

# music week

For Everyone in the Business of Music

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## Radio One man gets the lot

by Catherine Eade

Matthew Bannister and his new-look Radio One have received an emphatic seal of approval in a restructuring of the BBC which sees Bannister named as the corporation's first director of radio.

Bannister, 39, retains his role as controller of Radio One, but will also take over as director of Radio Two, Three and 5 Live. Radio Five Live will now come under the umbrella of a newly created news department.

Bannister, who declined to comment on his elevation, is contracted to stay at

Radio One until his five-year deal expires in November 1998.

A source at the station says, "Matthew made it quite clear to staff that he has no intention of deserting Radio One. However, he may devolve some of the day-to-day running of the job to his deputy Andy Parfitt."

Both Parfitt and head of production Trevor Baylis are on holiday last week. Parfitt is due back on June 24 and Baylis on June 17.

In a statement issued to staff on Friday morning, Bannister said there would be no immediate changes to the four radio services and that the restructur-

turing would enable the BBC to adhere closely to its promise to provide a public service. "I believe this new structure will allow the radio controllers to focus on understanding and serving the needs of our many listeners," he said.

Under the restructuring, four main departments have been created encompassing broadcasting, production, research and development. Bannister will report to Will Wyatt, head of the broadcasting division.

Paul Robinson, who remains head of strategy at BBC Network Radio until he takes on his new role as Talk Radio general manager in August, says,

"Matthew is now effectively the guardian of the brands of Radios One, Two, Three and Four. With his broad experience and his actions at Radio One it's an excellent choice."

James Brock, director of classical at EMI Premier, is pleased by the promotion of Bannister. "I think he's done a fantastic job at Radio One and, judging by his track record, it can only go well for Radio Three," he says.

Before joining Radio One in November 1993, Bannister made his name as managing editor of GLR and project co-ordinator for the BBC's programme strategy review.

## Creation and Sony renew deal

Creation has pulled off the deal of the year by securing a five-year extension of its joint venture and licensing agreement with Sony Music.

Contrary to expectations that Sony would buy the 51% of the label it does not already own, Creation will receive a package which extends its existing deal until 2001.

Creation president Alan McGee says he is looking forward to building on what he describes as a phenomenal

partnership. "I am delighted that ourselves and Sony Music have finally reached such a mutually beneficial agreement," he says.

"It is important to note that it was myself, Dick Green, Paul Russell of Sony Music and our lawyer John Kinney who managed to broker such a great deal for everybody concerned. However much people may try to rewrite history in the future, those facts will remain."

● See story, p3

## Devlin recruited as MD of Roadrunner

Jimmy Devlin has taken over as managing director of independent label Roadrunner, almost two years after leaving Polydor.

Devlin will oversee the continuing expansion of the independent label in a broad-based mainstream pop label. Devlin will bring his new Craig McLachlan project with him, including a completed album by the Australian star, which is currently being scheduled.

Reporting to Devlin will be general manager Mark Palmer. Devlin will, in turn, report to Roadrunner chairman and founder Cees Wessels.

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The retail, radio and music publishing businesses are putting their support behind the newly-relaunched Music Industry Trusts Dinner. The dinner, which was previously known as the British Music Industry Awards Dinner and has been dominated by record companies since its launch five years ago, has been boosted by the recruitment to the organising committee of HMV managing director Brian McLaughlin, MPA chairman Andy Heath and Unique Broadcasting's Tim Blackmore. Pictured, from left, are McLaughlin, awards co-founder and EG Records chairman Sam Alder, organising committee chairman David Munro, Heath and Blackmore. Full story, p3.

## PRS takes on BSkyB in fees battle

PRS is heading for the copyright tribunal for the first time in 13 years in a multi-million pound battle with satellite television company BSkyB.

The songwriters and publishers' society is demanding £15m a year in licensing fees from the broadcaster, which is understood to be offering less than £1.6m.

Although PRS acknowledges it is a big rise, it says BSkyB's satellite and cable channels use massive amounts of music as backing for sports clips and in films.

PRS director of broadcasting licens-

ing Nicholas Lowe says, "This is a substantial increase, but we regard the interim arrangement as very low indeed."

"Although these are sports and film channels, the use of music is very high. And there is also a large number of stations at least 10 channels. It's not just one or two like the BBC or ITV."

BSkyB currently pays PRS around £600,000 a year, but Lowe says this is an artificially low amount as it is based on an interim rate agreed after Sky's merger with BSB in autumn 1990.

The whole of the BBC pays around

£30m a year, while ITV pays £14m.

PRS, which had faced a copyright tribunal battle in 1983 in its dispute with ITV, is demanding an increase to around 3% of ad, sponsorship and subscription income to be phased in over three years. Lowe estimates that such a tariff would be worth more than £15m today.

A spokesman for BSkyB, which confirmed a £570m deal for rights to Premiership football over the next five years on Thursday, says it wants any fee to be tied to its share of TV viewing, rather than a percentage of revenue.

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# Record tokens scheme targets indie retailers

by Robert Ashton

Independent retailers are being targeted by a new record tokens venture, three years after EMI scrapped its 60-year-old scheme.

The Indie Tokens initiative was launched to the retail business last week, aiming to be the first scheme since EMI's independent and multiples record tokens operation was closed in 1993.

The company operating the tokens, Exeter-based Indie Tokens Ltd, is offering more than 1,300 independent retailers a choice of £1, £5 and £10 tokens. An admin fee of 5% of the value of tokens sold will be charged to retailers.

Indie Tokens founding partner Mark Kennedy, a graphic designer, admits the success of the scheme, due to be launched on July 22, is contingent on the take-up by retailers. Around 300

shops will be required initially to make the new service viable, he says.

Bob Lewis, director general of retailers' association Bard, says that, while he cannot endorse the service, he welcomes it. "Anything which helps improve business for retailers is a good thing," he says.

Maggie Garrett, owner of Solo Music, which operates two shops in the West Country, says the success of Indie Tokens will depend on whether it can secure blanket national coverage. Although Solo already operates its own token system, it will join the scheme. "We've lost money since EMI stopped," she says. "We are definitely supportive."

Paul Savage, proprietor of 10-store chain Sound House, also welcomes the move. "I reckon not having a national token has lost our shop around £3,000," he says. "I think a lot of retailers will be

willing to support something like this."

Indie Tokens has established a computer system to deal with the scheme and will provide retailers with a monthly statement of transactions. The company will also provide point-of-sale material and a list of participating retailers for customers.

Kennedy says the initiative fits the gap left in the market when EMI scrapped its tokens. Bard also dropped its plans for a token scheme after discussions with Book Tokens.

"There has been a dramatic cut in business for independents since the end of EMI tokens because people have been going to HMV, Our Price or Woolies for vouchers," says Kennedy. "We are selling a service here. If the independents aren't looked after, we may see their demise, but I think this could help take business away from the multiples."

## Munns dishes up new-look dinner

The first new-look Music Industry Trusts Dinner will be staged at London's Grosvenor House Hotel on October 14, with new chairman David Munns vowing to make it an event for the entire industry.

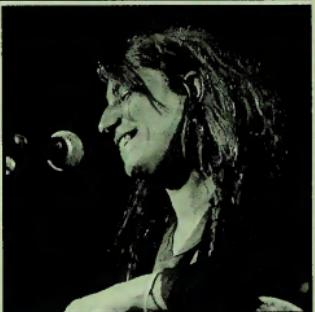
Besides opening the awards show to all sectors of the music business, ticket prices have been halved, capacity expanded and the black tie restriction abandoned.

Ticket prices are coming down from £500 to £250 and attendance is being increased from 600 to around 1,100. The dinner is also being moved from a Sunday to a Monday to make it more accessible.

Munns, who says he is keen to break away from the dinner's "Man Of The Year" tag and bring more attention to the two charities which benefit from the Trust and Noddoff Robbins – pays tribute to previous chairman Michael Levy, now chairman of Arvest. "He has got the event off the ground and raised more than £75,000 for charity," he says.

But the support of the radio, retail and music publishing is vital, Munns adds. "It has been very much a record company or BPI event, but we want to turn it into a music industry rather than a record company thing," he says.

HMV managing director Brian McLaughlin, a member of the organising committee, says, "I am a great believer in putting something back into an industry which has provided employment for so many of us over the years. I do hope all retailers will join me supporting such a truly worthy cause."



Around 300 international media representatives turned out for Patti Smith's first UK live performance for 22 years at London's Serpentine Gallery on Monday night (3). Smith, who performed an hour-long set, also gave an impromptu performance at an international press conference on Tuesday morning before recording a set for Later on Tuesday night. Arista is releasing Smith's new album Gone Again on July 8, promoted by three UK concerts starting in Glasgow on August 5. A single, Summer Cannibals, will be released on August 5.

## Creation finds the perfect partner

When Sony paid £2.5m to buy 49% of Creation in 1992, few could have predicted just how successful the joint venture would prove for both partners.

There were expectations that the deal, which gave Sony international rights to Creation's releases through its Licensed Repertoire Division, would in practice erode the indie's control in the UK, but that has not proved to be the case.

"That was the fear, that it might not work as well as it has, but we have been left alone completely," says managing director Dick Green.

The deal has been a considerable coup for Sony, thanks to no small part to the global success of *Oasis*.

*Oasis* will not reveal details of the renegotiated deal, finalised last

Friday, except to confirm that it includes a "general improvement" in the overseas licensing agreement and a cash payment to the label's shareholders, himself and Alan McGee. Green describes the payment as "a nice amount".

Sony Music Europe president Paul Russell had confirmed the major's intention of buying the remainder of Creation in April, when he predicted Sony would become its sole owner within weeks. But Green says extension of the existing deal was always the renegotiation's most likely outcome.

"The venture has been successful; it's been a very good, profitable partnership, there was no reason to change the way it ran," he says.

Russell says he is thrilled to bits

with the new deal. "We had, and have, an option to purchase Creation, but we decided not to because we wanted Creation to retain their independent position. So what we did was to defer."

Sony and Creation's partnership could be a model for the benefits of independents and majors working together, says Green, who adds that "indieanness" is not necessarily an important consideration for the label. "We are a music company. An 'indie' image is not that important. The important thing is that we've got control."

Green acknowledges he is happy and relieved that the renegotiation, begun last year, is now complete. "It's taken a long time – these things always do," he says.

## NEWSFILE

### Cranberries' latest is fastest seller

The Cranberries' third album, *To The Faithful Departed*, has become the fastest-selling album of the band's career so far. The record has sold more than 3m copies worldwide after four weeks of release, significantly more than *No Need To Argue* had at a similar stage. The album has reached number one in six territories, including France and Germany, where it has sold more than 230,000 copies. It has also gone platinum in Canada, Australia and the US.

### BBC plans digital radio shows

BBC Radio is launching a range of pilot music shows for broadcast over its Digital Audio Broadcasting network, which was set up last September. Jazz, country and opera programmes and a run-down of the Top 40 will all be broadcast for a few hours each day during July in addition to the usual services from the BBC's five national networks.

### Bowie drummer triggers piracy raid

The BPI's anti-piracy unit, plus local police, swooped on London's Camden Market last Saturday, seizing bootleg videos and cassettes and arresting a trader, following a tip-off from David Bowie's drummer Zachary Alford. The raid unearthed more than 1,000 bootleg items, including a number of pirate Bowie videos made during his *Outsiders* Tour last autumn.

### Now acquires software chain

New chairman Brad Aspass has created a new software division to run alongside his music concession chain after buying closed-down computer software retail chain Software Plus. Aspass re-opened six stores on Saturday (8) in Bedford, Cambridge, Hereford, Newport, Colchester and Stevenage, and plans to reopen the remaining nine by the end of June.

### Older and richer use record clubs most

A new survey, conducted by Gallup on behalf of the BPI, has indicated that 13% of adult music buyers use record clubs or mail order companies to buy music. The report indicates that males are the most active of mail order buyers, at 14%, compared with 11% of female buyers. The older music buyer and higher socio-economic group are the heaviest users of record clubs and mail order with the 25-to-44 age group contributing 31% of such business.

### MTV books second youth conference

MTV Europe's second annual youth marketing conference takes place on September 18 at the Royal Victoria Venue in Docklands. Details are available on 0171-453 2704.

### Dale crosses to Fiction Songs

Kate Dale has been appointed professional manager at Fiction Songs. Dale, who previously worked as an A&R manager for Fiction Records, is charged with finding and developing new writers. She will continue to manage producer David M Allen.

### Double platinum for George Michael

George Michael's *Older* and *Bon Jovi's These Days* Days were both certified double platinum last week. Other albums to receive sales awards from the BPI were *The Best Reggae Album...Ever!* (platinum), *Def Leppard's Slang*, *Metallica's Load*, *The Presidents Of The United States Of America's* self-titled album (gold) and the compilations *Viva! Europop* and *The Beautiful Game* (both silver). The only single certified was Peter Andre's *Mysterious Girl* (silver).

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## COMMENT

### The industry's charities need you

If you want to grab the attention of the industry's young and hip, you don't talk about charity. No thanks to Smashy & Nickey's "charities" jokes, the subject is generally (glamorous one-offs like War Child aside) one big turn-off. Which is why David Munn, the new chairman of the Music Industry Trusts' dinner, faces an uphill struggle to persuade the new generation of thirtysomething MDs, and those even younger down the ranks, that raising money for Nordoff Robbins and the Brit School, those most establishment of music industry charities, is something worth thinking about.

But persuade them he must. The industry has a

commitment to both charities – without our support they would not survive – and although it's nigh on impossible

to wheel out that line about "putting something back" without sounding like you don't really mean it, no-one who has taken the time to visit the Nordoff Robbins Music Therapy Centre, or the Brit School, can be in any doubt about the value of what they do.

It's true that Nordoff Robbins, in particular, has a

reputation for being the preserve of the old school.

That's part of the problem. But those raising funds aren't

doing it because they get their kicks from being in a

do-gooding old boys (and girls) network.

They're raising funds because funds need raising.

Indeed, more than one of their number have indicated

their willingness to step aside for younger blood.

War Child (£2m raised and counting) indicated what members of the new generation can do when they put their minds to it. The Music Industry Trusts Dinner – which we're promised will be more glamorous and accessible this year – is a good place for them to start considering pushing similar energy into the music industry's established charities.

The "old school" won't be here for ever. The Brit School and Nordoff Robbins, hopefully, will be. *Seina Webb*

## TILLY

### Amazing plans for Radio One

I wonder if Trevor Dann would visit labels like

Cleveland City in Wolverhampton or 3 Beat in Liverpool. It's amazing that he can announce future plans for Radio One sitting with the whole of the Sony staff in London. I bet a few majors were well upset at the coup of Sony's communications chief Gary Farrow.

I wonder if the new regime will mean that the chairman of all the major record companies will be popping over to W1 to lunch with Mr Dann and discuss future releases. This is a frightening thought. At least some of the Radio One producers and quite a lot of the pluggers actually know something about the artists and music they are promoting.

### Slow the chart before it's too late

Please can everyone stop this suicide mission we seem to be on to lose all credibility in our national chart. Eleven new entries in the Top 20 and the devaluation of our product through giveaways and some ridiculous deals is making our product worth pence, not pounds. Add to this the fact that only a few companies can afford to behave in this way, and we have a scenario in which it's not just the goal posts being moved but the whole bloody pitch. We have to act now. So please, chart committee, get your thinking caps on. The media, retail and most importantly the poor consumer desperately needs a slowed down, accurate chart. Otherwise, in 12 months' time, it will be as extinct as the Dodo.

### Freebie furore

Finally, to all those independent dealers who called me about my article a few weeks ago, in which I suggested they all get free product, I apologise. Some you win, some you lose.

*Tilly Rutherford's column is a personal view*

## NEWS

Crowded House announced their split last Monday (3) at the end of a two-and-a-half-hour gig for fan club members at London's Hanover Grand. The announcement was made three weeks before the release of the 19-track compilation Recurring Dream, which has tracks from the Australian group's four studio albums as well as three new songs, including the forthcoming single Instinct (out today, 10). The album is released on June 24, packaged with a limited-edition 15-track five album. Lead singer Neil Finn says the decision to split was made because of "creative frustration". Live sets have been recorded for BBC2's Later With Joels Holland (broadcast on Saturday) and VH1's The Bridge for June 16.



# Andy's boosts top staff in run-up to expansion

by Catherine Eade

Andy's Records is strengthening its senior management team with the appointment of two new directors, as it prepares for a slew of new store openings over the coming months.

The promotions mark the creation of the first directorships at the company besides Andy's founder and managing director Andy Gray and his brother Billy Gray, marketing director.

Operations manager David Jones has been promoted to operations director and Theresa Kane is promoted from personnel manager to personnel director and company secretary. Both are based at the company's head office in Bury St Edmunds.

At least four new Andy's stores will be trading by the end of the year, says Andy Gray. The Fret, in Barrow-in-Furness in the Lake District, is slated for an October opening, and three other

sites are on the verge of being secured, says Gray. All the new stores will range between 180 and 280 sq m in size.

Gray says the move puts Andy's in a stronger position for future growth. "These are key positions which are part of the preparation for the expansion we have planned over the next 18 to 24 months," he says.

"The appointments are a recognition of David and Theresa's abilities. Each individual brings something different to the team. David will be overseeing the development of the new stores, including fittings and stock, and Theresa's experience at Barclays Bank, where she was responsible for 1,200 stores, will help us with finance," says Gray.

As operations director, Jones, who joined Andy's as general manager, will take on additional responsibility for store development and commercial operations across the chain. Kane joined Andy's in 1993 from

Barclays, and her brief is to oversee the staffing of the chain's 31 stores and head office, as well as to continue to recruit new staff and provide training.

RTM managing director John Best says Andy's is increasingly seen as a small multiple rather than a big indie. "We do see them more as a mini-multiple, and promoting staff to such a senior level signals that it's becoming a more important force in music retailing," he says. "Having more people at head office will ultimately help us because it will mean more support for our campaigns."

Andy's, three-times winner of Music Week's best independent retailer award, currently has 31 stores in the south of England and the north of England and is the sixth biggest chain in the UK, with a turnover of around £28m. Gray says the chain will continue to expand slowly, with stores going up to a maximum of 280 sq m in size.

### Wembley Arena hits back with revamp

Wembley plc is unveiling a £700,000 facelift for its 62-year-old arena this month, as the attention of Europe falls on the north London venue group during Euro '96.

The investment, which coincides with the launch of a new corporate identity and logo this month, includes £200,000-worth of improvements to the front of the venue, where a new paved entrance is being built, lighting upgraded, and informal seating areas and phone booths added. A £500,000 air conditioning system has been installed in the 12,000-capacity venue.

The arena's director Paul Streeton says the improvements followed a survey of concert-goers last year. The air conditioning is a response to two years of particularly hot summers, he adds.

The revamp comes after increased competition by modern purpose-built regional venues, particularly those developed by Ogden Entertainment (the Nynex Arenas in Manchester and Newcastle Arenas) and by SMG (Sheffield Arena and London Arena).

● See profile, p6

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# New platinum award marks European boom

by Robert Ashton

IFPI is establishing a new Europe-wide platinum award to be launched at a presentation dinner in Brussels on July 11.

The Platinum Europe award will be presented in recognition of albums which have exceeded 1m over-the-counter sales across the continent.

The first awards will be presented at a Platinum Europe awards dinner at Brussels' Albert Hall by European Commission president Jacques Santer. The awards show, which will be hosted by VH-1 presenter Pip Dunn, will recognise albums released in the 30 months since January 1, 1994. Although a decision has not yet been taken whether to make this a regular event, the awards will continue to be presented as albums reach the 1m sale level.

"This is the perfect time to launch such an award in Europe," says IFPI chair-

man David Fine. "Platinum Europe is a unique milestone for the record industry, reflecting the spectacular growth of the European music market."

"The list of winners we will announce boasts an extraordinary diversity of musical talent and is a tribute to the immense role played by this industry as a cultural and economic investor in Europe," he says.

More than 80 albums qualify this year by artists from countries including the UK, US, Ireland, Australia, Belgium, Canada, France, Germany, Italy, Netherlands, Spain and Sweden. UK acts likely to qualify include Oasis, Simply Red and Take That.

Around 10 of the qualifying acts will be among 350 people invited to the show. Details of those attending are expected to be announced towards the end of the month, says IFPI director of communications Catrin Hughes.

The event will be the first awards show organised by the record company umbrella organisation, and will herald the first pan-European certification system.

Paul Russell, president of Sony Music Europe and chairman of the steering committee behind the awards initiative, says the launch is recognition of the massive social, political and cultural changes across Europe in the past decade.

Although the US is generally considered the biggest market in the world, it is exceeded by Europe; record sales in Europe reached US\$13.4bn in 1995, compared with US\$12.1bn in the US.

Russell adds, "Many people predicted local language and ethnic music would be swamped by the mass media. It now flourishes to a point where it can be readily accepted outside the country of origin."

## Blaxill adds live edge to TOTP Friday slot

**Top Of The Pops** producer Rik Blaxill will inaugurate a competition and a stage given over to live performances with no backing tapes, when the show moves to a new Friday slot for two months this Friday (14).

Paul Weller will play two live tracks backed by Ocean Colour Scene on the show, which will be hosted by former Take That member Mark Owen.

Blaxill says that, unlike most TOTP performers, Weller and the band will perform entirely live.

"Normally people play to backing tracks or are just singing live," he says. "I can't have a programme full of live stages, but some artists can't get to grips with playing to backing tracks and Paul Weller wanted to play live. Once it's established, I am sure there won't be any shortage of bands wanting to play live."

The show will also see the first TOTP Summer Meet & Greet contest, which will give viewers the chance to win a meeting with a pop star by answering a question relating to that week's show. Viewers will phone in their answers. Details of each week's prize will be unveiled the following week to build up on follow-through viewing.

Blaxill adds, "Because of the move to Friday, we wanted to bring in some new things to keep people watching." The move - to avoid clashes with Euro 96 and the Olympics over the summer - is being promoted with on-air trailers across the BBC network.



Gol Discs and *The Guardian* newspaper gave away 300,000 three-track Paul Weller samplers on Saturday to promote his concert at London's Finsbury Park yesterday (Sunday). The CD, which includes a previously unreleased, re-mastered version of *Into Tomorrow*, was available to readers in London and the south-east as *The Guardian* became the first national daily newspaper to offer a cover mount. The deal, which was put together by the KLP marketing agency with Gol Discs, may be the first of many for the newspaper. Head of marketing Stephen Palmer says it is interested in repeating the exercise, with projects which tie into the editorial content of the paper.

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## NEWSFILE

### Disc sets up new audio sales team

VCI-owned Disc Distribution is establishing a new audio sales arm to build its third-party business. Former Sony singles promotions manager Richard Hudson will head the four-strong sales team to service national accounts, independent stores and branches of HMV. The new set-up will operate independently of Disc's other main distribution customer RTM, which will continue to handle sales for its own labels.

### Emap profits leap after radio boom

Radio proved the driving force behind Emap's results for the year ended March 31, with overall pre-tax profits up 35% to £86.5m compared with last year's £63.9m. Turnover for Emay's 19 wholly-owned stations rose 105% to £46.6m and operating profits leapt 178% to £14.6m. After the results were published, the company sold its regional newspaper interests to Johnston Press for £211m to focus on the radio side of its business.

### WH Smith review may cut 1,000 jobs

WH Smith's chief executive Bill Cockburn is expected to axe the company's training centre in Oxfordshire, its London headquarters near Sloane Square and up to 1,000 jobs when he publishes his long-awaited strategic review of the group next week. Unofficial leaks of details from the review indicate that Cockburn will signal the disposal of the joint-owned and loss-making Do-It-All DIY chain, but the Virgin and Our Price chains are expected to escape unscathed.

### Tring names its full-price imprint

Tring has named its first full-price label Tring International. The new imprint, announced last week, marks the company's first foray into £12.99 CD and £8.99 cassette market. The series will be launched on July 2 with the release of *A Little Night Music* by the cast of the Royal National Theatre. Tring is appointing Fiveash & Hill to handle the group's publicity.

### Tribal Gathering finds date and site

The Tribal Gathering music festival, refused a licence for Otmoor Park, Oxfordshire, in May, has been rescheduled for June 29 at another site. Organisers the Mean Fiddler Organization and Universe have confirmed the festival will go ahead at the Luton Hoo estate near Luton. Black Grape head a line-up which includes The Chemical Brothers, Leftfield, Sasha, Sven Vath, Andrew Weatherall and Goldie's Metalheadz.

### Basca

A letter published in last week's issue made suggestions about Basca's conduct in connection with the 1995 Ivor Novello awards which we and the letter's author, Peter Horrey, now accept are wholly untrue. Peter Horrey withdraws his comments unreservedly. We apologise for any embarrassment caused.

TESTAMENT

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All formats

# Revived venue complex faces make or break decision

When the European Championship final takes place in three weeks' time, few spectators will realise they may be witnessing one of the last large-scale events to be staged at 74-year-old Wembley Stadium.

The biggest sporting showpiece at the stadium since the 1965 World Cup will take place a matter of months before Wembley's leaseholder it will have to decide stadium status.

The existence of such a threat is frustrating to the directors of Wembley plc – comprising arenas, stadium and conference centre – which, after several debt-laden years, has begun to establish its revival in the past year.

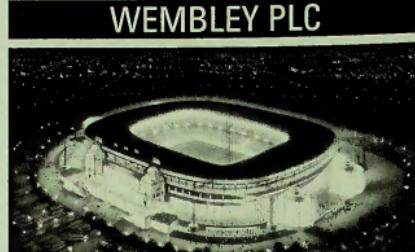
Last year, a £120m refinancing and restructuring package in tandem with a corporate overhaul – which saw the disposal of a number of non-core businesses – helped the company deliver its first operating profit since 1992, thanks largely to the return to the stadium of superstar rock acts. The stadium has hosted major events last year, after none in 1994.

The refinancing raised £62.5m of new equity by the placing of extra shares, while the shake-up also saw new names enter the boardroom, including the replacement of long-term chairman Sir Brian Wolfson with industrialist Claus Hultman.

One key benefit of the restructuring was that £700,000 has been made available in the past few months to help the ageing Wembley Arena meet the threat from numerous purpose-built indoor arenas as appearing around the country.

In recent years the 12,000-capacity arena, built in 1924, has faced increasing competition from US developer Odeon Entertainment, which is behind the £70m Nynex Arena in Manchester and Newcastle arenas; and from SMG, which runs Sheffield Arena and London Arena.

Wembley Arena's response has included improving the front of the venue and installing an air-conditioning system as part of an overall facelift which also sees it take



## WEMBLEY PLC

### MANCHESTER AND LONDON JOSTLE TO WIN

The backers of London and Manchester's bids for the new national stadium have both promised to work closely with the music industry should they get the go-ahead.

Wembley plc says rock bands still clamour to play the venue in the same way that footballers do, while Manchester City Council points to its musical heritage and its success in securing the 2002 Commonwealth Games.

Wembley's spokesman Martin Corrie says the bids are being geared towards sport because the final decision lies with the Sports Council, but he promises that

on its own corporate identity and logo.

The arena saw an 8% reduction in events in 1995, down to 142 events day from 165 in 1994. More than 80 were music-related, however. The venue expects to exceed 150 days in 1996, featuring acts such as Simply Red, Pulp, R Kelly and Michael Bolton.

The improvements this spring followed a survey of customers, says sales manager John Drury, who is overseeing the facelift with director

promoters, record companies and music fans will be canvassed on what facilities they would like to see from any new stadium.

A decision has been expected next month (July), but both parties have now been told not to expect an answer until the autumn.

The delay has created a propaganda battle between the two cities, with Manchester claiming that Wembley is worn out, tatty and out of date, and London responding that it would cost Manchester £1.5bn to match the management and transport infrastructure which is already in place in the capital.

Paul Streeter: "The revamp will be continuous, with changes and improvements going on all the time without disrupting the performances," says Drury. "There is money available, and our aim is to be the number one indoor arena in the country."

Ray Edwards, promotions executive at Wembley Arena's current promoter of the year, Marshall Arts – which booked 11 event days last year – says improvements to the arena were

necessary. "It is an old venue that must be kept up to scratch to compete with the new arenas around the UK. Being in the capital city, it is a vitally important venue," he says.

Leisure analysts welcome Wembley's emergence from its long struggle for financial stability. But they stress that a large question mark still hangs over the complex while the Sports Council refuses to divulge whether the national stadium will be in London or Manchester (see breakout).

Wembley Stadium staged 29 event days in 1995, more than 30% up on 1994, but many analysts believe Wembley's profitable role as the host of football internationals, such as the Euro '96 final as well as superstar pop concerts will be under threat should the Sports Council decide not to build its "venue of legends" in the capital.

Nigel Halkes, head of Ernst & Young leisure and entertainment practice, says: "Wembley has got back on track after a disastrous few years, but if it loses its status as the national stadium that will be very damaging, because it will undoubtedly lose all future

national and international football finals and other sporting events. It will probably not lose out totally on rock concerts, however, because it will still be the largest stadium in the south."

Analysts say Wembley will probably remain the national stadium, and they point to the group's funding of the £600m revamp as evidence that it is unlikely to get into financial difficulties again should it be successful. Wembley Stadium, Wembley Arenas and Wembley Conference & Exhibition Centre now have individual management structures.

Should the Euro '96 final signal the end of Wembley's reign as the national stadium, its neighbouring cousins – including the arenas – could see funds for further improvements dry up.

As the man said during the 1966 World Cup Final, "They think it's all over." Whether that line holds true three decades later remains to be seen.

Steve Hemsey

## Learning to live without overnight hits is specialist's secret

With four of their artists playing at the Flea on Saturday (8), Steve Fennie and Paddy Prendergast of Grapevine were able to mark the company's fifth birthday in style.

The label's line-up for Saturday – including Christy Moore, Mary Black, Sinéad Lohan and Eleanor Shanley – might not indicate a chip, chart-led label, but a specialist sales have been a solid base for growth over half a decade.

"We don't care about music fashions," says 32-year-old Prendergast from the label's Camden HQ. "We've always signed artists who like what they're doing without it having to shape our style. I remember being disappointed with sales of our first Mary Black release – we got 3,000, I expected 50,000. But the pre-sales returned each month."

The label was first launched in 1991 when Fennie, then business affairs manager at Arista Records UK, met Prendergast through A2 Music Services, a manufacturing brokerage which Prendergast still runs today.

"Paddy gave me a Mary Black tape and suggested I started a label over here," says Fennie, now 43. "She was famous in Ireland but not much in the UK. She had a nice acoustic voice but I could see why she wouldn't attract a major. The question was not 'How do we change this to suit the market?' but



GRAPEVINE'S PADDY PRENDERGAST (LEFT) AND STEVE FENNIE FLANK THE COMPANY'S SIGNINGS (FROM LEFT) MARY BLACK, JOAN BAEZ AND JANIS IAN

Let's go and find where Mary Black's market is. 'Our label is built around this philosophy.'

Both men were still in full-time employment when they invested £15,000 in launching the label in September 1991 with a try-out gig for Mary Black at Ronnie Scott's. Four months later, she had sold out London's Royal Albert Hall, and her UK album, *Black Is Gold*, in *The Word*, was clocking up sales which recouped her deal in six months and now top 50,000. For more than two years, she remained Grapevine's only signing.

Today, the label is a £4.1m-turnover company whose success is based on an approach to marketing which has more in common with that of management than a label. "We get heavily involved in touring because it's essential for a label whose artists aren't being played on Radio 1," says Prendergast.

Word-of-mouth marketing is also vital, adds Fennie. The company sells records at gigs and has a mailing list of 50,000, using this low-cost approach as one of the label's central strengths.

"If we'd had lots of cash at the start, it would have been detrimental to the

way we think," says Fennie. "We would probably have gone down a different road, spent more and gone bust."

The reverse has been true. In May 1993, after signing Emmylou Harris, Grapevine's distributor went bust. Undeterred, Fennie and Prendergast bought the company.

A month ago, the company appointed Jo Donnelly from Columbia Records as director of international marketing. Donnelly is organising dates across Europe. "We're hand-picking companies who understand how we work," she says. "These are joint ventures so that we can control the creative input and the label's expansion."

The result of such a hands-on style is evidenced by the attention Grapevine has begun to receive from other American artists. "Grapevine is particularly adept at finding the cracks in which to market artists which don't fit into conventional marketing strategies," says Mark Spector, Joan Baez's manager. "Grapevine is responsible for a total resuscitation of Joan Baez's profile in England."

Prendergast concludes, "We'll be here in 10 years' time because we'll always be home for artists who feel they'll be ignored by a major company. That's one reason. The other reason is that there's no one to suck us."

Daniel Kennedy

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# Music buying leads the way in superhighway shopping spree

Several sites are already enabling fans to buy CDs and other products on the internet. But is this enough to persuade buyers to switch from the megastore to the cyberstore?

As reporting assignments go, it's hardly the same as a trip to a war zone, but deciding to test whether handing your credit card number over the net really is a safe and sensible thing to do is quite a nervewracking thing to do.

Still, no task is too dangerous for a story... so, after following all the instructions in the CDNow shopping site, my credit card number is typed in, along with all my details, the button is clicked and six days later, a CD arrives on my doorstep, all the way from the US.

Most importantly, when I check my next statement, all is in order. The transaction is done without my facing financial ruin or some geek going mad with my number at Anorak's R-U.

It's hardly an earth shattering event, but it is one more bit of proof that there are no longer major security problems about buying and selling on the net.

This is important. The whole idea of buying and selling on-line is nothing new. Nor for that matter is the technology that makes it possible to do it. But people don't know that. Still, over the next 12 months, people's natural resistance to sending those numbers down the line is going to disappear. And when that happens, combined with continued growth in the number of people on-line, net commerce is going to grow, rapidly.

And given the young male bias of the internet, music is likely to be at the forefront of that. US researchers Forrester predict there will be around \$15 billion of transactions carried out over the internet this year. However, by 2000, this will have risen to \$6.6 billion.

It is already possible to buy CDs on-line in the UK – and not just by going to one of the US companies, such as CDNow who offer international distribution.

Virgin Our Price has been selling CDs and videos through Compuserve for a couple of years. The postage costs are reasonable (50p for a single CD) although the service is enormously slow and clunky to use and delivery times can be rather tardy. At the time of writing, I've been waiting five days for my order – only those living in the remotest of Hebridean islands can ever find that more convenient than heading down to the High Street.

Virgin Our Price is expected to make some major moves in the direct to home market in the coming months. For a start, there are rumblings of a new direct operation within the company itself. And this autumn will hopefully see the launch of V.Net, Virgin's on-line operation. Home shopping is going to be an integral part of this. It seems likely that either through this, or some new Virgin Our Price direct operation, Virgin will have a much-improved internet presence within the year.

HMV Direct's launch last month came without fanfare, and that has been followed at last year. Mark Binnington, the operation's marketing manager, says, "We will have a presence on the net this later year. Our main reservation is that, at the moment, using the net is not a proven sales technique. If we're going to do it,



ON-LINE STORES: GIVING FANS THE CHANCE TO BUY WITH THE CLICK OF A MOUSE

we want to do it properly with critiques, pack shots and sound samples. At the moment, the net isn't really powerful enough for that."

The experience from the US is that the net can be powerful enough to do that – and it is not always the traditional retailers who actually get to do it. The model is CDNow, another of those geeks-done-good stories that makes enormously depressing reading to anyone who has tried to 30 without becoming a millionaire.

It was founded in 1994 by Matthew and Jason Olins, two twenty-something brothers from Pennsylvania. The idea was simple – just sell CDs over the internet. These days at www.cdnow.com it offers a catalogue of around 165,000 products – including CDs, videos and T-shirts – with two-day delivery across most of the US and it claims to be selling up to 1,000 units a day with a turnover of \$3m.

The CDNow business is basically an electronic shop front with all the major overheads involved in a comparable retail operation immediately removed. There is a staff of around 20 working on around \$60,000 of computers to create a web site.

It is completely free from the physical costs and limitations of normal retail and direct to home operations. There are no High Street

rentals or problems with "shrinkage", warehousing and distribution are sub-contracted, there is no expensive catalogue to produce or dictate prices for the next six months.

The CDNow site (<http://cdnow.com>) itself is one of the best of its kind on the net. As you would expect, there is a completely searchable database of products or you can just stroll down virtual aisles looking at different categories and out what's new. There is a collection of reviews and news and reviews harvested from traditional media owners – all there to make this slightly more interesting than your average catalogue. Music can be sampled using Real Audio 2.0. And, for the latest edition, there is an internet jukebox which allows you to listen to the entire contents of a new album.

CDNow is not the only company selling CDs on the net. Last August, the information systems company Telebase launched Music Boulevard at [www.musicblvd.com](http://www.musicblvd.com). Like CDNow, the aim is simple – an enormous catalogue, enhanced with sound samples and music industry news.

The battle at the moment is to provide the ultimate value added experience. At its simplest level this comes from offering the cheapest prices. The next step is to start to offer sound samples and editorial comment

which have been offered by CDNow. Others such as World Wide Music ([www.worldwidemusic.com](http://www.worldwidemusic.com)) and Entertainment Connection ([www.connection.com](http://www.connection.com)) are trying to personalise their sites to keep an archive of all the music you decide to sample. Finally, ([www.fly.com](http://www.fly.com)) meanwhile, will actually recommend discs based on your musical preferences.

As usual, all of this needs to carry a cautionary note. At lunchtime in the US (from around 6pm here), the services can be incredibly slow to move around. Still, with the exception of Entertainment Connection, they have all made an effort to make the sites as light and easy to navigate as possible.

However, compared with even the slowest of these services, the on-line presence of Tower Records on America On Line is quite frankly, rather disappointing. Although Tower is as innovative on what Virgin brings to Compuserve, it is still rather flat. Not to mention the fact that it is currently entirely US based and to order from there is not really viable financially thanks to the postage costs.

Music retailing is potentially set to be one of the most immediately lucrative areas of the internet. It might not be as slick a process as distributing audio down the line, but it also avoids the copyright and technical nightmares which that entails. And, if the web site is done well, there are clear reasons for actually buying on-line.

The initial belief might be that it will be good for students. But, for them, taking on board the cost to go to school is a sedentary activity. A much more lucrative potential market is the ever growing number of professionals with no connections at work and home who these days don't quite make it out as often as they should and will happily pay for the convenience of direct delivery – especially if there is a premium 24-hour delivery option available.

Perhaps the biggest question isn't whether this is going to happen, but who is really going to make money out of it. The major retailers might have the name, clout and the infrastructure, but the start-ups such as CDNow have managed to create the right on-line environment.

With Bluebeam of Forrester New Media Research, Inc., "Both music retailers can leverage their physical stores in the on-line shopping medium to maximise consumer convenience. But start-ups can outswim these big fish if they push innovation more quickly to provide better merchandising, promotion and customer service."

Everyone with a music-related web site can ultimately turn it into a shop front. For example, Jonathan Newby, the head of IPC's internet division, admits that it looks at the potential of selling CDs from its NME site – but thought it best to concentrate on its core product first.

And, after all, if Tower Records can launch a magazine, why can't NME set up a mega-store, even if it is on-line?

**Simon Waldman**

# Music Sales. Your only choice for music in print.

The official music books of seventeen current Top 25 albums are all produced, marketed and distributed by Music Sales.

## TOP 75 ALBUMS

1 JUNE 1996

Rank	Title	Artist (Produced)	Label/Co (Units Sold)	Chart View
1	1, OLDER ★	George Michael (Notch)	MCA CDV 007 (200)	Chart View
2	2 NEW! EVERYTHING MUST GO	Elton John (Notch)	EMI CDV 008 (192)	Chart View
3	3 Jagged Little Pill #2	Alanis Morissette (Notch)	EMI CDV 009 (180)	Chart View
4	4 NEW! WHAT'S THE STORY MORNING GLORY?	Chvrch (Notch)	EMI CDV 010 (160)	Chart View
5	5 KIDZ #1	Adrienne Warren (Notch)	EMI CDV 011 (150)	Chart View
6	6 DOWN ON THE UPSIDE	Rogers (Pulman/Poff)	Columbia 460567 (140)	Chart View
7	7 GREATEST HITS #2	ABBA (Notch/Kasper)	ABM 140502 (17)	Chart View
8	8 KIDS #1	Mad & The Mechanics (Notch/Kasper)	RCA 20270 (16)	Chart View
9	9 FALLING INTO YOU	Elton John (Notch)	EMI CDV 012 (15)	Chart View
10	10 THE IT GIRL	Dovey (Notch/Kasper)	EMI CDV 013 (14)	Chart View
11	11 MOSELEY SNAFFLES	Elton John (Notch/Kasper)	EMI CDV 014 (13)	Chart View
12	12 OCEAN DRIVE	Elton John (Notch/Kasper)	EMI CDV 015 (12)	Chart View
13	13 WALKING WOUNDED	Wet Cans (Poff)	EMI CDV 016 (11)	Chart View
14	14 TO THE FAITHFUL DEPARTED	Elton John (Notch/Kasper)	EMI CDV 017 (10)	Chart View
15	15 HAVING FUN FOR LUCKIES	Elton John (Notch/Kasper)	EMI CDV 018 (9)	Chart View
16	16 SLANG	Abba (Notch/Kasper)	EMI CDV 019 (8)	Chart View
17	17 DISSEMBLE	Elton John (Notch/Kasper)	EMI CDV 020 (7)	Chart View
18	18 ROASTED FRUIT/BEWARE FRUIT #2	M. Paisley (Notch)	EMI CDV 021 (6)	Chart View
19	19 MELLOW HEART #2	Mad & The Mechanics (Notch/Kasper)	EMI CDV 022 (5)	Chart View
20	20 ALL CHANGE #2	Chvrch (Notch)	EMI CDV 023 (4)	Chart View
21	21 FUZZY LOGIC	Creation CRCD 101 (100)	EMI CDV 024 (3)	Chart View
22	22 DEFINITELY MAYBE #2	Sting (Poff)	EMI CDV 025 (2)	Chart View
23	23 MERCURY FALLING #2	Sting (Poff)	EMI CDV 026 (1)	Chart View
24	24 MERCURY FALLING #2	Sting (Poff)	EMI CDV 027 (1)	Chart View
25	25 MERCURY FALLING #2	Sting (Poff)	EMI CDV 028 (1)	Chart View
26	26 DIFFERENT CLASS #3	Pink Floyd (Notch)	EMI CDV 029 (1)	Chart View
27	27 PANPIPE MOODS IN PARADISE	Pink Floyd (Notch)	EMI CDV 030 (1)	Chart View
28	28 RETURN OF THE MACK	Voca People (Notch)	EMI CDV 031 (1)	Chart View
29	29 WILDEST DREAMS	Elton John (Notch)	EMI CDV 032 (1)	Chart View
30	30 FARMWATER JOHNSON	Patterson COAST 027 (1)	EMI CDV 033 (1)	Chart View
31	31 NEW! UNSCRUPULOUS ATTITUDE	American Rhythm (Notch)	EMI CDV 034 (1)	Chart View
32	32 PARANOID & SUNBURNT	Shaggy (Notch)	EMI CDV 035 (1)	Chart View
33	33 THE STAN ROAD #2	Paul Winter (Notch)	EMI CDV 036 (1)	Chart View
34	34 NEW! PROGASM	Elton John (Notch)	EMI CDV 037 (1)	Chart View
35	35 EXPECTING TO FLY #2	Elton John (Notch)	EMI CDV 038 (1)	Chart View
36	36 PURE LIGHTNING SWINGS	Elton John (Notch)	EMI CDV 039 (1)	Chart View
37	37 MISSING PAST PRESENT AND FUTURE BOOK 1	Elton John (Notch)	EMI CDV 040 (1)	Chart View
38	38 THE PRESIDENT'S UNITED STATES OF AMERICA	Elton John (Notch)	EMI CDV 041 (1)	Chart View
39	39 IN SIGHTS	Elton John (Notch)	EMI CDV 042 (1)	Chart View
40	40 WILD MOOD SWINGS	Elton John (Notch)	EMI CDV 043 (1)	Chart View
41	41 SAID AND DONE #2	Elton John (Notch)	EMI CDV 044 (1)	Chart View
42	42 THE TENNESSEE MOON	Elton John (Notch)	EMI CDV 045 (1)	Chart View
43	43 THE GREAT ESCAPE #2	Elton John (Notch)	EMI CDV 046 (1)	Chart View
44	44 IN THE BENDS #2	Elton John (Notch)	EMI CDV 047 (1)	Chart View
45	45 A WORD	Elton John (Notch)	EMI CDV 048 (1)	Chart View
46	46 BEYOND THE INFANTS	Elton John (Notch)	EMI CDV 049 (1)	Chart View
47	47 SINGLES #2	Elton John (Notch)	EMI CDV 050 (1)	Chart View
48	48 ALL THIS USELESS ENERGY	Elton John (Notch)	EMI CDV 051 (1)	Chart View
49	49 LES MISÉRABLES 20TH ANNIVERSARY CONCERT	EMI CDV 052 (1)	Chart View	
50	50 IN LEITCH #2	Elton John (Notch)	EMI CDV 053 (1)	Chart View
51	51 DIFFERENT CLASS #3	Pink Floyd (Notch)	EMI CDV 054 (1)	Chart View
52	52 A MAXIMUM HIGH #2	Pink Floyd (Notch)	EMI CDV 055 (1)	Chart View
53	53 DUETS & ARIAS	Elton John (Notch)	EMI CDV 056 (1)	Chart View
54	54 LIFE	Elton John (Notch)	EMI CDV 057 (1)	Chart View
55	55 REJUSH	Elton John (Notch)	EMI CDV 058 (1)	Chart View
56	56 NEW! REMIXED	Elton John (Notch)	EMI CDV 059 (1)	Chart View
57	57 THE COLOUR OF MY LOVE	Elton John (Notch)	EMI CDV 060 (1)	Chart View
58	58 BROTHERHOOD	Elton John (Notch)	EMI CDV 061 (1)	Chart View
59	59 ANTHROPOLOGY	Elton John (Notch)	EMI CDV 062 (1)	Chart View
60	60 EVIL ANGEL	Elton John (Notch)	EMI CDV 063 (1)	Chart View
61	61 THE GREAT SOUTHERN TRENDS	Elton John (Notch)	EMI CDV 064 (1)	Chart View
62	62 A NEW BEGINNING	Elton John (Notch)	EMI CDV 065 (1)	Chart View
63	63 GREATEST HITS #2	Elton John (Notch)	EMI CDV 066 (1)	Chart View
64	64 JOLLIFICATION	Elton John (Notch)	EMI CDV 067 (1)	Chart View
65	65 THE RIVER RANGER	Elton John (Notch)	EMI CDV 068 (1)	Chart View
66	66 THE CLASSIC COLLECTION	Elton John (Notch)	EMI CDV 069 (1)	Chart View
67	67 PROTECTION AND PROTECTION	Elton John (Notch)	EMI CDV 070 (1)	Chart View
68	68 THE SUN IS OFTEN OUT	Elton John (Notch)	EMI CDV 071 (1)	Chart View
69	69 GOLD - GREATEST HITS #2	Elton John (Notch)	EMI CDV 072 (1)	Chart View
70	70 DISGRACEFUL	Elton John (Notch)	EMI CDV 073 (1)	Chart View
71	71 MUSICAL SPLENDOUR THE SHOW	Elton John (Notch)	EMI CDV 074 (1)	Chart View
72	72 GOLD - GREATEST HITS #2	Elton John (Notch)	EMI CDV 075 (1)	Chart View
73	73 BALLBREAKER	Elton John (Notch)	EMI CDV 076 (1)	Chart View
74	74 ACROSS THE RAINBOW	Elton John (Notch)	EMI CDV 077 (1)	Chart View

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**New York:**

**Music Sales Corporation**  
25 Park Avenue South  
New York, NY 10016  
Telephone 212-254 2100  
Fax: 212-254 2013  
Contact: Berrie Edwards

**Copenhagen:**  
Edition William Hansen

Borsenhuspladsen 1, DK-1365  
Copenhagen K, Denmark  
Telephone: 33 11 78 88  
Fax: 33 11 81 78  
Contact: Finn Børger Christensen

**Sydney:**

Music Sales Limited  
8-12 Pitt Street  
Sydney NSW 2000, Australia  
Telephone: 02 8519 6877  
Fax: 02 8519 6564  
Contact: Norm Latte

**Paris:**

Fremd Editions Group  
22 Rue de l'Arcade  
75008 Paris, France  
Telephone: 33 1 30 36 42  
Fax: 33 1 42 66 2271  
Contact: Claude Danvier

**Munich:**

Universitätsverlag Erlangen  
Bläckstraße 3-5a  
9077 Erlangen, Germany  
Telephone: 09131 920000  
Fax: 09131 920001  
Contact: Gerhard Bartholomé

**Tokyo:**

KK Mediaworks  
1-2 Ogikubo-cho, Musashino  
Chiyoda-ku, Tokyo, Japan 101  
Telephone: 81 3 3392 2665  
Fax: 81 3 3392 2669  
Contact: Christi Fleming

## SINGLES

**GORKY'S ZYGOTIC MYNCH:** Ambler Gambler (Ankst068). This latest EP shows why the majors have been swarming around. Expect Radio One airplay, a minor hit and bigger things to follow. ☐☐☐☐

**SMOOTH:** Undercover Lover (Jive CDJive 397). The smooth, sassy female singer displays her luxuriant, husky vocals on a great down-tempo cut. ☐☐☐☐

**ED BALL:** The Mill Hill Self Hate Club (Creation CRESCD0230). This highly-accented, off-kilter, slightly tune-in Creation mastiff's Ball's finest stab at the charts yet. ☐☐☐

**JOE FOX:** Honey Upshake (Malawi COB1394-3). Portishead loom large as an influence on this north London trio's debut single, but the superbly dubby element and deliberate crackles give it a unique vibe. ☐☐☐

**GREEN DAY:** Brain Stew/Jaded (WEA W0339CD). The latest double A-side is standard Green Day fare, and none the worse for it as the US trio trash through two brutally tuneful summery songs. ☐☐☐

**TOMMY TEE:** You Ready (Sugar SUGA 1101). The Scottish five-piece need to show more originality than this Oasis-inspired outing. ☐☐

**DEUS:** Theme From Turnpike (Island CID630). Atmospheric abound in the latest offering from the Belgians. It's all a bit left-of-centre to crossover, but sets the tone nicely for some ultra commercial offerings on the way. ☐☐

**EVIL SUPERSTARS:** Pantomiming With Her Parents (Paradox PDD00010). These Belgians are notable for their diverse sound and the bizarre, grinding riffs on this track should get them noticed. ☐☐

**CHICAGO:** Stone Bizzare (Mercury MERCO 62). The former lead singer of the band is infused with the spirit of Motown, with a surefire summer smash. ☐☐☐

**QUENTIN & ASH:** Tell Him (East West EW049CD). A pretty cheesy cover of the Sixties hit by Leslie Ash and Caroline Quentin from Men Behaving Badly. Lacking in humour or novelty value. ☐☐

**MINDLESS DRUG HOOVER:** Don't Take Ecstasy (Deviant Records DWNTX3). Both sussed and funny, here's a song about the perils of drug use that people will actually relate to. ☐☐

**JAN MUNROE:** Anyone Who Had A Heart (Low Tone LTD001). The Stock & Aitken-produced record, which is raising cash for the Heart Of Britain charity is a well performed meditation of a fine song. Good chart chance. ☐☐

**DAISY DEE:** Just Jump (Club Tools via Edel UK CD6275CLU). Pumping technopop which doesn't quite have enough charm to stand out from the crowd. It will be



QUENTIN AND ASH: LACKING HUMOUR

huge in Europe; less so here. ☐☐

**THE EAGLES:** Love Will Keep Us Alive (Geffen GFSTD-21980). Subtle summer balladry from the reformed and now touring Eagles. Its sheer craft shines brightest, almost disguised what is essentially a fairly tame song. ☐☐

**THE DELGADOS:** Under Canves Under Wraps (Chemical Underground CHEM 006). Like the Ramones playing Orgasm Addict through a BR-5900, this lo-fi four-track gem should continue The Delgados' indie credibility. ☐☐

**STEVE EARL & THE V-ROYS:** Johnny Too Bad (Transatlantic TRA 1226). A Tennessee reggae version of this Jamaican classic which sees country outlaw Earl ranking with Midlands a capella toasters RNT. Perverse but catchy. ☐☐

**22 TOP:** What's Up With That (RCA WASSUP 1). Back-to-basics boogie, enlivened by a na-na-na-na chorus hook, launches the June tour and August album. Refreshingly raw. ☐☐

**JOE HENRY:** Trampoline (Mammoth 7567 52685). A US turntable hit from his sweet-voiced alternative rocker and "published poet" pressles all the right sweet spots without artifice. ☐☐☐

## SINGLE OF THE WEEK

**ELECTRONIC:** Fehdher City (Peripheron COR64326). After a four-year hiatus, the familiar tones of Bernard Sumner gliding effortlessly through this finely crafted, radio-friendly track make for a welcome return. ☐☐☐

## ALBUMS

**NEIL YOUNG:** Broken Arrow (Reprise 93624 6212). Back with Crazy Horse, following the not entirely successful Pearl Jam. Mirror Ball album, happily this is Young at his ragged best. ☐☐

**GROOVED DOWN:** Recording Drama (The Big Beat of New Orleans) (Peripheron COEST2323). In the light of their split, this 19-track compilation of the band's best-known material from four studio albums, plus three new tracks, is a suitable send-off. ☐☐

## PROJECT

Wirtz kept it going, however, assigning various tracks from his magnum opus to other artists. These are featured here alongside West's work and other segments of the opera, which have not previously been released. The result is a rock opera of some charm and, with the usual high standard of annotation and illustration from RPM, it should be one of this enterprising little label's biggest successes to date...*Todd Terry's* latest release is *Jumpin'*, which revises the *Music Man* song that inspired the recent Lisa Marie Experience hit. Terry opts for vocal attack, pairing two of the most popular and enduring disco divas - Martha Wash and Jocelyn Brown - with impressive results...More duelling divas - this time Lisa Minnelli and Donna Summer - can be found in simultaneous throat action on Minnelli's new

**THE SCUD MOUNTAIN BOYS:** Massachusetts (Sub Pop SPCD342). Delicate, atmospheric Americana from the retiring guitar-based four-piece with two lead vocalists. Absorbing. 4

**ALISON LIMERICK:** Club Classics (Arista 74321 383102). Padded with no fewer than three versions of the awesome *Where Love Lives*, this is an enjoyable, if rather slim, volume of vocal house hits. ☐

**PURE MORNING:** Two Inch Hellish Buddha (Mute MUD 2001). They come from Liverpool, but this confident debut demonstrates they have much more in common with American alternative rock. ☐

**THE MIKE FLOWERS POPPS:** A Groovy Place (London B27432). Kitsch, fun covers of tracks including Light My Fire, Venus As A Boy and even Prince's 1999. The surprise element of *Wonderwall* is missing, but this is one novelty album which could prove a smash. ☐☐

**SCARLET:** Chemistry (WEA 0630165592). Tougher than in the past, the female duo sound superb as they rattle through 10 fine tracks. A credible British challenger to the likes of Metric, Metric and Co. ☐

**SULTANS:** Good Year Terrible (Rhythm King ATH05CD). They've dropped the "of Ping FC" from their name and eschewed wackiness in favour of a hard, but fun, Stooges-inspired sound. ☐

**VARIOUS:** Friends From Rio (Far Out FO 007). This cool but potent Nineties Brazilian cocktail effortlessly brings Astrud Gilberto, acid jazz, Gilberto Gil and Gloria Estefan Latin pop. ☐

**HIS NAME IS ALIVE:** Stars On ESP (4AD C46010CD). This softly spoken indie offering from Warren Deferve is an agreeable mix of beauty and ultimately charming offering. ☐

**VARIOUS:** *Bein' This Fest - Part 1* (Crescendo Recordz COPCD009). A jazzy selection of funk, hip hop and jazz beats combine in this skillfully-completed, mellow album, which features the likes of Billy Cobham and Lucy Vandii. ☐

**KITACHI:** A Strong Unit (Dope On Plastic/



SCARLET: GETTING TOUGH

**REACT DOP01:** Mark Irration already has a loyal roots fanbase. Now he takes it one step further with this seamless blending of digital dance rhythms and phat beats. ☐

**ANI DEFARNO:** Dilate (Cooking Vinyl/Righteous Bee COOK CO010). This US anti-folk pioneer's sublime subverts almost everything on her lyrically-diverse eighth album. ☐

**ANGEL MORALES:** Hot 'n Spicy (Subversive SUB1). Two years of classic deep house singles from one of New York's hottest DJ/producers culminates in this sizzling, flawlessly-mixed debut. ☐

**FEEDER:** Swim (Echo CHIC019). Heavy metal with a melodic slant. This trio provide a dense, multi-layered sound that sounds like it would blow your head off live. ☐

**LOUISE:** Naked (EMI CDE MC3748). Louise's growing fanbase will be happy with this album of sugar sweet ballads and up-tempo dance numbers, although the three singles remain the strongest songs. ☐

**VARIOUS:** *Cream Live* (Deconstruction 74231912). The essence of *Cream* is captured in these three CDs with house mixes from Paul Oakenfold, Nick Warren and James Lawless. ☐

**NIGHTMARES ON WAVE:** Still Smokin' (Warp WAP16CD). Remixed tracks from the Smokers' Delight album, which, boosted by festival appearances, should ensure the small but hardcore fanbase lap it up. ☐

## ALBUM OF THE WEEK

**DIMITRI FROM PARIS:** Sacré Bleu (Yellow Stereo YPCD001A). The innovative French DJ gives us easy listening with a dance slant with the access firmly on the kitch. Groovy, stylish and definitely one to watch. ☐

**This week's reviewers:** Sarah Davis, Canterbury Ende, Leo Finley, Ruth Getz, Duncan Holland, David Knight, Ian Nicolson, Martin Talbot, Paul Vaughan and Selina Webb



BIZARRE INC.: A NEW SOUND



## ALAN JONES TALKING MUSIC

**Mariah Carey** recently reached number one in the US for the 11th time with *Always Be My Baby*. While it won't reach such elevated status here, it's a concise, fairly subdued and very catchy tune and a fine showcase for **Cherry**, who resists the temptation to indulge too heavily in vocal gymnastics. R&B/soul/rap fans are catered for by mixes which use the SOS Band's *Tell Me If You Still Care* as a starting point, while David Morales has put together an impressive selection of out-and-out house mixes. A surefire winner...Although written by German Marz Wirtz, **RPM Records'** painstakingly-assembled **A Teenage Opera** is quintessentially English. Excerpt From A Teenage Opera, performed by Keith West, was a major hit in 1987, but the lack of a hit follow-up caused EMI to abandon the Teenage Opera

project. Wirtz kept it going, however, assigning various tracks from his magnum opus to other artists. These are featured here alongside West's work and other segments of the opera, which have not previously been released. The result is a rock opera of some charm and, with the usual high standard of annotation and illustration from RPM, it should be one of this enterprising little label's biggest successes to date...*Todd Terry's* latest release is *Jumpin'*, which revises the *Music Man* song that inspired the recent Lisa Marie Experience hit. Terry opts for vocal attack, pairing two of the most popular and enduring disco divas - Martha Wash and Jocelyn Brown - with impressive results...More duelling divas - this time Lisa Minnelli and Donna Summer - can be found in simultaneous throat action on Minnelli's new

album *Gently*. Released on EMI's classical imprint **Angel**, it is an LP of standards. The Summer duet, *Does He Love You?*, is a highlight...Worthy? Of course. Good? Not really. That's **United Against Racism's Respect**, a multi-artist remake of the Aretha Franklin hit which is loaded with good intentions and shoulder-to-shoulder cabs but little musical conviction. Among those involved are **Inognito**, **Marcella Detroit**, **China Black** and **Right Said Fred**...Finally, **PolyGram TV**, perpetrators of the **Funkmaster Mix** album which we damned with very fair praise last week, redeems its reputation with **Mix Zone**, featuring short but nifty mixes primarily of PolyGram's own product, including some recent club smashes.

# FRONTLINE

## BEHIND THE COUNTER

**SUZANNE DOEL,** Now, Plymouth

"It has been a fairly quiet week, with the kids going back to school after half-term, although demand for Fugees has kept us pretty busy. We had a lot of pre-release enquiries for Gloria Estefan's new album, although disappointingly few people actually came in to claim it. We sold out of Best Rock Anthems In The World and, judging by the number of people asking for it, it still has a long way to go. This Now store, situated on the ground floor of Debenhams, was one of the first to open in 1994 and we have a lot of regular customers. All buying is done centrally so it is important for me to continually update head office on what customers are asking for. We do extremely well with video and we have just launched a promotion offering titles such as Mrs Doubtfire and Home Alone for £5.99 each or two for £10. Budget special interest videos also sell steadily and Tring's Coping With Stress currently has lots of takers."

## IN THE SHOPS THIS WEEK

### NEW RELEASES

Strong pre-release interest translated into solid sales for Metallica's new album while Fugees' The Score began to fly again on the back of their current hit single. Other albums moving included Gloria Estefan, Bon Jovi, Bush, Meat Beat Manifesto and the True Brits compilation, although trends varied regionally. For singles, the picture was more clear cut with Ocean Colour Scene, Happy Clappers, D'Angelo and Pianoman performing well nationwide.

### PRE-RELEASE ENQUIRIES

Singles – The Divine Comedy, Queen, The Prodigy, Tim Booth; Albums – Bryan Adams, Crowded House, Eddie Reader, Beatles Anthology III, Cream Triple Mix DJ album, Dodgy

### ADDITIONAL FORMATS

Bush re-issued album with additional live CD, Elvis Presley limited-edition CD album with book, Bon Jovi double CD in Digipak, Squeeze CD singles box set, Metallica limited-edition CD and cassette in carrier bag

### IN-STORE

Windows – Bryan Adams, Jazz Moods, Robert Miles, Rap Flavas, Metallica, Palladio; In-store – Gloria Estefan, Mariah Carey, Crowded House, Maxi Priest and Shaggy, Eddie Reader, Simply Red, Chart Show Rock album, R Kelly, Everclear, Altan

### MULTIPLE CAMPAIGNS

**Andy's Records**

**ASDA**

**Boots**

**FARRINGTONS**

## TELEVISION

### 15.6.96

Scratchy & Co featuring Gabriele, Peter Andre and The Smurfs, ITV: 9.11-11.30am  
Four Goes To Glyndebourne: Theodore, with Dawn Upshaw and David Daniels, Channel Four: 6.35-10.30pm  
The Road featuring The Band and Trisha Yearwood, VH-1: 7.58pm  
MTV Unplugged: Bjork, MTV: 10-11pm  
Saturday Live featuring Everything But The Girl, ITV, 10.05-11.05pm  
Later With Jo Whiley features The Bluebeans, Bo Diddley, ZZ Top and Steeleye, BBC2: 11.20pm-12.25am

### 16.6.96

Fully Booked featuring Code Red and D'Lux, BBC Two: 10am-moon  
**19.6.96**  
GMTV with guests Shaggy and Maxi Priest, ITV: 6.30-8am  
Ten Of The Best: The Specials select their favourite videos including The Pogues and UB40, VH-1: 2-3pm  
**21.6.96**  
MTV's Party Line hosted by The Residents, MTV: 11pm-1am  
Beastie Boys featuring Echobelly and Reel, Channel Four: 1.35-2.55am

### 15.6.96

John Peel with session guests Melvyn Bragg and US Maple, Radio One: 5-7pm  
Sadie In Concert, recorded in 1984, Radio Two: 6.03-7pm  
Mark Radcliffe On Tour: An Evening With Jose Carreras, Radio Two: 8-10.15pm  
M People Live At Alton Towers, with Gabrielle and Lighthouse Family, Radio One: 8pm-midnight  
**16.6.96**  
John Peel featuring Bis, Radio One: 8-10pm  
Andy Kershaw presents Cindy Lee Berryhill, Radio One: 10pm-midnight

### 17.6.96

Evening Session with Octopus, Catalonia and 50 Centres Red, Radio One: 7-10pm  
Mark Radcliffe with Gerky's Zygotics Mynci, Radio One: 10pm-midnight  
**19.6.96**  
Evening Session, featuring Jaybird and Ladykillers, Radio One: 7-10pm  
**20.6.96**  
Music Live On Tour: The Gospel Train with CeCe Winans, Radio Two: 9.45-10.30pm  
**21.6.96**  
Il Corsaro by Verdi performed by the Royal Opera, Radio Three: 7.25-9.45pm

## ON THE ROAD

**ALAN HARWOOD,** Pinnacle rep for South West

"Metallica is the album which is flying out of the shops at the moment. Everywhere I've been going this week it seems to be the hot one. Generally, there's quite a positive atmosphere in the shops, mainly because there have been some strong releases recently. We're currently selling a new Zion Train album, which is picking up quite a lot of interest. We've got this new metal band called Dearly Beheaded who have been getting a lot of interest. Dino is releasing Eighties Soul Weekender Volume Two and, off the cap, the Morcheeba album has picked up some sales. The recent Later With Jools Holland has helped and Chris Evans is playing the new single as his big single this week and that's helping things along. Everybody's been asking for a new Daniel O'Donnell album. He performed a gospel song on Songs Of Praise and absolutely everybody's been plauging me about it."



Windows – Sony campaign, Bryan Adams, Metallica, Robert Miles, Rap Flavas; In-store – Ode To Joy, Longpigs, Simply Red; Press ads – Perfume, Hardison, Lightning Seeds, Presidents Of The United States Of America, Spiritually Ibiza 2, Italian House Collection, National Anthems, Carl Cox, Easy Project, Ricky Ross, Spin Doctors, Meat Beat Manifesto, Fugees, Leftfield, Rage Against The Machine, Maxwell, Blue Nile, Trainspotting, Cinema 100



Singles – R Kelly, Mariah Carey, Maxi Priest and Shaggy, Eddie Reader, Simply Red, Crowded House, Lux, T-kerby, Kennedy, Albums – Bryan Adams, Robert Miles, Mix, Windows – Bryan Adams; In-store – Chart Show Rock Album



Press ads – The Wrens, Nanaco, Cooper, Joykiller, Murphy's Law, Total Chaos, Sammy, Hits Misses & Own Selections on Serious Drinking



Singles – Gabriels, Fugees, Robert Miles, Clayton & Mullen; Albums – Bryan Adams, Robert Miles, Gloria Estefan, Fugees, Ocean Colour Scene, new hits 96, In The Mix 2; In-store – selected videos at £5.99 or two for £10



Singles – Underworld, R Kelly, Crowded House; Albums – Blue Nile, D'Angelo, Fall, Kids soundtrack; Windows – Gloria Estefan, Robert Miles, Bryan Adams, Metallica, Maxi Priest, Louise, Manic Street Preachers, 60th Dolls, Fresh CDs promotion



Singles – Gabriels; Windows – Def Leppard, Bryan Adams, Tony Rich Project, Metallica, BMG sale, Dodge, Fugees, Leftfield; In-store – BMG sale; Press ads – The Eagles, Genesis, Jethro Tull



Megaplay singles – Maxi Priest, Northern Uproar; Essential album – Robert Miles; Windows and in-store – Bryan Adams, Robert Miles, Chart Show Rock, Fugees, Euro '96 singles, Virgin Cinemas promotion



Singles – Simply Red, Maxi Priest and Shaggy, Mariah Carey; Albums – Beautiful Game; Windows – Bryan Adams; In-store – Beautiful Game, Bryan Adams

In-store – Red Hot 100 CDs for £9.99 or three for £18, Pure Swing CDs for £9.99 and cassettes for £5.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Southport), Boots (Harrow), Hennes And Maurits (Belfast), HMV (Dudley), Jumbo Records (Leeds), Our Price (Leeds), Rock Box (Cambridge), Soundhouse Music (Leamington Spa), Tower Records (Piccadilly) and Virgin (Norwich). If you would like to contribute call Karen Faux on 0161-543 4850.

## EXPOSURE

## RADIO

### TELEVISION

**15.6.96**  
Evening Session with Octopus, Catalonia and 50 Centres Red, Radio One: 7-10pm  
Mark Radcliffe with Gerky's Zygotics Mynci, Radio One: 10pm-midnight  
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## AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIN
BOB STATE Don Solaris	WEA	June 17	■ ■ ■	Press ads will run in music and style magazines. There will be posters, in-store displays with multiples, a mailing to fans and leafletting.
TREAKPOWER More Of Everything For Everybody	Island	June 17	■ ■ ■	Music press advertising will be backed with an extensive fanbase mailing. There will be in-store displays with Virgin which is featuring the release on its in-store radio.
FRONT LINE ASSEMBLY VS DIE KRUPPS	Off Beat	June 10	■ ■ ■	This CD mini-album will be promoted with press ads in music magazines such as NME, Melody Maker, Kerrang!, Terrorizer, Intermedia and Infectious.
FRANKIE HARDY Le Bangin'	Virgin	June 17	■ ■ ■	The album will be promoted with posters, press ads in Vix, Select, NME and Time Out and in-store displays with Duran Price, Virgin and Tower.
HEAVY SHIFT The Last Picture Show	Indochina	June 17	■ ■ ■	Radio ads will run on JFM and there will be ads in Jazz Express, Straight No Chaser and Jazz Displays will run in multiples and independents.
SIMPLETON VA to 12	Greensleeves	June 17	■ ■ ■	There will be radio promotion and competitions on IUR and reggae shows and press ads will run in Echoes.
VARIOUS House Collection Volume 4	Fantazia Music	June 17	■ ■ ■ ■ ■	Ads will run on ITV and Channel Four and on Kiss, Choice, Galaxy and IUR. There will be extensive music and style press advertising.
VARIOUS The Italian House Collection	Firm Music	June 17	■ ■ ■ ■ ■	Radio ads will run on Galaxy, Kiss and IUR dance stations. There will be extensive press advertising and a nationwide poster campaign.
VARIOUS Mastercuts Classic Balearic ...	Beechwood Music	June 17	■ ■ ■ ■ ■	Press ads will run in Muzik, DJ, Blues & Soul, MixMag and Herb Garden.
VARIOUS Summer Vibes	PolyGram TV	June 17	■ ■ ■ ■ ■	There will be radio advertising on Kiss and Galaxy.
				This album will be nationally advertised on Channel Four and regionally on TV. There will also be radio ads on Atlantic 252 and Capital and displays with various multiple and independent retailers.

Compiled by Sue Sillitoe: 0181-767 2255

## ARTIST



## DODGY - FREE PEACE SWEET

Record label: A&M  
 Media agency: The Media Business  
 Media executive: Tony Williamson  
 Head of marketing: Ian Ashbridge  
 Creative concept: Chris Priest

A&M is launching a press and retail-led marketing campaign to promote Dodgy's third album, Free Peace Sweet, which is due out next Monday. Teaser ads in music titles start today. Press ads will be backed by displays in multiples and independents. National posters and promotion on the Internet are also planned.

## CAMPAIGNS OF THE WEEK

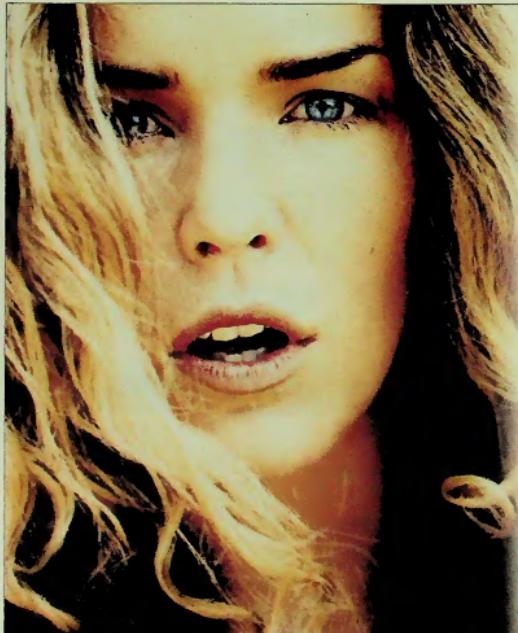
## COMPILATION

## THE HOUSE COLLECTION VOLUME FOUR

Record label: Fantazia Music  
 Media agency/executive: Sold Out/Elaine Fox  
 Product manager: Charles Perkins  
 Creative concept: James Perkins & Andrew Gallagher



With every Fantazia Music House Collection album doubling the sales of its predecessor, the company is anticipating great things from its latest release, due out next Monday. Ads will run on ITV, Channel Four, Kiss, Choice, Galaxy and selected stations. Press ads will be backed by retail displays with multiples.



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the platinum selling,

1996 Swedish Grammy Award winner

rebecka  
törnqvist

her debut UK single

GOOD THING  
out next week

## For more information contact:

National radio - Phil Gibbs • Commercial radio - Adrian Troddinick, Jackie Jenkins  
 National TV - John Smith, Amanda Warren  
 Tel: 0171 605 5000 Fax: 0171 605 5181



# THE OFFICIAL UK CHARTS

**I**t takes a special single to increase its sales after debuting at number one. Michael Jackson's Earth Song managed it last December, though that was partly due to the steep rise in sales of all records at that time. This week the *Fugees* enjoy a second week at the top, and experience a 24% increase in week-on-week sales of *Killing Me Softly*, which sold 157,000 copies in its first week and further 195,000 last week.

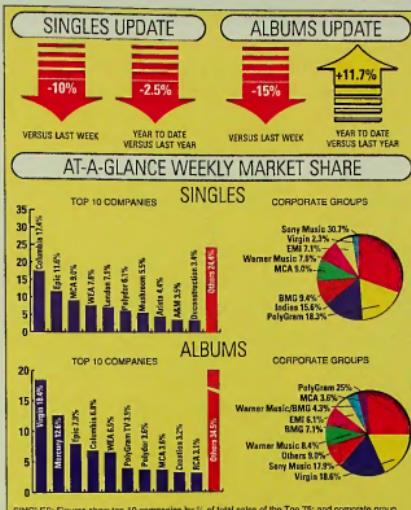
Their album *The Score* surprisingly dips a notch from its peak position of three but simultaneously records a 31% increase in week-on-week sales, the 15th week in a row it has gained. Prior to killing Me Softly, seven singles have entered the chart at number one so far in 1994, and all suffered a steep decline in sales immediately afterwards. The extent of this decline has varied from a low of 19% to a high of 64%, this latter collapse being experienced by both *Oasis* and *Take That*.

Ireland's Eurovision winner, *The Voice* by Eimear Quinn, debuts at number four after selling around 5,500 copies last week – which means that of the people who saw it win the Grand Prix, fewer than one in 2,000 felt moved to buy it. That's not as bad as it sounds, however. The 1995 Eurovision winner, *Nocturne* by Secret Garden, was belatedly released in October and peaked at number 20, while the 1994 champion Red's 'N' Roll Kids by Paul Harrington and Charlie McGettigan fared only slightly better, peaking at number 28 despite a prompt release.

*The Voice* is only the second Eurovision winner to reach the Top 40 in the last nine years, its anchor position being bettered only by Niamh Kavanagh's *In Your Eyes*, which reached the dizzy heights of number 24 in 1993.

Anglo-Aussie rockers AC/DC have a sufficiently large hardcore of followers to ensure that their singles always reach the Top 5, even if none of them have ever reached the Top 10. Since making their chart debut in 1978 they have accumulated 25 hits. Even last year's *Hard As A Rock* managed to run of number 33. But this week their run of hits seems to have come to an end – this week's *Cover You* in *Oil* debuts at number 85 this week and is unlikely to improve on this in subsequent weeks.

Another rock act used to performing better is **The Almighty**. Having announced that they will split at the end of their current tour they might have expected a surge of support for their single *Do You Understand*. And the fact that it was issued on three different CDs should have ensured multiple purchases by their faithful fans. In reality, the single crashed out



SINGLES: Figures show top 10 companies by % of total sales of the 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 Music Council UK Top 50.



of the chart a week after debuting at number 38, making it their least long-lived hit. Incredibly each of their previous 10 charted singles spent precisely two weeks in the *Top 75*. Do You Understand? is their eighth Top 40 hit – in which elevated circles they each managed a single week. No other band can claim to have spent just eight weeks on the *Top 40*, each with a different hit.

Hot on the heels of their number five single Until It Sleeps, Metallica's Lead album debuts at Number One after selling 70,000 copies. It's Metallica's second Number One album, following their self-titled 1991 album. Metallica's

accession to the throne limits George Michael's reign at the top with Older than three weeks – but he should be satisfied with that even if the album fails to regain its title, as both of his previous solo albums, *Faith* and *Listen Without Prejudice Volum 1*, spent a mere week at the top.

Finally congratulations to MCA which has the week's two highest debuting singles from Ocean Colour Scene (number four) and Livin' Joy (number five), and also manages to chart at number 42 Bush's Sixteen Stone album, on their newly acquired Interscope imprint.

Alan Jones

With an audience of 11m less, and 34 fewer plays than last week George

Michael's *FastLove* nevertheless retains a useful lead at the top of the airplay chart for the fifth week in a row. The challenge to George's supremacy mounted by Tony Rich and The Lighthouse Family has however evaporated, with both records making only small gains this week.

The record most likely to take away George's throne now looks most likely to be the *Fugees* *Killing Me Softly*. Bounced to number 13 last week despite a 10% drop in sales, it sprang up an 11% increase in audience, thus moving from a further 70% increase in audience and a huge 115% hike in plays, to 590 to 1271.

Missing from the Top 50 this week is... Missing. *The Everything But The Girl* hit was bulletted last week, climbing 41–32, but finally departs from the Top 50 this week after 35 consecutive weeks in residency – an airplay chart record. The cause of its decline appears to be the similarity between it and the EBTB single *Wrong*, which sprouts 65–29 this week.

Missing's airplay is holding up even better, having spent 36 weeks in the 10 most played tracks some 36 weeks after entering Billboard's airplay chart. Oddly enough it was practically ignored by radio in America initially, making the Hot 100 – the definitive Billboard chart that mixes sales and airplay – on the strength of sole alone.

Back in Britain, the biggest in-chart leap comes from *The Longpigs*, whose *She Said* soars 40–19. But don't expect to hear it too much on your local commercial station. Radio One made it its most-played disc last week,

providing 28 of the most-told-of 40 plays. Radio One also helped a mighty 93.7% of the audience – the highest percentage ever recorded by one station for a Top 20 airplay hit. The *Longpigs* record for U2's Mother Records label, and ironically have leapfrogged over U2 members Adam Clayton & Larry Mullen's *Mission: Impossible*, which drifts 23–24 on the airplay chart, even though it received seven times more plays than *She Said* last week.

Capital has got firmly behind Alison Limerick's remixed hit where Love Lives, spinning it 20 times last week, and placing it 18th in the overall chart. *Natalie Imbruglia's* *Where Love Lives* is still dominant of club play and has yet to enter the Top 100 airplay chart, although Capital's lead is likely to be followed by many when the song explodes at retail, as it surely will.

Alan Jones

## ✓ 95/100 Excellent

In late 1994, we introduced some changes to Music Week's editorial, with two new sections.  
Talent and Profile and expanded airplay information.

**95%** of our readers think these changes are **excellent or good**

making Music Week an even better advertising vehicle than before

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

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For everyone in the business of music

# WW TOP 75 SINGLES

15 JUNE 1996

**TITLES A-Z**

HIGHEST ENTRY

Pos	Line	Wk	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
1		1	KILLING ME SOFTLY	Columbia 6833343/6833434 (SM) Fugazi (Wyatt/Hill/Cupless/Duplessis) Onward (Gimbel/Fox)	Epic 6832542/6832644 (SM)	
2		3	THREE LIONS THE OFFICIAL SONG OF THE ENGLAND FOOTBALL TEAM	EMI 74321350001 (EMI)	EMI 74321350001 (EMI)	
3		1	MYSTERIOUS GIRL	Mushroom 2 00001 2001-1 (BMG/BMG)	EMI 74321350002 (EMI)	
4		4	THE DAY WE CAUGHT THE TRAIN	MCA MCSTO 4004/MCA MCSC 4004 (BMG) Ocean Colour Scene (Lyr/Voc/Ocean Colour Scene) Island Ocean Colour Scene	MCA MCSTO 4004 (BMG)	
5		5	DON'T STOP MOVIN'	Undiscovered/MCA MCSTO 4004/MCA MCSC 4004 (BMG) -MCSTO 4004 (BMG)	MCA MCSTO 4004 (BMG)	
6		6	BLURRED	freedom TABC 24/TABC 243/TABC 245 (TABC 245)	TABC 24/TABC 243/TABC 245 (TABC 245)	
7		7	THEME FROM MISSION: IMPOSSIBLE	Mother MUMCD 75/MUMCD 75 (F) Adam Clayton & Layne Staley (Mother/Mum)	Mother MUMCD 75/MUMCD 75 (F)	
8		8	BECOME YOU LOVED ME	Epic 6832382/6832384 (SM)	Epic 6832382/6832384 (SM)	
9		6	NOBODY KNOWS	LaFace 4002 74311356422/7431156422 (BMG)	LaFace 4002 74311356422/7431156422 (BMG)	
10		5	NAKED	1st Avenue/EMI COEM 4313/COEM 4313 (E)	1st Avenue/EMI COEM 4313/COEM 4313 (E)	
11		7	FABLE	Construction 743213822/7432138324 (BMG)	Construction 743213822/7432138324 (BMG)	
12		9	THESE ISN'T ANYTHING I WON'T DO	Hop Oceans/freedom TABC 24/TABC 24 (T)	Hop Oceans/freedom TABC 24/TABC 24 (T)	
13		11	OOH AAH...JUST A LITTLE BIT ★	Eminem WEA 641C/OXWEA 061C (W)	Eminem WEA 641C/OXWEA 061C (W)	
14		15	FEMALE OF THE SPECIES	Gut COUGAT 2/COUGAT 2 (ITP)	Gut COUGAT 2/COUGAT 2 (ITP)	
15		7	FAVORITE	Virgin VSDCD 1578/VSCD 1579 (E)	Virgin VSDCD 1578/VSCD 1579 (E)	
16		10	PURPLE HEATHER	Warner Bros 1483C/W 0354C (W)	Warner Bros 1483C/W 0354C (W)	
17		10	THE BIG MAN AND THE SMALL MAN TEAM MEET THE BARMY ARMY UPTOWN	Paul Young/Wo & Da/Saints/Thomas/York/Starz/Orbit	Paul Young/Wo & Da/Saints/Thomas/York/Starz/Orbit	
18		8	CANT HELP IT	Coliseum/PVGA 004CD/TOGA 004C (W)	Coliseum/PVGA 004CD/TOGA 004C (W)	
19		19	OCEAN DRIVE	Wild Card/Polydor 5781632/5781641 (W)	Wild Card/Polydor 5781632/5781641 (W)	
20		11	RETURN OF THE MACK ★	WEA WEA 0400CD/WEA 040C (W)	WEA WEA 0400CD/WEA 040C (W)	
21		10	LADY	Mark Morrison (Chil/Morrison) Perfect (Morrison)	Mark Morrison (Chil/Morrison) Perfect (Morrison)	
22		14	GET DOWN (YOU'RE THE ONE FOR ME)	Jive 394/394/394/394 (BMG)	Jive 394/394/394/394 (BMG)	
23		10	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	A&M 5813252/5813253 (W)	A&M 5813252/5813253 (W)	
24		12	IN A ROOM	A&M 5813252/5813254 (W)	A&M 5813252/5813254 (W)	
25		13	ON SILENT WINGS	Parton CDR 6434/TCR 6434 (S)	Parton CDR 6434/TCR 6434 (S)	
26		17	SUMMER HOLIDAY MEDLEY	RCA 74321384627/7432138474 (BMG)	RCA 74321384627/7432138474 (BMG)	
27		10	HEAVEN KNOWS	A&M 9816520/- (R)	A&M 9816520/- (R)	
28		10	CECILIA ○	WEA WEA 0420C/WEA 0420C (W)	WEA WEA 0420C/WEA 0420C (W)	
29		11	CRYING IN THE RAIN	Epic 6833538/6833584 (SM)	Epic 6833538/6833584 (SM)	
30		11	LET THE LOVE	22nd Precinct THIRD ACD/THIRD 4MC (P)	22nd Precinct THIRD ACD/THIRD 4MC (P)	
31		21	DO U KNOW WHERE YOU'RE COMING FROM	Reckless 63/63 (R)	Reckless 63/63 (R)	
32		20	TWO EP	Parton CDR 6437/TCR 6437 (R)	Parton CDR 6437/TCR 6437 (R)	
33		12	BEFORE YOU WALK OUT OF MY LIFE	Warner Bros 7423134042/7423134044 (BMG)	Warner Bros 7423134042/7423134044 (BMG)	
34		19	GOOD SWEET LOVIN'	Indochine ID 0550CD/0550MC (E)	Indochine ID 0550CD/0550MC (E)	
35		19	BEAUTIFUL ALONE	Food/Parlophone COFOID 871/E	Food/Parlophone COFOID 871/E	
36		18	UNTIL IT SLEEPS	Verigo UKMCD 12/-	Verigo UKMCD 12/-	
37		11	NO ONE'S DRIVING	Bush/Deconstruction 7432130182/-/7432130181 (BMG)	Bush/Deconstruction 7432130182/-/7432130181 (BMG)	

As used by Top Of The Pops and Radio One



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This	Last	Wk	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
38	27	4	REACH	Gloria Estefan (Enya)/J.Dermott (EMI) (Enya/Wenn)	Epic 6832542/6832644 (SM)	
39	23	7	MOVE MOVE MOVE (THE RED TRIBE)	Music Collector 1MM/CD 1/MANIC 1 (IDG)	Music Collector 1MM/CD 1/MANIC 1 (IDG)	
40	NEW	8	THE VOICE	Autobahn United FA Cup Squad (TTW) All Boys (Tschap)	Polydor 5768492/5768494 (F)	
41	34	9	A DESIGN FOR LIFE ○	Eric Street Preachers (Holland/Sony/Bradford/Moore/Wire)	Epic 6833075/6833074 (SM)	
42	NEW	10	INTO MY WORLD	Mother MUMCD 76/MUMCD 75 (F)	Atlantic (Glamby/Bacon) Chrysalis (Merchandise/McCann/Willis)	
43	30	6	TONIGHT, TONIGHT	Smashing Pumpkins (Red/Muller/Corporation MCA) (Corporation)	Virgin HUTD 69/HUTC 65 (E)	
44	28	5	DOIN' IT	Del Jam/Island DEFD 15/DEFC 15 (F)	Del Jam/Island DEFD 15/DEFC 15 (F)	
45	NEW	11	NATURAL ONE	London LOCOP 362-(F)	London LOCOP 362-(F)	
46	38	12	THE X FILES ○	Warner Bros W 0341CD/W 0341 (W)	Warner Bros W 0341CD/W 0341 (W)	
47	NEW	13	BABY DON'T GO	1st Avenue/Arcade 7421178514 (E)	1st Avenue/Arcade 7421178514 (E)	
48	35	7	I WILL SURVIVE	RCA 7432137662/7432137684 (BMG)	RCA 7432137662/7432137684 (BMG)	
49	32	9	THEY DON'T CARE ABOUT US ○	Epic 6829502/6829504 (SM)	Epic 6829502/6829504 (SM)	
50	33	2	ST TERESA	Blue Gold JAAC 03/JAC 03 (AMC)	Blue Gold JAAC 03/JAC 03 (AMC)	
51	NEW	14	TAINTED LOVE	Etema/WEA 057/CD/WEA 057 (W)	Etema/WEA 057/CD/WEA 057 (W)	
52	24	1	BLUE MOON/ONLY YOU	Love This LUVHS 002/LUVHS 001 (P)	Love This LUVHS 002/LUVHS 001 (P)	
53	25	2	SUPER SOUPHIS/TI-CAT/THE PLAYER	Ultimatum 009805/CDX 009	Ultimatum 009805/CDX 009	
54	29	17	CHILDREN ★	Deconstruction 7421234822/7421234834 (BMG)	Deconstruction 7421234822/7421234834 (BMG)	
55	NEW	16	U FOUND OUT	Tidy Train TDY 10CD/TDY 10CD (E)	Tidy Train TDY 10CD/TDY 10CD (E)	
56	40	4	KLUBBSHOPPING	APM 1100 Klubhounds Klubhounds WC (Int'l/Billy Boy/Woody/Brax)	APM 1100 Klubhounds Klubhounds WC (Int'l/Billy Boy/Woody/Brax)	
57	36	3	TRIPPIN' ON SUNSHINE	Cowboy COLO 32/CALO 32 (P)	Cowboy COLO 32/CALO 32 (P)	
58	31	4	GOOD DAY	Paradigm CO 6432/TCR 6432 (E)	Paradigm CO 6432/TCR 6432 (E)	
59	43	5	WOO-HOO! GET YOU ALL IN CHECK	Becky 1RC 220CD/1RC 220 (W)	Becky 1RC 220CD/1RC 220 (W)	
60	25	6	LET THIS BE A PRAYER	Cheeky CHECD 01/CHCK 01 (BMG)	Cheeky CHECD 01/CHCK 01 (BMG)	
61	37	5	PASS & MOVE (IT'S THE LIVERPOOL GROOVE)	Tetra 1FCD 96/1FCD 96 (BMG)	Tetra 1FCD 96/1FCD 96 (BMG)	
62	NEW	9	HEY MR DJ	All Around The World COG/CLUE 104/CLUE 104 (P)	All Around The World COG/CLUE 104/CLUE 104 (P)	
63	38	2	LIGHT MY FIRE/PLEASE RELEASE ME	Under LTD 1MND 381/CD 381 (W)	Under LTD 1MND 381/CD 381 (W)	
64	54	12	FIRESTARTER ○	XL Recording XLS 70CD/CL 70/CL 70 (E)	XL Recording XLS 70CD/CL 70/CL 70 (E)	
65	47	8	KEEP ON JUMPIN'	3 Beat/Off! CD7 271/CDX 271 (F)	3 Beat/Off! CD7 271/CDX 271 (F)	
66	95	9	IRONIC	Pulse-B 10 CD 10 (Los Del Mar) W/C (Meng/Rud)	Pulse-B 10 CD 10 (Los Del Mar) W/C (Meng/Rud)	
67	44	9	IRONIC	Maverick/Reprise W 0343CD/W 0343C (W)	Maverick/Reprise W 0343CD/W 0343C (W)	
68	56	7	Z 247	MJL/Up 8631959/8631954 (SM)	MJL/Up 8631959/8631954 (SM)	
69	65	16	DON'T LOOK BACK IN ANGER +	Creation 65CD 221 (3MVA)	Creation 65CD 221 (3MVA)	
70	41	3	I MUST STAND	Rhythm Syndicate/Mig Synth 95/SYNTH 95/+SYNTH 95 (E)	Rhythm Syndicate/Mig Synth 95/SYNTH 95/+SYNTH 95 (E)	
71	46	6	CHARLESSMAN MAN	Fool/Parlophone COFOID 777/COFOID 777 (E)	Fool/Parlophone COFOID 777/COFOID 777 (E)	
72	48	2	MACHINHEAD	Intercomp INDUS 95/95+(BMG)	Intercomp INDUS 95/95+(BMG)	
73	53	13	GIVE ME A LITTLE MORE TIME ○	Teddy Bear GUDCC 139/GODAC 139 (F)	Teddy Bear GUDCC 139/GODAC 139 (F)	
74	36	14	HOW DEEP IS YOUR LOVE ★	RCA 74213355927/74213355928 (BMG)	RCA 74213355927/74213355928 (BMG)	
75	52	3	FOR WHAT YOU DREAM OF	Stress COSTR 231-(P)	Stress COSTR 231-(P)	

**nancy boy**

their new single - DEEP SLEEP MOTEL 10.6.96 - taken from the album "Nancy Boy"

Titles are indicated for supporting the Euro '96 campaign.

PLATINUM = 1,000,000 units

Gold = 400,000 units

Silver = 200,000 units

Gold+ = 100,000 units

Platinum = 50,000 units

Gold++ = 25,000 units

Platinum++ = 12,500 units

Gold+++ = 6,250 units

Platinum+++ = 3,125 units

Gold++++ = 1,562 units

Platinum++++ = 781 units

Gold+++++ = 391 units

Platinum+++++ = 196 units

Gold++++++ = 98 units

Platinum+++++ = 49 units

Gold++++++ = 25 units

Platinum++++++ = 12 units

Gold++++++ = 6 units

Platinum++++++ = 3 units

Gold++++++ = 1 unit

Platinum++++++ = 1 unit

Gold++++++ = 1 unit



# AIRPLAY PROFILE

## STATION OF THE WEEK

With 20 years of Radio Two experience behind him, Melody 105.4 FM's head of music Geoff Mullen is well aware of the direction of changing people's fixed perception of a station.

Like Radio 2 before it, the London-based easy listening station has moved away from the likes of Mantovani in its daytime output towards a diet of melodic oldies and tuneful contemporary hits instead.

And while latest Rajar figures show listeners up to 847,000, reaching a point to 9% and listening share increasing from 3.6% to 4.4% in its 9.85m transmission area, Mullen concedes some potential listeners' image of the station is very different from ours. "I think most people still think of us as being terribly old-fashioned. They still haven't caught up that we're not playing elevator music anymore," he says. "That was the big criticism, the amount of instrumental music we played. People thought it was muzak. That's a perception we hope is disappearing now."

Mullen was brought in from Radio Two a couple of years ago specifically to look at the music policy and move it away from targeting the over-50s to one appealing to 35-plus. "It's meant quite a big change, but 50% of the station's audience is now under 35 and we've just completely turned it on its head," he says. "At the moment we're playing the George Michael CD, The Lighthouse Family and the Tony Rich Project, so there are a lot of areas we've moved into. We've still got a very wide music policy. We still play all the great songs down the years."

Mullen says he is looking for tracks



## MELODY TOP 10

Track

- On Silent Wings Tina Turner (Parton)
  - Nobody Knows Tony Rich Project (Lafco/Artista)
  - Ocean Drive Lighthouse Family (Wild Card/Polydor)
  - Reach Gloria Estefan (Epic)
  - Cannibals Mack Knopfler (Vertigo/Mercury)
  - Anywhere Is Tops (WEA)
  - You Are Not Alone Michael Jackson (Epic)
  - Jesus Loves You Kadence (EMI)
  - Oh Baby L. Esposito (EMI)
  - Somewhere Somehow Wet Wet Wet (Private Organisation)
- The Top 10 here is a sample of Melody's recent output and is in no particular order.

with a strong melody, but adds, "We're not stuck with people that are famous."

Along with the shift in music, the style of presentation has also changed from the presenters – now including David Hamilton at breakfast – being given more cards to read and encouraged to be a freer, more "human" approach.

And as to complaints that some London stations' musical output is too similar, Mullen reckons, "I think we're a breath of fresh air. It's so different to everything else and we're probably playing more music than anybody else."

Paul Williams

## TRACK OF THE WEEK

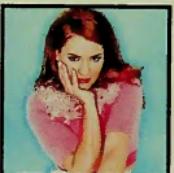
**GINA G: OOH AAH...JUST A LITTLE BIT**  
Just a little bit...and a lot more besides  
was the scale of support mounted by radio stations for the track as it hit 6 in the UK hit.

Against the indifference of the Eurovision judges, the infectious-catchy single has not only become the competition's first number one here for 16 years, it also built up an impressive two-month run in the Airplay Top 10.

But despite its eventual success, the track took some time to convince radio programmes of its merits. In the week of confirming a place in the contest's grand final, it stood at just 69 on Airplay with 117 plays, a position which only slightly improved the following week when it became the sales chart's highest new entry at six.

That entry clearly proved to be the turning point, with sales jumping by 342 and its audience increasing by 110% to send the track into the Airplay Top 20. Top 10 Airplay status was then assured as the single climbed to two on sales to commence a yo-yo run in the top three.

Plays quickly broke through the 1,000 mark with Capital and Atlanta awarding it top 10 ranking in the same



week, though overall support eased off for a couple of weeks before being swollen again by the arrival of the Eurovision final.

The build-up to the event was more than enough to push Gina G back again over 1,000 plays and into both the Airplay top three and Radio One's top 10.

After the final, the UK sales chart proved its influential might over Eurovision as the single's number one position helped plays increase yet further, despite having only finished a disappointing seventh in the competition.

Paul Williams

## RADIO 1



© Music Control UK. Tones ranked by total number of plays on Radio One from 00.00 on Sunday 2 June 1996 until 24.00 on Saturday 8 June 1996

Pos	Title	Artist/Label	LW	TW	No. of plays	TR
1	SHE SAID	Lori Lieberman (Nostalgia/Polydor)	18	18	28	28
2	KILLING ME SOFTLY	Fugees (Ruffhouse/Columbia)	19	19	27	27
3	IN A ROOM	Eddy (ASW)	21	24	27	27
4	BLURRED	Pearl Jam (Beggars/Breathless)	25	25	26	26
5	TONIGHT, TONIGHT	Steppenwolfs (Hot/Virgin)	25	25	25	25
6	FEMALE OF THE SPECIES	Space (Epic)	19	19	25	25
7	THEME FROM MISSION: IMPOSSIBLE	Adam Clayton & Larry Mullen (Micheal/Polydor)	26	26	25	25
8	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene (MCA)	26	24	24	24
9	I BELIEVE	Tim Booth & Angels of Death (Frontiers/Mercury)	18	18	24	24
10	THREE LIONS	Bands & Skinner & Lightning Seeds (Epic)	22	22	23	23
11	THERE'S NOTHING I WON'T DO	JX (Hot/Cheeky/Freedom)	21	21	23	23
12	FASTLOVE	George Michael (ASW/Virgin)	27	27	22	22
13	MYSTERIOUS GIRL	Peter Andre Feat. Bubblegum Boys (Mushroom)	17	17	21	21
14	OCEAN DRIVE	Lighthouse Family (Warner Bros/Epic)	22	22	21	21
15	A DESIGN FOR LIFE	Marcus River Preachers (Epic)	19	19	20	20
16	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams (A&M)	25	25	20	20
17	FORGET ABOUT THE WORLD	Gabrielle (Go Beat)	17	17	20	20
18	THANK GOD IT'S FRIDAY	Kelly (Live)	10	10	20	20
19	GET DOWN (YOU'RE THE ONE FOR ME)	Backstreet Boys (Trans Continental/Live)	18	18	15	15
20	ALWAYS BE MY BABY	Marie Carely (Columbia)	16	16	15	15
21	MINT CAR	Car (Nostalgia/Polydor)	8	8	17	17
22	CAN'T HELP IT (HAPPY CHASERS)	Shiny/PWL	12	12	18	18
23	WRONG	Boyz II Men (Virgin)	12	12	18	18
24	I CAN DESIGN	Shaneen/Sister Sledge (London)	12	17	17	17
25	NOBODY KNOWS	Tony Rich Project (LaFace/Arista)	21	21	17	17
26	FORBIDDEN CITY	Electric Six (Paradise)	2	2	17	17
27	LADY	Angels (Contour/EMI)	11	11	15	15
28	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat featuring Junior (Renaissance/EMI)	21	15	15	15
29	DON'T STOP Movin'	Luv Joy (IMCA/Undiscovered)	14	14	15	15
30	ENGLAND'S INN	Blitz Grace Geffen, Joe Strummer & Keith Allen (Reactive/MCA)	2	2	14	14
30	OOH AAH...JUST A LITTLE BIT	Gina G (Geffen/MCA)	17	17	14	14

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## VIRGIN



Pos	Title	Artist/Label	LW	TW	No. of plays	TR
1	RADIO ON PIKEY SASS	Lori Lieberman (Nostalgia/Polydor)	1426	1465	1465	1465
2	FASTLOVE	George Michael (ASW/Virgin)	1595	1595	1298	1298
3	OCEAN DRIVE	Lighthouse Family (Warner Bros/Epic)	1282	1282	1293	1293
4	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams (A&M)	1132	1133	1133	1133
5	KILLING ME SOFTLY	Boyz II Men (Muffin/Columbia)	476	476	1129	1129
6	RETURN OF THE MACK	Mark Morrison (WEA)	820	820	1062	1062
7	ALWAYS BE MY BABY	Marie Carely (Epic)	820	820	961	961
8	CECILIA	Sugge (WEA)	982	982	879	879
9	NAKED	Liane (Avantgarde/EMI)	659	659	864	864
10	IRONIC	Alecia Mercedes (Maverick/Warner Bros.)	909	909	821	821
11	MYSTERIOUS GIRL	Peter Andre Feat. Bubblegum Boys (Mushroom)	503	503	750	750
12	MAKE IT WITH YOU	Leanne (Mercury)	350	350	720	720
13	REACH	Glenne (Epic)	791	791	698	698
14	THREE LIONS	Bedell & Scrimmer & Lighting Seeds (Epic)	553	553	688	688
15	OOH AAH...JUST A LITTLE BIT	Gina G (Geffen/WEA)	941	941	650	650
16	GIVE ME A LITTLE MORE TIME	Gabrielle (Go Beat)	762	762	578	578
17	ON SILENT WINGS	Tina Turner (Parton)	487	487	562	562
18	DON'T LOOK BACK IN ANGER	Oasis (Creation)	559	559	508	508
19	ST TERESA	Jean Dolman (Blue Gorilla/Mercury)	291	291	466	466
21	WALKAWAY	Stevie (Polydor)	415	415	419	419
22	WE'RE IN THIS TOGETHER	Simply Red (East West)	208	208	386	386
23	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene (MCA)	225	225	375	375
24	A DESIGN FOR LIFE	Marcus River Preachers (Epic)	639	639	362	362
25	MISSING	Everything But The Girl (Blitz/Y/Nova/Barclay)	381	381	360	360
26	FORGET ABOUT THE WORLD	Gabrielle (Go Beat)	156	156	354	354
27	THEIR'S NOTHING I WON'T DO	JX (Hot/Cheeky/Freedom)	351	351	349	349
28	SILENT RUNNING	M&B & Mechanics (Vigil)	363	363	346	346
29	HOW LONG?	Patrice (IRIS/EMI)	354	354	346	346
30	FABLE	Robert Miles (Deconstruction)	210	210	339	339

## ATLANTIC 252

Pos	Title	Artist/Label	LW	TW	No. of plays	TR
1	CECILIA	Alecia Mercedes (Maverick/Warner Bros.)	160	160	60	60
2	IRONIC	Alecia Mercedes (Maverick/Warner Bros.)	56	56	55	55
3	A DESIGN FOR LIFE	Marcus River Preachers (Epic)	51	51	55	55
4	FASTLOVE	George Michael (ASW/Virgin)	57	57	56	56
5	THEIR'S NOTHING I WON'T DO	JX (Hot/Cheeky/Freedom)	30	30	39	39
6	HOW DEEP IS YOUR LOVE	Tina Turner (Parton)	30	30	38	38
7	SLIGHT RETURN	Avengers (Signature/Geffen/A&M)	32	32	38	38
7	THESE DAYS	Don Zed (Mercury)	30	30	38	38
9	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams (A&M)	35	35	37	37
10	FOLLOW YOU DOWN	Big Bassoon (A&M)	32	32	37	37

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# 15 JUNE 1996

**AIRPLAY**

music control  
UK

This	Last	2 weeks	Wk on chart	Title	Artist	Label	Total plays	Plays 4+ or +	Total audience	Audience % 4+
<b>1</b>	1	10		<b>FASTLOVE</b>	George Michael	AE/Virgin	1468	-21	<b>65.54</b>	-17
2	2	3	8	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	1578	+3	57.59	-5
▲ 3	13	13	4	KILLING ME SOFTLY	Fugees	Ruffhouse/Columbia	1271	+115	56.29	+70
▲ 4	5	4	10	OCEAN DRIVE	Lighthouse Family	Wild Card/Colydor	1387	n/c	56.00	+2
▲ 5	6	31	3	THREE LIONS	Baddiel & Skinner & Lightning Seeds	Epic	777	+27	49.19	+8
6	3	6	6	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams	A&M	1238	-1	48.58	-15
7	1	17	4	ALWAYS BE MY BABY	Mariah Carey	Columbia	1098	+3	43.20	n/c
8	4	2	16	RETURN OF THE MACK	Mark Morrison	WEA	1148	-23	38.78	-44
▲ 9	10	13	10	A DESIGN FOR LIFE	Manic Street Preachers	Epic	485	-57	37.64	+1
▲ 10	20	62	2	MYSTERIOUS GIRL	Peter Andre Feat. Bubbler Ranx	Mushroom	795	+51	36.69	+53
11	12	15	2	BECAUSE YOU LOVED ME	Celine Dion	Epic	960	+12	34.86	+3
▲ 12	22	54	3	IN A ROOM	Dodgy	A&M	395	+177	33.39	+49
13	15	12	8	THE'RES NOTHING I WON'T DO	JX	Hooj Choons/Firefreedom	454	n/c	30.47	-5
▲ 14	21	73	4	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene	MCA	438	-64	30.45	+28
15	19	26	5	ON SILENT WINGS	Tina Turner	Parlophone	616	+20	29.02	+20
▲ 16	25	52	2	NAKED	Louise	1st Avenue/EMI	877	+31	28.84	+37
17	11	7	18	IRONIC	Alanis Morissette	Maverick/Warner Bros.	942	-9	28.81	-24
18	5	5	11	OOH AAH...JUST A LITTLE BIT	Gina G	Eternal/WEA	685	-44	27.46	-46
<b>HIGHEST CLIMBER</b>										
▲ 19	10	34	3	SHE SAID	Longpigs	Mother/polydor	40	+43	26.45	+43
20	16	11	9	CECILIA	Suggs	WEA	960	-11	26.43	-18
21	9	9	20	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat	643	-31	26.34	-25
<b>MOST ADDED</b>										
△ 22	30	56	3	FEMALE OF THE SPECIES	Space	Gut	320	+183	26.24	+48
▲ 23	30	21	2	FORGET ABOUT THE WORLD	Gabrielle	Go Beat	408	+107	26.12	+52
△ 24	23	26	3	THEME FROM MISSION: IMPOSSIBLE	Adam Clayton & Larry Mullen	Mother/polydor	283	+23	25.39	+15
25	18	18	1	TONIGHT, TONIGHT	Smashing Pumpkins	Hut/Virgin	95	-75	23.40	-4
△ 26	29	75	2	BLURRED	Pianoman	3 Beat/Firefreedom	170	+30	22.31	+19
27	17	14	4	REACH	Gloria Estefan	Epic	722	-14	22.20	-34
▲ 28	18	327	1	MINT CAR	Cure	Fiction/polydor	95	+132	21.95	+333
29	25	142	1	WRONG	Everything But The Girl	Virgin	413	+65	21.75	+95
△ 30	31	50	3	I BELIEVE	Tim Booth & Angelo Badalamenti	Fontana/Mercury	134	+28	20.44	+18
31	36	19	1	MAKE IT WITH YOU	Let Loose	Mercury	725	+93	19.39	+75
△ 32	42	72	2	I CAN DRIVE	Shakespear Sister	London	81	+7	19.30	-42
33	27	57	1	GET DOWN (YOU'RE THE ONE FOR ME)	Backstreet Boys	Trans Continental/Live	226	+31	19.21	-1
△ 34	45	51	2	ST TERESA	Joan Osborne	Blue Gorilla/Mercury	504	+57	18.26	+22
▲ 35	39	111	1	THANK GOD IT'S FRIDAY	R Kelly	Jive	123	+102	17.20	+144
△ 36	181	0	1	FORBIDDEN CITY	Electronic	Parlophone	151	+132	16.39	+474
37	26	154	1	CANT HELP IT	Happy Clappers	Shindig/PWL	122	+40	16.19	+93
38	26	25	30	DON'T LOOK BACK IN ANGER	Oasis	Creation	535	-10	15.81	-25
39	8	8	9	CHARMESS MAN	Blur	Food/Parlophone	386	-73	15.73	-157
△ 40	45	68	2	DON'T STOP MOVIN'	Livin' Joy	MCA/Undiscovered	206	+58	15.00	+13
41	42	122	1	A BETTER MAN	Brian Kennedy	RCA	220	+18	14.62	+117
△ 42	212	58	1	SURPRISE	Bizarre Inc	Some Bizarre/Mercury	200	+182	13.81	+504
<b>BIGGEST INCREASE IN PLAYS</b>										
<b>BIGGEST INCREASE IN AUDIENCE</b>										
▲ 43	20	82	1	ENGLAND'S IRIE	Black Grace Feat. Joe Strummer & Keith Allen	Radioactive/MCA	17	+467	13.68	+879
△ 44	62	36	1	PURPLE HEATHER	Rod Stewart With The Scottish Euro '96 Squad	Warner Bros	152	+71	13.61	+31
45	28	42	3	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat Featuring Jamiroquai	Renk	210	+17	13.57	-39
▲ 46	71	138	1	WE'RE IN THIS TOGETHER	Simply Red	East West	391	+84	13.40	+51
△ 47	87	158	1	INSTINCT	Crowded House	Capitol/Parlophone	188	+34	13.37	+108
48	38	28	13	WALKAWAY	Cast	Polydor	474	+1	13.26	-8
49	39	181	2	FABLE	Robert Miles	Deconstruction	386	+47	12.35	-13
△ 50	60	79	23	WONDERWALL	Oasis	Creation	253	-3	12.19	+14

© Music Control UK. Compiled from data gathered from 00:00 on Sunday 2 June 1996 until 24:00 on Saturday 8 June 1996. Stations ranked by audience figures based on latest full hour figures data. ▲ Audience increase. ▲ Audience increase 50% or more.

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

## TOP 10 GROWERS

Pos.	Title	Artist	Total plays	Increase no. of plays	Pos.	Title	Artist	Total plays	Increase no. of plays	Pos.
1	KILLING ME SOFTLY	Fugees (Ruffhouse/Columbia)	1271	681	1	FEMALE OF THE SPECIES	Space (Gut)	56	28	11
2	MAKE IT WITH YOU	Let Loose (Mercury)	725	361	2	IN A ROOM	Dodgy (A&M)	54	29	7
3	MYSTERIOUS GIRL	Peter Andre Feat. Bubbler Ranx (Mushroom)	795	269	3	KILLING ME SOFTLY	Fugees (Ruffhouse/Columbia)	65	56	6
4	IN A ROOM	Dodgy (A&M)	396	253	4	WHERE LOVE LIVES	Alison Limerick (Arista)	26	9	5
5	HEAVEN KNOWS SQUEEZE (A&M)	Cast	231	231	5	THANK GOD IT'S FRIDAY	R Kelly (Live)	21	12	5
6	FORGET ABOUT THE WORLD	Gabrielle	409	211	6	FOREVER LOVE	Gary Barlow (RCA)	36	5	5
7	NAKED	Louise (1st Avenue/EMI)	877	208	7	HEAVEN KNOWS SQUEEZE (A&M)	Cast	27	20	4
8	FEMALE OF THE SPECIES (Space)	Gut	320	207	8	SURPRISE	Bizarre Inc (Some Bizarre/Mercury)	27	15	4
9	ST TERESA	Joan Osborne (Blue Gorilla/Mercury)	504	182	9	HOW I WANNA BE LOVED	Dawn (EMI)	13	5	4
10	WE'RE IN THIS TOGETHER	Simply Red (East West)	391	179	10	WRONG	Everything But The Girl (Virgin)	38	25	3

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

MUSIC WEEK 6 APRIL 1996

15 JUNE 1996

**Music Control**  
UK stations  
these stations  
24 hours a day,  
seven days a week:  
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# THE OFFICIAL CHARTS -15 JUNE

## SINGLES

### 1 KILLING ME SOFTLY

Faithless

2	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene	Columbia
3	MYSTERIOUS GIRL	Peter Andre featuring Bubbler Bank	EMI
4	FASTLOVE	Robbie Williams	EMI
5	DON'T STOP MOVIN'	Lil' Kim	Interscope/MCA
6	BLURRED PIANOMAN	Blur	EMI
7	THEME FROM MISSION IMPOSSIBLE	Adam Clayton & Larry Mullen	MCA
8	BECAUSE YOU LOVED ME	Celine Dion	EMI
9	NOBODY KNOWS	Tony Rich Project	LaFace/Arista
10	NAKED	Louise	1st Avenue/EMI
11	FABLE	Robert Miles	Deconstruction
12	NOTHING I WANT TO DO	JX	Hoot Onions/freedom
13	AH...JUST A LITTLE BIT	Gina G	Eternal/WEA
14	FAIRY OF THE SPECIES	Space	Gut
15	FEMALE	Shirley Manson	Parlophone
16	PURPLE FEATHER	Ron Stewart with The Spanish Euro 33 Squad	Warner Bros
17	THE BIG MAN AND THE WOMAN	Get the Party Started	EMI
18	CANT HELP IT	Happy Clappers	Coliseum/PWL
19	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor
20	RETURN OF THE MACK	Mark Morrison	WEA
21	LADY D'ANGELO	Lady D'Angelo	Coldtempo
22	GET DOWN (YOU'RE THE ONE FOR ME)	Backstreet Boys	EMI
23	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams	ABKCO
24	IN A ROOM	David Gray	AS/NL
25	ON S		EMI

**music week**  
AS USED BY  
TOTP



## ALBUMS

### 1 LOAD

Metallica

1	OLDER	George Michael	Vertigo
2	JAGGED LITTLE PILL	Alanis Morissette	Virgin
3	THE SCORE	Refugees	Maverick/Reprise
4	FALLING INTO YOU	Celine Dion	Columbia
5	MOSELEY SHOALS	Ocean Colour Scene	Epic
6	OCEAN DRIVE	Lighthouse Family	MCA
7	WHAT'S THE STORY MORNING GLORY?	Oasis	Wild Card/Polydor
8	EVERYTHING MUST GO	Manic Street Preachers	Creation
9	1977	Ash	Epic
10	THESE DAYS	Bon Jovi	Mercury
11	DESTINY	Gloria Estefan	Vertigo
12	HITS	Mike & The Mechanics	Go Beat
13	GREATEST HITS	Take That	RCA
14	WALKING WOUNDED	Everything But The Girl	Infamous
15	WILDEST DREAMS	Tina Turner	Vertigo
16	GIBRILLE	Gabrielle	Parlophone
17	BIZARRE FRUIT/BIZARRE FRUIT II	People	DEMOCRATIC
18	BROTHERS IN ARMS	The Dire Straits	Island
19	TO THE FAITHFUL DEPARTED	The Cranberries	Mushroom
20	GARBAGE	Garbage	Virgin
21	GOLDEN HEART	Mark Knopfler	Vertigo
22	AT THE END OF THE CUCHIE	Carl Cox	EMI
23	THE END OF THE CUCHIE	Carl Cox	EMI

M A R I A H  
C A R E Y



15 6 96

# luton is tribal-friendly site

The Tribal Gathering dance festival will be going ahead this year on June 29 with a licence confirmed for a new site of the Luton Hoo estate in Bedfordshire.

Tribal Gathering had originally been planned for June 3 at Olmoor Park, Oxfordshire but had to be cancelled when the event's organisers, Universe and the Mean Fiddler Organization, failed to get a licence from the local council.

The bid of top ranking dance acts and DJs booked for the original event will remain virtually unchanged for the

rescheduled date. "Everyone cancelled their other arrangements to show their support for Tribal Gathering," says Ian Jenkinson, co-promoter of Universe.

"The original ticket holders has been incredible as well - we've only had around a thousand refunds on about 25,000 tickets."

Black Grape will headline the festival alongside the likes of the Chemical Brothers, Leftfield, Sash!, Sven Väth, Andrew Weatherall, Carl Cox, Paul Oakenfold and Goldie's Mentalz.

The new site will still feature the festival's original layout of eight tented areas, each with a different theme - Starship Universe, Tribal Temple, Astral Nuts, Ecstacy, Nexus, Cyberpunk, Planetary Phunk and Shangri La.

Jenkinson says, "Overall it's a great location. It's a green field site set in the grounds of a country mansion. It couldn't be better."

Unlike Cheltenham District Council and Thames Valley which had opposed the original licence application, the Bedfordshire local authorities

were more supportive. "Both the council and police have been phenomenal in terms of the help they've given us. They couldn't be more different to the Oxfordshire authorities.

"It proves that when people work together problems can be overcome," says Jenkinson.

He adds, "The main thing for us is relief it's actually taking place. So now it's back to actually organising things in the remaining couple of weeks. We're looking forward to a great day and then we can start putting together the next one."

## reggae group bids for london radio licence

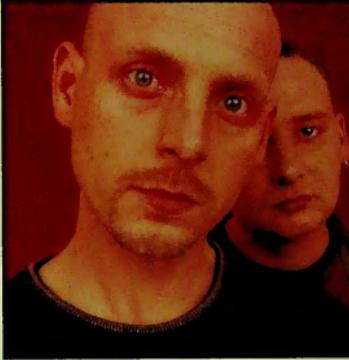
The British Reggae Industry has announced that it will be launching a bid for a new London-wide independent local radio licence that was put up for tender by the Radio Authority last month.

The BRI proposes a station - with the working title Rockers FM - that will broadcast reggae and other forms of Afro Caribbean music to the capital.

The bid will be masterminded by Tony Williams, head of the BRI and ex-presenter of Radio London's reggae show during the 1980s. "There's a lack of African Caribbean music in the airwaves and listeners aren't being catered for by stations like Choice and Capital," says Williams.

The station would play reggae in all its variations, including regga, roots, lovers, dub, as well as related music such as soca, jungle, gospel and soul where appropriate. Rockers FM would also cover news about the Afro Caribbean community from home and abroad.

Williams says, "Our target of the station is a very small segment of the community involved in the field and our numbers are small, but I hope it's not a question of money. When the Radio Authority advertised the licence it said it wanted a station that's not catered for at the moment. We feel we have that."



## inside

- 1 deconstruction starts publishing wing
- 2 rimini is launched for the dreamhouse boom
- 3 tony de vil picks his top 10 tunes

## club chart:



- WHERE LOVE LIVES Alison Limerick

## cool cuts:



- JAZZ IT UP Reel 2 Real

1 JULY 24 - AUGUST 20: DANCE & CLUB CHARTS  
1 AUGUST 24: CLUB CHARTS

ORIGINAL MIX

KLUBBHEADS ON YA PIANO MIX

Orbital are booked to headline a three-day festival on August 2-4 at Beddington Park in Sutton. Each day will be dedicated to a different type of music (country (2), house (on Saturday), dance and Sunday on soul). On Friday, Courtney Pine, Lorraine Little Smith and Joels Holland will play live. Supporting Orbital on Saturday will be John Wobble's Invaders Of The Heart, Spooky, Nightmare On Wax, Mod Professor, DJ Rave, Area 39 and Mother Earth. Ministry Of Sound will have a tent (DJs to be announced) and there will be a "Bass Tent" featuring LTJ Bukem, the Regga Twins and MCs Moose, Five O and Det. On Sunday, LW will be supported by Alison Limerick, Trace and Paul Young. A free tent on that day will feature Chris Goldfrager, John Shaka, Juh Free, Juh Works and Conscious Sounds. Tickets and details are available on 01273 708 888.

11	18	THE BEST ROCK ANTHEMS IN THE WORLD... EVER!
13	19	NOW THAT'S WHAT I CALL MUSIC! 33
20	22	SISTERS OF SWING 2

VIP

EMI/MCA/PIAS/EMI

PIAS



## MAXI PRIEST THAT GIRL FEATURING SHAGGY

THE NEW SINGLE  
AVAILABLE ON CASSETTE AND TWO CD'S  
ALL FORMATS CONTAIN EXCLUSIVE TRACKS  
AND MORALES MIXES OUT NOW

THERE



CD 1 includes:  
01 - MAXI PRIEST CD 2 contains tracks by MAXI PRIEST OR MAXI PRIEST & FRIENDS. © 1996 EMI Music Publishing Ltd. All rights reserved. EMI Music Publishing Ltd. 00000000000000000000000000000000

Reggae Gate June 17th



# THE OFFICIAL CHARTS -15 JUNE

BY  
MARK RYAN

**S**



BOOKING DEADLINE THIS WEEK

TEL : 0171 921 5996

1 KILL FUGITIVE	2 TATELLA	3 MYSTIC	4 TRED	5 DON'T	6 BLUR	7 THEME	8 BECA	9 NOBIE	10 NAME	11 FABLE	12 THERE	13 OOH A	14 FEMA	15 FASTL	16 PURPLE	17 TREES	18 CAN'T	19 OCEAN	20 RETROS	21 LADY	22 GET D	23 THE ONE	24 IN A R	25 ON S
14	15	16	17	18	19	20	21	22	23	24	25	1	2	3	4	5	6	7	8	9	10	11	12	13



**Club:**  
Sex, Love and Motion at Soundshaft, Hungerford Lane, London WC2. Saturdays, 10.30pm-late.



**Capacity/PA/  
special features:**

300/9.5k/recently  
installed new dancefloor,  
lighting rig and decor.

**Door policy:**

"There's no dress code," –  
Paul Tibbs.

**Music policy:**

Hypnotic global beats/  
hard house and techno.

**DJs:**

Colin Faver, Terry Mitchell,  
Alex Kick, Stacey Tough,  
DJ Cellie.

**Spinning:**

Dave Clarke 'Southside';  
Pimp Daddy Nash 'Our  
Man in Stockholm (EZ  
Rollers Mix)'; Claude  
Young 'DJ Kicks'; Stasis  
'From Old To The New';  
Dave Angel 'Classics'.

**DJ's view:**

"It's the friendliest club in  
London," – Colin Faver.

**Industry view:**

"It's a really good intimate  
night. There's a definite  
party atmosphere with a  
slightly older crowd," –  
Andy Howorth,  
Inter groove.

**Ticket price:**

\$8 non-members, \$7  
members.

## news decon starts publishing wing

Deconstruction has  
expanded its dance  
empire with the formation  
of Deconstruction  
Publishing.

The new publishing  
arm will take over from  
MS2, which has been  
its music publishing  
wing formerly associated  
with Deconstruction and  
will be headed by Mike  
Sefton, previously head  
of A&R of BMG Music  
Publishing.

Sefton has already  
established his  
reputation in the field of  
dance publishing by  
linking deals with the  
likes of Rollo, the  
Bosom Boys and Steve  
Anderson from Brothers In  
Rhythm while at BMG.

Meanwhile, Deconstruction  
Publishing will be run by a roster  
of artists such as the Grid,  
Felix, Tom Rowlands from the  
Chemical Brothers and M  
People's Miles Pickering when  
MS2 is superseded by the new  
company, says Sefton. MS2  
Deconstruction Publishing will  
be administered worldwide by  
BMG Publishing.



Chemical Brothers and M  
People's Miles Pickering when  
MS2 is superseded by the new  
company, says Sefton. MS2  
Deconstruction Publishing will  
be administered worldwide by  
BMG Publishing.

The new company will move  
Deconstruction's publishing  
interests on to a bigger scale,  
Sefton says. "As the label has  
expanded this seemed the  
next logical step – to have a  
proper stand-alone company

that could compete  
effectively for the  
publishing business of the  
type of artists that Decon  
is signing and not see them  
poached by other labels."

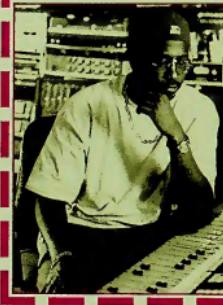
Even though the first  
signing is set to be  
Deconstruction recording  
artists Death In Vegas, the  
publishing wing will be an  
autonomous entity. "It will  
be very much A&R-led  
and not just to do with what  
the guys are singing upstair,

"In fact, the two acts  
that I'm in the process of  
signing at the moment  
haven't signed yet. So  
there'll be a mixture."

Ultimately, Deconstruction  
publishing will not be limited  
to just dance signings either  
and, like the label, could make  
forays into the alternative and  
rock scenes.

The last Dance Music  
Seminar organised by the  
Music Publishers Association  
(leading copyright and royalty  
organisations drew more than  
500 people last year). The  
PRS, MCPS and PPL are  
hoping for a similarly  
enthusiastic turnout for their  
second seminar in Scotland –  
at the Arches, Glasgow, from  
6.30pm Thursday (June  
12). This event will also  
give the chance for people to ask  
a panel of experts and figures  
from the dance industry about  
copyright, royalties and the  
law surrounding these issues.  
Among representatives from  
the Scottish dance scene will  
be Little Kitte (from 23rd  
Precinct), Paul Ludford  
(Resurrection), Dave Clarke  
(Some), DJs Scott Brown and  
Yogi (Globe), and DJ and journalist  
Bill Green. DJ and Clarke of  
Some says: "This forum is  
essential so the great  
unknowns of copyright can be  
explained and all the  
questions you're scared to  
ask can be answered in a  
friendly environment," he  
says. Tel: 0181 769 7702.

As you might imagine, being  
involved with a million-selling  
international smash can do  
wonderful things for your  
CV. Todd Terry certainly vouches  
for that. Since the original release of his single  
featuring Martha Wash 'Jumpin' In' 1994 to the  
song's imminent return on Manicotti  
Records, Todd has gone from being a mere



superstar remixer/producer to being a  
superstar remixer/producer of truly gorgonious  
proportions.

The reason for this transformation, as we all  
know, was Todd's mix on that little ditty  
"Missing" by Everything But The Girl.  
Garbage, Brownstone, Jimmy Somerville,  
37, C+C Music, Fred Power – just some of  
those names in the pipeline, while  
production work is lined up for the likes of Ten  
City, Jody Watley and Shannon.

Terry's manager Gary Saltzman is, not  
unnaturally, very happy about this state of  
affairs. "Todd's now accepted in many different  
areas. We've proved we can sell records, make  
crossover radio records, make urban records,  
do a great set of mixes for Garbage. Todd's a  
record producer and remixer and finally  
people come to understand that," says Saltzman.  
Outside his own work, Terry's record label  
Freeze is also enjoying a big rep hit at the  
moment in the States with Joy Zee's 'Dead  
Presidents/Ain't No Nigga'. "We've set things  
up so Todd can do what he wants," says  
Saltzman. "Ultimately we want to have a  
record label worldwide. We're talking to  
majors of the moment."

"Jumpin'" is out on July 1.

BOOKING AGENTS

CLUB OWNERS/PROMOTERS

MERCHANDISERS

CONTACT BEN FOR DETAILS OF OUR

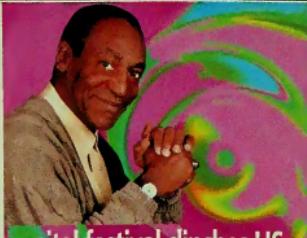
JUNE



BOOKING DEADLINE THIS WEEK

TEL : 0171 921 5996

rm namecheck: editor-in-chief: steve redmond @ managing editor: selina webb @ contributing editor: tony forsides @ designer/sub-editor: florence robertson @ marketing manager: mark ryan



## capital festival clinches US comedian Cosby for UK first

The 14th annual Capital JVC jazz, funk and soul festival has come off a coup by securing American comedian Bill Cosby's first ever live, stand-up show in the UK as the six-day event, which will take place at the Albert Hall, London, between June 29 and July 4.

The US comedian started his career performing to jazz clubs and has maintained strong links with the music scene ever since. A festival spokesman says, "It obviously appealed to him that he would be appearing alongside some of the best jazz and soul musicians somewhere like a more traditional showbiz thing than something like the Palomini."

Cosby's presence is also proof of the organisers' efforts to broaden the appeal of the annual events and concerts (evident in the addition of funk and soul to the festival's title).

Aside from veteran festival staples such as BB King (performing on Sunday June 30) and George Benson (Monday July 1 and Wednesday July 3), the festival will also see one-off performances from Blackstreet and Spice Girls. There will also be a joint show with Guru's Jammin'az (Thursday July 4). Info and tickets are available from 0171 569 8212.

# rimini is launchpad for the dreamhouse boom

Last week's music club and fashion fair held in Rimini - Nightwave '96 - kicked off with a raft of all-night parties throughout the country's clubbing centre on June 1.

More than 10,000 DJs, American and European dance experts and visitors attended the four-day event, designed to highlight the musical and cultural strand on the Italian dance scene.

One of the highlights of the event was the DMC/Dj Mixing Championship on June 2, contested by 100 of the world's top DJs. The final, which saw 64 finalists from 32 countries battling it out for a place in the final.

The 32 judges eventually whittled contestants down to a 12-strong line-up - including the UK's 1989 award-winner Culver Swift Jr - for a spectacular showdown that evening.

First prize went to Denmark's DJ Noise, with Hong Kong's DJ Tommy runner up, and defending champion Roc Rider from the US in third.

The contest, like many of the

events of Nightwave, was broadcasted by MTV for its Dance Floor programme.

The Technics World Dance competition, with PAs from Coppelia, Culture Beat, Tony Di Bon, Love To Party and Livin' Just To Dance, followed.

Junivie Vassalli picked up the Afrixivi award for best DJ, and the night finished with an all-night party on the club Peter Pan.

As the third day drew to a close, the DJs transferred their knowledge to social fields with a friendly masterclass organised by DMC, VO Recordings and clothing company Kappa, attracting a healthy crowd to Rimini Football Stadium.

A closely-fought game between UK DJs and dance experts and Italian DJs took place on June 4.

In a closely fought competition between Italian record outlets, music equipment suppliers and merchandising companies, the

Music World award for best DJ was dubbed, was clearly evident. Media Records, whose

interactive stand complete with semi-naked dancers in testy-boxes attracted a large crowd, is one of the first labels planning an assault on the rest of Europe with its Mediemromo progressive compilation 'Dreamhouse'.

The other, which includes Robert Miles' 'Children', has to date sold 80,000 copies in Italy and will be released in the UK through MCA on July 22, preceded by a launch party at the Ministry Of Sound on July 5.

Italian DJ Gigi D'Agostino, one of the big exponents of the genre says, "Dreamhouse" is the most important trend to affect the Italian dance market for years. It will last a long time because so much more, like vocals and extra lyrics, can be added. If it is welcomed by radio, unlike many other types of dance."

Almost half of the Italian chart is currently taken up by dreamhouse, and 80% of the country's 5,000 clubs are playing the genre, says Medio's head of international Laura Pritchard.

## say what?

### rimini's nightwave '96 - how was it for you?

better for business but this is a lot of fun."

Gianluca Zuffa - Italian record outlet Discopolis

"There aren't enough people here for us to do really well on the business side, but if's good publicity for us and people have been interested in our new magazine and internet site."

Raf By Picotto - Italian DJ  
"I think the Rimini trade fair managed to recreate the atmosphere of an Italian club and there's something about it

that's attractive to the youth, but the organisers should have lowered the age limit to 14 to encourage more young people to come along."

Gigi D'Agostino - Italian DJ

"The idea of the Rimini event is great. There is a real shadow over it because our government links the Italian club scene with a drugs and drink culture. I think there should be a stand letting young people know about the

dangers of drugs and drink. There are not that many visitors yet but this event is only just beginning."

Nick Raphael - firr

"The conference itself wasn't brilliant and the audience was very small, but the location was excellent. But I did get to see a lot of people that I wanted to talk to. Also I couldn't have passed up the opportunity to beat the Italians of football and, of course, to get a sun tan."

11	18	THE BEST ROCK ANTHEMS IN THE WORLD, EVER!
13	19	NOW THAT'S WHAT I CALL MUSIC! 33
20	22	SISTERS OF SWING 2

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## PAPERCLIP PEOPLE

Street Date 10th June 1996

OPEN

Ministry of Sound 100 Great Queen Street  
London WC2B 5EJ Tel: 0171-580 4444  
Fax: 0171-580 4445  
Email: minofsound@compuserve.com

Ministry of Sound 100 Great Queen Street  
London WC2B 5EJ Tel: 0171-580 4444  
Fax: 0171-580 4445  
Email: minofsound@compuserve.com



group sales manager: rudi blockatt • deputy ds manager: judith rivers • international sales manager: matthew tyrrell • ds executives: ben cherrill, rachel hughes, eric cornish • admn & promo exec: louise stevens



CD 1 includes  
CD 1-Live Session + CD 2 -Promotional Mixes + Unreleased tracks from the album

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# THE OFFICIAL CHARTS -15 JUNE

WEEK

## Shop focus

### Shop:

Flip Records, 125 Long Acre, Covent Garden, London WC2, (15ft x 10ft, tel: 261 2866)



**Specialist areas:**  
Euro, techno, acid, house, hard house. Ticket outlet for the Complex.

**Owner's view:**  
"We are a new shop to the area. We've only been open about six months and we're quite small but things are going okay. We do feel some competition from other shops in the area. We're more like Chocky's than Fat Cat in the type of records that we sell, but each shop does have its own individual style so it's not really that much of a competition. The real aim is to get customers coming through the doors. We get a lot of imports in – European, British, Dutch and Swedish material – which sell well." – Karim Lamour.

**Distributor's view:**  
"The shop is holding its own in the market. They get the customers down there for the acid-type material and they're good about stocking up on imports. Can't fault them." – Lee, Mo's Music Machine.

**DJ's view:**  
"This should be part of everyone's record stop around central London if it's the harder, acid stuff that you're into. Not bad for the recent releases, but better on import material. The shop gets a good little crowd down on a Saturday afternoon." – Steve Tilford.

club & shop focus  
compiled by Johnny Davis, tel:  
0171-263 2893.

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# COOL CUTS

## JAZZ IT UP

Reel 2 Real

Positiva

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| 19 | NEW  |
| 20 | NEW  |

- I'M ALIVE Stretch 'N' Vern
- WRONG Everything But The Girl
- WHAT YOU WANT Future Force (With new Kamakura mixes to make up this hot doublepack)
- WE HAVE EXPLOSIVE FSOL
- EASE THE PRESSURE The Beloved (Deep house mixes from Derrick Carter)
- RELEASE YO'SELF Roger Sanchez
- PROFESSIONAL WIDOW Tori Amos (With mixes from Armand Van Helden and MIQ)
- THE FLOOR EP Paperclip People
- MUSIQUE Daft Punk (Spunkly funk workout from this hot remix duo)
- PRAY FOR LOVE Love To Infinity (Happy garage with mixes from Morales)
- ORIGAMUSCRUNCHED Westpaper
- OPEN YOUR MIND Kings of Tomorrow (Chunky US garage)
- SAVED MY LIFE Todd Edwards (With new mixes from Grant Nelson and Joey Musaphia)
- HOME Eskimos & Egypt (Tough mixes from Serial Diva and Eric Powell)
- NIGHT MOVES Abigail (With mixes from the Rhythm Masters)
- CHILI PALMER'S DAY OFF No Tension (Cool, stylish garage groove)
- THE SPIRIT IS JUSTIFIED Rilmo De Vido (Powerful progressive house)
- IT'S MUSIC Century Falls (Excellent vocals and production on this garage track)
- LIFT ME UP The Romatt Project (New York style house)

Spot On/ftr

Virgin

AM:PM

VC Recordings

East West

Ultra

Atlantic

Open

Source

Mushroom

Paper

Slip 'N' Slide

ftr

Polydor

Pulse 8

Explicit

Limbo

Sound Proof

Hard Times

A guide to the most essential new club mixes as featured on 101's "essential cuts", with mix tape, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading djs and the international city house/dance/club music market (London, eastern block/underground (men's health), 23rd precent (glasgow), 3 beat (liverpool), west (birmingham), east (brighton), us (new york), europe (berlin), by far (milan), zurich).

OUT 24 6 96

## TRANCESETTERS

The Search

Includes Mixes by

- ARMAND VAN HELDEN
- X-PRESS 2

Distributed by The Total Record Company PUKKA

AVAILABLE ON  
2x12" CD

PUKKA

Subscription enquiries for RM/Music Week, Tel: 0171-921 9006/5957 @ Record Mirror - ISSN 1361-2166

# jock on his box

**trekkie de vit is always  
chasing the new sound.  
here are his top 10 tunes**

**'passion' gut decor (effective)**

"I don't like piano tunes but the production here is 101% and I like everything about it. I wish I'd made that record. It's relentless, dancey, soulful and so well put together. It's the perfect song – and I hate piano tunes, that's how good it is. If I made this record I could stop tomorrow."

**'lets rock' e-trax (fever pitch)**

"This came out in 1991. It's got longevity – you don't have to play it. It disappeared and came back with remixes by Trade DJs Daz Sound and McColm."

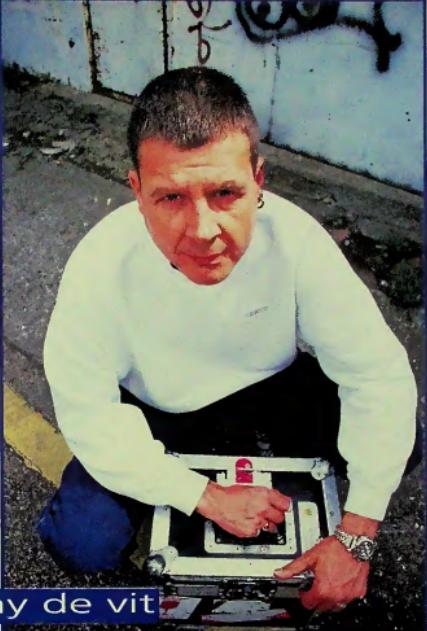
**'orange themed' cygnus x (eye q)**

"One of those records that's well produced, melodic – the chorus, the strings – it's so professional. It was my record of the year in '93."

**'nts surgery ep' doc scott (absolute q)**

"This came out in 1991 and was the first record I heard by Trade. It was the record that really got me into the harder techno music. I would play it in most clubs today because things have moved on so far and one must faster now – you can play these older records of house clubs."

**tony de vit**



photograph: GP

**'spiced speadz' disc-o-zoo (djoc'cheers)**

"This came out in 1992 and was made by a friend, DJ Molcolm. It reminds me of when he brought it into Trade and said, 'This is my new record', and I thought, 'I want to make records now.' It's a friend. We're both trying to persuade Jerry of Hooj Choons to put it out again with remixes from me."

**'sonar system' meng syndicate (musicman)**

"I remember playing this in Trade about 1991. I was the DJ and we had to do all the lights and he must have taken on E or something because when the techno beat came in – and it's a really powerful, grungy sound – this kid just fell on the floor and got up and said 'What happened to me?'

**'gotta get looser' must (aura)**

"This was made by another friend, DJ Dave Rondell from the Zep club in Brighton. It's the best tune he's ever done, he did it about 18 months to two years ago."

**'land of rhythm ep' marascia (acw)**

"There are two tracks on this EP that are pure, unadulterated underground house music – stomping tracks. I fell in love with them both and I bought two copies so I could mix the tracks straight into each other."

**'let the groove move' second wave (tuff city)**

"This was released in '92 and comes from Belgium. One side is a really chunky mix, the other side is a techno mix. Monster tracks."

**'bits and pieces' artemisa (movin' melodies)**

"It's a big ton of Patrick Prins and Movin' Melodies' tracks. I buy everything they do. This came out at the end of '94 and is the best thing he's done."

**steamin'**

**tips for the week**

- hold shut up 'til we're home (a/w la la)
- everybody move (you po)
- the sound check (mash)
- bonesaw (epic)
- phat (a/w)
- the spark (the flame, me the machine (superhouse))
- one (a son prance)
- hypnotic lux (remixes 2)
- the awakening (a/jun)
- total control (a/thing)
- the rage (a/song)

JUICE & XMAS JUINED UP CLUB MIX  
ORIGINAL MIX  
KLUBBHEADS ON YA PIANO MIX

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BUNESSES/DOORS/DOORCHINS/VALACO) *Coldfeet* [Stylus/PVA International] **12 24** **INA**

**13 25** **ON SI** **19** **NEW** **HOW I WANNA BE LOVED (IT-EMPOWERING DIV/2 MIXES)** Dana Devon **EMI**

**17 26** **SUMM** **5** **LOVE CAN'T TURN HEADS AROUND (TODD EDWARDS/HEAVY WEATHER) [SHIMMON & WOLSTENHOLME]** Heavy Weather

**18 21** **HEAV** **19** **OUTRAGEOUS (JULIES & SKINS MIXES)** Julie, Julie & John Kelly/present Sis 'N' Started

**20 28** **CECIL** **22** **REAL LOVE (DOTTIN CLUB MIXES)** House 01/30 featuring Ce

**29** **CRYIN** **23** **I'LL TAKE YOU TO LOVE (TOOD TERRY/NUSH MIXES)** Naked Music NYC

**30** **LETT** **24** **13** **I SUBRE TO DONY (DE VIT NIVES/INSPIRATION STRIKE)** Nivis

**21 31** **DO U K** **25** **NEW JAZZ IT UP ERIC! (MORE- MORBILLO/MIXES) [Ref/2 Real]** Eric

**22 33** **BEFO** **26** **NEW ATLANTA (SUNSHINE STATE/BOB MIXES)** Atlanta Sunshine State featuring Suga Beats

**29** **GOD!** **27** **INDIA (ORIGINALCLUBHEADS/RED JERRY MIXES) Movin' Malibutis**

**30** **BEAU** **28** **SUNSHINE YOSHITOCAYO/ORIGINAL MIXES) Umbra**

**31** **TWO** **29** **JUST MAKE THAT MOVE (TOOD TERRY MIXES)** Todd Terry featuring Tonya Wayne

**32** **UNTIL** **30** **FEELS SO GOOD (SHOW ME YOUR LOVE) (ORIGINAL/MARK PICHETTO/HJC P. MIXES)** University/HJC

**33** **UNTIL** **31** **LIMA Santiago**

**34** **NO O** **31** **77 GORKY PARK: SPIRIT (ON PROFOUND UNDERGROUND/3 STONE/WIMP MIXES) BLOWOUT TIME! (The Mumph)**

**35** **REAC** **32** **MISSION: IMPOSSIBLE THEME (ADAM LAMOUR/VAISQUE/GOLDE & ROB PLAYFORD/HOVIE B/DAVE CLARKE/GURU MIXES)** Adam Lamour/Larry Mullens

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13 FAIR  
16 PURPLE

17 THE BIG WAR

18 OCEAN

20 RETU

21 LADY

22 THE ON  
23 GET IT

24 INAP

# THE OFFICIAL CHARTS - 15 JUNE

# ON A POP TIP

## club chart

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

### **1 U SURE DO (TONY DE VIT MIXES)/INSPIRATION**

## Strike

**Fresh**

- |           |            |   |                                       |  |   |  |
|-----------|------------|---|---------------------------------------|--|---|--|
| <b>2</b>  | <b>3</b>   | <b>DON'T STOP MOVIN'</b>                    | Livin' Joy                            | Undiscovered/MCA                       | <b>Reel 2 Real</b>                          | <b>Positiva</b>  |
| <b>3</b>  | <b>5</b>   | <b>MISSION: IMPOSSIBLE</b>                  | Adam Clayton & Larry Mullen           | Mother                                 | <b>WRONG</b>                                | <b>Virgin</b>  |
| <b>4</b>  | <b>9</b>   | <b>CAN'T HELP IT</b>                        | Happy Clappers                        | Coliseum/Shindig/<br>PWL International | <b>24</b><br><b>BLURRED</b>                 | <b>Pianoman</b> <b>3 Beat/Fusion/freedom</b>             |
| <b>5</b>  | <b>12</b>  | <b>WHERE LOVE LIVES</b>                     | Alison Limerick                       | Arista                                 | <b>25</b><br><b>HOW I WANNA BE LOVED</b>    | <b>Dana Dawson</b> <b>EMI</b>                            |
| <b>6</b>  | <b>4</b>   | <b>MYSTERIOUS GIRL</b>                      | Peter Andre featuring<br>Bubbler Rank | Mushroom                               | <b>26</b><br><b>JUST JUMP</b>               | <b>Daisy Dee</b> <b>Club Tools</b>                       |
| <b>7</b>  | <b>10</b>  | <b>MACARENA</b>                             | Los Del Rio                           | RCA                                    | <b>27</b><br><b>I WANNA KNOW</b>            | <b>Staccato</b> <b>Multiply</b>                          |
| <b>8</b>  | <b>NEW</b> | <b>NAKED</b>                                | Louise                                | EMI                                    | <b>28</b><br><b>THAT GIRL</b>               | <b>Maxi Priest featuring Shaggy</b> <b>Virgin</b>        |
| <b>9</b>  | <b>31</b>  | <b>NOTHING I WON'T DO</b>                   | JX                                    | freedom                                | <b>29</b><br><b>CRAZY CHANCE</b>            | <b>Kavana</b> <b>Nemesis/Virgin</b>                      |
| <b>10</b> | <b>NEW</b> | <b>GIDDY UP/CARNIVAL</b>                    | 2 In A Room                           | Encore                                 | <b>30</b><br><b>HEARTBREAK</b>              | <b>Mrs Wood featuring<br/>Eve Gallagher</b> <b>React</b> |
| <b>11</b> | <b>27</b>  | <b>CHAINS</b>                               | Lauraine Smart                        | Supreme                                | <b>31</b><br><b>CRYING IN THE RAIN</b>      | <b>Culture Beat</b> <b>Epic</b>                          |
| <b>12</b> | <b>2</b>   | <b>99 RED BALLOONS</b>                      | Pleasure Delux                        | Eternal                                | <b>32</b><br><b>PRIDE</b>                   | <b>Johnna</b> <b>PWL International</b>                   |
| <b>13</b> | <b>13</b>  | <b>STOMP!</b>                               | BG                                    | Epic/Dance Pool                        | <b>33</b><br><b>SUNSHINE</b>                | <b>Umbozo</b> <b>Limbo/Positiva</b>                      |
| <b>14</b> | <b>6</b>   | <b>LOVE RESURRECTION</b>                    | D'Lux                                 | Logic                                  | <b>34</b><br><b>VICIOUS CIRCLE</b>          | <b>Poltergeist</b> <b>Manifesto</b>                      |
| <b>14</b> | <b>14</b>  | <b>U FOUND OUT</b>                          | The Handbaggers                       | Tidy Trax                              | <b>35</b><br><b>SEARCHING FOR LOVE</b>      | <b>Mr Roy featuring Daryl Pandy</b> <b>Fresh</b>         |
| <b>15</b> | <b>16</b>  | <b>FEELS SO GOOD</b><br>(SHOW ME YOUR LOVE) | Lina Santiago                         | Universal/MCA                          | <b>36</b><br><b>ARE YOU READY FOR LOVE?</b> | <b>Ultra High</b> <b>MCA</b>                             |
| <b>16</b> | <b>NEW</b> | <b>CAN'T TAKE MY EYES OFF YOU</b>           | Millennium Vibe                       | Triple XXX Recordings                  | <b>37</b><br><b>NO SURRENDER</b>            | <b>Deuce</b> <b>Love This</b>                            |
| <b>17</b> | <b>7</b>   | <b>JUMPING UPSIDE DOWN</b>                  | Black Groove                          | Avex                                   | <b>38</b><br><b>MACARENA</b>                | <b>Los Del Mar</b> <b>Pulse-8</b>                        |
| <b>18</b> | <b>20</b>  | <b>IT SHOULD HAVE BEEN YOU</b>              | Hannah Jones                          | East Side                              | <b>39</b><br><b>WANNABE</b>                 | <b>Spice Girls</b> <b>Virgin</b>                         |
|           |            |   |                                       |  | <b>40</b><br><b>LEMON TREE</b>              | <b>Fools Garden</b> <b>Intercord</b>                     |

namecheck: jeremy newall @ nicky (block market) @ daisy & hove @ film jeffery @ andy beavers @ tony torsides

## tune of the week

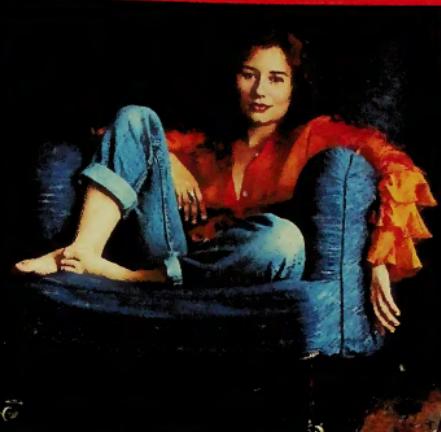
### tori amos: 'professional widow' (us atlantic)

**house** But The Girl's remarkable conversion to a dance act, all the majors are wondering if they can perform a similar transformation with some of their other thoughtful songwriters. Needless to say, any lyrical subtlety has gone out of the window on this remixed package but that's not the point really. MX and Armand Van Helden pick and choose which of Tori's lines to chop up into bits and loop over their own. **music** Herdmania! For the most inventive with loads of strange synth sounds over a Buckheadz-style groove and a terrific atmospheric drop in the middle. A big club hit for sure but it'll be radio that decides this record's success or otherwise. **\*\*\*\*\***

### house

**VINCENT FLOYD** 'The Magic EP' (Subwoofers). A four-track EP from underground Chicago producer Vincent Floyd, 'Get Closer' has a powerful groove with warm overtones and nice synth pads. 'I Need You' is more melodic with a mix of Lemmy Headz-style keys. 'I Am' is a perky number with a vintage Keri Chandler feel to the bassline and simple keys; and 'Strange Pleasure' is a groovy disco loop with an intriguing, ready organ and vibes worth checking out. **\*\*\***

JN



top reworkings. Nush do what they do best – toughening up the beds and keeping a strong party vibe. They deliver two vocal mixes – one commercial and one deep 'n' funky – plus an excellent dub. Basement Jaxx rough things up in their own special way, underpinning the track with heavy, rhythmic, fat-out percussion and serious dub effects. The end result is startlingly brilliant, as is their piano-powered dub. **\*\*\*\*\***

**old-school rhythm until the 'It's over' refrain kicks off the full song. The impressive result is now scheduled for UK release under the Hustlers Convention banner from New York with some new mixes plus the odder bonus of 'Get Down', a spiky guitar genre that recently appeared on the outfit's fun-packed, limited edition 'Disco Roots' EP. **\*\*\*\*\*****

hook – take too long to introduce themselves. Well produced and it'll certainly hold a floor but unfortunately not memorable enough to really stick out in the current climate. **\*\***

**KERRI CHANDLER** 'Hallelujah'

(King Street), American producers don't take enough risks as a rule, tending to stick with a formula once they've found it, so when they do make even a slight shift it's always good to hear. The American duo behind New York track find Chandler does the B-side's Roy Davis mix goes off on a deep trance, US style, and is utterly hypnotic. Simple organ riffs and gently building percussion are joined with wah-wah-synths in a way that makes it sound a little different from European productions. If only more US producers would have a go at this style. **\*\*\*\*\***

**THE LONELY GUY** 'Saying All That Crap' (Fire And Ice). This is a Euro breakbeat house track in the Klubheads mould with a killer vocal. The staccato rap providing the vocal hook, it may be a little predictable but it works a treat.

Simple drops and bursts keep the momentum all the way through, making it an easy mixing record as well as a top track in its own right. **\*\*\*\*\***

### total



**HUSTLERS CONVENTION** 'Final' (Stress). Hustlers are causing confusion by releasing a commercial pseudo-US soul house track under the name of Spice Family Unit on New York's Alphabet City label. Called 'Final', it builds with fully-fangled keyboard swipes, throbbing synths and a chunky

**A HIPPIE A HOMEBOY AND A FUNKIE DRED** 'Welcome to 1 'n' All' ('Thumpin' Vinyl'). Almost an old school act now, this bunch pop up every now and then with a single. And while this is a perfectly decent house groove, it relies far too much on a rather pedestrian bassline and the best bits – the rap and stabbing synth

**BULLITT** 'Cried to Dream' (VC Recordings). One of those epic sounding commercial trances with swelling synths and



ULES & SKINS RUMPED UP CLUB MIX  
ORIGINAL MIX  
KLUBBHEADS ON YA PIANO MIX

- |       |  |                     |
|-------|--|---------------------|
| 11 18 | THE BEST ROCK ANTHEMS IN THE WORLD EVER! | Vips                |
| 13 19 | NOW THAT'S WHAT CALL MUSIC! 33           | EMI/Wing/Parlophone |
| 14 20 | SISTERS OF SWING 2                       | PolyGram            |

9

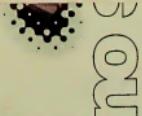
Runnin' Away

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17th  
Rehearsal Suite



THERE



# THE OFFICIAL CHARTS -15 JUNE

**MUSIC** **INTERNATIONAL**

10

**S**



Nicole.



swirling melodies lopped with a faint female vocal with a distinctively melodic timbre. Very similar to Grace in style, but the production on this is faultlessly crisp and powerful, and if you like your tunes strong and very long this is for you. The actual song is probably not catchy enough but as a club record it's a smash. **\*\*\*\*\***

**REEL HOUSEZ** 'The Chorus' (Zoom). The Zoom label is definitely back on form with tracks like Discoplane's 'Back To Back' and now this slice of real dub house disco from DJ and Roberto Mazzoni. The lead female singer tells us it's cue from Arthur Russell's 'I'm a guide disco, borrowing the waves of organ and 'I'd do anything to get the chorus' line from his seminal 'Go Bang'. The addition of extra dub effects, different jazz keys and light oddic touches create one of the better updates of that

early Eighties NY sound. The flip side's Rhythm House mix sticks things down and puts the echo until overdrive. **\*\*\*\*\***

**techno**

**CARL COX** 'Sensual Sophie-Ti-Cot/The Player' (Ultimix). Because he believes that rock and radio and major retailer support makes most records drop out of the charts so quickly, Carl Cox has decided to make a point by only releasing this double A-sided single for 10 days. It will no doubt be bought, but it will be the work of the commercial music media after all, but it's not until what fans might expect 'Sensual Sophie-Ti-Cot' is a very smoochy old-style slice of chill-out techno and 'The Player' is an equally smooth Carl Craig-type disco journey, that it also comes in a jumper, harder Time Walks For No Man mix. Nothing to blow your mind

straight away but if you wait for it to grow on you, you'll be too late. **\*\*\*\*\***

**PAPERCLIP PEOPLE** 'The Floor EP' (Open). Carl Craig brings together a funky bass loop, scratchy boogie breaks, twiddly lechino bits and whiplash beats to create a mutant disco masterpiece complete with Don Casper's 'Soulface'. He then shows off his drumming programming prowess on the flipside's 'Reach', a rhythm-dominated excursion which moves effortlessly between dark rumblings and galloping disco beats with lots of crunchy percussion, funky breakbeats, headbanging hi-hats, plucking the wire... Some rounds things off with heaps of Hammond and exotic twangs over big tribal-finged drums. **\*\*\*\*\***

**garage**

**EDDIE PEREZ** featuring DONALD O 'The More

(Reach) (Shelter). Gruff, soulful and a bit cross-happy in a dancing party inspired by a dancing Teddy Pendergrass ('The more I get...') while girls sing the hooks on this strong vocal production. Trademark smack drums and keyboards and atmospheric keyboards effects (influenced by our own Booker T perhaps?) are put together in some mixes and other scratching dubs with several changes. You know what to expect, love 'em or loathe 'em, the Shocker crew rarely disappoint. **\*\*\*\*\***

**jungle**

**DJ ZINC** 'Is It A Game' (999 plate). Soon to be released on DJ Zinc's own imprint's new label True Players. This is one of my faves of the moment with its rapid breaks, oily sub-sounds and a bassline that is so infectious. And there are some excellent computer vocals incorporated. It's gonna be a killer. **\*\*\*\*\***

1	KILLER	Fugue
2	2	TORI
3	3	MYST
4	4	THE
5	5	DON'
6	6	BLUR
7	7	THEIR
8	8	BECA
9	9	NOB4
10	10	NAKE
11	11	FABUL
12	12	THEIR
13	13	OOH
14	14	FEM4
15	15	FASTI
16	16	PURP
17	17	THE BIG
18	18	CANT
19	19	OCEA
20	20	RETU
21	21	LADY
22	22	GET D
23	23	IN A

T-BONE 'Down With Da Funk'  
(Subversive). Remixed to the  
max, proper bass and solid  
sound effects fuel the track.  
The fast and furious beats ride  
alongside that serious retro  
b-line. Tech-out. ⚡⚡⚡⚡

## SOUL

SOUL TOTAL 'No One Else'  
(Aristo). Belated UK release for  
the second single from this girl  
group on Sean 'Puffy' Combs's  
newly minted Bad Boy label. Once  
again Combs and co-producer Chuck Thomas  
match poppy R&B vocals with a  
hard old school beat. In this case  
BOP's 'South Bronx'. Included  
are the more rap-oriented Puff  
Daddy remix and an R&B remix  
that shows that even without all  
the samples there's a fine song  
lurking underneath. A solid  
track but maybe the group's  
current G.O.D. tour is something US  
fans, 'Kissin' You', would  
have been a safer bet for  
breaking this excellent group in  
the UK. ⚡⚡⚡⚡

We are sad to  
report that  
James Hamilton  
is retiring from  
writing his DJ  
Directory  
column due to  
ill health.



JULES & SKINS PUMPED UP CLUB MIX  
ORIGINAL MIX  
KLUBBEADS ON YA PIANO MIX

## MINDS OF MEN BRAND NEW DAY



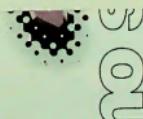
MIXES BY QUIVVER AND SPACE KITTENS  
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13 25 ON SI  
17 26 SUMMA  
20 28 CECIL  
29 CRYIN  
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21 31 DO U LIK  
1 32 TWO E  
22 33 BEFOR  
34 GOOD  
35 BEAUT  
18 36 UNTIL  
1 37 NO OR  
27 38 REACH  
23 39 MORE MO  
1 40 THE VI

An album cover for 'Runnin' Away - Nicole'. The cover has a red and white checkered border. Inside, there's a black and white photo of a person's hand holding a small white card with a red kiss mark on it. Below the photo is the title 'Runnin' Away - Nicole.' At the bottom, it says 'released June 24th' and 'mixes by e-smoove, gideon underground, lisa manic experience and todd edwards'. Logos for XL Recordings and EMI are at the bottom.

- 118 THE BEST ROCK ANTHEMS IN THE WORLD EVER  
119 NOW THAT'S WHAT I CALL MUSIC! 33  
120 SISTERS OF SWING 2

Bullited titles are:  
 THERE I



146  
CD 1 includes:  
CD 1: UNRELEASED • CD 2: UNRELEASED • MC: UNRELEASED • Dembed by Prince. Order now: 01888 877144

REBORN 21st June 17th



# THE OFFICIAL CHARTS -15 JUNE

MV  
Sony Music

**S**

## clubchart

### commentary

by alan jones

January 29 1994 was the last time Arista had a number one but with Aretha Franklin's remake of the Clivilles & Cole hit 'A Deeper Love'. This week, Arista returns to the summit as Alison Limerick's 'Where Love Lives' moves into pole position with a high level of DJ support exceeded only once this year, that being on April 6, when

Klubheads' 'Klubbhopping' went to number one. 'Where Love Lives' previously topped the chart when first released five years ago, and its new surge – its points tally increased by 27% this week – means that Everything But The Girl's 'Wrong' loses its chart title even though it increased its support by 7%. Our upfront Club chart continues to be dominated by house records as, to a certain extent, does our Pop Tip chart. On a week when Fugees 'Killing Me Sorry' dominates the sales tabulations, it manages only a number 21

placing on the Pop Tip chart and on the main chart. It is, of course, more popular than that. Some upfront DJs drop records once they are commercially released, while pure pub venues are scared of playing anything so slow. But the increasing popularity of r&b/soul/pop and the like is slowly being reflected in the clubs. This week we present another one-off No House In The House chart, compiled from 50 DJ returns. Fugees come out on top, naturally, with over 50% more points. The full Top 20 is:

'Killing Me Sorry' – Fugees (Ruffhouse/Glamour), 2 'Thank God I'm Free' – R Kelly (Jive), 3 'You're The One' – SWV (RCA), 4 'Tell It' – LL Cool J (Def Jam), 5 'Born To Hold You Down' – Robyn (RCA), 6 'I'm Obsessed' – Novice (MCA), 7 'Personal' – LP – Men Of Vision (MURP), 8 'One For The Money' – Horace Brown (Motown), 9 'Get On Up' – MC Lyte featuring Jerome (Columbia), 12 'Dony Turi' – DJ D-Nice (Jive), 12 'Dony Turi' – DJ D-Nice (Jive), 13 'Who's Left' – Goffin All Over It (Check) – Busta Rhymes (Jive), 14 'Never Too Busy' (LP) – Kenny Lattimore (Columbia), 15 'Twisted' – Keith Sweat (Epic), 16 'T.A.P.O.A.D.M.' – George Clinton/P-Funk Allstars (Epic), 17 'Pretty 2 Fine' – Lodek (JS/Motown), 18 'I Will Survive' – Chaka Khan (RCA), 19 'Ocean Drive' – Lighthouse Family (MCA/Cord), 20 'Lose It' – D'Angelo (Geffen/Int'l)

## beats &

Loaded will be holding a special summer party in the courtyard of Cream on Wednesday (June 12) featuring a chat show. The unusual event will feature editor James Brown talking to model Kathy Lloyd, Joanne Guest, Liverpool FC stars and various other guests. Tickets for the chat show are £5 and are limited to 300. Details on 0151 709 9979... Galaxy 101 radio station and the Ministry Of Sound will be teaming up to present Franscis



## SISTER BLISS "BADMAN"



OUT 17TH JUNE  
ON JUNK DOG RECORDS  
J DOGCD . 1  
DISTRIBUTED : BY 3MV\SONY

**1**

Kill Fugitives

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## FAITHLESS "If Lovin' You is wrong"

Out 8th July  
On Cheeky Records  
CHEKCD.014  
DISTRIBUTED BY: 3MV\ BMG

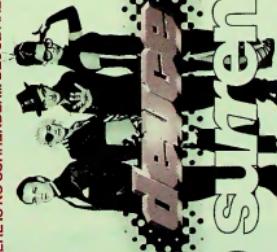
PIECES

THE BEAT GOES ON! 3MV

12	24	INA		Pariphone	
13	25	ON SILENT WINGS	Tina Turner		
17	26	SUMMER HOLIDAY	MEDLEY	Barrett Day	RCA
11	27	HEAVEN KNOWS	Squeeze		A&M
20	28	CECILIA	Suggs featuring Louche Lou And Michelle One	WEA	Epic
11	29	CRYING IN THE RAIN	Culture Beat		23rd Precinct
11	30	LET THE LOVE Q-Tex			
21	31	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat Jamiroquai	Rank	Parlophone
11	32	TWO EP	Mansun		
22	33	BEST BEFORE YOU WALK OUT	Monica	Rowdy	
11	34	GOOD SWEET LOVIN'	Louche Lou & Michelle One	Indochina	
11	35	BEAUTIFUL ALONE	StrangeLove	Food/Parlophone	
18	36	UNTIL IT SLEEPS	Metallica	Vertigo	
11	37	NO ONE'S DRIVING	Dave Clarke	Bush/Deconstruction	
27	38	REACH	Gloria Estefan	Epic	
23	39	NONE MORE TIME (RED 88)	The Red Manchester United/Face Squad	Mac/Collective	Polydor
11	40	THE VOICE	Eminear Quinn		

↳ Bulleted titles are those with the highest sales gains over last week

#### THERE IS NO SURRENDER... DEUCE ARE BACK!



Available on 2CD Set & Cassette

CD 1 includes a white edition colour poster. CD 2 includes club 12" 'Down To Earth' mix.

CD 1: LUNARSCOPE - CD 2: LUMINOSCOPE - MC2 - LUMINOSCOPE

DEUCE © 1996 Debut Records

RELEASE DATE JUNE 7th



## TOP TWENTY COMPILATIONS

### 1 NEW HITS '96

1	2	IN THE MIX '96	2	IN THE MIX '96	2
3	3	THE TEST SWING... EVER!	3	THE TEST SWING... EVER!	3
7	4	VIVA EUROPOP	7	VIVA EUROPOP	7
11	5	BEST OF ADD JAZZ	11	BEST OF ADD JAZZ	11
15	6	RAP PLATINAS	15	RAP PLATINAS	15
19	7	CLUB TOGETHER '93	19	CLUB TOGETHER '93	19
23	8	TRANSPOTTING (OST)	23	TRANSPOTTING (OST)	23
27	9	LADYVILLERS	27	LADYVILLERS	27
31	10	THREEBIT	31	THREEBIT	31
35	11	SPRITS OF NATURE	35	SPRITS OF NATURE	35
39	12	THE BEAUTIFUL GAME	39	THE BEAUTIFUL GAME	39
43	13	MASSIVE DANCE MIX '96	43	MASSIVE DANCE MIX '96	43
47	14	SWING MIX '96	47	SWING MIX '96	47
51	15	100% PURE GROOVE '92	51	100% PURE GROOVE '92	51
55	16	FLUNKMASTER MIX	55	FLUNKMASTER MIX	55
59	17	LOVERMAN	59	LOVERMAN	59
63	18	THE BEST ROCK ANTHEMS IN THE WORLD... EVER!	63	THE BEST ROCK ANTHEMS IN THE WORLD... EVER!	63
67	19	NOW THAT'S WHAT I CALL MUSIC! '93	67	NOW THAT'S WHAT I CALL MUSIC! '93	67
71	20	SISTERS OF SWING '92	71	SISTERS OF SWING '92	71

ALWAYS BE MY BABY  
DEFINITELY MAYBE Oasis  
ALL CHANGE Cast  
STANLEY ROAD Paul Weller  
MELON COULE AND THE INFINITE SADNESS Smashing Pumpkins  
TENNESSEE MOON Neil Diamond  
DOWN ON THE UPSIDE Soundgarden  
COPPERPOUS Grant Lee Buffalo  
Hootie & The Blowfish  
WHAT YOU ARE Ricky Ross  
HISTORY PAST, PRESENT AND FUTURE BOOK 1 Michael Jackson  
RETURN OF THE MACK Mark Morrison  
THE HIDDEN CAMERA Photek  
PARANOID & SUNBURNT Skunk Anansie  
WHAT I WANT One Little Indian

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of more than 1,000 record outlets.

HELICOPTER : ON YA WAY

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RADIO EDIT LISA MARIE EXPERIENCE MIX  
HELICOPTER '96 MIX JAM'S DILEMMA DUR  
JULIE & SKINS PUMPED UP CLUB MIX ORIGINAL MIX CLUBBIEHEADS ON YA PIANO MIX

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# US SINGLES

	Title	Artist	Label		Title	Artist	Label
1	1 THA CROSSROADS	Bone Thugs-N-Harmony	(Rhythm)	25	27 THE EARTH, THE SUN	Color Me Badd	(Island)
2	2 ALWAYS BE MY BABY	Matchbox Twenty	(Columbia)	47	31 CHILDREN	Robert Miles	(MCA)
3	3 GIVE ME ONE REASON	Tracy Chapman	(Epic)	25	30 WHO WILL SAVE YOUR SOUL	Jewel	(Interscope)
4	4 YOU'RE MAKIN' ME HIGH-LET	Toni Braxton	(Jive)	23	1, 2, 3, 4 (SUMPIN' NEWS)	Ginuwine	(Tommy Boy)
5	5 BECAUSE YOU LOVED ME	Gloria Estefan	(BMG)	20	6 THEY DON'T CARE ABOUT US	Michael Jackson	(Epic)
6	6 YOU'RE THE ONE	Stevie Nicks	(EMI)	21	7 GET MONEY	Junior M.A.F.I.A.	(Unidisc)
7	7 NOBODY KNOWS	The Tony Rich Project	(Capitol)	22	8 YOU MARCH	Elton John	(Capitol)
8	8 IRONIC	Alicia Keys	(Mercury)	23	9 DOWN LOW (MOSQY WHO HAS TO KNOW)	Elton John / Tony Jewel	(EMI)
9	9 FASTLOVE	George Michael	(BMG)	24	10 IT'S ALL THE WAY LIVE	Carrie	(Tommy Boy)
10	11 THEME FROM MISSION IMPOSSIBLE	Russ Tamblyn	(EMI)	35	14 WOMEN	Natalie Merchant	(MCA)
11	12 UNTIL IT SLEEPS	Metropoli	(Warner)	21	15 ONLY YOU (IZ)	Shaggy	(Shaggy)
12	13 INSENSITIVE	Jeanette	(ASNA)	27	17 FLOOD	Sam & Dave	(Essential)
13	13 SWEET DREAMS	Le Brushe	(RCM)	48	18 HAY CRUCIAL CONFL	US	(Warner)
14	15 WHY I LOVE YOU SO MUCH	Monica	(Sony)	39	19 CLOSER TO FREE THIS SOLONE	Shakira	(Sony)
15	15 TOUCH ME, TEASE ME	Coco	(Sony/BMG)	40	20 1979 SNEAKIN PUMPKINS	Madonna	(Sony)
16	16 MACARENA	Los Del Rio	(Warner)	41	21 BE MY LOVER	Le Bouche	(EMI)
17	17 FOLLOW YOU DOWN/TILL I HEAR...	The Gin Blossoms	(Warner)	42	22 JUST A GIRL	No Doubt	(Trauma)
18	18 OLD MAN & ME (HEINZ GET)	Heini & The Boofers	(Sony)	44	24 TRES DELINQUENTES	Delinquent Habits	(NMP)
19	19 KISSIN' YO TAIL	Elton John	(EMI)	44	25 WOO-HAH! GOT YOU ALL IN CHECK	Eva Rivas/Sinaloa	(Warner)
20	20 C'MON N'RIDE IT	Gold City Q.D.	(Quadraphon)	45	26 PLEASE DON'T GO	Leisure	(EMI)
21	21 KEEP ON KEEPIN'	Onyx	(Jive)	46	28 NAME ONE GONE	Michael Jackson	(Motown)
22	22 GET UP/ON JONES	U2	(Capitol)	47	30 THE WORLD I KNOW	Collective Soul	(Warner)
23	23 SITTIN' UP IN MY ROOM	Brandy	(Warner)	48	41 ALL THE THINGS (YOU WANT) DON'T KNOW	Elton John	(Warner)
24	24 MISSING	Everything But The Girl	(Mercury)	49	50 COUNTING BLUE CARS	Boyz II Men	(Jive)
25	25 COUNT ON ME	Whitney Houston	(Mercury)	50	50 ANTI NONGA/GEAD PRESENTS Jay-Z/Pony/Brown (Doppel)	Anti	(Mercury)

# US ALBUMS

	Title	Artist	Label		Title	Artist	Label
1	1 THE SCORE	Fugees	(Jive)	25	2 HIGH LONESOME SOUND	Vince Gill	(MCA)
2	2 JAGGED LITTLE PILL	Aerosmith	(MCA)	27	25 WAITING TO EXHALE (DST)	Vivian	(Atlantic)
3	3 FAILING INTO YOU	Delta Goodrem	(Sony)	28	26 PIECES OF YOU	Jessie	(Atlantic)
4	4 NEW BEGINNING	Tracy Chapman	(Epic)	29	29 SUNSET PARK (DST)	Vanessa	(Warner)
5	5 DOWN ON THE UPSIDE	Songdogz	(DAM)	30	30 TWISTER (DST)	Various	(Warner)
6	6 GETTIN' IT TO SHIN	Dangerous	(Capitol)	31	31 THE GREAT SOUTHERN TRENDKILL	Pontiac (East West)	
7	7 CRASH	David Matthew Band	(MCA)	32	36 NEW BEGINNING (DST)	Shaggy	(Warner)
8	8 FAIRWEATHER JOHNSON	Horace & The Blowfish	(Warner)	43	43 KELLY R. RAY	Elton John	(Warner)
9	9 1999 ETERNAL	Bone Thugs-N-Harmony	(Rhythm)	44	44 UNDISPUTED ATTITUDE	Boyz II Men	(Warner)
10	10 TO THE FAITHFUL DEPARTED	The Cranberries	(Warner)	35	45 MISSION TO PLEASE	The Isley Brothers	(Island)
11	11 OLDER	George Michael	(BMG)	36	46 TIME MARCHES ON	Eric Lawrence	(Atlantic)
12	12 EVIL EMPIRE	Rage Against The Machine	(Sire)	37	47 SMELLS LIKE CHILDREN	Marilyn Manson	(Warner)
13	13 BORDERLINE	Brooks & Dunn	(Sony Music)	38	48 SWEET DREAMS	Le Brushe	(RCM)
14	14 DAYDREAM	Mariah Carey	(Columbia)	49	49 MELON COLLI & THE INFINITE... SMELLING PURPLE	Shaggy	(Warner)
15	15 (WHAT'S THE STORY) MORNING GLORY?	George Harrison	(Sony)	50	50 THE HUNCHBACK OF NOTRE DAME (DST)	Vivian	(Warner)
16	16 SLANG	Doppelganger	(Bad Boy)	51	51 SLANG	Doppelganger	(Bad Boy)
17	17 SIXTEEN STONE	Bush	(Warner)	42	42 CRACKED REAR VIEW	Horde & The Blowfish	(Warner)
18	18 THE WOMAN IN ME	Shania Twain	(Warner)	43	43 TIGERLILY	Horace	(Warner)
19	19 BAD HAIR DAY	Willow/York	(Sony)	44	44 WALKING WOUNDED	Everything But The Girl	(Atlantic)
20	20 HOR. GOOD GODS URGE	Parva For Pyrrah	(Warner Bros)	45	45 THE GREATEST HITS COLLECTION	Alvin Jackson	(Warner)
21	21 TRAGIC KINGDOM	No Doubt	(Warner)	46	46 JARS OF CLAY	Jars Of Clay	(Essential)
22	22 GANGSTAS PARADISE	Colbie	(Warner)	47	47 MR. SMITH (LIVE)	Elton John	(Warner)
23	23 BLUE CLEAR SKY	George Strait	(MCA)	48	48 MOODS... MOMENTS	Monika	(Warner)
24	24 ALL EYES ON ME	Elton John	(Warner)	49	49 DANCE MIX USA VOLUME 4	Various	(Motown)
25	25 TINY MUSIC...SONGS FROM THE STAGE	Dave Thomas/Purple/Motown	(Warner)	50	50 WHATCHA LOOKIN' 4	Kix Brooks	(Geffen)

Charts courtesy Billboard 15 June 1995. ▲ Arrows are awarded to those products demonstrating the greatest airplay and sales gain. ■ UK airplay. ■ UK signed acts.

# UK WORLD HITS

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

## GERMANY

1	2	3	4	5
1 (1) RETURN OF THE MACK	Mark Morrison	(WEA)		
2 (2) FIRESTARTER	The Prodigy	(D2)		
3 (3) INSOMNIA	Faithless	(Check)		
4 (4) YOU DON'T FOOL ME	Queen	(EMI)		
5 (5) FASTLOVE	George Michael	(Virgin)		

Source: Media Control

## FRANCE

1	2	3	4	5
1 (1) BABY COME BACK	Wyclef Jean	(EMI)		
2 (2) SPACEMAN	Babylon Zoo	(EMI)		
3 (3) YOU DON'T FOOL ME	Queen	(EMI)		
4 (4) ELECTRONIC PLEASURE	N-Tone	(Epic/Fox)		
5 (5) I'M EVERYBODY	World Apart	(EMI)		

Source: IFPI

## SWEDEN

1	2	3	4	5
1 (1) FASTLOVE	George Michael	(Vigil)		
2 (2) 60H AAK...JUST AJUSTILLE BIT	Gina G	(MEA)		
3 (3) FIRESTARTER	The Prodigy	(D2)		
4 (4) HOW DEEP IS YOUR LOVE	Take That	(RCA)		
5 (5) BEDROOM BOYS	Step Boys	(Parlophone)		

Source: GLJ/IFPI

## NETHERLANDS

1	2	3	4	5
1 (1) RETURN OF THE MACK	Mark Morrison	(WEA)		
2 (2) ONE MORE TRY	Kirsten	(West)		
3 (3) HAPPY BIRTHDAY	Technoboy	(Badstone)		
4 (4) FASTLOVE	George Michael	(Vigil)		
5 (5) FIRESTARTER	The Prodigy	(IFAS)		

Source: Dicktronic/Mega Top 50

# NETWORK CHART

## THE NETWORK CHART

### UK

1	2	3	4	5
1 (1) KILLING ME SOFTLY	Fugees	(Columbia)		
2 (2) THREE LIONS	Read'n' Skins & Lightning Seeds	(Epic)		
3 (3) MYSTERIOUS GIRL	Peter Andre / Paul Butterfield	(Warner)		
4 (4) THE DAY WE CAUGHT THE TRAIN	Green Colour Scene	(MCB)		
5 (5) DON'T STOP MOVIN'	U2	(Epic)		

Source: Media Control

# VIRGIN RADIO CHART

### US

1	2	3	4	5
21 (1) GOLDEN HEART	Mark Knopfler	(Vertigo)		
22 (2) DOWN ON THE UPSIDE	Songdogz	(DAM)		
23 (3) DIFFERENT CLASS	Felicity	(Island)		
24 (4) WORDS	The Tony Rich Project	(Epic)		
25 (5) STANLEY ROAD	Paul Weller	(Island)		

Source: Media Control

# R&B SINGLES

# DANCE SINGLES

# SPECIALIST CHARTS

15 JUNE 1996

This	Last	Title	Artist	Label/Cat. No.	(Distribution)
1	1	KILLING ME SOFTLY	Fugees	Columbia CD 6033425 (SM)	
2	2	NOBODY KNOWS	Tony Rich Project	Lafayette Artist 74321355642 (BMG)	
3	3	LADY	D'Angelo	Cooltempo 12COOL322 (E)	
4	4	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor 5786191 (F)	
5	5	RETURN OF THE MACK	Mark Morrison	WEA/WEA 0467 (W)	
6	3	BEFORE YOU WALK OUT OF MY LIFE	Monica	Rowdy 7421374641 (BMG)	
7	5	DO U KNOW WHERE YOU'RE COMING FROM	M-Best featuring Jamiroquai	Reck 12REKNT 83 (SRO)	
8	7	DOIN' IT	LL Cool J	Def Jam/Island 12DEF 15 (F)	
9	10	I WILL SURVIVE	Chantay Savage	RCA 7432137768 (BMG)	
10	12	THEY DON'T CARE ABOUT US	Michael Jackson	Epic CD 90259502 (SME)	
11	8	I MUST STAND	Ice-T	Virgin SYNTH 5 (E)	
12	11	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Electra EKR 2207 (W)	
13	13	THIS IZ REAL	Shyheim	Noo Trybe/Virgin VUST 105 (E)	
14	9	YOU'RE THE ONE	SWV	RCA 7432138331 (BMG)	
15	15	THE GRAVE AND THE CONSTANT	Fun Lovin' Criminals	Chrysalis 12CHS 001 (E)	
16	14	ONE FOR THE MONEY	Bronze Brown	Motown 8805231 (W)	
17	18	GET ON UP	Jodeci	MCA MCST 48010 (BMG)	
18	20	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat GODX 139 (F)	
19	21	DESIRE	No Colours	Wild Card/Polydor 5786361 (F)	
20	17	24/7	3T	MJU/Epic 6631992 (SME)	
21	16	MISS PARKER	Benz	RCA CD 74321377292 (BMG)	
22	22	PLAYA HATA	Luniz	Virgin VUST 103 (E)	
23	19	HAPPY	Pauline Henry	Sony S2 CD 6620602 (SME)	
24	25	I GOT 5 ON IT	Luniz	Noo Trybe/Virgin VUST 101 (E)	
25	26	ALL THE THINGS (YOUR MAN WONT DO)	Joe	Island 12IS 034 (F)	
26	24	LOVE FOR LIFE	Lisa Moorish	Go Beat GDX 145 (F)	
27	21	IN THE HOOD	Kool & The Gang/J.T. Taylor	Curb CUBIT 12 (F)	
28	18	THE WORLD IS A GHETTO	Gero Boys featuring Raj	Virgin VUST 104 (E)	
29	23	DOUBLE TROUBLE	Mad Lion	Wild Card/Polydor 5786311 (F)	
30	27	CALIFORNIA LOVE	2Pac featuring Dr Dre	Death Row/Island 12DRW 3 (F)	
31	29	RESPONSIBILITIES	NT	Natural Response 74321300651 (BMG)	
32	30	...TIL THE COPS COME KNOCKIN'	Maxwell	Columbia 9831796 (SME)	
33	39	TWENTY FOREPLAY	Janet Jackson	ABM CD 5815112 (F)	
34	31	SPACE COWBOY	Jamiroquai	Epic 427872 (SME)	
35	36	HEY LOVER	LL Cool J featuring Boyz II Men	Def Jam/Island 12DEF 14 (F)	
36	35	TOP OF THE STAIRS	Skee-Lo	Wild Card/Polydor 5786351 (F)	
37	38	FU-GEE-LA	Fugees	Columbia 6620666 (SME)	
38	32	1, 2, 3, 4 (SUMPIN' NEW)	Coolio	Tommy Boy TB 721 (RTM/DMS)	
39	37	GANGSTA'S PARADISE	Coolio featuring LL Cool J	Tommy Boy TB 721 (RTM/DMS)	
40	33	ANYTHING	3T	MJU/Epic 6627156 (SME)	

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

This	Last	Title	Artist	Label/Cat. No.	(Distribution)
1	1	DON'T STOP MOVIN'	Livin' Joy	Undiscovered/MCA MCST 40041 (BMG)	
2	2	BLURRED	Panoram	Freedom TABX 243 (F)	
3	3	CAN'T HELP IT	Happy Chappells	Coism/PWL/TGGA 0047 (W)	
4	4	NO ONE'S DRIVING	Dave Clarke	Bush/Deconstruction 7421380161 (BMG)	
5	5	THEME FROM MISSION: IMPOSSIBLE	Adam Clayton & Larry Mullen	Mother 12MUL 75 (F)	
6	6	THE NIGHT	Ronan McErl	Junior Boy's Own JBD 41R (RTM/DSC)	
7	7	JUST MAKE THAT MOVE	Todd Terry featuring Tony Wayne	Sound Of Music/SOUNDTRAX 12/16	
8	8	LADY	D'Angelo	Cochenne 12COOL 322 (E)	
9	3	FABLE	Robert Miles	Deconstruction 7421382621 (BMG)	
10	10	U FOUND OUT	Hardiggers	Tidy Trax TIDY 104T (P)	
11	9	QUEST	Shimon & Andy C	Ram RAM 17 13 (SP01)	
12	2	THANKYOU/NATIVE LOVE	Wild Women Of Wonga	Shocking Vinyl SHD019 (GPNV)	
13	13	THIS IZ REAL	Shyheim	Noo Trybe/Virgin VUST 105 (E)	
14	1	FOR WHAT YOU DREAM OF	Bedrock featuring KYO	Stress 12STRX 23 (P)	
15	10	TINTED LOVE	Ico	Etarian WEA 05571 (W)	
16	12	GET ON UP	Jodeci	MCA MCST 48010 (BMG)	
17	12	TRIPPIN' ON SUNSHINE	Pizzaman	Cowboy 12LAD 32 (P)	
18	11	DOIN' IT	LL Cool J	Def Jam/Island 12DEF 15 (F)	
19	10	ARE AM EYE?	Commander Tom	Additive 12A0031 (RTM/DSC)	
20	9	DROP INTA MADNESS	Atomic	Chicky Junior J CHEK 101 (BMG)	
21	6	BEST YOU WALK OUT OF MY LIFE	Monica	Roundy 7421377241 (BMG)	
22	28	DO U KNOW WHERE YOU'RE COMING FROM	M-Best featuring Jamiroquai	Reck 12REKNT 83 (SRO)	
23	26	FREEDOM (MAKE IT FUNKY)	Black Magic	Positive 12TIVX 51 (E)	
24	18	SENSUAL SOPHIS-TI-CAT//THE PLAYER	Carl Cox	Ultimatum 0009070 COX (P)	
25	22	KLUBBSHOPPING	Clubheads	AMX FM 5815571 (P)	
26	10	RISE UP	Vivid Dreams	Deconstruction 7421386704 (BMG)	
27	29	I'M ALRIGHT (I'M OLD ENOUGH BABY)	Insight Project	Extravaganza 000002042XT (P)	
28	28	BELIEVER	JBS	Novamente 12NCMU 19 (RTM/DSC)	
29	29	SCHONEBERG	Mennion	Hooj Choons HOOJ 43 (RTM/DSC)	
30	30	JAZZ IT UP	Erick Morillo Project	Strictly Rhythm SR 12442 (Import)	

# DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No.	(Distribution)
1	1	THE SCORE	Fugees	Columbia 4035401/4035494 (SME)	
2	2	THE HIDDEN CAMERA	Photek	Science 00101 1/ (E)	
3	3	AT THE END OF THE CLICHE	Carl Cox	Ultimatum 0000756 COX00703 COX (P)	
4	5	CRYED TO DREAM	Billie	VC Recording VC017 1M- (E)	
5	7	NEW BEGINNING	SWV	RCA 07863594871/0786366476 (BMG)	
6	6	100% PURE GROOVE 2	Various	Telstar (STAC) 2840 (BMG)	
7	7	THE FUTURE SOUNDS OF CHICAGO - VOLUME 2	Various	Military Record 3201/5520035 (W/M/SM)	
8	8	RAP FLAVAS	Various	Columbia (SONY) 15MC (SME)	
9	9	MY HEART	Donell Jones	Lairice 7338260251-U (Import)	
10	10	FEED ME WEIRD THINGS	Squarepusher	Rephlex CAT037 LP- (RTM/DSC)	

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# VIDEO

# MUSIC VIDEO

This	Last	Title	Label/Cat No.	Artist	Label/Cat No.	Artist	Label/Cat No.
1	1	THE X FILES - FILE 3 - ABDUCTION	Fox Video 9225	15	7	THE MADNESS OF KING GEORGE	Columbia/Tstar VCR459838
2	1	STAR TREK DEEP SPACE NINE - VOL 4	CIC Video VHR4255	17	12	BIG RED ONE	1 LIVE CAST RECORDING/Les Misérables In Concert
3	1	AROUND THE WORLD WITH TIMON & PUMBAA	Walt Disney CD1022	18	14	THE BIG RED ONE	VCI VCG546
4	2	FREE WILLY 2	Warner Home Video SD1035	20	23	WALLACE & GROMIT - A CLOSE SHAVE	2 BILL WHIPLAN: Riverdance - The Show
5	3	MANCHESTER UNITED - 1996/96 REVIEW	Video Collection MU272	21	27	THE LION KING	BMG TCD 1035293
6	4	STREETSIGHTER	Columbia/Tstar VCR2051	22	11	OCTOPOLY	3 TAKE THAT: Greatest Hits
7	5	MRS. DOUBTFIRE	Fox Video D274522	23	15	LICENCE TO KILL	BBC BSC 05707
8	5	POCAHONTAS	Walt Disney D274522	24	26	BILL WHIPLAN: Riverdance - The Show	4 BYZANCE/Saint And Done
9	6	FANTASY FOOTBALL - 2 MEN AND A FOOTBALL	Pearson New Ent/PW108	25	19	MOONRAKER	5 TAKE THAT: Mobility Box - The Movie
10	10	FOUR WEDDINGS AND A FUNERAL	PolyGram Video 6317693	26	16	THE LIVING DAYLIGHTS	BMG Video V4271023
11	6	CONGO	CIC Video VHR4195	27	13	THE SPY WHO LOVED ME	Fox Video 80255
12	8	GORDY	Walt Disney CD2036	28	20	A VIEW TO A KILL	6 MICHAEL JACKSON: Video Greatest Hits
13	9	BATMAN FOREVER	Warner Home Video SD1056	29	21	FOR YOUR EYES ONLY	7 RONNIE GREEN & JEROME FOWLES: The Sun God
14	10	MEN BEHAVING BADLY - COMPLETE SERIES 1	ThamesVideo Collect 76223	30	26	STAR TREK - ORIGINAL SERIES COLLECTORS..	8 BMG Video T071043
15	17	LIVE CAST RECORDING/Les Misérables In Concert	Video Collection V0525	© CIN			9 MADONNA: Live With Me/Madonna's Best Video Collection MAC108

## INDEPENDENT SINGLES

## INDEPENDENT ALBUMS

This	Last	Title	Artist	Label/distributor	This	Last	Title	Artist	Label/distributor
1	1	FEMALE OF THE SPECIES	Space	Gut CDGUT 2 (TRC)	1	2	(WHAT'S THE STORY) MORNING...	Doris	Creation CRECO 183 (3MV/V)
2	1	DO U KNOW WHERE YOU'RE...	M-Best/Jamiroquai	Reax CREKHN 63 (RSD)	2	1	1977	Ash	Infectious INFECT 40CD (RTM/D)
3	1	SENSUAL SOPHIS-TI-CATTHE	Cat Cox	Ultimation 0098350X (PCP)	3	3	THE IT GIRL	Sleeper	Indiebeat SLEEP 013 (V)
4	2	TRIPPIN' ON SUNSHINE	Pozzaman	Cowboy CDLQD 32 (P)	4	5	DEFINITELY MAYBE	Doris	Creation CRECO 181 (3MV/V)
5	10	WHAT GOES AROUND COMES AROUND	Bob Marley	Anansi ANACAS 002 (P)	5	10	THE BIG 3	60t Dolls	Indiebeat DOLLS 006 (V)
6	4	BLUE MOON/JONLY YOU	John Alford	Love This LUUVTHIS CDX 9 (P)	6	5	PANAROID & SUNBURNT	Skunk Anansie	One Little Indian TPLP 50CD (P)
7	3	FOR WHAT YOU DREAM OF...	Bedrock featuring Kylo	Stress CSTR 23 (P)	7	4	PUZZY LOGIC	Super Furry Animals	Creation CRECO 180 (3MV/V)
8	5	MOVE MOVE MOVE (THE RED TRIBE)	1995 Man. Ut/Fa CUP 500	Music Collection MANICO 1 (Disc)	8	7	EXPECTING TO FLY	Bluetones	Superior Quality BLUED 004 (V)
9	10	WE GOTTA LOVE	Kyn Sims	Pulse+ COLOSE 104 (P)	9	8	SOONER TOUGHEST IN THE INFANTS	Underworld	Junior Boy's Own JBBCD 4 (RTM/D)
10	10	MACARENA	Los Del Mar	Pulse+ COLOSE 101 (P)	10	10	INFILCTION	Schier	4AD CAD 609CD (RTM/D)
11	12	WHATEVER	Oasis	Creation CRESCO 195 (3MV/V)	11	14	CASANOVA	Divine Comedy	Seante SETCD 25 (V)
12	9	REBEL YELL	Scoter	Club Tools 00625 CLU (P)	12	10	PSYCHIC KARAOKE	Transglobal Underground	Nation NRICD 197 (RTM/D)
13	8	OHH AIHH! CANTONA	1300 Drums/Unjucified	Dynamo DYN 5 (P)	13	12	OUR HAPPY HARDCORE	Scoter	Club Tools 00282 CLU (P)
14	10	HAPPY SAD	Pitizito Five	Matale OLE 16/2 (P)	14	13	GANGSTA'S PARADISE	Cocido	Tommy Boy TBCD 1141 (RTM/D)
15	13	DON'T LOOK BACK IN ANGER	Oasis	Creation CRESCO 221 (3MV/V)	15	13	HEADSTADTES	Slam	Sonic Recordings SONACD 5 (RTM/D)
16	9	HAVE YOU EVER BEEN MELLOW?	Perry Animals	Mokum DB 17553 (P)	16	16	THE FUTURE IS MEDIUM	Echochamber	One Little Indian TPLP 79CD (P)
17	7	SIGNS...	Blameless	China WOKO 207 (P)	17	18	ON	Salt Tank	Fauve FAUV 600 (3MV/V)
18	17	CIGARETTES & ALCOHOL	Oasis	Creation CRESCO 190 (3MV/V)	18	9	SCIENCE & NATURE	Lush	Internal TRUCD 11 (P)
19	14	CUT SOME RUG/Castle Rock	Bluetones	Superior Quality BLUE 05CD (S)	19	14	LOVEFLIFE	Stone Roses	4AD CAD 6040CD (RTM/D)
20	10	HOOPS EP	Ruby	Creation CRESCO 227 (3MV/V)	20	17	THE COMPLETE		Silvertone GRECC 535 (P)

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## ROCK

This	Last	Title	Artist	Label/distributor	This	Last	Title	Artist	Label/distributor
1	4	GARBAGE	Garbage	Mushroom D 31450 (RTM)	11	8	BALLBREAKER	AC/DC	East West 755961782 (W)
2	3	TO THE FAITHFUL DEPARTED	Cranberries	Island CID 8048 (F)	12	10	REGULAR URBAN SURVIVORS	Terrorvision	Total Vegas VEGASC3 3 (E)
3	1	DOWN ON THE UPSIDE	Soundgarden	A&M 505025 (F)	13	11	MADE IN HEAVEN	Queen	Parlophone COPCSO 167 (E)
4	4	GOOD GOD'S URGE	Pomo For Pyros	Warner Brothers 036461282 (W)	14	12	SOF FAR SO GOOD	Bryan Adams	A&M 5401572 (F)
5	2	FISHING FOR LUCKIES	Wildhearts	Round 060146552 (W)	15	13	CROSS ROAD - THE BEST OF	Bon Jovi	Jambo 520262 (F)
6	5	UNDISPUTED ATTITUDE	Slayer	American 7432157592 (BMG)	16	18	THESE DAYS	Bon Jovi	Mercury 522482 (F)
7	7	MATA LEAO	Bighazard	Warner Brothers 036462482 (W)	17	14	NORTHERN UPRAR	Northern Uprar	Heavyball HVLP 12CD (V)
8	7	EVIL EMPIRE	Rage Against The Machine	Epic 481052 (SM)	18	15	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 336245732 (W)
9	8	THE SUN IS OFTEN OUT	Longpigs	Mother MUNCD 9602 (F)	19	17	NEVERMIND	Nirvana	DGC DGD 14425 (BMG)
10	6	THE GREAT SOUTHERN TRENDKILL	Pentura	East West 755961982 (W)	20	19	METALLICA	Metallica	Vertigo 510222 (F)

## COUNTRY

This	Last	Title	Artist	Label/distributor	This	Last	Title	Artist	Label/distributor
1	1	TIMELESS	Daniel O'Donnell/Mary O'Dell	Ritz RZB2CD 107 (P)	11	9	BLUE CLEAR SKY	George Strait	MCA MCD 11428 (BMG)
2	2	SPRIT	Willie Nelson	Island CID 80412 (F)	12	11	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia 477632 (SM)
3	3	ESPECIALLY FOR YOU	Daniel O'Donnell	Ritz RZB2CD 103 (P)	13	15	JO DEE MESSINA	Jo Dee Messina	Carls CURCD 023 (F)
4	2	FRESH HORSES	Garth Brooks	Capitol CDS 104 (E)	14	15	STARTING OVER	Reba McEntire	MCA MCD 11234 (BMG)
5	5	INGENUE	KO Lang	Siene 7595463042 (W)	16	17	RIGHT FOR THE TIME	Waylon Jennings	Transatlantic TRACD 236 (E)
6	4	IN PIECES	Garth Brooks	Liberty CDST 212 (E)	17	12	WHAT A CRYING SHAME	Mavericks	MCA MCD 10591 (BMG)
7	7	THE LAST WALTZ	Daniel O'Donnell	Ritz RZB2CD 058 (P)	18	15	INFANTANG ANGEL	Iris De Mint	Warner Bros 536253282 (W)
8	6	I FEEL ALRIGHT	Steve Earle	Transatlantic TRACD 227 (P)	19	13	BORDERLINE	Brooks & Dunn	Arista 0722188102 (BMG)
9	8	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD 11344 (BMG)	20	19	WRECKING BALL	Emmylou Harris	Gravetime GRACD 162 (F)
10	13	FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RZB2CD 701 (P)	20	10	MY LIFE	Iris De Mint	Warner Brothers 536254502 (W)

## SPOKEN WORD

This	Last	Title	Artist	Label/distributor	This	Last	Title	Artist	Label/distributor	
1	1	TOY STORY - READ ALONG	Original Cast Recording	Disney WD771414 (D181 810 506)	11	20	THIS SCREPTED ISLE: 55BC - 1087	Original Radio 4 Cast	BBC BZB8C 1810 (P)	
2	5	TOY STORY - STORYTELLER	Original Cast Recording	Walt Disney WD771534 (CH6)	12	17	D. KING-SMITH - BABE THE SHEEP-PIG	Stephen Thomas	Cover To Cover CTC 360 (TRC/8MG)	
3	4	THE X FILES - GROUND ZERO	Gillian Anderson	Harper Collins (TRC)	13	14	RUTH RENDELL - MURDER BEING...	George Baker	Harper Collins HCA325 (TRC)	
4	3	DAD'S ARMY: THE MENACE FROM...	Original TV Cast	BBG BBC 1812 (P)	15	16	CLASSIC CONNOILL - IN WORDS & MUSIC	Billie Connolly	Speaking Volumes 515644 (F)	
5	5	A. CHRISTIE: MURDER IN MESOPOTAMIA	Original Cast Recording	BBG Radio Collection 28BC1861 (P)	16	16	RAMBLING SV BUMPY	Kenneth Williams	BBC BZB8C 1746 (P)	
6	6	THIS SCREPTED ISLE 1680-1700	Original Radio 4 Cast	BBG BBC 1841 (P)	17	18	THE TWO RONNIES: IT'S GOODNIGHT...	Original TV Cast (R. Corbett/R. Barker)	BBC BZB8C 1400 (P)	
7	12	THIS SCREPTED ISLE 1273-1547	Anna Massey	BBG Radio Collection 28BC1821 (P)	18	19	FRANCIS - FOR KICKS	Ronnie Barker/Ronnie Corbett	BBC BZB8C 1728 (P)	
8	14	THIS SCREPTED ISLE 1547-1800	Anna Massey	BBG Radio Collection 28BC1822 (P)	19	19	JANE AUSTEN'S SENSE & SENSIBILITY	Willian Gambier	Penguin Pen223 (BMG)	
9	9	THIS SCREPTED ISLE 1702-1790	Original Radio 4 Cast	BBG BBC 1842 (P)	20	19	DOCTOR WHO: THE GHOST OF N-SPACE	Kate Winslet	Original Cast Recording	BBC Radio Collection bzb1813 (P)
10	15	THIS SCREPTED ISLE: 1087-1287	Original Radio 4 Cast	BBG BBC 1811 (P)	© CIN					

She has been the leading light of the neo-skiffle revival with Fairground Attraction and a solo romantic balladeer – winning a Brit Award along the way – but Scottish songstress Eddi Reader has no qualms about moving in a new direction.

She explains: "My mind is just like a tape recorder. After I finish recording, I go back and erase the whole process so I can move on and deal with normal life. I forget what I do, so I have to start fresh the next time."

With the smoky ambience and slurring, Perry Mason-esque horns of her single Town Without Pity (released June 10), Reader has begun a new life as a chanteuse of sultry torch songs, displayed to the full on her forthcoming Candyfloss & Medicine album (due July 1).

Explaining her decision to cover the Gene Pitney classic, she says, "I'm really into that torchy stuff – Marlene Dietrich, Gilda with Rita Hayworth – there's something really attractive about it. I've always wanted to be able to get the heroin high of Billie Holiday without the heroin."

The former torch singer is not only an appealing icon, but one that now has a critical and commercial stamp of approval. With the recent successes of Portishead and Everything But The Girl, the heavily-stylised romance of the torch song is certainly in vogue and is a more potent musical force now than at any time since the Fifties.

**'I've always wanted to be able to get the heroin high of Billie Holiday without the heroin'**

Eddi Reader

Coupled with a video coming with nosedrop glamour, Town Without Pity is light years away from Reader's previous incarnations. Video director Andy Morahan has loaded the promo with sequins, dancing girls and whirling dancehall lights to create a visual ode to post-war decadence.

But this isn't a deliberate image overhaul, according to Blanco Y Negro chief Geoff Travis. He says, "There was a more conscious effort to make her image on the last album. On this record, I decided to let Eddi be whatever she wanted to be, which is how you get the best out of her. I really like the video, it's like high-gloss Jim Jarmusch."

Reader describes the feel of Town Without Pity as "innocent" and with complete debauchery, cynicism and naivete all to go. Although less bluesy and bawdy than the Candyfloss & Medicine exploratory similar territory. With its bittersweet melody, Glasgow Star is a trip through the fog of memory back to Reader's childhood. Medicine lifts some swirly ring disco strings to portray love as addiction and intoxication; and Semi-Precious is a melancholy, "begging letter love song".

Recorded at the Beggar's Ranch in Chelsea, west London and filled with Teddy Borowicki's subtle piano fills and deft percussive touches, Candyfloss & Medicine has a much fuller, richer sound than either of Reader's previous solo albums. "We wanted to be rounder and more intimate than her other stuff," says Borowicki, who also co-wrote with Boz Hewardine, co-write the album with Reader. Perhaps surprisingly, the result of these lush, instrumental textures is a lush album that features Reader's distinctive voice more prominently than past releases.

Despite selling 140,000 copies in the



# EDDI READER

MOVING INTO TORCH SONG TERRITORY

UK and receiving a Mercury Prize nomination, Reader's eponymous 1994 debut for Blanco Y Negro was a less comfortable project than Candyfloss & Medicine, exploring similar territory.

Travis says, "I'm much happier with this record than with the last. It's got a lot more soul and a lot more of Eddi in it; I think it's the best work she's done." Reader agrees. "On the last record, I was encouraged to sing more straight than I've ever sung. There was definitely less room to play around and experiment with sounds on the last album. We made time for it on this album, which is essential to what I do, because I'm certainly not the type of personality or singer that comes through very easily with something that's very two-dimensional. There's got to be millions of little nooks and crannies to jump into."

The nooks and crannies of the new album are the result of a year-long collaboration between Reader, Borowicki, Boz Hewardine (who wrote or co-wrote most of the songs on their last album), guitarist Calum MacColl,

drummer Roy Dodds and bassist David Pitch.

Borowicki says, "Most of the people who played on the record were the ones who wrote the album except, of course, Town Without Pity. We tried all sorts of different combinations. All that really happens is we get together and throw out ideas. You put out an idea and

**'On this record, I decided to let Eddi be whatever she wanted to be, which is how you get the best out of her'** Geoff Travis

someone else will spark on it, get inspired and say, 'Oh yeah, let's do this to that.' Things have a way of coming together or else fall apart, in which case you move on to the next idea or have a cup of coffee."

Reader's labour-intensive writing ordeal belies the catchiness of previous hits like Fairground Attraction's Perfect or her own Patience Of Angels.

Although her best songs flow gracefully, they actually emerge in fits and starts.

"Generally when we're writing, there'll be a melody line that we've vocalised out," explains Reader. "Boz and I do the same thing, we have these phonetics and vocalises. Then we jump all over them and try to fit whatever it is we want to say in there."

Despite successful commercial pedigree, both Reader and Borowicki are nonchalant about their ambitions for Candyfloss & Medicine. Borowicki says, "We approached the album from the angle that if people wanted to buy it, they would. We wanted to make it as musical as possible. If any commercial success comes from that, that's wonderful."

Typically for someone who spent eight years performing in the streets of Glasgow, singing is a labour of love for Reader. "If I was still busking, I'd probably be a bit rough around the edges," she says. "I wouldn't be able to hit the high notes – I've been a bit pampered. But, yeah, I'd still be singing."

Peter Shapiro

One to  
WATCH

THE BIGGER  
THE GOD

This Cultural  
quarter have  
released two  
titles on their own  
Beggar label  
which compiled  
a knock for  
inventive  
lyrics and  
darkly humorous  
lyrics. Add  
featuring  
David's fine  
voice and witty,  
sassy dialogue  
maker and  
everything  
stands up in  
place for  
success.

Artist: Eddi Reader Project: Album: Blanco Y Negro Singwriters: various Publishers: Chrysalis Music Studio: Snake Ranch Producer: Reader, Borowicki Released: July 1



# TALENT

## FLAMING STARS LEFTFIELD TRIO SHUN HI-TECH EQUIPMENT

Flaming Stars frontman Max Decharne knows what music he likes – “an enthusiastic performance with some rough edges, nailed to a loud noise and a cute tune.” This also serves as a neat catch-all to sum up his own group’s musical potpourri.

Launched in November 1994, Flaming Stars have built a steady following with a series of live dates, a handful of Radio One sessions and four singles from Camden’s leftfield indie Vinyl Japan, which releases their debut album Songs From The Bar Room Floor in late June.

Following a distillation of disparate influences – ranging from country rebel David Allan Coe to seminal New York punks Richard Hell & The Voidoids – the album was recorded in six days for less than £2,000 at east London studio Toe Rag, which has become a haven for the burgeoning garage-punk/trash/surf scene because of its vintage recording equipment.

“This is nothing to do with lo-fi,” says Decharne. “We’re not making a virtue out of being amateurish or ramshackle, but are much more interested in capturing the moment like Johnny Cash, The Clash, MC5, New York Dolls and Jimi Hendrix. He created some of the best music ever on a four-track, playing into valve equipment.

“In the mid-Sixties, if you were any good, you recorded two albums a year; just look at the pace at which people like Bob Dylan worked. I like music and I’d be in the studio and touring most of the time if I got the chance.” Paul Gorman

*Artist: Flaming Stars Project album Label: Vinyl Japan Writers: Decharne/Dempsey/Rosking/Johnson Publisher: self Producer: Liam Watson/band Studio: Toe Rag Released: June 24*

“There are lots of people who don’t think computers are the best way to record music. Our instruments, which include a Vox Continental keyboard, buzz and they hum and we don’t necessarily need to get rid of that because you can lose the atmosphere in the process.”

Decharne set up the group having quit as Goldie Lookin’ Chain’s drummer at the end of 1993. He then recruited guitarist Johnny Johnson and bassist Paul Dempsey, who had previously served in groups such as The Headcats and the Stingrays.

Soon after their debut performance Paddy James, label manager of Vinyl Japan, called Decharne and offered him a deal that resulted in their first EP, Hospital, Heaven Or Hell, which came out last spring.

Since then, they have become radio favourites, largely down to their own persistence. Decharne says, “We haven’t got a plunger, let alone a booking agent, and have only just got a press person but over a year, we have played two Pools in New York, New Jersey, New Bedford and one for Maxi Loarrr on GLR.” He says, “That was all a result of us hearing them play our records and calling the producers direct.”

For the time being, the Flaming Stars’ world tour looks set to continue at this hectic pace. The album will be supported by a UK tour, followed by dates in Europe.

And Decharne can’t wait to start work on a second album. “I’d like to record another one pretty soon so it’s out in the spring,” he says.

“In the mid-Sixties, if you were any good, you recorded two albums a year; just look at the pace at which people like Bob Dylan worked. I like music and I’d be in the studio and touring most of the time if I got the chance.” Paul Gorman

Alex Reece is a down-to-earth, unassuming west Londoner whose deftly musical tingling percussion, deep bass and mellow jazzy vibes have put him a notch above his drum and bass peers.

4th & Broadway A&R manager Jim Reid explains the appeal. “He is an all-rounder who can and will cross over,” he says. “People have personalised drum and bass as had boys’ music, but Alex will break down this barrier.”

Reece was one of the first drum and bass acts to join a major label. When 4th & Broadway won last year’s race to sign him, all concerned breathed a sigh of relief to have snared an artist considered to be one of the scene’s leading lights.

It was Reece’s early tracks on Goldie’s Metalheads label that first alerted 4th & Broadway to his potential.

Reece says, “My first track, Basic Principles, did quite well and sold about 5,000 and the remix did even better.” His next single, Pulp Fiction, was massive in the underground scene and firmly established his reputation as an artist to watch.

Feel The Sunshine, his debut single

for 4th & Broadway’s Blunted imprint, was released last November with distribution by Vital and reached number 67, but the label re-released it this spring with PolyGram distribution and was rewarded with a number 26 placing and sales of 40,000 copies.

Radio support was an important factor in the improved performance. Reid says, “Feel The Sunshine was A-listed by Radio One and, at one stage, was getting 26 plays a week.”

It was an astute choice as a single, encapsulating Reece’s warm sound, and its hints of house and use of vocals made it radio-friendly. The follow-up single, Can’t Stop Your Soul, is track, is expected to achieve similar success.

Reid attributes Reece’s chart breakthrough to his use of rhythms. He says, “His rhythms are clipped and they’re sparse but energetic. There’s a fresh flavour to his rhythms and people can get into his music more than the high speed stuff like FM, Goldie or Phatcat. People go wild to his basslines, they’re really, really sexy. He’s the best of the new drum and bass set. His is the music which sets the standard for the rest.”

Unlike most other jungle/drum and

Artist: Alex Reece Project: Album Label: 4th & Broadway Singers: Alex Reece

## COMET GAIN KEEPING FAITH WITH THE PUNK ETHOS

London two-girl, three-boy outfit Comet Gain were earmarked as ones to watch last year by displaying a mixture of indie-punk attitude with northern soul on their debut album Casino Classics.

But the 1995 Britpop obsession diverted media attention away from the album, allowing them to spend the past year or so honing their sound and gaining a more assured sense of dynamics. This was first displayed on last autumn’s exemplary Gettin’ Ready EP and confirmed by their latest four-tracker Say Yes! To International

Socialism, which includes the power punch of lead track Hideaway.

Guitarist and singer for Child Champion explains: “At the time the album came out we had also been lumped in with that New Mod thing and then there was Britpop as well, so it was good that we were set apart. It doesn’t matter to us, getting success as part of a scene. We’re really distrustful of that Melody Maker/NME homogenisation process.”

Nevertheless, press attention is beginning to swing Comet Gain’s way. The band, formed three years ago, have been included in NME’s C86 compilation and have earned plaudits from the band’s lead singer Manda, resulting in support on the Glasgow band’s current UK tour.

“Comet Gain are working on a much stronger, punchier sound these days and they’re getting attention at the right moment, making music they’re happy with,” says Willja label manager Gary Walker. “The band’s songwriting has really developed and I’d rather they

## NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
BALLROOM	UK four piece in an epic pop style	MOTHER RECORDS	Julian De Takats	six-album deal	Sheri Fries – “I knew their manager from when I worked at Nute.”
BIS	Scottish pop punk three-piece	WIIJIA RECORDS	Seno Management	five-album deal	Gary Walker – “They chose us because we’re a young company and they liked how we did things.”
COMET GAIN	Oxford/London alternative guitar five-piece	WIIJIA RECORDS	unmanaged	four-album deal	Mark Bounds
CRYSTAL METHOD	LA breakbeat duo in Chemical Brothers mould	SONY S3	Eye Media	singles deal and album option	Paul Maslen – “The manager took me to a rehearsal at Crash.”
DBH	late teen Liverpool hardcore five-piece	DEDICATED	Fat Man Organisation	albums deal	Jill Pearson – “I saw them a year ago and have followed them ever since.”
EARL BRUTUS	glam punk three-piece	BMG MUSIC PUBLISHING	Chapter 22	publishing	Mark Jones
LES RHYTHMS DIGITALES	multidirectional French techno artist	WALL OF SOUND	Mark Jones	albums deal	Paul Maslen – “I saw them play with other WIIJIA and they fitted right in.”
RACHEL STAMP	London/Welsh four-piece	ANXIOUS PUBLISHING	Phil Hope	worldwide exclusive publishing	Mark Bounds
SANTA CRUZ	Powerful Bristol rock/ pop band	MCA	Fruit Management	albums deal	Phil Hope
VENT	Miles Hunt’s new band	SONY MUSIC PUBLISHING	Tankee Lad	worldwide exclusive publishing	Ian Robinson
					Blair McDonald

Compiled by Jake Barnes 0181-964 5310, urbania@dircon.co.uk



This young Liverpool group are in their early stages of development and could do with sparing themselves a bit more time. But the band's raw energy and drive give them a lot of promise.



Unlike most dance artists, Reece eschews computers. The preference dates from his first home studio, assembled with money he saved while working as a studio engineer.

He recalls: "I saved up £2,000 and I gave up my job. I got my own studio together at home. I'm not an electronic wizard and I don't have computers, just a sequencer. I bought a sampler, mixing desk, sequencer and FX unit."

He adds, "I'm a keyboard player and pretty much self-taught. I had piano lessons when I was young and I could sight read but I forgot it all. I have to play all the stuff in."

"I've got an ear for things through playing around. I hear that note goes with this note and have a feeling in my mind for the tune."

Reece still records all his material in his home studio; the only exception are the two vocal tracks *Feel The Sunshine* and *Candles*, which comes out as a single on July 9. The vocalists were recorded at London's Eden studio on to DAT from which Reece then sampled the vocal.

Reece has won admirers for his simple and melodic jazz-influenced style, but he says he will be looking at new influences for future material.

He explains, "I grew up mostly on house and early techno. The jazz thing came from Chicago house – people like Mr Fingers – but I also like old jazz greats. The style seemed right for the time but I'm always changing and moving forward. Jazzy stuff is fun but I want to do other styles; I've got ideas but I'm not going to say what they are in case someone else lifts them." Sarah Davis

hass acts, Reece is constantly turning down lucrative DJ offers to stay at home in his studio. "I love working at home," he says. "I did DJing last summer. I enjoy it and it's great when there's a good crowd, but making music starts to take a back seat and that is what I really want to do."

Reece is also in demand as a remixer, although he is choosy. He says, "I get so many offers now, but I turn 99% down." He recently remixed Underworld's Ban Style for Junior Boys Own and Neneh Cherry's Woman for Virgin.

The two mixes are quite different. Neneh Cherry's is quite hard and the Underworld mix quite mellow. They didn't ask for anything in particular, but they've both been accepted, so they must like them."

Sarah Davis

Publisher: London Music Producer: Alex Reece Studio: own studio Released: July 23

spend as long as they want in the studio, because the final album rather than rushing things."

They are now preparing to record their follow-up album at north London's Fortress Studios, under the guidance of producer/engineer Dan Swei, even though only Christian is a full-time musician. "It can be quite difficult organising live gigs to suit all of us," says singer Sarah Bleach. "We'll also have to record the album mainly at weekends, with one solid week set aside."

The eclecticism of Comet Gain's tastes are reflected in the fact that they have two vocalists – Bleach shares vocal duties with Christian. "I write the songs I sing," says Christian. "Sam the band's guitarist writes the songs Sarah sings. Outside of that, it can be quite loose, because we're both people who like different things musically but at least they are the same sort of things."

"For the next record, we are going to become more focused, but I want to keep that amateurish approach. Being in a 'professional' band is like working

in an office. We will always want to maintain a rock 'n' roll element."

It is Christian's ambition to emulate overriders such as US sonic explorers Little Feat. "I'd like to think we're an English version of them," he says.

"They've made records which have all sounded very different and exist in their own sphere. I'd like us to continue doing that, inventing our own rules rather than existing with somebody else's concept of what we should be."

Paul German

## STEVE LAMACQ ON A&R

Did you see this recently? Andrew Green, an expert in the paranormal, claims, "Poltergeists are caused by frustration. I know a case where a typewriter exploded because a farmer was so frustrated typing out European Union forms." This is worrying stuff. What happens if you're suddenly frustrated at the particularly frustrating A&R scout when he whacks on another appalling demo and, all of a sudden, his stereo system goes BOOM! You could be hit by the shrapnel at the very least. No wonder some venues are so chilly. It's the lingering frustrations of A&R staff provoking paranormal activity. We're probably being haunted by the ghosts of sacked talent spotters everywhere we go. This explains why you can never find the one demo you want on

your desk, because a poltergeist has passed over it and thrown it in the bin....The Falcon in Camden, north London would surely be a natural hang out for your average pop poltergeist. But, with a new PA, and a rejuvenated booking policy, it has started luring back the A&R boids, not least for last week's gig of *Kelly's Heroes*. For a band who share their name with a Black Grape song, they're not as post-baggy, Britpop or Madchester-influenced as you might expect. Agreed, the singer has a nice way of loafing around on stage (could he have gone to school with Ian Brown?) but the music has a more purposeful stride to it. Obviously, it's early days, and they could do with trying less hard, but worth keeping an eye on. At least no-one

spontaneously combusted in the back row. Mind you, there could be a few frustrated A&Rs trying to hold it together following the news that, to celebrate their first successful headlining tour, Scottish hot-tips *Bis* were finally signing to Wijija Records as we went to press (as hinted in this column a month ago). You could fill a standard Tesco till-roll with the amount of labels who've shown interest in the trio over the past five months, but the London-based label, whose previous bands have included Silverfish and Therapy?, bided their time and seem like a natural UK home for the group's askew but bouncy pop thrills.



## FRANK & WALTERS PATIENCE PAYS OFF FOR GO! DISCS

They received mountains of press, almost breached the Top 10 with *After All* and looked set to move out of the indie ghetto into the broader world of pop success...and then Cork's Frank & Walters vanished.

Three years later, they are back with a new single, a tour and a second album slated for September. But where have they been all this time?

Frontman Paul Linehan says, "We just moved back to Cork because we got sick of London and the constant touring we were doing."

He says their label, Go! Discs, stopped hassling them for an album about a year after their return to Cork, and allowed them to get on with things in their own time.

Go! Discs marketing director Tony Crean explains, "We're very A&R driven and prefer to wait until the songs are right rather than demand a release." Guitarist Niall Linehan says, "We'd given it a rut where we couldn't say no to anyone. If a French fan wanted us to play a gig, we'd do it. We ended up exhausted and needed time off before we could even think of writing new material again."

The response from radio to the new tracks has been good, with the Evening Session already picking up on the

Act the Frank & Walters Project: single Label: Go! Discs Songwriters: Frank & Walters Publisher: Chrysalis Music Producer: Dave Couse Studio: September Sound Released: July 1

Lee Finlay



## TALENT

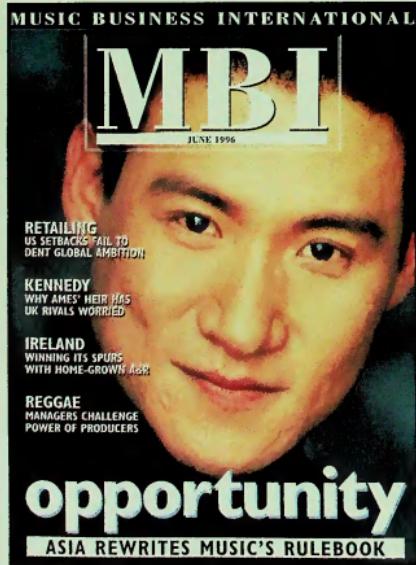
### Up to WATCH

**BR-59**  
Punk rock band ready to burst before a five-date tour in support of their debut mini-LP. *One Way* (on Arista), this is half-by picking and half-by chugging a feed, fast sway. Cuts edge and tongue firmly in cheek. An earthen album and more, you should break this excellent load.



# 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.



## Plus: The US Report

All you need to know about the world's biggest market in one special issue



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# TOUGH TALK FOR SPOKEN WORD

**T**he decision by Redback and Castle Communications to stop releasing spoken word product indicates the toughness of the market. Redback – a Carlton Home Entertainment company launched in a blaze of publicity just over a year ago – has stopped actively promoting its range and has no plans to add new product, preferring to service catalogue only on

request. Castle, meanwhile, stopped distributing its limited spoken word range earlier in the year. Industry insiders say the news from both camps is a sign that the leading companies are consolidating their market share, while new players, including Readers Digest, are looking to enter the business squeezing margins still further. Rose Doyle, manager of the Talking Book Shop in London, says, "Unless companies can service both book and music retail outlets they are going to have problems." Indeed, it is the companies that are successfully servicing both sectors, such as BBC Radio Collection and MCI, that are thriving at the moment, while many others will continue to struggle unless they get the retail support they crave.

# WORDS OF CAUTION

ALTHOUGH STILL IN ITS INFANCY, SPOKEN WORD IS NOW A MARKET WORTH £34M AT RETAIL. THAT'S THE GOOD NEWS. THE BAD NEWS IS THAT WORK STILL HAS TO DONE IN THE DISTRIBUTION AND PROMOTION FIELDS. SUE SILLITOE REPORTS

**T**HE UK spoken word market may be worth around £34m a year at retail, according to the Spoken Word Publishers Association, but for many companies the business is still in its infancy.

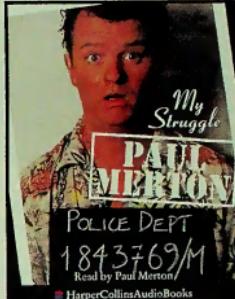
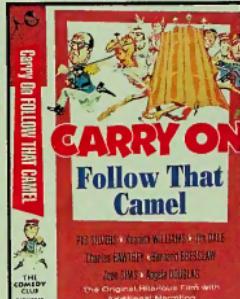
Over the past six years, the genre has established itself as an entertainment medium in its own right, although the sector's growth has been steady rather than exceptional because it is supplied by two different industries – book publishing and music – appealing to alternative retail paths.

In fact, the retail market for spoken word has become further fragmented as supermarkets and other non-traditional outlets have realised the genre's sales potential as an impulse buy and are competing head-on with bookstores and record shops.

For the record companies' spoken word divisions, this broad retail shift has caused more than the occasional headache. Labels have responded in a significant number of ways by teaming up with record retailers by using their traditional distribution methods, but have struggled to get product into book sellers and the grocery chains. One reason is that book sellers prefer ISBN numbers to catalogue numbers and would rather negotiate discounts on retail prices than deal with reduced dealer prices.

Chris Black, director of catalogues marketing at Sony, says difficulties with distribution is one reason why the company has only dabbled in spoken word up to now. "We have released one title, *Bilie Holiday Wishing On The Moon*, but our experience with that will work out a strategy to tackle the market," he says. "Distribution is our main concern because the market is very complex and the buying habits and discounts are quite different across the two retail bases."

Retailers differences are significant, but can be overcome. One way is to form joint distribution deals with a book



COMEDY – FOR EXAMPLE, THE CARRY ON TEAM AND PAUL MERTON – REMAINS THE STAPLE DIET OF THE MORE SUCCESSFUL SPOKEN WORD CAMPAIGNS

publisher, similar to PolyGram's tie-up with Random House, whereby one company uses its own established supply network to distribute the other's products. What can be more complex, however, is developing the right product mix to appeal to the different markets. Jackie Fisher, repertoire manager for EMI Music For Pleasure, which has been in the spoken word market for more than 20 years, says, "Even though EMI has an historical foothold in spoken

word, it has become harder to compete for new fiction because book publishers now take first call on audiobook rights. We have to stand back and reassess the market."

EMI is now concentrating on three areas not covered by the book companies – comedy, children's product and personality-led releases such as the chart hit, *An Evening With Johnnies*. Fisher adds, "We have some fantastic material in the pipeline including classic comedy

from the EMI archives that date back 100 years. We are also licensing in TV material such as our Play Days series launched in May."

EMI may be reducing the number of titles it releases, but stresses this is being balanced by a bigger emphasis on marketing. "By linking releases into a series, we can justify the cost of advertising and promotion," says Fisher. "You can't do that with just one title unless it's something very special."

Colin Colino, director of comedy specialists Laughing Stock and chairman of the Spoken Word Publishers Association, thinks creative marketing is where record companies have the edge. "The record industry is rock in its marketing," he says. "They are in the business of creating a market for talent and that's what you need to break new product."

He points out that with supermarkets like Sainsbury and Asda moving into home entertainment, the retail base for spoken word is expanding rapidly. However, retailers are still not devoting large amounts of space to the format and some, he says, do not realise that it sells better when displayed face-out.

Bob Nolan, general manager at Beggars, says it is also vital that retailers display the product near the till and at the front of the store. He says, "Spoken word is an impulse purchase, so burying it away in classical or at the back of the shop is pointless. Titles like *The X Files*, *Babe* and *Get Shorty* are aimed at record shop customers and ought to be where they can see them," he says. ▶

## ABM: THE ONE-STOP SOLUTION

A sales and distribution service dedicated to audiobook marketing has been launched.

The Audio Book and Music Company, headed by John Cooper who was formerly in charge of spoken word at BMG, will have label managers handling publisher accounts – just as a music distributor operates. The label managers will coordinate the sales and merchandising aspects of marketing campaigns and new

releases and be supported by a dedicated sales force which will include five van sales merchandisers and two telephone sales staff.

ABM will provide a next-day delivery service for orders placed with the telesales department, and offer publishers a stock holding facility and a mailing service to newspapers and magazines.

Cooper says, "Our aim is to offer a one-stop service to

audiobook publishers with particular emphasis placed on second and third retail markets.

"Our new premises in Crikewellwood will include in-house producers, recording studios and editing facilities and will offer a full manufacturing co-ordination service."

ABM also plans to compile a bestseller list of audiobooks in the UK to be used by the media and as an in-store promotional tool.

## COMMENT

### Why pay more?

In the beginning it was easy. You acquired the rights to a book, made the arrangements about abridgement, artwork and production, and then decided who should be the reader. Invariably it was decided to use a big name, the logic being that this would help sales. Today, however, the question is being asked whether, with the ridiculously high number of releases, these "stars" are affordable.

The old adage of throwing money at something can work, but can also be a recipe for disaster. Costs for abridgement, studio and production have become fairly standard, but this does not seem to be reflected in the cost of actors as readers.

Obviously the actor's agent will try to negotiate from a high level, but spoken word publishers must have the guts to refuse these payments. I cannot help thinking that some actors are in danger of pricing themselves out of the business. Current levels for top actors appear to be around £1,000 with a 2% or 3% royalty rate for one day's recording. By using lesser-known actors, this cost can be considerably reduced.

Clearly many releases need the names because of their nature - comedy and autobiographical titles being the prime examples. Others can be justified due to the actor's connection with a title via TV or film. For example, David Suchet reading Poirot, Joan Hickson reading Miss Marple or Derek Jacobi reading Cadfael. It is on the straightforward talking book with a particular connection that the use of a good character or up-and-coming actor could give a significant cost advantage, thereby reducing the necessary break-even figure. This has already been done by several companies, notably Naxos, with no deterioration in the quality of the reading. The economics of spoken word productions, bearing in mind the comparatively low sales levels, are light years away from those of music cassettes, CDs or even books, and need to be tightly controlled. There is considerable evidence of publishers paying well over the top for rights, and it beats me how certain publishers manage to balance their books or justify many of their releases.

*Roger Godbold was spoken word manager at EMI between 1988 and 1995 and is now working as a consultant*

> He is now concentrating on retailer co-op promotions to ensure releases are given space in-store. With Paul Merton in-store, the results are impressive. Nolan is running co-op ads in Q with HMV. He has previously added window space in Tower Records to highlight a range of Laughing Stock releases which the company distributes.

While all spoken word publishers agree that more retail support is essential to truly break this format, some are beginning to question the sense in flooding the market with product. The emphasis is definitely switching from quantity to quality with promotional support given to the titles that are relevant.

The BBC Radio Collection controls an estimated 40% share of the UK's spoken word sales and has a unique advantage over its rivals because it can trawl product after related programmes (except children's TV), which can increase retail sales considerably.

Tony Staniland, sales and marketing manager for PolyGram Spoken Word, meanwhile, says product mix is becoming increasingly important and the company is concentrating on comedy because that is where the real volume sales lie. Its position is strengthened by PolyGram's video division which can supply material and co-promote spoken word releases.

Staniland says, "We source a lot of our material from video and whenever possible we piggyback promotional activity so that we make the most of our customer base. You can't watch a video in

## WORDS OF WISDOM

Surrey-based mid- and low-price company Sound And Media has added six titles to its range of interview CDs.

Interview discs with booklets featuring Michael Jackson, Tori Amos, Annie Lennox, REM, Metallica and Guns N' Roses take the number of titles in the range to 17, with five more planned in July and another 10 by

the end of the year.

The six additions include new packaging for the information booklets, while reorders of existing titles will also feature the new design. The fastest selling title in the range so far has been the Nirvana disc which has sold more than 50,000 units since it was launched last October.

through impetus for retailers to devote more shelf space to spoken word. The problem with books on tape is that they don't often stand repeat listening. Comedy, however, is something that the buyer will want to play again and again."

MCI is also planning to exploit its music and video arms to feed product through to the spoken word market. "Co-promotion is the key to this market," says Crickmer. "At MCI we feel we should use our music strengths in music and video to help promote our spoken word releases. "We will also be looking to run more retailer co-op promotions and are doing our best to persuade retailers to cross promote spoken word with other products so it is placed upfront in the shop where the public can see it."

The spoken word market is still in its early stages, and record companies must lead the way with more aggressive marketing campaigns if retailers are to accept audiobooks as yet another entertainment and profit making medium.

## AUDIO BOOK AND MUSIC COMPANY

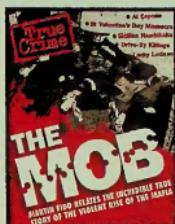
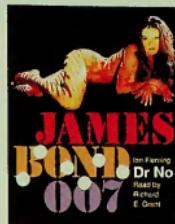
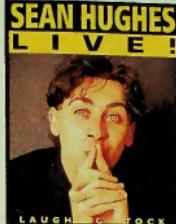
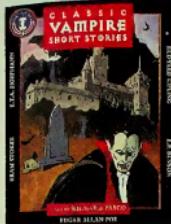
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# STRAIGHT TALKING

SUE SILLITOE MARKS YOUR CARD ON CURRENT AND UP-COMING SPOKEN WORD TITLES WORTHY OF FURTHER ATTENTION

## GREAT NARRATIVE POEMS OF THE ROMANTIC AGE

Reader: various

Company: Naxos

Out now

Poetry on tape remains a popular choice with the public. In this offering Naxos has brought together a selection of some of the greatest narrative poems in the English language. There will be trade press advertising.

## END THE STRUGGLE AND DANCE WITH LIFE BY SUSAN JEFFERS

Reader: Susan Jeffers

Company: Hodder Headline

Out now

This release is being simultaneously published in audiobook and book form with promotional activity including press advertising and reviews. The book is a self-help guide which aims to teach the stressed Nineties population how to relax.

## SEAN HUGHES - LIVE!

Company: Laughing Stock

Out now

This live recording of Sean Hughes' stand-up routine was made during the summer of 1995 when Hughes turned 30 and took time out to muse on his life.

Laughing Stock is re-promoting this release over the summer.

## ROWAN ATKINSON

Company: Laughing Stock

Out now

This tape features some of Atkinson's rarer live performances including those recorded during the Eighties in aid of the Terrence Higgins Trust. Heavy consumer promotion is planned.

## CARRY ON CAMPING

Reader: original cast

Company: MCI Comedy Club

Out now

Following the success of *Carry On Up The Khyber* and *Carry On Up The Jungle*, MCI is releasing this title based on the original soundtrack from the popular film. MCI is promoting the release through the Carry On fan club and reviews in the national press.

## THE MOB by Martin Fide

Reader: Marie Fide

Company: MCI

Out now

This latest addition to MCI's True Crimes range covers the rise of the American Mafia. MCI is cross-promoting this release with the titles already available in the True Crimes series.

MUSIC WEEK 15 JUNE 1996

## DR NO by Ian Fleming

Reader: Richard E Grant

Company: MCI

Out now

This title, along with Goldfinger, has not been available on tape before. With more releases later this year, MCI plans plenty of promotion in the trade and consumer press.

## CLASSIC VAMPIRE SHORT STORIES

Reader: Richard Pasco

Company: CSA Tell Tapes

Out now

Vampire films such as Interview With The Vampire have raised the profile of particular ghouls over the past couple of years and CSA is capitalising on the public's fascination by releasing a collection of stories. CSA is promoting the release with advertising.

## BRIAN JOHNSON - THE AUTHORISED BIOGRAPHY by Tim Head

Reader: William Franklin

Company: EMI Listen For Pleasure

Out now

Following on from the overwhelming success of An Evening With Johnnies, EMI is

releasing this biography of the man who became known as the voice of British cricket broadcasting. There will be advertising in the Daily Telegraph and Daily Express.

## THE SAINT 3 by Leslie Charteris

Reader: Vincent Price

Company: Hodder Headline

Out now

This release is based on NBC radio programming featuring the Forties as a former part of Hodder Headline's Golden Days of Radio series. The company is promoting this title alongside others in the Golden Days of Radio catalogue.

## THE ACID HOUSE by Irvine Welsh

Reader: Irvine Welsh

Company: Random House

Out now

This collection of short stories features a weird mix of characters, from the depraved and vicious to the cowardly and manipulative. Welsh is currently a hot property, thanks to the success of his debut novel Trainspotting.

## SIX GREAT ADVENTURES OF SHERLOCK HOLMES by Sir Arthur

Conan Doyle

Reader: Edward Hardwicke

Company: CSA Tell Tapes

Released: June 10

This presentation boxed set features six Sherlock Holmes stories read by Edward Hardwicke, the last portrayer of Dr Watson on TV. Packaged in an attractive boxed set, this limited edition will be available until the end of the year.

## CASABLANCA and SORRY WRONG NUMBER

Reader: various

Company: Golden Memories/Bespoke

Released: June 10

During the Forties and Fifties it was common for movies to be re-created for radio using the entire movie cast, and this version of Casablanca was originally made for US radio. Golden Memories, distributed by Bespoke, plans press and PR support.

## X FILES 4: RUINS by Kevin J Anderson

Reader: Gillian Anderson

Company: Harper Collins

Released: June 17

FBI agents Mulder and Scully set out to investigate more weird

happenings that the Bureau wants resolved on the quiet. Harper Collins is promoting this release with in-store point of sale and will be putting it into mixed dumpbins with X Files books.

## THE NATURAL HISTORY MUSEUM: DINOSAURS

Company: Bespoke

Released: June 17

Bespoke, in conjunction with the Natural History Museum, is launching this title and three others as single cassettes with wall charts and stickers. There will be extensive press advertising.

## SACRAMENT by Clive Barker

Reader: not confirmed

Company: Harper Collins

Released: June 27

Dark fantasy readers will enjoy this novel which tells of a wildlife photographer hunting his own childhood.

The company is advertising the release in the national press and selected lifestyle magazines, including Loaded, i-D, Esquire, Q, Select and Sky.

## COMEDY ALLSTARS VOLUME 1

Reader: various

Company: EMI Listen For Pleasure

Released: June 27

Some of the great names of comedy have been retrieved from the EMI archive for this tape. Included are sketches from Jack Palance, Charles Puthas, Cyril Fletcher, Barry Windsor-Smith and Joan Sims. EMI is promoting this release with in-store point of sale and reviews.

## WOMAN'S HOUR: SHIRLEY WILLIAMS

Reader: Shirley Williams

Company: BBC Radio Collection

Released: July 1

On July 8, Radio Four begins transmission of Shirley Williams reading her memoirs, and BBC Radio Collection will be releasing this tape to coincide with the broadcast. Williams will be extensively interviewed by the media and the release will be backed with advertising.

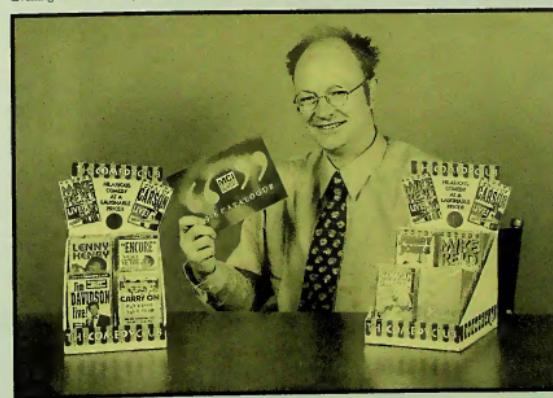
## THEY THINK IT'S ALL OVER by Kenneth Wolstenholme

Reader: Kenneth Wolstenholme

Company: PolyGram

Released: July 15

This tape is being released with the book publication to tie-in with the 30th anniversary of England's 1966 World Cup Final victory. PolyGram anticipates strong sales from sports fans. ■



**STEVE CRICKMER, MCI'S NEW HEAD OF SPOKEN WORD,** IS PLANNING TO WORK CLOSELY WITH KEY RETAILERS TO PROMOTE THE COMPANY'S GROWING CATALOGUE OF RELEASES. CRICKMER JOINED MCI IN MARCH AFTER FIVE YEARS WITH THE BBC WHERE HE WAS MARKETING CO-ORDINATOR FOR BBC RADIO COLLECTION. AS ONE OF THE MAIN PLAYERS IN THE SPOKEN WORD INDUSTRY, CRICKMER'S APPOINTMENT INDICATES THE IMPORTANCE MCI PLACES ON THIS NEW ENTERTAINMENT MEDIUM. PETER STACK, MANAGING DIRECTOR OF MCI, SAYS, "STEVE'S EXPERTISE WILL UNDOUBTEDLY PLAY A SIGNIFICANT ROLE IN CONTINUING MCI'S SUCCESS IN SPOKEN WORD."

**THE OFFICIAL MUSIC WEEK PRODUCT LISTING**

## **NEW RELEASES**

**ALBUMS** ■ RELEASES FOB 17 JUNE-23 JUNE 1996: 313 ■ YEAR TO DATE: 7,464

## DISTRIBUTORS

## NEW RELEASES

**SINGLES** ■ RELEASES FOR 17 JUNE-23 JUNE 1996: 128 ■ YEAR TO DATE: 3,036

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### INDUSTRY OVERVIEW

**Content:** Record Company Structure, International Affairs, Publishing, Artist Management, Royalty Calculations, Marketing & PR, Recording Agreements, A&R, Manufacturing & Distribution, Multi-Media... News and Views on Current Industry Topics.

### MUSIC MARKETING

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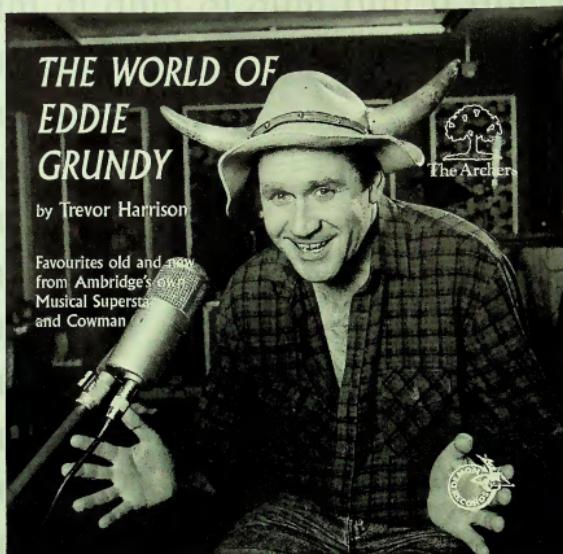
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# Lock up your turkeys! It's Eddie Grundy's debut album - "THE WORLD OF EDDIE GRUNDY"

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## THE WORLD OF EDDIE GRUNDY

by Trevor Harrison

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In case you didn't know, Eddie Grundy is one of the main characters in BBC Radio 4's "The Archers".

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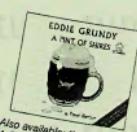
Don't miss out on the inevitable strong demand for "The World of Eddie Grundy". The album, produced by Chris Difford, is released on CD and cassette on June 24th. Includes songs written by Johnny Cash, Elvis Costello, Chris Difford, Nick Lowe and Syd Barrett, along with a new arrangement of the legendary "Archers" theme tune.

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# DOOLEY'S DIARY

**Remember where you heard it:**  
 We've always known Radio One (and now BBC) big cheese **Matthew Bannister** was *discreet*, but hats off to the man for managing to keep his excitement to himself the evening before his new gig was announced when he pressed flesh with MPs and the media at the **House Of Commons** reception for R1's Listen Without Prejudice initiative...And he was quick to correct MP Sir **Geoffrey Johnson-Smith**, who announced, "Radio One has 1.5m listeners." "That's 12.5m," interjected Matthew tactfully...Virgin's reputation as the industry's fave airline took a knock after last week's **emergency landing** of an LA-bound jet in the Arctic. Industry notables on the flight were EMI's **Robin Godfrey-Cass**, and a BMG party including **Gary Barlow** en route to the company's MDs' conference. Trust an A&R man to show **initiative**. When the party found themselves stranded on the remote Baffin Island airbase, **Nick Raymonde** came to the rescue, tramping through 15 inches of snow for a mile in minus 10 temperatures in order to bag the only available hotel room. The scheduled 13-hour journey ended up taking 36 hours. And BMG chairman **John Preston** really is a



A week before his song *We're In This Together* opened the **Euro 96** championships, **Simply Red's** Mick Hucknall gave the Austrians a taste of what they could have expected if they'd qualified for the tournament: a damn good thrashing. Despite diehard Man U fan Mick having to don a *Loco* shirt, he and a bunch of band mates overran an **Austrian Warner Music** side 4-0. No bad result considering the Austrian team coach **Herbert Prohaska** tipped up to offer advice. Just to show there were no hard feelings, the record company presented Manchester's best known carrot top with a double platinum and platinum disc for Stars and Life respectively.

socialist: while the rest of his party lived it up in upper class, **Tony Blair's** favourite record man languished mid-class...Dooley just can't get away from rock'n'roll. On a weekend trip to Ireland for entirely music-unrelated business, he found himself on the same Aer Lingus flight as **The Chemical Brothers**, **Dodgy** and **Leftfield**, all of whom were playing in Dublin that night...Back in London, **Super Furry Animals** perspired for Britain at the week's sweatiest gig at LA2. In attendance were various **Boo Radleys**, smokin' **Howard Marks** and **Blur** with producer **Stephen Street**. The Blur boys are renowned for their self-confidence, but if their enthusiasm for the album they're currently working on is anything to go by, we can expect a classic later this year...The auction at the **Silver Clef** luncheon on June 28 looks like being a cracker, with a guitar signed by all three remaining Beatles among the goodies being lined up...**Hard Rock Cafe** fans planning to lunch at the venue this Friday (June 14) may find it more difficult than usual to get in as the Cafe is celebrating its 25th anniversary. Loyal customers will

be rewarded with 1971 prices from 12pm-12am...The inaugural **Media, Music & Law** five-a-side football tournament last week saw around 20 industry teams scoring goals galore on the astro turf at Battersea Park. **EMI Music Publishing**, **RTM** and the band **Apollo 440** among other teams proved no match against the final winners, law firm **Schilling & Lom**...**Notting Hill Music** apologises to anyone who had trouble getting through to them last week, but the company's west London offices were gutted by fire. Chairman **Andy McQueen** is now looking for a new permanent home, but phone calls are being redirected...Almo Records PR man **Angus Batey** has left the company but is



**BMG Video** launched its new catalogue of videos in the cellars of Whitehall where the actress, raconteur and *BBF* ad queen **Maureen Lipman** turned up to promote her own offering, *An Evening With Maureen Lipman*. The label's recent deal with France's **Canal Plus** means it now has the UK distribution rights to 200 movies, including blockbusters such as *The Graduate* and *Bil and Ted's Excellent Adventure*. Lipman (pictured left), whose video is slated for October release, partakes of wine and chat with **BMG Video** head **Vicky Blood** (right) and **BMG Video** head of programming **Robin Wilson**.

contactable on 0181-671 3918... Congratulations to **BMG Conifer's** marketing director **Richard Dinnage** and his wife **Lisa**, who are the proud parents of a baby boy **Matthew**...Well done also to Rob Dickins' PA **Mandy Wootton** who has raised £1,200 for **Deaf Aid** with a parachute jump...Dooley was sad to hear of the death of **Derek Bowman**, David Essex's manager for more than 30 years, who died aged 69 of a heart condition. Bowman secured his protege's role in the musical **Godspell** and his first record contract. A private funeral was held last Monday (3).....

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