stifle that. Indeed it's hard to see the deal changing very much at all - Creation is retaining its Primrose Hill, London offices and the team which has made it such a success. One thing it will do, though, is boost the confidence of an already buoyant team, and one with more aces up its sleeve in the shape of Super Furry Animals and Primal Scream, to name but two.

Shame on you, Ivor stayaways

The best thing about going to the Ivor Novello Awards is getting the chance to witness the genuine delight of often award-wearers stars as they go on stage to receive arguably the most coveted gong in British music. Such is the kudos of the Ivors that even the most elusive of stars make the effort to turn up. Usually, most of last week's absentees had a good excuse for not being there (and we all know why Noel didn't turn up) but it was notable that it was the young writers, in the main, who were absent. The Ivors is one ceremony which neatly celebrates the old and the new - it was a pity more of our brightest stars weren't present to celebrate what has been fantastic year for new British songwriting talent.

Selina Webb

PAUL'S QUIRKS**A retailer's view on the chart debate**

Until recently I've refused to be drawn into the chart debate. Some recent comments cannot be left unchallenged, though, so here are one or two observations from a retail viewpoint.

Firstly, and most importantly, indie retailers do not get excess amounts of free singles, especially those from the Top 20. This fallacy is perpetuated by many people in the industry who should know better. Deals varying from 1-1 (buy one get one free) to 5-1 are usually available on initial orders but once the singles are released, and seen to be a hit, the deals often vanish. Not only that, but dealers topping up from wholesalers following a busy week often pay 10p-15p above the normal trade price just to ensure that they don't go out of stock over a weekend.

Free stock is around, hence the abundance of 99p stickers on counters across the country, but the vast majority end up in the bargain bins where they belong. Secondly the industry has got to stop treating the record buying public like idiots. Two weeks ago BMG deleted the Robert Miles single *Children while it was still in the Top 20*. Fortunately, there was enough stock out there to meet demand and the single went up again and got another Top 10. The Pops. Some shops had stock, others didn't, and the customer was left in the middle wondering how a record they'd just seen on TOP was officially deleted. This is only one example - many other singles are withdrawn while they are still in the Top 40 and we are all left scratching our heads wondering why companies go to so much effort and expense to get a hit single only to withdraw it when it is still selling and in demand. Unless a single is labelled as a limited edition, surely it should have to be available for a minimum period of three months or while it features in the Top 100, whichever is longest.

Paul Quirk's column is a personal view

HMV switches on for anniversary festivities

by Martin Talbot

HMV UK's 75th anniversary celebrations, which start this weekend, will culminate with the switching on of London's Oxford Street Christmas lights from the site of the chain's first shop.

Michael Ball will perform the ceremony at the chain's 363 Oxford Street store on November 7, following an agreement with the Oxford Street Traders' Association.

The event will provide one of the focal points of a year-long schedule of events to mark 75 years since the store opened in July 1921.

HMV UK managing director Brian McLaughlin says, "We want to celebrate our 75 years of retailing music in the UK. HMV is part of the heritage of music retailing and of retailing in general. I can't think of many stores that

have been in Oxford Street for as long."

The chain is already on course to achieve one of the main aims for the year - raising £75,000 for Nordoff Robbins. The HMV football dinner staged in March raised £50,000, and this Sunday's (19) charity cricket match, which will pitch an HMV invitation XI against celebrity team The Burbury, will further add to the tally, he says.

An evening barbecue will feature live performances from both Squeeze and members of the Boudy stage show cast. An auction of cricketing memorabilia is also being planned.

The year of celebrations will focus on the historic store at 363 Oxford Street, near Bond Street. To tie in with the July anniversary a reception is being planned at the shop featuring music and pop stars who represent the eight decades during which HMV has been in business.

A restored oil painting of HMV mascot Nipper will also be unveiled at the store, 60 years after the retailer's original version was burnt in a massive fire at the store in 1937. The piece is one of 24 produced by painter Francis Barrard in the Twenties for the EMI group. It was bought by HMV UK last year for £13,000 at an auction in Philadelphia and has since been fully restored.

Other events are being planned for the end of the year including the unveiling of a waxwork of Nipper at Rock Circus in Piccadilly Circus and an Antiques Roadshow-style event. The chain's summer sale, which will be launched in July, will also be branded with the 75th anniversary logo.

● Tickets for the HMV charity cricket match can be obtained from Emma Allen on 0171-432 2000, price £80. Family tickets are also available.

New concessions in German live tax rules

The German government has made its first concession in reaction to pressure over new tax rules for live concerts by foreign artists which were introduced at the beginning of the year.

The changes saw tax levels virtually double, with solo artists forced to pay 32.01% and groups 29.96% of gross profit from German tours. The system assumed all tours incur profits of 50% of the gross income, thereby earning incomes of 50%.

But new legislation, announced by parliamentary permanent secretary Hans George Hauser, means artists will be able to file details of the real level of profit earned on the tour at the end of the tax year. If actual profits fall below 50%, artists can apply for a refund.

Jan Sikorski, chief accountant at The Agency Group and a member of a live music steering committee - composed of eight figures from the UK and German music business - says the move does not go far enough.

"Even with this facility, groups will have to wait a whole year to see if the Germans will agree their statement of tax and so the cash flow problem remains," he says.

Sikorski says the group will lobby for the German government to allow filing at the time of the tour, as happens in the UK.

Jens Michow, president of the Association of German Concert Promoters and Agents, also criticises the German government's concession for not going far enough. The initiative will not help small artists and will be difficult to administrate, he says.



Posiva is attempting to straddle the pop and club markets with the return of Real 2 Real, who release their first new material for more than a year this month. The Erick Morillo-founded act began a series of dates at the weekend mixing student-animated cast and venues as part of the launch of the new single *Jazz Up* on June 24. With the album *Are You Ready For Some More* following on July 15, the act are supporting *Boyzone* at Wembley Arena next month.

Vital kicks off conference season

Sales conference season starts early this year with many record companies scaling down their annual events.

The first event on the calendar is Vital Distribution's conference which takes place at Bristol's Watershed in August and will be expanded to allow independent retailers to attend.

Most of this year's conferences will be completed by the end of the In The City conference, which is being held in Dublin from September 7-11. Warner Music's event at closes the season on the final day of ITC.

BMG is postponing its conference, possibly until the new year, as senior management is attending an international managing directors' conference

WHO'S WHERE, WHEN

Date	company	venue
Aug 8-9	Vital	Bristol
Aug 19-22	Pinnacle	Blackrock
Aug 29-30	PolyGram	Bournemouth
Sep 1-3*	Sony	Bournemouth
Sep 5-6	EMI	Birmingham
Sep 11	Warner	London

*Date to be finalised

in Laguna Beach, Los Angeles, at the beginning of July.

The second event will be held by Pinnacle at its traditional home of Blackrock's Coppid Beach Hotel, while PolyGram's conference will take place at the Royal Bath Hotel in

Bournemouth.

Some event, also in Bournemouth, at the Dorsey Hotel, will be smaller than the company's last two conferences, which were boosted by increased international attendance. It is understood that this year's get-together will centre on a series of smaller sales meetings. EMI will stage its conference over two days at the National Exhibition Centre in Birmingham.

Virgin is also planning an individual event for the second successive year, although details have yet to be confirmed. In addition to the events staged by suppliers, Virgin Our Price is also planning a conference for September. Details have yet to be confirmed.

▶▶▶ JOHN KENNEDY STEPS UP TO HEAD POLYGRAM - p6 ▶▶▶

Retail backing buoys NMF events

Retailers' association Bard and Warner Music have joined forces with the National Music Festival in a deal which will see 250,000 festival guides given away in record shops across the UK.

The expansion of the festival to cover the whole of June has helped boost the number of special events to a new high of more than 2,300. As part of a promotional tie-up with the Mirror Group, Tuesday's *Independent* newspaper will feature a guide to the month's events.

Warner has agreed to distribute 250,000 copies of the independent guide to Bard retailers around the country. They are expected to be dispatched from the end of this week.

Harvey Goldsmith says the deal

is evidence of the increasing industry interest in the event and will also give promoters the biggest publicity boost in the history of the festival. For a 25¢, promoters have been able to register all their concerts as NMF events to be promoted through guides and listings.

In addition to the *Independent* guide, the *Daily Mirror* published its own pull-out listing with last Friday's paper, pushing the combined total of NMF guides to around 5m.

"Because of that, I think we are going to be able to pay everybody back for the first time, something I haven't been able to do before," says Goldsmith. "People are putting a lot of effort into the event now and are seeing the benefits of

coming under the NMF umbrella."

National Music Festival chief executive Keith Lowde says he is delighted by the increased industry involvement. The BPI has more than doubled its investment in the event from £10,000 to £25,000.

Among the events which will be included under the NMF banner are the Fleadh festival and the Riverdance show at London's Leabha's Apollo as well as shows and tours headlined by artists including Bud Badharach, Joan Baez, AC/DC and Sleeper.

The biggest day of the festival will be June 29, when the Masters of Music concert takes place at Hyde Park, while Simply Red play at Old Trafford, Manchester. Both shows are sponsored by Mastercard.

Tring broadens horizons with move into full-price

by Robert Ashton

Budget specialist Tring is moving into the full-price market, with the launch of a new label later this summer.

The label, which has not yet been named, will be aimed at older record-buyers. The first release, on July 2, will be a recording of the Royal National Theatre production of *A Little Night Music*.

The dealer price has not been finalised, although Tring is aiming for a retail price of £12.99 for CD and £8.99 on cassette.

Tring head of acquisitions Lee Simmonds says that while full details of the venture have not been finalised, it has no plans to sign pop or rock acts to the label.

"We are certainly not signing up young groups for chart singles because we are not geared up for that," he says. "But it gives us the scope to allow someone who we really value to go out at full

price. It broadens our horizons and if something exciting comes along we can do the job." He expects to announce the name of the new label shortly.

The current Tring A&R team is expected to handle the workload for the new label. "The team within Tring has enough expertise, but we will be approaching this gradually and being selective in the projects we take on," he says. An independent press and PR company is also to be appointed, he adds.

Tring will now be able to offer a wider range of product, adding to its existing superbudget label, QED, and budget range, Aardark.

It currently has no plans to launch a mid-price label because of its lack of back catalogue.

The Tring announcement follows similar moves into repertoire development by budget and low-price specialists including Carlton Home Entertainment and Castle in the past

two years, in the face of increased competition in the budget sector.

City sources indicated two months ago that Tring was likely to see profits virtually halve to around £3m in its next set of figures as a result of the competition.

Tring's first venture into full-price follows acclaim for its Royal Philharmonic Orchestra recordings and the recent signing of *Classic CD* award-nominated pianist Roman Oltch, which Simmonds says may have helped secure rights to the full-price National Theatre release.

"The Royal Philharmonic has been a great success and is the jewel in our crown," he says.

Such projects have helped the Buckinghamshire-based company in its battle to shake off a poor image following a series of legal battles over rights with companies including Island Records, First Night Recordings and Cameron Mackintosh.

NEWSFILE

CLT Radio takes on new sales MD

CLT UK Radio has hired Courage head of international marketing Carol Fisher as managing director of CLT UK Radio Sales to manage the sales operations of the company's three stations - Talk Radio, Atlantic 252 and Country. She will work alongside recently-appointed commercial director Stan Park who joined from Independent Radio Sales last month.

Royalty-free sample bank launched

China Records artists Zion Train are launching Soundpool, a bank of royalty-free music samples and conversation soundbites. In addition to Zion Train, more than 30 artists and DJs, including Adrian Sherwood, Dub Tribe, John Peel and Extreme Noise Terror, have contributed several minutes of samples to the archive. Zion Train's new single Babylon's Burning (released on June 10) is the first track to feature a sample from the Soundpool using the vocals of the late Ruts vocalist Malcolm Owen.

Bosses line up for PRS A&R seminar

Industry executives including MPA chairman and Momentum Music managing director Andy Heath, Deceptive's general manager Tony Smith and MCA Music's A&R manager Ruth Rothwell are lined up to contribute to a PRS members' surgery tackling the subject *What Exactly Does A&R Mean?* this week. The surgery is being staged at Camden's HQ Club in London tomorrow (Tuesday, 4) from 6pm.

Rinsin Music

Rinsin Music, part of Bucks Music Ltd, has signed Full Circle Music Ltd, the publishing company owned by artists Roni Size and DJ Krust. The deal does not include Size and Krust's projects with Talkin' Loud which last week's new signings column may have implied.

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Retailers stay up late for Metallica launch

Retailers across the country were open at midnight last night to capitalise on fan demand for the new Metallica album, *Load*.

Around 40 HMV stores, 20 independents, a handful of Virgin stores and Tower in London's Piccadilly Circus opened at midnight to cater for demand for the album.

Mercury national accounts manager Mark Friend says retailers have been eager to participate. "It works particularly well with an artist with a strong fan base like Metallica," he says. "It creates a bit of excitement and everybody has been very keen to participate." Metallica carrier bags were being given away to fans with the initial quantities sold.

Tower advertising manager Elspeth Thomson says late openings are becoming increasingly regular. Tower opened its Piccadilly store late for the Ozzy Osbourne album earlier this year.

HMV PR manager Genaro Castaldo, who coordinates late openings for the chain, says it first staged such an event for the Beatles Anthology last year. "We were overwhelmed by the response," he says. "Not only does it generate immediate sales, but promotional benefits are also generated."



Hit & Run Music Publishing has restructured its A&R team with two new appointments. Chairman Tony Smith and managing director Jon Crawley have appointed Johnny Stirling and Michelle De Vries, while Dave Massey is promoted to creative and international director. Massey will run the creative department with Stirling, who takes on the new position of director of acquisition and artist development. De Vries takes on Massey's former role of creative and international manager. The management team has also been strengthened with the appointment of Deborah Wood as director of business affairs and copyright. Pictured are (l-r, back) Massey, Smith and Stirling, and (l-r, front) Wood, Crawley and De Vries.

▶▶▶ SONY'S DANN SUMMIT SETS NEW AGENDA - p8 ▶▶▶

The renegade music industry lawyer makes the big leap to head PolyGram

JOHN KENNEDY

When John Kennedy OBE arrives in his new seat as chairman of PolyGram UK today, he will do so after a frantic end to his career as a lawyer in private practice.

With just days to go before he officially took over the position on Saturday (June 1), the 43-year-old lawyer was in a battle against time to finalise Sony's acquisition of Creation. "We might do it," he said, in a break between his tight schedule of meetings. "But we have a contingency plan in place to cover absolutely everything. We're trying to get it tied up."

It is a strange quirk that he will usher Britain's coolest independent label into complete major ownership, just as he himself takes charge of the biggest record company in the UK.

As Kennedy moves into his new office at PolyGram's headquarters in Hammersmith, London, he will take on a role which he had thought had effectively passed him by.

When profiled in *MW* in 1992, Kennedy told of his satisfaction in private practice. "I'm not looking for anything more than this," he said. "It's marriage for life, house for life and job for life."

Kennedy laughs when reminded of his comments. "At that stage, I had previously been offered jobs as MD of record companies and declined. I felt the time had been and gone," he says. "I had never expected that a job such as this would come up."

Kennedy certainly leaves private practice with some reservations, albeit countered by keen anticipation of the new role.

"It's exciting because of the new challenge, daunting because it is a big leap and sad because I'm leaving behind a lot of clients and relationships I've built up over a large number of years," he says.

"It makes it easier that Roger Ames is still around as my boss," he adds. "It's someone to call on who has already done the job."

The pair worked together at Phonogram, when Ames was in A&R and Kennedy was director of business affairs, and the opportunity of working with Ames again was a significant attraction according to one of Kennedy's former colleagues.

Even when the lawyer set up JP Kennedy & Co 12 years ago, the practice's first offices were in the basement of Ames' London Records' headquarters.

Ames is one of Kennedy's closest allies from an 18-year career during which the lawyer has developed lasting bonds with some of the industry's leading players - what one rival lawyer refers to as "Kennedy's inner circle". And there is no doubting his ability to take on the new role.

Harvey Goldsmith, a trustee with Kennedy of the Band Aid trust for the past 12 years - a role for which Kennedy received his OBE last summer - is particularly emphatic. "Kennedy is fantastic. He has done a brilliant job over the years and he deserves it."

Kennedy takes control of all of PolyGram's record, publishing and video companies in the UK, while Ames takes control of PolyGram's worldwide music operations.

While some suggest PolyGram is taking a risk in putting itself in the hands of someone who has not worked at a record company for 12 years, Sony Europe president Paul Russell echoes Goldsmith's sentiments.

"Frankly I think it is a very good move for PolyGram and very good for the industry," he says. "He will bring in a different voice, a new perspective."

"He is very well equipped to run a major record company. He has been inside and outside. We know from the things that he did for Live Aid that he does not have to prove himself and he is very highly regarded within the UK record business."

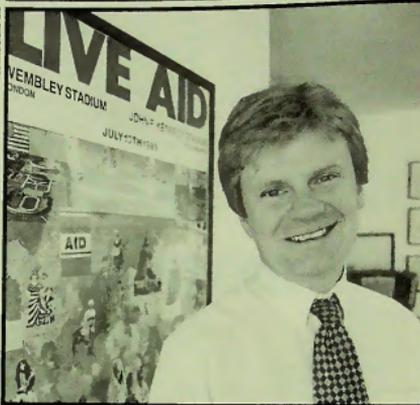
It is a fact which Ames emphasises. "He has represented some of the industry's top executives, so he knows how to manage people at the top of his game," he says. "They have taken very fundamental advice, so they clearly trust him and respect his views."

Indeed, besides his own five-year spell at Phonogram in the early Eighties, Kennedy has plenty of inside knowledge of the company with clients including the London Records, A&M and Geffen labels and acts such as The Cranberries, Wet Wet Wet and The Mission.

Kennedy's arrival at PolyGram has raised much interest in what the future holds for the clients he has left behind.

But, despite initial predictions of a feeding frenzy within the legal profession, Kennedy says 80% of his clients have been picked up directly by Babbington & Bray, the firm established by JP Kennedy's Richard

THE CHIEF JAVAN



LAW AND ORDER

John Kennedy (b. February 10, 1953)

1971-77: After three years at Leicester University, Kennedy attends Guildford Law School, before joining the Highgate, London firm, Henry Bonstra & Sons.

1978: Takes his first step into the music business as a contracts manager at Phonogram. He is promoted to in-house lawyer in February 1978 and becomes director of business affairs in December.

1983: Joins CBS as director of business affairs, poached by Paul Russell.

1984: Sets up JP Kennedy & Co with his first client London Records, runs by his

predecessor as PolyGram chairman Roger Ames. Later in the year, he is approached by Bob Geldof about the Band Aid project, and becomes legal advisor and one of seven trustees.

1991: The Stone Roses win their first Court battle against Silvertone Records.

1992: His firm represents Pulse 8 as the label wins a high profile case against Epic for rights to release the Rozzella album.

1995: Kennedy is awarded an OBE for his work for Band Aid.

1996: Appointed as chairman of PolyGram UK.

Bray and Mark Kreis with former partner at the firm George Babbington.

"Things started taking care of themselves as soon as I signed," he says. "As a lawyer you are always taking on new things and I haven't taken on any new business since the [PolyGram] agreement."

In addition, he reveals, a letter was immediately dispatched to all his clients advising them of his departure and recommending potential replacements.

Any thoughts that Kennedy would be well placed to capitalise on his knowledge of rival companies' and executives' contracts are dismissed.

Kennedy insists client confidentiality bars him from using such information in his new job, besides which, says one major chairman, much of such information is common currency.

Ames acknowledges that he is bucking current industry trends by appointing a lawyer, but says that is not an issue.

"People have said that you can't get on if you are a lawyer and this shows it is not a question of that, it's all about if you are good," he says. "There has been a move away from hiring lawyers to senior positions in the business, but John isn't just a lawyer - he is just very good."

Russell agrees. "John has not been

hired to sign acts, to make A&R decisions," he says. "He has been hired to organise what is generally a very efficient company."

It is a point which Kennedy himself acknowledges. "The job is not really running a record company," he says. "I have a number of people running record companies for me."

Kennedy says he has no plans to change the team which Ames has established since the departure of his predecessor Maurice Oberstein three years ago. But then Kennedy is not a man who likes to end confrontation for the sake of it.

Described variously as tenacious, intelligent, quick-thinking and keen to settle, Kennedy talks of his aversion to litigation - he is, specifically, a contracts lawyer. And Goldsmith vouches for the integrity of the man.

"There are too many lawyers, I would say around 70%, who don't want to make things work," he says. "They want to drug it out and push up their fees. But Kennedy isn't like that. He is the sort of lawyer who wants to make things work. He wants to do the deal and has the flexibility to do that."

Such flexibility will certainly be important as Kennedy takes on his new role. But there are few who doubt he has the credentials to make a success of the job.

Mark Tabbet

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Sony's Dann summit sets new agenda as pluggers face changes at Radio One

When Trevor Dann unveiled plans to revolutionize Radio One's relationship with record companies at last month's Sony Q&A, the sound of pluggers nervously biting their nails was almost audible.

On the face of it, proposals to make appointments compulsory for all pluggers wishing to grab the attention of Radio One's producers could change the nature of the music industry's relationship with the nation's biggest pop station. That Dann is also planning to invite senior record company executives to make presentations to producers and DJs about forthcoming releases poses the question - "what role pluggers?"

The reaction from certain areas of the business is one of serious concern. One major label head of promotions says, "I do think we get the rough end of the stick sometimes. It seems to me that Trevor is trying to put more space between Radio One and us, but radio stations need a point of contact and meetings are very important."

Malcolm Hill, head of radio promotions at Parlophone and Capitol, says, "There's no doubt this is an attempt to push pluggers out, but then it's never been easy at Radio One."

But such pessimism is not universal. RCA's head of promotions Dave Shack - himself a former Radio One producer - says the changes are not as dramatic as they might seem. "You never could wander round Radio One willy nilly

DANN MEETS THE INDUSTRY



TREVOR DANN (LEFT) WITH SONY'S VICE PRESIDENT, COMMUNICATIONS GARY FARROW

FINDING THE SAME WAVELENGTH

When everyone at Sony Music's London HQ stopped work for two hours last month, it was not to welcome one of the company's international megastars. The shutdown was sparked by the appearance of Radio One head of production Trevor Dann to answer questions about his plans for the station.

The achievement in getting Dann to take questions at Sony's Great Marlborough Street HQ was not lost on the company's vice president of communications Gary Farrow, who conducted the Q&A session.

"It is a measure of the importance of the event that we shut down the entire company for the afternoon," he says. "Around 245 Sony people, M&A, A&R, sales staff and press get together to try and get an understanding of what goes on at Radio One. Record companies have to have a better line of communication, they need to be more focused."

The event is the latest evidence of the increasing commitment to improving links between record companies and radio stations.

It was an issue highlighted by BMG Music chairman John Preston at last autumn's Radio Conference in Dublin. BMG followed this up when RCA head of marketing Kevin Dawson and Radio One producer Pat Connor swapped jobs, providing one of the most popular sessions at April's Music Race 96.

But it is Sony which is leading the charge. Besides the Dann event - at which the Radio One man chose to unveil his revolutionary plans for pluggers' offices

to Radio One every week, but senior executives would be delighted to talk to Trevor about future campaigns," says Hill. Certainly, for all the initiatives launched in recent months - including April's Music Race 96 job swap scheme with RCA - there remains a view that communication between the radio and record businesses could still be improved.

Dann has long abolished his predecessor Paul Robinson's practice of giving pluggers a list of records reviewed by producers. And when asked at Sony's Q&A whether he would consider passing information back to pluggers in the form of minutes from the playlist meeting, Dann said he did not want to put additional pressure on producers by bringing attention to their personal views.

Appearing's Scott Fiering points out that lack of feedback from Radio One is still an enduring problem.

"Trevor has been easing people into the fact that they will not get a physical access to producers, and the new system could turn out to be more efficient. But problems are created when record companies need to know whether their record has a chance or not and you don't get a reaction," says Fiering.

"One of the first to take the opportunity, Appearing's Scott Fiering, stresses the importance of contact with producers. 'The playlist meeting is a masterpiece of managing and keeping on top of things, so getting to sit in on it makes a huge difference,' he says.

Dann feels the benefits are already being shown. "I think our relationship with the record industry is much stronger now than it was for being demystified," he told Sony staff.

"The industries are mutually dependent but we are not the same industry. I think we have now reached a position where I am quite happy that we work as colleagues."

Since Sony's two events, other labels have already asked the major for access to staging their own get-togethers. And Dann hints that he would be quite happy to co-operate with similar initiatives at other record companies.

"The Dann summer tour may not be too far off."

points out in reference to the record companies' practice of postponing release dates. "I'm fed up of receiving boxes that say 'we are going to have to put this record back because you've now played it in'," Dann told Sony staff.

Of course, the record company perspective is equally valid, but the disagreement emphasises the importance of wider understanding of the two different sides of the coin.

Ultimately, suggests Neil Ferris of Brilliant PR, the Radio One proposals will help add a higher degree of legitimacy to the plugging profession, which remains infused with a history of crass stunts and desperate freebies.

"It's good that Trevor wants to put the whole plugging thing on a more professional basis," Ferris says. "He wants to weed out the bad pluggers. My view is, Radio One is moving the goal posts, let's move with them."

The radio producers' business will be watching August's moves with interest. Meanwhile, the pluggers camped out at Radio One will have to prepare for a new way of working.

Mark Story: "Nobody gets the chance to listen to everything, so we rely on pluggers to point us in the right direction and save us time," says Holland.

Dann insists that his station's proposals are not part of an attempt to distance Radio One from the industry. Indeed, in tandem with the proposal for higher level meetings, it appears to share the spirit of John Preston's challenges to the radio and record industries to work closer together at last autumn's Commercial Radio Convention in Dublin.

Dann's like to throw open the doors of Radio One to senior record company executives is welcomed as a move in the right direction. BMG Music Division president Jeremy Marsh says, "I'm in favour of meaningful dialogue on all levels. Pluggers give producers all the information about current releases, but M&A and heads of A&R can talk about long-term plans for artists."

Hill says EMI label heads and A&R executives are also looking forward to meeting Dann. "I'm sure he's not expecting [Parlophone managing director] Tony Wadsworth to wander in

Chris Eads

MUSIC WEEK 8 JUNE 1996

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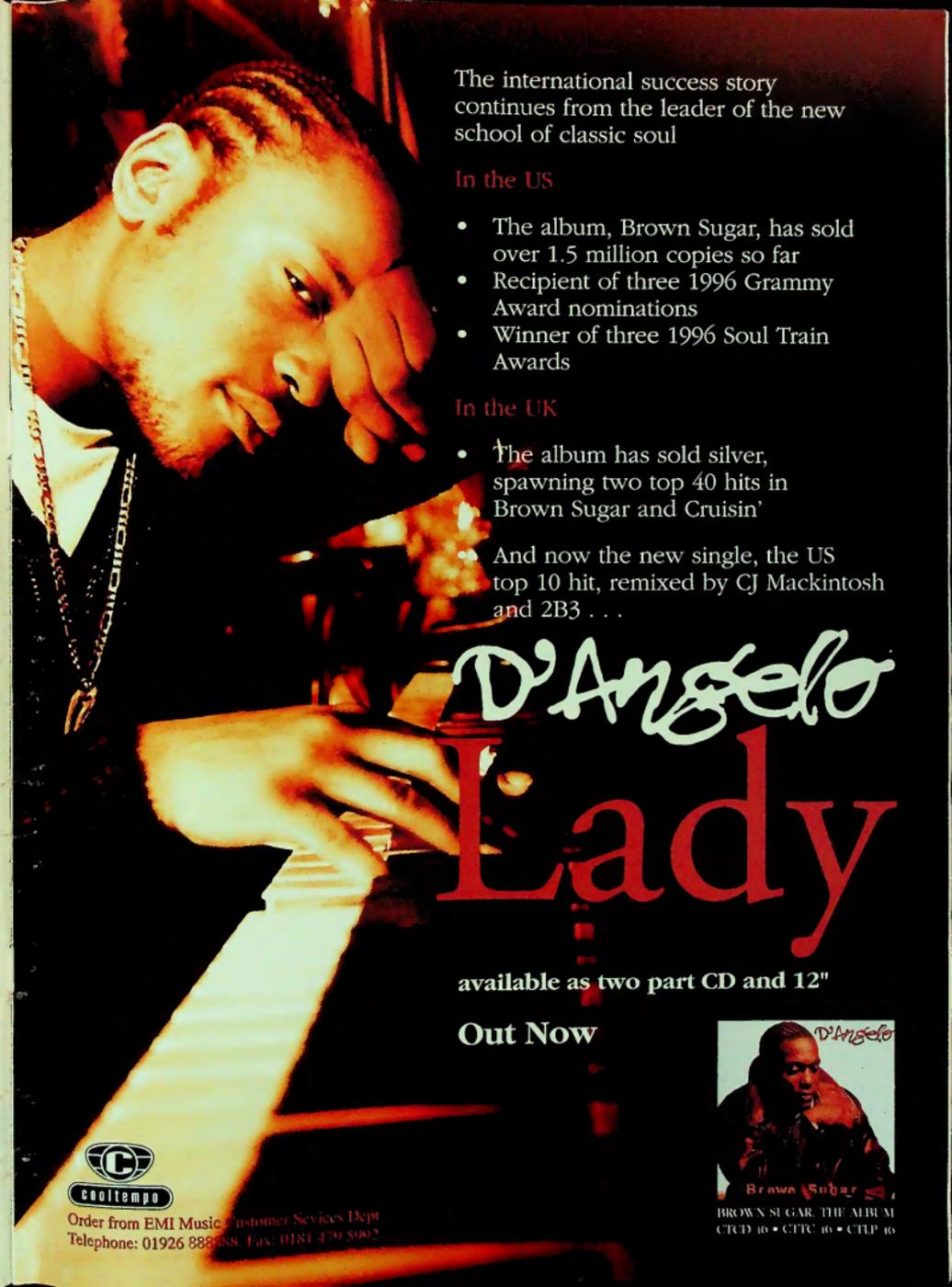
anyway - they've always had a fairly strict regime," he says.

Anglo Plugging's Dylan White is not surprised Dann has decided to investigate change. "Radio One's reception is just full of people sitting around reading tabloids pretending to do a job, and I don't blame Trevor for wanting to get rid of them," says White. "A pluggers' job is to deliver records and communicate information, not clutter up Radio One."

Dann insists it is simply time to bring a little more maturity to a business which he likens to playground "goal hanging". "I just want us all to grow up a bit," he says. "The level it works at now, with people bringing around crap presents, is intended to influence us more than inform us."

Besides, as Sony Music's head of promotions Terri Doherty indicates, the station's proposal for "plugging rooms" is not unique in the radio business. The majority of IRL stations conduct a similar appointments system.

At Virgin Radio, assistant programme director Geoff Holland sets aside Tuesday afternoons to meet pluggers with programme director



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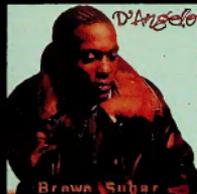
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FACING NEW OPPORTUNITIES

It is perhaps fitting that as the UK songwriting industry gradually moves on from Britpop one of the bands to influence many of the acts tarred with that particular brush should win the PRS outstanding contribution to British music award at last week's Ivors. The Small Faces, the mid-Sixties heroes of London's mods, are often cited by Paul Weller as one of the

leading influences on his career, while it is no secret that Weller himself has inspired both Blur and Oasis. The Ivors aside, there is little doubt that the publishing industry is currently undergoing some potentially dramatic changes. EMI's decision to launch its European rights collection society MRSE at the end of last year has finally spurred the established international societies into action. The UK industry expects a number of important announcements which, many publishers hope, will improve their lot with regards to the collection of mechanical rights from all over Europe, while the on-going debate will allow for the discussion of other rights matters, including performance and the implications of new multimedia formats.

THE NEW GENERATION

THE RECENT EMERGENCE OF A NEW BREED OF UK SONGWRITING TALENT IS NO OVERNIGHT SENSATION. DAVID KNIGHT REPORTS ON THE WRITERS WHO ARE NOW REAPING THE SALES REWARDS OF SPENDING YEARS HONING THEIR CRAFT

Anyone looking for reasons to explain the resurgence in guitar bands in the past year should look no further than the quality of their songwriting.

The list of notable young guitar acts with talented songwriters is extensive: Oasis's Noel Gallagher and the members of Pulp and Blur take three of the top four places in the list of the most successful writers for 1995 (see p12), while Supergrass, Radiohead, Elastica, Cast and Ash are among the following wave of guitar pop bands that have achieved success largely due to the quality of their songwriting.

Of course, the Top 20 contains the expected, familiar names of Michael Jackson, Mick Hucknall, Diane Warren and Wet Wet Wet, plus some old-fashioned Tin Pan Alley stalwarts, largely courtesy of the Robson & Jerome phenomenon.

But EMI Music A&R manager Mike Smith, who has signed Elastica, Supergrass and The Brontones as well as the publishing rights to all future Blur material, says the current crop of UK bands and writers have a greater awareness of the heritage of British songwriting than possibly any previous generation. "They have a respect for the songwriting tradition and do see themselves as the next Burt Bacharach. I am sure they will go on to write for other artists and in other media, such as film, TV and musicals," he says.

The respect of tradition is clearly evident in the efforts of Gallagher and Blur's Damon Albarn, whose devotion to the works and writing styles of The Beatles and The Kinks has been well documented.

Edwyn Collins, who with Paul Weller has acquired Godfather of Britpop status as a result of his return from obscurity with the success of *A Girl Like You*, points to another reason for the current depth of UK songwriting talent. "It's no coincidence that Jarvis



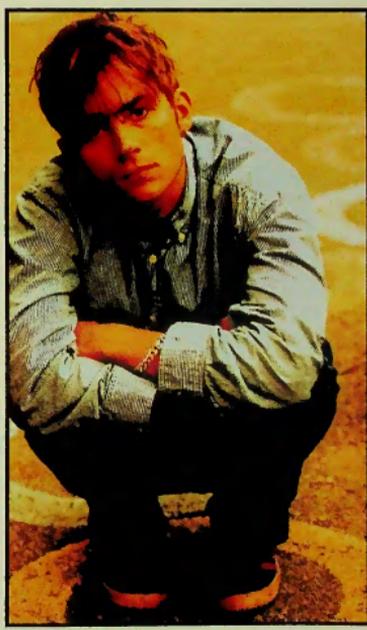
WRITE ON: NOEL GALLAGHER OF OASIS (TOP), PULP (BOTTOM LEFT) AND DAMON ALBARN AND BLUR (ABOVE RIGHT)

Cocker has been writing songs for almost as long as I have," he says. "The fact is, if you're committed to songwriting, it will improve."

Both Collins and Weller have reaped the rewards from their own dedication to their craft. Weller with massive sales of Stanley Road (three-times platinum in the UK) and Collins,

with the worldwide success of *A Girl Like You* (250,000 units in the UK). Cocker and Pulp, meanwhile, have shifted more than 1m copies of their album *Different Class* and 250,000 copies of the single *Common People* - representing real success after 13 years of struggle.

As Smith points out, Albarn has been writing since 1987, but



the band did not reap big rewards until their third album, *Parklife*, which went quadruple platinum in the UK. Since then, their *The Great Escape* album has sold more than 750,000 copies and the single *Country House* around 500,000.

Gallagher, of course, served a reasonably lengthy songwriting apprenticeship himself in virtual

isolation before he gaterashed his brother's band. Blair McDonald, managing director at publisher Sony/ATV Music, explains. "Noel still writes on acoustic guitar, on his own, late at night. Perhaps, he has broken the mould for new British artists and achieved international success because he is songwriting in this traditional sense." >

► Gallagher's success speaks for itself. In the UK alone, sales of (What's The Story) Morning Glory? are nearing 3m, while Woodrowall (the Oasis version) has sold 750,000 copies.

In fact, many of today's young songwriters have been honing their craft for a number of years. Supergrass's Gaz Coombes, although only just out of his teens, admits he has been writing songs since the age of 12.

Just as The Beatles performed Chuck Berry and Carl Perkins covers before becoming known for their own work, Coombes and friends were covering The Cure, The Smiths and, later, Happy Mondays and Ride. Now, having sold almost 400,000 copies of their debut album I Should Coco, and notching up sales of 250,000 copies for last summer's hit

Alright, Supergrass are steaming ahead with their next album. "We've completed about half the songs," says Coombes.

Smith is happy not to get too involved when he knows his bands are working on new songs. "I just encourage them to concentrate on their songwriting above all else," he says.

BMG Music managing director Paul Curran - publisher of Paul Weller, Dodgy and Northern Uproar - says the role of publishing A&R has changed in recent years. "Historically, publishers couldn't communicate as well with musicians as record company A&R men could. But it's different now, we're all in the same business."

Curran recently appointed Ian Ramage, former marketing director at EMI, to the newly-created position of director of

A&R at BMG Music to take responsibility for artist development. Ramage points out that a publisher can help a band's long-term future by signing them before they are snapped up by a record company. "It means the band can be spared that horrible time pressure to produce an album once they've signed a record deal," he says.

Curran also sees the publishing company as a place where artists can receive important advice on their recording time and career, and he adds that publisher development deals can vary considerably. "For example, you can have multi-layered deals that kick into

larger amounts when they sign record deals," he says.

The recent success of guitar bands means there is often an A&R frenzy whenever one is tipped in the press or in the industry grapevine. However, Richard Manners, PolyGram Island Music managing director and publisher of Pulp and Edwyn Collins, says new bands can no longer rely on the Britpop phenomenon to get noticed.

"We rode the crest of the wave with Britpop, but it's as big as its going to get. We're not interested in signing sub-Kula Shaker-type bands," he says. Among his early 1996 priorities have been Ocean Colour Scene, Bis and Ash. "None

are strictly Britpop. Ash, for example, are too much of a rock band."

Collins is more blunt. "The best of the new British artists are great songwriters but, for the most part, Britpop is not about a return to great songwriting, but a return to Sixties pastiche. Supergrass, Pulp and Oasis are the exceptions that prove the rule," he says.

Collins hates the Godfather of Britpop tag, and Gaz Coombes does not understand why Supergrass are lumped together with other Britpop acts. "But the more you deny you're part of it, the more you draw attention to it," he says.

Not drawing attention to the term Britpop is probably the best way forward for British guitar acts hoping to break the US, says Manners. "With Pulp, for instance, will the rest of the world get it? They sold out their first album in 20 minutes and they are regarded as hugely big over there. But whether the rest of America understands what they are about remains to be seen."

He adds, "The real challenge is on the international scene. The Americans are saying, 'Yes, we've heard of British guitar, but what about accepted Osis, but what about Britpop bands?' I think they'll get there, but it's just going to take application and hard work."

Several publishing industry figures believe Ash and Cast have what it takes to appeal to an American audience, while Gorky's Zygotic Minci, in the vanguard of the wave of new Welsh bands, have just signed to Mercury US.

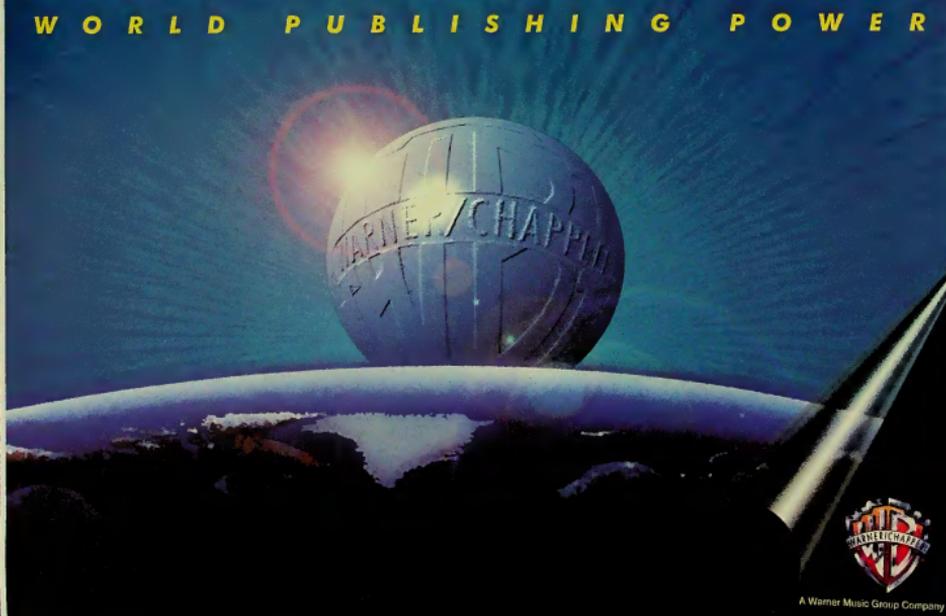
"I do sense a boredom among American A&R people with the heavy metal sound that fills alternative radio in the States," says EMI's Smith. "The success of UK guitar bands with great songs in the US has extended beyond Oasis, with both Elastica and Radiohead going gold and Elastica being awarded best new band in *Rolling Stone*."

Supergrass may take that title next year, but Coombes is unequivocal about who he considers to be Britain's best rock band for the quality of their songwriting. "Radiohead. Their last album, *The Bends*, was the best album for a long time for the quality of its songs. It wipes the floor with Oasis," he says. ■

TOP 20 SONGWRITERS 1995

	Writer	Artist(s)	Publisher
1	Gallagher	Oasis	Sony
2	Barlow	Take That	EMI
3	Cocker/Banks/Doyle/Mackey/Senior	Pulp	PolyGram
4	Albarn/Coxon/James/Rowntree	Blur	MCA
5	Jackson	Michael Jackson	Warner Chappell
6	Ivey/Rasheed/Sanders/Wonder	Coolio	EMI/1Q/PolyGram
7	Warren	Meat Loaf/Baby D/Celine Dion	EMI/Chrysalis
8	North/Zaret	Robson & Jerome	MPL
9	Kent/Burton	Robson & Jerome	EMI
10	Sinfield/Hill	Celine Dion	EMI/Chrysalis
11	Hucknall	Simply Red	EMI
12	Clark/Cunningham/Mitchell/Pellow	Wet Wet Wet	Chrysalis
13	Hucknall/Steenkist/Horst/Brown	Simply Red	EMI
14	Kelly	Michael Jackson	Zomba
15	Enya/Ryan/Ryan	Enya	EMI
16	Goffin/King	Robson & Jerome	EMI
17	Watt/Thorn	Everything But The Girl	Sony
18	Siik/Hala	Outhere Brothers	Stip/Zomba
19	Weller	Paul Weller	BMG
20	Drake/Shir/ Graham/Stillman	Robson & Jerome	Tro-Essex

Source: CIN/ERA



A Warner Music Group Company

LASTING CEASEFIRE?

THERE IS A PAUSE IN THE BATTLE OVER ROYALTY COLLECTION SPARKED BY EMI MUSIC WITH THE EUROPEAN AGENCIES AND THE TWO SIDES ARE DISCUSSING THEIR DIFFERENCES. DAVID KNIGHT REPORTS ON ATTEMPTS TO KEEP THE PAUCE

EMI Music's decision to launch its own European rights collection society last November could prove to be the catalyst for wholesale changes in the way international collecting societies operate. EMI did not take the decision to set up Mechanical Rights Society Europe (MRSE) lightly, but it was one of the many UK and US publishers to become wholly dissatisfied with the role of the various European societies in the area of mechanical rights – a view shared by songwriters' organisation Basca.

MRSE was initially set up to handle "phone mechanical" rights for the 10 songs written by EMI writer Mick Hucknall on the Simply Red album, *Life*. Its creation was, according to EMI Music chief executive Martin Bandier, a last resort. "It was a move to protect our authors and composers from a serious diminution in their income, which would continue to spiral downwards if we did nothing about it," he says.

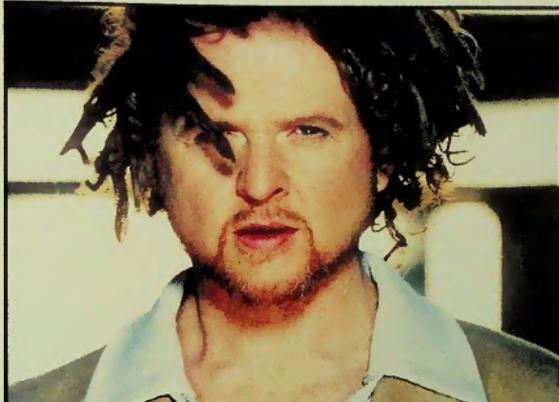
But in early April, the MRSE experiment was put on hold. A joint communique was issued by EMI Music and two of the European societies – Sacem in France and Gema in Germany – announcing that a temporary agreement had been reached between the previously warring parties. It stated, "It has been agreed that EMI Music Publishing will stop any further licensing through its independent agent MRSE, or any other independent agent, during a period of good faith co-operation between the Centralising Mechanical Collection Societies and EMI Music Publishing."

So what happened? In fact, EMI's position had always been to motivate the societies into action, and Midem at Cannes in January provided the ideal opportunity for the two sides to talk.

"We've always wanted to devise a satisfactory scheme with the societies, rather than be in conflict with them," says Terry Foster-Key, EMI Music's executive vice president of continental European operations. "We knew sooner or later the societies would respond and we hoped they would be positive.

Initially, their approach was tentative. I was actually a little surprised it happened on the first album but they have come around to the idea that a constructive approach would be best."

Professor Jürgen Becker, vice president and chief legal adviser at the German collection society Gema, says, "It's a good agreement. Both sides know they need each other. The societies cannot work without authors and copyright owners, and the publishers need the societies – especially in continental Europe



CATALYST FOR CHANGE: MRSE WAS SET UP TO HANDLE PHONO MECHANICAL RIGHTS FOR SIMPLY RED'S ALBUM *LIFE*

THE EMERGENCE OF MRSE

There had been a chorus of disapproval from publishers relating to returns from mainland Europe for some time. EMI Music's main complaint about the European societies was their policy of offering discounts to record companies on the cost of mechanical rights to encourage them to sign lucrative multi-national licensing deals – and then passing the lower royalty rates on to the rights owners.

Rather than paying the industry-agreed commission rate of 9.306% of dealer price in continental Europe, record companies have been able to claim discounts of up to 2.5% by signing pan-European deals with different national collection societies: PolyGram with Dutch society Stemra, Sony with France's Sacem, BMG and Warner with Germany's Gema, and so on.

Furthermore, EMI contended that the multi-territory deals created a second level of administration with resulting extra costs. Effectively, a UK publisher was paying commission twice on the royalty it collected, to the central licensing body and to MCPS.

However, Terry Foster-Key, EMI Music's executive vice president of continental European operations, says MRSE was different. He says, "MRSE is truly pan-European, with one line of communication and one line of commission – which at 5% is somewhat lower than that charged by the societies."

EMI has declared that other EMI writers, such as Queen, Enya and the Pet Shop Boys, could also join MRSE should the Midem agreement collapse.

– to get them their money, even in mechanical rights."

As part of the agreement, a working group has been set up between the signatories to discuss a range of matters, not only discounted commission rates. In fact, the question of administrative efficiency and speed of payment is understood to be even higher on the agenda.

Becker says, "It is better to have a dialogue than a battle ground. There has been a lot of misunderstanding and misinformation about the situation of mechanicals in Europe and it is a good thing we're able to sit down and explain how we work."

Such an explanation will involve justifying their position regarding discounts (see

breakout). "We must explain to the rights owners that, because of central licensing, we are more efficient, so we have lowered the commission," Becker says.

"We cannot stop discounts, because we have contractual obligations to fulfil. But we must explain to the rights owners it is in all our interests to lower costs. We can improve the system and will do so to keep publishers happy. Nothing is good enough that it can't be improved."

Foster-Key says the MRSE agreement with the societies will run until September. "By then, hopefully we will have agreed a game plan as to how records will be licensed, what commission will be charged and what deductions will be allowed or not. And to make the whole scheme work



with administration that is effective and efficient."

If EMI is happy with the way talks are progressing, he says the agreement could be extended for another 18 months. In the meantime, a second level of discussions, concerning the whole package of rights – including performance, the implications of multimedia and social and cultural deductions – have also begun between the five major publishing companies and the European societies.

This process also began at Midem, at a meeting attended by the heads of all the major publishers. They met again in Paris in April and are expected to reconvene later this month.

"The fact we are having two series of meetings marks a sea-

change in our relationship with the European societies," says Foster-Key. "Until last year, they carried on as if they owned all the rights and publishers views were not important. Now we have formal channels to put our points across."

On the issue of social and cultural deductions, Basca has been lobbying hard through national and European government channels to halt the practice.

"Up to 10% gets sliced off the amount owed to writers and publishers, and is placed in local/cultural funds and social funds, which contribute to pensions not only to composers but to publishers who are direct members of that society," says Basca general secretary Amanda Harcourt.

Basca estimates that British writers and publishers are losing up to £7m a year to social and cultural deductions, which Harcourt claims is illegal under European law. "In Germany, the interest on all investment income on mechanical and performance rights goes into the social fund – which was \$47m (£30m) in 1994. That's spine-chilling," she says.

Gema's Becker claims if the "social" 10% was not deducted, the state would find another way to feed the fund, probably through higher taxation. He says, "We cannot prevent Basca connecting to the European Commission. But publishers can become direct members of Gema to benefit from these funds. We do not discriminate because of nationality."

He also points out that the rates of performance and mechanical royalties in Gema and other European societies are higher than in the UK and the US. For instance, the agreed commission rate for mechanicals is higher than the 8.5% paid in the UK – at least until the new *Biem/IFPI* agreement, which is up for renewal this autumn, is negotiated.

Becker says, "If we abolish the system, it will hurt the rights holders because we are not only collection societies but institutions that protect copyright."

The publishers are content to accept the European licensing bodies as guardians of their copyrights, so long as they get paid. Foster-Key believes progress is finally being made. "The basis of the agreement with Gema, which is administering the Simply Red album, is a low commission rate and a speedy income flow back to MRSE and that is happening," he says. "Hopefully, it will be the model for all albums in the future. The agreement specifically states that the societies will discuss how things can improve. We can only be optimistic."

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THE OFFICIAL UK CHARTS



After selling nearly 150,000 copies last week – the highest one-week tally since Take That's

single How Deep Is Your Love sold more than 250,000 in the first week of February – the **Fugees'** Killing Me Softly debuts emphatically at number one on the singles chart. The group's only previous hit, Fu-Gee-La, peaked at number 21 in April. As noted last week, the Fugees' album *The Score* has been something of a sales phenomenon too. This week is the 14th in a row it has increased its sales, achieving a total of 24,000 this time, which represents a gain of 8,000 units, and it climbs from number six to three.

The number one album, however, is still **George Michael's** *Older*, which sold a further 30,000 copies last week to bring its three-week tally to 475,000. Meanwhile, **Olivia** (What's The Story) Morning Glory? occupies a top five place for the 35th week in a row, while earning its ninth platinum award. It is now among the 10 biggest-selling albums of all-time in the UK.

Elsewhere in the album chart, Woolworth's Red Hot campaign is proving influential. The offer covers 100 albums which are available on CD for £6.99 or £18 for three. The titles which benefit most this week are **M People's** *Elegant Slumming* (80-39), **Mike Oldfield's** *Tubular Bells* (112-50) and **Meat Loaf's** *Bat Out Of Hell II* (119-56). The latter title is one of the more surprising to be included in the promotion, being effectively reduced to near budget price less than three years after its initial release and multi- platinum success.

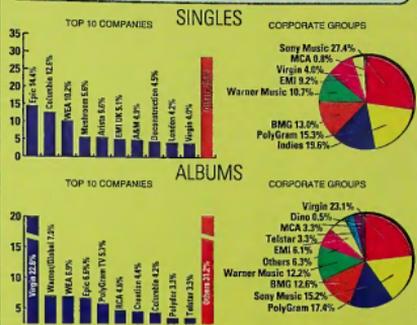
Number 13 is lucky for **Tina Turner** this week, as she holds down that position on both the singles and albums chart. Tina's *Wildest Dreams* album debuted at number four a couple of months ago, but has weakened every week since, making its 29-13 rebound this week extremely welcome.

Even so, it has some way to go to maintain the string of consecutive top two studio albums that Tina has managed since her solo career moved into top gear in 1984. Prior to *Wildest Dreams*, two of her five albums had peaked at number one, and the other three at number two. On *Silvertone* 5 is Tina's 31st hit single over the same period.

Darren Day takes no chances with unproven songs. His second single, like his first, is a remake of a number one. His debut 46, on Ball, was a remake of Gary Puckett & Union Gap's *Young Girl*. It peaked at number 49 three years ago. This time Day, who has followed A&R man Simon Cowell from Ball to RCA, has opted for Summer Holiday, and recaptured the song's



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 UK Top 50.

original artist, **Cliff Richard**, to add backing vocals. He is rewarded with a number 17 hit. It is the ideal time to release Summer holiday, of course, though it is worth noting that Cliff charted the single in February 1963 during one of the coldest winters since the War.

Their *Sixteen Stone* album has sold three million copies in the US in the last 16 months, and spun off several hit singles including the current *Machinhead* (number 43 stateside). But despite generating much press support here, Bush have failed to make an impression in their British homeland – until now. Interscope,

which owns the Trauma imprint on which Bush release their records, has just moved from Warner Music to MCA, and the very first Interscope single to chart here since the deal is *Machinhead*, which debuts at number 48 this week. MCA hopes to kick-start Sixteen Stone's UK chart career later this month when it reissues it with a free bonus 4-track CD.

Finally, as his new single *Fable* debuts at number seven, **Robert Miles' Children** tops the 700,000 sales mark. The single has been in the Top 40 for 16 weeks and falls 22-39 this week, not least because BMG has chosen to delete it.



By managing to generate an extra 150 plays last week, **George**

Michael's *FastLove* moves further ahead at the top of the airplay chart. It has now been number one for four weeks, and was played 200 times more last week, and to a 29% bigger audience, than its nearest rival, **Tony Rich's** *Nobody Knows*. Among the albums giving George his best week yet after nine weeks on the airwaves was **Radio One**. Traditionally quicker off the mark than any of its commercial rivals, Radio One played *FastLove* 27 times last week, making it its most played record for the first time.

Meanwhile, high jinks at **Kiss FM** made its top spin **Tone Loe's** *1989 Hit Wild Thing*. The dance station's new DJ **Charlie 'Wild Thing'** Wide hit the air on Tuesday and proceeded to play *Wild Thing* continuously for three and a half hours, logging 48 plays of the song. A further spin later in the week by another Kiss presenter meant the track emphatically exceeded the usual number of plays for its top disc of around 20.

Aside from *Wild Thing*, Kiss's top track was the Fugees' *Killing Me Softly*, which the station has been playing since February. Oddly, after making good progress pre-release (64-28-13), *Killing Me Softly* comes to a halt on the airplay chart this week, although it adds 227 plays and increases its audience by 11%. **Virgin** rarely goes out on a limb, but last week it gave 33 plays to Radio by former Deacon Blue man **Ricky Ross**, when it got softly behind a record Virgin an account for between 5% and 10% of a track's audience exposure. For Ross, whose single lingers at number 57 nationally, despite its radio-friendly title, Virgin accounts for 46% of its plays.

The release of *Walking Wounded* wasn't enough to make **Everything But The Boys' Missing** loosen its grip on the top 50, and it doesn't look like their new single *Wring* will either. *Wring* is closer in feel to *Missing*, and is just getting into its stride on radio, jumping from number 142 to 55 this week. But *Missing* responds to the challenge by climbing from 41 to 33 with a 21% increase in audience, some 35 weeks into its radio life.

Celine Dion is usually safely settled into the Top 10 of the airplay chart by the time her singles are released. Her latest, *Because You Loved Me*, had not made the top 40 by the time it was released, however, but it is now making up for lost time moving 46-19-12. Another sales hit proving a late starter on the airwaves is **Peter Andre's** *Mysterious Girl*, which clearly took programmers a little by surprise when it debuted in the top three. This week it moves from 61 to 20 on airplay.

Alan Jones

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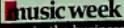
81% of music retailers surveyed in Music Week's reader profile survey (September 1995) would like to see more advertisements in Music Week giving details of new product launches and promotional campaigns.

When it comes to making stock buying decisions, retailers find Music Week more influential than consumer music press or other trade press.

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(Source: Music Week Reader Profile Survey 1995, results independently analysed by NOP Media)

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TOP 75 SINGLES

8 JUNE 1996

Rank	Weeks	Title	Artist (Producer)	Publisher (Writer)	Label	CD/Cass (Distributor)
1	NEW	KILLING ME SOFTLY	Various Artists	Columbia 60343/60343A (SM)	Various	Various
2	1	THREE LIPS (THE OFFICIAL SONG OF THE EURO FOOTBALL TEAM)	Burns & Burns	Various	Various	Various
3	1	MYSTERIOUS GIRL	Mushroom D 20000/20001	(J&M)/BMG	Various	Various
4	1	OOH AHH...JUST A LITTLE BIT	Various Artists	Various	Various	Various
5	NEW	NAKED	Various Artists	Various	Various	Various
6	1	NOBODY KNOWS	Various Artists	Various	Various	Various
7	NEW	FABLE	Various Artists	Various	Various	Various
8	1	BECAUSE YOU LOVED ME	Various Artists	Various	Various	Various
9	1	THERE'S NOTHING I WON'T DO	Various Artists	Various	Various	Various
10	1	FASTLOVE	Various Artists	Various	Various	Various
11	1	RETURN OF THE MACK	Various Artists	Various	Various	Various
12	NEW	IN A ROOM	Various Artists	Various	Various	Various
13	NEW	ON SILENT WINGS	Various Artists	Various	Various	Various
14	1	TO GET DOWN (YOU'RE THE ONE FOR ME)	Various Artists	Various	Various	Various
15	NEW	FAKED UP	Various Artists	Various	Various	Various
16	1	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Various Artists	Various	Various	Various
17	NEW	SUMMER HOLIDAY MEDLEY	Various Artists	Various	Various	Various
18	1	UNTIL IT SLEEPS	Various Artists	Various	Various	Various
19	1	OCEAN DRIVE	Various Artists	Various	Various	Various
20	1	CECILIA	Various Artists	Various	Various	Various
21	1	DO U KNOW WHERE YOU'RE COMING FROM	Various Artists	Various	Various	Various
22	NEW	BEFORE YOU WALK OUT OF MY LIFE	Various Artists	Various	Various	Various
23	1	MOVE MOVE MOVE (THE RED TIE)	Various Artists	Various	Various	Various
24	1	BLUE MOON/ONLY YOU	Various Artists	Various	Various	Various
25	NEW	SENSUAL SOPHIE'S CAT-THE PLAYER	Various Artists	Various	Various	Various
26	NEW	LET THIS BE A PRAYER	Various Artists	Various	Various	Various
27	1	REACH	Various Artists	Various	Various	Various
28	1	DOWN IT	Various Artists	Various	Various	Various
29	1	CHILDREN	Various Artists	Various	Various	Various
30	1	TONIGHT, TONIGHT	Various Artists	Various	Various	Various
31	1	GOOD DAY	Various Artists	Various	Various	Various
32	1	WE DON'T CARE ABOUT YOU	Various Artists	Various	Various	Various
33	NEW	ST TERESA	Various Artists	Various	Various	Various
34	1	A DESIGN FOR LIFE	Various Artists	Various	Various	Various
35	1	I WILL SURVIVE	Various Artists	Various	Various	Various
36	1	TRIPPIN' ON SUNSHINE	Various Artists	Various	Various	Various
37	1	PRISS	Various Artists	Various	Various	Various
38	1	PASS & MOVE (IT'S THE LIVERPOOL GROOVE)	Various Artists	Various	Various	Various

Rank	Weeks	Title	Artist (Producer)	Publisher (Writer)	Label	CD/Cass (Distributor)
38	1	THE X FILES	Various Artists	Various	Various	Various
39	NEW	LIGHT MY FIRE/PLEASE RELEASE ME	Various Artists	Various	Various	Various
40	1	KLUBBHOPPING	Various Artists	Various	Various	Various
41	1	I MUST STAND	Various Artists	Various	Various	Various
42	NEW	WHAT GOES AROUND COMES AROUND	Various Artists	Various	Various	Various
43	1	WOO-HAH! GOT YOU UP IN CHECK	Various Artists	Various	Various	Various
44	1	IRONIC	Various Artists	Various	Various	Various
45	1	DOWN TO EARTH	Various Artists	Various	Various	Various
46	1	CHARLESS MAN	Various Artists	Various	Various	Various
47	1	KEEP ON JUMPIN'	Various Artists	Various	Various	Various
48	NEW	MACHINEHEAD	Various Artists	Various	Various	Various
49	NEW	ROCK THE DISCOTEQ '96	Various Artists	Various	Various	Various
50	1	OOH AHH! CANTONA	Various Artists	Various	Various	Various
51	1	YOU'RE THE ONE	Various Artists	Various	Various	Various
52	1	FOR WHAT YOU DREAM OF	Various Artists	Various	Various	Various
53	NEW	WAITING ON SUNSHINE	Various Artists	Various	Various	Various
54	1	FIRESTARTER	Various Artists	Various	Various	Various
55	NEW	THE SHE TO BE MINE	Various Artists	Various	Various	Various
56	1	24/7	Various Artists	Various	Various	Various
57	1	ONE FOR THE MONEY	Various Artists	Various	Various	Various
58	1	WE GOTTA LOVE	Various Artists	Various	Various	Various
59	1	FAT NECK	Various Artists	Various	Various	Various
60	NEW	NEW DIRECTION	Various Artists	Various	Various	Various
61	NEW	THIS IS Z'AL	Various Artists	Various	Various	Various
62	RE	SOMETHING CHANGED	Various Artists	Various	Various	Various
63	1	GIVE ME A LITTLE MORE TIME	Various Artists	Various	Various	Various
64	1	BRAINS	Various Artists	Various	Various	Various
65	1	DON'T LOOK BACK IN ANGER	Various Artists	Various	Various	Various
66	NEW	MACARONA	Various Artists	Various	Various	Various
67	1	FEEL MY BODY	Various Artists	Various	Various	Various
68	1	THE LOVER THAT YOU ARE	Various Artists	Various	Various	Various
69	NEW	STANDING HERE ALL ALONE	Various Artists	Various	Various	Various
70	NEW	DO YOU HAPPY DIDDLE (THE WIGGLE MIX)	Various Artists	Various	Various	Various
71	RE	EVERY TIME I FALL IN LOVE	Various Artists	Various	Various	Various
72	NEW	THE GRAVE AND THE CONSTANT	Various Artists	Various	Various	Various
73	1	FREEDOM (MAKE IT FUNKY)	Various Artists	Various	Various	Various
74	1	CUT SOME RAG/CASTLE ROCK	Various Artists	Various	Various	Various
75	1	HEARTSPARK DOLLARS	Various Artists	Various	Various	Various

Rank	Weeks	Title	Artist (Producer)	Publisher (Writer)	Label	CD/Cass (Distributor)
76	1	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Various Artists	Various	Various	Various
77	1	BEFORE YOU WALK OUT OF MY LIFE	Various Artists	Various	Various	Various
78	1	MOVE MOVE MOVE (THE RED TIE)	Various Artists	Various	Various	Various
79	1	BLUE MOON/ONLY YOU	Various Artists	Various	Various	Various
80	1	SENSUAL SOPHIE'S CAT-THE PLAYER	Various Artists	Various	Various	Various
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89	1	A DESIGN FOR LIFE	Various Artists	Various	Various	Various
90	1	I WILL SURVIVE	Various Artists	Various	Various	Various
91	1	TRIPPIN' ON SUNSHINE	Various Artists	Various	Various	Various
92	1	PRISS	Various Artists	Various	Various	Various
93	1	PASS & MOVE (IT'S THE LIVERPOOL GROOVE)	Various Artists	Various	Various	Various

As used by Top 4 of The Pops and Radio One



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AIRPLAY PROFILE

STATION OF THE WEEK

Satisfying the musical tastes of both 15 and 45 year olds means CFM's Alan Roland faces a momentous task when playlisting from four decades of hits.

But by choosing oldies that still sound contemporary and chart hits that won't alienate older listeners, the programme controller/head of music rock.com has bridged the generation gap on the Carlsbad-based station's wide-ranging audience.

With no AM gold service to back up the station's music output, he admits trying to please everyone is difficult. "It means we have to pick songs very carefully and make sure they mix together well," he says.

He shyly away from gold-sounding Sixties and Seventies music and instead selects tracks from 1984 onwards that are still musically relevant. "I always say you can blend The Small Faces with Blur and the Eagles with The Lightning Seeds. You just have to pick songs that have timeless music values," he says.

And he is happy to occasionally take risks. As he explains, "I look for well-crafted songs, but at the same time I feel I have a duty not just to hide behind those very safe, core artists."

Alan Morissette he names as a current act he is very happy to play as he looks for classic hits of the future, although he adds, "I think there's a wide swathe of indie artists and more specialist dance songs that we can't play because we have such a wide music target."

Certain tracks, however, that can't find places on the playlist are accommodated in a Friday night rock show or feature in a three-hour dance



Track	Artist	Peak
1	FastLove George Michael (A&P/Pop) (V) (G)	21
2	Return Of The Mack Mack Morrison (WEA)	21
3	Nobody Knows Tony Rich Project (Capitol/Island)	21
4	You Still Touch Me Sting (A&M)	18
5	A Design For Life Magic Street (Polygram)	19
6	Ironie Alicia Keys/Marissa Marenzio/Warner	19
7	Radio On Ricky Ross (Epic)	17
8	They Don't Care About Us Michael Jackson (A&J/Epic)	17
9	Ocean Drive Lighthouse Family (Wild Card/Polygram)	18
10	Goh Ahh... Just A Little Bit Gina G (Eternal/WCA)	16

Most played tracks on CFM
 www.cfm.co.uk Source: GCM

show broadcast on Saturday nights.

Market leader with 57,000 listeners, a 42% reach and 34.8% listening share in its 136,000 transmission area, CFM has seen its music become more contemporary and focused since Roland took up his role two years ago. But he is keen to stress that music isn't the only key to the station's success.

"We're accessible, we're fun, we're vibrant," he says.

"Anyone can play the same 10 CDs in a row and I'm sure there are other stations doing that, but it's the other programming elements that make us show our feature in a three-hour dance



Track	Artist	Peak
1	FastLove George Michael (A&P/Pop)	21
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8	They Don't Care About Us Michael Jackson (A&J/Epic)	17
9	Ocean Drive Lighthouse Family (Wild Card/Polygram)	18
10	Goh Ahh... Just A Little Bit Gina G (Eternal/WCA)	16

Most played tracks on CFM
 www.cfm.co.uk Source: GCM

show broadcast on Saturday nights.

Market leader with 57,000 listeners, a 42% reach and 34.8% listening share in its 136,000 transmission area, CFM has seen its music become more contemporary and focused since Roland took up his role two years ago. But he is keen to stress that music isn't the only key to the station's success.

"We're accessible, we're fun, we're vibrant," he says.

"Anyone can play the same 10 CDs in a row and I'm sure there are other stations doing that, but it's the other programming elements that make us show our feature in a three-hour dance

TRACK OF THE WEEK

SLEEPER: SALE OF THE CENTURY
 Sleeper's Sale Of The Century has had 105 airings and Radio stations sitting up to register the band's most successful hit so far.

The single has not only seen the indolent act cracking the sales Top 10 for the first time, it has also given them their highest ranked track on the nation's airwaves.

Like the previous hit What Do I Do Now?, this current track has also topped Radio One's airplay chart. But it is at other stations where Sleeper have made biggest gains. Beating a previous peak of 108 registered plays, Sale Of The Century broke through 250 plays and continued rising despite a rapid fall in the sales chart.

In the week of release the track was already played third at Radio One and following its retail chart debut at 10, overall audience support rose by 47% to 252 plays.

While sales then fell every week, it continued to steadily increase plays, becoming Radio One's favourite track just before dropping out of the Top 40. It was also marginally outside Atlantic's Top 10, but only just made

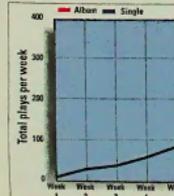


Capitol's Top 50, while being overlooked by Virgin.

Plugging the track, Alan James PR says he was disappointed Virgin did not play the single, but was otherwise pleased with the response.

Regional pluggers Natalie Depace says, "Regionally it was on 50 stations, got picked up in advance as well and had some very strong, unexpected supporters."

"The profile was dead right for radio. It was a nice bridging track. I think the momentum now has reached a point where it's just going to keep on going."



ILR

Track	Artist	Peak
1	FastLove George Michael (A&P/Pop)	21
2	Nobody Knows Tony Rich Project (Capitol/Island)	21
3	Return Of The Mack Mack Morrison (WEA)	21
4	Ocean Drive Lighthouse Family (Wild Card/Polygram)	18
5	The Only Thing That Looks Good On Me Is You Bryan Adams (A&M)	25
6	Cecilia Soles (WEA)	17
7	Goh Ahh... Just A Little Bit Gina G (Eternal/WCA)	16
8	Always Be My Baby Mariah Carey (Columbia)	7
9	Ironie Alicia Keys/Marissa Marenzio/Warner	19
10	Because You Loved Me Celine Dion (Epic)	10
11	Reach (Doris Earlen) (Epic)	740
12	Give Me A Little More Time Gabrielle (Go Beat)	859
13	Naked Louise (Interscope/EMI)	329
14	A Design For Life Magic Street Preachers (Epic)	699
15	Charmless Man Blur (Flood/Polygram)	599
16	Don't Look Back In Anger Oasis (Creation)	810
17	Three Lions (Football Squad & Lightning Seeds) (Epic)	304
18	Mysterious Girl Bruce Springsteen & The E Street Band (Mercury)	204
19	Killing Me Softly (Espinoza) (Polygram)	259
20	On Silent Wings The Turner (Polygram)	441
21	You Still Touch Me Sting (A&M)	783
22	Walkaway Cost (Polygram)	509
23	They Don't Care About Us Michael Jackson (A&J/Epic)	527
24	Radio On Ricky Ross (Epic)	669
25	Missing Everything But The Girl (Blanco Y Negro/Interscope)	365
26	Silent Running Area & The Mackenzies (Virgin)	337
27	Make It With You Les Lewis (Mercury)	219
28	How Long? Pearl Jam (RS&M)	258
29	Falling Rain (Capitol)	354
30	There's Nothing I Won't Do JX (Hoop Chameleon/Interscope)	340

© Music Control UK. Titles ranked by total number of plays on 46 non-affiliated independent local stations from 00.00 on Sunday 25 May 1996 until 24.00 on Saturday 1 June 1996

VIRGIN

Track	Artist	Peak
1	Radio On Ricky Ross (Epic)	28
2	A Design For Life Magic Street Preachers (Epic)	25
3	Give Me A Little More Time Gabrielle (Go Beat)	29
4	Ironie Alicia Keys/Marissa Marenzio/Warner	22
5	FastLove George Michael (A&P/Pop)	24
6	Charmless Man Blur (Flood/Polygram)	7
7	Stupid Girl (Interscope)	23
8	Buy Me A Heart (Get It Ready) (Go Beat/Interscope)	20
9	Follow You Down (The Roots) (A&M)	21
10	On Silent Wings The Turner (Polygram)	22

© Music Control UK. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 25 May 1996 until 24.00 on Saturday 1 June 1996



ATLANTIC 252

Track	Artist	Peak
1	Cecilia Soles (WEA)	61
2	FastLove George Michael (A&P/Pop)	54
3	Ironie Alicia Keys/Marissa Marenzio/Warner	63
4	A Design For Life Magic Street Preachers (Epic)	50
5	There's Nothing I Won't Do JX (Hoop Chameleon/Interscope)	36
6	Return Of The Mack Mack Morrison (WEA)	37
7	Missing Everything But The Girl (Blanco Y Negro/Interscope)	25
8	Stupid Girl (Interscope)	42
9	Charmless Man Blur (Flood/Polygram)	39
10	The Only Thing That Looks Good On Me Is You Bryan Adams (A&M)	46

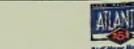
© Music Control UK. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 25 May 1996 until 24.00 on Saturday 1 June 1996

Track	Artist	Peak
1	FastLove George Michael (A&P/Pop)	24
2	Charmless Man Blur (Flood/Polygram)	29
3	The Day We Caught The Train (Crown Colour Sound/MCA)	22
4	The Day We Caught The Train (Crown Colour Sound/MCA)	26
5	Theme From Mission Impossible (Alan Curtis & Larry Mullen/Mercury)	17
6	The Only Thing That Looks Good On Me Is You Bryan Adams (A&M)	25
7	Tonight, Tonight (Smash Bros/MCA)	11
8	Blurred (Parade) (Capitol/Interscope)	5
9	Three Lions (Football Squad & Lightning Seeds) (Epic)	19
10	Ocean Drive Lighthouse Family (Wild Card/Polygram)	21
11	Return Of The Mack Mack Morrison (WEA)	22
12	There's Nothing I Won't Do JX (Hoop Chameleon/Interscope)	19
13	Nobody Knows Tony Rich Project (Capitol/Island)	19
14	Female Of The Species (Epic)	13
15	Killing Me Softly (Espinoza) (Polygram)	24
16	A Design For Life Magic Street Preachers (Epic)	16
17	One For The Money (Hoop Colour Sound/Mercury)	18
18	Get Down (The Roots) (A&M)	11
19	She Said (Loudy) (Mercury)	15
20	I Believe (Tim Bush & Angelo Badalamenti) (Mercury)	18
21	You're The One (S&W) (WEA)	23
22	Goh Ahh... Just A Little Bit Gina G (Eternal/WCA)	9
23	Mysterious Girl Bruce Springsteen & The E Street Band (Mercury)	17
24	Forget About The World (Goh Ahh) (Go Beat)	24
25	Clubb hopping (Loudy) (Mercury)	21
26	Always Be My Baby Mariah Carey (Columbia)	7
27	New Direction (Flood) (Capitol/Interscope)	11
28	Don't Stop Movin' (Laird) (JCM/Interscope)	9
29	Happy Sad (Patsy Cline) (Mercury)	6
30	Woo-Hah! Got You All In Check (Busta Rhymes) (Elektra)	24

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 25 May 1996 until 24.00 on Saturday 1 June 1996

Track	Artist	Peak
1	FastLove George Michael (A&P/Pop)	1501
2	Nobody Knows Tony Rich Project (Capitol/Island)	1356
3	Return Of The Mack Mack Morrison (WEA)	1354
4	Ocean Drive Lighthouse Family (Wild Card/Polygram)	1217
5	The Only Thing That Looks Good On Me Is You Bryan Adams (A&M)	764
6	Cecilia Soles (WEA)	1075
7	Goh Ahh... Just A Little Bit Gina G (Eternal/WCA)	1277
8	Always Be My Baby Mariah Carey (Columbia)	704
9	Ironie Alicia Keys/Marissa Marenzio/Warner	967
10	Because You Loved Me Celine Dion (Epic)	602
11	Reach (Doris Earlen) (Epic)	740
12	Give Me A Little More Time Gabrielle (Go Beat)	859
13	Naked Louise (Interscope/EMI)	329
14	A Design For Life Magic Street Preachers (Epic)	699
15	Charmless Man Blur (Flood/Polygram)	599
16	Don't Look Back In Anger Oasis (Creation)	810
17	Three Lions (Football Squad & Lightning Seeds) (Epic)	304
18	Mysterious Girl Bruce Springsteen & The E Street Band (Mercury)	204
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21	You Still Touch Me Sting (A&M)	783
22	Walkaway Cost (Polygram)	509
23	They Don't Care About Us Michael Jackson (A&J/Epic)	527
24	Radio On Ricky Ross (Epic)	669
25	Missing Everything But The Girl (Blanco Y Negro/Interscope)	365
26	Silent Running Area & The Mackenzies (Virgin)	337
27	Make It With You Les Lewis (Mercury)	219
28	How Long? Pearl Jam (RS&M)	258
29	Falling Rain (Capitol)	354
30	There's Nothing I Won't Do JX (Hoop Chameleon/Interscope)	340

© Music Control UK. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 25 May 1996 until 24.00 on Saturday 1 June 1996



Track	Artist	Peak
1	Cecilia Soles (WEA)	61
2	FastLove George Michael (A&P/Pop)	54
3	Ironie Alicia Keys/Marissa Marenzio/Warner	63
4	A Design For Life Magic Street Preachers (Epic)	50
5	There's Nothing I Won't Do JX (Hoop Chameleon/Interscope)	36
6	Return Of The Mack Mack Morrison (WEA)	37
7	Missing Everything But The Girl (Blanco Y Negro/Interscope)	25
8	Stupid Girl (Interscope)	42
9	Charmless Man Blur (Flood/Polygram)	39
10	The Only Thing That Looks Good On Me Is You Bryan Adams (A&M)	46

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TOP 50 AIRPLAY HITS

8 JUNE 1996

music control
UK

This Week	Last Week	Weeks on chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	8	FASTLOVE	George Michael	AE/Virgin	1772	+9	76.91	+3
2	3	4	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	1534	+7	60.23	+6
3	8	11	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams	A&M	1245	+47	55.77	+22
4	2	16	RETURN OF THE MACK	Mark Morrison	WEA	1409	-3	55.71	-8
5	4	9	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	1384	+6	54.74	+6
HIGHEST CLIMBER									
6	31	36	THREE LIONS	Baddiel & Skinner & Lightning Seeds	Epic	613	+95	45.64	+162
7	17	44	ALWAYS BE MY BABY	Mariah Carey	Columbia	1063	+31	43.40	+81
8	7	8	CHARLESS MAN	Blur	Food/Parlophone	668	-1	40.48	-4
9	3	10	OOH AAH...JUST A LITTLE BIT	Gina G	Eterna/WEA	985	-34	39.97	-23
10	10	9	A DESIGN FOR LIFE	Manic Street Preachers	Epic	762	-4	37.27	-2
11	7	8	IRONIC	Alanis Morissette	Maverick/Warner Bros.	1027	-5	35.64	-25
12	15	46	BECAUSE YOU LOVED ME	Celine Dion	Epic	857	+37	33.99	+48
13	33	33	KILLING ME SOFTLY	Fugees (Refugee Camp)	Columbia	590	+63	33.15	+11
14	8	13	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat	842	-11	32.82	-16
15	12	10	THERE'S NOTHING I WON'T DO	JX	Hooj Choons/freedom	453	+4	32.13	+6
16	11	9	CECILIA	Supps	WEA	1061	-7	31.13	-10
17	14	20	REACH	Gloria Estefan	Epic	820	+9	29.77	+13
18	21	5	TONIGHT, TONIGHT	Smashing Pumpkins	Hut/Virgin	166	-4	24.25	+2
19	25	24	ON SILENT WINGS	Tina Turner	Parlophone	514	+9	24.12	+9
20	32	41	MYSTERIOUS GIRL	Andre' Feat. Bubbler Runx	Mushroom	526	+146	24.04	+140
21	22	42	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene	MCA	267	+76	23.81	+16
22	34	43	IN A ROOM	Dodgy	A&M	143	+52	22.47	+89
23	26	39	THEME FROM MISSION IMPOSSIBLE	Adam Clayton & Larry Mullen	Mother/Polydor	220	+48	22.10	+14
24	23	24	HEAVEN	Sarah Washington	A&M	256	+22	21.65	+27
25	32	42	NAKED	Louise	1st Avenue/EMI	669	+100	21.06	+67
26	18	19	DON'T LOOK BACK IN ANGER	Oasis	Creation	591	-41	20.40	-19
27	47	146	GET DOWN (YOU'RE THE ONE FOR ME)	Backstreet Boys	Trans Continental/Java	173	+93	19.31	+107
28	42	54	DO YOU KNOW WHERE YOU'RE COMING FROM	M-Beat Featuring Jamiroquai	Rank	180	+68	18.90	+33
29	75	130	BLURRED	Pianoman	3 Beat/freedom	131	+72	18.77	+115
30	36	84	FEMALE OF THE SPECIES	Space	Gut	113	+65	17.78	+67
31	50	102	I BELIEVE	Tim Booth & Angelo Badalamenti	Fontana/Mercury	105	+48	17.67	+39
32	41	43	MISSING	Everything But The Girl	Blanco Y Negro/Eternal	433	+5	17.39	+21
33	31	36	FORGET ABOUT THE WORLD	Gabrielle	Go Beat	197	+85	16.15	+34
34	28	29	SOMETHING CHANGED	Pulp	Island	228	-26	15.06	-33
35	48	88	SILENT RUNNING	Mike & The Mechanics	Virgin	386	+12	14.83	+13
36	18	12	YOU STILL TOUCH ME	Sting	A&M	939	-58	14.85	-63
37	27	31	ONE FOR THE MONEY	Horace Brown	Motown/Polydor	137	-138	14.45	-27
38	35	35	WALKAWAY	Cast	Polydor	471	-20	14.34	-14
BIGGEST INCREASE IN PLAYS									
BIGGEST INCREASE IN AUDIENCE									
39	181	219	FABLE	Robert Miles	Deconstruction	293	+163	14.01	+407
40	34	0	SHE SAID	Longpigs	Mother/Polydor	28	+27	13.68	-20
41	20	51	DESIRE	Nu Colours	Wild Card/Polydor	262	-16	13.61	-25
42	75	560	I CAN DRIVE	Shakespears Sister	London	76	+10	13.58	+51
43	20	2	YOU'RE THE ONE	SWV	RCA	102	-124	13.55	-44
44	45	45	SWEETEST SURRENDER	Factory Of Unlimited Rhythm	Kuff/Virgin	363	-5	13.38	-4
45	38	104	DON'T STOP MOVIN'	Livin' Joy	Mca/Unidisc/corner	130	n/c	13.30	+41
46	51	47	ST TERESA	Joan Osborne	Babe Gorilla/Mercury	322	-3	12.89	+2
47	47	12	SLIGHT RETURN	Bluetones	Superior Quality/A&M	264	-3	12.52	-2
48	29	14	STUPID GIRL	Garbage	Mushroom	213	n/c	12.27	-4
49	101	25	GANGSTA'S PARADISE	Coolio Featuring LV.	Tommy Boy/MCA	161	+29	11.98	+103
50	84	94	NEW DIRECTION	Freakpower	Fourth & Broadway/Island	92	+21	11.69	+60

© Music Control UK. Compiled from data gathered from 0630 on Sunday 25 May 1996 until 24.00 on Saturday 8 June 1996. Statistics related to audience figures based on latest half-hour Radio data. Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams (A&M)	1245	399
2	NAKED Louise (1st Avenue/EMI)	669	334
3	MYSTERIOUS GIRL Patsy Andre' Feat. Bubbler Runx (Mushroom)	526	312
4	THREE LIONS Baddiel & Skinner & Lightning Seeds (Epic)	613	300
5	ALWAYS BE MY BABY Mariah Carey (Columbia)	1063	254
6	BECAUSE YOU LOVED ME Celine Dion (Epic)	857	233
7	KILLING ME SOFTLY Fugees (Refugee Camp) (Columbia)	590	227
8	FABLE Robert Miles (Deconstruction)	263	165
9	WE'RE IN THIS TOGETHER Simply Red (East West)	212	151
10	FASTLOVE George Michael (AE/Virgin)	1772	150

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

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total tracks	Tracks added this week
1	MAKE IT WITH YOU Lat Loose (Mercury)	47	31
2	KILLING ME SOFTLY Fugees (Refugee Camp) (Columbia)	54	42
3	FABLE Robert Miles (Deconstruction)	45	16
4	THE DAY WE CAUGHT THE TRAIN Ocean Colour Scene (MCA)	35	25
5	WE'RE IN THIS TOGETHER Simply Red (East West)	30	17
6	FORBIDDEN CITY Electronic (Parlophone)	11	5
7	SURPRISE Bizarriz Inc. (Mercury)	15	7
8	ALWAYS BE MY BABY Mariah Carey (Columbia)	64	55
9	THREE LIONS Baddiel & Skinner & Lightning Seeds (Epic)	61	40
10	FORGET ABOUT THE WORLD Gabrielle (Go Beat)	31	17

© Music Control UK. Chart shows tracks showing greatest number of new tracks added this week or more plays

AIRPLAY

Music Control UK monitors these stations 24 hours a day seven days a week. AIRPLAY 25, 807 FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

8 JUNE 1996

THE OFFICIAL CHARTS - 8 JUNE





SINGLES

Rank	Artist	Single	Label
1	KILLING ME SOFTLY Fugees		Columbia
2	THREELONGS	THE CERIAL SONG OF THE ENGLAND FOOT-BALL & SINGER & LIGHTING SEED	Epic
3	MYSTERIOUS GIRL	Peter Andre featuring Bubbler Ranx	Mushroom
4	OOH AAR...JUST A LITTLE BIT	Gina G	Eternal/WEA
5	NAKED	Louise	1st Avenue/EMI
6	NOBODY KNOWS	Tony Rich Project	Lafayette/Wista
7	FABLE	Robert Miles	Deconstruction
8	BECAUSE YOU LOVED ME	Celine Dion	Epic
9	THERE'S NOTHING I WON'T DO	JX	Hooj Choons/freedom
10	FASTLOVE	George Michael	Virgin
11	RETURN OF THE MACK	Mark Morrison	WEA
12	IN A ROOM	Dodgy	A&M
13	ON SILENT WINGS	Tina Turner	Parlophone
14	GET DOWN (YOU'RE THE ONE FOR ME)	Backstreet Boys	Jive
15	FEMALE OF THE SPECIES	Space	Gut
16	THE ONLY THING THAT LOOKS GOOD ON ME	IS YOU	Bryan Adams A&M
17	SUMMER HOLIDAY	MEDLEY	Darren Day RCA
18	UNTIL IT SLEEPS	Metallica	Vertigo
19	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor
20	CECILIA	Suggs featuring Louchie Lou And Michie One	WEA
21	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat featuring Jamiroquai	Reik
22	BEFORE YOU WALK OUT OF MY LIFE	Monica	Rowdy
23	MOVE MOVE (THE RED TUBE)	The 1968	Merchandise/United PA Day Squad
24	WALK	MISSISSIPPI GOD	John Major

ALBUMS

Rank	Artist	Album	Label
1	OLDER George Michael		Virgin
2	JAGGED LITTLE PILL	Alanis Morissette	Maverick/Reprise
3	THE SCORE	Fugees	Columbia
4	(WHAT'S THE STORY) MORNING GLORY?	Oasis	Creation
5	EVERYTHING MUST GO	Manic Street Preachers	Epic
6	FALLING INTO YOU	Celine Dion	Epic
7	MOSELEY SHOALS	Ocean Colour Scene	MCA
8	1977	Ash	Infectious
9	GREATEST HITS	Take That	RCA
10	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor
11	GABRIELLE	Gabrielle	Go Beat
12	HITS	Mike & The Mechanics	Virgin
13	WILDEST DREAMS	Tina Turner	Parlophone
14	WALKING WOUNDED	Everything But The Girl	Virgin
15	BIZARRE FRUIT/BIZARRE FRUIT II	M People	Deconstruction/RCA
16	TO THE FAITHFUL	DEPARTED	The Cranberries Island
17	THE IT GIRL	Sleeper	Infectious/RCA
18	GARBAGE	Garbage	Mushroom
19	ALL CHANGE	Cast	Polydor
20	MELLON COLLIE AND THE INFINITE SADNESS	Smashing Pumpkins	Virgin
21	DEFINITELY MAYBE	Oasis	Creation
22	DOWN ON THE UPSIDE	Soundgarden	A&M
23	GOLDEN HEART	Mark Knopfler	Vertigo



FUGES
WEEK TWO
CD TWO
Killing Me Softly
 UNRELEASED MIXES OF VOCAL

24 WALK MISSISSIPPI GOD John Major
 25 MOVE MOVE (THE RED TUBE) The 1968 Merchandise/United PA Day Squad
 26 WALK MISSISSIPPI GOD John Major
 27 GOLDEN HEART Mark Knopfler
 28 WALK MISSISSIPPI GOD John Major
 29 WALK MISSISSIPPI GOD John Major
 30 WALK MISSISSIPPI GOD John Major



8 6 96

m-beat give renk a jungle hit hat-trick

London jungle indie Renk Records last week achieved a remarkable hat-trick of Top 20 hits when M Beat's collaboration with Jamiroquai, 'Do U Know Where You're Coming From', entered the charts at number 12.

Not only did Renk have the first substantial jungle hit in the UK with M Beat featuring General Levy's 'Incredible' in September 1994 but it has also been virtually the only such label to have had any hits since.

Renk MD Junior Hart was hoping to see the track rise this week. "Our TV exposure has only just kicked in this week so we're hoping it will give us another push," he says.

The collaboration between M Beat and Jamiroquai was forged by Guy Mool, senior A&R manager at EMI Publishing - publisher to both artists - who

made the introductions. "It's very much a case of being in the right place at the right time. It keeps what both artists do best intact and takes them into new areas," says Mool.

Renk's secret seems to be one of quality rather than quantity - the Jamiroquai collaboration took nearly a year to complete. "It takes a lot to do these records. It takes ages to find the right vocalists, you can't just put any singer out with a jungle beat and expect it to happen," says Hart.

The single will work as a useful precursor to new LPs by both M Beat and Jamiroquai. M Beat's debut LP is due out in September. "There's something on there for everybody. It's a different concept," says Hart. Jamiroquai, meanwhile, is finishing making his new LP, which is due out in the autumn.

the map of clubland

This week sees the publication of the fourth edition of the UK Club Guide, which during its two years' existence has become to the club scene what Egon Ronay's guides are to the world of restaurants.

Published every six months, the guide gives a comprehensive list and review of every big club and venue in the UK. The latest edition features three new sections, one on pre-club bars and two covering new regions, central England and Northern Ireland. "We set out to give a clubbing map of the UK," says editor Juliet Kinsman. The reviewers who check out the clubs are a

mixed bunch. Kinsman says, "A lot of them are just clubbers, some are full-time journalists, others are students, so it's a variety of views. Also, we never have the same people reviewing a club more than once, so different clubs will get different reviews."

The price run on the guide is now 75,000, an indication of clubbing's mass-market appeal. Kinsman says, "Clubbing has become more sophisticated. Clubs have better decor and also provide fun things like board games, etc. You don't just go and stand in a club anymore." The UK Club Guide is out now and costs £4.95.



Considering the declining quality of many of the rap soundtracks released now, it's nice to see that the US rap community has really pulled its finger out for new a charity LP 'America's Dying Slowly'. The HIV/AIDS charity Red & Hot has attracted an all-star line up with mouth watering collaborations between the likes of Biz Markie, Chubb Rock & Prince Paul and Pete Rock & The Lost Boys. Wu Tang Clan (pictured) have teamed in a cut, 'America', which is already hot on the streets and, as well as big names like Coolio, the LP features newcomers like Money Boss Players. However, an intriguing development threatens to overshadow the LP's release, with a witwhiner in progress in New York to identify the rapper whose confessions formed the basis of an article in US rap fanzine *One* Hur entitled 'Confessions Of A Gay Rapper'. Described in the piece as being a "chart topper, tight-eyed, Brooklyn-based rapper and producer", the mystery man has caused an uproar by claiming homosexuality is actually widespread on the notoriously homophobic rap scene. The LP is out on East West on June 24.

inside

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- 5 chris goldfinger plucks his top 10 classics

club chart: WRONG Everything But The Girl

cool cuts: WRONG Everything But The Girl

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LVIN JOY DON'T STOP MOVIN'

24	BLAZE MORNION ONLY YOU JOHN ALFORD
25	SENSE
26	LETHAL
27	REACH
28	DOIN'
29	CHILD
30	TONIC
31	GODD
32	THEY
33	ST TEL
34	A DES
35	I WILL
36	TRIPPI
37	PASS & M
38	THE X
39	LIGHT
40	KLUBER

Ballroom titles on

THE ALBUM AVAILABLE FROM BLACK HART MUSIC CO. - LP - 145

7 18 BOYZ OF SWING
15 19 DANNY KAY/LUNG - LOVE GOODIE DANCE PARTY
16 20 THE BEST...ALBUM IN THE WORLD...EVER 3

RADIO EDIT HE
JULES & SKENNY MURPHY'S 'CLUBBIX'
KLUBERHEADS ON YA PIANO MIX
ORIGINAL MIX

RADIO EDIT HE

HELICO



Club:

Eden, 90 Seel Street, Liverpool. Fridays, 9pm-2am. From July club runs on Saturdays, with an extended licence until 4am.



Capacity/PA/special features:

7,000/40K upstairs, 40K downstairs/second room, a converted Victorian theatre, opens in July.

Door policy:

"It's all ex-boxers on the door, so they're diplomats first. It's pretty relaxed," - Paul Broughton.

Music policy:

Garage and house.

DJs:

Rocky & Diesel, Paul 'Trouble' Anderson, Harvey Roy, the Roach.

Spinning:

DJ Sneak 'Message Of Love'; Bradon Holmes featuring John Redman 'People Everyday'; Todd Terry 'Jumpin (US Mix)'; Amira 'Walk'; Dirty Jesus 'Cut The Rug EP'.

DJ's view:

"I really enjoy playing there. The crowd's a bit older but everyone's there just to get into the music." - Rocky.

Industry view:

"It's got a lot of potential. Could definitely become one of the biggest clubs to come out of Liverpool since Cream." - Juan, Plutone Management.

Ticket price:

Prices vary between £5 and £7.

nEWs
ebtg hit opens doors for spring heel jack

Following their recent production collaboration with Everything But The Girl for the 'Walking Wounded' single, Spring Heel Jack have been shot into the musical limelight.

However, the duo of John Coxon and Ashley Wales were in fact one of the first drum & bass acts to get a proper artist album out when they released their debut LP 'These Are Strings' last year, having formed originally in 1994.

Indeed, it was this debut album that led to the EBTG connection - when Tracey Thorn took one of the LP's tracks and added her own art 'hoo vocal' and sent it back to the boys. This led to 'Walking Wounded'. "We originally just thought it was going to be used as an album track. Then it was released as a single," says Wales.

However, the subsequent attention has been both a help and a hindrance, says Coxon. "We get offered loads of things now, a lot of which is complete rubbish. We just pick work that excites and interests us." Among the new projects the duo did agree to was a remix for hip US instrumental group Tortoise.

Spring Heel Jack are due to release their second LP, '68 Million Shades', in a few weeks. "It's a lot less sugary than the old album, probably not as instant but I think it will last a lot longer. It was written as an album rather than a collection of singles, although there's no overall concept to it," says Wales.

This will be followed by another album, 'Versions', due for release in August. "It started off as dubz of our tracks but they became so different that they turned into tracks in their own right," says Wales.

In between these albums, Spring Heel Jack will take their first steps into the live arena with dates at the Manchester 6-Mix all-nighter, the Phoenix Festival, as well as concerts in Norway, Spain and Barcelona. The duo's '68 Million Shades' is released by Trade 2 on June 17.

Germany's Hardfloor have proved that one record can have a big effect. In 1992 the German duo of Oliver Bondzio and Roman Zenker released an EP called 'Hardtrance Apertures' which single-handedly resurrected the sound of acid house and the synthesiser that made its tell-tale squelching sound - the Roland TR

303. "In 1990 no-one was playing acid house anymore," says Oliver Bondzio. "I played it at underground parties, but only all the old tracks, so I thought why not do some new acid tracks? I had no idea that I had to use a 303 and then Roman told me."



The group have since blazed a trail of 303-drenched records including numerous singles and the albums 'Respect' and 'TB Resuscitation'.

The group's third LP, 'Home Run', is due to be released this month. Like the previous albums, 'Home Run' manages the difficult trick of keeping the

trademark Hardfloor sound but also developing it further.

"Now it's 1996 and we've used the 303 and we still use it but we also have a lot of old analogue synths and some new machines that we've bought and we like to use them all," says Bondzio.

The group have also built up a strong live reputation but are currently scaling down their commitments. "We don't want to play live anymore. Our new material is too minimal, so there's nothing for us to do on stage," says Bondzio.

The group will however be appearing at Tribal Gathering and the Phoenix Festival, as well as doing a tour of Japan. Hardfloor's 'Home Run' is released by IQ Recordings on June 17.

hardfloor hit the home run

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1 KILL		Fuggies	
1	2	3	4
5	6	7	8
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29	30	31	32

andy w: keeping boredom at bay

There was a time when you couldn't avoid the name Andrew Weatherall. DJ, collaborator with Primal Scream, remixer, member of the Sabres of Paradise and boss of the Sabres label, the Weatherall moniker was everywhere. By these standards the past two years have been quiet ones for Weatherall to say the least. That was partly because Weatherall made a conscious decision to doact himself and concentrate most of his energy on his new label, Emissions, and the forthcoming album from his new group: Two Lone Sweetmen.

"In the past, what I did never really come together and now I'm finally getting there. It's just been a matter of getting my head down and actually doing something consistent for once," he says.

The late-lamented Sabres of Paradise label, which Emissions has replaced, may have been regarded from the outside as the coolest thing since sliced bread but, according to Weatherall, chaos reigned behind the scenes.

"It wasn't working on every conceivable level known to man," he chuckles. "I couldn't equate what I was doing artistically with business. That was the main problem."

Although these problems have now been ironed out with the help of a business partner, the Weatherall modus operandi still remains one of bouts of inertia broken up by curiosity and a

say let's go in the studio and make loads of money, but that would be too obvious. I couldn't sit in a studio and not do something that was interesting and new," he says.

which once again highlights the group's fusion of roots, dub and deep techno and will be followed by a single, "Shake Your Tail Feather".

Meanwhile Weatherall's own new ad Two Lone Sweetmen—a duo with ex-Sabres engineer Keith Tenniswood—is a total partnership, he says.

Musically, the forthcoming double LP "The Fifth Mission" carries to the next level the minor chord and urban atmospherics of Sabres of Paradise and will be out by the end of the summer.

With two tracks on a forthcoming Beth Orton LP and remixes for the likes of Galliano, as well as DJing and running the label, Weatherall has enough to keep himself busy. He is content to watch others take the superstar DJ/producer route that he could so easily have followed.

"I'm not destined to move in these mega circles. I'm a classic underachiever, once things get to a certain level I'm very suspicious of them. I suppose I'm like the Peter Cooks of the dance world, I'm never really going to fulfil my promise. Just do the odd big job to get the wedge in and go back to watching TV all day."



huge feat of boredom. The big psyches that alternative dance provides still mean little to one of the genre's originators.

This Weatherall concerns himself with the groups on his label, in particular Bus and Conemell. Next month will see the release of the second LP from Blue, "Mexican Church",

ku what a scorcher!!

Cream has announced the full list of dates for its regular summer jaunt to Ibiza, this year happening at the famed Ku club.

The dates are: Cream Opening Party featuring Roy George and Graeme Park (June 27); Hard Times presents Danny Tenaglia (July 4); Matt and Andy Muzik presents Carl Cox, Darren Emerson and Nick Warren (11); Manifesto presents Judge Jules and Daniel Boval (18); rrr presents Pete Tong and Armand Van Helde (25); Radio One Essential Mix Live '98 (27); *MaxMag* presents Graeme Park and Judge Jules (with an LTJ Bukem Logical Progression party) (August 1); Discostruction presents Robert Miles and Justin Robertson (8); Paul Oakenfold & Jon Pekenoff (15); Boy Morales & Jeremy Healy (22); Joe T Vannelli & David George; *The Face* presents Roger Sanchez & Graeme Park (plus LTJ Bukem) (September 5); and finally, Cream's Closing Party presents Jim Darren Pleased Wimmin.

Residents and regular DJs at these dates will include Paul Bleasdale, Andy Carroll, Phil Cooper, Judge Jules and Norman Jay.

THE BEST AVAILABLE FROM WALKER
ANY TONIC CD - HC

say what!

what is your all-time favourite record label?

Terry Farley - DJ
"Studio 1 probably, because that was the music I grew up with as a teenager. I've got thousands of these records and the soul content and the feeling in those tunes has stayed with me ever since. It was a truly inspirational label."

Tony Piercy - Logic Records UK
"Junior Boy's Own because it has been consistently brilliant over the years. From Lemon Intermitt to Underworld, it has broken down barriers and created new sounds."

Judge Jules - DJ, Mercury Records
"Factory Records because it was influential in shaping the

electronic sound we know and love today. I loved the label as a teenager when I think your love for music reaches an all-time peak. The other reason I really respect that label is because it went on to spawn arguably the first UK house club with the Hacienda."

Ian Titchener - The Brothers Organisation
"My two choices of the moment

(and it changes all the time) are Casablanca and Philadelphia International. These labels were both inventive and intelligent and never succumbed to a corporate attitude. They also produced lots of really important seminal material. [RM would like to point out that our fan was so excited by this question that he actually fell off the chair mid-conversation.]

James Lavelle - Mo'Wax
"I would have to say Major Force, which is a Japanese hip hop label. I was into the whole look and overall direction of the label and also the packaging. Always glad I would include Def Jam as another very influential label."

Shabs - Media Village
"Shur Up And Dance—because it's cool and British."

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- 16 2A BLUE
- 17 25 SENSU
- 18 26 LET THE
- 19 27 REACK
- 20 28 DOIN'
- 21 29 CHIL'D
- 22 30 TONG
- 23 31 GOOD
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- 25 33 ST TE
- 26 34 A DES
- 27 35 I WILL
- 28 36 TRIPPI
- 29 37 PASS & N
- 30 38 THE X
- 31 39 LIGHT
- 32 40 KLUBB

Battered titles at

RADIO EDIT
HE
JULES & SKINNY TIGHT '98 CLUB MIX
ORIGINAL MIX
HELICO

18 BOYZ OF SWING
19 DANNY FEARLING - LOVE GROOVE DANCE PARTY
20 THE BEST ALBUM IN THE WORLD - EVER 3

Shop focus

Shop:
Clubland Records, 8
Cheam Road, Sutton,
Surrey. Tel: 0181 770
0864, (15ft X 6ft).



Specialist areas:
House, garage,
progressive house and
techno. Merchandise
includes record boxes,
flight jackets, slippers and
record bags. Shop also
sells DJ mix tapes and
serves as a ticket outlet.

Owner's view:
"I think that everyone in the
industry is finding it
difficult and to an extent is
struggling at the moment.
Over the summer
months, however, sales
tend to pick up. At the
moment we're selling a
lot of the British material,
the American records
have lost their popularity
slightly. Also the
German records sell pretty
well. Fridays, Saturdays
and Mondays are our
busiest times and we
tend to get a lot of local
DJs and bedroom mixers
in here. Everyone's trying
to get in on the scene,
aren't they?" - **Mick
O'Donoghue.**

Distributor's view:
"It's a suburban shop so
its stock is a little different
and the turnover is a bit
more specialised. It's
really good for one-off
purchases and back
catalogue material and
their stock is across the
board." - **Andy Steppas,
Record Corner.**

DJ's view:
"It's pretty good for
second-hand records in
there, the old house
classics, for example. It's
also worth checking out
the shop each day
because they get new
deliveries in all the time,
particularly of American
house records." - **DJ
Dom, The Dungeon.**

club & shop focus
compiled by **Johnny Davis**. Tel:
0171-263 2893.

COOL CUTS



WRONG Everything But The Girl

Virgin

2	NEW	JAZZ IT UP Reel 2 Reel (Already a club hit under another guise this will now be the next R2R single)	Positiva
3	NEW	I'M ALIVE Stretch 'N' Vern (Chunks of Boygie Wonderland and clever production make this a real stamper)	Spot Outfrr
4	(6)	KILLING ME SOFTLY Fugees	Columbia
5	(3)	BRING ME LOVE Andrea Mendez	AM-PM
6	(5)	I NEED YOU Nikita Warren	VC Recordings
7	NEW	WE HAVE EXPLOSIVE Semtex (Big and loud breakout mayhem, but don't be fooled by the name of the artist)	Virgin
8	(8)	MAKE IT HAPPEN Soul Corporation	Cooltempo
9	NEW	THE FLOOR EP Paperclip People (Carl Craig's latest deep disco offering)	Open
10	(11)	MESSAGE OF LOVE Love Happy	MCA
11	NEW	BEAUTIFUL DAY Nicolette (Gradually building a following with its varied and original mixes)	Talkin Loud
12	NEW	RELEASE YO'SELF Roger Sanchez (Featuring Transatlantic Soul on this label's debut release)	Ultra
13	(13)	IF LOVIN' YOU IS WRONG Fatness	Cheeky
14	NEW	STAR Utah Saints (With bangin' mixes from Red Jerr)	frr
15	NEW	ORIGAMUSCRUNCHED Waspelapere (More a remix of Raven Maizi's 'Together Forever' but still a top tune)	Paper
16	NEW	TIME FOR LOVE John S. (Excellent uplifting garage tune)	4 Liberty
17	(18)	ABANDON ME Yazz	East West
18	NEW	FIND YOUR WAY BJ Crosby (With mixes by Salt City Orchestra and Farley & Heller)	Azull
19	NEW	SECRET WORSHIP Stone Factory (UK-produced progressive trance)	Effective
20	NEW	AN OVERWHELMING FEELING Das Trix (Pumpin' Euro-style house)	Red Parrot



a guide to the most essential new club tracks as featured on Virgin's "coolest selections" with pulse ting, broadcast every Friday between 7pm and 10pm. Compiled by DJ Redbook and data collected from leading DJs and the following stores: DJ Redbook (The Regency/White Street), London; western broad underground (manchester), 2nd ground (glasgow), 3 beat (liverpool), vmp (sheffield), trac (manchester), Jay for life (nottingham).

out 24-6-96

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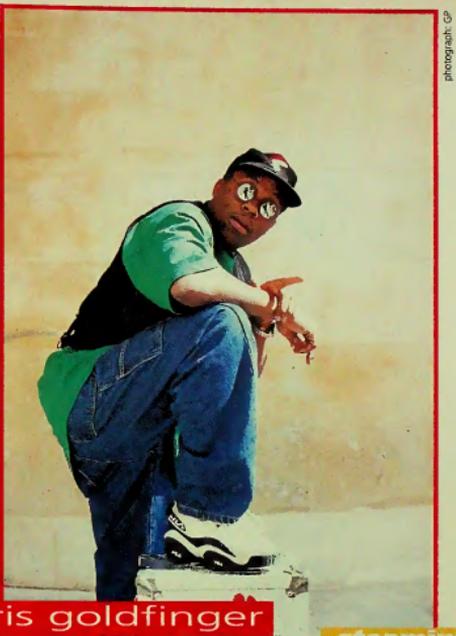
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1	KIL	Engrace
2	THREELION	
3	MYSTE	
4	OOH A	
5	NAKEL	
6	NOBO	
7	FABLE	
8	BECAI	
9	THERE	
10	FASTL	
11	RETFU	
12	IN A R	
13	ON SII	
14	GET DI	
15	FEMAI	
16	THE ON	
17	SUMMY	
18	UNTIL	
19	OCEAN	
20	CECILI	
21	DO U KNI	
22	BEFOR	
23	MOTEMO	
24	BLAISE	
25	SENSU	

jock on his box

chris goldfinger likes his music with a message. here are his top 10 tunes



photograph: GP

'uptown top ranking' althea and donna (joe gibbs)

"This came out in the Seventies. I knew the girls quite well, they used to go to my sisters' school, St Andrew's High. This track was massive in Jamaica and I heard it was huge here too."

'one love' bob marley and the wailers (buff gong)

"I like this one because of the message: one love to everybody."

'almaz' randy crawford (warner bros)

"She's my favourite female vocalist."

'revolution' dennis brown (taxi)

"Again this came out in the early Eighties during the time of political violence. It's another message song - I like message songs - it's about people fighting against each other."

chris goldfinger

'nice up the dance' michigan and smiley (studio one)

"This is an early Eighties track. It came out during Jamaican repression time - election time - when there was a lot of violence. It's a eulogy song."

'night nurse' gregory isaacs (pre)

"Gregory has a unique voice and singing style. I love the lyrics. Gregory is always my all-time favourite."

'no no no' dawn penn (studio one)

"This is the original version - she's been around a long time. I just love her vocals and the lyrics."

'buffalo soldier' bob marley (buff gong)

"I like this because of the message: it's the history of the black man."

'the first cut is the deepest' norma francis (studio one)

"Another vocal classic, later covered by Rod Stewart. This version is the best."

'sweet love' anita baker (elektra)

"I like the lyrical content. She's got a brilliant voice."

'steamin'

tips for the week

- 'Ted up' bounty killer (taxi)
- 'Lord give me strength' luciano (extremity)
- 'buff pat' berry man (Island)
- 'shake yer body' minky green & shaggy (spice/leaves)
- 'bad mind ago kill dem' capleton (taxi)
- 'dreamland' wayna wonder and frisco kid (xtra large)
- 'girls way' berry man (east coast)
- 'beez and blime' bounty killer (east coast)
- 'praise him' Sanchez (subcarnal)
- 'people's court part II' mutabaruka (green/leaves)

compiled by scott coyle
tel: 0181 948 2320

18 BOYZ OF SWING
15 DANNY PAMPUNG - LOVE GROOVE DANCE PARTY
16 20 THE BEST ALBUM IN THE WORLD... EVER! 3

18 KLUBHEADS ON VA PIANO MIX
ORIGINAL MIX

CW

BORN: London, Christmas Day 1964. **LIFE BEFORE DJING:** "Loatin'. **FIRST DJ GIG:** Jamaica, 1985. "I used to play with a sound system in Kingston at college campuses like UWI and CAST. **MOST MEMORABLE GIG:** *Best* - Christmas 1988. "I'd been living in London and after about six months I went back to Jamaica and there was a welcome home dance. They gave me a tremendous reception. I was lifted from the airport straight to the venue, where there was a massive entourage waiting for me." **First** - "About two years ago on my way to a club in Luton, I broke down about three minutes' walk from the gig and I didn't know it was so close. I spent the whole night sitting in the car not realising it was right nearby - I lost about £500." **FAVOURITE CLUBS:** Trends and Club UN, London; Cocobus and Mirage, Jamaica. **NEXT THREE GIGS:** Trends (every Sunday); Marcus Garvey Centre, Nottingham (June 14); Elite Club, London (15); West Indian Centre, Leicester (21). **DJ TRADEMARK:** "The way I mix reggae records." **LIFE OUTSIDE DJING:** Presents the Radio One Reggae Dancehall Night show; remixes for Sly & Robbie's Taxi Productions - sets include Chaka Demus & Piliers; General Levy; Michael Rese. "I listen to my soul records - I have a huge soft soul collection - and I play football and dominoes."

16	24	BAUER
17	25	SENSUO
18	26	LETTERS
19	27	REACT
15	28	DOIN'
22	29	CHILD
21	30	TONIG
24	31	GOOD
34	32	THEY I
33	33	ST TEE
27	34	A DES
26	35	I WILL
18	36	TRIPPI
28	37	RSS & M
38	38	THE X
39	39	LIGHT
29	40	KLUBE

Bulletpoints listless ar

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ORIGINAL MIX

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club chart

1 **KIL**
Fogues

- 1 2 **THRELOAK**
- 3 3 **MYSTE**
- 2 4 **OOH A**
- 5 **NAKED**
- 4 6 **NOBO**
- 7 **FABLE**
- 9 8 **BECAI**
- 7 9 **THERE**
- 8 10 **FASTL**
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- 6 16 **THE ONI**
- 17 **SUMN**
- 5 **18 UNTIL**
- 11 19 **OCEAN**
- 13 20 **CECILI**
- 12 21 **DO UNK**
- 22 **BEFOR**
- 17 23 **MOVE WA**
- 24 **SLAVES**
- 25 **SUNSU**

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

	tw	hw		
1	1	1	WRONG (TODD TERRY/DEEP DISH MIXES) Everything But The Girl	Virgin
2	2	2	VICIOUS CIRCLES (RHYTHM MASTERS/UNION JACK/SPIRIT LEVEL MIXES)	Manifeto
3	3	3	WHERE LOVE LIVES (DAVID MORALES/FRANKIE KNUCKLES/DANCING DIVAZ/PAUL OAKENFOLD/ROMANTHONY MIXES) Alison Limerick	Arctia
4	4	4	ON YA WAY (HELICOPTER/LISA MARIE EXPERIENCE/JULES & SKINS/NUBBHEADS/JOEY MIXES) Helicopter	Manifeto
5	5	5	LOVE CAN'T TURN AROUND (TODD EDWARDS/HEAVY WEATHER/SHIMMON & WOOLFSON MIXES) Heavy Weather	hr
6	6	6	SURPRISE (DANCING DIVAZ/BEAT FOUNDATION/TODD TERRY/BIZABRE INC. MIXES)	Pukka
7	7	7	MAN IN THE MOON (JOE T VANNELL/ROBERT MILES MIXES) Joe T Vannelli featuring Ceila	Some Bizarre/Mercury
8	8	8	I NEED YOU (NUSH/BASEMENT JAXX MIXES) Nicola Warren	Worx
9	9	9	STAND UP (ALCATRAZ/SHARP/ROGER SANCHEZ/DEWEY B/WILDCHILD MIXES) Love Tribe	VC Recordings
10	10	10	LATIN THING (Lolo Tring)	AM/PM
11	11	11	SHOUT! (PLAY BOYS/MARK PICCHIOTTI MIXES) Shaxx	Faze 2
12	12	12	RUNNING AWAY (E-SMO/VELISA MARIE EXPERIENCE/TODD EDWARDS/GLENN UNDERGROUND MIXES) Nicole	Champion
13	13	13	I SURF DO (TOAY DE VIT MIXES/INSPIRATION Strike)	One Music
14	14	14	INDICA (ORIGINAL/KLUBHEADS/RED-JERRY MIXES) Mover	Fresh
15	15	15	CAN'T HELP IT (ORIGINAL/GHANT NELSON/BAGHEADS/CANDY GIRLS/PETE BONES/LOSSEGAS BASEMENT MIXES) Happy Clappers	Hoot Choons
16	16	16	CLUB BIZABRE (KEN DOH/CANDY GIRLS MIXES) UB8	Coliseum/Shindig/PWL International
17	17	17	AFTER THE FALLOUT (Jinx)	Urban
18	18	18	MUSIC/BACK (SMIS WOOD & KEVIN WHITE MIX)	Fresh
19	19	19	OUTDANCING (JULES & SKINS)	Planet

	hw	hw		
33	35	35	DREAMTIME (QUIVVER SHAKER MIXES) Zene	Perfetto
34	34	34	THANK GOD IT'S FRIDAY (INCIGNITO/BUCKETHEADS/ROLD ORIGINAL MIXES)	R. Kelly
35	35	35	DANCE WITH ME (KEN DOH MIXES) Incubation	Jive
36	36	36	NAKED (BOOTH/MAC/KAMASI/UTRA/NAKED PICCHIOTTI MIXES) Louisa	Faze 2
37	37	37	LOOK OUT FOR MY LOVE (BAND OF GYPSIES/KOMPEETE CONTROL/PAUL GOTE/WELL HUNG PARLIAMENT MIXES) Kirsty Augutina	First Avenue/EMI
38	38	38	I WANNA KNOW (DEKARD/STACCATO/AQUARIUS MIXES) Staccato	Deep Disraction
39	39	39	ABANDON ME (BAMP/UBBAN SHAKEDOWN MIXES) Yazz	East West
40	40	40	KILLING ME SOFTLY Fogues	Ruffhouse/Columbia
41	41	41	CAN'T TAKE MY EYES OFF YOU Millennium Vibe	Triple XXX Recordings
42	42	42	JUMP Todd Terry	Manifeto
43	43	43	SECRET WORSHIP (JON THE DENTIST/MUTE 20 ORIGINAL MIXES)	Scene Factory
44	44	44	DEEP (RED JERRY/ORIGINAL MIXES) Ariel	Effective
45	45	45	FABLE Robert Miles	Pilot Recordings
46	46	46	BORN SUPPLY (UNDERWORLD MIXES) Underworld	Demolition
47	47	47	JAZZ IT UP (Eric Manito Project)	Junior Boy's Own
48	48	48	BRING ME BACK Andrea Mendez	US Strictly Rhythm
49	49	49	PASSION Miss Jones	AM/PM
50	50	50	WE NEED LOVE (DAVIDSON/OSPINA/PAGANY MIXES) Rhythm Authority	Micca
51	51	51	NEW DIRECTION (FRANCOIS/POWERWAY OUT/WEST/FILA BRAZILLIA MIXES) Frankpower	Transworld
52	52	52	TAKE ME (ERIC KUPPER/DEKARD/BAM BAM/MARSHALL JEFFERSON MIXES)	4th & B way
53	53	53	DANCIN' T/NT	Westbrook
54	54	54	TEARS DON'T LIE Mark Oh	Jackpot
55	55	55	FOR WHAT YOU DREAM OF (BILLIE AMAZON/HOLY TRINITY MIXES)	Tribal UK
56	56	56	MOVE YOUR BODY Ruffneck	Systematic
57	57	57	FEMALE OF THE SPECIES (D'ESTILLI/MOTORCADE MIXES) Shaxx	Street
58	58	58	EDUCES (SHANON/MOON/COPIED BOYS MIXES) Phantom	US MAW
59	59	59	BEAT (FRANCOIS/STREPTOCOC)	Get

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- 16 **24** BLUE!
- 17 **25** SENSU
- 18 **26** LET'RU
- 19 **27** REACH
- 20 **28** DOIN'
- 21 **29** CHILD
- 22 **30** TONIG
- 23 **31** GOOD
- 24 **32** THEY I
- 25 **33** ST TER
- 26 **34** A DES
- 27 **35** I WILL
- 28 **36** TRIPPI
- 29 **37** PASS & M
- 30 **38** THE X
- 31 **39** LIGHT I
- 32 **40** KLUBE

↑ Bulleted titles are

- 1 **18** REAR BACK (MUSIC VIDEO) WHITE (MIX)
- 2 **19** OUTRAGEOUS (JULES & SKINS MIXES)
- 3 **20** DON'T STOP MOVIN' (WISNADI MIXES) Lovin' Joy
- 4 **21** SUNSHINE (YOSHITOCA) ORIGINAL MIXES) Umbazo
- 5 **22** MISSION: IMPOSSIBLE THEME (JUNIOR VASQUEZ/GOLDIE & BOB PLAYFORD) HOWIE
- 6 **23** B/DAVE CLARKE/GURU MIXES) Adam Clayton/Larry Mullen
- 7 **24** THE FEELING (ENDIVE MIXES) Endive
- 8 **25** ARE YOU READY FOR LOVE? (H/LUX/RHYTHM MASTERS MIXES) Ultra High
- 9 **26** IT SHOULD HAVE BEEN YOU (SERIAL DIVA/BAGHEAD/ILLUSIVE/STRIKE/KINKY BOYZ) ORIGINAL MIXES) Hannah Jones
- 10 **27** GONKY PAK: SPIRIT (01) PROOF/GLENN UNDERGROUNDS STONE WIMP MIXES/BLOWOUT Time Of The Mumpsh
- 11 **28** BRING ME LUV (DILLOW & DICKINS MIX) Crystal
- 12 **29** JUST MAKE THAT MOVE (TODD TERRY)
- 13 **30** BADMAN (ROLLO & SISTER BLISS MIXES) Sister Bliss
- 14 **31** FEELS SO GOOD (SHOW ME YOUR LOVE) (ORIGINAL/MARK PICCHIOTTI) C.P. MIXES) Lina Santiago
- 15 **32** ALWAYS BE MY BABY (SATOSHI TOMIE/DAVID MORALES/JERMAINE DUPRI MIXES) Monah Carey

If no club chart is available as a special favor send us an e-mail at info@mixmag.com or call us at 1-800-253-0843.

- 1 **57** REMAKE OF THE SPEEDS OF STILL (LORD OF DANCE MIXES) Space
- 2 **58** BUZZESS-GANON/MAN/CYPHER BOYS MIXES) Planetman
- 3 **59** ON AND ON (FARLEY & HELLER/M&S/THE FINEST/LIVINGSTON BROWN & GARY BENSON MIXES) Beverly Brown
- 4 **60** I'LL TAKE YOU TO LOVE (Naked Music NYC)
- 5 **61** WOMBO LOMBO (LUNJOUR VANDUZ MIXES) Angélique Kidjo
- 6 **62** ALL STARS EP: LUV IS ALL U NEED/KEEP IT UPSOUNDIN' (WET 99 Allstars)
- 7 **63** GET ON UP (GRANT NELSON/MR DALVIN/INSTANT FLAVA MIXES) Jodie
- 8 **64** LIFT UP YOUR HANDS X-Odus
- 9 **65** SLEEPWALKER (HOUSE OF DREAMS/PROOF & THE BAG/PARADISE MIXES)

- 10 **66** WE LIFT OUR VOICES (Integrated Society)
- 11 **67** BACK IN MANHATTAN (Shaz)
- 12 **68** THE SEARCH (ARMAND VAN HELDEN/X-PRESS 2 MIXES) Transcettars
- 13 **69** FINAL SPACE Family Unit
- 14 **70** ALL AROUND (Integratoin)
- 15 **71** HEAVEN (SERIAL DIVA/FATHERS OF SOUND/JAZZ 'N' GROOVE MIXES) Sarah Washington
- 16 **72** STORM IN MY SOUL (Kamasutra)
- 17 **73** PLEASURE VOYAGE (ORBIT ONE/APOLLO 8 MIXES) X-Form
- 18 **74** STANDING HERE ALL ALONE (GENIS FOR JEM/SHARP MIXES) Michale
- 19 **75** THAT GIRL (DAVID MORALES MIXES) Maxi Priest featuring Shaggy

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THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN

MISSION: IMPOSSIBLE

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ORIGINAL MIX
KLUBHEADS ON VA PIANO MIX

RADIO EDIT
HEI

JULES & SKINS PUMPED UP CLUB MIX

By Gwen Tj

15 19 DAILY PUMP-UP LOVE GROOVE DANCE PARTY (Integratoin)

15 20 THE BEST ALBUM IN THE WORLD... EVER 3 (Vip)

7 18 BOYZ OF SWING

15 19 DAILY PUMP-UP LOVE GROOVE DANCE PARTY (Integratoin)

15 20 THE BEST ALBUM IN THE WORLD... EVER 3 (Vip)

REMIXES BY:

GOLDIE &

ROB PLAYFORD

JUNIOR VASQUEZ

DAVE CLARKE



THE ALBUM AVAILABLE FROM TULLA
UNIT 1004 CD - 101



CUP ON A POP TIP chart

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



U SURE DO (TONY DE VIT MIXES)/INSPIRATION

Rank	Artist	Title	Label
1	Strike	U SURE DO (TONY DE VIT MIXES)/INSPIRATION	Fresh
2	99 RED BALLOONS	Pleasure Delux	Eternal
3	DON'T STOP MOVIN'	Livin' Joy	Undiscovered/MCA
4	MYSTERIOUS GIRL	Peter Andre featuring Bubbler Bank	Mushroom
5	MISSION: IMPOSSIBLE	Adam Clayton & Larry Mullen	Mother
6	LOVE RESURRECTION	D'Lux	Logic
7	JUMPING UPSIDE DOWN	Black Groove	Avex
8	CRYING IN THE RAIN	Cultura Beat	Epic
9	CAN'T HELP IT	Happy Clappers	Coliseum/Shindig/PWL International
10	MACARENA	Los Del Rio	RCA
11	BLURRED	Pianoman	3 Beat/Fusion/freedom
12	WHERE LOVE LIVES	Alison Limerick	Arista
13	HEARTBREAK	Mrs Wood featuring Eve Gallagher	React
14	U FOUND OUT	The Handbaggers	Tidy Trax
15	LOVE IS A BATTLEFIELD	Rochelle	Almighty
16	FEELS SO GOOD (SHOW ME YOUR LOVE)	Lina Santiago	Universal/MCA
17	GET DOWN (YOU'RE THE ONE FOR ME)	Rockstreet Boys	live
18	LET THE LOVE	Q Tex	23rd Precinct
19	STOMP!	BG	Epic/Dance Pool
20	IT SHOULD HAVE BEEN YOU	Hannah Jones	East Side
21	WHAT GOES AROUND COMES AROUND	Bob Marley	Anansi
22	LOVE IS THE POWER	Melanie Marshall	Encore
23	KILLING ME SOFTLY	Fugees	Ruffhouse/Columbia
24	VICIOUS CIRCLES	Poltergeist	Manifesto
25	OOH AAH...JUST A LITTLE BIT	Gina G	Eternal
26	LEMON TREE	Fools Garden	Intercard
27	CHAINS	Lauraine Smart	Supreme
28	WONDERWALL/LIVE FOREVER	Jackie 'O'	Euphoric
29	THE WINNER TAKES IT ALL	Hazell Dean	Carlton Sounds
30	THE VISITORS	Visitors	Eternal
31	NOTHING I WON'T DO	JX	ffreedom
32	SO IN LOVE WITH YOU	Duke	Encore
33	I'M SO EXCITED	Krunchie	Energie
34	THE FEELING	Endive	Distinctive
35	TEARS DON'T LIE	Mark Oh	Systematic
36	SUMMER HOLIDAY MEGAMIX	Darren Day	RCA
37	MACARENA	Los Del Mar	Pulse-8
38	FOR WHAT YOU DREAM OF	Bedrock featuring KYO	Stress
39	DON'T WORRY	Cicero	Clubscene
40	SUNSHINE	Umboza	Limbo/Positiva

Undiscovered



Rank	Artist	Title	Label
1	KIL	Fugges	THRELOW
2	MYST	MYST	MYST
3	OOH A	OOH A	OOH A
4	NAKET	NAKET	NAKET
5	NOBO	NOBO	NOBO
6	FABLE	FABLE	FABLE
7	BECA	BECA	BECA
8	THERE	THERE	THERE
9	FAST	FAST	FAST
10	RETUF	RETUF	RETUF
11	IN A R	IN A R	IN A R
12	ON SII	ON SII	ON SII
13	GET DI	GET DI	GET DI
14	FEMA	FEMA	FEMA
15	THE OW	THE OW	THE OW
16	SUMM	SUMM	SUMM
17	UNTIL	UNTIL	UNTIL
18	OCEAN	OCEAN	OCEAN
19	CECILI	CECILI	CECILI
20	DO UNK	DO UNK	DO UNK
21	BEFOR	BEFOR	BEFOR
22	MOVE WA	MOVE WA	MOVE WA
23	BLATE	BLATE	BLATE
24	SENSU	SENSU	SENSU
25	SENSU	SENSU	SENSU

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tune of the week

nicolette: 'beautiful day (mixes)' (talkin loud)

Jungle The third release from Nicolette's forthcoming album has surprisingly more lyrics than the usual simple hook. Alec Empire gladly distorts his mix through digital demotics; Krust provides a vocal and dub that kick hard with learnin' bass to boot; Mark Broom provides soft dreamy electro to enhance Nicolette's voice; Shut Up And Dance turn to the 'Stratoc' reggaea break for probably the best mix, and Felix & Kenny C round it all off with an average 'French Kiss'-style pounder. ●●●● jh



house

TODD TERRY featuring **TONYA WYNE** 'Just Make That Move' (Sound Of Ministry). While waiting for Todd Terry's own mixes of this ever-popular track, you can play with this first 12 inch that features an understated groovy Phil Kelsey Oakwood piano version, a sleekly throbbing Oakwood dub and an Uno City version that's serious drums one

minute and moody breaks the rest. The vocal is delicious throughout. ●●●● dsh

RHYTHM 'N' VIBE 'Is This The Rhythm?' (Urban Hero). After appearing as white labels and then on Alphabet City Records, this solid houser gets a full UK release. It's not amazingly different and show-stopping but all three mixes — one deep and ambitious from Claudio Cocculuto and two hard tribals

from Sweet Mercy — are faultless, very detailed and very effective. A well-stuffed package. ●●●● dsh

RAM FREAKS 'The Z EP' (Music Institute). Four tracks of relentless hard Italian house are what you get on this handy EP. The most impressive is 'Come Now', combining tough beats with some very tasty gentler breaks, but the rest are good too — 'Kizz Me' being

pitifully mental and 'Bounce Dub' being most useful head-nodding fadder. ●●●● dsh

BJ BOSCH 'Find Your Way' (Anzli). BJ belts out this gospel-tinged song in classic NJ diva style, while Forley and Heller supply the beats to match. Their Fire Island Deep 'N' Long mix is a bit of an epic with its big tribal build-up, strident synths and breakdowns by the dozen.

They also supply a percussion-heavy Roach Motel dub, while extra remixes from the Soul City Orchestra are on the way. ●●●● ab

RHYTHMICENTRIC 'Expressions' (Matrix). The local North Avenue mix of this Winco City recording starts fairly predictably with some intense old-school drums and some sheer talk. But from the flow-flowing funk and funky basslines enter the fray and we're off on a rather special future disco journey. The flipside has the very tasty original mix, with mellow keys and sampled strings filling out the flute lines to good effect. As a bonus there is 'Gotha', a heavy Latin percussion workout combined with some rough piano pressure. ●●●● ab

alternative

PRIMAL SCREAM, IRVINE WELSH & ON-U SOUND present 'The Big Man And The Scream' (Creation). If football records bore you senseless this may be the one that makes all the difference. As Mr Welsh discusses the sport, Primal Scream amble about in that way they used to when people really liked them. The



Midnight

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

7 **18** BOYZ OF SWING
 15 **19** DANNY PALMUNG - LOVE GROOVE DANCE PARTY
 16 **20** THE BEST ALBUM IN THE WORLD... EVER! 3

ORIGINAL MIX
 CLUBHEADS ON YA PIANO MIX
 CLUBHEADS ON YA PIANO MIX

HELICO

RADIO EDIT
 HELICO
 JULES & SKINS MIXED UP CLUB MIX

- 16 **24** BLUEV
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- 29 **37** PASS & M
- 30 **38** THE X
- 31 **39** LIGHT
- 32 **40** KLUBE

↑ Bartered titles ar

by James Hamilton

LIVIN' JOY Don't Stop Movin' (Undiscovered/MCA MCST 40047), clipped but grooving Funko Star spangled romping Verso on his playful sampling 130.20pm Original Version, more easily feeling West-Will-It-Mix, looping bones started man jerk, equally chaotic synth and disco chords echoed w/ing 130.0-130.00pm A-macho Mix, cossair fluidly bounding 130.2-03pm Gettin' Right Mix, and (exactly) abtitled for continuous play, it's newly featured instrumental 0-13.2-03pm Beaties ... HELICOPTER On To Ya (System-entom STXK 27), Simon Robble's r/fren Tom's chemical hypnec awe shitting bouncy chatter still has its somber synth chanted then the Debutile harmonies and jazz-funk piano provided ruffly looping 123.20pm Original (on TacToc! Be in Circle 1993), while from the July 1994 hit ressur on Helicopter is named for the melancholy synthetic strings downed then Oscar harmonies jabbed jangly jiggy spiraling 0-123.20pm Jules & June Pumped Up Club Mix, lippecock promoted now with a drum base break piano, harmonica, chords and chords downed galloping 127.70pm Helicopter '96 Mix, plus exactly frantic ducky vinyl pounding 128.70pm Lou More Experience, highly compressed smoking then chattering keyboard caressed till on 130.00pm Rubbedes On To Piano, respectively charmed retro janky jiffy 128.20pm Joy, Missusipia Misc. 211X Love Resurrector (Cubic Records 74321 37101-1), 3M/REWS, less distinctively sung Alison Moyet renvicer's electric throbbed mildly chaser hita style

125.90pm Extended Mix, D-123.80pm 7" Edit, synth growled buoyantly accompanied 132.0-132.00pm Higher Up Go Remix, separately romped Funko D-123.20pm Original Version, more easily feeling West-Will-It-Mix, looping bones started man jerk, equally chaotic synth and disco chords echoed w/ing 129.7-129.60pm Jupiter Remix, lipper 129.70pm Jumper Radio Edit, disco fluidly bounding 130.2-03pm Gettin' Right Mix, and (exactly) abtitled for continuous play, it's newly featured instrumental 0-13.2-03pm Beaties ... HELICOPTER On To Ya (System-entom STXK 27), Simon Robble's r/fren Tom's chemical hypnec awe shitting bouncy chatter still has its somber synth chanted then the Debutile harmonies and jazz-funk piano provided ruffly looping 123.20pm Original (on TacToc! Be in Circle 1993), while from the July 1994 hit ressur on Helicopter is named for the melancholy synthetic strings downed then Oscar harmonies jabbed jangly jiggy spiraling 0-123.20pm Jules & June Pumped Up Club Mix, lippecock promoted now with a drum base break piano, harmonica, chords and chords downed galloping 127.70pm Helicopter '96 Mix, plus exactly frantic ducky vinyl pounding 128.70pm Lou More Experience, highly compressed smoking then chattering keyboard caressed till on 130.00pm Rubbedes On To Piano, respectively charmed retro janky jiffy 128.20pm Joy, Missusipia Misc. 211X Love Resurrector (Cubic Records 74321 37101-1), 3M/REWS, less distinctively sung Alison Moyet renvicer's electric throbbed mildly chaser hita style

Edwards dovetails into a Tony Schwartz thump and gospel keyboards through compound-beatcase Chris Scott's busy jervous 126.2-03pm Original 12" promo homophony, more easily feeling West-Will-It-Mix, looping bones started man jerk, equally chaotic synth and disco chords echoed w/ing 129.7-129.60pm Jupiter Remix, lipper 129.70pm Jumper Radio Edit, disco fluidly bounding 130.2-03pm Gettin' Right Mix, and (exactly) abtitled for continuous play, it's newly featured instrumental 0-13.2-03pm Beaties ... HELICOPTER On To Ya (System-entom STXK 27), Simon Robble's r/fren Tom's chemical hypnec awe shitting bouncy chatter still has its somber synth chanted then the Debutile harmonies and jazz-funk piano provided ruffly looping 123.20pm Original (on TacToc! Be in Circle 1993), while from the July 1994 hit ressur on Helicopter is named for the melancholy synthetic strings downed then Oscar harmonies jabbed jangly jiggy spiraling 0-123.20pm Jules & June Pumped Up Club Mix, lippecock promoted now with a drum base break piano, harmonica, chords and chords downed galloping 127.70pm Helicopter '96 Mix, plus exactly frantic ducky vinyl pounding 128.70pm Lou More Experience, highly compressed smoking then chattering keyboard caressed till on 130.00pm Rubbedes On To Piano, respectively charmed retro janky jiffy 128.20pm Joy, Missusipia Misc. 211X Love Resurrector (Cubic Records 74321 37101-1), 3M/REWS, less distinctively sung Alison Moyet renvicer's electric throbbed mildly chaser hita style

Gang Mix (rock DJ), Depeche-less rinky synth wiggled 130.00pm Owl's piano grouted throbbed 0-127.20pm Original 12" promo homophony, more easily feeling West-Will-It-Mix, looping bones started man jerk, equally chaotic synth and disco chords echoed w/ing 129.7-129.60pm Jupiter Remix, lipper 129.70pm Jumper Radio Edit, disco fluidly bounding 130.2-03pm Gettin' Right Mix, and (exactly) abtitled for continuous play, it's newly featured instrumental 0-13.2-03pm Beaties ... HELICOPTER On To Ya (System-entom STXK 27), Simon Robble's r/fren Tom's chemical hypnec awe shitting bouncy chatter still has its somber synth chanted then the Debutile harmonies and jazz-funk piano provided ruffly looping 123.20pm Original (on TacToc! Be in Circle 1993), while from the July 1994 hit ressur on Helicopter is named for the melancholy synthetic strings downed then Oscar harmonies jabbed jangly jiggy spiraling 0-123.20pm Jules & June Pumped Up Club Mix, lippecock promoted now with a drum base break piano, harmonica, chords and chords downed galloping 127.70pm Helicopter '96 Mix, plus exactly frantic ducky vinyl pounding 128.70pm Lou More Experience, highly compressed smoking then chattering keyboard caressed till on 130.00pm Rubbedes On To Piano, respectively charmed retro janky jiffy 128.20pm Joy, Missusipia Misc. 211X Love Resurrector (Cubic Records 74321 37101-1), 3M/REWS, less distinctively sung Alison Moyet renvicer's electric throbbed mildly chaser hita style

Avenue Records/Arista 74321 37591-2), KRUNCHIE I'm So Excited! (Epic/UA UK ENERGY, P), DAREN DAY Summer Holiday Megamix (ECA 74321 13847-2), KILLY Thank God It's Friday! (Live JIVE! 393), CICERO "Don't Worry" (Clics/Emu Records 0-CSR706), HEAVY HEATER "Love Got To Turn Around" (Pony Records 12P/UKA, 12C/UKA), TODD TRIZZ featuring TONY WYKNE Just Make That Move! (Epic/UA Musicology SONY/DWRS 23, 3M/US), HOUSE OF DREAMS "Sleepwalker" (Epic/UA Epic 17, 3M/US), WARREN CLARKE entangling RICHARD POSEY in The Hard Times & P. (Cash & Life WEST-018), DJ KALPA "Party Groove" (Cap on SB 010, ABD), INTERGRATION once again meets Bowe Cemecho All Around! (Nick 'N' Rippe NHR/15), BASS-FUNCTION Pass The Tempo, Remixed! (Fat 'N' Round PR 604, MCD/US), ROACH MOTEL The Night (Center Bay's One-80 41R, RTN/US), GEORGE CLAYTON & The Funk Architects 'If Anyone Gets Fun On It's Gonna Be You' (Sony 330 M/US/15 (6321-8), DAVE CLARKE He Ain't Shakin' (reConstruction/Bus 74321 82016-1), GABRIELE Forget About The World! (GoldBeat 146), D'ANGELO "Sexy" (Columbia 2000, 323), JUNK Get On The Floor! (D-Tour Edit 12005, DAVE/STP/IMP), ILE-O-New Con '1' (Hip-Pop Records NPRT, TRC/IMP), DOM & ROLAND Vol. II You're Something Else! (Moving Shadow SHADOW 89, SD).

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August 11

18 BOYZ OF SWING
19 JANUARY RAMPAGE - LOVE GROOVE DANCE PARTY
16 20 THE BEST...ALBUM IN THE WORLD...EVER 3

August 11

JULES & SKINS TAMPED UP CLUBS MIX
ORIGINAL MIX
KLUBHEADS ON YA PIANO MIX

August 11

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- 29 40 KLUBE

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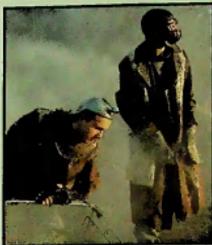
club chart commentary

by alan jones

A very close three-way battle for Club Chart honours this week saw a meagre 3% margin covering the top three, with **Everything But The Girl's** 'Wrong' emerging triumphant, ahead of 'Victious Circles' by **Pottergeist** and **Alison Limerick's** 'Where Love Lives'. EBTG win - their first ever Club Chart topper, although 'Missing' managed a lengthy chart career and accumulated a massive amount of play over a long period - courtesy of an 81% increase in support, while **Pottergeist** and **Alison Limerick's** support is unchanged from a week ago, when they were also ranked second and third...**Limerick's** 'Where Love Lives' is also number 12 on the Pop Top chart and is the most popular record of the moment when both charts are taken into account. It was a number one club record when originally released in 1991... There has been a very discernible downturn in **Club Chart** activity in 1996, with 22% fewer records charting so far, compared with the same period of 1995, this over just 15 new entries, a figure which would have appeared remarkably low to year ago, but is now fairly normal. With more club records around than ever before (the release data proves it - here were, for example, 75 dance singles released last week, according to **MusiC Week's** new product listings) and more mailing lists, which means there's also a very high failure rate. Few dance records are generating the CIN chart of present too, of last week's Top 40, only nine records were full-on dance discs. Though there has been a very definite increase in the number of other rap/soul/funk records charting... **Club Chart** breakers this week are: **W.P. Alex Remark/Space Blaster**, **Nonschalt**, **Daisy Dee**, **Bone Bones**, **Hastlers Convention**, **Paperclip People**, **Nicolette**, **Mr Roy**, **2 in A Room**, **Emprison**, **Gasio**, **George Clinton**, **Gabrielle**, **Luciano**, **Storm & Hermann**, **UVX**, **SYT**, **Oceans**, **Amber**, **Love Happy**, **MC Lyle**, **UK**, **Mood II Swing**, **S'NS**, **Shiva**, **H2O**, **D Zone**, **Lizzie Mack**, **Puff Dogs**, **Armand Von Helden**, **Anne Marie Smith** and **Pauline Henry**.

beats & pieces

Kiss FM decided to introduce its new breakfast DJ, **Charlie Wilde**, by letting him play **Tone Loc's** 'Wild Thing' solidly for three-and-a-half hours on his first show with breaks only for the weather and news. This was apparently meant to endear him to the listeners and show what a 'wild' guy he is ('Wild Thing', geddit?)... The fall-out continues from the **Muzik** Magazine Awards. Apparently, the *ad hoc* post-awards parties that various guests decided to hold in their rooms at the Regency Hotel had got so out of hand that the police were called. Meanwhile, **Dan Prince** from competitors **MixMag** was allegedly refused admission to the event despite being sent an invite by **Muzik's** editorial team. Does this mean that **Muzik** will win its own award for worst door policy next year? No, but it will probably win **MixMag's** similar award. Ha, ha. Overall, however, the **Muzik** awards seem to have won a universal thumbs up, although no-one can quite work out how **LTJ Bukem's** 'Logical Progression' album managed to win best compilation of the year. Great album it might be, but no-one could accuse it of being an obvious choice... **Warc**, the new Jive dance label, is setting up a mailing list. Any DJs playing garage and house who wish to be considered for inclusion should contact **Max** at **Zomba House**, 165-167 Willesden High Rd, London NW11 0 2SG... **Sperm Records'** current hot track, **Natural Force's** 'Legacy' featuring **Two Yum Yum** (pictured) mixes, has had its release date put back until June 24... **A&M** has signed **H2O** featuring **Billie's** 'Nobody's Business', a remake of **Billie's** 1987 garage classic... **Colours** takes place every fortnight on a Saturday at **Club Mercado**, Market Street, Edinburgh with the next dates being June 15 and 29. Resident DJs are **Jon Mancini**, **Boney**, **Darren Muckle** and **Crosby**. **Colours** also has a new monthly Friday night at **Sub Club**, Jamaica Street, Glasgow from June 28. Residents are **Jon Mancini**, **Boney** and **Jazzy M**. AND THE BEAT GOES ON!



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'Wish You Were Here'
& 'Sluck on the Shelf'
3 • 6 • 96
CD • LP • MC

S

1	KIL	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
	FLIGHTS	THE	MYSTIC	OH	NAKE	NOBO	FABLE	BEGAN	9	8	FAST	RETOU	IN A F	ON SI	GET D	FEMA	THE ON	SUIMA	UNTIL	OCEAL	CECILY	DOU LIN	BEFOR	MOVE MO	BLUES

- 25 SENSUAL SOPHIS-TI-CAT/THE PLAYER Cerr Cox Ultimate
- 26 LET THIS BE A PRAYER Rolo Goes Spiritual with Paulina Taylor Cheeky
- 27 REACH Gloria Estefan Epic
- 28 DOIN' IT LL Cool J Def Jam/Island
- 29 CHILDREN Robert Miles Deconstruction
- 30 TONIGHT, TONIGHT Smashing Pumpkins Virgin
- 31 GOOD DAY Sean Maguire Parlophone
- 32 THEY DON'T CARE ABOUT US Michael Jackson Epic
- 33 ST TERESA Joan Osborne Blue God/la
- 34 A DESIGN FOR LIFE Mamic Street Preachers Epic
- 35 I WILL SURVIVE Chantay Savage RCA
- 36 TRIPPIN' ON SUNSHINE Pizzaman Cowboy
- 37 PASS & MOVE (IT'S THE OVERPOOL GROOVE) Liverpool FC & The Boot Room Boys Takstar
- 38 THE X FILES Mark Snow Warner Bros
- 39 LIGHT MY FIRE PLEASE RELEASE ME Mike Flowers Pops London
- 40 KLUBBHOPPING Klubbheads A&M/PI

Buttled hits are those with the biggest sales gains over last week.

& THE FUGEES CAMP GLOBAL MIX OF FU-GEE-LA

Fugees live on...direct this Wednesday...y'all know the score!

COMMENTS

TOP TWENTY COMPILATIONS

1 NEW HITS 96

Global TV/Various/EP TV

- 2 **1** IN THE MIX 96-2 Virgin
- 3 **3** LADYKILLERS PolyGram NY
- 4 **4** TRANSPOTING (OST) DJM/Verve
- 5 **5** SISTERS OF SWING 2 PolyGram NY
- 6 **6** SWING MIX 96 Razor
- 7 **7** NYA EUROPOP Warner/TV/Global NY
- 8 **8** CLUB TOGETHER 3 BALTU
- 9 **9** MASSIVE DANCE MIX 95 Razor
- 10 **10** THE BEAUTIFUL GAME RCA
- 11 **11** THE BEST ROCK ANTHEMS IN THE WORLD...EVER! Virgin
- 12 **12** 100% PURE GROOVE 2 Sony
- 13 **13** NOW THAT'S WHAT I CALL MUSIC! 33 BMG/Interscope
- 14 **14** NATURAL WOMAN - VOLUME 2 Sable/Interscope
- 15 **15** A RETROSPECTIVE OF HOUSE 91-95 - VOL 3 Beat/Interscope
- 16 **16** FUNKMASTER MAX PolyGram NY
- 17 **17** COMMON GROUND DJM/Verve
- 18 **18** 80/20 OF SWING PolyGram NY
- 19 **19** DANCY PUMPkin...LOVE GROOVE DANCE PARTY Atlantic/la
- 20 **20** THE BEST...ALBUM IN THE WORLD...EVER! 3 Virgin

- 26 **25** DIFFERENT CLASS Pulp Island
- 27 **VI** RETURN OF THE REAL Ice-T Virgin
- 27 **WORDS** Tony Rich Project LaFace
- 37 **28** HISTORY-PAST, PRESENT AND FUTURE, BOOK 1 Michael Jackson Epic
- 33 **29** STANLEY ROAD Paul Weller Go/Discs
- 25 **30** MERCURY FALLING Sting A&M
- 30 **31** FAIRWEATHER JOHNSON Hootie & The Blowfish Atlantic
- 32 **32** PARANOID & SUNBURNT Skunk Anansie One Little Indian
- 28 **33** RETURN OF THE MACK Mark Morrison WEA
- 41 **34** SAID AND DONE Boyzone Polydor
- 36 **35** PURE LIGHTNING SEEDS Lightning Seeds Virgin
- 35 **37** EXPECTING TO FLY The Bluetones Superior Quality/A&M
- 57 **38** PABLO HONEY Radiohead Parlophone
- 4 **39** ELEGANT SLUMMING M People Deconstruction
- 40 **40** GOOD GOD'S URGE Porno For Pyros Warner Bros

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MIRACLE BIM SHERMAN

THE ALBUM AVAILABLE FROM 19.95
NOT TIL 10.19 - 18



HELICOPTER: ON YA WAY

#1 in RECORD MIRROR CLUB chart
#1 in MAXI-MAG CLUB chart

- RADIO EDIT LISA MARIE EXPERIENCE MIX
- HELICOPTER 96 MIX JAK'S DILEMMA DUB
- JULES & SKINS PUMPED UP CLUB MIX
- ORIGINAL MIX KLUBBHEADS ON YA PIANO MIX

US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	1 THE CROSSROADS <i>Boyz n the City</i> (Ruffalo)	26	31 KISSIN' YOU <i>Tina Turner</i> (Real Gone)		
2	2 ALWAYS BE MY BABY <i>Mariah Carey</i> (Jive)	27	32 THE EARTHS, THE SUN... <i>Color Me Badd</i> (Epic)		
3	3 BECAUSE YOU LOVED ME <i>Carole Davis</i> (RCA)	28	33 GET MONEY <i>Juicy Man</i> (Def Jam)		
4	4 I GIVE YOU ONE REASON <i>Tracy Chapman</i> (A&M)	29	34 MISSING <i>Everything But The Girl</i> (Mercury)		
5	5 YOU'RE THE ONE <i>Boy</i> (RCA)	30	35 THEY DON'T CARE ABOUT US <i>Michael Jackson</i> (A&M)		
6	6 NOBODY KNOWS <i>The Flycatcher Project</i> (Capitol)	31	36 CHILDREN <i>Robert Miles</i> (Virgin)		
7	7 YOU'RE MAKIN' ME HIGHWELL... <i>Tom Browne</i> (Capitol)	32	37 YOU <i>Martha</i> (Epic)		
8	8 FASTLOVE <i>George Michael</i> (Capitol)	33	38 JUST A GIRL <i>No Doubt</i> (Epic)		
9	9 IRONIC <i>Janet Mock</i> (Mercury)	34	39 WONDER <i>Janet Mock</i> (Mercury)		
10	10 UNTIL IT SLEEPS <i>Martha</i> (Epic)	35	40 1979 <i>Smashing Pumpkins</i> (Geffen)		
11	11 FROM CROSSROADS TO... <i>Color Me Badd</i> (Epic)	36	41 CLOSER TO FREE <i>The Beltones</i> (Epic)		
12	12 INSENSITIVE <i>Janet Mock</i> (Mercury)	37	42 FLOOD <i>Jays Of City</i> (Epic)		
13	13 SWEET DREAMS <i>Janet Mock</i> (Mercury)	38	43 WHO-HAI! GOT YOU ALL IN CHECK <i>Leah Thomas</i> (Ruffalo)		
14	14 FOLLOW YOU DOWNTILL HEAR... <i>The Get Backs</i> (RCA)	39	44 WHO WILL SAVE YOUR SOUL <i>Jewel</i> (Unlabeled)		
15	15 I DON'T WANT TO BE (WHEN I GET)... <i>Janet Mock</i> (Mercury)	40	45 DOIN' IT LL Cool J (Def Jam)		
16	16 WHY LOVE YOU YOU MUCK <i>Monie Love</i> (Ruffalo)	41	46 ALL THE THINGS YOUR MAN WON'T DO <i>Janet Mock</i> (Mercury)		
17	17 COUNT ON ME <i>Johnny Thunders</i> (Virgin)	42	47 BE MY MOTHER <i>Janet Mock</i> (Mercury)		
18	18 KEEP ON KEEPIN' ON <i>MC Lyte feat. Queen</i> (Ruffalo)	43	48 THE WORLD KNOW <i>Collective Soul</i> (Geffen)		
19	19 1, 2, 3, 4 (SUMPPIN' NEW) <i>Color</i> (Mercury)	44	49 PLEASE DON'T GO <i>Monie Love</i> (Ruffalo)		
20	20 TOUCH ME, TEASE ME <i>Carole Davis</i> (Ruffalo)	45	50 RAY <i>Crystal Castles</i> (Virgin)		
21	21 SITTIN' UP IN MY ROOM <i>Boyz n the City</i> (Ruffalo)	46	51 TRES DELINQUENTS <i>Delaware 3 Hobbs</i> (FMP)		
22	22 GET ON UP <i>Jade</i> (Geffen)	47	52 ONLY YOU <i>Tim</i> (Def Jam)		
23	23 1, 2, 3, 4 (SUMPPIN' NEW) <i>Color</i> (Mercury)	48	53 NAME <i>Go Go Dots</i> (Real Gone)		
24	24 DOWN (HOW MANY HAS TO KNOW) <i>Madhouse</i> (Def Jam)	49	54 A THIN LINE BETWEEN LOVE & HATE <i>Tommy Lee</i> (Capitol)		
25	25 C'MON N'KIDE IT <i>David Gray</i> (Quadrant)	50	55 RENEE <i>Lee Roy</i> (Columbia)		

Charts courtesy of *Billboard* & *June 1995*. Arrows are awarded to those products demonstrating the greatest drop and sales gain. (R) UK acc. (UK) signed acc.

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	1 THE SCORES <i>Project</i> (Jive)	26	34 TRAGIC KINGDOM <i>No Doubt</i> (Geffen)		
2	2 DOWN ON THE UPSIDE <i>Goodie</i> (A&M)	27	35 SLANG <i>De La Soul</i> (Jive)		
3	3 GETWIN IT <i>The Roots</i> (Jive)	28	36 ALL EYES ON ME <i>Phar</i> (Real Gone)		
4	4 JAGGED LITTLE PILL <i>Alanis Morissette</i> (Mercury)	29	37 TWISTER <i>(OST)</i> (Mercury)		
5	5 FALLING INTO YOU <i>Carole Davis</i> (RCA)	30	38 NEW BEGINNING <i>Sway</i> (RCA)		
6	6 NEW BEGINNING <i>Tracy Chapman</i> (Epic)	31	39 SMELLS LIKE CHILDREN <i>Boyz n the City</i> (Ruffalo)		
7	7 FAIRWEATHER JOHNSON <i>Robert Miles</i> (Mercury)	32	40 SWEET DREAMS <i>Janet Mock</i> (Mercury)		
8	8 CRASH <i>Carole Davis</i> (RCA)	33	41 MISSION TO PLEASE <i>The Isley Brothers</i> (Ruffalo)		
9	9 ELDER <i>George Michael</i> (Capitol)	34	42 PIECES OF YOU <i>Jewel</i> (Unlabeled)		
10	10 TO THE FAITHFUL DEPARTED <i>The Cranberries</i> (Epic)	35	43 K & KELLY <i>Kelly</i> (Jive)		
11	11 BLUE EMPIRE <i>Boyz n the City</i> (Ruffalo)	36	44 TIME MARCHES ON <i>Tracy Lawrence</i> (Mercury)		
12	12 BORDERLINE <i>Brooks & Dunn</i> (RCA)	37	45 HE'S WALKING WOUNDED <i>Everything But The Girl</i> (Mercury)		
13	13 (WHAT'S THE STORY) MORNING GLORY <i>Enya</i> (Ruffalo)	38	46 WILD MOOD SWINGS <i>The Core</i> (Mercury)		
14	14 DAYDREAM <i>Marian Carey</i> (Columbia)	39	47 MELLON COLIE & THE INFINITE... <i>Smashing Pumpkins</i> (Geffen)		
15	15 I'VE RETURNED <i>Boyz n the City</i> (Ruffalo)	40	48 CRACKED REAR VIEW <i>Robert Miles</i> (Mercury)		
16	16 SIXTEEN STONE <i>Sway</i> (Mercury)	41	49 TIGERLILY <i>Janet Mock</i> (Mercury)		
17	17 BAD HAIR DAY <i>Wood</i> (Mercury)	42	50 MOODS... MOMENTS <i>Martha</i> (Epic)		
18	18 THE WOMAN IN ME <i>Janet Mock</i> (Mercury)	43	51 DANCE MIX USA VOLUME 6 <i>Various</i> (Ruffalo)		
19	19 MISSION: IMPOSSIBLE (OST) <i>Various</i> (Mercury)	44	52 THE GREATEST HITS COLLECTION <i>Janet Mock</i> (Mercury)		
20	20 BLUE CLEAR SKY <i>Carole Davis</i> (RCA)	45	53 RESURRECTION <i>Carole Davis</i> (Ruffalo)		
21	21 THE GREAT SOUTHERN TRENDKILL <i>Various</i> (Mercury)	46	54 MR SMITH'S Cool J (Def Jam)		
22	22 GANGSTA'S PARADISE <i>Coolio</i> (Mercury)	47	55 MERCURY FALLING <i>Sway</i> (Mercury)		
23	23 TIM MUSIC... SONGS FROM THE... <i>Tommy Lee</i> (Capitol)	48	56 JARS OF CLAY <i>Jays Of City</i> (Epic)		
24	24 SUNSET PARK (OST) <i>Various</i> (Mercury)	49	57 THE COMING <i>Boyz n the City</i> (Ruffalo)		
25	25 WAITING TO EXHALE (OST) <i>Various</i> (Mercury)	50	58 WHATCHA LOOKIN' AT <i>Kiss</i> (Mercury)		

UK WORLD HITS

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

AUSTRALIA		ISRAEL		SWEDEN		GERMANY	
1 (1)	FASTLOVE <i>George Michael</i> (UK)	1 (1)	WALKWAYN <i>Cart</i> (Polygram)	1 (1)	RETURN OF THE MACK <i>Mark Morrison</i> (RCA)	1 (1)	FIRESTARTER <i>The Prodigy</i> (XL)
2 (1)	DOH AHH...JUST A LITTLE BIT <i>Gina G.</i> (VIVA)	2 (1)	A DESIGN FOR LIFE <i>Music Direct Producers</i> (EMI)	2 (1)	FASTLOVE <i>George Michael</i> (Virgin)	2 (1)	RETURN OF THE MACK <i>Mark Morrison</i> (RCA)
3 (1)	MISSING <i>Everything But The Girl</i> (VIVA)	3 (1)	DOH AHH...JUST A LITTLE BIT <i>Gina G.</i> (VIVA)	3 (1)	FIRESTARTER <i>The Prodigy</i> (XL)	3 (1)	YOU DON'T FOLK Me <i>Queen</i> (Parlophone)
4 (1)	I AM BLESSED <i>The Roots</i> (EMI)	4 (1)	SOMETHING CHANGED <i>Pulp</i> (Island)	4 (1)	BEFORE <i>Pat Sharp</i> (Parlophone)	4 (1)	FASTLOVE <i>George Michael</i> (Virgin)
5 (1)	SPACEMAN <i>Babyface</i> (Zoo)	5 (1)	FASTLOVE <i>George Michael</i> (Virgin)	5 (1)	FASTLOVE <i>George Michael</i> (Virgin)	5 (1)	HOW DEEP IS YOUR LOVE <i>Take That</i> (RCA)

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	1 KILLING ME SOFTLY <i>Project</i> (Columbia)	21	21 IN A ROOM <i>Orly</i> (J&M)		
2	2 THREE LOGOS <i>Budgie & Glenn</i> (Lightning Seeds)	22	22 CHARLESS MAN <i>Ray</i> (Epic)		
3	3 MYSTERIOUS <i>Girl</i> (A&M)	23	23 DON'T LOOK BACK <i>ANGER</i> (Epic)		
4	4 DOH AHH...JUST A LITTLE BIT <i>Gina G.</i> (Mercury)	24	24 GET DOWN (YOU'RE THE ONE FOR ME) <i>Indecent</i> (Mercury)		
5	5 NAKED <i>Little</i> (Epic)	25	25 FEMALE OF THE SPECIES <i>Spa</i> (G&J)		
6	6 NOBODY KNOWS <i>Boyfish Project</i> (Epic)	26	26 SOMETHING CHANGED <i>Pulp</i> (Island)		
7	7 FABLE <i>Robert Miles</i> (Decca)	27	27 SILENT RUNNING <i>Mike & The Mechanics</i> (Virgin)		
8	8 BECAUSE YOU LOVED ME <i>Carole Davis</i> (Ruffalo)	28	28 UNTIL IT SLEEPS <i>Martha</i> (Mercury)		
9	9 THERE'S NOTHING I WON'T DO <i>Jax</i> (Mercury)	29	29 YOU STILL TOUCH ME <i>Sway</i> (Mercury)		
10	10 FASTLOVE <i>George Michael</i> (Virgin)	30	30 MISSING <i>Everything But The Girl</i> (Mercury)		
11	11 RETURN OF THE MACK <i>Mark Morrison</i> (RCA)	31	31 SUMMER HOLIDAY <i>Carole Davis</i> (RCA)		
12	12 THE ONLY THING THAT SINGS GOOD IN ME <i>YOU</i> (Mercury)	32	32 DO YOU KNOW WHEN YOUR LOVE <i>FROM</i> (Mercury)		
13	13 OCEAN DRIVE <i>Lightbox Family</i> (Mercury)	33	33 THEY DON'T CARE ABOUT US <i>Michael Jackson</i> (A&M)		
14	14 CECILIA <i>Spizz</i> (Mercury)	34	34 WALKWAYN <i>Cart</i> (Polygram)		
15	15 IN SILENT WINGS <i>Tom Turner</i> (Parlophone)	35	35 GOOD DAY <i>Sam</i> (Mercury)		
16	16 IRONIC <i>Janet Mock</i> (Mercury)	36	36 STUPID <i>Girl</i> (Mercury)		
17	17 GIVE ME A LITTLE MORE TIME <i>Genevieve</i> (Mercury)	37	37 STEREA <i>Jean</i> (Mercury)		
18	18 ALWAYS BE MY BABY <i>Mariah Carey</i> (Jive)	38	38 BEFORE YOU WALK OUT OF MY LIFE <i>Monie Love</i> (Ruffalo)		
19	19 REACH <i>Carole Davis</i> (Ruffalo)	39	39 I WILL SURVIVE <i>Charney Savage</i> (RCA)		
20	20 A DESIGN FOR LIFE <i>Music Direct Producers</i> (EMI)	40	40 RADIO ON <i>Boyz n the City</i> (Ruffalo)		

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EUROPEAN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	1 ELDER <i>George Michael</i> (Virgin)	21	21 GOLDEN HEART <i>Mark Knopfler</i> (Mercury)		
2	2 JAGGED LITTLE PILL <i>Alanis Morissette</i> (Mercury)	22	22 DIFFERENT CLASS <i>Pulp</i> (Island)		
3	3 EVERYTHING MUST GO <i>Music Direct Producers</i> (EMI)	23	23 MERCURY FALLING <i>Sway</i> (Mercury)		
4	4 (WHAT'S THE STORY) MORNING GLORY <i>Enya</i> (Ruffalo)	24	24 PARADISE & SUNBURST <i>Shark Astoria</i> (Mercury)		
5	5 1977 <i>Jan</i> (Mercury)	25	25 STANLEY ROOD <i>Paul Walker</i> (Mercury)		
6	6 MOSSLEY'S ORCHIDS <i>Color</i> (Mercury)	26	26 FAIRWEATHER JOHNSON <i>Robert Miles</i> (Mercury)		
7	7 HITS <i>Mike & The Mechanics</i> (Virgin)	27	27 HISTORY PAST, PRESENT AND FUTURE, BOOK 1 <i>Various</i> (Mercury)		
8	8 OCEAN DRIVE <i>Lightbox Family</i> (Mercury)	28	28 EXPECTING TO FLY <i>The Beltones</i> (Mercury)		
9	9 THE IT GIRL <i>Sway</i> (Mercury)	29	29 PURE LIGHTNING SEEDS <i>Lightning Seeds</i> (Mercury)		
10	10 TO THE FAITHFUL DEPARTED <i>The Cranberries</i> (Epic)	30	30 WORDS <i>Ray</i> (Epic)		
11	11 WALKING WOUNDED <i>Everything But The Girl</i> (Mercury)	31	31 FISHING FOR LUCKIES <i>The Whitebats</i> (Mercury)		
12	12 GARBAGE <i>Garage</i> (Mercury)	32	32 FUZZY LOGIC <i>Super-Furry Animals</i> (Mercury)		
13	13 DOWN ON THE UPSIDE <i>Sway</i> (Mercury)	33	33 THE PRESIDENTS OF THE USA <i>The Presidents Of The USA</i> (Mercury)		
14	14 ALL CHANGE <i>Cart</i> (Polygram)	34	34 THE GREAT ESCAPE <i>Ray</i> (Mercury)		
15	15 BIZARRE FRUITS & CARRE FRUIT <i>It's Peaks</i> (Mercury)	35	35 PABLO HONEY <i>Richard</i> (Mercury)		
16	16 MILLIE COLLIE & THE INFINITE SOBERS <i>Smashing Pumpkins</i> (Geffen)	36	36 ELEGANT SLUMMING <i>M. People</i> (RCA)		
17	17 WILDEST DREAMS <i>Tom Turner</i> (Parlophone)	37	37 THE BENDS <i>Richard</i> (Mercury)		
18	18 SLANG <i>De La Soul</i> (Mercury)	38	38 WILD MOOD SWINGS <i>The Core</i> (Mercury)		
19	19 GARBELLE <i>Delaware</i> (Mercury)	39	39 THE BIG 3 <i>Janet Mock</i> (Mercury)		
20	20 DEFINITELY MAYBE <i>Boyz</i> (Mercury)	40	40 THE COMMITMENTS (OST) <i>The Commitments</i> (Mercury)		

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R&B SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No. (Distrib.)
1	1	KILLING ME SOFTLY	Fugees	Columbia	CD 663435 (SM)
2	1	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	7432135642 (BMG)
3	1	BEFORE YOU WALK OUT OF MY LIFE	Monica	Rowley	74321374041 (BMG)
4	3	OCEAN DRIVE	Lighthouse Family	WVJ	Card/Polydor 5706139 (F)
5	2	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat featuring Jamiroquai	Rank 12RENKT 63 (SRD)	
6	5	RETURN OF THE MACK	Mark Morrison	WEA	WEA 9407 (W)
7	4	DOIN' IT	LL Cool J	Def-Jam/Island	12DEF 15 (F)
8	6	I MUST STAND	Ice-T	Virgin	5YN0T5 (E)
9	7	YOU'RE THE ONE	SWV	RCA	74321362011 (BMG)
10	8	I WILL SURVIVE	Chantay Savage	RCA	7432137881 (BMG)
11	6	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra	KR 2207 (W)
12	13	THEY DON'T CARE ABOUT US	Michael Jackson	Epic	CD 6629562 (SM)
13	13	THIS IZ REAL	Shyheim	Noo Trybe/Virgin	VJUST 105 (E)
14	11	ONE FOR THE MONEY	Horace Brown	Motown	805231 (F)
15	14	THE GRAVE AND THE CONSTANT	Fun Lovin' Criminals	Chrysalis	12CHS 9321 (E)
16	14	MISS PARKER	BenZ	RCA	CD 74321377292 (BMG)
17	15	24/7	MJL/Epic	6631992 (SM)	
18	12	GET ON UP	Jodeci	MCA	MCST 48010 (BMG)
19	10	HAPPY	Pauline Henry	Sony	SC2 CD 6620692 (SM)
20	17	GIVE ME A LITTLE MORE TIME	Gabriele	Go Beat	GOBX 129 (F)
21	15	DESIRE	Nu Colours	Wild Card/Polydor	5706301 (F)
22	18	PLAYA HATA	Luniz	Virgin	VJUST 100 (E)
23	14	DOUBLE TROUBLE	Mad Lion	Wild Card/Polydor	5765311 (F)
24	19	LOVE FOR LIFE	Lisa Mookish	Go Beat	GOBX 145 (F)
25	23	I GOT 5 ON IT	Luniz	Noo Trybe/Virgin	VJUST 101 (E)
26	21	ALL THE THINGS (YOUR MAN WON'T DO)	Joe	Island	12IS 634 (F)
27	20	CALIFORNIA LOVE	2 Pac featuring Dr Dre	Death Row/Island	12DRW 3 (F)
28	22	THE WORLD IS A GHETTO	Geto Boys featuring Flj	Virgin	VJUST 104 (E)
29	16	IN THE HOOD	Kool & The Gang/JT Taylor	Curb	CU9T 12 (F)
30	24	...TIL THE COPS COME KNOCKIN'	Mase/ell	Columbia	6631796 (SM)
31	31	SPACE COWBOY	Jamiroquai	Epic	4279K2 (SM)
32	25	1, 2, 3, 4 (SUMPIN' NEW)	Coolio	Tommy Boy	7B7121 (R/TM/DISC)
33	28	ANYTHING	JT	MJL/Epic	6627156 (SM)
34	34	GOOD THING	Eternal	1st Avenue/FM	CD CD.EEM 419 (E)
35	27	TOP OF THE STAIRS	Skeep-L	Wild Card/Polydor	5763303 (F)
36	28	HEY LOVER	LL Cool J featuring Beyoncé	Def-Jam/Island	12DEF 14 (F)
37	32	GANGSTA'S PARADISE	Coolio featuring LV	Tommy Boy CD MCST2 2104 (BMG)	
38	30	FU-GEE-LA	Fugees	Columbia	6630566 (SM)
39	29	TWENTY FOREPLAY	Janez Jackson	A&M	CD 581512 (F)
40	35	THEY DON'T CARE ABOUT US	Michael Jackson	Epic	4801212 (Import)

DANCE SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No. (Distrib.)
1	1	FOR WHAT YOU DREAM OF	Bedrock featuring KYD	Stress	12STRK22 (P)
2	1	THANKYOU/NATIVE LOVE	Wild Women Of Wanga	Shocking Vinyl/SH0703 (IGRP/V)	
3	3	FABLE	Robert Miles	Deconstruction	74321380821 (BMG)
4	4	LET THIS BE A PRAYER	Roby Goss/Spryke/Wesley Taylor	Dewey	CD421041 (SM/BMG)
5	5	ROCK THE DISCOTEK '96	Remp	Loaded	LOAD 30 (UM/VSM)
6	6	BEFORE YOU WALK OUT OF MY LIFE	Monica	Rowley	74321374041 (BMG)
7	6	STANDING HERE ALL ALONE	Michelle	Positive	12TVF 54 (E)
8	8	READY OR NOT	Gang Related & Mark	Dope Dragon	DDR40209 (SRD)
9	9	THIS IZ REAL	Shyheim	Noo Trybe/Virgin	VJUST 105 (E)
10	13	THE LOVER THAT YOU ARE	Phuemia featuring Antoinette Robertson	flm	FR 278 (F)
11	4	DOIN' IT	LL Cool J	Def-Jam/Island	12DEF 15 (F)
12	5	TRIPPIN' ON SUNSHINE	Pizzaman	Cowboy	12.DAD 32 (P)
13	8	DOWN TO EARTH	Grace	Perfecto	PERF 1207 (W)
14	8	DO IT	Trigger & Auburn	Effective	EFFS 026 (F)
15	10	DOUBLE TROUBLE	Mad Lion	Wild Card/Polydor	5765311 (F)
16	11	SENSUAL SOPHIS-TI-CAT/THE PLAYER	Carl Cox	Ultimate	0000070 CDX (P)
17	12	MS & TRACKWORKS - VOLUME 2	Ricky Montano/Fran Sindoli	Kurt KJL	0388 (Import)
18	16	DESIRE	Nu Colours	Wild Card/Polydor	5706301 (F)
19	9	THERE'S NOTHING I WON'T DO	JX	Intredom	TABK 241 (F)
20	10	THOSE DJS/BITE IT	MaD	Formation	FORM12266 (SRD)
21	2	FEEL MY BODY	Frank D'Merita featuring Anessa	Melody	12MEL71 (R/CD/BMG)
22	15	KLUBBHOPPING	Kubbheads	A&M	PM 5815571 (F)
23	10	GET ON UP	Jodeci	MCA	MCST 48010 (BMG)
24	7	HEAVEN	Sarah Washington	A&M	PM 5815551 (F)
25	11	ALL AROUND	Integratron	Nice 'n' Ripe	NR1015 (ADD)
26	3	FREEDOM (MAKE IT FUNKY)	Black Magic	Positive	12TVK 51 (E)
27	10	STRIKEOUT	Hardfloor	Hearthouse	HH 096 (R/TM/DISC)
28	6	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat featuring Jamiroquai	Rank 12RENKT 63 (SRD)	
29	17	SQUEEK!	Bubble	Jackpot	WIM 008 (ADD)
30	25	JAZZ IT UP	Erick Morillo Project	Strictly Rhythm	SR 12442 (Import)

DANCE ALBUMS

This Week	Last Week	Title	Artist	Label	Cat. No. (Distrib.)
1	1	THE SCORE	Fugees	Columbia	4E35491/4E35494 (SM)
2	2	VJ: RETURN OF THE WILD	Ice-T	Virgin	RSYN 3075YK 3 (E)
3	3	IN THE MIX '96 - 2	Various	Virgin	ATDMM 85 (E)
4	3	MISSION TO PLEASE	Roby Brothers	Island	42N2144 (F)
5	4	LOCKED ON - INSIDE THE MIX: TODD EDWARDS	Various	flm	029711262914 (F)
6	5	100% PURE GROOVE 2	Various	Telstar	-STAC 2940 (BMG)
7	2	NEW BEGINNING	SWV	RCA	07826264871/0782626474 (BMG)
8	5	A RETROSPECTIVE OF HOUSE '97 '98 - VOL 3	Various	SDM/P	5520AMC 4 (R/CD/BMG)
9	6	I'M HERE FOR YOU	Ann Nesby	Perspectives	ABM 5495211/5495224 (F)
10	7	IN SIDES	Orbital	Internal	TRALP 104/TM/CD 10 (F)

SPECIALIST CHARTS

8 JUNE 1996

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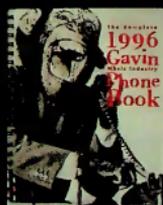
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MUSIC VIDEO

This	Last	Artist/Title	Label/Cat No	16	18	20
1	1	LIVE EAST RECORDING: Las Misarables In Concert	Video Collection VCS258	17	14	BON JOVI/Live In London
2	2	BILL WHELAN: Shiver/Don't Show	VCI VCS094	18	15	EAGLES/Hell Freezes Over
3	3	TAKE THAT/Greatest Hits	BMG Video 7421355983	19	26	BON JOVI/Cross Road - Best Of
4	5	BOYZONE/Still And Daze	VWL G30003	20	19	PUP/Save For Films & Videos
5	4	DISC: Live By The Sea	PMI NVAH814773	21	27	CELINE DION/The Colour Of My Love Concert
6	6	MICHAEL JACKSON: Video Greatest Hits - History	SMV Epic 501222	22	21	ELVIS PRESLEY/Elvis 96
7	9	MARIAH CAREY: Fantasy - At Madison Square Garden	SMV Columbia 501342	23	30	DOMINIC MONYAN/Live In Concert
8	7	PJ AND DUNCAN: On Out On The Tiles - Live...	Telstar Video TVE1570	24	15	CARY MURPHY/Sing For Greeny - Live
9	13	ROB THORN: Green & Jerome Flynn: So Far So Good	BMG Video 7423352520	25	25	SLAYER/Live Infernal
10	10	ROB THORN: Green & Jerome Flynn: So Far So Good	BMG Video 7423184940	26	29	BAY RAYCHAUN & DOUBLE TROUBLE/Live From Austin Texas
11	8	OSMOND/Video Best Of	Waresworld WNR0162	27	17	HOOTIE THE BLOWFISH/Sawyer Cut With Trucks
12	11	DANIEL CYDONI/Video: The Classic Live Concert	Rite RiteR27015	28	24	MARK KNOPFLER/Live
13	11	TAKE THAT/Hometown - Live At Manchester G-Mex	BMG Video 7423184940	29	22	VARIOUS ARTISTS/Reflections Of Ireland
14	16	THE PRIDDY/Video: Electronic Punks	XL Recordings XL0107	30	18	VARIOUS ARTISTS/Kanazake Chart Hits
15	23	THE STONE ROSES/The Complete	Waresworld WNR0157	31	31	

This/Last	Title	Label/Cat No
1	2	AROUND THE WORLD WITH TIMON & PUMBAHA Walt Disney 178703
2	1	FREE WILLY 2 Warner Home Video 515370
3	4	MANCHESTER UNITED - 1995/96 REVIEW Video Collection 14102 Columbia TriStar DC0251
4	5	STREET FIGHTER Walt Disney 074752
5	3	POCKYKANTAS BBC 0205582
6	7	DOCTOR WHO - THE FILM The Madness of King George Columbia TriStar 0445886
7	8	GORDY Walt Disney 0236382
8	9	BATMAN FOREVER Warner Home Video 5013663
9	10	FOUR WEDDINGS AND A FUNERAL Polygram Video 5013783
10	12	MEMOIA S&S 540
11	11	MEMOIA S&S 540
12	13	BATTLE OF THE BOLGE Warner Home Video 5013105
13	14	THE SPY WHO LOVED ME Warner Home Video 500033
14	15	THE BIG RED ONE Warner Home Video 500033
15	16	LICENCE TO KILL MGM/UA 0151226

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	2	DO YOU KNOW WHERE YOU'RE...	M-Beat/Jamiraqual	Reak CDREK 9 (SRD)
2	3	TRIPPIN ON SUNSHINE	Pizzaman	Cowboy CDLOAD 32 (P)
3	4	FOR WHAT YOU DREAM OF...	Bedrock featuring Kyo	Stress CDSTR 21 (P)
4	1	BLUE MONO/ONLY YOU	John Allford	Love This LUVTHIS CDX 9 (P)
5	2	MOVE MOVE MOVE (THE RED TRIBE)	1996 Man. U. Fa Cup Squ. Music Collection	MANUCD 1 (Dis)
6	7	REBEL YELL	Scotcher	Club Tools 006295 CD1 (P)
7	8	SIGNS...	Bimalems	Clyde WWCDC 2027 (P)
8	4	OHNI AAH! CANTONA	1300 Drums/Unjettled	Dynamo DYN 5 (P)
9	5	HAVE YOU EVER BEEN MELLOW?	Party Animals	Mokam D 17553 (P)
10	9	SALE OF THE CRYSTAL BALL	Slapdog	Infaient SLEEP 01 (C)
11	5	FUN FOR ME	Meloko	Echo ECHO 20 (V)
12	14	WHATEVER	Ossis	Creation CRESCD 195 (M/V)
13	13	DON'T LOOK BACK IN ANGER	Ossis	Creation CRESCD 221 (M/V)
14	8	CUT SOME RIBS/CASTLE ROCK	Blatones	Superior Quality BLUE 09C0 (V)
15	6	DO YOU UNDERSTAND	Almighty	Raw Power RAWX 1124 (P)
16	7	PEARL'S GIRL	Underworld	Junior Boy's Own JBO 38C52 (R/TM/D)
17	15	CIGARETTES & ALCOHOL	Ossis	Creation CRESCD 190 (M/V)
18	17	SOME MIGHT SAY	Ossis	Creation CRESCD 204 (M/V)
19	18	WONDERWALL	Ossis	Creation CRESCD 215 (M/V)
20	20	LIVE FOREVER	Ossis	Creation CRESCD 185 (M/V)

This	Last	Title	Artist	Label (distributor)
1	1	1577	Ash	Infections INFECT 40CD (R/TM/D)
2	2	(WHAT'S THE STORY) MORNING...	Ossis	Creation CRESCD 189 (M/V)
3	3	THE FIRE GIRL	Slapdog	Infaient SLEEP 02 (V)
4	4	FIZZY LOGIC	Super Furry Animals	Creation CRESCD 190 (M/V)
5	4	DEFINITELY MAYBE	Ossis	Creation CRESCD 189 (M/V)
6	5	PASANOIO & SUNBEAT	Stones Anarsis	One Little Indian TPLP 55C (P)
7	6	EXPECTING TO FLY	Blatones	Superior Quality BLUEC0 04 (V)
8	7	SECOND TOUGHTEST IN THE INFANTS	Underworld	Junior Boy's Own JBO 004 (R/TM/D)
9	8	GENUINE & NATURE	S&K Tank	Internal TRUCO 1 (P)
10	8	PSYCHIC KARAOKE	Transglobal Underground	Nation NRCC 1067 (R/TM/D)
11	9	WE ARE	Meloko	Echo ECHO 3 (SRD)
12	10	OUR HAPPY HARMOONY	Scotcher	Club Tools 006296 CD1 (P)
13	11	GANGSTA'S PARADISE	Coolio	Tommy Boy TBO 1141 (R/TM/D)
14	10	HEADSTATS	Slam	Some Recordings SMCAD 5 (R/TM/D)
15	9	REN FOLDS FIVE	Ren Folds Five	Caroline CAROL 002C (V)
16	15	DO YOU LIKE MY TIGHT SWEATER?	Stone Roses	Ecstasy ERECT 535 (P)
17	18	THE COMPLETE	Ecstasy	Five FALV 03C (M/V)
18	10	NORTHERN UPROAR	Northern Uproar	Heavenly HWNLPT 2C (V)
19	9	POST	Björk	One Little Indian TPLP 51C0C (P)

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	DOWN ON THE UPSIDE	Soundgarden	A&M 500522 (F)
2	2	FISHING FOR LUCKIES	Wilcoheads	Round 060310552 (V)
3	1	TO THE FAITHFUL DEPARTED	Cranberries	Ireland CD 04 (F)
4	2	GARBAGE	Garbage	Mushrooms D 31450 (R/TM)
5	3	UNDISPUTED ATTITUDE	Slayer	East West 742315792 (BMG)
6	3	THE GREAT SOUTHERN TRENDZILL	Pantera	East West 750961502 (V)
7	4	EVIL EMPIRE	Rage Against The Machine	Epic 4810561 (SM)
8	8	THE SUN IS OUTEN OUT	Longlegs	Mother MILNCO 982 (F)
9	5	BALLBREAKER	AC/DC	East West 752951962 (V)
10	6	REGULAR URBAN SURVIVORS	Terraviva	Total Vegas VEGASC3 1 (E)

This	Last	Title	Artist	Label (distributor)
1	9	MADE IN HEAVEN	Queen	Parlophone C0P5SD 167 (E)
2	14	SO FAR SO GOOD	Bryan Adams	AKM 501512 (F)
3	10	CROSS ROAD - THE BEST OF	Bon Jovi	Jambco 922938 (V)
4	7	NORTHERN UPROAR	Northern Uproar	Heavenly HWNLPT 12C0 (V)
5	11	ASTRO CREEP 2000	White Zinkie	Geffen GED 2486 (BMG)
6	18	LOST IN SPACE	Hawkwind	Emergency BCas EBBS5C 120 (V)
7	13	NEVERMIND	Nirvana	DCG D002 24C5 (BMG)
8	15	THESE DAYS	Bon Jovi	Forever 5282482 (F)
9	19	EAR CANDY	King's X	Atlantic 754728082 (W)
10	18	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 2472 (BMG)

CLASSICAL

This	Last	Title	Artist	Label (distributor)
1	1	HALL OF FAME	Various Artists	Classico FM cmc07 (C/C/P)
2	10	DUETS & ARIAS	Roberto Alagna/Julian Beam	EMI Classics 05051712 (E)
3	2	THE ULTIMATE GUITAR COLLECTION	Julian Beam	7423233052 (BMG)
4	3	SONGS OF SANCTUARY	Adrian Demetriou	Ventura CDVE 825 (E)
5	7	BEST CLASSICAL ALBUM/WORLD-EVER	Various Artists	EMI Classics CDEN70 93 (E)
6	5	OPERA ARIAS	Angelo Gheorghiu	Decca 454121 (F)
7	11	10 POPULAR CLASSICS	Various Artists	Castle Communications MBS0C511 (BMG)
8	8	CLASSIC MOODS	Various Artists	Decca 452482 (F)
9	9	PAN PIPE MOODS EXPERIENCE	Various Artists	EMI Premier CDCLXPS 1 (E)
10	12	OPERA ARIAS	Brye Tafel	Deutsche Grammophon 445882 (F)

This	Last	Title	Artist	Label (distributor)
1	8	PASSION	Jose Carreras	Erato 063012596 (W)
2	4	ADAGIO 2	BPO/Karajan	Deutsche Grammophon 445915 (F)
3	12	SENSE AND SENSIBILITY... O.S.T.	Patrick Doyle	Sony Classical S02628 (SM)
4	16	ENHARMONIC VOICES OF LIGHT	Antonyou 4	Sony Classical S02676 (SM)
5	15	THE PIANO	Michael Nyman	Ventura CDV0319 (E)
6	14	DIVA - THE ULTIMATE COLLECTION	Marie Callas	CDEN70112 (E)
7	17	SOPRANO IN RED	Valery Gergiev	Silve Classics SILKVCY 1 (CON/S)
8	16	CLASSIC LIVE	Various Artists	Teldec 063150002 (W)
9	18	ADAGIO	BPO/Karajan	Deutsche Grammophon 445282 (F)
10	20	THE 3 TENORS IN CONCERT 1994	Carreras, Pavarotti, Domingo	Teldec 450992002 (W)

MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	1	PABLO VERDE	Radiohead	Parlophone C0P5S 296 (E)
2	7	ON THE ROAD AGAIN	Various Artists	TEMPLE TFMCD 018 (BMG)
3	3	EAT OUT OF HELL II - BACK INTO HELL	Meat Loaf	Virgin CDV 2710 (E)
4	6	TRACY CHAPMAN	Tracy Chapman	Elektra EKT46C (V)
5	5	HITS OUT OF HELL	Meat Loaf	Epic 450442 (SM)
6	10	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GEF2 2418 (BMG)
7	11	TUBULAR BELLS	Mike Oldfield	Virgin CDV 2001 (F)
8	4	TOY STORY - HEAD ALONG	Original Cast Recording	Disney W077414 (011) 818 5000 (P)
9	8	PAN PIPE MOODS	Gheorghiu Zamfir	Spectrum 55112 (F)
10	9	DO YOU LIKE MY TIGHT SWEATER?	Meloko	Echo ECHO 2 (F)

This	Last	Title	Artist	Label (distributor)
1	8	HEAVEN & HELL	Meat Loaf & Bonnie Tyler	Columbia 4736662 (SM)
2	12	PROTECTION/NO PROTECTION	Massive Attack	Wild Bunch WBRDC2 (E)
3	13	SLEEPY WHEN WEY	Bon Jovi	Vertigo 830242 (F)
4	14	WHAT COLOUR IS THE WIND	Charlie Landsborough	Ritz RCD 542 (P)
5	15	GREATEST HITS	Gary Dross	Nude NUDE 5CD (M/V)
6	13	BEST HITS	Bon Jovi	Columbia 4679072 (SM)
7	19	NEW JERSEY	Bon Jovi	Vertigo 830242 (F)
8	16	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	Columbia 4679082 (SM)
9	20	OCEAN COLOUR SCENE	Ocean Colour Scene	Fantasia 5123282 (P)
10	20	MODERN LIFE IS RUBBISH	Blur	Food F00CD 9 (E)

VIDEO

Label/Cat No
Walt Disney 178703
Warner Home Video 515370
Video Collection 14102
Columbia TriStar DC0251
Walt Disney 074752
BBC 0205582
Columbia TriStar 0445886
Walt Disney 0236382
Warner Home Video 5013663
Polygram Video 5013783
MEMOIA S&S 540
MEMOIA S&S 540
Warner Home Video 5013105
MGM/UA 0151226
MEMOIA S&S 540
Walt Disney 0236382

BOOTH AND THE BAD ANGEL

A WINNING COMBINATION OF TALENTS

As collaborations go, the linking of Tim Booth, frontman with Manchester indie pioneers James, and renowned composer Angelo Badalamenti seems odd, but their work under the Booth And The Bad Angel mantle has resulted in one of the best albums of the year.

Booth was asked by a TV interviewer five years ago who he would most like to collaborate with, and he had no hesitation in naming the Italian-American composer.

"The record he did with Julie Cruise is my favourite. It was ahead of its time. It was sensual, ethereal and dangerous, a combination which no one had ever put together," says Booth.

So he suggested the collaboration idea to Mercury Records and was surprised at the response. "They just said 'Fine, go and do it' and that was it," says Booth, who had expected at least some resistance.

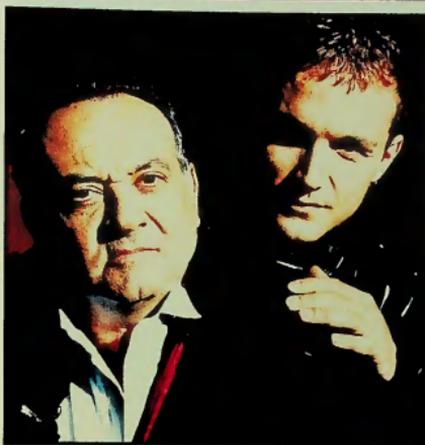
Dave Bates, head of A&R at the label, was the man with the open mind.

"Just after Wah Wah [James's last album], Tim came up with the idea of doing a solo project and asked me what I thought. I told him to go ahead, so he went and pursued this dream," says Bates. "He needed to do something completely different in a different environment. It had to be a complete change and Angelo's non-rock, non-pop, non-alternative way of thinking was perfect."

However, Booth's approach was just one of many which Badalamenti had to field in the wake of his work with Cruise and, subsequently, on the Twin Peaks soundtrack.

"I worked with Anthrax on a track on the White Noise album and I did some stuff with Michael Jackson, but I turned down loads of stuff—Tori Amos, Leonard Cohen... often because I just didn't have the time," says a 54-year-old composer.

Slowly the project came together with Badalamenti familiarising himself with Booth and his work with James, before seeing the band perform live in London 1993. Booth, meanwhile, busied himself leaving weird lyrics on Badalamenti's answerphone.



"I pestered him for a couple of years with lyrics and weird stories, thinking he'd be like David Lynch. He'd be lying in bed at three in the morning, the phone would go and then he'd hear these weird stories of someone climbing up through a spiral cord and breaking through the eardrum with a pickaxe."

Booth flew to New York in the summer of 1994 and the two embarked on a feverish week of improvisational work at Badalamenti's studio in midtown Manhattan.

"We did it all on improvisation, it was the most enjoyable thing to do. I had a great time, stayed in a beautiful house, went dancing and basically was as high as a kite—which is why the songs are so up really," says Booth.

Given the nature of the sessions and the two disparate talents involved, the label could be forgiven for expecting

something pretty strange.

"I don't think we ever expected anything unlistenable, but it could have gone into the realms of Scott Walker," says Bates.

"It could have required an arts council grant but, in fact, it's a lot easier to get into," he says.

Badalamenti imagines the label expected the worst. "I don't think PolyGram took us seriously because they thought we were going to go and do something for our friends and family. But they gave us some money and let us go on with it."

In fact, the finished product, as indicated by the superb lead single I Believe, is a revelation—richly textural yet spacey and highly emotive. Perhaps what is most surprising is the instant appeal of many of the songs.

Praise is due here for the additional

effort put in by Bernard Butler who gifted the songs with his striking guitar work and mixed all but two of the tracks (Tim Simenon taking over duties for the remainder).

Ironically, the choice of Butler was the only time the label doubted the duo's judgement. Bates says, "I was a bit unsure about Bernard Butler, but he gave it all a further twist. Originally, I wanted Tim Simenon to mix it but, when I heard the results after Bernard played around with it, I had to admit Tim was right, it had made a jump."

The difficulty with a project like Booth & The Bad Angel is how to promote it. Bates says, "The record must take on its own lifeform and prove to be successful. It's going to have to be singles-driven and built up in the press. The audience is an unknown quantity—it's chicken or egg here as far as demand goes."

The danger is that even if I Believe charts well, the project could stall for want of promotion. Badalamenti and Booth would both like to tour it but funding is a problem, as is time.

Badalamenti is already hard at work on a new David Lynch movie score and James are back in the studio—soothing rumours of acrimony that have dogged them since their last tour.

"James are together and we're healthier than we've ever been," declares Booth. "We're aiming to do some TV promotion for the record and the rest of James offered to be the backing band, which gives you an indication of how solid things are. How many bands would do that for their singer?"

A James album is pencilled in for the New Year with Brian Eno and Stephen Hague producing, but that doesn't spell the end for Booth and his Bad Angel. "We don't think of it as a one off," maintains Booth.

"No way," agrees Badalamenti. "You do one album and you put your heart and soul into it and then you can see the potential in it. It's so much easier to work second time around. If we get the nod for this one, I think we could really do it and open things right up."

Mike Pattenden

Artists: Booth And The Bad Angel Label: Mercury Project: album Songwriters: Booth, Badalamenti Publisher: Anton Music/Blue Mountain Music Producer: artists Studio: Excalibur Released: July 1

STEVE LAMACO ON A&R

In the old days it was enough to fill your band's press release with a few complimentary xeroxes from the music press and a review from your local paper. If you were lucky, John Peel might have enthused about your group on the radio, and you could blow the quote up to 36 point. Not any more. To go the whole hog these days you need some pop star patronage...Every fifth press release that arrives at the moment seems to come with a demo or record, endorsed by a Britpop celeb. Well, good luck to them. I've never trusted a pop star's opinion on music in my life—but there again, the play, whether by accident or design, can work wonders. Just look at what the Weller/Gallagher axis has done in reawakening interest in the likes of Ocean Colour Scene and

Richard Ashcroft (ex of The Verve). OK, the records were good, but every bit of namedropping helps...I mention this because Oxford's **Dustball** were introduced to me as the next big thing "according to Radiohead". I think Supergrass like them as well. That's not a bad start, and it wasn't a bad gig last week either, where the trio headlined another cracking night on our new favourite haunt Club Sniffin' (see last week's column). Dustball are all hair-in-motion, frantic pop—a little short in mesmerising hooks, but no lack of drive...Also on the bill, and being watched by several A&R scouts were **Midget**—quite promising—and another band, too young, too good and too punk for me to name just yet. What a tease eh?...Talking of which, here's an old subject revisited. A couple of months ago I

mentioned that the 'teaser' campaign was on the way back in. This is where bands send you cryptic postcards in the post to make you watch out for their dem. Well, the stakes are rising. In the past few weeks I've had everything from Marigold gloves to sherbet dabs, but **The Vivid** have really put themselves out. For weeks the post was full of cracked wing mirrors and brake lights, but the record finally arrived, cellopated to a steering wheel. It's called **Crash** and it's a stomping industrial pop song (like early Jesus Jones meets early Therapy?). Whatever next?...Join us again next week for another **Music Week A&R** column. As read by **Menswear...**



One to WATCH
TINY MONROE
The much-loved singer appeared on the verdict when the London-based four-piece band launched in 1993 and (like Tracey and Glen) meg stars are setting on photographic foot-patrol NJ. But their rocky new single Open Invitation is great and judges will be next week's debut LP on Live.



808 STATE

THE PAINFUL PROCESS OF REINVENTION

By anyone's standards, three years is a long time to make an album and 808 State do not back the issue. The group's Graham Massey admits, "We did get lost along the way."

Two years into the production of their fifth album, the group and label reached a crisis point. The challenge of reinventing themselves for the mid-Nineties and shrugging off their reputation as cranky techno pioneers had become too much.

Thirty-five tracks had been laid down but the old magic that produced dancefloor classics such as Pacific State and Cubik wasn't there.

"We kept having these A&R meetings each week and I'd ask what was happening with the 808 State project and nobody would know," says ZTT A&R Neil Cranston. "It became frustrating and I asked to take it over."

At that point, Cranston sat down with the group and sifted through what had already been recorded. Between them, they identified the need for a new direction and the injection of some new vocals.

James Dean Bradfield of the Manic Street Preachers, Doughty of American rock rappers Soul Coughing, Louie Rhodes of Lamb and new EMI signing Ragga were drafted in to add some definition to the group's productions.

Then, Caroline Killoury of Fruit Management took on the group and Alf Stone, producer for Jamiroq and the Stereo MCs, was given the task of mixing the album.

"If it was going to be a sonics album, then the sonics had to be spot on and Alf could do that," says Cranston.

Most intriguingly of all, ZTT founder and media maverick Paul Morley returned to the label as marketing director, adding his distinctive brand of design and promotion to the project.

The album, *Don Solaris*, is now complete, "with surreal cover artwork, confrontational press releases and a tie-in with Euro '96 displaying Morley's creative input."

His biggest coup has been to get 808 State to perform a free album launch gig at Manchester's 30,000-capacity Amphitheatre Castlefield Park on the June 21 as a prelude to the European

football championship semi-finals. The album is a breathtaking mosaic of sounds, ideas and stunning vocal performances that confounds and delights in equal measure.

To great effect, 808 State have drawn from their experiences of many years of music making, including Massey's recent production work for Björk and their remixes for artists such as David Bowie, Primal Scream and Quincy Jones.

"It's going to take a while for people to get this album but, when they do, it will really spin their nuts," says Cranston.

Massey also credits the creative atmosphere of Manchester with reinventing the band. "When you work in dance music, you are always faced with this scene continually shifting beneath your feet," says Massey.

"We were very influential at one point, headlining Glastonbury and appearing on Top Of The Pops doing twisted tunes. To get back to that is a bit of a task."

The task will begin with the release of the first single, *Bond*, on June 17, and will continue with a second single, *Lopez*, which features the magnificent vocal of the Manics' Bradfield and has every chance of placing 808 State back in the Top 10.

The releases will be complemented by tours in Europe, Japan and the US. The group, who have gained many US admirers on their tours and support slots with New Order, have a deal with the US independent Tommy Boy, which is currently being re-negotiated.

"The musical climate in the UK is a lot more open now," Massey says. "A lot of people have grown up with dance music and it's a sophisticated thing now. The main thing with this album is to show that we're not just a techno band and to do something significant."

Some might say they've already been ground-breakers with their earlier albums which have clearly been an influence on artists such as The Chemical Brothers and Underworld. Now they are ready to inject the dance scene with some inspirational ideas yet again.

Jake Barnes

It might have started as a side project for Johnny Marr and Bernard Sumner but, having spent the best part of two years working on their second album, *Raise The Pressure*, the pair have announced that Electronic is now their full-time occupation.

As Marr says, "We're not going away now." His will no longer be the guitar-hero, which has dominated his post-Smiths career, while Sumner is keen to move on from what he describes as the stifling democracy of New Order. "We've already started making the next album," he says.

Raise The Pressure is a finely crafted collection of memorable pop songs, uplifting dance anthems and one irresistible, possible pop classic as a first single.

"You just make something that turns you on," Sumner says. "The amount of music we've kicked by the wayside, because it didn't have that vital spark, has been unbelievable."

The album was recorded in their own studio in Manchester - which used to be Marr's home. Marr says, "Two years ago, we locked ourselves away and we've only just come out."

He adds that perfectionism and obsessiveness has been at the core of their understanding, along with a shared love of dance music. "When we started working together, we found out that, musically, the two of us are control freaks. Now we both have to be working in exactly the same direction, so we both get to be control freaks."

Having established a working relationship on the first album, they're now hitting their stride. Marr says, "If I'm working on something, I'm really obsessed about it. I can trust Bernard to let me go and it will actually be better when I come back to it, and vice versa."

As with the first Electronic album, Marr says, "It was a case of all hands to the pump in terms of production." The result is, however, distinctly different from the 1991 album. The sound is more open and vibrant, swings fairly evenly between dance and pop moods, and has less in common with the Pet

ELECT

MARR AND SUMNER

Shop Boys - no doubt due to the fact Neil Tennant and Chris Lowe have not contributed to this one. Instead, *Raise The Pressure* features another "third member", Karl Broome, formerly of the German synth pioneering legends Kraftwerk.

Sumner says, "One of the frustrations I felt in New Order was that it caused a lot of political problems within the group if you wanted to work with someone else, so Electronic has become a nucleus of me and Johnny, with guest artists coming in for an album or a song. On the first album, it was Neil and Chris, on this album, it's been Karl."

Broome has made a fully fledged contribution, writing and/or playing as an equal member on about half the album and introducing some of the diverting, leftfield synth sounds on tracks such as *Until The End Of Time* and *If You've Got Love*. But the album also features a noticeable shift in the balance between synthesiser and guitar. "I do play a little more guitar on this one," says Marr.

He admits that part of the initial attraction of the Electronic project was to play down the clichéd image of the rock'n'roll guitarist that he felt he was becoming addicted with. "I was very conscious of being bagged as a pseudo Ronnie Woods-type. I may have been a bit guitar shy on the first album but, if you're given the opportunity to be more than just the guitar player, you're going to take full advantage of it."

When they began making this album, Marr initially wanted it to be a

Act: Electronic Project album Label: Parlophone Songwriters: Johnny/Broome

ESSENTIAL MUSIC

BRIGHTON ROCKS TO A THREE-DAY MIX OF INDIE DA

Modern music festivals draw such a variety of artists that there is invariably something for everybody on offer. But this year's Essential Music Festival in Brighton's Stammer Park split the bill, giving fans three separate dance, indie and reggae days.

It might have seemed a good idea, but the streamlined bills on the day meant there was never really a festival spirit, particularly on the drizzly Sunday indie day.

However, the weather stayed fine on the Saturday and A&M's Spooky attracted a healthy crowd to a set which was a little lousy but built to a triumphant finale with the closing number *Stereo*. *Moloko's* quirky and distinctive set in a smaller tent saw enthusiastic frontwoman Roisin Murphy create a laid back, smoky vibe, in stark contrast to *Dreadzone's* in the tent soon after.

The Virgin artists, as always, translated brilliantly live and proved to be the perfect festival band. Hordes of fans inside and around the tent were treated to rousing renditions of tracks from their recent album *Second Light*. As the light faded on the first night, *Underworld* played their pulsating and dubby set on the second stage, showcasing the breadth and depth of this year's *Second Toughest*. In The Infants album.

Karl Hyde's occasionally tentative vocals became stronger as the set went on and worked well live as he strode up and down the stage. The hands-in-



ECHOELLY: SURPRISING STARS

WATCH

DUB WARRIORS

Doni Scott's Revolutionary Dub Warriors offer a fresh, political take on dub's roots. Their album *Chemical* produced second album. State of the Union. Enclosure is recommended, as are Essential Festival appearances. *Warriors* are developing a more crowd-pleasing approach.

Act: 808 State Project album Label: ZTT Publisher: Perfect Songs Studio/Wool Hall
Producer: 808 State Release date: June 17

TRONIC

— A PERFECT RELATIONSHIP

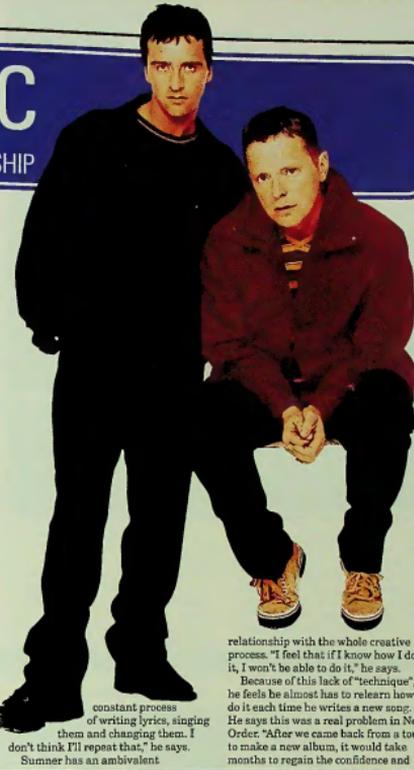
puriat electro record, in the areas of artists like Mantronix and John Rabey. Sumner adds, "To me, instruments, whether they're synthesizers or guitars, go in and out of vogue, like fashions. But what always remains is a good strong song. I wanted to work with Johnny, not because he was a fantastic guitarist but because he was a fantastic songwriter."

Exhibit A of Marr's songwriting abilities on this album is the first single Forbidden City, released in the UK on June 24. It is a gorgeous and hugely memorable pop song, which avoids the painstaking effort of virtually everything else on the album.

He says, "It is the most immediate song I've ever been involved with. I was working on another track, Freefall, which couldn't be more different. There was a break in the music for about two minutes and I heard the entire track come down. I only stopped twice to figure out what chord I was playing, sent the tape over to Bernard, he changed a couple of chords and did the lyrics and vocals all in one afternoon."

According to Sumner, the lyrics to Forbidden City are from the perspective of a young man about his relationship with his abusive father. Although it is fiction, Sumner adds, "Brought up as an only child, I tend to see things through my eyes and my view of other people."

Writing lyrics was not always so straightforward for Sumner, who admits he put pressure on himself by only writing the words when they were satisfied they had a good album musically. "For months, it was a



constant process of writing lyrics, singing them and changing them. I don't think I'll repeat that," he says. Sumner has an ambivalent

relationship with the whole creative process. "I feel that if I know how I do it, I won't be able to do it," he says. "Because of this lack of 'technique,' he feels he almost has to relearn how to do it each time he writes a new song. He says this was a real problem in New Order. "After we came back from a tour to make a new album, it would take months to regain the confidence and

the knowledge," he says, which is one reason he wants to continue working on material for Electronic.

There is another difference these days for Sumner. "In the past, I would write music by getting partially or totally indoctrinated in the studio, one way or another," he says, "but it was affecting my health long term, so I write clean now."

"I come from a punk background and music was a good way of getting girls, and money. But my reason for doing it has changed. It's much more of an intellectual thing. Now I see it as more of a craft, that I want to continue to get better at."

Both men talk about entering into new, healthier phases of their lives during the making of Raise The Pressure. They certainly look fit and relaxed and they complement each other, in more ways than one. You get the impression that Sumner provides the creative intensity and direction that Marr can get with, while the more easy-going Marr provides the right kind of foil for the introspective Sumner.

Signed to Parlophone in the UK, they have been largely left to their own devices. Managing director Tony Wadsworth says, "They don't need our help to make an album, although we had to put a marker down otherwise they might have gone on forever refining it."

What is the philosophy behind the album? "Not to be muso or make music for other musicians or producers," says Marr. The pair have not made many concessions to fashion and the production does not break through new barriers of dance or pop. But, throughout, the energy never wanes. Wadsworth says, "It's very satisfying to hear people who have so much experience with so much energy. There are two sides to this record and neither is particularly responsible for one or the other. But within the album they have brought the key strands of the best of British pop from the past 15 years." **David Knight**

Photo: Bernard Sumner/Karl Baroff Publishers: copyright control (poly)gram Music/Pasive Songs/Warner Chappell Producers: Electronic Studio; Marr's old house Release date: July 8

FESTIVAL

DANCE AND REGGAE

air crowd greeted every song like an old friend. Hyde's final announcement, "This is our last song because we all want to see The Prodigy, right?" signalled the rush to the main tents in time for the headlining band's epic film soundtrack-style start.

Unsurprisingly, The Prodigy confirmed their position as the kings of live techno, helped by a sound system that could belt it out. A slow build-up had the audience writhing in anticipation and some particularly manic on-stage vocals and antics from MC and dancer Keith Skint prompted scores of mayhem which culminated in a good-humoured stage invasion.

After the good vibes of Saturday, a downpour turned the park into a quagmire for Sunday's indie bill. But the bands did their best to lift spirits, even if Echobelly and The Lightning Seeds did seem strangely downbeat choices as headliners.

Creation's Super Furry Animals provided one of the early highlights, while Honeycrack were on top form with a sharp set derived mainly from their Private debut album.

Whipping Boy sparkled, with a mean and moody set and Fergal McKee's spirited performance —

involving some dangerous climbing of the tent poles — cheered the damp masses.

Northern Uproar were well received by a youthful crowd, who were then somewhat bemused by Chumbawamba's agit-prop antics. Menswear, however, showed they are continuing to improve, although frontman Johnny Dean could do with substituting some expressiveness for his last song of attitude.

Late in the proceedings, Ian Brodie's Lightning Seeds drew a massive and enthusiastic crowd for their set. But, while they performed admirably, they couldn't convert the bulk of the indie crowd to their cause.

Echobelly, however, proved to be a surprising star of the day with a stirring performance. It is easy to dismiss them as lightweight, but there's a genuine punk crunch to their live sound and frontwoman Soaya Madan is appealing and charismatic on stage.

Monday was chilly, too, but mercifully dry and the air was heavy with the scent of legends. This was a reggae bill to match anything you'd find in Kingston, Jamaica, with appearances by some of the biggest roots music names, past and present.

And the legends didn't disappoint as a gradually building surge of rockers sounds triumphantly culminated with a majestic performance by Burning Spear on the main stage.

Ten hours earlier, Stammer Park had been prodded into life by the first rumblings from the Jah Shaka sound

system. After that, the largely white audience was ridiculously spoiled for choice by gems such as a half-hour from veteran Horace Andy and a surreal session from Gregory Isaacs, who is now shorn of his dreadlocks and was wearing a natty white suit. Even though his voice is cracking, his version of Night Nurse showed he can still command a crowd.

Jim Sherman, showcasing his new Masta album Miracle, provided a perfect sweet interlude before modern practitioners Dub Syndicate pulsed on the main stage. Synglobal Underground strobed a packed dance

stage at the same time. But, for many, the highlight of the day was the legendary Lee 'Scratch' Perry, who took to the stage in a golden crown and stole the show with a mixture of outrageous talk-show, rock-hard rhythms and adventurous dub.

British hopefuls Ziv Train followed on an adjoining stage, and easily won over the crowd who particularly appreciated their cover of The Roots' Babylon's Burning. This paved the way for a storming climax from Burning Spear who rounded up a great and, yes, essential bill.

Catherine Eade/Leo Finlay/John Shearwin



UNDERWORLD: DELIGHTED THE CROWD WITH A PULSATING AND DUBBY SET

TALENT

LEARN TO WATCH
PHARMACY
 headed by former Power Of Dreams frontman Craig Thayer, this Anglo-Irish quartet deal in sparkling, but mature, guitar-driven pop tunes. They've only played three gigs, but have impressed already. You can't see them and should attract serious interest before the summer's out.

It's never easy listening to a playback in a control room, especially when you're surrounded by the artists, their management team, their press officer and the producer. For a start, the sound is just so good and so loud that virtually anything played could pass as a work of excellence.

And, having heard only the act's debut single I Am, I Feel at any great length, it was difficult to decide if the material was really so good as it appeared. But when producer Dave Stewart ushered Music Week and Shellie (24) and Karen Poole (25) into a studio for an impromptu acoustic set, any doubts vanished.

The Dagenham sisters who make up Alisha's Attic were revealed as very impressive talents, displaying an uncanny ability to play off each other. Shellie taking the slightly sneering lead with Karen adding the harmonies and other sweet touches.

The first fruits of their talent will be heard on July 15 when I Am, I Feel, is released, followed by an album in September.

Their label, Mercury, is naturally excited about the girls' prospects. Managing Director Howard Berman, who signed the act after hearing a rough demo supplied by their lawyer, says, "Their voices are just so stunning that, when I heard the tape, I got in touch with their manager Paul White (of AML) and did something that was probably a little stupid; I asked him what deal he wanted and offered him it without even seeing a picture of the band."

So what he wasn't to know was that the sassy and nicely streetwise nature of the vocals and lyrics were the work of two undeniably great-looking young



ALISHA'S ATTIC

ESSEX SISTERS CLIMB THE STAIRS TO SUCCESS

women. But they say their looks didn't help them much when they first went looking for a deal.

"Before we were managed by AML, we sent out demo tapes with photos to all the majors," says Karen. "I don't think they listened to the tape, but we were swamped with offers of dates."

But now they are signed and,

recording with Stewart, the sisters can't wait to really kickstart their career.

Before the single arrives, they set out on a nationwide tour with a full band, a prospect they are sure they will enjoy.

Shellie says, "We've been building to this stage for about eight years, but

now we're ready to get out and show everybody how good we are."

Berman adds, "They worked with another producer apart from Dave Stewart and both have noted how professional they are. Dave has always said we should stress the live abilities and, given their spontaneity and unpredictability, I'm sure they will be astonishing in concert."

The duo's sound is hard to pin down, but I Am, I Feel certainly indicates shared influences with Alanis Morissette, a comparison both sisters like. Stewart feels Alisha's Attic can't be categorised as pop or rock, but slot neatly in a commercial vein between the two.

He says, "They have an ability to surprise because of their diversity. I think they're like the Burythemics in that they're not an obvious pop band, but could easily do very well in the pop market."

The girls are also setting their sights high. Shellie says, "We want to go to America and be huge there because most of our influences, ranging from Jimi Hendrix and The Doors to Prince and Wendy & Lisa, come from there."

But even though the single sounds American in tone, Essex vocal inflections ensure they'll always sound English.

Even so, Berman feels their overseas potential is huge. He says, "When I went to a managing directors' conference in Hong Kong, I played their tape to my peers. They were easily one of the best received acts of the conference and I was inundated with requests for information and everyone seems very interested in getting on board."

Leo Finlay

Act: Alisha's Attic Project single Label: Mercury Songwriters: Poole, Poole, Martin Publisher: PolyGram Island Music Studio: The Church Producer: Dave Stewart Release date: July 15

EVERCLEAR

ANGRY ROCKERS WITH SMILING FACES



They sound mad, bad and dangerous to know and are already one of the hottest post-grunge bands in the US, but Portland's Everclear face an uphill battle to sway the UK's indie hordes.

However, band leader/founder Art Alexakis, who has a long and well-documented history of heroin abuse, is as happy to mix it with Zig And Zag on Channel Four's Big Breakfast as with the moshpit of the LA2.

In fact, Alexakis is so personable that Everclear don't seem hard and he says at all. "We're not really like that," he says. "I try to write effervescent pop songs. They just come out sort of twisted. But we're really quite happy people, singing songs about death and destruction with a smile on our faces."

After years of effort marred by a serious drug problem, Alexakis created the band at his last-ditch attempt at success. Named after a virulent US spirt, Everclear recorded their first

album, World Of Noise, for \$400 and released it independently, attracting a major bidding war.

Englishman Perry Watts-Russell of Capitol won the war with guilds rather than cash. "I said I was looking for a label that would give us total control over our careers, recording,

advertising, everything and he gave us that. We have a great relationship," says Alexakis. So good, in fact, that Alexakis has just clinched an A&R contract with Capitol and is signing and producing artists.

Sparkle And Fade, the first album for Capitol, was produced by Alexakis. The personal nature of the songs gave little quarter to the moral sensibilities of middle America, but it was a remarkable success, going platinum after breaking through with the MTV hit Santa Monica.

Parlophone is launching Everclear as a commercial rock band, ignoring

their punk tag in the US and happily exposing the band through Later With Jools Holland and The Big Breakfast.

Tony Wadsworth, managing director of Everclear's UK label Parlophone, says, "It's not too difficult to launch Everclear because they have great songs, so you can see the progression of the singles. Our target in the UK is a gold album. They've proved they can do it in the US, so we owe it to them to break them here."

Alexakis has already written 24 new songs vying for places on the next album. He says, "There'll be more acoustic stuff and maybe some strings. We're developing a sound that will be a lot more like Everclear is meant to be, which is sort of Elvis Costello meets Husker Du meets Led Zeppelin—I think we're just a rock 'n' roll band."

Rock'n'roll or not, Everclear are damn good at what they do, and they have a ball while doing it. **Neville Fearn**

IN THE STUDIO

ARTIST	PROJECT	COMPANY	A&R	STUDIO	PRODUCER
A HOUSE	album	SETANTA	Keith Cullen	CHATEAU ROUGE MOTTE	Mike Hedges/Jan Grimble
BABY BIRD	tracks	ECHO	Steve Ferrara	BATTERY (London)	Steve Power
BIG CITY & AK	single	WIRE	Chris Donohue	BATTERY (London)	artist
BULLYBAG	single	MERCURY	Richard Donovan	BATTERY (London)	Phil Niccoto
PAUL CARACK	mixes	IRS	Richard Breedon	SWANYARD (London)	Gary Walsh
CHINA DRUM	tracks	MANTRA	John Empson	BULLET SOUND (Holland)	Chris Sheldon
GLUEBOUND	mixes	EMI	Jill Beits	SWANYARD (London)	Marcus Dravs
INCognito	track	TALKIN' LOUD	Giles Peterson	MARCUS (London)	Jean-Paul Maunick
KAVANA	tracks	NEMESIS	Nigel Martin-Smith	MARCUS (London)	Ian Green
LAXTON'S SUPERB	album	SABED	Marin Hall	SAWMILLS (Cornwall)	Paul Hardman
CL LEWIS	album	MCA	Steve Wolfe	MARCUS (London)	Paul Wain
LOUISE	tracks	EMI	Julian Coles	SARM WEST (London)	Johnny Douglas
KYM MAZELLE	single	LOGIC	Tony Piercy	THE APARTMENT (London)	Rapino Brothers
MESSIAH	single	SOME BIZARRE	Steve	METROPOLIS (London)	Steve Lyon
PERFUME	album	IN PRODUCTIONS	Sub-Heaton/Dannis Smith	SAWMILLS (Cornwall)	Paul Tipler
THE PRODIGY	tracks	EMI	Nick Worthington	SARM WEST (London)	Liam Howlett
REVOLVING	single	MUSICDISC	Judith Fisher	GREENHOUSE (London)	Paul Collier
SUPERGRASS	album	PARLOPHONE	Kelvin Wozencroft	SAWMILLS (Cornwall)	artist/John Cornfield
SUPERNATURALS	tracks	FOOD	Debbie Baker	SWANYARD (London)	Pete Smith

Confirmed bookings, week ending 7 June, 1996. Source: EMI

One to Watch

GIANT KILLERS

The Dovesby duo and their former band have been wearing like since supporting Blur last autumn.

Now, they are betting on their own single.

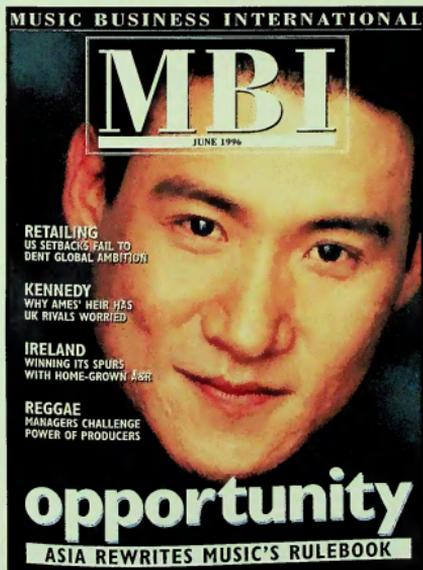
including a track written to George Bush, on Dr Robert's UK tour. They release their new album next week.

recorded in LA. Single, Time 21

on July 1.

South East Asia

This is a wake up call to the West: MBI's cover star Jacky Cheung heads a growing pack of multi-million selling regional stars, while international acts are making waves. Find out how in this issue's in-depth report.



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SINGLES

SCARLET Bad Girl (WEA WEM46CD). Scarlets are straying into Alanis Morissette territory on their first single for a year, with stronger, more mature vocals. A hooky return. **CD** **CD**

THE NICE IN EASY EXPERIENCE Spaceman (Renaud WEA-SCD). Babylon Zoo's recent smash lends itself perfectly to an easy listening reworking, complete with Bacharach-style backing and percussion. Top 10. **CD** **CD**

GRIETSCHEIN HÖRNER A Just Landlord Live (Peggy Records PeggyCD4). Still attracting converts on the pub gig scene, the rockabillys with lounge style proffer a more commercial single to precede an autumn album. **CD**

MARCELLA DETROIT I Hate You Now (AAA Records CDAA11). This Eighties-sounding pop offering is a growler – if you can stomach Detroit's glasses-shattering choruses. Quirky. **CD** **CD**

DE LA SOUL The Stokes Is High (Tummy Boy TBCD730). The long-awaited return does not disappoint. A rougher cut, moving away from their flower-powered sound of the Eighties. **CD** **CD**

BLACK GRACE England's Day (Radioactive RAKTCD2). Festival appearances and the sporty link will help this succeed. Another Black Grape and football go rather well together. **CD**

DANA DAWSON This Is How I Wanna Be Loved (EMI UK CDMS4 432). No surprises here: another hugely catchy soulful pop song with a pleasant summery vibe. **CD** **CD**

THE FRAMES DC Revelate (ZTT ZANGS2CD). Taken from their debut album Fitzcarraldo, the Dublin band are at their most vibrant and spirited. It is backed with a cover of Van Morrison's One Irish Rover. **CD**

MIRIAM STODOLKY & THE CITY OF PRAGUE PHILHARMONIC ORCHESTRA Jerusalem 96 (Weekend WKECD 107). Hildous in concept and hideous in practice, this reworking of the classic hymn will no doubt sell bucketloads following its use as the theme for ITV's Euro '96 football coverage. **CD**

QUEEN Let Me Love You (Parlophone 7243 88257R). Formalistic stuff which sees Roger Taylor and Brian May sharing vocals with Freddie. Backed by remastered tracks and previously unavailable BBC session cuts. **CD**

DAVE GRANAY 'N THE CORAL SWANKS: Three Dead Passengers (This Way Up WAYS133). Granay's cool slice of Americana does not threaten to overturn popular music as we know it, but it does provide a brooding, cinematic take on country rock stylings. **CD**

WATERFALL Fargive And Forget (Protected



THE FRAMES DC: SPIRITED DUBLINERS

PTEWCDD. The Portsmouth quartet, who are a big live draw on the south coast, display a gentle, laidback, strummed sound with neat harmonies and some commercial appeal. **CD**

THE ULTRA MONTANES Gells Lakota (LAKWOOD). The debut single from this young Dublin band is a spunky affair, with hints of Suede and a clear Radiohead influence. Ones to watch for the future. **CD**

STORY SLEEP The Kites Is Clean (Big Cat ABH11). The debut release from this young London trio is an inventive blend of current indie fare and hazy Sixties psychedelia/garage. Shows confidence and talent. **CD**

MRS WOOD Heartbreak (React CD REACT 78). Brive Gallagher's sumptuous vocals bring warmth to this commercial but nicely restrained funk outing, which should see Mrs Wood heading chartsward again. **CD**

TINY MONROE Open Invitation (Lacoste (Innervision) LD0093CD). The fine art act stakes their claim for chart action with an uplifting slice of melodic pop, replete with sweeping strings and a gorgeous, loopy vocal. **CD** **CD**

ACACIA I Hate (Radar SCANCS15). Fronted by the fascinating Alexander and including Bjork sidekick Guy Sigsworth, Acacia debut with the glittering death metal/ambient lead track, supplemented by a series of remix interpretations. **CD** **CD**

SINGLE OF THE WEEK

THE DIVINE COMEDY Something For The Weekend (Setanta SETCD 26). The ever-witching Neil Hannon is in fine fettle on this rich and distinctly Eighties-flavoured outing which Radio One is already behind. **CD** **CD**



ULTRA MONTANES: SPUNKY DUBLINERS

ALBUMS

PLACEBO Placebo (Elevator CDFLOOR007). Placebo turn in perhaps the finest debut of the year so far. Dramatic, aggressive and introspective by turns, this is accomplished, exhilarating and deserves to be massive. **CD** **CD**

FUN LOVIN' CRIMINALS Come Find Yourself (Chrysalis 724383756429). This is your-fave New York hip hop threesome have a promising future with this self-produced album. The second single Scooby Snacks stands out a mile. **CD** **CD**

REIZREAL Are You Ready For Some More (Positive TWA1012CD). Erick Morillo and The Shantman lurch from bright Euro house/disco to dancehall, even Latino, in their inimitable style. **CD**

808 STATE Don Solaris (ZTT 063014362). Featuring the wonderful new single Bond, this retains their lush sound while absorbing many of the musical progressions that have marked their four-year absence. A fine return. **CD** **CD**

12 BOUNDS Jitter Juice (Polydor S18192). These two former Bomb The Bass programmers are a promising outfit who swing from rock to dance genres with ease and style. **CD**

LYLE LOVETT Road To Escondido (MCA MCD11408). Always wry, sly and downright snappy, Lovett expands his rainbow palette to include cocktail country, Polka and fun. **CD** **CD**

BECK O De La (MCA DGC4925). The musical magic teams up with hip-hopsters The Dust Brothers for an intensive beats exploration. **CD**

RONAN QUAYS The Ebbing Wings Of Wisdom (De Nova De Capo DDCD 868). This atmospheric work created by composer and singer Rhett Brewer doesn't always hit the spot but could appeal to all those who lapped up the monks. **CD**

VARIOUS Africa Stand Alone (Island CDMS12). An outstanding mid-price

collection from the label's African superstars including Babu Maal, Saif Kaita and Khalid. **CD** **CD**

PIZZICATO FIVE The Sound Of Music '90 (Master Disk 16). The UK debut from the Tokyo style junkies is a cabaret pop/dance blend. The Happy/Sad single (from the Unzipped movie) is already winning converts. **CD** **CD**

NO DOUBT Tragic Kingdom (Trauma IND0002). These alternative rockers have sold 500,000 albums in the US, but they may not have the invention to crack it here. **CD**

HARD FLOOR Home Run (HartHouse PROCD04). Hardfloor moves into fresh and funky electronic territory, delivering everything the fans would expect and more. **CD**

SPINGHEEL JACK 68 Million Shades (Island TRCD1000). This drum and bass album transcends, touching on the self-indulgent and not delivering the killer tracks you'd expect. **CD**

NIGEL KENNEDY Kafka (EMI UK CDCEM1035). The world's biggest-selling classical violinist turns his hand to a diverse mix of modern music, with guests such as Eric Smith and Stephen Duffy adding credibility. **CD**

UNION EXPERIENCES Saturn Ascension (Wireless (Elastik Art15)). A debut of interest that follows in the tradition of the early Seventies space rock pioneers, albeit with a downbeat slant. **CD**

THE MISSION Blue Equator (SMECD 002). The Misch clumsily plagiarise every style they can manage, from Britpop to punk but, ironically, only appear comfortable on the cliché-ridden goth numbers. **CD**

BENDER Jehovah's All-Stars (Words Of Warning WOVCD 44). A potent blend of style – punk, funk, metal – that is aggressive and innovative in equal parts. **CD**

TOBIAS Your Word Against Fire (Tim Kerr Records TRWCD29). This San Francisco trio rise away with some finely crafted, dark yet beautiful melodies. **CD**

DST Stealing Beauty (EMI Premier PRMCD03). Portishead and Mazzy Star bur shoulders with Nina Simone and Stevie Wonder. A corker. **CD** **CD**

ALBUM OF THE WEEK

DODGY Free Peace Sweet (A&M 5405732). Excellent, harmony-infused pop with its north London scallies, which finds its high moments with the single In A Room and You've Gotta Look Up. Potentially huge. **CD** **CD**

This week's reviewers: Michael Arnold, Sarah Davis, Catherine Eade, Lee Fisher, Ruth Geth, Paul Gorman, Ian Nicolson, Martin Talbot, Paul Vaughan and Selina Webb



ALANA JONES TALKING MUSIC

Hot on the heels of The Lightning Seeds' official England song comes the official Euro '96 theme, namely We're In This Together by Simply Red. A rather stark and ponderous thing it is, too, although the percussively enhanced Universal Feeling mix is livelier. Its saving grace is probably that a sublime sax solo is followed by a swelling chorus which finally summons up the stirring qualities it would have been nice to have had from the start... Another chapter in the story of easy listening is added by the Brit Pops Orchestra. Created to support Blur on their 1995 tour, this classical string-based ensemble are about to release their debut President album It Must Be... on which they tackle hits originally performed by The Kinks, Oasis, Electric Blue, New Order and Radiohead in fairly tasteful fashion, alongside a couple of originals and,

bizarrely, Matt Morrison's Portrait Of My Love. A pleasant alternative to some of the vintage easy listening currently being served up... Mike Stock and Matt Aitken have two singles in the chart already – by John Alford and Darren Day – and are about to drop a couple more. First up, Jan Monroe's cover of the Cilla Black hit Anyone Who Had A Heart is a workmanlike piece of work, falling far short of the George Martin-produced original, though the quality of the song is such that a hit is inevitable. They're also behind No Surrender, Eric's first single on Love This Records. It's a pleasantly understated but disarmingly catchy song they penned with Deuce manager Tom Watkins. Deuce sing it prettily though indistinctively, and are likely to continue their run of hits... The best compilation of the week is Telstar's 100% Pure Groove 2, which was obviously put

together by someone with a brain rather than just a copy of the Guinness British Hit Singles book. It intelligently mixes some of the gaudier Seventies/Eighties dance/disco baubles like Good Times by Chic and McFadden & Whitehead's Ain't No Stoppin' Us Now with less appreciated but highly-polished gems such as Places & Spaces by Donald Byrd, Stay by The Controllers and Expansions by Lonnie Liston Smith... Covering some of the same ground, though far less well, PolyGram TV's Funkmaster Mix segues 40 funky favourites on two CDs, though the word mix is applied somewhat loosely here, since the mixer's art is limited to joining the tracks together, with rarely more than a second of overlapping, sometimes none at all.

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BEHIND THE COUNTER

RAE DANIEL, Virgin Megastore, Aberdeen

"Gabrielle was undoubtedly the centre of attention this week, although she is not really a natural for our core, rock customer base. Her last single did well for us and strong poster sites in-store have helped to keep sales moving. Our next really big one is going to be Metallica's album, out next week. We're having a special midnight opening on Sunday and hoping people will come after AC/DC's gig at the nearby Aberdeen Exhibition Centre. We'll also be selling the latest X Files video Abduction and all of the staff are very positive about being involved in this first midnight promotion. Scifi is a very strong performer for our video department which occupies most of our lower floor and accounts for around 30% of our business. Things have gone a little bit quiet on the music front as we're caught in a lull before the summer festival period. Still, next week looks promising with the Metallica album and an in-store PA from hot Scottish dance band Q-Tex."

ON THE ROAD
BEVERLY DEWE, IPA rep for West Wales

"The Fugees single is flying out this week - I haven't seen a single sell like it for a while. Robert Miles, Dodgy and Louise are also going well. We've had a constant stream of big albums like The Cranberries, The Cure and Shed Seven, so I think shops are quite glad to have a bit of breathing space. Albumwise there's only really Biohazard and 60ft Dolls, which is selling exceptionally well in Wales. We're selling in the Longpigs single which is looking like it's going to be huge this time round. Love Tribe is going to be another big dance tune for A&M. We're also doing the Freak Power single, which has got some excellent Way Out West mixes on it, which are what all the punters are going for. Next week, the big single for Polydor is Adam Clayton & Larry Mullen's Mission Impossible, which is probably going to be Top 10 the way people are asking for it this week. Also next week are Audioweb and Squeeze."

IN THE SHOPS THIS WEEK

NEW RELEASES

It was a quiet week for albums, although 60ft Dolls, Ice-T and Willie Nelson were steady movers in indie stores while Gabrielle and compilations such as Best of Acid Jazz and Pure Groove 2 were sustaining healthy sales on the High Street. Strong demand for the Fugees single caught some retailers on the hop. Also doing well were Dodgy, Space, Bis, Everclear and Bush.

PRE-RELEASE ENQUIRIES

Singles - Mariah Carey, Primal Scream, Ocean Colour Scene, Gabrielle; Albums - Gloria Estefan, Metallica, Bryan Adams

ADDITIONAL FORMATS

Space seven-inch in wallpaper sleeve, Metallica limited-edition red 10-inch single, Porizaco 5 pink seven-inch, 60ft Dolls album with bonus seven-inch, Louise special mix CD single, Dweeb limited-edition seven-inch, Candy Skins coloured seven-inch

IN-STORE

Windows - Ash, Gloria Estefan, Metallica, Wendy Watson, X Files, Ricky Ross, Congo; In-store - Gloria Estefan, Celine Dion, Strictly Swing 2, Livin' Joy, Rap Flavours, Rod Stewart, Loverman, Bob Marley, Palladio, Octopus, Mansour, Ricky Ross, Bush

MULTIPLE CAMPAIGNS



Single - D'Angelo; Windows - Ash; Press and In-store - Mansour, The Mission, Strangelove, Octopus, The Walkabouts, Palladio, Bob Marley



Singles - Ocean Colour Scene, Livin' Joy, Happy Clappers, Eimur Quinn (all discounted); In-store - Greatest Hits promotion with CDs at £9.99 and cassettes at £5.99, PolyGram Video promotion, Cinema Club videos, James Bond and football videos



In-store - three for the price of two across selected music and video ranges, mid price double cassettes for £10, classical CDs for £5.99, rock and pop CDs for £5.99 and cassettes for £3.99, Gloria Estefan, Classic Love, Natural Woman 2, New Hits 96, Viva! Europe, Dance Mix UK, Doctor Who, Gulliver's Travels, Madness Of King George



Windows - Voices Of Light; In-store - sale, four discounted titles: Alagna & Gheorghiu, Bryn Terfel, Anonymous 4, Dimitri



Windows - Sony campaign, Metallica, Gloria Estefan, Ricky Ross, Congo, X Files; In-store - Rap Flavours, Loverman, England's Glory, Strictly Swing 2, Livin' Joy, Deluxe, Rod Stewart; Press ads - Grant Lee Buffalo, The Aloof, Placebo, Elvis, R Kelly, Q-Tex, Deuce



Singles - Squeeze, Ocean Colour Scene, Livin' Joy, Primal Scream, Q-Tex; Albums - Metallica, True Brit; Windows - summer sale; In-store - sale, Ricky Ross, Bash



In-store - Candy Skins; Press ads - Carl Cox, Timeshard, The Wrens, D'Matic, Daredemis, Cooper



Singles - Fugees, Pianoman, Peter Andre, Tony Rich Project, Lightning Seeds; Albums - Gloria Estefan, Manic Street Preachers, Sleeper, Gabrielle, Lighthouse Family, Spirits Of Nature, New Hits



Singles - D'Angelo, Mansour, Q-Tex, Rod Stewart, Mariah Carey, Everything But The Girl, R Kelly, Max Price, Eds Reader; Albums - Bash, Carl Cox, Briana Corrigan, Grant Lee Buffalo; Windows - Really Wild Sale, Gloria Estefan, 60ft Dolls, Metallica, D'Angelo, Rod Stewart, Louise, Soundgarden, Manic Street Preachers



Single - Louise; Windows - BMG sale, Del Leppard, Gabrielle, Tony Rich Project, Metallica, Ash, Fugees, Leftfield; In-store - BMG sale; Press ads - Gloria Estefan, Metallica, Tony Rich Project



Megaplay singles - D'Angelo, Placebo, Q-Tex; Windows and In-store - Virgin Cinemas promotion, Metallica, Carl Cox, True Brit, Ricky Ross, Gloria Estefan, Soundgarden, Paul Weller, Primal Scream, Ocean Colour Scene, Congo, X Files; Press ads - Mansour, Strangelove, Willie Nelson, Manic Street Preachers, Radio Tarla, Buddy Guy, The Cure, La Haine, Tunnel Dub Mix, Bush, Love Groove Dance Party



Singles - Rod Stewart, Wendy Watson; Album - Gloria Estefan; Windows - Gloria Estefan, Metallica, Wendy Watson; In-store - Gloria Estefan, Celine Dion



Singles - Fugees, Tina Turner; Album - Gabrielle; In-store - Red Hot 100 with CDs for £8.99 or three for £18, Pure Swing CDs for £8.99 and cassettes for £5.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andys Records (Grimsby), Davids Music (Letchworth), HMV (Bath), Missing Records (Glasgow), Our Price Records (Portsmouth), Picaadilly Records (Manchester), Rhythm (Garden), Sailors (Cardiff), Tower Records (Picaadilly) and Virgin (Sheffield). If you would like to contribute call Karen Fox on 0181-543 4830.

EXPOSURE

TELEVISION

8.6.96

BBC Young Musicians 1996 with Bradford bhanga band Sansara, BBC 2: 8.10-9pm
MTV Unplugged: Bob Dylan, MTV: 10-11pm
Later With Jools Holland featuring Crowded House, Fugees, Ash and Patti Smith, BBC 2: 11.05pm-12.10am
9.6.96
Fully Booked featuring Let Loose and Upside Down, BBC 2: 10am-noon
Top 100 Summer Anthems Of All Time, including Omar, Wham! and Jazzy Jeff & The Fresh Prince, MTV: 1-4pm
Crowded House Live, VH: 1-4.45pm

13.6.96

VH-1 To 1 featuring Chrissie Hynde, VH-1: midnight-3am
14.6.96
GMTV featuring Gemini, ITV: 6-9.25am
TF Friday, Channel Four: 6-7pm and 11.35pm-12.10am
MTV's Party Zone with the Brotherhood, MTV: 11pm-1am
Red Specials featuring Marion and Boo Beatz, Channel Four: 1.50-2.50am
Saturday, Channel Four: 1.50-2.50am
Price Set, Amen Corner, The Rolling Stones and The Hollies, VH: 6-8.30pm

8.6.96

John Peel with a session from The Fugees, Radio One: 5-7pm
Lyle Lovett in concert, Radio 2: 6.03-7pm
The Essential Mix with Reel 2 Reel's Eric Morillo, Radio One: 2-4am
9.6.96
Andy Kershaw presents new country act Dale Watson, Radio One: 10pm-midnight
10.6.96
Evening Session features Octopus, Radio One: 7-9pm
In Concert: Paul Weller, Radio One: 8-10pm
Mark Radcliffe with a session from Northern

RADIO

Uprock, Radio One: 10pm-midnight
Jazz Scene, featuring Cleo Laine and John Dankworth, Radio Two: 10.03-10.30pm
12.6.96
Folk On Two featuring Peggy Seeger, Radio Two: 7.03-8pm
Voices: Ian Bostridge singing Schumann and Brahms, Radio Three: 10-10.45pm
13.6.96
Music Live On Tour: The Gospel Train with Nu Colours, Radio 4: 8.45-10.30pm
14.6.96
Specialists Festival 1996: A live programme of JS Bach, Radio Three: 7.30-9.45pm

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Time to bail out of Eurovision? ■ Make Ivors credible

I think the time has come for the UK to finally withdraw from future Eurovision Song Contests, after an appalling show in Oslo.

How Gina G's 'Ooh Aah...Just A Little Bit' came seventh and how entries from Estonia, Portugal and Norway beat us, defies belief. Our record is already a Top 10 smash in Ireland, yet the Irish jury only gave us three points, despite giving 10 to that horrific Icelandic effort called Shooboo.

Except for the Irish entry, there was no other song strong enough to match the UK. Some may say 'of course you say that' but the fact is Gina G has topped the British charts and sold more than 500,000 copies. It will be the biggest thing to hit Europe since Whigfield's Saturday Night.

No wonder Jonathan King feels disillusioned - what else can he do, other than commission writers to write a song specifically for Eurovision.

I think there are two routes we can take.

Let's keep The Great British Song Contest but make it bigger. The contest could feature entries from Scotland, Wales, Northern Ireland, northern England, southern England, the Channel Islands and the Midlands. The BBC could also receive backing from record companies to promote new talent in a TV spectacular, given massive press coverage.

Alternatively, why can't we form The International Song Contest, involving fellow Eurovision sufferers Germany and France as well as the US, Canada, Japan, South Africa and so forth.

Eurovision is dying. The people who were involved 20 years ago are still involved and Eurovision has failed to

TOO MANY RETURNS OF THE MACK?

I write with regard to Top Of The Pops on May 8. Apart from the fact I thought most of the music highlighted was awful, I found it very annoying that Return Of The Mack by Mark Morrison was played once again.

I have nothing against the song, in fact I think it is an excellent example of Nineties soul. What I do object to is the fact that it had already been at number one and been given plenty of exposure, which it deserved. However, by showing it on Top Of The Pops after it had dropped to number two, many other acts were deprived of a valuable spot of prime-time television in front on an audience of millions. Is this fair?

It seems to me that, unless a record is a new entry in the Top 10, it has very little chance of airtime on TOTP. Are they saying forget everything else, as they seem to have.

What with Radio One being questioned on adapt to new musical trends, except for the UK of course.

Our music scene is too good to be involved in such a tatty show. Opening an International Contest will also open doors to worldwide markets and could receive more commitment from established acts in the UK. Thomas Fergussan, Mossburn, Ayrshire.

Selina Webb's comment (*MW* May 25) that Gina G didn't win Eurovision because 'British pop music is just too good for this sophoristic contest', smacks strongly of sour grapes.

No amount of British media hype could cover up the fact that 'Ooh Aah...Just A Little Bit' was fairly



Its playlisting, is TOTP in danger of becoming selective too? Return Of The Mack has had a good run, so give the rest a chance. J Simpson, Alderslade, Surrey.

bland and typical Europop. Its derivative nature was only underlined by the accompanying dance routine which must have produced an overwhelming sense of deja vu with the judges.

This on its own would not preclude the possibility of winning the contest but, when contrasted with the Irish approach, there was really no contest.

Not only did the Irish entry reflect, in some way, a sense of the cultural heritage of the country it represented, but it also combined a haunting melody with a powerful, yet simple, performance. The Voice could only have been an 'Irish' song - 'Ooh Aah...Just A Little Bit' could just as easily have come from Holland or France or Germany.

It's not surprising that Ireland attracted votes from virtually all the juries, with one notable exception. Perhaps Britain can learn from our example. Francis Quinn, Conway Bros, Co. Tyrone.

When I read the headline in *Music Week* ('Noel slams Ivors stunt', May 11) I thought, 'oh here we go again what's Noel Gallagher moaning about now?'. But after reading the article, I can only echo your words whole-heartedly on the subject of his Ivor Novello for songwriter of the year.

The Ivors probably has an image problem and on many an occasion its high-brow attitude has prevented the organisers from presenting an Ivor to the most popular songwriter of the day, as opposed to the 'best' songwriter. My tone towards Basca is not meant to be critical on this front, as it has a very difficult task to decide what is best. My annoyance is more in the way it handles its affairs.

Last year, the award for best song musically and lyrically was due to be made to a songwriter who had had a moderate hit. But when the announcement was made, the award in fact went to a songwriting team whose composition had been a huge hit. It seems Basca made a last-minute political decision to give the award to a better-known song.

If Basca is to have any credibility it will need to realise what an important institution it is and how highly coveted an Ivor is.

Peter Horrey, New-Clear Management, Bishop's Stortford.

Please send all letters for publication to The Editor Music Week, Lodge House, 265 Bricklayers Road, London SE1 2JL. Or fax on (0171) 401 1035. We reserve the right to edit letters or to provide a length of our choice.

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If anyone deserved to give good of **hear a sloppy snog** at Thursday's awards show, it was **Peter Reichardt**, boss of multiple winner EMI Music Publishing (1). Most humble acceptance speech was from the very deserving **Joan Armatrading** (2). **Jona Lewie** and **Basca** chairman **Guy Fletcher** comparing interesting facial hair arrangements (3). Celebrating with EMI Music Publishing's **Sally Peryman** and **Ascap's Roger Greenaway**, **Richard Manners** had plenty to smile about (4). Besides earning an **Ivor**, wife **Heather** had delivered second baby girl, **Maisie Charlotte**, just a few days earlier. Commiserations to unlucky nominee **Edwyn Collins**, who is consoled by former **Small Face Ian McLagan** (5). Hey, those **Ivor** winners are getting older all the time (6). **Bar** chairman **Richard Wootton** and **Tower bossman Andy Lown** (7) lapped up the atmosphere of the occasion but they weren't as chuffed as **Tony McAuley** (8, right), here celebrating with top musical man **Lionel Bart**, who Dooley understands is working on songs for a cartoon blockbuster. "Smile please **Gary!**" The ex-**That-man** obliges with his two awards in hand (9). Meanwhile, **Obie**, making up for lost time, celebrates his second successive appearance in Dooley (10), while EMI Music Publishing's **Caryn Tomkinson** is having a laugh with **Cathy Dennis** (11). And finally, so-called comic **Marc Lucas** (aka **George Doors of Vic & Bob's Shooting Stars**) offers a limp impression of **Damon Albarn** (12). **Sir Tim** is clearly not impressing.

Photographs: CHRIS TAYLOR

Remember where you heard it: For those who were wondering, the absence notes for the no-shows at the **Ivors** were as follows: **Pulp** were in Toronto preparing for a gig that night. **Seal** was in the US working on an MTV **Unplugged**; **Supergrass** were in LA, apparently in the **Jaws** of a high-level meeting; **Blur** were in the studio; and the reasons for **Noel's** absence have been well-documented... If he has a **change of heart**, he should note that **Sir Tim Rice**, the man booked to present his songwriter of the year award, walked away with a little more than the standard goodie bag of **Hugo Boss** aftershave and **DKNY T-shirt**. "If he wants it, he'll have to **come and get it**," said **Sir Tim**, as he slipped off into the night...Dooley's eagle-eyed spies note that gremlins obviously got involved somewhere at the **Ivors**, with a pic of

the **Hollies** appearing in the **Small Faces** audio-visual display, while the **Soup Dragons** inexplicably sneaked into the **Blur** presentation...While **Man City** fans shouldn't hold their breath for an injection of cash, word has it that **Creation** boss **Alan McGee** is keen on managing – just a **couple of players, mind**...Friends of former **Senol** director **Anthony Long** were saddened by the 57-year-old's death last week. **Long**, who had been in the music business for 40 years, leaves a wife and two children...**Football, football, football** during **June**, of course, and **Wembley Arena** will be **silent** on the evenings of the **England** games against **Switzerland** and **Holland** at the **Stadium** next door. However, the power of the **superstar** artist means that **Van Morrison** will not give up his **sold out slot**, and he and **Ray Charles** are

scheduled to appear just three hours after the end of the potentially explosive **England** versus **Scotland** match. **Wembley**, however, is confident **Van** the **Man's** own supporters will not be confronted by lingering soccer fans...Evidence, if any were needed, that music industry bods lead a **Loaded** lifestyle comes in the **June** issue of the magazine. **Yup** that is **Mark Jones**, MD of indie label **Wall Of Sound**, surrounded by mates from his footy team in the seven-page **Euro 96** fashion spread. And if you're wondering – no, he didn't get to keep that lovely yellow crushed velvet suit...On the basis of the **Manics'** belting set at the **Forum** last week, **Dooley** would like to nominate **A Design For Life** as the **anthem of the year** so far. **A 2,000-plus** audience singing every word can't be wrong.....

music week

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