



music week

PRO-AUDIO & STUDIOS SPECIAL

For Everyone in the Business of Music

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Virgin grows on a fronts

by Catherine Eade

Virgin Our Price has received a massive vote of confidence from its main shareholder WH Smith with the announcement of an accelerated expansion of its music retail business which will see the opening of 80 new Virgin stores.

The expansion will roll out over the next three years and follows a strategic review by WH Smith which identifies Virgin Our Price as one of the core businesses of the £2,680m turnover group.

New generation Virgin stores will gradually replace Our Price stores, with up to 70 being closed, although VOP has reaffirmed its long term commitment to the Our Price chain. As a consequence of the larger store openings, Virgin Our Price trading space will increase overall by 23,250 sq m, giving the chain around 130 stores with more than 67,515 sq m of trading space.

VOP managing director Simon Burke says the move by WH Smith chief executive Bill Cookburn is an overwhelming endorsement of the success of the music retail operation.

"It's good to see we're being supported with such an aggressive development policy. The new Virgin store formats have been very successful and the majority of Virgin outlets have performed ahead of budget. Long term our prospects are very good," says Burke.

News of the expansion coincides with the launch of Virgin Our Price's direct mail service, Virgin Entertainment Direct.

Inserts in *The Guardian* on Saturday flagged the beginning of a niche marketing initiative for Virgin which has been in development for 10 months.

Virgin Entertainment Direct's general manager John Hind, who joined the project in January from Our Price, says the aim is to target specific groups under the umbrella of "taped buyers" with separate, glossy magazine-style brochures.

The first magazine, *Compass*, targets high-earning 18-to-35-year-olds and explores the genres of ambient, African, acid jazz and salsa, with in-depth articles on each informing the reader about key artists within each genre. A second magazine, *Crash Bang Wallop*, aimed at young gay males, will be launched at Gay Pride in July.

Two other magazines are already in development with plans to have six magazines up and running by Christmas.

Customers will be able to order CDs, videos, T-shirts and, eventually, other items stocked in Virgin Megastores by phone, fax or e-mail, 24 hours a day, seven days a week at the same price as in retail outlets. Orders will be despatched within 72 hours. VED is also developing the idea of a gift scheme which will be available before Christmas, offering free delivery of gift-wrapped Virgin products.

Burke, who masterminded the operation, says Virgin's strategy is to get to know its customers intimately. "The idea is to segment our customers and target them selectively," he says.



Supergrass have entered into provisional negotiations with Steven Spielberg's DreamWorks about a TV series based on the band's experiences on the road, but co-manager Chris Hufford stresses that things are at a very early stage. He says, "They are very interested in doing a TV series with the band, but all we've spoken about so far is creative ideas." The band played an impromptu gig at LA's Viper Room last week attended by two senior DreamWorks executives.

THIS WEEK

4 Shops look to Gazza for footie joy

5 New Epos system aims for indies

6 Pulse 8: dancing worldwide

9 Ed Ball: Creation's Mill Hillbilly



10 A fresh start for Cathy Dennis



Bottomley to meet top industry names

Heritage secretary Virginia Bottomley is to host a reception to canvass the opinions of a cross section of the industry's key decision makers, in a move which further demonstrates the elevation of the UK music business at Westminster.

The informal party, to be held at Bottomley's office on July 8, is expected to be attended by around 50 record company personnel, publishers, managers, lawyers, accountants and artists.

A spokeswoman for Bottomley says she recognises the huge cultural and economic importance of music. "She wants to find out what the issues are, the concerns of the music industry, their ideas and enthusiasms and what she can do to help." Bottomley will also address the BPI agm on July 3.

Survey cites Oasis as the people's favourite

Oasis are challenging The Beatles as the UK's most popular act of all time.

In a new survey exploring the tastes and record-buying habits of 15- to 45-year-olds in seven British cities, Oasis emerge overwhelmingly as the UK public's favourite act.

Around 20% of the 1,017 people surveyed named the Creation band as their current favourite - well ahead of second-placed Blur who were favoured by 8%. And when people were asked to name their all-time favourite act, nearly twice as many cited Oasis than The Beatles - although the latter act still topped the poll among over-25s.

The Cultural Trends survey, produced by North Glasgow College and

supported by *Music Week*, shows Oasis's popularity extending to men and women and across all social and age groups.

The report, based on surveys in Birmingham, Leeds, Glasgow, Sheffield, Liverpool, Manchester and Newcastle between March and May, also names HMV as the most popular record shop overall - the chain was preferred by 35% of respondents, ahead of Virgin on 31%. The figures highlight HMV's popularity among female record buyers - alongside Woolworths, the chain scores most highly among women, while Virgin and Tower score best with men.

● Full details, see analysis, p8

Kula Shaker

Released on CD, CMC & 7"

CD1 "ELECTIC" Produced & mixed by John Leckie. "DANCE IN YOUR SHADOW" "DANCE IN YOUR SHADOW" "DANCE IN YOUR SHADOW" & "DANCE IN YOUR SHADOW"

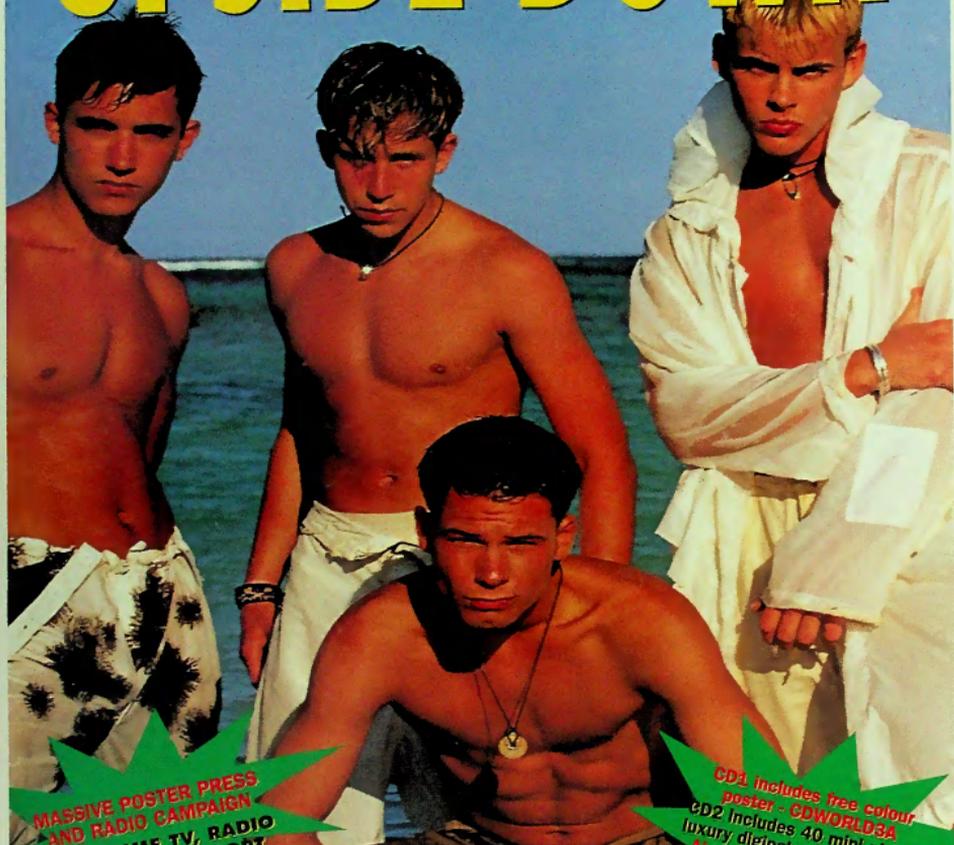
CD2 "DANCE IN YOUR SHADOW'S BROT" "DANCE IN YOUR SHADOW'S BROT" "DANCE IN YOUR SHADOW'S BROT" "DANCE IN YOUR SHADOW'S BROT"

7" "DANCE IN YOUR SHADOW'S BROT" & "DANCE IN YOUR SHADOW'S BROT"

Produced & mixed by John Leckie.

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UPSIDE DOWN



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AND RADIO CAMPAIGN
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EMI's success 'could deter bidders'

Despite continuing speculation, city analysts believe the success of the soon-to-be-demerged EMI Group now makes a bid unlikely.

Strong results, well ahead of expectations, and an associated rise in Thorn EMI's share price to £18.43p last Wednesday (June 12), mean prospective bidders will hold off from making a move on EMI until at least Christmas, they say. Some now suggest a bid is unlikely in the foreseeable future.

The final set of pre-demerged Thorn EMI figures unveiled by chairman Sir Colin Southgate last

week showed pre-tax profits for the year ending March 31 increasing by 27.3% to £539.1m, assisted by the eighth consecutive set of record figures from EMI Music, which registered profits up 23.8% to £365.2m.

The figures showed HMV also increasing its profits by 40% to £19.6m on sales up 53% to £771.2m.

A series of rumours suggesting companies ranging from Sony to Disney to MCA and Dreamworks are interested in bidding have continued to push up the price of Thorn EMI shares. The City expects the new EMI shares to

trade at around £13.60.

Final demerger proposals will be issued to shareholders on July 22 with approval anticipated on August 16. Trading in the new company's shares on the London and New York stock exchanges is expected to begin on August 19.

Addressing analysts on Friday, EMI Group president/CEO Jim Fifield said one of the company's key releases this autumn will be Anthology 3, the final part of The Beatles compilation series, accompanied by the video release of the 10-part Beatles television history.

It's 'A' rise Sir George' as music scoops honours

by Selina Webb

LATE NEWS: The Birthday Honours list has given pop music the royal seal of approval, with a knighthood for George Martin leading a trio of accolades for industry figures.

Beatles producer and Air Studios chairman Martin was the most high-profile new Knight in the list announced on Saturday, earning recognition for services to the recording industry. He was joined in the industry roll of honour by Harvey Goldsmith - who gets a CBE for services to entertainment - and Van Morrison, who is made an OBE for his services to music. In classical music, Michael Buxth gets an OBE for services to broadcasting.

BPI director general John Deacon says the list is the best yet for pop music. "I think it's certainly by far the best list for pop music, and probably the best list we've ever had. It's rare we get a knighthood, and for George particularly I think it's marvellous."

Deacon describes Martin, who already has a CBE, as a father figure to the music industry. "He's a real ambassador and it's absolutely wonderful he has received this recognition. I think everyone will be delighted - George is a much-loved person," he says.

Deacon says the industry has been lobbying for a knighthood for Martin since his 70th birthday two years ago. "It's something that everybody has been working hard for, but it's difficult to get a knighthood when someone has received a high award already."

It has long been predicted that Harvey Goldsmith would get recognition for his work as a promoter, particularly his involvement in Live Aid and his groundbreaking project to bring Pavarotti to a new audience in Hyde Park. This year he finally gets it in the shape of a CBE. "Harvey has probably also been recognised for the work he has done for what is now the National Music Festival," says Deacon.

"Over the past four years he has worked tremendously hard to build it up,

I don't think within the industry that is always fully appreciated. This is true recognition for extremely hard work."

Legendary Irish singer songwriter Van Morrison was the people's choice in the new honours list, earning his OBE after fans voted to the Department of National Heritage in his support. Deacon says Morrison's honour - which is particularly timely as his song, Days Like This, has been adopted by the Northern Ireland Office for its morale-raising TV ad campaign - is especially pleasing as, unusually, it is in recognition of his 30 years of music-making.

"The fact it is for music is important. I think we've been getting across the economic importance of pop music and I think we are now getting across the cultural importance too."

Deacon stresses there has been a general move towards more recognition for pop in recent years. "I think there have been occasions over the years where perhaps people in the music industry had not had the recognition, but to be fair in recent times that has not been the case."

Zomba wins new deal as C4 music supplier

Zomba Music Publishing will become one of the biggest suppliers of music to British television after signing a long-term deal with Channel Four.

The link-up means the independent publisher will offer Channel Four producers the services of its composers to write scores for programmes and films as well as access to Zomba's five music catalogues and a facility for acquiring, exploiting and administering music copyrights.

Channel Four head of licensing and multimedia Susan Fager says the deal, which replaces a similar arrangement with PolyGram, means the TV company can become increasingly pro-active in its use of music in programmes and films. "Channel Four producers always need music and they can now go to Zomba if they want a composer to write an originally-commissioned work or advice on finding a piece of music they want," she says. However, she says the arrangement doesn't preclude Channel Four from using music not published by Zomba.

Zomba Music Publishing managing director Steven Howard says, "There is already a consensus about what music can do for programmes, but often broadcasters and film people think about music last. We will now be able to see the production schedules and get the right music at the start."

Howard says Zomba is already working on several programmes and film projects for Channel Four.



Zomba's managing director Steven Howard and head of film and TV Richard Kirstein signed the new deal with Colin Leventhal, Channel Four's director of acquisition and managing director of Channel Four International. Howard is pictured right with, from left, Leventhal, Kirstein and Channel Four chief executive Michael Grade.

NEWSFILE

Kiss jubilant after Yorkshire success

The dance industry is celebrating the Radio Authority's decision to award the largest regional radio licence to Kiss FM. The station, which beat 12 other bidders for the Yorkshire licence, will begin broadcasting from Leeds next February, with a format based on that used by its sister services in London and Manchester. Kiss 102 programme controller Mike Gray says it is a triumph for the dance format on commercial radio. "The dance scene is so alive, but it's not properly reflected on radio," he says.

Farban moves to Windham Hill

Nancy Farban, BMG UK's vice-president of international, is returning to the US to become head of international at BMG-owned jazz and new age company Windham Hill.

LIPA goes £4m into the red

The Liverpool Institute of Performing Arts is £4m in the red after building costs massively exceeded expectations. Chief executive Mark Featherstone-Witty says, "It's a dream and a nightmare. The dream is what we've got here - the nightmare is how much it costs."

Network inks deal with Avex

Dance indie Network Records has signed a deal to licence its Six By Six imprint through Avex UK. Avex DD's director of international business Harry Kaneke says the move may help Avex UK branch into R&B and hip hop. In a separate move, Avex A&R manager Lindsay Wesker is leaving the company.

Great rock 'n' roll schedule

The North American leg of the Sex Pistols' Filthy Lucre Tour is revisiting three of the eight cities the punk band played on their infamous 1978 US tour. The reformed outfit are lining up 19 dates, starting July 31 in Denver.

Gabrielle wins court case over Dreams

Gabrielle and her co-writer Tim Laws have won their case in the High Court against Victor Trim over the songwriting credits to the 1993 hit Dreams, ending a three-year dispute.

Record entries for Mercury Prize

Entries for the Mercury Music Prize outstripped last year's total by 30, with 140 albums received as the deadline closed at midnight last Friday (7). The final two judges will be confirmed this week.

Creation Records

Our lead story "Creation rolls with Sony" in the issue dated June 8 was based on false information and incorrectly stated that Creation Records was about to become wholly-owned by Sony Music. We are happy to apologise unreservedly to Creation for the confusion and embarrassment this story has caused. Creation has, in fact, extended its existing joint venture and licensing agreement with Sony for a further five years and Creation directors Alan McGee and Dick Green remain majority shareholders in the company.

Six times platinum for The Cranberries

The Cranberries' album No Need to Argue was certified six times platinum last week, with gold awards going to Bryan Adams 18 Til I Die and Vyh'n 3 - Now Soul Rebels. Silver awards went to three compilations: Ladykillers, Sisters of Swing 2 and TrueBrit. Two singles gained awards: Fugees' Killing Me Softly reached gold status and JX's There's Nothing I Won't Do went silver.

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▶▶▶ RETAILERS PIN HOPES ON WIN FOR GAZZA AND CO-p4 ▶▶▶

COMMENT

Time for UK to cash in on US doldrums
A visit to LA last week was a great opportunity to take the temperature of the US market. Sadly—as outlined in the recent *MBI* US Report—it's pretty cold out there. Sales are flat and the music isn't much more exciting. Imagination is clearly a rare commodity when virtually every new signing is invariably a "spirited female singer-songwriter" (a la Alanis Morissette) or an oh-so-traditional frat rock band (Hootie & the Blowfish). The most intriguing thing about America's woes is how much they parallel our own five years ago. Ups and downs are inevitable in our business, but the downs are rarely predictable and almost never anticipated. The result in many cases is that executives panic.

Right now—just as in the UK—many in the US are under the delusion that the fast pace of the chart is the cause of the slowdown in the market. Yet, as the UK experience has shown, record sales can also boom at a time when the chart is accelerating. There is no necessary connection between the two. Of course, a speedy chart makes the business of breaking artists, rather than records, harder, but who said it was meant to be easy? Despite the dullness of much new American music, the hope for breakthrough for UK acts has failed to take place, with the honourable exception of Oasis. Time and again US executives repeated the old imperative: the UK acts want to break America, they have to tour. We can only hope that UK acts and managers get the message before American music waxes up again. If they don't, we might just miss the boat.

Oasis on the cheap

An Oasis album on CD for less than a pound? That's the madness of the latest 11 CDs for the price of one offer available on US record club Columbia House. No wonder US retailers are concerned. If I were Oasis I wouldn't be happy either.

Steve Radmond

WEBBO

Sticking points

Language. Sticking. Censorship. The record industry is constantly being told, particularly by retailers, to get its act together when it comes to sticking "offensive" product. This is notwithstanding the fact that retailers are generally all over the place when it comes to this subject in any case. The warning firm is often wagged and the threat that "you will end up like the film industry with an age classification system per release" is made. What, then, happened to the release of *Natural Born Killers* on video? Initially, the release was suspended because of the Dunblane massacre. But now Warner Home Video has decided not to release the film on video until "a further review by the British Board of Film Classification (BBFC) or another competent body". Well, excuse me, but I thought that's what the BBFC was? The BBFC don't have powers to review classifications and who exactly is "another competent body"? So the video isn't coming out and the sound of the buck passing and disappearing into the distance (well away from Warners) is deafening. This situation has occurred because of a crusade by David Alton MP, among others, against the film. This is censorship, nothing more or less, and should be abhorred. If that's the way the video business deals with controversial subjects, I think it far better that we stick with the system we already have. It makes me wonder why companies buy rights to films such as these in the first place if they won't defend their corner when the going gets tough. Spineless and daft.

Paying the bill

A welcome revamp for the outmoded "man of the year dinner" and in the right direction. I wonder how many would go, though, if they had to put their own, rather than their companies', hands in their pockets?

Jan Webster's column is a personal view

NEWS

Nine western artists, including Michael Hutchence, Boy George, Maxi Priest and Apache Indian, have covered the songs of one of Japan's best-selling acts for an 11-track *EMI* Premier album. The release of *One We're In*—The Songs Of Chage And Aska, on July 8, will follow the Japanese duo's appearance on MTV's *Unplugged* slot on Wednesday (19) and is an attempt to bring the 15m-selling Asian artists to the attention of the west. Mitsuya Fujimoto, international project producer at management/publishing company Real Cast/Yamaha Music Foundation, describes the project as a trade-off. "The Asian market is very big and tends to be dominated by domestic artists, so this is a good way of western artists getting exposure there and Chage and Aska getting recognition in the UK," he says.



Retailers pin hopes on win for Gazza and co

by Robert Ashton

The chart performance of records trading on Euro '96 fever is expected to be determined by the England football team's goal-scoring ability on the pitch.

With only one Group A game left for England after meeting Scotland on Saturday (15), retailers predict the fortunes of Simply Red's *We're In This Together*, the BBC Concert Orchestra's *Ode To Joy* and the Black Grape single *England's Irie* (out today 17) largely rest with England's performance against The Netherlands.

Brian Mack, owner of Stoke's Replay, says, "There is going to be national euphoria if England make it through and I think the records will do well."

Mack reports Baddiel & Skinner's *The Lightning Seeds* 'Three Lions is his best-performing single so far and he adds that it may have stolen some thunder from Simply Red's official Euro '96 song because of its early release.

We're In This Together was expected to enter the Top 10 yesterday (16), with *Ode To Joy* just inside the Top 40, but the soccer-related songs face stiff competition from new releases by Crowded

SEEKING TO SCORE

The Beautiful Game Various	RCA
Three Lions Baddiel/Skinner/The Lightning Seeds Epic	
Purple Heather Rod Stewart/Scottish Squad	Warners
The Big Man And... Primal Scream/Invis Wes/Oh-U Creation	
We're In This Together Simply Red	EastWest
Ode To Joy BBC Concert Orchestra	Virgin
England's Irie Black Grape/Strummer/Allan	Radioactive

House, Mariah Carey and Lee Loose. "There is such a plethora of soccer records, everyone is spilling for choice and no-one can come in now and ask for the football anthem," says Mack.

Charlie Honor at Midlands-based Graflex says, "We'll be announcing a list for *Three Lions* and *We're In This Together*."

"Simply Red is probably not what your average soccer fan might buy, but the single has got a limited-edition walkabout and poster which is really

popular with fans and the Euro '96 emblem is very dominant on the cover, so some may get it for that," he says.

However, Honor thinks *Radioactive* may be caught out with the timing of its Black Grape single if England don't go further in the competition. "We've got a history of very bad football songs, but they seem to be improving even if we are not doing so well on the pitch," he says. "It can only help sales if England go all the way."

Emma Kennedy, assistant manager at Gatehead's Solid Sounds, says many of the football-related releases are being picked up by overseas fans as souvenirs of the event (nearly 55 James Park is playing host to Group B games). "The Lightning Seeds and Primal Scream are ticking over and I think the Black Grape one will be huge," she says.

The fate of Rod Stewart's Scotland single, which entered at number 16 last week, was expected to depend on Saturday's result against England.

Madness and Dodgy are joining Simply Red and M People for the Official Euro '96 concert at Old Trafford on June 29. Radio One will air highlights from the show between 9pm and midnight.

Majors add star names to mid-price product range

Major labels are planning a raft of mid-price campaigns through the summer.

EMI is finalising a list of titles for the September relaunch of its STOPT campaign, following chart re-entries for some of its June mid-price albums. M People's *Elegant Slumming* and Annie Lennox's *Diva* have re-entered the chart recently, supported by national press ads and in-store PoS and campaigns are now running with HMV, Woolworth, Tesco and Virgin Our Price.

In addition, EMI's low-price imprint Camden is releasing 12 low-price CDs on June 24, including releases by Meat Loaf, Japan and The Blow Monkeys, which have a dealer price of £3.57. MCA is adding five artists to its MCA Masters range, which has a

dealer price of £5.40. Albums from The Waterboys, Jodeci, Guns N' Roses, Mary J Blige and Aimee Mann will be released on July 1.

EMI's current mid-price campaign will be followed by another in late August and September. EMI trade marketing manager Richard Graflex says, "We'll be announcing a big campaign, with lots of in-store promotional material." A CD-sized catalogue is in production for retail customers.

EA will be running a re-promotion of its Eagles back catalogue to tie in with the group's summer dates, and is planning mid-price campaigns for The Doors and Donald Fagen, while PolyGram will be implementing the second phase of its Monster campaign in the autumn.

King makes move to Virgin International

Former EMI Mexico business development manager Nick King is taking on the role of commercial director at Virgin International.

King replaces Ian Hanson, who became director of business affairs and new media at EMI Records Group UK and Ireland last summer.

King will take strategic responsibility for activities such as TV advertising, advertising support for compilation albums, mid-price campaigns and the timing for international releases. One of his tasks is to help decide when George Michael's older album is released around the world and if or when tracks from the album appear on compilations.

"It's important to have a focus in the organisation so we can make intelligent decisions about how and when we do things," he says.

King, 29, will report directly to Nancy Berry, executive vice president Virgin Music Group Worldwide.

music stores go on-line with affordable Epos

by Catherine Eade

Indie stores nationwide could soon be linked to low-cost Epos machines with the forthcoming introduction of four separate "smart till" systems.

Next month sees the launch of the first Epos system designed specifically for the independent sector. ICL is unveiling its system, MusiKeeper, at a series of regional roadshows. Meanwhile, three other companies, RMS, ARC and Ranger, are piloting Epos schemes in independent stores for introduction later this year.

ICL's machine is a computerised till with links to Millward Brown for chart data and Eros, the manufacturers' catalogue and ordering system. Retailers can carry out searches by title and artist, as well as using the machine to process credit cards.

MusiKeeper is being tested in dance outlet Mr Bongo's in London and Hertford's Tracks. Nick Huggett, manager of Mr Bongo's, says he is pleased with the system's performance so far. "It makes day-to-day business a lot easier and quicker, and there are no more mix-ups over price," he says. Dennis Osbourne, manager of Tracks, says it is too early to evaluate the system.

The ICL system will be demonstrated in July at a nationwide roadshow tak-

WHAT YOU GET FROM ICL'S MUSIKEEPER EPOS SYSTEM

For a basic £39 a month, indie retailers are being offered a stand-alone computerised till with a 14-inch colour screen and keyboard, a scanner, a receipt printer, credit card reader, report printer and modem.

The software provides the usual till functions plus add-on modules for stock control, customer ordering and electronic funds transfer at point-of-sale (EFTPOS). Detailed search enquiries and reporting

facilities are also provided, and the system can include an on-line link to Eros and to Millward Brown for chart data collection.

ICL will be directly targeting retailers over the coming months and hopes to have the system running by the end of the year. Links with Millward Brown are still being tweaked, but all machines give access to CIN's product listings, which are available on subscription at £7 per month.

ing in Southampton, Sheffield, Bristol, Wilmslow, Solihull and London. Retailers will be able to lease the machine from £39 per month for the minimum configuration (see box).

"We didn't anticipate people would want to buy this sort of thing overnight because of the rate new technology advances. This way, we can add more features as they become available," says ICL marketing manager Kathy Dave.

Bob Barnes, director at CIN charts compiler Millward Brown, says the widespread adoption of Epos will benefit the charts as well as retailers. "It means the data is more accurate and it's much more difficult to hype a record," he says. "Of more than 1,000 indie retailers in the UK, less than 50 have Epos and I'd say there's potential for around 600 to get on to the system,

although, realistically, the very small retailer won't subscribe just yet."

Dick Raybould, manager of Spinadisk in Northampton, says the Ranger Epos system he has been using would benefit most record retailers. "In terms of customer service, it's of huge benefit, it stops customers fiddling with prices and there's a marked improvement in the operating efficiency of the business," says Raybould. "Give it another 12 months and there'll be systems on the market at realistic enough prices for most indie retailers."

Bard director general Bob Lewis adds, "Provided someone can come up with a low-cost machine and a programme that meets the needs of the independent retailer, it has to be worth investigating on the basis that electronic information technology is the future."

New talent battles for Gramophone awards

This year's Gramophone Awards shortlist highlights the number of new, younger performers emerging in the classical sector.

Young British tenor Ian Bostridge, Swedish mezzo-soprano Ann-Sophie Von Otter and 22-year-old Russian violinist Maxim Vengerov are nominated for awards, which will be presented in October, alongside established musicians and conductors such as Georg Solti, Isaac Stern and André Previn.

Gramophone magazine editor Chris Pollard says, "The shortlist is more contemporary and mirrors the eclectic nature of the new era."

Pollard says recent negative broadsheet reports have cast a shadow over what is actually a thriving industry.

"The charge is that classical music is rooted in the past and displays no imagination, but rumours of the death of classical music are premature," he says. "A high proportion of priority composers such as Beethoven, Bach and Vivaldi are there, but the nominations show that there are some terribly exciting and important interpretations from new artists."

Steve Finnigan, head of Sony Classical, adds, "I'm not a subscriber to the rumour spread by academics that the classical market is in crisis. We're achieving tremendous growth."



Eternal have been chosen by Walt Disney to perform the theme song for its new animated movie, *The Hunchback Of Notre Dame*. The First Avenue/EMI UK signed trio spent last week in London's Olympic Studios recording *Someday*, which was written by Alan Menken. First Avenue managing director Oliver Smallman says, "This is going to be Eternal's first number one; we didn't cut the record because it's for Disney, we cut it because it's a great song." Walt Disney Records label manager Patrick Wilson adds, "Eternal are exactly the sort of act we're looking for, they're young, beautiful and successful."

Roundhouse revived – but not for long

The Roundhouse, one of London's most famous venues, is reopening next month with two concerts by Elvis Costello. But its managers will be shortlisted as the building is to close forever as a music venue in November.

The grade two listed building in Chalk Farm, north London has been bought by the Royal Institute of British Architects which plans to turn it into an architects' museum and library.

The Mean Fiddler Organization has,

however, taken over management duties from July to November and is planning a series of gigs. *The Last Days Of The Roundhouse*, starting with the Costello shows on July 6 and 7.

Mean Fiddler managing director Vince Power says, "The gigs are an exercise in nostalgia. The Roundhouse was one of the most influential venues in the capital and the focal point for the original Camden scene, so it makes sense to send it out with a bang." No headlines

have been announced for future shows, but big names are promised.

The Roundhouse opened as a venue in 1966 with a show by Pink Floyd and Soft Machine and went on to feature gigs by acts including The Doors, The Rolling Stones, Velvet Underground, Tyrannosaurus Rex, David Bowie, The Stranglers and The Clash.

Since 1983 it has hosted car boot sales, several raves and parties for VH-1 and Capital Radio.

NEWSFILE

Evans wins extended C4 contract

Chris Evans' music and entertainment show TH Friday has extended its contract with Channel 4 until the end of 1997. The new deal means at least 60 more editions of the show, which attracts an audience of around 3.5m, will be made. Meanwhile, a successor for the channel's arts and entertainment commissioning editor, Waldemar Januszczak, is due to be announced this week.

Emap gives playlist freedom

Emap Radio is abandoning its centralised playlist policy for its former Metro-owned stations, leaving programmers at all of its 19 stations free to draw up their own music policies. Emap Radio North East programme director Giles Squire says the change will enable stations to respond better to local tastes.

Millward Brown shows turnover boost

Chart compilation company Millward Brown has been ranked fourth in a new survey of UK market research agencies. *Marketing magazine's* survey shows Millward Brown, part of the WPP group, increased its turnover by 18.37% to £240.6m last year.

Sound Archive unveils new catalogue

The British Library National Sound Archive launches its new catalogue database, *Cadens*, indexing more than 900,000 recordings, on Wednesday (26). Its list will increase to nearly 2m recordings within the next year.

Call for awards entries

Independent music retailers are being invited to enter the third Independent Retailer Excellence Awards. The awards, sponsored by Switch and run in association with the British Chambers of Commerce, are offering a £5,000 first prize to the best retailers in 10 categories.

With two singles in the UK Top 75, a Secret Life track at number 15 (with a bullet) in the *Billboard* club play chart and Fitzmaurice's *Tripin' On Sunshine* earning revenue on compilations around the world, it was business as usual last week for Pulse 8.

The London-based dance indie has enjoyed a consistent run of chart success since it was formed in 1990, and the fact it has thrived is testament to the shrewdness with which partners managing director Frank Sansom and head of A&R Steve Long have built their business.

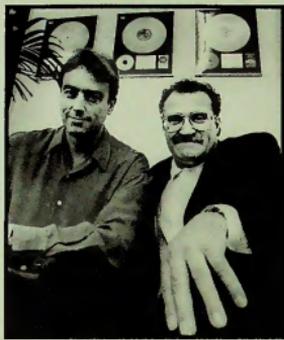
Back in 1991, when most small indies were still adopting a wait-and-see approach to the world beyond the UK, Pulse 8 struck its first overseas label deals in Japan and SE Asia. And it's been striking similar deals, with considerable success, ever since.

The emphasis on overseas markets deliberate, as these two ex-strike force operators demonstrate a strong cynicism about the current state of the UK singles market, particularly the free product deals offered by majors. "Indies just can't compete," says Sansom.

Pulse 8's foreign ventures now include 30 label deals worldwide, in territories as diverse as Taiwan, Israel and South Africa. Pulse 8 has also been aggressive in licensing to dance compilations both home and abroad. Sansom reckons the company has licensed its biggest hits to hundreds of compilations. "It's a business in itself and we treat it like that. We get 20 licensing requests every week. We grossed £100,000 in advances on the big hits from Rage and Rozalla alone," he says.

Revenue generated from overseas accounts for 40% of the company's

PULSE 8



FEELING THE PULSE: STEVE LONG (LEFT) AND FRANK SANSOM

turnover. "Within a couple of years, that figure will probably be 60%, simply because of the rate markets like Asia are growing," says Sansom. "The great thing is the way those markets have taken to dance, and the dance compilation has been a great medium."

With the Pulse 8 offices based in a disused church in central London, Sansom jokes he still uses the pulpit from time to time and, indeed, his reputation is very much free and brimstone.

Generally regarded as one of the dance scene's tougher customers,

Sansom is unconcerned. "If getting things right means being strict and hard, then so be it," he says. "When we started, we were very much hand to mouth. Other people were releasing things without contracts, but I always insisted everything had to be correct and in place."

It was this eye for detail which ultimately ensured Pulse 8 survived its biggest trauma to date when, in 1992, the managers of dance diva Rozalla, the label's most successful artist, tried unsuccessfully to injunct the release of its Rozalla album following her

A WORLD OF DANCE

August 1990: Frank Sansom and Steve Long launch Pulse 8 having worked together at First Step as a retail, sales and promotion company set up by Sansom.

Distribution is secured via Total/BMG.

November 1990: Pulse 8 releases its first record, Rozalla's Born To Love Ya.

1991: First label deals are secured in Japan, SE Asia and Australia.

September 1991: Rozalla follows up her number 65 single Faith with Pulse 8's first Top 10 hit, Everybody's Free. The track is also a hit in the Far East, Australasia, New Zealand, SE Asia, US and Canada.

March 1992: Pulse 8 wins its High Court case against Rozalla's managers and Sony to issue the LP *Everybody's Free*.

June 1992: Distribution is switched to Pinnacle. Pulse 8 scores a Top 10 with Urban Hype's A Trip To Trumpion.

July 1993: Urban Cookie Collective's The Key The Secret gives Pulse 8 its biggest hit, reaching number two.

January 1994: Pulse 8 acquires Cowcow.

June 1996: Three records in the Top 75 singles chart from Pizzaman, Kim Sims and Los Del Mar.

departure for a new deal with Sony. "It was a major watershed because it could have wiped us out completely," says Sansom.

Relations between the singer and her ex-label have recently improved though, with Rozalla agreeing to help promote Pulse 8's imminent reissue of her biggest single to date, *Everybody's Free*. Long's A&R prowess has been a good match for Sansom's business skill. Indeed, even away from Pulse 8, Long set the ball rolling for one of this year's biggest hits when he matched his then girlfriend, Gina G, with a demo track from producers The Next Room and songwriter Simon Tauber: that track was Ooh Aah...Just A Little Bit.

Back at Pulse 8, Long is expanding the artist roster with an eye on moving more strongly into the

album market and also tapping into the growing US dance market. Among recent signings are easy listening artist Count Indigo and the New Order-style three-piece Backx. These join long-term Pulse 8 acts like Secret Life and UCC (formerly Urban Cookie Collective) and all signings follow a simple rule: they must have credibility and crossover potential.

Clearly Pulse 8 hasn't given up on the UK singles market entirely. "We don't just want to be some label with just credibility alone - we want to have Top 10 hits," says Long. Tony Farsides

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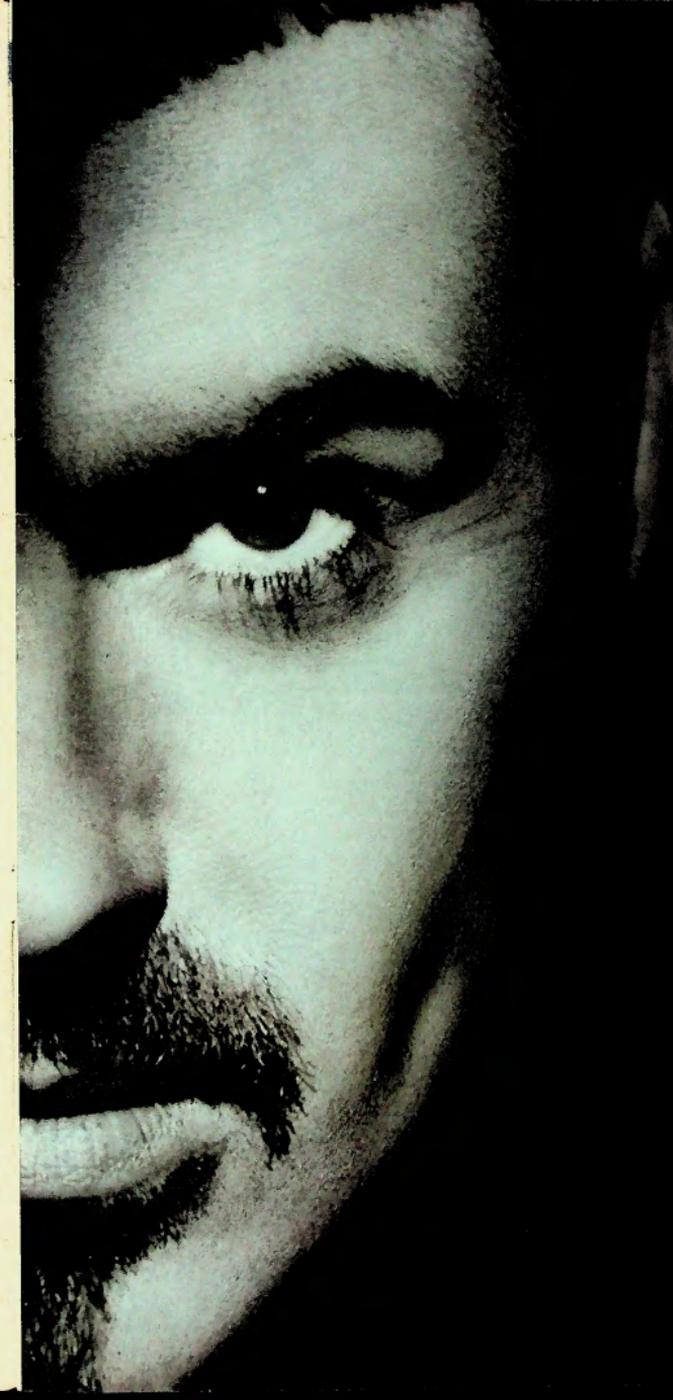
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JUST ONE MONTH
OLDER

l'ige

Who's buying what? tracking the trends of UK record buying habits

A new survey has provided some revealing insights into the British music consumer

The UK music industry has been spoilt when it comes to market research.

It has such good information about how many records are being bought each week that other considerations—*who's buying them, where from and why*—are sometimes left by the wayside.

It was with this in mind that the students of North Glasgow College embarked on an extensive market research project to explore the tastes and record-buying habits of British 15-45-year-olds in March. They have since questioned 1,017 people in seven British cities—Birmingham, Leeds, Glasgow, Sheffield, Liverpool, Manchester and Newcastle.

London was deliberately left out to put the focus on the regions and, in each city, questioning was conducted in outlying districts as well as the city centre to gather a broad range of responses. Completed last month, the survey comes up with some revealing conclusions.

Most notable, perhaps, is the dramatic difference between the number of people who regularly buy albums and those who shell out for singles. Of all those questioned, 78% said they bought at least one album a month, but just 36%—less than half—said they bought a single. Regionally, the most active singles buyers could be found in Newcastle—where more than 60% of respondents said they bought more than one single a month, well above the average—and the most active album buyers were in Manchester where 93% of all those questioned said they bought at least one album a month.

The research also pins down which social groups are the biggest music buyers, with C2s—those who described themselves as tradesman or skilled workers—coming out on top, ahead of Bs—the group which includes students (see breakout).

Another surprising statistic was the amount people said they were prepared to pay for a single CD album. Despite the furore about CD prices, the average maximum amount people said they were prepared to pay was £15.63—well above the actual average price of a single CD album of around £12.99. On average, people were prepared to pay more in Birmingham, followed by Manchester, Liverpool and Leeds. Music-buyers in Newcastle apparently watch their pennies most—they came bottom of this particular league.

The power of radio as a driving force behind record sales was confirmed by the survey. When asked what motivated them to buy new music, nearly a third of all people questioned said radio, followed by word-of-mouth (24%), TV (21%), the music press (13%), general press (5%) and ads (4%). There was only a slight variation in these figures between age groups, with the music press scoring more highly among under-25s and ads having more of an impact on over-25s.

The battle of the music press was won by NME, with 24% of those who read a music publication describing themselves as NME readers. Next was Q (22%), followed by *Melody Maker* (14%), *Select* (11%) and *Vox* (6%).

The popularity of NME, Q and *Melody Maker* is not surprising given the musical preferences revealed by this survey. Overall, 41% of those questioned said they most identified with rock or indie music—well ahead of the 22% who said they were dance techno, ambient or soul fans and the pop supporters on 16%.

The pop fans were of all ages, but there was a marked variation between age groups in the dance statistics—just 17% of over-25s described themselves as dance, techno, ambient or soul fans, compared with a total of 25% of under-

25s.

Regionally, support for dance was fairly constant across all seven cities surveyed, but Newcastle emerged as a bastion of rock and indie music, with 46% of those surveyed saying they most associated with this type of music. Newcastle also came out top for pop, with 25% of those questioned identifying themselves as pop fans—well above the national average.

Overall, the researchers reported overwhelming enthusiasm for music in

general—and Oasis in particular. "The biggest surprise was the wave of response we got for Oasis," says Alan Dumbreck, tutor for North Glasgow College's HVC Music course, and co-ordinator of the survey. "We knew they were popular, but we had no idea it was so completely across the board."

For further information about the Cultural Trends survey, contact NGM Market Research, c/o North Glasgow College, 110 Flemington Street, Glasgow, G21 4BX. Tel: 0141-558 9001, extension 249.

THE UK'S MOST POPULAR ACTS

The most striking thing about Oasis's performance in the NGM survey is how complete a hold the group appears to have on the UK's tastes. Only in one city—Newcastle, which bucks the trends throughout this survey—do they have to take second place, and it is to Blur.

Elsewhere they overwhelmingly emerge as the UK's most popular act, among both men and women and across all ages and social groups. The group scores most strongly in Liverpool, where almost one in three of those people questioned named them as their favourite band, compared with the one in 10 who favoured second-placed Pulp. While Oasis are popular among all ages, though marginally more so among over-25s, the figures show Pulp and Radiohead are significantly more popular with the older age group—emerging in second and fifth place among over-25s, compared with third and eighth overall. Conversely, Blur, Cast, Take That, Garbage and The Prodigy all fare best among under-25s.

The Top 10 of current favourites must make particularly pleasing reading for Parlophone, which can boast three of the 10 most popular acts in the UK with Blur, Supergrass and Radiohead.

The league of all-time favourites demonstrates the UK public's loyalty to hometown talent, with all but two of the 10

ALL-TIME FAVOURITES—TOP 10



- 1 OASIS
- 2 BEATLES
- 3 TAKE THAT
- 4 PAUL WELLER
- 5 NIRVANA
- 6 ROLLING STONES
- 7 BOB MARLEY
- 8 STONE ROSES
- 9 LED ZEPPELIN
- 10 QUEEN

—Nirvana and Bob Marley—being British acts.

The impact of Take That is also evident from this list. Despite being absent from the

ALL-TIME FAVOURITES—UNDER 25s

- 1 OASIS
- 2 TAKE THAT
- 3 BEATLES
- 4 ROLLING STONES
- 5 PAUL WELLER

ALL-TIME FAVOURITES—OVER 25s

- 1 BEATLES
- 2 OASIS
- 3 QUEEN
- 4 BOB MARLEY
- 5 STONE ROSES

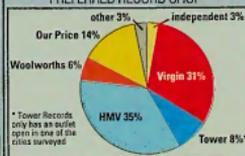
CURRENT FAVOURITES—TOP 10

- 1 OASIS
- 2 BLUR
- 3 PULP
- 4 SUPERGRASS
- 5 CAST
- 6 RED HOT CHILI PEPPERS
- 7 PAUL WELLER
- 8 RADIOHEAD
- 9 M PEOPLE
- 10 BLUETONES

current favourites Top 10 following their split, their young fans propel them to third place overall, although they do not appear in the Top 20 for over-25s.

RECORD BUYING

PREFERRED RECORD SHOP



HMV emerged top in the popularity stakes in the NGM survey after being named as the preferred record shop by 35% of those people questioned. It has most fans in the under-25 age group, where its score was 38%, and among women. In fact, if all those surveyed had been men, the result would have been very different, as Virgin emerged as marginally the most popular record shop for men, polling 34% compared with HMV's 32%. Tower also has more male fans—although it should be noted that its strong showing with 8% is an achievement in itself as only one of the cities surveyed, Glasgow, has a Tower outlet. Conversely, Woolies is twice as popular among women than men, with 9% of women questioned naming it as their favourite, compared with 4% of men.

• All information courtesy of NGM Market Research

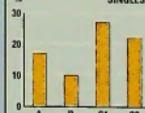
WHO ARE THE BIG BUYERS?

The UK's biggest singles buyers are not students, as might be expected, but secretarial and clerical staff—people who fit into the C1 category in the social group definitions so popular with market researchers.

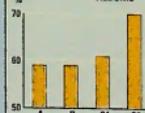
The NGM survey shows that more C1s buy two or more singles a month than any other social group, followed by Es (students, the unemployed and those in part-time work) and C2s (tradesman and skilled workers).

The latter are buy far the biggest group of album buyers, with 70% of those questioned buying two or more albums a month.

SINGLES



ALBUMS



Percentage of respondents who buy two or more albums/singles a month, by social group

Despite a self-lacerating title which includes the first musical reference to one lanky north London suburb, Ed Ball's irresistible new single The Mill Hill Self-Hate Club is destined to become one of the songs of the summer.

The track is propelled by a harmonica riff and a charming horn-led chorus, as well as a striking bite and a breezy pop backing courtesy of various Bob Radleys and Nick Heyward.

It is also boosted by having one of the most distinctive promo videos of the year. Set in a greasy spoon cafe, it features an eclectic bunch of cameos from the likes of former Brookside star Anna Friel, Creation boss Alan McGee and footballers David Lee and Graham Le Saux.

Anglo-Plugging's Dylan White points out that radio is already picking up on the song. "The Evening Session is behind it, as are Chris Evans and the Radio One daytime producers," he says. "It's a fantastic song, beautifully produced with a great set of musicians."

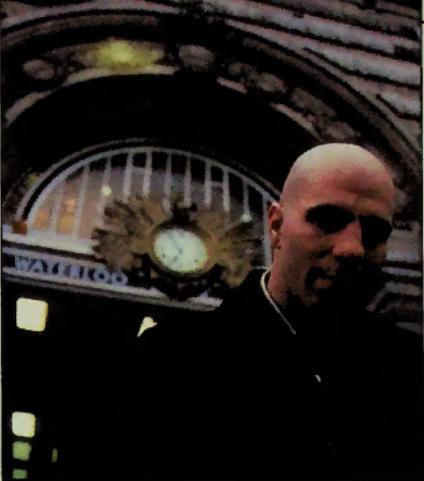
Due for release on July 8 but already serviced to radio, the single marks a turning point for the ultra-prolific Ball, whose career can be viewed as a one-man history of post-punk in the UK (see breakout).

Ball's new-found creativity and commercial viability can all be traced to one catalytic experience. An important relationship ("my big number," as he ruefully describes it) ended in tears, finding Ball at a loss in his flat in (where else?) Mill Hill.

The emotional wrench sparked a bout of intense creativity, during which Ball reappraised his approach to songwriting, first witnessed on last year's album *I A Man Ever Loved A Woman* and realised in full effect on the forthcoming album *Catholic Guilt*.

"I've now written about 50 songs based on one relationship, which is quite mad to think about," says the mod-suited Ball over herbal tea and cake in London folk club Bunjies. "Everything I had written before had been a bit of a struggle, probably because I was writing in a McCartney sense; taking a situation and then writing about it. The Lennon approach, which I've now arrived at, is more often to write about yourself."

And there is no doubt that his music has benefited from this change. He is now working within a set of parameters bounded by classic pop dynamics. "Previously, I'd produced soundscapes for other people's music," he says.



ED BALL 'CREATION'S UNDISCOVERED GENIUS'

"Suddenly, I was writing songs which were, it has to be said, a bit bloody good. It was like Mike Yarwood. 'And now this is me.'"

Creation's McGee, who has released Ball's records for nine years, adds, "I first heard these songs six months ago and they are 300% better than anything Ed's written before."

"It was obvious that he had at least three brilliant hit singles on his hands. Ed's new album will appeal to the 600,000-plus people who have bought Lightning Seeds records. He's now operating in a similar area, but I think he's doing it better."

Among new stand-out tracks are *Trilliblast*, scheduled as the follow-up single later this summer, and

Docklands Blues, a slow-burning epic inspired by a flat once occupied by McGee in Rotherhithe.

"I stayed there the night before he moved out, but couldn't sleep so I wrote a song straight off, which is fairly unusual for me," says Ball.

"I found an envelope and a pen and scribbled about 10 verses. When I played it to him, he said: 'fuck - that's about me.'"

The pair's musical relationship dates back to the early Eighties' psychedelic revival, when McGee ran his club *The Living Room*. Although McGee & Ed's Ball's releases, their friendship allows for a great deal of flexibility.

"It happens on so many different levels," says Ball, who compares the

THE GENRE HOPPER

Ed Ball's entry into the music business came while he was still at Chelsea's Brighton Oratory in 1977.

With schoolmates Dan Treacy and Joe Foster (who now runs Creation's reissue offshoot Rev (Ed)), he loved to tribute to the manager of the Sex Pistols, We Love You Malcolm, under the guise of The O-Level. The trio also formed the pioneering pop-punk outfit Television Personalities (whose debut EP *Part Time Punk* sold 50,000 copies), before Ball launched spin-off groups such as Teenage Filmstars and The Times, as well as carrying out a dizzying variety of solo projects.

These have spanned the kitchen sink drama of 1979's *(There's) A Cloud Over Liverpool*, the Sixties mod-pop of The Times' early Eighties singles like *Helped Patrick* (McGee's Escape) and his ac-bo-bo-buffed electro-fantasies on the late Eighties albums such as *E For Edward* and singles *Manchester* and *Palatinal*, under the Love Corporation name.

Such genre-hopping has involved Ball in increasingly eclectic projects, including work with Estrella Inis (see now) and Nick Heyward, as well as the 1993 single *Finegan's Break*, a playful take on James Joyce's *Finegan's Wake*, which combined a cast of traditional Irish musicians with south London reggae toaster Tipin' Lee.

way they work with that of *The Who* leader Pete Townshend and the group's late manager Kit Lambert.

"Although Kit was often credited as producer, he wasn't anything to do with the sound but more to do with planting the seeds of ideas. Tommy would never have happened if Kit hadn't come up with the idea. It's the same with Alan. There's a subtle A&R thing which has been going on for about 10 years."

Last year, Ball became a touring member of fellow Creation act *Boo Radleys* on a series of UK dates, a stint which has served to focus further his songwriting skills, according to McGee. "Being in the *Boo* undoubtedly helped Ed, but the great thing about him is that he has never gone out of his way to achieve success," he adds.

"With the reaction we've had from radio to the single, it looks like he could now be on for about 10 years."

"He is the next in the line as the George Harrison of the Nineties." McGee has also described Ball as "Creation's undiscovered genius". The Mill Hill Self-Hate Club looks set to ensure that Ball's spell in relative obscurity - spanning punk rock to Britpop - is at an end. **Paul Gorman**

TALENT

Act: Ed Ball Project (single *The Mill Hill Self-Hate Club*) Label: Creation Songwriter: Edward Ball Publisher: Creation Songs Producer: Ian Shaw Studio: Shawwood Released: July 8

STEVE LAMACQ ON A&R

Now that the **Bis** chase has come to an end with confirmation of their deal with Wiiiija, attention looks set to switch to that other new three-piece-with-a-drum-machine - **Dweeb**. Since raving about their hyperactive six-track demo a couple of months ago in this column, the trio have released their debut single *Chart Raider/Space Invader* (backed by the glucose-filled *Scoby Doo*) and recorded a session for John Peel's Radio One programme. The story goes that when they sent out their first demo (two copies to Radio One and two to journalists), they weren't even a band. Guitarist Kris was offering them a get a call from Peel after the session just days after the cassettes went off. He swiftly recruited his sister Lara to the line-up and they played their first gigs under various pseudonyms three weeks ago, including a cracking set at Coventry University. Their next

release will be a split single on Che Records. Beware, though, if you're going to see them play in an A&R capacity. During their nom de plume tour, their manager took to banning scouts from the gigs. Not as a huge wind-up, but because the group are only just starting to get to grips with playing live...It's an interesting point. Sometimes you can see a band performing live too early. I think everyone's seen groups in their nascent, nappy-filling stages and gone away bored and depressed, and consequently ignored them for months. Then, while you're looking the other way, they suddenly metamorphosise from the proverbial caterpillar band into hundred grand butterflies. Bands don't make it easy do they?...Anyway, it has been a busy week, catching up on bands I've missed over the past few months, including Polydor's new signings **Sun**, who were a classic case of a

group transforming over the space of six months. They went from an XTC-esque three-piece to a full-blooded guitar pop band, thanks to experience of gigging and the addition of a new guitarist, and they are all the better for it...It would be nice to think that bands have longer shelf-lives these days, A&R wise - or should that be left-on-the-shelf lives. For ages, I was starting to think that **Gorky's Zygotic Mynci** would be left out of the rush to sign bands from Wales. But in the wake of *Super Furry Animals*' election from front cover status, since signing to Creation, the Gorky's have reappeared with a great single called *Lucy's Hammer*. It's poppier than their previous tracks, but still has that odd, angular Gorky's trademark about it. I hear they're off to Mercury. Good work fellas...



GENEVA Unreleased but far from unused in the rock scene, Ned's Scottish signings are a worthy slice of the finest live bands around. Last week's *London Moorich* show was a scintilla, with Andrew Montgomery's amazing vocal range suggesting big things for their debut single (see page 19) in September.

ROBERT MILES

DECONSTRUCTION'S FORESIGHT PAYS OFF

Few people could have predicted that an instrumental by an obscure Italian DJ would become one of this year's biggest singles - except maybe James Barton, head of A&R at Deconstruction, who had the foresight to sign Robert Miles on the basis of that one track, *Children*.

Since its release in March, *Children* has sold more than 750,000 copies in the UK, peaking at number two. It has now been deleted to make way for the follow-up *Fable* and the album *Dreamland*, which is filled with similarly expansive and entrancing dance tracks.

"We deleted it because we had the album coming out and it had taken on a life of its own," says Barton.

"The album release date was pencilled in a long time ago and it was getting closer and closer so it had to go, although it's going to keep going whatever we do. It'll be played non-stop this summer regardless, especially in the Mediterranean, plus it's also only just come out in the States where it's already in the *Billboard* Top 30."

Miles' new-found success has brought him problems in his home country. Having spent five years establishing himself on the underground dance scene in Italy, he was bewildered to find himself an outcast. Many clubs refused to book him.

"It's a strange industry," says his manager Gavino Prunas of F&G Management. "It's like *Catch 22* - if you sell records, you can't be underground, but that was Robert's background. Maybe they'll have him back when he's a flop," he laughs.

The initial impulse behind the dreamhouse sound which features heavily on Miles' debut album actually stemmed from misfortune.

Miles was shocked by the horrifying weekly death toll of young people killed in road accidents on the way home from clubbing all night in Italian resorts like Rimini. During one

horrific weekend 23 people died in the carnage. "A lot of clubbers were driving home hyped up after taking drugs and drinking too much," he explains. "My music is calmer than most progressive music found in Italy and I hoped it would have an effect on people."

Dream music takes as its trademark house backbeats and trance effects, but smoothes the combination down with gentle, melodic piano signatures.

Children, which was initially released in Italy on the DEX label in the summer of 1994, demonstrated the music's enormous mass market appeal and Barton is sure the album can maintain that. "If you look at Enigma or the Red Indian stuff, those kind of instrumental records always do well as albums - particularly in Europe," he says.

"It reaches across all territories because it's instrumental music and it makes the hairs stand up on the back of your neck. It works well on the radio, in clubs and at home because it's just so catchy. People of all ages like it."

Recorded in a studio Miles built with borrowed cash in a friend's basement near Venice, *Dreamland* drifts through 10 tracks and succeeds in occupying a space between the dancefloor and the bathroom.

Miles says that the album is "a journey

through the feelings of my heart" though Prunas is at pains to point out that - despite criticism levelled at *Fable* - there is more diversity there than *Children* parts two to nine.

"Dreamland can be played in any environment. It has depth; there's a house track in *Fantasy*, the trip-happy *In My Dreams* and harder stuff like *Red Zone*," says Prunas.

"I understood some of the criticism levelled at *Fable*, but not why it was slaughtered by so many here. Radio just ignored it, yet there were many other mixes to play."

Children's success has loomed over *Fable* and there remains a danger, too, that it may overshadow *Dreamland* in the way *Missing* has smothered *Everything But The Girl*'s superb *Walking Wounded* album.

"It's possible," agrees Barton, "but as far as we're concerned, this record will perform well. All the indications suggest we have a sizeable record on our hands. Robert had a lot of stuff recorded and he knew exactly how he wanted it to sound so, from an A&R point of view, it didn't take a lot of work."

Barton would appear to be right again, with early sales pointing to a Top 10 placing for *Dreamland*.

Meanwhile, Miles hopes to tour the album properly in the autumn after shunning club appearances.

"From day one we wanted to avoid mining at PAs. Robert cares how his music comes across and that would be totally alien to him," maintains Prunas.

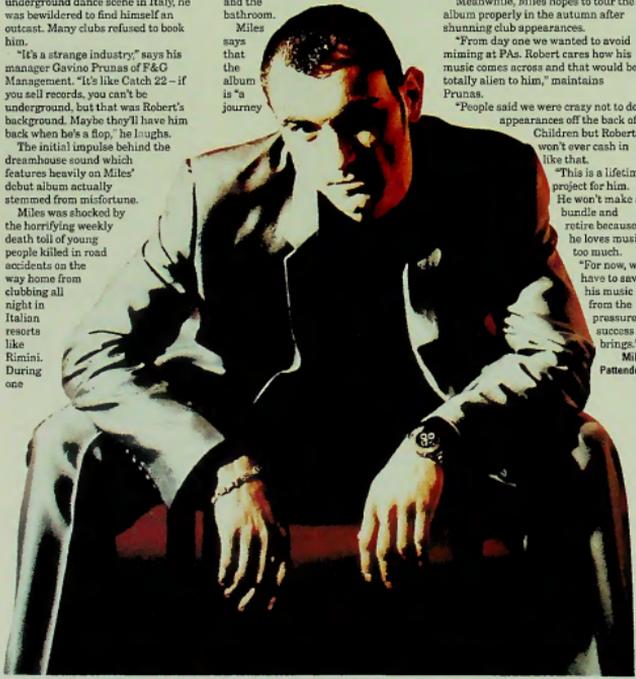
"People said we were crazy not to do appearances off the back of *Children* but Robert won't over cash in like that."

"This is a lifetime project for him.

He won't make a bundle and retire because he loves music too much.

"For now, we have to save his music from the pressures success brings."

Mike Patten



Artist: Robert Miles Project; album Label: Deconstruction Studio; home Producer: self; Writer: Roberto Carcina; Publishing: Jelly Music; Milan Released: out now

Cathy Dennis was always more than a voice and a face. Not only did her massively successful first album, *Move To This*, yield four international hits in 1991, she co-wrote all of them and produced most of them herself.

But it is still a surprise that she is now working with XTC's Andy Partridge and co-writing with The Kinks' Ray Davies.

And her forthcoming third album, *Am I The Kind Of Girl* (out on August 12), sees Dennis make a significant change of musical direction. Say goodbye to dance-pop and soul. Say hello to guitars, ballads and lyrical sophistication, plus collaborations with two legendary figures in English guitar pop.

So what happened? "It wasn't a conscious change," she says, "but after years of walking around saying, 'I only like dance music and soul'. I discovered there were other types of music out there."

She certainly has had the time to widen her musical knowledge - it is more than three years since her last release. "In that time, I've done a hell of a lot of writing and listening to new music," she says.

She has also had time to arrive at a few conclusions about the failure of her second album into *The Skyline* to repeat the phenomenal success of her debut, *Move To This*.

"I was going down an American soul route and, afterwards, I had to ask myself why I was doing it," she says.

"I was making music similar to a lot of other people and losing my own identity and individuality as a result." But, as she readily admits, it took a while to make the leap into the unknown.

"Two years ago I had about 10 songs for another 'soul' album and we were planning to do a single. But I wanted to carry on writing," she says.

Lucian Grainge, general manager and senior director at her record company Polydor, admits this was not the easiest moment in their relationship.

He says, "I liked what she'd done, but Cathy clearly felt it was just an extension of what she was doing when she started out. And then she started to write songs that were far less dance-orientated and far more pop-orientated."

She began to explore and appreciate artists such as Paul Weller and The Beatles, and other Sixties bands like The Kinks. And she rediscovered herself with childhood favourites XTC.

"She is very intelligent and very determined," says Grainge, "and was certainly able to step up to working with experienced songwriters rather than DJs and engineers to improve her songwriting."

The new album reflects these forward

One to WATCH

ARCHIVE
This four-piece south London collective have a pop sound with an almost classical backing on their debut single for Island - *So Few Words*. The infectious pop melody is a real touch. Atmospheric and inspiring.

CATHY DENNIS

LINKING UP WITH GUITAR POP LEGENDS

strides. It is a commercial and musically varied pop record. Dennis says, "There is so much of me on it. It's honest, it happened naturally, and was very enjoyable to make. It's very English and quite Sixties-sounding."

The album swings between bouncy pop—as represented by the first single, *West End Pad*, out on July 22—to more ambitious efforts.

"Mark gave me the confidence I needed. At the start, I was vulnerable and uneasy," she says. "Thankfully, I could be myself with Mark and Guy."

Her writing duties mainly covered the lyrics and vocal melodies. It is here that she has most clearly stamped her personality on the album, working in some of her personal traits, such as a weakness for Michael Caine and penchant for dangerous driving in *That's Why I Love You*, and mixes personal bitterness in songs like *Homing The Rocket* and *Crazy Ones*.

"There are a couple of songs I feel

better for writing for emotional reasons," she says. "And I've also been able to put down on record elements of my personality I never have before, such as my sense of humour."

Partridge brought in some of his characteristic quirkiness to the writing of the album's title track, in which Dennis begins by asking, "Am I the kind of girl who could be your boyfriend?" Her collaborations with Partridge and Davies happened late in the making of the record and she worked intensively for a few days with each.

"They are both strong personalities who are used to working on their own, and it was very interesting to see how they did things," she says.

She wisely accepted their lyrical as well as musical input. Her composition with Davies, *The Date*, has the Kinks man's legendary command of narrative—about a girl's pre-date trepidation—and a memorable hook.

"Working with Ray was totally fascinating. Perhaps it's because he's of a different generation, but it was like he was coming from a different planet," she says. Her cover of *The Kinks'* classic *Waterloo Sunset* also finds its way on to the album.

Dismissing suggestions she could alienate her old audience, she says, "You're in an unhealthy position if you're just doing what your fans expect. That's what I did with the second album."

In the US, Dennis became the first British female to achieve four Top 10 hit singles from one album and was voted *Billboard's* best new female artist of 1991, but she says, "I would rather have no expectations and be pleasantly surprised, which is what happened with the first album, than have great expectations and be disappointed, which is what happened with the second."

Grainge adds, "We wanted to make a pop album with some fun singles. It may be more of a risk because it doesn't have the dance-pop common denominator of the previous records, but there's something for everyone on this album."

But Dennis is more satisfied with having made an album that is also something of a personal statement. "At least I can say that I'm proud of this record," she says. "I think it's individual and I think it gives me back my musical identity." **David Knight**

TRACK BY TRACK

West End Pad
Breezy and infectious, mid-tempo pop song, which is the first single.

Fiddle
The production is part-Blur, part-Suggs and even includes pedal steel guitar, Dennis says. "It started out mellow, more Sheryl Crow." **Dreams Turn To Dust**
Serious grown-up ballad. "A great song," says Lucian Grainge.

Spaced Peel
Traditional, almost folkly ballad. Dennis says, "The first vocal I did thought I sounded like Nana Mouskouri."

Am I The Kind Of Girl
Co-written with XTC's Andy Partridge, it has a surprisingly beefy, rock-guitar arrangement. Dennis says, "It finished up being a little more rocky than I wanted."

Homing The Rocket
Dreamy, girly, and more American sounding production-wise, but lyrically tough.

That's Why I Love You
Bouncy. Beatles-influenced and lyrically dextrous pop tune with mentions for Michael Caine and Addis.

Waterloo Sunset
"We were playing the Kinks Greatest Hits. Before you know it, Mark is playing it on his guitar and I'm singing along."

Don't Take My Heaven
Extremely strong, summery pop song.

The Date
Written by Dennis and Ray Davies. The lyrics carry the typical Davies pathos.

Crazy Ones
Companion piece to *Homing The Rocket* in its production values.

Act: Cathy Dennis. Project: album. Label: Polydor. Songwriters: Dennis, Saunders, Chambers, Partridge, Davies. Publisher: various studios. Producer: Mark Saunders. Released: August 12

IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
ACACIA	album mix	WEA	Celia Lewis	WHITFIELD STREET (London)	Guy Sigsworth
KWESI B	album	SONY MUSIC	Lincoln Ellis	BATTERY (London)	Cory Mackintosh
JOHN BARROWMAN	tracks	EMI PREMIER	Tris Penna	TROPICANA (London)	Ian Levine
BLUR	album	PARLOPHONE	Debrah Baker	MAYFAIR (London)	Stephen Street
CLAUDIO CHIN	mixes	SONY	Mike Moerman	CLEVELAND CITY (Wolverhampton)	Cleveland City
CREATURES	album	MOUNT VENUS	artist	BATTERY (London)	Stavo Lynn
CRUSTATION	tracks	ZONIBA	Trevor Nelson	SARM EAST (London)	CJ Mackintosh
D'ANGELO	tracks	EQUOLTEMP	Lucian Grainge	SARM HOOK END (Berks)	Johnny Douglas
DUST JUNKIES	album	POLYDOR	Paul Wheel	LIVINGSTON (London)	John Kelly/Andy Scarth
LOUISE	album	EMI	Jarvis Cose	SARM WEST (London)	Johnny Douglas
MANSUN	album	PARLOPHONE	Debrah Baker	MAYFAIR (London)	artist
MESSIAH	mixes	SOME BIZZARE	Stavo	EDEN (London)	Bob Kraushaar
PET SHOP BOYS	tracks	PSP	Jill Wall	SARM WEST (London)	artist
RICHHELLO	single	GAME	John Rushton	FAITH (London)	Dennis Dwyer
SUEDE	album mix	NUDE	Saul Galpern	WHITFIELD STREET (London)	Ed Buller
TANITA TIKARAM	singles	EAST WEST	Max Holt	THE APARTMENT (London)	Jason Brothers
TSD	tracks	AVOX	Harry Kanehl	TROPICANA (London)	Ian Levine
PAUL WELLER	mixes	SOLD BOND	John Weller	WHITFIELD STREET (London)	Brendan Lynch
WETTE	tracks	RELENTLESS	J Skinner	RG JONES (London)	Roderick Hart

Confirmed bookings, week ending June 15. Source: Era



EQUATION
The seven-piece of highly-skilled musicians and songwriters from Devon have an average age of 21 and bring a refreshing youthful quality to traditional indie songs, both took a clear influence on the UK's signed act. But their pop capabilities suggest a lot of crossover appeal.

SINGLES

SUPER FURRY ANIMALS: Something 4 (The World of CRESCENDO). This is a recorded version of the album track; it's slower than the original, but lacks none of its indie bounce and rejoices in splendid harmonies. □□□□

HOPPER: *Hideous Day* (Factory Two FAC23). This taster from the Manchester four-piece's debut album is a gentle, radio-friendly strut. □□□

FRANK AND WALTERS: *Indian Ocean* (Sol Discs H0006). An excellent, soaring effort, which will please fans and could attract a new band of followers. □□□□

LINOLEUM: *Smear* (Lino Vinyl LNO002CD). This London quartet's second single has an Eighties feel with a big drum sound and scaring guitars, but Caroline Finch's sweet vocals make it an attractive radio proposition. □□□

DEF LEPPARD: *Work It Out* (Bludgeon Rifle LEPC16). The first track written by guitarist Vivian Campbell is a departure from their earlier sound of rawk, with a much mellower sound and some almost funky guitar work. □□□□

HONEYCRACK: *Sitting At Home* (Epic 653032). Ex-Wildheart CD plumpers for a 1978 new wave feel on his band's second single, which combines a hard-and-out guitar attack with swooping Byrds harmonies. □□□

TASMIN ARCHER: *Sweet Little Truth* (EMI CDEM43). Archer's admiration for Elvis Costello is much to the fore on this latter but upbeat track which undoes her maturing talent. □□□□

GWEN DICKEY: *One Too Many Heartaches* (Chase CDCHAS5). The voice of Rose Royce returns, superb as ever, with a catchy soul number. □□□□

GIANT KILLERS: *Time Of Our Lives* (MCA MCST04053). The second single from MCA's new indie popsters again displays a very British, very bright, very breezy style. Could be a hit. □□□□

OMC: *New Blood* (Polygram 7529). A smash in Australia and NZ, this mix of male vocals with Spanish guitar and a sambadance beat could be a surprise hit if radio latches on. □□□□

THE FULL MONTY ALL-STARS feat. T. DAVIS: *Brilliant Feeling* (P&S 30992). A catchy house tune with a powerful vocal and a love to Infinity mix. □□□

DOP: *Groovy Beat* (Hi Life 575065-2). The four-year-old dance track gets a fresh, pumped-up reworking from the Goodfellas. Well worth a second crack at the charts. □□□

ERIC MATTHEWS: *Hop And Tickle* (Sub Pop SB04055). Matthews' rich, velvety vocals sit astride another of his divine pop outings. □□□□

MORCHIE: *Top Love* (Leo/China D0465CD). Bunchy and catchy, the cool trip hop funk are in fine form. The Diabolical Brothers mix is excellent. □□□□

TODD TERRY: *Jumpin'* (Manifesto TDJ12). Sizzling production from Terry, plus



CHRIS BOWEN: INTRIGUING

COLLAPSED LUNG: BIZARRE TARGETS

LINOLEUM: ATTRACTIVE

mixes from MAW and the Rhythm Masters and diva Martha Wash's rich-throated treble vocals. □□□

HOOTIE & THE BLOWFISH: *Tuckers* (Atlantic A5498CD). The fourers are enjoying lots of interest here and their folk-rock sound is particularly strong on their latest single. □□□

SHANPOO: *Girl Power* (Parlophone F00076CD). The sensational success story is set to keep on rolling with this punk pop pilderiver, which comes with the rebel rock track *Don't Call Me Babe* from the Barb Wire movie. □□□□

THE LIGHTNING SEEDS: *Life of Riley* (VSCD1586). Another classy pop number from Ian Broudie, conveniently re-released to tie in with Euro '96. Bound to sell well, as people will want to hear the full score "off the footie". □□□□

SLEEPER: *Nice Guy Eddie* (Indelnet F00076CD). An untypical, more upbeat single than usual with a vaguely familiar melody. A computerised drum sound on the title track turns into an almost punk style in the third. □□□□

UNDERWORLD: *Born Stippy* (Meris Bros 044c-4). An anthem for a generation, Underworld's track from Transporting is bound to win huge sales. Stock up. □□□□

LOOM feat. BILLY MACKENZIE: *Antisocial Boy* (Millennium M1022CD). With the event "radio edit" coming in at more than nine minutes, this spacey music and wailing vocal may not have much appeal beyond wind-down zones. □□

SOUNDS OF BLACKNESS: *Children Of The World* (0692452CD). Uplifting chord harmonies from the urban gospel troupe give this tune emotional impact. The Junior Vazquez mix works the sound into a techno stomper. □□□□

LOBBAINS feat. JIMMY MADE TA LOVE YOU (MCA WMCST04055). Whitering, Dina Carroll and Kylie, the 20-year-old has a sturdy set of tonsils. Frothy, catchy soul/pop and radio friendly, too. □□□□

A TRIBE CALLED QUEST: *Face Again* (Jive Jive CD399). A dove-tempo cut with a soft, lilting vocal from Tammy Lucas, the customary phat beats and a mellow lyrical style. □□□□

COCTEAU TWINS: *Violence* (Fontana CT06570272). Another lush offering from the Twins with two new compositions to help it do the business for fans. □□□□

BELINDA CARLISLE: *In Too Deep* (Chrysalis 0DCH5 5033). Same formula and very likely the same success for Carlisle. Radio is already picking up on this Rick Nowels-penned track. □□□

AUDIO ACTIVE: *StartRec EP* (In-U Sound ON-U CDEP37). This inventive Japanese outfit's EP kicks off with a chunk of On-U's trademark industrial dub before rewriting the jungle rulebook. □□□□

BAD RELIGION: *Punk Rock Song* (Dragone/Sony DRA 86267-2). A typically anarchic (and brief) number from the West Coast punk granddaddies to satisfy *Kerrang!* readers and skate punks. □□□□

ROCKMAN: *Rockman* (RCA 7298-3). Set to appeal to all the kids who bought No Fronts by sounding almost exactly the same — a bouncy rap/mental number that tries to sound defiant. □□□□

SINGLE OF THE WEEK

MARTIN OXASILE: *Survival Technique* (WEA WEAE96CD). A powerful debut from the self-styled black cell, which combines funky spat-out verses with a rousing chorus to radio friendly effect. □□□□

ALBUMS

JACK: *Pioneer Soundtracks* (Too Pure PURE055). Jack often flourish as the layered and lyrical prowess at *Tundrache*, but are less monochrome and less ironic. This debut marks the emergence of a great talent. □□□□

COLLAPSED LUNG: *C'mere* (Deceptive BLUFF 010CD). Harlow's own Beastie Boys bring their playground sarcasm to bear

on the usual bizarre targets via 13 infectious rap tracks and PWEI-styled breakfast noodlings. □□□□

ZION TRAIN: *Grow Together* (China WILD01871). Some unexpectedly manic acid house perke up the fifth album from this cross-cultural outfit. □□□

LEE HARVEY OSWALD BAND: *Blastonnet* (Touch & Go TG154CD). A neat collection of cartoonish punk blasts from these Texan glam-metal punks. □□□

LIZA MINELLI: *Gently* (EMI Premier CD06354702). Minelli turns down singer on this collection, which features duets with Donna Summer and Johnny Mathis. Her high profile should guarantee interest. □□□□

DIGITAL UNDERGROUND: *Future Rhythim* (EDEL 0939583AP). A funky and funny rap album with real instruments, some good tunes and a love of the silly and satirical. □□□□

CHRIS BOWDEN: *Time Capsule* (Soul Jazz Records SJRC032). An intriguing album of modern classical jazz, with some lovely live-out-tune touches. □□□□

AL ALPERT: *Second Wind* (Almo Almo CD010). The sort of quality jazz you'd expect from an old hand. A tour will spark sales of Alpert's first album for four years. □□□□

DAVE MATTHEWS BAND: *Crash* (RCA 07863 8650). Already platinum in the US, the follow-up to 1995's surprising mega-debut needs a radio hit to click here, but will delight fans. □□□

LINDA RONSTADT: *Dedicated To The One I Love* (WEA 955819). Revisited deadpans her breathy, multi-tracked, close harmony way through 10 pop standards. □□

LAMBCHOP: *Hank* (City Sound EFA04979). Raging on: talk a tale and, although the tracks sound similar, this is not formulae. There is a rawness, enhanced by the occasional strings and woodwind. A mini-epic album. □□□

JOEY BELTRAM: *Classics* (R&S RS96100). A complete anthology of techno legend Beltram's influential singles, plus his Second Phase collaborations — a must for anyone who missed out first time round. □□□□

EFFECTIVE FORCE: *Back And To The Left* (Bovant DVNT1). A double CD laden with atmospheric ambient swirlings, plus a trancier selection of tracks mixed by top German DJ Paul Van Dyk. □□□

ALBUM OF THE WEEK

DE LA SOUL: *Stakes Is High* (Tommy Boy TBC01149). The long-awaited return from the Long Island rappers is a blissful collection of melodic and lyrical hip hop flavours, updated for the Nineties. □□□□

This week's reviewers: Piers Alder, Sarah Davis, Catherine Eade, Leo Hilary, Lee Fisher, Ruth Gize, Paul Gorman, Laura Jackson, Ian Nicholson, Steve Redmond, Paul Vaughan and Selina Webb

MAIN ZONES TALKING MUSIC

The **Nightcrawlers'** new single *Keep On Pushing Our Love* is mixed by T-Empo, and John Reid is joined on vocals by Alysha Warren. The result is much more of a song than a groove, with some soulful interchanges between the pair in a rousing, rather retro style. The insistent chorus should see it achieve chart respectability...Comprising mainly Italian recordings, Positiva's **Melodica** compilation pulls together some of the finest "dream" tracks in a 78-minute megamix. While Robert Miles' *Children* — the first track here — is an all too obvious influence on some of his countrymen, there are other less obvious cuts like Jam & Spoon's *Stella* and Sueno Latino's

self-titled hit. A soothing and melodic collection of highly danceable material...Easy listening, space age pop, bachelor pad music — call it what you will, but check out the five new mid-price releases from RCA aimed at lovers of the genre. **Perez Prado** adds a Latin dimension to Pops & Prado; **Henry Mancini's** *The Mancini Touch* is lush MOR; **Xavier Cugat's** *Cugat In France*, Spain & Italy waters down ethnic music to match the easy listening template; **Esquivel's** *Other Worlds*, **Other Sounds** reduces standards to ballroom dancing fodder and, oddest of the lot, **Bob & Ray Throw A Stereo Spectacular, is a peg on which to hang several "living stereo" recordings by RCA acts**

like Julie Andrews and Lena Horne. This kind of stuff is being lapped up at present. Even before he came up with any material, **Gary Barlow's** solo career was being compared to that of George Michael — and the comparisons are going to increase with the release of *Forever Love* on July 8. An introspective ballad, it starts slowly and becomes increasingly urgent and compelling. Aside from Barlow's voice, which is in fine fettle, the song is dominated by piano and is a romantic tou-de-force of the kind his fans must have been hoping for. One of the year's biggest hits...

BEHIND THE COUNTER

TOM ROSE, Way Ahead, Derby

"The combination of student holidays, the hot weather and the building work we are doing to extend the shop has made this a particularly quiet week. However, we have notched up healthy sales on the Robert Miles and Orbital albums, both of which lived up to pre-release expectations. The Orbital album is being promoted in-store, along with Nearly God, Lion Rock and various dance compilations. As a specialist dance shop, we have also done very well with the new Renaissance album, which isn't surprising given that Renaissance started in Derby and there is a very strong local club scene. That is why we are extending the shop, so that we can become the biggest dance specialist in the East Midlands. We have been getting a lot of support from independent labels; they seem to offer a better service to specialist retailers than most of the majors."

PENNY NEWLYN, BMG rep, London/south east England

"The Brian Kennedy single is building nicely and dealers are starting to enquire about the new album, which I'm sure is going to be well worth the wait. We're carrying the Tony Rich single, which is still doing well. It's one of those songs that people are always going to be asking for. It's definitely helped the album and he's going to be supporting Mariah Carey, which should be good. Euro '96 is not having much effect on the football singles. We've got The Beautiful Game album that's been doing a bit. The Simply Red single is doing well because they sang it live at the opening ceremony. People are starting to talk about the Gary Barlow single as it got played for the first time on the radio last week. Shops are getting in a lot of punters asking for it. I think it will be number one. He's the man, bless his little heart. I want to see Patti Smith the other week and that was excellent."

ON THE ROAD

IN THE SHOPS THIS WEEK

NEW RELEASES

The new Bryan Adams album lived up to pre-release expectations with all retailers reporting strong sales this week. Other albums moving fast were Robert Miles, Blue Nile, Pure Jazz, and Tracey Bonham. On the singles front, Fugees continues to do well, Brian Kennedy, R Kelly, Crowded House and Booth And The Bad Angel have had a good first week and, although Simply Red and Mariah Carey are selling well, they have not reached the level some retailers anticipated.

PRE-RELEASE ENTITIES

Singles - Queen, Black Grape, Beck, Electronic, Josh Wigg, Sleeper; **Albums** - The Prodigy, Cream Live, Dodgy, Crowded House, Fantasia House Collection 4

ADDITIONAL FORMATS

Let Loose Digipack in a box, R Kelly Digipack containing various different mixes, Crowded House two-CD singles, Eddi Reader two-CD singles, Metacritic limited-edition CD and cassette in carrier bag, Squeeze three-CD singles set

IN-STORE

Windows - Simply Red, George Michael, EMI Soundbite albums, Ocean Colour Scene, Crowded House, Gloria Estefan, Vivid Europop, Rod Stewart; **In-store** - Metallica, George Michael, Def Leppard, Metallica, Rage Against The Machine, Mix Zone

MULTIPLE CAMPAIGNS



Single - Queen; **Windows** - Jazz Moods, Dodgy; **In-store and press ads** - MD45, Everything But The Girl, Jethro Tull, Keb' Mo', Bob Marley, Via Crucis; **TV ads** - Jazz Moods; **Radio ads** - Queen



Singles - Everything But The Girl, Dauce, Upside Down, Black Grape, Cure, Queen; **In-store** - action film promotion with videos at £7.99, classic film promotion with videos at £4.99 or five for £20, mid-price CD promotion with CDs at £6.99, budget promotion with CDs at £5.99 or two for £10 and cassettes at £3.99 or three for £10



In-store - three for the price of two across selected range of music and videos, Bryan Adams, Crowded House, Music For A Summer's Evening, Beautiful Game, Vivid Europop, Gloria Estefan, Gabrielle, Jazz Moods, Gulliver's Travels, House Of Elliot, Panda, Born To Be Wild, Free Willy 2, Oyster Lint



Windows - BBC Classics, Palladio; **In-store** - five Naxos CDs for £20, Meredith Monk and Hildegard Von Bingen for £12.99, label of the month campaign for Warner Classics, Lim classical and jazz CDs at £3.99



Windows - Fantasia House Collection 4, Mariah Carey, Dodgy, Ocean Colour Scene, Movie Killers, Strange Love; **In-store** - Nigel Kennedy, Jethro Tull, Cafe Latino, Black Grape, Divine Comedy; **Press ads** - Ben Folds Five, Everything But The Girl, Placebo, Spring Heel Jack, Dearly Beloved, Fugees, De La Soul, Donnell Jones, Monica, Keith Sweat, Manic Street Preachers, Dead Can Dance



Singles - Everything But The Girl, Black Grape, Strike, Queen; **Albums** - Bryan Adams, Robert Miles, Mix Zone; **Windows** - July sale; **In-store** - Eagles, Fantasia House Collection 4, Horizons; **TV ads** - Mix Zone



Press ads - The Wrans, Nanaco, Copper, Joykiller, Total Chaos, Smooth Da Huster, Sammy, His Misses & Own Goals On Serious Drinking



Singles - Black Grape, Fugees, Ocean Colour Scene, Live! Joy, Lightning Seeds; **Albums** - Dodgy, Bryan Adams, Robert Miles, Ocean Colour Scene, Celine Dion, Best Of Acid Jazz, Mix Zone, Best Swing Ever; **Videos** - Street Fighter, X Files Abduction



Singles - Morcheba, Mark Morrison, Real 2 Real, Spice Girls, Super Furry Animals; **Albums** - George Benson, Dead Can Dance, Hardfloor, Lyle Lovett, Placebo, Strangelove; **Windows** - Ocean Colour Scene, Dodgy, Fantasia, Crowded House, De La Soul, Everything But The Girl, Queen, Divine Comedy; **In-store** - Flux Trax 5, Jazz Moods, Footie Anthems, Beck; **Press ads** - Louise, Best Of Acid Jazz



Single - Gabrielle; **Windows** - JVC Video and Maxell promotions, jazz label of the month, Bryan Adams, Lighthouse Family, AC/DC, BMG sale, Dodgy, Mariah Carey, Kennedy, Jethro Tull; **In-store** - BMG sale; **Press ads** - Dimitri, Slayer, Top 5 imports;



Singles - Click The Cure; **Albums** - Dodgy; **In-store and windows** - Robert Miles, Freak Power, Flux Trax 2, Dodgy, Neil Young



Singles - Everything But The Girl, Upside Down; **Albums** - Lighthouse Family; **Windows** - Mariah Carey, Fugees; **In-store** - Lighthouse Family, Simply Red



Singles - Everything But The Girl, Black Grape; **Album** - Mix Zone; **In-store** - Red Hot 100 CDs for £5.99 or three for £18, Pure Swing CDs for £5.99 and cassettes for £3.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Lancaster), Hillsborough Records (Hillsborough) HMV (Bath), Octave RMS (Leeds), Our Price (Durham), Record Cavern (Richmond), Ripley (Stoke), Tower (Piccadilly) Virgin (Leicester) and Way Ahead (Derby).

EXPOSURE

TELEVISION

22.6.96

Scratchy & Co with Deuce, ITV: 9.25-11.30am
Saturday Live with Ray Charles, ITV: 10-11pm
VH-1 to 1: Crowded House, VH-1: 2.30-3pm
MTV Unplugged: Seal, MTV: 7.30-9pm
MTV Unplugged: Lenky Kravitz, MTV: 10-11pm

23.6.96

Fully Booked featuring Dana Dawson, BBC2: 10am-noon
The Glenn Miller Story, Channel Four: 3.20-5.35pm
Arieth Franklin Duets with Elton John, Rod Stewart, Bonnie Raitt, Gloria Estefan and

Smokey Robinson, VH-1: 4-6pm

26.6.96

GMTV with Shampoo, ITV: 7-9am
27.6.96
Not Fade Away with Clare Grogan, featuring The Sex Pistols, Siouxsie & The Banshees, Blondie and Cameo, ITV: 12.30am-1.30am

28.6.96

GMTV with the Spice Girls, ITV: 7-9pm
Swords Of The Sixties featuring The Grateful Dead, The Who, Pink Floyd, Joe Cocker, The Nice and Jimi Hendrix, VH-1: 9-8.30pm
Hotel Babylon with Terrioverson and Shampoo, LWT: 12.40-12.50am

22.6.96

John Peel featuring a session by Pussy Crush, Radio One: 5-7pm
Verdi's Don Carlos live from the Royal Opera House, Radio Three: 5.55-10.50pm
Nanci Griffiths In Concert, Radio Two: 6-7pm
The Dancing Years in the studio behind the musical, Radio Two: 7-7.30pm
Music Live On Tour with Blur, Black Grape and Supersuck live from Dublin, Radio One: 8pm-midnight
23.6.96
Essential Mix featuring Brothers In Rhythm, Radio One: 2-4am

The Great Rock & Roll Swindle Part 4

documentary, Radio One: 7-9pm
John Peel presents The Sex Pistols live from Finsbury Park, Radio One: 8-11pm

24.6.96

BBC Philharmonic Orchestra's tribute to Sir John Drummond, Radio Three: 7.30-8.55pm
John Peel Classic Radio One Sessions: the first in a new series features Pulp, The Smiths, David Bowie, Altered Images and The Wedding Present, Radio One: 9-11pm
25.6.96
A Singular Sensation: the studio behind A Chorus Line, Radio Two: 9-10pm

RADIO

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
HORACE BROWN Horace Brown	Polydor	June 24	FM	The album will be advertised in the specialist R&B press including <i>Echoes and Blues & Soul</i> .
ROSANNE CASH Ten Song Demo	Paraphonia	June 24	FM	There will be advertising in <i>Mojave Country Music</i> in an attempt to promote this album.
FREAKPOWER More Of Everything For Everybody	Island	June 17	FM	Music press ads will be backed with an extensive fanbase mailout. There will be in-store displays with Virgin.
FRANCISSE HARDY Le Danger	Virgin	June 17	FM	There will be press ads in <i>Vue</i> , <i>Select</i> , <i>NME</i> and <i>Time Out</i> and in-store displays with <i>Our Price</i> , <i>Virgin</i> and <i>Tower</i> .
KEB' MO' Just Like You	Epic	June 24	FM	The album will feature in HMV's selection and be advertised in <i>Mojave</i> and <i>The Observer</i> with Andy's. It is an <i>Our Price</i> recommended release.
NO DOUBT Tragic Kingdom	MCA	June 24	FM	Ads in <i>Kerrang!</i> , <i>Select</i> , <i>NME</i> , <i>Melody Maker</i> and <i>The T in the Park</i> programme tie in with the band's tour dates in June and July.
SEX PISTOLS Never Mind The Bollocks	Virgin	June 24	FM	This album, which is being re-released with the 1977 bootleg <i>Spunk</i> , will be advertised in <i>Mojave</i> , <i>NME</i> and <i>Q</i> .
808 STATE Den Salaris	WEA	June 17	FM	Press ads will run in a range of publications. There will be a nationwide poster campaign, a mailout to the fanbase and extensive leafleting.
THE WHO Quadrophenia	Polydor	June 24	FM	This will be advertised in <i>The Guardian</i> , <i>Mojave</i> , <i>Time Out</i> and the Hyde Park programme to tie in with The Who's live appearance.
NEIL YOUNG & CRAZY HORSE Broken Arrow	WEA	June 24	FM	There will be national press advertising to support this release and ads will also run in <i>Q</i> , <i>Mojave</i> , <i>Kerrang!</i> and <i>NME</i> .
VARIOUS Horizons	PolyGram TV	June 17	TV	National TV advertising will run on Channel Four and satellite channels. There will be radio ads on Kiss in London and Manchester.
VARIOUS Hansa Collection Volume 4 Compiled by Sue Sillitoe: 0181-767 2255	Fantasia Music	June 17	TV	There will be TV advertising on TV and Channel Four and radio ads on Kiss, Choice, Galaxy and various regional stations.

CAMPAIGNS OF THE WEEK

ARTIST



LOUISE - NAKED
Record label: EMI
Media agency: CIA
Media executive: Jen Parker
Product manager: Aaron Moore
Creative concept: Aaron Moore/Dolphin

EMI's campaign features nationwide posters and press ads in the style and teen press. Louise is attending playbacks at Our Price stores, which are stocking a specially-packaged CD. Woolworths will be running co-op ads in the national press and it will be album of the week at Menzies, which is giving away posters.

COMPILATION



VARIOUS - THE SMURFS GO POP
Record label: EMI TV
Media agency: TMD Carat
Media executive: Gareth Jones
Product manager/creative concept: Andy Adamson

With The Smurfs back on children's TV, EMI TV is cashing in on the craze by releasing a double album containing various hit singles done Smurf-style. It will be advertised for two weeks on national ITV, with a 10-week campaign in some regions, and in various children's magazines. In-store, it will be promoted by the multiples and PoS material will be available to all retailers.

THE MBI WORLD DIRECTORY 1997

Your direct link to the cream of the global music industry

A NEW INITIATIVE FROM MBI

Since its launch in 1991, MBI has become an essential source of information for senior music executives around the globe. Now MBI is taking its aim of making the global music industry more accessible to a new dimension with the *MBI World Directory*.

Published late in 1996 the *Directory* will contain details of around 10,000 active companies across a balance of 51 territories worldwide in 23 business categories.

If your company is actively contributing to the global music industry, don't miss out on this opportunity to be included in the inaugural edition of the *MBI World Directory*.

LISTINGS

Listings in the *Directory* are free of charge.

For further information about obtaining a FREE listing in the *MBI World Directory*, please contact:

David Bone at MBI in London on
Tel: +44 (0) 171 921 5958
Fax: +44 (0) 171 921 5984

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For information about advertising in the *Directory* or obtaining a copy, please contact:

Rudi Blackett or Matthew Tyrrell at MBI in London on
Tel: +44 (0) 171 921 5981/5926 Fax: +44 (0) 171 921 5984
or John Hurley at MBI in New York on
Tel: +212 779 1212 Fax: +212 213 3484

THE OFFICIAL UK CHARTS

CHART FOCUS



It's a magnificent week for Sony Music, whose artists hold down four of the top five places on the singles chart.

courtesy of Fugees and Mariah Carey on Columbia and Epic's *Lightning Seeds* and *Celine Dion*. Fugees had another superb week last week, raising their 20 days' sales total for *Killing Me Softly* to £29,000 while Carey earned her fourth Top 10 hit in a row from her *Daydream* album, debuting at number three with *Always Be My Baby*. In all, Carey has had 11 consecutive Top 10 singles, last failing to reach the upper echelon in 1992 with *Make It Happen*.

The only non-Sony artist in the top five is Peter Andre, whose *Mysterious Girl* has thus far moved 3-3-3-2, despite losing sales every week. It has, however, sold a highly creditable 275,000 copies, and is the biggest selling hit on Mushroom to date, overtaking Garbage's *Stupid Girl*.

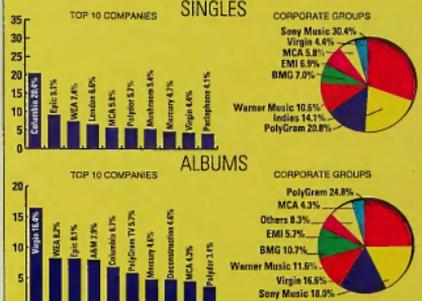
For the first time since August 13 last year there is no Oasis since in this week's chart. The re-release of the band's back catalogue has given them multiple entries in the interim, with as many as eight singles charted some weeks. Already in 1996, they have spent an amazing 82 weeks on the singles chart. The most weeks on the chart in a calendar year is 110, by Bill Haley and his Comets in 1954. With a new single due imminently, and their back catalogue due for another re-promotion in the autumn, Oasis could beat that total. Thus far, their longest charting hit is *Whatever*, which has spent 33 weeks in the chart, longer than all but 22 records in the whole of chart history. Oasis are actually having a bad week (for them) - their album (*What's The Story*) *Morning Glory?* dips to number 10, its lowest position in 37 weeks of chart action to date. Even so, the band have sold more singles and albums in 1996 than any other act.

Bryan Adams '18 Till I Die' debuts at the top of the album chart, after selling over 50,000 copies last week. It's Adams' third number one LP, following 1991's *Waking Up The Neighbours* and 1993's hit package *So Far So Good*. His debut prevents fellow-Canadian *Alain Manasse* from returning to number one with her resurgent *lagged Little Fill Up*. Giving Canada a creditable three albums in the top five, **Celine Dion**'s *Falling Into You* stays fifth, but probably deserves more after a 30% surge in support.

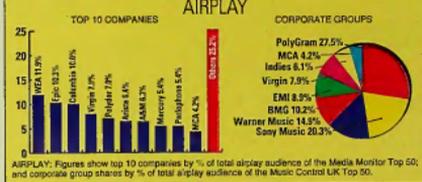
Meanwhile, a prescription dip in sales of *Metallica's Load* - down 69% in a week - sees the album plunge from the top spot to number eight. There's compensation for the group, however, with the news that *Load* debuts at



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

number one in America, with a huge sale, thought to be close to a million units, last week.

Paul Weller's appearance on Top Of The Pops on Friday performing *The Changingman* and his new single gave his album a considerable lift. Stanley Road moved from number 27 to 20 with a 71% increase in sales, while *Wild World* moved from 116 to 56 (up 11,600), while *Paul Weller and Live Wood* re-entered the Top 200 at 104 and 132 respectively.

TV coverage of Euro '96 gave massive exposure to a slew of singles connected to the soccer championships too, with no fewer than seven singles in

the Top 50 associated with the event, including *Three Lions* by *Baddiel & Skinner*, *Lightning Seeds*, *We're In This Together* by *Simply Red*, *Purple Heather* by *Rod Stewart*, *Scotland Euro '96 Squad* and *Eat My Goal* by *Collapsed Lung*.

With *Gloria Estefan's* Olympic theme *Reach at 51*, and domestic soccer hit *Move Move* by *Manchester United* in 56th place, sport is really making an impact. The upcoming Olympics are bound to spawn more hits, as at least four official albums are planned. And don't forget that the next World Cup will be along in a couple of years...

Alan Jones



Fast-Love continues its slow burn, spending a sixth week at the top of the airplay chart for **George Michael**.

That's the longest any record has spent at number one this year, eclipsing the five-week reign of *Gabrielle's Give Me A Little More Time*, which it replaced at number one. The last single to spend longer than *Fast-Love* at number one was *Simply Red's Fairground*, which reached number one last September, and stayed there for 11 weeks.

George's chances of spending a seventh week at number one are practically non-existent. His previously huge lead at the top has been whittled down to virtually nothing, with *Tony Rich, The Lighthouse Family* and *Fugees* all moving closer. It seems almost inevitable that it will be *Fugees* who take over from George, however, as *Killing Me Softly* makes massive gains for the third week in a row. Its audience grew by 9% last week, while it picked up an extra 40% plays, climbing from 1271 to 1785. That's 408 more than *George Michael*, who nevertheless reached 201 listeners last week for every 200 who heard *Fugees*.

The highest new entry of the week, inevitably, is *Gary Barlow's Forever Love*, which had its first full week of radio exposure, gaining 356 plays, and debuting at number 94. Barlow's main supporters were *Power FM* (36 plays), *Invicta FM* (34 plays) and *BRMB* (30 plays). *London's Capital Radio* played *Forever Love* 18 times, while *Radio One* spun it 16 times.

Critics of Chris Evans say that he isn't passionate about music and that he frequently fails to namecheck the records he plays. In fact, though he is maddening lax about pre-announcing and back-announcing records, Evans can be passionate and frequently champions leftfield records others hesitate to support, and not necessarily because they are outlandish. Two of Evans' current favourites are *Kula Shaker's Tazio* and *Divine Comedy's Something For The Weekend*. If he played them both every day last week, and managed to pass his enthusiasm for the records on to some of his Radio One colleagues. The result is that both are in the airplay Top 50, *Kula Shaker* at number 47 and *Divine Comedy* at number 45, with *Radio One* providing 98.7% and 99.4% of audience impressions respectively.

The lead track on the *Collapsed Lung* single is *London Tonight*, with *Ear's My Goal* listed second, but it's the latter title that's getting the lion's share of airplay, with 30 spins nationally and 64th place, compared with *London Tonight* playing for *London Tonight* - two from *Radio One* and one from *TFM*.

Alan Jones

House of Love

featuring clem

"Real Love"

"The most uplifting house record and the best 'Kickin' Out I've had this year"
GRAHAM GOLD

"Fucking Awesome"
ALLISTER WHITEHEAD

"One of the finest party tunes for quite some time"
GUY OLDMANS

And then God said
"Let there be Cleveland City".
And so it was done.

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THE UK'S OFFICIAL CHART SOURCE

AIRPLAY PROFILE

STATION OF THE WEEK

GENIEMI FM

Kevin Kane is a man happy to have been proved wrong. After seven years with previous licenses holder DevonAir, he admits he was apprehensive when new incumbents Geniemi Radio decided to split the station into two.

But almost 18 months since both Geniemi FM and AM came on the air, Kane, as the FM station's programme manager and head of music, appreciates the benefits of having one service for 15 to 35-year-olds and another for those 35 plus.

He says, "I thought there would be a lot of DevonAir diehards who would say 'It's not the same', even without listening to us, and just write us off because we're a new station."

Although its figures dropped back slightly at the last major count, Geniemi FM is still firmly market leader with 119,000 listeners, a 26% reach and an 18.4% listening share in its 483,000 transmission area.

After DevonAir's try-to-please-everyone approach, targeting the audience more specifically is clearly reaping rewards.

Kane says, "The demographic was 15 to 75 and it was very difficult to target any kind of music. One minute, you might be playing Neil Diamond or Frank Sinatra and the next minute you're playing the latest songs so a youngster would hear her Sinatra and think 'This is not for me' and, equally, a more mature adult might hear something they didn't like."

The FM service concentrates on big-name acts with quality singles, but Kane stresses it is not ruled by the chart.

TRACK OF THE WEEK

TONY RICH PROJECT:

NOBODY KNOWS

Radio's early faith in the Tony Rich Project was justly rewarded when the Americae ac's UK chart career took off in spectacular fashion.

The single, a US top three success, mounted a steady, but consistent climb up the retail chart over here and only George Michael denied it a place at the top of the airplay listings.

Several weeks before charting, the track was already being played, reaching 876 plays and a place in the airplay Top 30 in the week of release. Support grew as it entered the chart and, when it reached Radio One's Top 30 for the first time, it made the airplay top five with 1,343 plays.

As Nobody Knows continued a four-week climb in the retail chart to peak at four, radio support grew even stronger, including at City which was the single's biggest supporter for five consecutive weeks. Despite an eventual sales decline, plays continued to rise, passing the 1,500 mark as it became Capital's favourite song and Radio's number two overall.

Artist's head of radio promotions



Michelle Campbell says she is delighted to have got the single played early on.

She says, "I'm really pleased about the way radio has accepted it. Capital came on board pretty early and the same with Radio One, who sided a straight away to the B-list. It was just a case of educating everybody that this was not just a one-off single, but this is a really talented artist. Because we had the album ready, we could back that up by giving people copies."

"To get the first single played up front was great and now every station is on board."



GENIEMI FM TOP 10

- Track
Mysterious Girl Peter Andre
Get Downy Bubbler Rax (Mushroom)
Featuring You're The One For Me
Backstreet Boys (Jive)
Because You Loved Me
Defive Dico (Epic)
Killing Me Softly Fugees (Columbia)
Oh Aah... Just A Little Bit
Girls G (Gems/WEA)
Naked Louise (1st Avenue/EMI)
FastLove George Michael (A&M)
Return Of The Mack
Mark Morrison (WEA)
Nobody Knows
Tony Rich Project (J&F/Cap/Arista)
On Silent Wings
Tina Turner (Parlophone)
 Top 10 compiled by Geniemi FM. The songs see no particular order.

"We 'trot play something like the Prodigy - despite it getting to number one for three weeks," he says.

Unsigned local bands have been previously accommodated by an on-air song contest, while Kane points to The Lighthouse Family as a band the station gave early support to.

"I think we've got a bit more focused and a bit more contemporary really," he says. "We started off playing some songs targeting the old DevonAir audience, but, over the months, we've tried to focus our FM service more directly to our demographic and free up AM to take more listeners on the service."



RADIO 1

© Music Control UK. Titles ranked by total number of plays on Radio One from 01.00 on Sunday 9 June 1996 until 24.00 on Saturday 15 June 1996.

Rank	Title	Artist	Label	No. of plays	TW
1	5	KILLING ME SOFTLY	Fugees (Ruffhouse/Columbia)	1129	1521
2	1	NOBODY KNOWS	Tony Rich Project (J&F/Cap/Arista)	1466	1423
3	2	OCEAN DRIVE	Lighthouse Family (Wild Card/PolyGram)	1293	1248
4	4	FAST LOVE	George Michael (A&M)	1298	1207
5	4	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams (A&M)	1133	1083
6	8	BECAUSE YOU LOVED ME	Celine Dion (FIC)	833	970
7	3	RETURN OF THE MACK	Mark Morrison (WEA)	1062	949
8	13	MAKE IT WITH YOU	Lee (Mercury)	720	938
9	16	WALKAWAY	Cast (PolyGram)	654	838
10	7	ALWAYS BE MY BABY	Mariah Carey (Columbia)	951	817
11	11	IRONIC	Blaise Mousseigne (Mercury/Universal)	821	787
12	15	THREE LIONS	Buddaf & Skinner & Lightning Seeds (Epic)	688	771
13	11	MYSTERIOUS GIRL	Peter Andre Feat. Bubbler Rax (Mushroom)	750	751
14	23	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene (MCA)	375	605
15	8	CECILIA	Suggs (WEA)	879	580
16	22	WE'RE IN THIS TOGETHER	Simply Red (Fast Forward)	386	579
17	14	REACH INTO YOUR HEART	Ernie (Epic)	698	563
18	26	FORGET ABOUT THE WORLD	Catalina (Go Beat)	354	541
19	18	ON SILENT WINGS	Tina Turner (Parlophone)	562	508
20	20	WRONG	Everything But The Girl (Virgin)	323	483
21	19	DON'T LOOK BACK IN ANGER	Oasis (Crescent)	508	458
22	10	OH AAH... JUST A LITTLE BIT	Girls G (Gems/WEA)	650	454
23	7	GIVE ME A LITTLE MORE TIME	Catalina (Go Beat)	578	450
24	11	IN A ROOM	Dodgy (A&M)	314	435
25	21	WALKAWAY	Cast (PolyGram)	419	429
26	20	HEAVEN KNOWS	Squeeze (A&M)	324	426
27	20	ST TERESA	Squeeze (Blue Dolphin/Mercury)	465	396
28	28	FABLE	Robert Miles (Mercury)	333	391
29	20	CHARMLESS MAN	Bar (Epic/Parlophone)	319	389
30	2	FEMALE OF THE SPECIES	Space (Gut)	264	379

© Music Control UK. Titles ranked by total number of plays on 45 mainstream independent local stations from 01.00 on Sunday 9 June 1996 until 24.00 on Saturday 15 June 1996.

Rank	Title	Artist	Label	No. of plays	TW
1	1	NOBODY KNOWS	Tony Rich Project (J&F/Cap/Arista)	24	33
2	2	A DESIGN FOR LIFE	Musa Saad Panchera (Epic)	31	31
3	3	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams (A&M)	4	26
4	3	IRONIC	Blaise Mousseigne (Mercury/Universal)	31	26
5	6	IN A ROOM	Dodgy (A&M)	23	23
6	4	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene (MCA)	23	23
7	5	ST TERESA	Squeeze (Blue Dolphin/Mercury)	21	23
8	1	RADIO ONE	Radio One (BBC)	21	22
9	4	WALKAWAY	Cast (PolyGram)	21	22
10	4	FOLLOW YOU DOWN	Go (Mercury)	22	21
11	10	FEMALE OF THE SPECIES	Space (Gut)	7	21

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3	3	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams (A&M)	4	26
4	3	IRONIC	Blaise Mousseigne (Mercury/Universal)	31	26
5	6	IN A ROOM	Dodgy (A&M)	23	23
6	4	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene (MCA)	23	23
7	5	ST TERESA	Squeeze (Blue Dolphin/Mercury)	21	23
8	1	RADIO ONE	Radio One (BBC)	21	22
9	4	WALKAWAY	Cast (PolyGram)	21	22
10	4	FOLLOW YOU DOWN	Go (Mercury)	22	21
11	10	FEMALE OF THE SPECIES	Space (Gut)	7	21

© Music Control UK. Station profile charts rank by total number of plays per station from 01.00 on Sunday 9 June 1996 until 24.00 on Saturday 15 June 1996.

Rank	Title	Artist	Label	No. of plays	TW
1	1	NOBODY KNOWS	Tony Rich Project (J&F/Cap/Arista)	24	33
2	2	A DESIGN FOR LIFE	Musa Saad Panchera (Epic)	31	31
3	3	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams (A&M)	4	26
4	3	IRONIC	Blaise Mousseigne (Mercury/Universal)	31	26

TOP 50 AIRPLAY HITS

22 JUNE 1996



Pos	Last	Weeks on chart	Title	Artist	Label	Total Plays	Plays % or +	Total Audience	Audience % or +
1	1	11	FASTLOVE	George Michael	AE/Virgin	1367	-7	61.75	-6
△ 2	3	13	KILLING ME SOFTLY	Fugees	Ruffhouse/Columbia	1785	+40	61.31	+9
△ 3	4	5	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	1349	-3	59.15	+6
△ 4	2	9	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	1546	-2	56.93	-1
5	6	7	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams	A&M	1212	-2	48.19	-1
△ 6	7	5	ALWAYS BE MY BABY	Mariah Carey	Columbia	966	-14	44.69	+3
△ 7	10	20	MYSTERIOUS GIRL	Peter Andre feat. Bubbler Ranx	Mushroom	814	+2	42.92	+17
8	5	4	THREE LIONS	Baddiel & Skinner & Lightning Seeds	Epic	855	+10	42.42	-16
△ 9	14	21	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene	MCA	677	+55	40.49	+33
△ 10	12	12	IN A ROOM	Dodgy	A&M	527	+33	38.84	+16
11	8	4	RETURN OF THE MACK	Mark Morrison	WEA	1014	-13	36.77	-5
△ 12	11	12	BECAUSE YOU LOVED ME	Celine Dion	Epic	1008	+5	36.13	+4
△ 13	34	31	THEME FROM MISSION: IMPOSSIBLE	Adam Clayton & Larry Mullen	Mother/Polydor	462	+63	34.09	+34
△ 14	12	20	FEMALE OF THE SPECIES	Space	Gut	452	+41	33.86	+29
△ 15	18	25	NAKED	Louise	1st Avenue/EMI	972	+11	32.76	+14
△ 16	29	25	WRONG	Everything But The Girl	Virgin	581	+41	30.90	+42
△ 17	40	45	DON'T STOP MOVIN'	Livin' Joy	Undiscovered/MCA	443	+115	29.30	+95
18	17	11	IRONIC	Alanis Morissette	Maverick/Warner Bros	908	-4	27.82	-4
△ 19	31	26	MAKE IT WITH YOU	Let Loose	Mercury	944	+30	26.43	+36
HIGHEST CLIMBER									
▲ 20	48	21	WE'RE IN THIS TOGETHER	Simply Red	East West	617	+58	26.11	+95
MOST ADDED									
21	25	23	FORGET ABOUT THE WORLD	Gabrielle	Go Beat	602	+48	24.54	-6
△ 22	26	29	BLURRED	Pianoman	3 Beat/Freedome	275	+62	24.46	+10
23	30	18	CECILIA	Suggs	WEA	964	-45	23.97	-10
BIGGEST INCREASE IN PLAYS									
▲ 24	119	1	FOREVER LOVE	Gary Barlow	RCA	356	+324	23.51	+804
25	13	42	SHE SAID	Longpigs	Mother/Polydor	46	+15	23.47	-13
△ 26	22	42	I CAN DRIVE	Shakespears Sister	London	152	+88	23.44	+21
27	13	15	THERE'S NOTHING I WON'T DO	JX	Hooj Choons/Freedome	443	-2	23.38	-0
△ 28	38	21	I BELIEVE	Booth And The Bad Angel	Fiction/Mercury	270	+101	21.54	+5
29	28	12	MINT CAR	Cure	Fiction/Polydor	124	+31	21.48	-2
30	27	17	REACH	Gloria Estefan	Epic	593	-22	21.04	-6
31	21	14	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat	494	-30	20.84	-26
▲ 32	42	21	SURPRISE	Bizarre Inc	Soma Bizarre/Mercury	301	+51	20.78	+51
33	1	10	A DESIGN FOR LIFE	Manic Street Preachers	Epic	400	-21	20.06	-88
34	15	19	ON SILENT WINGS	Tina Turner	Parlophone	549	-12	19.75	-47
△ 35	41	62	PURPLE HEATHER	Rod Stewart With The Scottish Eye '96 Squad	Warner Bros	253	+66	19.29	+42
△ 36	37	18	CAN'T HELP IT	Happy Clappers	Shindig/PWL	198	+62	18.61	+15
▲ 37	54	1	THAT GIRL	Maxi Priest feat. Shaggy	Virgin	261	+59	18.13	+84
△ 38	43	20	ENGLAND'S IRIE	Black Grape feat. Joe Strummer & Keith Allen	Radio Astray/MCA	37	+118	17.94	+31
39	23	27	GET DOWN (YOU'RE THE ONE FOR ME)	Backstreet Boys	Trans Continental/Live	220	-3	17.78	-1
40	25	28	TODAY IS YOUR LAST FRIDAY	R Kelly	Jive	185	+50	16.97	-1
△ 41	41	10	A BETTER MAN	Brian Kennedy	RCA	266	+21	16.65	+14
△ 42	47	10	INSTINCT	Crowded House	Capitol/Parlophone	312	+66	15.63	+17
43	19	9	OOH AAH...JUST A LITTLE BIT	Gina G	Eternal/WEA	481	-42	15.04	-83
44	38	18	FORBIDDEN CITY	Electronic	Parlophone	204	+35	15.00	-9
△ 45	58	1	SOMETHING FOR THE WEEKEND	Divine Comedy	Setanta	24	+85	14.43	+38
▲ 46	123	26	WHERE LOVE LIVES	Alison Limerick	Arista	222	+76	13.37	+189
BIGGEST INCREASE IN AUDIENCE									
▲ 47	28	8	TATTA	Kula Shaker	Columbia	30	+233	13.29	+1027
48	29	8	CHARMLESS MAN	Blur	Food/Parlophone	450	+17	13.18	-19
49	43	29	FABLE	Robert Miles	Deconstruction	434	+12	10.64	-16
50	48	28	WALKAWAY	Cast	Polydor	470	-1	10.41	-27

© Music Control UK. Compiled from data gathered from 30.00 on Sunday 5 June 1996 until 24.00 on Saturday 16 June 1996. Statistics compiled by audience figures based on least-hits-four-day rule. Δ, Audience increase; ▲, Audience increase 50% or more.

TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	KILLING ME SOFTLY Fugees (Ruffhouse/Columbia)	1785	514
2	FOREVER LOVE Gary Barlow (RCA)	356	272
3	THE DAY WE CAUGHT THE TRAIN Ocean Colour Scene (MCA)	677	239
4	DON'T STOP MOVIN' Livin' Joy (Undiscovered/MCA)	443	237
5	WE'RE IN THIS TOGETHER Simply Red (East West)	617	226
6	MAKE IT WITH YOU Let Loose (Mercury)	944	213
7	FORGET ABOUT THE WORLD Gabrielle (Go Beat)	602	194
8	THEME FROM MISSION: IMPOSSIBLE Adam Clayton & Larry Mullen (Mother/Polydor)	462	179
9	WRONG Everything But The Girl (Virgin)	581	168
10	I BELIEVE Booth And The Bad Angel (Fontana/Mercury)	270	136

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

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total plays	Stations	Ads
1	FORGET ABOUT THE WORLD Gabrielle (Go Beat)	56	48	8
2	THEME FROM MISSION: IMPOSSIBLE Adam Clayton & Larry Mullen (Mother/Polydor)	59	38	7
3	FOREVER LOVE Gary Barlow (RCA)	52	24	7
4	IN TO DEEP BELINDA Carlisle (Chrysalis)	32	19	7
5	I CAN DRIVE Shakespears Sister (London)	28	17	6
6	HOW I WANNA BE LOVED Dana Dawson (EMI)	15	11	5
7	WE'RE IN THIS TOGETHER Simply Red (East West)	59	41	4
8	INSTINCT Crowded House (Capitol/Parlophone)	41	24	4
9	LOVE WILL KEEP US ALIVE Eagles (Geffen)	23	11	4
10	COULD IT BE FOREVER Gemini (EMI)	16	8	4

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

AIRPLAY

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

22 JUNE 1996

THE OFFICIAL CHARTS - 22 JUNE


music week
 AS USED BY



SINGLES

1	KILLING ME SOFTLY Fugees	Columbia
2	MYSTERIOUS GIRL Peter Andre featuring Bubbler Braxx	Mushroom
3	ALWAYS BE MY BABY Mariah Carey	Columbia
4	THREE WINGS (THE HERALD SONG OF THE ENGLAND FOOTBALL TEAM) Easted & Lything Seed	Epic
5	BECAUSE YOU LOVED ME Celine Dion	Epic
6	DON'T STOP MOVIN' Livin' Joy	Undiscovered/MCA
7	MAKE IT WITH YOU Let Loose	Mercury
8	BLURRED Planoman	3 Beat/freedom
9	THE DAY WE CAUGHT THE TRAIN Ocean Colour Scene	MCA
10	NOBODY KNOWS Tony Rich Project	LaFace/Arista
11	WE'RE IN THIS TOGETHER Simply Red	East West
12	INSTINCT Crowded House	Capitol
13	THEME FROM MISSION: IMPOSSIBLE Adam Clayton & Larry Mullen	Motown
14	THANK GOD IT'S FRIDAY R Kelly	Jive
15	THAT GIRL Maxi Priest featuring Shaggy	Virgin
16	SHE SAID Longprigs	Mother
17	THERE'S NOTHING I WON'T DO JX	Hooj Choons/freedom
18	FEMALE OF THE SPECIES Space	Gut
19	PURPLE HEATHER Rod Stewart with The Scottish Euro '96 Squad	Warner Bros
20	NAKED Louise	1st Avenue/EMI
21	OOH AHH...JUST A LITTLE BIT Gina G	Eternal/WEA
22	FABLE Robert Miles	Deconstruction
23	FORGET ABOUT THE WORLD Gabrielle	Go Beat
24	FASTLOVE George Michael	Virgin



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2	JAGGED LITTLE PILL Alanis Morissette	Maverick/Reprise
3	OLDER George Michael	Virgin
4	THE SCORE Fugees	Columbia
5	FALLING INTO YOU Celine Dion	Epic
6	MUSELEY SHOALS Ocean Colour Scene	MCA
7	DREAMLAND Robert Miles	Deconstruction
8	LOAD Metallica	Vertigo
9	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
10	(WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
11	WILDEST DREAMS Tina Turner	Parlophone
12	HITS Mike & The Mechanics	Virgin
13	PEACE AT LAST Blue Nile	Warner Bros
14	1977 Ash	Infectious
15	BIZARRE FRUIT/BIZARRE FRUIT II M People	Deconstruction/PICA
16	GREATEST HITS Take That	RCA
17	DESTINY Gloria Estefan	Epic
18	WALKING WOUNDED Everything But The Girl	Virgin
19	EVERYTHING MUST GO Manic Street Preachers	Epic
20	STANLEY ROAD Paul Weller	Go/Discs
21	THESE DAYS Bon Jovi	Mercury
22	BROTHERS IN ARMS Dire Straits	Vertigo
23	GOLDEN HEART Mark Knopfler	Vertigo

it's glam up north

Sheffield's Music Factory, home of Love to Be, has secured a loan for a \$600,000 refurbishment programme which co-owner and promoter Marc Black promise will provide the north of England with its most glamorous club.

"Two years ago, clubbers were content to go where the DJs were and put up with crap ventilation, toilets and lighting,"

says Black. "Now they want more, in terms of comfort and cleanliness. Our club will provide the same facilities as a Rank club without the cheesiness."

Improvements in the main room include the restoration of the original domed ceiling, last exposed when the building was a cinema, new platforms and podiums to break up the

dancefloor and a new balcony. Upright hokets will be replaced with illuminated mirrors, coffee and water dispensers, plants and sculptures. The sound and lighting rigs are being upgraded and the DJ box will be replaced by an encased audio speaker shaped box. Extra seating will be added, and the old banners will be replaced with newly-designed logos carved in wood

and steel with vertical lighting. The old VIP area is being replaced with an entrance area with a new queuing, paying and cloakroom area and a new VIP area with a window overlooking the main dancefloor and a swipecard entry system replaces the existing chitout room.

The Music Factory will be closed for a month from August

17. A re-opening party is planned for September 14 featuring a line-up of top UK DJs including Jon Pleased Wimmim, Allister Whitehead, John Kelly, Buckley and Craig Jensen, plus a PA by Evolution.

Other nights held at the club, such as Come On Down on Wednesdays and Slip On on Fridays, will also re-open after the renovation.



De To Squaire set to hit the class and the airwaves with the long-awaited release of their first album for three years on July 1.

"Slakes is High" marks a departure from producer Prince Paul and sees the trio from Long Island for the first time producing most of the tracks. However there are collaborations with outside producers, namely Ogee on "4 More", Skeff Anselm on "Big Brother Beat", Spearhead X on "Dimitri" and Jay Dee on "Slakes is High". The title track is also the album's first single, due out today, which features exclusive UK-only remixes.

Other track titles on the album are "Superoceans", "Dog Eat Dog", "4 More" featuring Zhane and "The Brecks", based on Kurtis Blow's eponymous classic. A radio and club buzz has already been started by the promo-only release of "The Bizness" featuring Common Sense, and the band also feature in profile-raising new videos for Busto Rhymes and Fugues.

world service launches dance slot

BBC World Service has commissioned Radio One's Dave Pearce to produce a dance music programme. Kicking off this month, *Dance Vibes* will be broadcast to the World Service's 140m listeners, many of whom have no access to the dance music scene, for an initial six-week trial period.

Pearce says he didn't realise at first what a revolutionary move he was making. "I sent them some info telling them about how big the dance movement in the UK is, and they went for it," he says. "The show will

reflect what's going on in the UK club scene."

The 30-minute show will have a diverse musical policy featuring the biggest records in the clubs each week, and includes a slot exploring different types of dance music. The first show features Paul Oakenfold talking about the origins of house music.

To date, the World Service has broadcast only 15-minute pop music programmes, but evidence of a sizeable dance music audience is borne out by the most requested record on the station - The Prodigy's "Firestarter".

inside

- 2 castrolwax launches in the uk
- 3 jeremy healy's playboy image
- 5 blu peter picks his top 10 tunes

club chart:

JUMPIN'
Todd Terry

cool cuts:

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Bullheaded titles &



12



Club:

Lift at The Blue Note, 1 Hoxton Square, London N1. First Saturday of every month, 10pm-4am.



Capacity/PA/ special features: 1,000/12K/3 floors, food area, chill out area, bars.

Door policy:

"We don't have a door policy at all," - Emma Atkinson.

Music policy: Uplifting music. Garage, house and old classics.

DJs:

Bob Jones, Paul 'Trouble' Anderson, Jazz M, Harvey, Idjut Boys.

Spinning:

Faze Action 'In The Trees', Angel Moraes 'Welcome To The Sound Factory', Charles Earland 'Let The Music Play', Black Science Orchestra 'Save Us', Lamont Dozier 'Going Back To My Roots'.

DJ's view:

"I wanted to start a club where I could play vocal garage and house but keep open-mindedness. People love playing and always say how fresh it is," - Bob Jones.

Industry view:

"Lift represents a return to quality for London house nights. Once a month but always quality." - Ekow Estun, *The Face*.

Ticket price:

£8/£6 concessions.

new's

us techno in the 'werks

Astralwerks, the stateside dance offshoot of Virgin subsidiary Caroline Records, is now established in its new UK office and is promising an exciting release schedule.

First out on the UK label on May 28 was 'Detroit, Beyond The Third Wave', a round-up of contemporary techno from Detroit's new generation. This will be followed up on June 24 by the debut album from Florida's freshtyle electro combo Soul Oddity (pictured).

Entitled 'Tone Capsule', the album will be available as three separate 12-inch EPs or a CD. Releases from Lida Hussik, Freaky Chakra and Space Time Continuum are

also lined up. 'Astralwerks was set up in the US in 1993 to promote the first 'Excursions In Ambience' compilation. It was then decided to use the label as a way to release product in North

America which was available through Caroline's agreement with Virgin. The first release on Astralwerks in this capacity was the 'Amorphous Androgynous' album. The UK Astralwerks team

consists of MD John Paverley, product manager Claire Wadd and marketing co-ordinator Sorcha MacDonald. Paverley says, "Astralwerks, already established as one of the top US dance labels due to our work with Future Sound of London, Chemical Brothers and Phobek, thought it was about time the UK got a taste of our US signings, so we set up a dedicated office for these acts."

For the time being, Astralwerks will release product from the American label, but from next year the team will be looking to develop a UK roster.



touch is five

Touch magazine is celebrating its fifth birthday with a redesign, new logo, more pages and expansion of its editorial content. The move is termed phase three of the magazine's publication plan, following phase two in 1993 when it was relaunched with newstrade distribution, abandoning its roots as a free fanzine.

Deputy editor Mike Moaze says, "A glance of the national charts can tell you that it's an important time for black music. Touch is simply growing with the music it covers. Increased pageation will enable us to present our scene in a style which will make it more accessible."

As well as maintaining its specialised reporting of the black music scene, Touch is now adding in-depth coverage of the fashion, sport and lifestyle interests of its readership.

positiva adds new label

Positiva team Dave Lambert, Nick Halkes and Kevin Robinson are overseeing a new 12-inch only imprint, Additive, which launched officially two weeks ago with its first release, Commander Tom's 'T.M.E.' Although Additive, distributed through RTM, isn't pushing for mainstream success, the single reached number 19 in the dance chart.

The new label is geared towards underground dance music with a harder techno edge. "Basically we got fed up of passing on records which were too kaffey for Positiva," says head of A&R Lambert. "We knew that with some tracks we'd initially only sell a few thousand, but with some nurturing the track would grow and we could be bringing through the next

generation of underground dance." Additive has a busy release schedule, with a combination of licensed product and signed acts, a number of whom are currently completing tracks in the studio.

The first two releases have been licensed, the Commander Tom track from Room Records in Germany and this week's release, the X

Cabs 'Neuro', from Bellboy in Aberdeen. Releases are colour-coded, with hard techno coming out in grey sleeves and more ballin', downtempo tracks in blue sleeves.

"It would be great if we could help acts to develop towards doing live PAs in the way that Underworld or the Chemical Brothers have done," says Lambert. "But our main focus with Additive is to allow acts the freedom to develop in the way that's right for them."



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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
KIL	MYSTE	ALWAY	THREELIN	BECAU	DEONT	MAKE	BLURF	THE DI	NOBO	WE'RE	INSTIT	THREMET	THAN	THAT	SHE S	THERE	FEMA	PURPLE	NAKKE	OOH A	FORGE	FABLE	FASTI
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

club awards to be televised

The next awards ceremony on the dance industry calendar is the Champagne Piper London Club Awards on June 24. This year's industry-only event, now in its third year, will be housed in fine style at London's Hilton Hotel and looks set to attract several hundred of the nightclub glitterati.

Co-organiser Andy Conder describes the occasion as "a celebration of London nightclub life which focuses on all areas rather than one specific aspect. A lot of the major players in the nightclub scene are off the beaten track, so in that respect this ceremony caters for everybody."

The event has become notorious for its cheeky categories - this year's include the Old Bastard and Sexiest Host awards.

However, the raised profile of the 1996 awards ceremony, which is being televised by Carlton, has forced a slightly more serious approach. Conder says, "When we started three years ago, none of the awards were meant to be serious but the event has grown so much in popularity and stature that we've had to make it a little more so!"

playboy of the dance world

Jeremy Healy's reign as *Muzik* magazine's British DJ of the Year has just ended, but his minor technicality has done nothing to alter his high-profile status. A follow-up to Healy's successful collaboration with Alister Whitehead last summer, for Fantasia's House Collection, out this week, and he has just teamed up with former Positiva act Armas to sign a three-single deal with Positiva.

Since his days with Haysi Fanlayze in the early Eighties, Healy has steadily established himself as a force to be reckoned with on the UK club scene. Now as much in demand abroad, he combines monthly residencies at Cream, the Empire in Middlesbrough and Decadence in Birmingham with regular jaunts to Europe, Asia, Australia and America in addition to producing jungle tracks, TV and cinema commercials and music for fashion shows.

Not one to lend his name to any old compilation, Healy explains his rationale for getting involved with the House Collection. "There are lots of dance music compilations and the reason I chose these is because they give me total choice of all the material that goes on it, so it's as close to what I do in nightclubs as possible. Having said that, we've suffered a little bit



because obviously we work with promotional tracks a couple of months before they come out, but because of the success of these compilations

it's become difficult because record companies don't want to license stuff to Fantasia before they've released it. So the concept is a good one but it's

difficult to execute."

Healy's set for 'House Collection Volume 4' includes The Prodigy's 'Firestarter', Robert Miles' 'Children', 'Welcome In 'Yall' by Homeboy, Hippy and a Funky Dread and Sasha's 'Be As One'. The TV ad is in keeping with the album's Swerlives *Playboy* theme packaging and features Whitehead and Healy as Hugh Hefner characters lounging around a pool with a bunch of bikini'd girls. "All in the most possible taste," according to Healy.

On a more serious note, the Positiva deal is the outcome of a project based on mixes Healy has worked on for John Galiano's fashion shows over the past 10 years which use world and classical music with a dance beat. The first single, 'Stamp', is due out in August and is based on flamenco, featuring, as the title suggests, much foot stamping.

In the meantime, Healy is selflessly juggling around the globe, bringing his inimitable talents to clubbers worldwide. Recent places he has played include Israel, Singapore and New York. "I'll play everywhere that'll have me really," Healy admits. "I guess I'm pretty scuffed-I've got more dates than Pavlovski."

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Say what?!

can dj mix compilations capture the atmosphere of a live set?

Tall Paul - DJ

"I think they get as near as possible without being a video. Often the problem with compilations is they're clearing the tracks that you want to use - it is not 100% certain that you can get the permission to use them."

Tony De Vin - DJ

"I think it depends on the DJ

and the type of compilation. I am not prepared to do compilations when I am not sure further than a live set as the DJ has more time to think about the vibe they want to create. If it works well, a mix compilation tells a story with a beginning, a middle and an end. In some ways these CDs are a piece of history which can be played in years to come and will always give you a lift. Having said that, sometimes they are just

Catherine Clohery - Venus Apollo DJ Management

"I think they can often go one step further than a live set as the DJ has more time to think about the vibe they want to create. If it works well, a mix compilation tells a story with a beginning, a middle and an end. In some ways these CDs are a piece of history which can be played in years to come and will always give you a lift. Having said that, sometimes they are just

bashed out to make some quick cash, with no thought or consideration."

Mrs Wood - DJ

"Obviously you're not listening in the appropriate surroundings, so in that respect the atmosphere is not there. However, what I've done myself is played a set out and got as much energy as possible and planned the mixes. Then I will be looking what I've already rehearsed in

club surroundings into a studio where I can re-create the set."

Paul Gole - DJ/remixer

"Unless a CD is actually recorded live at the event there's no way you can really capture the atmosphere because being a DJ is all about *flow*, in other words you watch the crowd's reaction and cater your set as the evening progresses, literally live and exclusive to that club."

18 18 THE BEST ROCK ANTHEMS IN THE WORLD... EVER! Top
19 19 LADYROLLERS Top
20 20 NOW THAT'S WHAT CALL MUSIC 33 Top

OVERLAP

featuring remixes by

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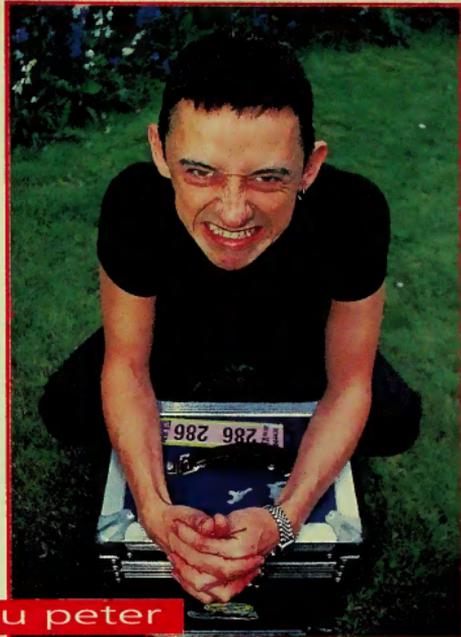
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Bullseye titles &

jack on his box

the godfather of nu-nrg,
blu peter, reveals his
top sticky-backed vinyl



blu peter

photograph: GP

'harlequin (c) bollard mix) seven vath (eye q)

"This came out about two years ago and it's probably my favourite CJ Bollard remix since the remix of his 4th Sign album."

'drivers' planet gong (djax backbeats)

"Bass-driven track with some distorted percussion which drops into a cascading, uplifting riff."

'don't stop/wake up' mark energy (overdrive)

"Two classics on one 12-inch which came out nearly two years ago and which will be in my box forever."

'not so manic now (prophecy dub mix) dubstar (food)

"When I can start a bit slower – when the DJ before me is more house – then I can play it. The Prophecy mix is named after the Korg Prophecy keyboard and I have one at home! I don't think there's a main beat, there's no kick drum as such, but it does kick like a mule – its bassline and backbeats have a very big sound."

'weeping waste/ renegade legion (frax)

"This came out about three years ago and is probably the most beautiful record ever made. It could reduce you to tears it's so beautiful. Descending apogee in a minor key couldn't fail to make you cry and be happy at the same time. It's a hope-for-tomorrow track."

'orgasmico' ramirez (djc)

"This came out about four years ago. It's the sound – the sound is the riff – and it is an amazingly powerful sound."

'skytline (eternal basement remix) resistance d (harthouse)

"It's just beautiful. Very light backbeats, very understated – everything is understated but all together they become very powerful."

'meltdown' radiation (direct drive)

"It's an absolute classic. Anyone who has this record or knows it will know why I like it so much."

'craft' eternal basement (harthouse)

"This came out in 1993. It's very good. Harthouse has periods of very good music and this one of their best ones for me."

'psychotrax' lazard (saxony productions)

"A very simple acid bassline groove and three quarters of the way through the acid becomes schizophrenic and whips it into an utter frenzy leaving a shocked dance floor!"

'steamin'

tips for the week

- 'angel's' push to push (profile)
- 'undulator 23' creager (cluster)
- 'logan's run' mazzda (supanova)
- 'when i was falling' oqunabuts (boom)
- 'yrs madre' do junksies (pistol box)
- 'beatrice' intonation (sleep)
- 'light controller' light controller (basic energy)
- 'techno trance (remixes + original)' d shake (white label)
- '33' universal addiction (universal additions)
- 'substancera (remixes)' x cube (additive)

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18

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19

LADYKILLERS

20

NOW THAT'S WHAT CALL MUSIC IS

CV:

BORN: South Wales, 1961. LIFE BEFORE DJING: "Everything from a waiter to a chef to an antique book restorer." FIRST DJ GIG: "I worked in Heaven as a transporting barman in 1992. Mrs Wood suggested me to Thomas Foley and I got my first gig and I've done it ever since." MOST MEMORABLE GIGS: Best: "The Mother Of All Raves, Johannesburg, a couple of months ago. Mrs Wood and I played together and they hadn't heard music like that before so we played harder than ever and they really enjoyed it!" Worst: "Anytime I'm booked for the name and not the music. I always tell people I play hard and they say 'Yeah, fine', and I when I get there I have to find things that are not so hard to play." FAVOURITE CLUBS: "Sherbert, a new, hot little club at the Soundshaft on Sunday afternoons; Escape from Samsara, The Fringe." NEXT THING: "GIGS: Escape Club, Liverpool (22); Temptation, Lakota, Bristol (28); Club UK, London (29). DJ TRADEMARK: "The mixture of hard, driving trance and some equally hard but lighter tracks mixed in – it's a journey." LIFE OUTSIDE DJING: "Arnie: 'The Pictures in Your Mind', released June 30; remixes include 'Ultrasonic' for Clubscene; 'I watch Melrose Place every night – the most obscene TV programme ever!"

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37	37	ON VA
24	38	IN A R
39	39	TWIST
18	40	CANT



CV

THE OFFICIAL CHARTS -22 JUNE

NEW

S



britain's neatest beats till **20**
6
96

club chart

1 **KIL**
Fidgets

- 3 **2** MYSTE
- 3 **3** ALWA
- 2 **4** THREE UN
- 8 **5** BECAL
- 5 **6** DON'T
- 7 **7** MAKE
- 8 **8** BLURF
- 4 **9** THE DI
- 9 **10** NOBO
- 11 **11** WE'RE
- 12 **12** INSTII
- 7 **13** THEM
- 14 **14** THAN
- 15 **15** THAT
- 16 **16** SHE S
- 12 **17** THER
- 14 **18** FEM
- 16 **19** PURP
- 10 **20** NAK
- 13 **21** OOH /
- 11 **22** FABL
- 11 **23** FORG
- 15 **24** FAST

1 **JUMPIN'**
Terry

33 **KENLOU/BENJI CANDELARIO MIXES)**
Todd Terry featuring Martha Wash & Jocelyn Brown

14 **KEEP ON PUSHING OUR LOVE (T-EMPO/REVEREND JEFFERSON MIXES)**
Nightwonders featuring John Reid & Aiysha Warren
STAND UP (ALCATRAZ/SHARP/ROBER SANCHEZ/DEWEY B/WILDCHILD MIXES)
Love Tribe

- 2 **2** SURPRISE (DANCING DIVAZ/BEAT FOUNDATION/TODD TERRY/BIZARRE INC MIXES)
Bizarre Inc
Some Bizarre/Mercury
- 3 **3** WRONG (TODD TERRY/DEEP DISHAMMOO II SWING MIXES) Everything But The Girl
Virgin
- 4 **4** IF LOVIN' YOU IS WRONG (GOLLO & SISTER BLISS MIXES/SALVA MEA (ROLLO & SISTER BLISS MIXES) Fabulous
Polaris
- 5 **5** VICIOUS CIRCLES (RHYTHM MASTERS/UNION JACK/SPIRIT LEVEL MIXES)
Polaris
- 6 **6** SHOUT IT UP (ERICK "MORE" MORILLO/KLM MIXES) Real 2 Real
- 7 **7** I NEED YOU (PLAY BOYS/MARK PICCHOTTI MIXES) Slaxx
- 8 **8** WHERE LOVE LIVES (DAVID MORALES/FRANKIE KNAUCKLES/DANCING DIVAZ/PAUL OAKENFOLD/ROMANTHONY MIXES) Alison Limerick
- 9 **9** THE SEARCH (ARMAND VAN HELDEN/X-PRESS 2 MIXES) Transcenders
- 10 **10** GIVE YOU (OPM/STRIKE MIXES) D'Urbanin
Strictly Rhythm/Contempo
- 11 **11** RUNNIN' AWAY (E-SMOOV/USLA MARIÉ EXPERIENCE/TODD EDWARDS/GLENN UNDERGROUND MIXES) Nicole
- 12 **12** I'LL TAKE YOU TO LOVE (TODD TERRY/NUSH MIXES) Naked Music NYC
- 13 **13** THE PICTURES IN YOUR MIND (BUBI PETER/WAOC MIXES) *Buy Peter*
- 14 **14** HOW I WANNA BE LOVED (T-EMPO/DANCING DIVAZ MIXES) Diana Dawson
- 15 **15** I GET HIGH (Upstate)
- 16 **16** PRAY FOR LOVE (DAVID MORALES/LOVE TO INFINITY MIXES) Love To Infinity
Atlanta (SUNSHINE STATE/BUSH MIXES) Sunshine State featuring Snake Davis
- 17 **17** LATIN THING (Latin Thing)
- 18 **18** HOME (SERBAL/DIVARIC POWELL/SKEEMER/STILETTO SISTERS/YINGER YANGER MIXES) Eskimos & Egypt
- 19 **19** I WANNA KNOW (DEKARD/STACCATO/ADRIARUS MIXES) Staccato

- 14 **14** REAL LOVE (COTTON CLUB MIXES) House Of 30 featuring Cie
AM-PM
Cleveland City
MCA
- 22 **22** ANGEL'S SYMPHONY R.I.P.
Fresh
- 31 **31** GORRY PARK SPIRIT (101 PROOF/GLENN UNDERGROUND'S STONE WIMP MIXES)/BLOWOUT (Time Of The Mumph
- 36 **36** HEARTBREAK (IMS WOOD & KEVIN WHITE MIX) Mrs Wood featuring Eve Galagher
React
- 40 **40** INDICA (ORIGINAL/CLUBBEHEADS/RED JERRY MIXES) Major Melodies
Hoop Choons
Fresh
- 41 **41** PLANET BOOGIE (Oct-And Pasta
VC Recordings
- 42 **42** EASY TO LOVE (ROLAND RADA/ELLERICAL/CLOCK/APE MIXES) Kya
VC Recordings
- 43 **43** LOVE CAN'T TURN AROUND (TODD EDWARDS/HEAVY WEATHER/SHIMMON & WOODSON MIXES) Heavy Weather
Pukka
- 44 **44** DREAM COME TRUE (ANGEL MORALES/JUNIOR VASQUEZ/HUAN/BRIBAN BRISTOL MIXES)
Deconstruction
HH-Lo
AM-PM
- 45 **45** GROOVY BEAT (DOP/GOODFELLOWS MIXES) D.O.P.
AM-PM
- 46 **46** BRING ME LOVE (ADRIARUS (MARK PICCHOTTI/MIXES) Andrea Mamdoz
Deep Trouble
- 47 **47** ESSENTIAL CLUB GROOVES Puser & Clarke
Limbo
- 48 **48** SO GOOD (Fido
German Peppermint Jan
- 49 **49** KEEP PUSHIN' (Beis Dlugosch
Spin Records
- 50 **50** FIND THE BEAT (ADRIARUS MIXES) Aquarius
Positiva
- 51 **51** I'LL GOT A FEELING (Scott Project
Transworld
- 52 **52** WE NEED LOVE (DAVIDSON OSHINA/PASCANY MIXES) Rhythm Authority
Pilat Recordings
- 53 **53** DEEP (RED JERRY/OBJECT MIXES) Ariel
Perfecto
- 54 **54** DREAMTIME (QUIVER/SHAKER MIXES) Zee
Virgin
- 55 **55** WANNABE (MOTIV 8 MIXES) Soca Girls
East Side
- 56 **56** IT SHOULD HAVE BEEN YOU (SERBAL/DIVARIC/HEAD/ILLUSION/STRIKE/KINKY BOYZ/OBJECT MIXES) Harman Jones
Higher State Of Consciousness (DEK & JONES/EV/MR SPRING/JAMES & SKINS/SHARP/TTY BITTY BOOZY WOODY MIXES) Wink
Chill Out (BEST/MASTERS/AULA MIXES) Ecotrus
I'M ALIVE (S...)

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

- 15 **24** FAST!
NEW
- 16 **25** BOWL
NEW
- 17 **26** TOW
NEW
- 18 **27** OCEAN
NEW
- 19 **28** A BET
NEW
- 20 **29** RETUF
NEW
- 21 **30** I CAN
NEW
- 22 **31** LONDI
NEW
- 23 **32** GET DI
NEW
- 24 **33** THE ON
NEW
- 25 **34** CECILI
NEW
- 26 **35** ON SI
NEW
- 27 **36** OCE TO JAY
NEW
- 28 **37** ON VA
NEW
- 29 **38** IN A R
NEW
- 30 **39** TWIS
NEW
- 31 **40** CANT
NEW

↑ Bullseye titles a



- 32 **21** I WANNA KNOW (DEKARD/STACCATO/ADJARUS MIXES) Staccato
- 33 **22** LEYDIE LE SOULEN (FADEWAY/OUT WEST/TITCHY & SCRATCHY MIXES) Subliminal Cuts XL
- 34 **23** MAN IN THE MOON (JADE T VANNELLO/ROBERT MILES MIXES) Work
- 35 **24** LET THE BEAT HIT 'EM (MOVERS & SHAWERS MIXES) Coliseum/PWL International
- 36 **25** ARE YOU READY FOR LOVE? (HI-LUX/RHYTHM MASTERS MIXES) Ultra High
- 37 **26** KRUPA (APOLLO 480/ALCATRAZ/NARCOTIC THRUST/SEROTINA MIXES) Stealth Sonic
- 38 **27** SEARCHING FOR LOVE (MR ROY/AUROBA B MIXES) Mr Roy featuring Darryl Pauly Fresh
- 39 **28** OUTRAGEOUS JULES & SKIN'S MIXES Judge Jules & John Kelly present Six 'N' Somed
- 40 **29** BRILLIANT FEELING (LOVE TO INFINITY/TONY DE VIT/FULL MONTY MIXES) Pastidra
- 41 **30** ON YA WAY (HELICOPTER, USA, MARIE EXPERIENCE/JULES & SKIN'S KLUBBHEADS/ Systematic) Avisa
- 42 **31** JOEY MISAPAPHA (MIXES) Helicopter
- 43 **32** MAKE IT HAPPEN (ROGER SW&S MIXES) Soul Corporation featuring Connie Harvey
- 44 **33** I DON'T CARE/RESISTANCE IS FUTILE TOV (Tony De Vit)
- 45 **34** SUNSHINE (YOSH/TOKYO ORIGINAL MIXES) Umbra

For an in-club chart is available, see a special featured service in extended form as seen on it is compiled on the Friday Factory publication, call Tracy Harvey on (0171) 547 220



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- 35 **59** I'M ALIVE (S...)
- 36 **60** BRING ME LOVE (DOLLON & DICKENS MIM) Crystal
- 37 **61** SECRET WORSHIP (JON THE DEKITS/AMT/2 ORIGINAL MIXES) Some Factory
- 38 **62** ABANDON ME (PAMPURBAN SHAKEDOWN MIXES) Yazz
- 39 **63** PRIDE (MOTW 8 MIXES) Jobina
- 40 **64** UNDERSTOOD (DAVE RANDALL MIXES) Must
- 41 **65** BRAND NEW DAY Charm
- 42 **66** U SURE DO (TONY DE VIT MIXES) INSPIRATION Strike
- 43 **67** JUST MAKE THAT MOVE (TODD TERRY MIXES) Todd Terry featuring Tonya Wynne
- 44 **68** CAN'T HELP IT (ORIGINAL GRANT NELSON/6AGHEADS/CANDY GIRLS/PETE BONES/KLOSS/VEGAS BASEMENT MIXES)
- 45 **69** THAT GIRL (DAVID MORALES MIXES) Maxx Priest featuring Shaggy Happy Disgraces
- 46 **70** FEELS SO GOOD (SHOW ME YOUR LOVE) (ORIGINAL/MARK PICCHOTTI/N.C.P. MIXES) Ultra Soundigo
- 47 **71** I NEED Superbush
- 48 **72** BADMAN ROLLO & SISTER BLISS MIXES) Sister Bliss
- 49 **73** CLUB BIZARRE (KEN DOR/GANDY GIRLS MIXES) JLS
- 50 **74** CAN'T TAKE MY EYES OFF YOU Millennium Vice
- 51 **75** AFTER THE FALLOUT Jinx

OUT 24-6-96

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96

ON A POP TIP

chart

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

1	U SURE DO/ INSPIRATION Strike	Fresh	21	WRONG Everything But The Girl	Virgin
2	HOW I WANNA BE LOVED Dana Dawson	EMI	22	JAZZ IT UP Reel2Real	Positiva
3	DONT STOP MOVIN' Livin' Joy	Undiscovered/MCA	23	REAL LOVE House Of 3D featuring Cie	Cleveland City
4	SURPRISE Bizarre Inc	Some Bizarre/Mercury	24	STOMP! BG	Epic/Dance Pool
5	YOU'RE SO VAIN Chimera	Neoteric	25	BLURRED Pianoman	3 Beat/Fusion/ffreedom
6	THE WINNER TAKES IT ALL (REMIXES) Hazell Dean	Carlton	26	CAN'T TAKE MY EYES OFF YOU Millenium Vibe	Triple XXX Recordings
7	FACE IT DJ Dado	Steppin' Out	27	LET THE BEAT HIT 'EM Sheryl Jay	Coliseum/PWL International
8	WHERE LOVE LIVES Alison Limerick	Arista	28	ARE YOU READY FOR LOVE? Ultra High	MCA
9	PRIDE Johnna	PWL International	29	MYSTERIOUS GIRL Peter Andre featuring Bubbler Ranx	Mushroom
10	CAN'T HELP IT Happy Clappers	Coliseum/Shindig/ PWL International	30	THAT GIRL Maxi Priest featuring Shaggy	Virgin
11	JUMPIN' Todd Terry featuring Martha Wash & Jocelyn Brown	Manifesto	31	TEARS DON'T LIE Mark' O	Systematic
12	CAN'T TAKE MY EYES OFF YOU (REMIXES) Boys Town Gang	Big World	32	MISSION: IMPOSSIBLE Adam Clayton & Larry Mullen	Mother
13	RED BALLOONS Pleasure Delux	Eternal	33	LOVE RESURRECTION D'Lux	Logic
14	SEARCHING FOR LOVE Mr Roy featuring Daryl Pandy	Fresh	34	KEEP ON PUSHING OUR LOVE Nighterawlers featuring John Reid & Alysha Warren	1st Avenue/Arista
15	GIDDY UP 2 In A Room	Encore	35	KILLING ME SOFTLY Fugees	Ruffhouse/Columbia
16	MACARENA Los Del Rio	RCA	36	FEEL THE FORCE (CAN YOU FEEL THE FORCE) 12 West featuring The Real Thing & Glen Goldsmith	Big World
17	NO SURRENDER Deuce	Love This	37	T.O.O.L T.O.O.L	MCA
18	WANNABE Spice Girls	Virgin	38	S.O.S. Abbacadabra	Almighty
19	CHAINS Lauraine Smart	Supreme	39	I WANNA KNOW Staccato	Multiply
20	LOVE IS A BATTLEFIELD Rochelle	Almighty	40	SUNSHINE Umboza	Limbo/Positiva

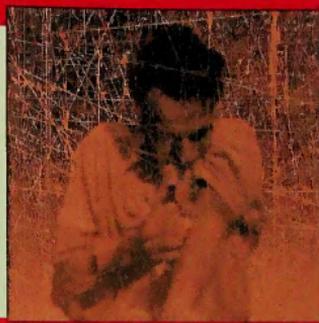
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namecheck: brod beatnik @ tim jeffery @ dalsy & havoc @ james hyman @ nicky black market

tune of the week

apollo 440: 'krupa' (stealth sonic recordings)

house Having won the hearts and minds of many DJs, crowds and journalists via some secretive "Krupa" white labels, the cat is now out of his bag and owing up to being rockin' techno-gangster types Apollo 440. The "Original" version of the track is still the knock-out secret ingredient with its amazing rock drums, raving mad enthusiasm, simple but blindingly effective driving synths and "syncoated style"... but now there's more in the shape of four new mixes - a creepy 'Within the Joint' that's like hearing the original from three miles away (all echoes and hints of sounds) and a 'Within the Beats' that's even subtler. Narcotic Thrust go in the opposite direction towards noisy distortion while the Serotina mix starts banging but goes funky halfway through and at least introduces more unexpected elements than your average remix. The 'Original', though, deserves all the credit - nice boom, nice tongue-in-cheek track - it shows you can still make an amusing, over-the-top record without it conforming to a tired old obvious formula. ●●●● d&h



house

VICTOR IMBRES FEAT DIHANN MOORE 'Fire' (US Greenlight)

This is one of those big US house records that just rolls around all over you like a tidal wave or a large frisky Alsatian. Coming from the house of Alcatraz it may be no surprise but it certainly is a welcome addition to the cluster of records like this - all encompassing and atmospheric without heading off into 'beaten' territory or losing its soul. All the mixes are powerful and it may not be a 'Giv Me Lov' hit but it will still make its mark. ●●●● d&h

COOL JACK 'Jus Come' (Sharp)

This favourite from '92, one of Wisnadi's better works, is very welcome indeed and the Sharp gentlemen have chosen their re-release moment well. The track seems perfectly contemporary. Tom Hooker's vocal a lot more heartful than many at present and the new mixes provide the speed and

frenzy for anyone who finds them lacking in the original. Malcolm Duffly, who inspired the Shapers to revive the track, provides one nifty mix that's just about as unsettling and on edge as it could be while the Sharp mixes keep more of the track but beef it up considerably. ●●●●● d&h

NORMA JEAN BELL 'I'm The Baddest Bitch (in This Room)' (US PandeMonium)

It doesn't take much imagination to come up with more interesting dance lyrics than average in this day and age and this is a perfect example of how a simple lyrical idea can win the hearts and minds that are just waiting around for something other than "I'm high/I'm in love". Just watch the girls and boys lose themselves to this funky little sax-filled disco number and sing themselves stupid to the "I'm the baddest bitch, I'm the baddest girl..." etc. It's so appealing - and in such a snappy and gentle way - that it'll win fans who would normally hate "this girly crap". ●●●●● d&h

MOOD II SWING 'I See You Dancing' (Strictly Rhythm)

John Coltrane's latest starts off with the steady dancing swing of 'I See You Dancing' and follows with a more bumping remix of the same. It's the B-side, though, that perhaps lights the most fires. It opens well with the quacking and wobbly 'Slippery Track' but then finishes with the best cut of all - a delightful piece of end-of-night dreaminess called 'On!' that will warm your insides and make your toes curl. Old-fashioned house music at its best kind. ●●●●● d&h

GLENN UNDERGROUND PRESENTS THE S&J PROJECT 'The Parables of S&J' (Defender)

As the influx of US deep/mellow/jazz-tinged/disco-tinged house reaches stonk-pot proportions, great big double-packs of vinyl like this don't help you find the good bits any quicker but it can be worth it when in amongst the eight tracks by Glenn Underground, Boo Williams, Brain Harden and Timothy Jazz you find one of

two corkers. Out of this lot we recommend Underground's clipping 'Just House' (where you can hear someone actually slammering their hands down on the piano keys for a change) and Williams' (where the others will, no doubt, all have their ardent supporters too. ●●●● d&h

STONE FACTORY 'Secret Worship' (Effective)

This seems a fairly straightforward track at first, with its ethereal bassline and hissing hi hats, but the action really starts with the drop into a completely different Euro-style synth. It's the very simplicity of the mix that makes it work - a track that makes it work by a long shot. ●●●● tj

STRETCH & VERN PRESENTS MADDOG 'I'm Alive' (Spot On)

This is so certain to be a huge hit that you probably wouldn't even get odds of Lookbooks on it. It's a similar idea to the Buckfasts in that it's basically a disco pastiche made up of other people's records, particularly the large

chunks of 'Boogie Wonderland', but it's the way this has been put together that's so special. Just try not dancing to this. Already snapped up by a major, copies on this label will be hard to find until it gets a proper release but you're certain to hear this everywhere you go. ●●●●● tj

NATURAL FORCES 'Legacy/Cyclone' (Sperm)

The term 'progressive' may have gone out of common usage a couple of years ago, but there's no denying that the style has gradually returned, albeit with higher production standards and a few more ideas. This is typical of the current wave of such tracks - a surging bassline with stabbing synth riffs embellished with strings and keyboard melodies. Legacy/also has a meandering vocal, while 'Cyclone' is a harsher affair with metallic sounds in dominance. ●●●●● tj

AIRWAVES 'Do Ya' (Shindig)

A really produced house track which would be unmemorable if it wasn't for the maddeningly catchy bassline that begins as a boom and gradually untwists to make this a terrifically hypnotic groove. It's best sparse with just the odd whispered vocal with organ in accompaniment which is just as well because you could listen to that bassline all day. ●●●●● jh

DAFT PUNK 'Musique' (Source/IAN POOLEY 'Chord Memory' (Datt Punk mix' (Force Inc.)

The French duo are back with two killer. Needless disco-house tracks that explain exactly why a number of UK labels are currently trying to sign them. The Pooley mix features a storming bassline with funky rhythms and ingenious vocal snippets thrown in. 'Musique', which is included on a three-track sampler for the new

release date june 17th

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ORIGION UNKONOWN

original mix b/w Awake '96 Remix

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15	24	FASIT	25	IBELT	26	TOWN	27	OCEAN	28	A BET	29	RETUR	30	I CAN	31	LONDI	32	BET D	33	THE ON	34	CECIL	35	ON SH	36	OR TO J	37	ON VA	38	IN A R	39	TWIS	40	CANT
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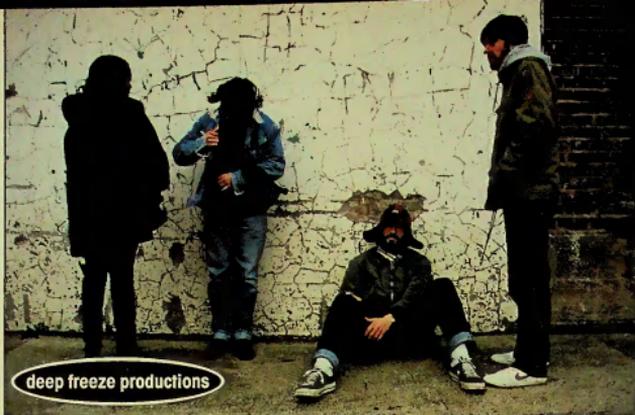
RAMM

'Source Lab 2' various artists compilation, is more of the same. Perhaps a little less distinctive, but an infectious groove nonetheless. ●●●● bb

DEEP FREEZE PRODUCTIONS 'Total Experience' (Sure Shot). DFF return from their brief disco foray with a stunning mellow, summery house instrumental. Perhaps a tad long at 12 minutes, 'Total Experience' is a wholesome, deep and delicious groove which benefits from a distinctive rhythm, strings and a meandering flute-like keyboard run. 'Dub Experience' is a funkier, more rhythmic version while 'Burnt Sienna' goes back to the group's purer jazz-funk roots. ●●●● bb

URBANIA 'Baby Power' (Mekkatrax). A driving Euro techno groove that's perfect as a mid-session mixer. A typical offbeat bassline and thumping kick are overlaid with odd noises and samples and, while there's no discernible melody, it's curiously catchy. It's kept simple and uncluttered which makes it right on the stamp factor. ●●●● tj

GABRIELLE Forget About The World (mixes) (Golf Beat). This radical remix package begins rather surprisingly as the Rollo/Sister Bliss mix puts some soft swing into the thing.



Booker T keeps a similar flavour with his summery soul swayer. Duff Punk start with kids shouting and fast-out vocals which swiftly move into that familiar 'do punk' dirty house style and then breaks midway through into stutty chopped-up breaks. Finally, Motly's mix (this first) is to be highly commended as all manner of elements build around a bassline that evolves into guitar and nagging alarm whines. ●●●● jh

RICARDO DA FORCE 'Why' (ftr). The man whose guest spots have helped shift over 7m records embarks on his debut solo single with help from Chic (early) the last record Bernard Edwards features on 'Like N-Trance's 'Slavin' Alive', another Seventies disco classic is re-worked for the Nineties and again simple hooks and laid-back raps will ensure that this becomes a pan-European summer smash. ●●●● jh

jungle

MORRIS AND MR BLACKMAN 'Pissmatic' (Phatrax). Kicks off with that miltail big hop breakbeat, to be followed by a full bouncy bassline, rapid out-drum and rap vocals. A tune for the dancefloor. ●●●● n

ONE TRUE PARKER 'Bubble Gum' (remix) (Promo). Excellent remix from the 'dor'

remixer Ray Keith. Begins with shuffle-style breaks, rolls into the catchy bassline and vocal. Wicked journey music to rock to. Nice piano and brass sounds incorporated. ●●●● n

SOURCE DIRECT 'This Is A Beat' (remix) (Rezon Edge). This third offering from the Meltheadz sister label has airy strings around the ear-piercing chopped-up drums and militant bass as

return of the supa emcees

the single
street date: 17/6/96
includes exclusive
UK & US mixes



the album - street date: 1/7/96
available on all formats

stakes is high
de la soul

10

1	KIL	Engines
2	MYSTE	
3	2	ALWA
4	4	THEELOU
5	5	BECA
6	6	DONT
7	7	MAKE
8	8	BLUR
9	9	THE D
10	10	NOBC
11	11	WER
12	12	INST
13	13	THEME
14	14	THAN
15	15	THAT
16	16	SHE S
17	17	FERA
18	18	FEMA
19	19	PURPLE
20	20	NAKE
21	21	OOH /
22	22	FABU
23	23	FORG
24	24	FAST
25	25	LIBEL

well as a full tilt breakdown with wild and wonderful sounds. Massive ●●●● n

GOLDIE 'Chico (remix)' (Dub Plate). Goldie's spare ciez with this, a special for the Red Hot In Brazil benefit. Starts with an airy guitar sound to be studded with wicked fozing and pointing of the tracks ground that dark and deadly bossline. One step ahead again. ●●●●● n

alternative

LIONROCK 'Fire Up The Shoesaw' (Deconstruction). MC Buzz B's vocals are added to one of Lionrock's recent album's more adventurous cuts. A dubby, funk groove is married with electric guitar licks and dramatic orchestral film-theme bursts. The vocal and album versions are joined by Justin Robertson's own self-explanatory 'Discotheque' mix and dub. Not their best - but getting there. ●●● bb

COCO AND THE BEAN 'Killing Time' (Mantra). One of the songs that really impressed on their early demos gets a full release. The slow-burning, Hammond-led, soulful epic sounds even more impressive now thanks to a much bigger sound but no less smouldering passion. There are plenty of very cool mixes by the band too -



giving even more reason to snap this one up. Like Morcheeba's 'Trigger Hippie', this is another classic from the burgeoning chilled beats genre. ●●●●● bb

techno

EQUUS 'Lava EP' (Soma). Some get well on the right

back with more impeccable trance/house. This time from Scots boys Gianroy and Jimmy Coco. 'Lava Flow' eases through a stomping, deep and funky and, at times, acidic groove; 'Magma' is a darker, quirky and brooding funky trance instrumental; 'Sulphur' is the highlight, with its disturbing

synth noise and massive hip hop beat and the final track is the NY-style deep house groove of 'Ash'. Overall, a diverse and stunning EP. ●●●●● bb

hip hop

NAS 'I Ruled The World' (Columbia). This one should

do well right now for a handful of reasons - it features Lauryn Hill from Fugees and, most importantly of all, it's a really appealing track with an addictive chorus, some great vocals and a laid-back but still serious rap. Just hope it doesn't get forgotten in the rush. ●●●●● d&h

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15	24	FAST!	16	25	REBEL	17	26	TOWN	18	27	OCEAN	19	28	A BET	20	29	RETURN	21	30	I CAN	22	31	LONDON	23	32	GET D	24	33	THE ON	25	34	CECIL	26	35	ON SH	27	36	007 TO J	28	37	ON VA	29	38	IN A R	30	39	TWIST	31	40	CANT
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club chart
commentary

by alan jones

Todd Terry's latest effort is aptly titled 'Jumpin'. After six weeks in the lower reaches of the chart, it finally exploded last week after being milled by two different promotions companies, and jumps 33-1 as a result. It tops the chart by a huge margin, with 36% more points than its nearest rival, its tally of 721 points is the largest obtained by any record in the past three years. Todd naturally contributed some of the mixes on 'Jumpin', as well as **Bizarre Inc's** 'Surprise' and **Everything But The Girl's** 'Wrong', which hold the next two places in the chart. He thus becomes the first mixer to hold down all top three places simultaneously...As is frequently the case, the highest new entry is a remix of an old favourite - in this particular case 'Give You' by **D'Jalmn** which storms in at 10. Newly remixed by **OPM** and **Strike**, it was originally a number one club hit for four weeks in 1992, and was the 11th biggest hit of the year. One of previous few club hits to emerge from Switzerland, it failed miserably at retail back then, peaking at 45 on the CN chart...Number six nationally but number three in London, **Reel2Real's** 'Jazz It Up' is the same song, and essentially the same recording as the 'Jazz It Up' which charted for the **Erick Morillo Project** as an import, spending six weeks on the chart, and climbing as high as number 31 in May. It was on America's **Strictly Rhythm** label then, in club mixes rather less accessible to the masses than the current R2R mixes...With two records in the Top 10, **Champion** is as successful as ever. They haven't had a UK club chart number one in the past year, however, even though they've had a highly creditable hit in America. But while UK club chart-toppers always chart, it isn't quite as high as might have been hoped, having a number one club hit in America is no guarantee of sales-chart success. Of Champion's quartet of number one club hits there, only the latest - **Kristine W's** 'One More Try' - has made the Hot 100. It climbs seven notches this week to 80.

beats &

Club UK is to host a new Friday night, **Abduction**, beginning on July 5. Up-and-coming dates include **Destiny On Tour** on July 19 and the **Megadog Sound System** on July 26...Melbourne duo **Our House**, the first signing to Mushroom's **DanceNet** label, have been snapped up for the UK by Paul Oakenfold's **Perfecto** label...A consortium of businessmen have launched a bid for the licence to operate a new dance station in Wolverhampton. **BPM** is a subsidiary of West Midlands Radio and has employed radio consultancy firm **Infinity Radio**, which was instrumental in acquiring a licence for **Kiss 102** in Manchester, to assist in the application...**Megatropolis** is to release a triple-CD album and booklet, on July 15, which aims to be representative of the club's special blend of atmosphere and diversity over the past two-and-a-half years...A highlight of the recent **Nightwave '96** trade fair in Italy was the football match between the cream of British and Italian DJs at the Rimini Stadium, organised by VC Recordings. Among the UK jocks (pictured) were **Paul Oakenfold**, **Pete Heller**, **Dave Seaman**, **Nick Raphael**, **Paul 'Trouble' Anderson** and **Dave Piccolini**. The Brits thrashed their Italian counterparts four goals to two...**Flipside** is presenting a New York-style **Black Party** on June 22 at London's Ioani. The night will feature New York oops on the door, East Coast hip hop and swing from **Dodge** and **First Priority**, barrio style from **Patrick Forge** and **Ben Wilcox** and New York deli...**Kiss FM** has launched **The Tick**, a free 28-page magazine which will be distributed door-to-door in London with a circulation of 265,000...**Strictly Underground** is going global with its drum and bass events heading the drum and bass tent of the Oslo festival in Norway on August 24 and 25, a second event in Hong Kong in August and a **Strictly Underground** night in conjunction with **M8** magazine in Ibiza in September...**Manchester's Hoplenda** is launching a new Friday night, **Horwore**, which begins in July and concentrates on UK hard house...Finally, **RM's Tony Fardides** died with death last week while attending a video shoot in New York's Queens. Local gangsters apparently objected to a posse of strangers in the 'hood and a shoot-out ensued...AND THE BEAT GOES ON!



RM



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1	KIL	FUGATES
2	MYNTE	
3	ALWA	
4	THREEDUP	
5	BECA	
6	DONT	
7	MAKE	
8	BLURJ	
9	THE D	
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17	TERA	
18	FEMA	
19	PURPLE	
20	NAKE	
21	OOH	
22	FABU	
23	FORG	
24	FAST	

25	I BELIEVE Booth And The Bad Angel	Fontana
26	TOWN WITHOUT PITY Eddi Reader	Blanco Y Negro
27	OCEAN DRIVE Lighthouse Family	Wild Cat/Polydor
28	A BETTER MAN Brian Kennedy	RCA
29	RETURN OF THE MACK Mark Morrison	WEA
30	I CAN DRIVE Shakespears Sister	London
31	LONDON TONIGHT/EAT MY GOAL Collapsed Lung	Deceptive
32	GET DOWN (YOU'RE THE ONE FOR ME) Backstreet Boys	live
33	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams	A&M
34	CECILIA Suggs featuring Louche Lou And Michie One	WEA
35	ON SILENT WINGS Tina Turner	Parlophone
36	GET TO JOY FROM BEHIND THE SCENES SYMPHONY NOW! (US) Cozzie Or: BBE's Symphony Cozzie's Nelson	Virgin
37	ON YA WAY Helicopter	Systematic
38	IN A ROOM Doddy	A&M
39	TWISTED Keith Sweat	Elektra
40	CAN'T HELP IT Happy Clappers	Colliseum/PWL

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

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TOP TWENTY COMPILATIONS

1	NEW HITS 96	Global TV/Winnercity TV	Parlophone
2	MIXZONE		Virgin
3	THE BEST SWING... EVER!		Virgin
4	IN THE MIX 96 - 2		Virgin
5	SPIRITS OF NATURE		Virgin
6	TRANSPORTING (OST)		EMI Parlophone
7	TRUEBROT		Parlophone TV
8	BEST OF ACID JAZZ		Dual Disc/Dun
9	PURE JAZZ MOODS - COOL JAZZ FOR A SUMMER		One
10	VIVAL EUROPOP		Warner
11	RAP FLAVAS		London
12	MASSIVE DANCE MIX 96		Virgin
13	THE BEAUTIFUL GAME		RCA
14	CLUB TOGETHER 3		EMI TV
15	100% PURE GROOVE 2		Virgin
16	SWING MIX 96		Virgin
17	LOVING MIX 96		EMI TV
18	THE BEST ROCK ANTHEMS IN THE WORLD... EVER!		Virgin
19	LADYKILLERS		Parlophone TV
20	NOW THAT'S WHAT I CALL MUSIC! 20		Parlophone/One

17	24	GABRIELLE Badminton	
30	25	MERCURY FALLING Sting	A&M
20	26	TO THE FAITHFUL DEPARTED The Cranberries	Island
25	27	DEFINITELY MAYBE Oasis	Creation
21	28	GARBAGE Garbage	Mushroom
26	29	ALL CHANGE Cast	Polydor
24	30	THE IT GIRL Sleeper	Indolent/RCA
29	31	DIFFERENT CLASS Pulp	Island
32	32	TENNESSEE MOON Neil Diamond	Island
50	33	DAYDREAM Mariah Carey	Columbia
28	34	MELON COLIE AND THE INFINITE SADNESS Smashing Pumpkins	Columbia
45	35	THE BENDS Radiohead	Parlophone
65	36	LIFE Simply Red	East West
31	37	WORDS Tony Rich Project	Lafayette
23	38	AT THE END OF THE CLICHE Carl Cox	Ultimate
48	39	THE COLOUR OF MY LOVE Caline Dion	Epic
47	40	ELEGANT SLUMMING M People	RCA

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R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	KILLING ME SOFTLY	Fugees	Columbia CD-9633436 (S&W)
2	NEW	ALWAYS BE MY BABY	Mariah Carey	Columbia (S&W)
3	NEW	THANK GOD IT'S FRIDAY	R Kelly	Jive CD-JIVERCD 295 (BMG)
4	2	NOBODY KNOWS	Tony Rich Project	LaFace/Arista 74221356421 (BMG)
5	4	OCEAN DRIVE	Lighthouse Family	W&A Cand/Polydor 5786191 (F)
6	NEW	TWISTED	Keith Sweat	Elektra EKR 2237 (W)
7	5	RETURN OF THE MACK	Mark Morrison	WEA WEA 0487 (W)
8	3	LADY	D'Angelo	Cosmoem 12CCDD1322 (E)
9	7	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat featuring Jamiroquai	Rink 12RENK123 (SRD)
10	6	BEFORE YOU WALK OUT OF MY LIFE	Monica	Rowdy 74321374641 (BMG)
11	8	DOIN' IT	LL Cool J	Def Jam/Island 12DEF 15 (F)
12	9	I WILL SURVIVE	Charlayt Savage	RCA 74321382311 (BMG)
13	10	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra EKR 2207 (W)
14	14	YOU'RE THE ONE	SWV	RCA 74321382311 (BMG)
15	NEW	TAKE A LOOK	J'zonn	Hollywood 5784411 (F)
16	11	I MUST STAND	Ice-T	Virgin VYD123 (E)
17	10	THEY DON'T CARE ABOUT US	Michael Jackson	Epic CD-9629502 (S&M)
18	15	THE GRAVE AND THE CONSTANT	Fun Lovin' Criminals	Chrysalis 12CHS 8031 (E)
19	13	THIS IZ REAL	Shyheim	Noo Trybe/Virgin VUST 105 (F)
20	16	HORACE FOR THE MONEY	Horace Brown	Motown 8802321 (F)
21	18	GIVE ME A LITTLE MORE TIME	Gabriele	Go Beat GDDX 139 (F)
22	17	GET ON UP	Jodeci	MCA MCST 48010 (BMG)
23	NEW	GOT TO BE REAL/GUARANTEE FOR MY HEART	Cheryl Lynn	A&E UK AVEK123 (F)
24	20	24/7	ST	M&J/Epic 8633992 (S&M)
25	22	PLAYA HATA	Luniz	Virgin VUST 103 (E)
26	24	I GOT 5 ON IT	Luniz	Noo Trybe/Virgin VUST 101 (E)
27	23	HAPPY	Pauline Henry	Sony SC CD-68630992 (S&M)
28	19	DESIRE	Nu Colourz	W&A Cand/Polydor 5783631 (F)
29	21	MISS PARKER	Benz	RCA CD-7432137292 (BMG)
30	30	CALIFORNIA LOVE	2 Pac featuring Dr Dre	Death Row/Island 12DRW 9 (F)
31	25	ALL THE THINGS (YOUR MAN WON'T DO)	Joe	Island 1215 834 (F)
32	NEW	SPACE COWBOY	Jamiroquai	Epic 4277827 (S&M)
33	26	LOVE FOR LIFE	Lisa Miorich	Go Beat GDDX 145 (F)
34	28	THE WORLD IS A GHETTO	Geto Boys featuring Flaj	Virgin VUST 104 (E)
35	NEW	SEARCH FOR THE HERO	M People	Deconstruction 74321387361 (BMG)
36	31	RESPONSIBILITIES	NT	Natural Response 74321387361 (BMG)
37	32	...TIL THE COPS COME KNOCKIN'	Moswell	Columbia 8633736 (S&M)
38	35	HEY LOVER	LL Cool J featuring Boyz II Men	Def Jam/Island 12DEF 14 (F)
39	36	TOP OF THE STAIRS	Skeek-Lo	Wild Card 4/Polydor 5783261 (F)
40	33	TWENTY FOREPLAY	Janet Jackson	A&M CD-5815112 (F)

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DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	ON YA WAY	Helicopter	Systematic SY5X 27 (F)
2	1	DON'T STOP MOVIN'	Lil'Wiz Joy	Undiscovered/MCA MCST 40041 (BMG)
3	2	BLURRED	Pianoman	Ritournel TABX 243 (F)
4	NEW	BRAND NEW DAY	Minds Of Men	Perfecto PERF 1217 (W)
5	3	CANT HELP IT	Happy Clappers	Columbia/PWL TOGA804 (W)
6	NEW	TWISTED	Keith Sweat	Elektra EKR 2237 (W)
7	NEW	THE WINNER TAKES IT ALL	Haze! Dean	Carlton Sounds 30300499 (F)
8	10	U FOUND OUT	Handbaggers	Tidy Trax TIDY 1047 (F)
9	NEW	BRING ME LUV	Crysalis	Higher State 12HSX 29 (BMG)
10	NEW	FEELS SO GOOD (SHOW ME YOUR LOVE)	Lina Santiago	Universal MCST 40072 (BMG)
11	12	THANKYOU/NATIVE LOVE	Wild Women DJ Wings/Shocking Vinyl SHD100 (IGRPV)	
12	6	THE NIGHT	Roach Motel Junior Boy's Own JBO 41R (RTM/DISC)	
13	NEW	DANCIN'	Casa Royale feat Adela Martinez/Tribal TRJUK105 (V)	
14	NEW	FREEDOM (MAKE IT FUNKY)	Black Magic	Positive 12TVA 51 (E)
15	5	THEME FOR MISSION: IMPOSSIBLE	Adem Clayton & Larry Mullen	Mother 12MUM 17 (F)
16	NEW	LOST	Children Of The Net	Xtrax XTRAX 010 (RTM/DISC)
17	NEW	MAGNET	Klubheads	Blue Blue 012 (Import)
18	11	QUEST	Shimon & Andy C	Ran RAMM 12 (SRD)
19	4	NO ONE'S DRIVING	Dave Clarke BushyDeconstruction 74321380161 (BMG)	
20	9	FABLE	Robert Miles	Deconstruction 7432138251 (BMG)
21	NEW	PASSION	Miss Jones	Mosca MOC 19476 (F)
22	NEW	LOVE RESURRECTION	D'lux	Logic 142312710112 (DMW/BMG)
23	NEW	HEY MR DJ	Open Access featuring Gweta	MR Know/The World 12CLO 06 (SRD/BMG)
24	14	FOR WHAT YOU DREAM OF	Bedrock featuring KYO	Stress 12STRX 23 (F)
25	NEW	THERE'S NOTHING I WON'T DO	JX	Ritournel TABX 241 (F)
26	22	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat featuring Jamiroquai	Rink 12RENK123 (SRD)
27	18	DOIN' IT	LL Cool J	Def Jam/Island 12DEF 15 (F)
28	15	TAINTED LOVE	Icoan	Dermal/WEA WEA 0277 (W)
29	NEW	YOU'RE SOMETHING ELSE	Dom & Roland	Moving Shadow SHADOW 89 (SRD)
30	NEW	WOMBO LOMBO	Angelique Kidjo	Mango 12MNG 830 (V)

DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	THE SCORE	Fugees	Columbia 46518/46519 (S&M)
2	NEW	MY HEART	Donell Jones	LaFace/Arista 7308080251/7200269254 (BMG)
3	NEW	DREAMLAND	Robert Miles	Deconstruction 7432137361/7423137364 (BMG)
4	2	THE HIDDEN CAMERA	Protek	Science 02007 11 (F)
5	NEW	THE LOST GENERATION	Shyheim	Virgin WA 1523/VA 1523/109 (E)
6	NEW	NAUTILUS	Jake Szlezinger	Warp WAP75- (PWL/DISC)
7	NEW	MIX ZONE	Various	Polygram TV-537824 (F)
8	NEW	MISSION TO PLEASE	Vickey Brothers	Island 824144 (F)
9	8	RAP FLAVAS	Various	Columbia -SONY/TV 15MC (S&M)
10	NEW	NATIONAL ANTHEMS	Various	Fem-FIRM/MC 04 (F)

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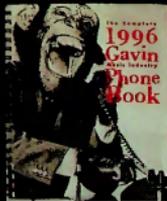
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MUSIC VIDEO

This	Last	Artist Title	Label	Cat No	16	17	18	19	20
1	1	LIVE CAST RECORDING: Les Miserables in Concert	Video Collection	VC2528	17	18	19	20	
2	2	BILL WHELAK: Riverdance - The Show	VCI	VC594	17	18	19	20	
3	3	TAKE THAT: Greatest Hits	BMG Video	7423235683	19	20	17	18	
4	5	TAKE THAT: Nobody Else - The Movie	BMG Video	7423235683	19	20	17	18	
5	4	OASIS: Live By The Sea	PVI	1AN1954173	21	22	23	24	
6	6	BOYZONE: 5th And Dine	VVL	1551003	22	23	24	25	
7	7	MICHAEL JACKSON: Video Greatest Hits - History	SMV	510-331722	23	24	25	26	
8	8	ROBSON GREEN & JEROME FLYNN: So Far So Good	BMG Video	7423139153	24	25	26	27	
9	11	MARIAN CAREY: Fantasy - At Madison Square Garden	SMV	Columbia 501342	26	27	28	29	
10	13	TAKE THAT: Berlin	Ritz	RTZ075	27	28	29	30	
11	12	DANIEL O'DONNELL: The Classic Live Concert	BMV	510-200422	28	29	30	31	
12	14	CELINE DION: The Colour Of My Love Concert	Geffen Home Video	GEFV2548	30	31	32	33	
13	9	EAGLES: Hell Freezes Over	Film	PLATV93	30	31	32	33	
14	20	VARIOUS ARTISTS: Reflections Of Ireland	CIN		30	31	32	33	

This	Last	Title	Label	Cat No	1	2	3	4	5
1	1	THE X FILES - FILE 3 - ABDUCTION	PVI	MVD14353	1	2	3	4	5
2	2	AROUND THE WORLD WITH TIM & TAMARA	PolyGram Video	632613	1	2	3	4	5
3	3	MARS: THE HISTORY OF THE PLANET	BMG Video	7423234383	1	2	3	4	5
4	7	MRS. DOLITTLE	Waterworld	WRW002	1	2	3	4	5
5	4	FREE WOLVES 2	Video	Video T1071	1	2	3	4	5
6	6	POCAHONTAS	PVI	MVD15053	1	2	3	4	5
7	5	STAR TREK: DEEP SPACE NINE - VOL. 4	CIC	Video V41425	1	2	3	4	5
8	15	LINE CAST RECORDING: Les Miserables in Concert	Video Collection	VC2528	1	2	3	4	5
9	6	STREET FIGHTER	Columbia TriStar	TRC02653	1	2	3	4	5
10	10	JACK & SARAH	PolyGram Video	50135273	1	2	3	4	5
11	13	BATMAN FOREVER	Warner Home Video	5013556	1	2	3	4	5
12	10	FAREAST: THE ARCADE FIRE	PolyGram Video	5013560	1	2	3	4	5
13	17	BATTLE OF THE BULGE	Warner Home Video	5013586	1	2	3	4	5
14	17	ROY GRIFFITH BROWN - GOLFERS WARRIOR	PolyGram Video	5013583	1	2	3	4	5
15	9	HARVEY KATZ: THE HARVEY KATZ	Paramount	Home-Ent 701038	1	2	3	4	5

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(distributor)
1	1	FEMALE OF THE SPECIES	Space	Cap CDG027 (IT)	
2	NEW	BIG MAN & SCREAM TEAM MEET...	Primal Screemz, Welsh	Creation CRECSO 194 (SMV/V)	
3	NEW	LET THE LOVE	Q-Tec	2nd Precinct THRO 4CD (P)	
4	2	DO U KNOW WHERE YOU'RE...	M-Bea/Jamiroquai	Reik CDREK 63 (SRD)	
5	NEW	GOOD SWEEP LOWRY	Louche/Live/Michele One	Indefinition ID 6002 (P)	
6	3	SENSUAL SPINNS-T-CAT/THE...	Carl Cox	Ultimation 09M9760CD (P)	
7	NEW	I FOUND OUT	Handbaggers	Tidy Trec TTY 104CD (P)	
8	4	TRIPPIN ON SUNSHINE	Pizzaman	Cowboy CDLOA 32 (P)	
9	10	MACARENA	Los Del Mar	SMV Video 7423139153 (P)	
10	6	BLUE MOON/ONLY YOU	John Allford	Love This LUVTHS CDX 9 (P)	
11	7	FOR WHAT YOU DREAM OF...	Badtrack featuring Kyo	Stress CDSTR 23 (P)	
12	5	WHAT GOES AROUND COMES AROUND	Bob Marley	Ananal ANANCS 02 (P)	
13	8	MOVE MOVE MOVE (THE RED TRIBE)	1996 Man. Unt FA CUP SQD Music Collection	MANUCO 1 (Discs)	
14	NEW	36 DEGREES	Picebo	Elevator Music FLOORDC 1 (V)	
15	11	WHATEVER	Oasis	Creation CRECSO 195 (SMV/V)	
16	15	DON'T LOOK BACK IN ANGER	Oasis	Creation CRECSO 221 (SMV/V)	
17	NEW	THE NIGHT	Ranch Motel	Junior Boy's Own JBOS 41 (BTM/DISC)	
18	12	REBEL YELL	Scarface	Club Tots 09S279 CLU (P)	
19	18	CIGARETTES & ALCOHOL	Oasis	Creation CRECSO 196 (SMV/V)	
20	NEW	WONDERWALL	Oasis	Creation CRECSO 219 (SMV/V)	

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(distributor)
1	1	(WHAT'S THE STORY) MORNING...	Oasis	Creation CRECO 189 (SMV/V)	
2	2	1917	Ash	Ultrafunk INFECT 4CD (BTM/D)	
3	NEW	AT THE END OF THE CLICHE	Carl Cox	Illuminium 09N762 CDX (P)	
4	3	THE GIRL	Sleeper	Indefinit SLEEP02 (P)	
5	4	DEFINITELY MAYBE	Oasis	Creation CRECO 188 (SMV/V)	
6	6	PARANOID & SUNBUNT	Skunk Anansie	One Little Indian TPLP 55CD (P)	
7	7	FUZZY LOGS	Super Furry Animals	Creation CRECO 190 (SMV/V)	
8	9	SECOND TROUBLE	Underworld	Junior Boy's Own JBOD 4 (BTM/D)	
9	8	EXPECTING TO FLY	Bluetones	Superior Quality BLUECO 04 (P)	
10	5	THE BIG 3	60N Dots	Indefinit DOLLSCO 004 (P)	
11	NEW	BLUE	Mission	Egator SMFECO 02 (P)	
12	NEW	SUBLIMINAL SANDWICH	Meat Beat Manifesto	Play It Again Sam BIAS 302CD (P)	
13	10	INFLECTION	Scheer	4AD CAD 6005CD (BTM/D)	
14	8	POST	Bjork	One Little Indian TPLP 51CDX (P)	
15	11	CASANOVA	Divine Comedy	Selena SETCO 25 (P)	
16	13	OUR HAPPY HARBOUR	Scotter	Club Tots 09S282 CLU (P)	
17	14	GANGSTA'S PARADISE	Coolha	Tommy Boy TBOD 1141 (BTM/D)	
18	15	HEADSTATES	Slam	Some Records SRECO 5 (BTM/D)	
19	20	THE COMPLETE	Spunk Roses	Silverstone ORECO 535 (P)	
20	19	LOVE LIFE	Lush	4AD CAD 6001CD (BTM/D)	

ROCK

This	Last	Title	Artist	Label	(distributor)
1	NEW	LOAD	Metallica	Verity 5206182 (P)	
2	16	THESE DAYS	Bon Jovi	Mercury 5206242 (P)	
3	1	CARBIDE	Garbage	Misstress D 31459 (ITM)	
4	2	TO THE FATHEAD DEPARTED	Cranberries	Island CD 8048 (P)	
5	3	DOWN ON THE UPSIDE	Sourdisorder	A&M 5405282 (P)	
6	18	SIXTEEN STONE	Interstice	0548283132 (V)	
7	4	GOOD GOD'S URGE	Burnt For Pyros	Warner Brothers 932461262 (P)	
8	NEW	BLUE	Egator SMFECO 002 (P)		
9	9	THE SUN IS OFTEN OUT	Longpigs	Mother MUNCED 9602 (P)	
10	5	FISHING FOR LUCKIES	Wildhearts	Round 0630148552 (W)	

This	Last	Title	Artist	Label	(distributor)
1	8	EVIL EMPIRE	Rage Against The Machine	Epic 681052 (SM)	
2	6	UNDISPUTED ATTITUDE	Slayer	American 7423135752 (BMG)	
3	7	MATA LEOP	Biohazard	Warner Brothers 530426282 (P)	
4	10	THE GREAT SOUTHERN TREKKILL	Parsons	East West 7526919492 (W)	
5	11	BALLBASKER	AC/DC	East West 752691782 (W)	
6	13	MAD IN HEAVEN	Queens	Parlophone COPCDS 197 (E)	
7	14	SO FAR SO GOOD	Byron Adams	A&M 5401532 (P)	
8	15	CROSS ROAD - THE BEST OF	Bon Jovi	Janessa 522382 (P)	
9	12	REGULAR URBAN SURVIVORS	Terrorvision	Total VEGASCD 3 (P)	
10	19	NEVERMIND	Nirvana	DGC DGC0 2445 (BMG)	

CLASSICAL

This	Last	Title	Artist	Label	(distributor)
1	1	HALL OF FAME	Various Artists	Classic FM cdmc7 (CRCP)	
2	2	DUETS & ARIAS	Roberto Alagna/Angela Gheorghiu	EMI Classics 05051172 (E)	
3	18	CLASSIC LOVE	Various Artists	Teldec 050150982 (W)	
4	4	SONGS OF SANCTUARY	Ademius	Venture COVE 925 (E)	
5	NEW	KARL JENKINS: PALLADIO	London Philharmonic/Smith Or	Sony Classical SKZ276 (SM)	
6	5	BEST CLASSICAL/EVER!	Various Artists	EMI Classics CDEMY05 91 (E)	
7	3	THE ULTIMATE GUITAR COLLECTION	Julian Bream	7421337092 (BMG)	
8	7	100 POPULAR CLASSICS	Various Artists	Castle Communications MBSCD571 (BMG)	
9	NEW	CLASSIC MOODS	Various Artists	4522482 (P)	

This	Last	Title	Artist	Label	(distributor)
1	NEW	ENGLAND'S GLORY	Various	Cherry Red CDGAFFER 6 (P)	
2	6	OPERA ARIAS	Angela Gheorghiu	Decca 452112 (E)	
3	10	OPERA ARIAS	Bryn Terfel	Deutsche Grammophon 4458182 (E)	
4	15	THE PIANO	Michael Nyman	Venture COVE938 (W)	
5	13	SENSE AND SENSIBILITY - D.S.T.	Patrick Doyle	Sony Classical SKZ2234 (SM)	
6	12	ADAGIO 2	BP/Kirajan	Deutsche Grammophon 4459154 (E)	
7	16	DIVA - THE ULTIMATE COLLECTION	Maria Callas	CEMENTV01143 (E)	
8	11	PASSION	Jose Carreras	Eritio 063102582 (E)	
9	17	SOPRANO IN RED	Lesley Garrett	Silva Classics SILKTVCD 1 (CON/SS)	
10	20	THE 3 TENDERS IN CONCERT 1994	Carreras, Pavarotti, Domingo	Teldec 45096302 (W)	

MID-PRICE

This	Last	Title	Artist	Label	(distributor)
1	1	PABLO HONEY	Redheadz	Parlophone CDPCS 730 (E)	
2	7	TURBULAR BELLS	Mike Duffield	Virgin CDV 2091 (P)	
3	3	BAT OUT OF HELL II - BACK INTO HELL	Matt Leaf	Virgin CDV 2710 (E)	
4	6	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GEDF 2416 (BMG)	
5	13	SLIPPERY WHEN WET	Bon Jovi	Virgin 8302042 (P)	
6	NEW	DIVA	Annie Lennox	RCA PD 7528 (BMG)	
7	NEW	PSYCHIC KARAOKE	Transglobal Underground	Nelson NRCD 191 (BTM/DISC)	
8	17	NEW JERSEY	Bon Jovi	Virgin 8304962 (P)	
9	NEW	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin CDVX 2086 (P)	
10	NEW	NORTHERN SOUL	M People	Deconstruction 02117772 (BMG)	

This	Last	Title	Artist	Label	(distributor)
1	NEW	PRIVATE DANCER	Tina Turner	Capitol cdp/460142 (E)	
2	NEW	BLAZH	Phil Collins	Virgin CDV2185 (E)	
3	NEW	FOREIGN AFFAIR	Nirvana	Geffen CDG1 2443 (BMG)	
4	NEW	FOREIGN AFFAIR	Tina Turner	Capitol CDGST1 2183 (E)	
5	NEW	PRETTY WOMAN	Original Soundtrack	EMI COP 270492 (E)	
6	NEW	PAN PIPE MODOS	Georgina Zamfir	Spectrum 551812 (P)	
7	NEW	SENSE	Lightning Seeds	Virgin CDV 2608 (P)	
8	NEW	PROTECTION/NO PROTECTION	Messiah Attack	Wild Beach WRBRC02 (E)	
9	NEW	MODERN LIFE IS RUBBISH	Blur	Fox FoodCD 9 (E)	
10	NEW	GOODYE YELLOW BRICK ROAD	Eton John	Rocket 5818152 (P)	

APRS: COVERING ALL THE BASES

The Association of Professional Recording Services (APRS) has been trying for a couple of years to get more record industry people to attend its annual exhibition which, for many record company people, was always seen as a bit too technical. This year, it is trying even harder by changing the show's name from APRS to Audio '96 and asking artist and producer Brian Eno to open the three-day exhibition. Eno is

well known for his enthusiasm for everything multimedia and this is one of the areas that the show's organisers are promoting in an attempt to build the event's visitor base. Audio '96 will also be the launch pad for a significant number of new products from companies such as Amek, AMS, Neve, Audio Engineering, Audio-technica, Dolby Laboratories, Focusrite, TL Audio and Unity Audio among many, many others. Following the exhibition, the studio owners will no doubt return to their facilities to consider whether their own pro-audio equipment needs updating. However, many in the industry believe there is already overcapacity in the studio market, especially in London, and that any investment in new gear must be fully justified.

Producers launch standard contract

by Sue Sillitoe

Record companies are being urged to accept a standard legal contract to ease negotiations over producer rights agreements.

A four-page draft contract, drawn up by Nick Rann, managing partner at law firm Rann & Co, on behalf of the International Managers Forum and the producers organisation Re-Pro, was unveiled to more than 50 producer managers at a seminar at Air Studios last month.

Representatives from both bodies said they expected record companies to accept the contract in

the long term, even if there was some resistance initially. The organisations are asking members to submit the draft contract rather than waiting for record companies to issue their own.

The IMP and Re-Pro say they are in discussion with two major record companies, and Stephen Budd, chairman of the IMP's producers manager group, says, "We have drawn up a fair and balanced document that is not biased to any one party. We believe this agreement – or a development of it – will relieve both sides from much of the burden imposed by the unnecessary see-saw of contract-

al exchanges during negotiations."

Producer manager Paul Brown adds, "If we can get producers and their managers to issue this contract as a starting point, it will enable us to hone list terms further which will contribute to it becoming universally accepted."

However James Kylio, head of business affairs for Creation Records, says, "Although a shorter contract might save time and legal costs for producers, I don't think it will be that simple to put into action as producer contracts often have to be amended to coexist with artists' contracts."

● See comment, p27

Audiomate moves in with Britannia Row

Newly-relocated Fulham studio Britannia Row has installed Audiomate, the first moving fader system based on the Apple Macintosh.

Studio owner Jamie Lane says that his criteria in choosing the system were performance, cost and compatibility to work with the studio's classic Neve 51 Series 60 channel console.

Meanwhile, property agent Ian Lerner and Co reports healthy

interest in the 3,400 sq ft premises formerly occupied by Britannia Row at Wandsworth Bridge Road in south London. "There are very few properties fitted out as recording studios in Central London," says Lerner. "The studio is larger than average so we are waiting for offers from parties who require that amount of space."

The company hopes to have secured a deal for the premises by the end of the summer.

Tascam updates boost console performance

Tascam has updated its eight-bus M-2600 deck with the new M-2600 MKII version.

The console has an increased performance range and is ready for use with any digital or analogue multitrack.

The M-2600 MKII is available with 16, 24 or 32 channels. It retains the balanced microphone inputs of the original but adds switchable +4dB/10dB TRS balanced multitrack inputs and outputs to improve interfacing with

tape and hard-disk systems.

Other new features on the updated deck include new channel inserts which render the desk automation ready, group/direct switching allowing the console to feed 16-, 24- or 32-track systems without repatching, three optional meter units with high-intensity bargraphs, high-definition split EQ on input channels, six stereo returns and two stereo and four auxiliary mixes for monitor and effects.



Whitfield Street Studios was the venue for a presentation of discs to the producer and engineer who worked on Japanese artist Hotei's album *Guitarhythm Forever*. The double album entered the Japanese charts at number one and sold more than 1.5m units. Pictured (l to r) are manager Lenny Zakatke of IRCC (London), producer Dave Richards, engineer Dave Shin and Toshiba/EMI head of A&R Mr Kondo.

NEWSFILE

MTV opts for Calrec Q consoles

MTV Europe, based in Camden, London, has installed a 36-channel Calrec Q Series production console into its Studio B for use on the VH-1 channel. Also included as part of the installation was monitoring by Genelec and Tannoy and signal processing by BSS, Lexicon, Klark-Teknik and Yamaha. MTV Europe's senior technical manager Jason Whitworth says, "We have a large number of prestigious clients, for whom sound quality is of paramount importance. The Q Series gives us a great sound for visiting artists and satisfies our requirements for broadcast functionality."

Mansun go for the Absolute spirit

Guitar-fuelled newcomers Mansun recently completed their debut album at Liverpool's Parr Street Studios using Spirit Absolute 2 nearfield monitors for both recording and mix sessions. Producer Ronnie Stone says, "The nearfields which the studio supplies as standard were not really cut out for the demands of mid-Nineties guitar bands, so I hired a pair of Absolutes to try. I was so knocked out with the sound that I recorded all of Mansun's material on them." The band has already scored a Top 40 hit with their debut single, *Egg Shaped Fred*.

Sonic provides the solution for Tracksoid

Tracksoid Studios in Southend, Essex, has added a digital mastering suite comprising a Sonic Solutions hard-disc system with Oran Sonic Hi Definition equalisation and VU More, and JBL, Tannoy and Yamaha NS10 monitoring. The 5,000 sq ft complex, in its 13th year, is planning to add two more mastering suites by the end of the year.



Producer David Yorath, who owns Surrey Sound Studios, has launched a search for new UK talent. Yorath has enjoyed considerable success working with overseas acts and now wants to concentrate on the home market. Interested artists should contact Yorath's production company SUS Music on 01372 379444.

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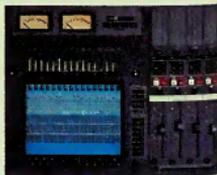
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Livingston looks to Studio One revamp

by Steve Hemslay

Livingston Studio owner Jerry Boys is considering revamping Studio One following the successful £100,000 refurbishment of Studio Two last year.

Boys says between £20,000 and £30,000 could be spent on improvements to the studio's decor and lighting, although he says it is unlikely the room's SSL console will be replaced.

The news comes just months after the completion of the refurbishment of Studio Two, which saw Livingston become the first UK facility to install an Amek Rembrandt console, and the redesign of the studio and live areas by KFA Design.

"We are looking at what we can do to Studio One following the success of the work done last year, but we will not change anything for the sake of it," says Boys.

He adds that the new Studio



STUDIO TWO AT JERRY BOYS'S LIVINGSTON

Two, which has been marketed as a mid-price studio since it reopened in January, has enabled the facility to increase day rates, although he says there is still considerable over-capacity in the UK studio market.

"The Britpop scene has helped the industry, but there are probably around 30% too many studios around to ensure that everyone gets a good return, which means you must be careful before you invest in any new equipment."

AT gets Parsons' blessing

Producer and musician Alan Parsons is recording his new album at DAT Studios, which he has equipped with his own recording gear including an array of Audio Technica microphones.

Parsons, who will always be synonymous with Pink Floyd's *Dark Side Of The Moon* which he engineered, has booked the studio for a six-month period to record his, as yet, untitled, 12th album.

For his latest project, which he describes as "a historically-based concept album involving a variety of guest artists and performers", he is using 4050 microphones for drum overheads, vocals, and grand piano, with 4051s on guitar cabinets.

Parsons says, "I've used ATs for some years now. It was my fondness for their sound and my excellent relationship with Audio Technica that persuaded me to use them on my recent tour. When I started my new album, ATs were the obvious choice for many applications."

CALUM TALKS TANNON



Scottish producer Calum Malcolm, who has worked with the cream of Scottish talent including Simple Minds, Wet Wet Wet (above), Runrig and The Blue Nile, has acquired a pair of Tannoy AMS 8 active nearfield monitors for his Castle Sound studios in Edinburgh.

Malcolm is using the monitors as part of a mobile recording system enabling him to record in any location. He explains, "They are small and light, and sound so

natural. They are also not particularly fussy about the room characteristics. When you are recording in varying environments from theatres to country houses, it's important to have a monitor that can take control."

Malcolm has just finished an album with jazz guitarist Martin Taylor and violin maestro Stephane Grappelli, and is about to begin work on a new Prefab Sprout album.

J Series makes German debut

Console manufacturer SSL has installed a J Series console into Sound Studio N in Germany. The 72-channel SL 9000 J Series is the first in the country.

The first SSL J Series in Europe was installed in Wiltseel Studios in the Netherlands last April, and the company has enjoyed steady European sales of the desk ever since.

Studio owner Georgi Nedelchev says, "The SL 9000 J Series provides our engineers and producers with the familiar and respected SSL console architecture and operational features, superb sonic quality and comprehensive mixing facilities."

The complex of four Neil Grant-designed studios has been reorganised to accommodate the console, which is installed in Studio A.

Roll Over adds new live room

Roll Over studios has added a new live room connected by tie lines to the control rooms of Studios One and Two.

The multi-purpose room is designed to have as many applications as possible, including songwriting, live recording and rehearsing.

"We decided that one room shouldn't be limited to one thing, or it wouldn't be used for months," says studio owner Philip Jacobs. Sound in the 1,000 sq ft room has deliberately been kept as dead as possible to further increase versatility. "Reverb and other effects can be added later," he adds.

Since the new room opened last month, clients have included Arkana, French artist Bruno Mamon, and producer Steve Hillage.

COMMENT

Mastering: is the music business being conned?

Once upon a time, an experienced mastering engineer was vital for the effective manual transfer of masters to the vinyl format. Computer controlled lathes (for the vinyl



club tracks), and compact discs have now made the 'art of cutting a record' mostly a question of tone and compression.

We have incorporated a mastering facility into our mixing room because I was tired of mastering engineers attempting to alter excellent mixes simply to justify their often substantial charges. It seems that our views are shared by at least one major label who sent an album to one of the most famous mastering engineers in the US only for it to be returned with a painful high frequency boost. The point is that a major artist with experienced producers working in an acoustically accurate control room can certainly avoid the risk (and cost) of having their mix mutilated by a mastering engineer. But what about the home-produced and mixed dance records with engineers of limited experience working in acoustically-challenged rooms with small monitors which give no clue as to the level of bass? It is ironic that while these are the very records that can most benefit from a "good cut", the majority of mastering rooms are ill-equipped to handle them. This is because these mastering rooms also lack effective acoustic design and full bandwidth monitoring. Even the most advanced mastering house will spend only a fraction of what a top mixing facility spends on acoustics and equipment. In fact, for the price of a "prestige" cut you can hire a quality mixing facility and engineer, master straight off the mix and have a far greater chance of getting a superb-sounding track than attempting to fix it in the cut, or not as it may be.

Richard Pierce is managing director of Pierce Entertainment

COMMENT

Producers deserve performance royalties

It is a sad fact, George Martin has never earned a penny from British airplay of The Beatles. Nobody denies the invaluable contribution he made towards their success, but although the record company, the band and even the session musicians all receive a share of needle time payments, he doesn't.

Producers earn sales royalties paid as recognition of their creative input into the recording, but in a time when the future delivery of music via DDB and the Internet is becoming a reality, producers as yet have no guarantee of future income for their work. Income from performance is now a significant issue. Last year PPL collected £3m and split it 67.5% to the record companies, 20% to certain contracted artists and 12.5% to the Musicians' Union for the session players. The producers of the hits got nothing. The producer receives a royalty, but no share of performance income. If there ever was a time for producers to shout about this iniquity, it is now.

PPL is not legally obliged to make these payments, but did so on an ex-gratia basis. In 1992 the EU introduced a directive obliging national governments to give performers the right to be paid for broadcasts. The UK has yet to implement this.

Aura - the Association of United Recording Artists - has been in discussions with PPL, who have agreed to split the income giving one half to the record companies and one half to performers.

Re-Pro has been steadfastly lobbying all the concerned parties and, while PPL is not willing to pay producers' organisations recognise the justice of their claim. Other EU member countries pay UK producers performance income. It is seen as their right. The producer's role is nearly always artistically creative, indeed the job is recognised as being as integral as that of an orchestral conductor, that it is a performance. That role is increasing as artists and record companies demand state-of-the-art technologies requiring the producer to make crucial artistic and musical decisions. So pay the producer his due - there is no longer any excuse not to. After all, without great producers there are no great new records.

Stephen Budd is a producer manager and chairs the International Managers Forum's producer managers group

NEWSFILE

Cedar steps up for Euro '96 anthems

Russia, Romania, Croatia and Bulgaria are all benefiting from crystal-clear national anthems during the current Euro '96 football championships. The countries' anthems were doctored by Cedar engineer Dave Jones, using a combination of Audio De-Hiss, the DH-1 De-Hisser and IIR Equalisation to remove noise and enhance the recordings. They were restored for Divorce Media, which is dealing with the anthems of all 16 competing countries, on behalf of the Football Association.

Goldcrest claims UK first with Otari Radar

Goldcrest has become the UK's first post-production house to purchase an Otari Radar. The 24-track hard disk recorder is not tape-based and can perform facilities such as random access, cut, copy and paste editing, looping, track clipping and instant undo/redo. Chief engineer Paul Carr says, "We chose Radar because it was well-suited to film dubbing and the sound is superb. We plan to use the system for Foley sessions, dialogue replacements and final mixes."

Angel wraps up MGM soundtrack

Angel Recording Studios has completed the score for the All Dogs Go To Heaven II cartoon from MGM. Written by composer Mark Watters, the soundtrack was recorded in Studio Three and performed by a 70-piece orchestra over five days. The recording was engineered by Angel's soundtrack veteran Steve Price on an AMS Neve V69 console onto Sony 48-track digital and mixed for DTS.

TC Electronics unveils Wizard distribution

TC Electronics has announced the international distribution of the new M2000 multi-effects processor. Designed for the recording and project studio market, the M2000 uses the same TC DARC processor as the award-winning M5000. Features include 24-bit processing, 20-bit A/D and D/A conversion, multiple simultaneous effects processing and Dynamic Morphing (TM). Effects include reverb, pitch shift, delay, chorus, ambience, EQ, de-essing, phasing, compression and stereo enhancement.

Celestion opens new sales division

Loudspeaker manufacturer Celestion has formed a new division to handle sales and marketing of its professional products. Celestion Professional is based in Ipswich and is being run by Richard Wear in the newly-created role of general manager. Claimed to be the world's longest-established speaker manufacturer, Celestion has launched a wide range of new systems in the past year.

New Gateway course meets industry needs

Kingston University has expanded its portfolio of Gateway courses for audio engineering students with the launch of the Sound and Music Industry course.

Due to start this September, the two-year modular diploma responds to the industry's need for professionally trained service staff. It is being run by Gateway in partnership with the University's school of computer sciences and electronic systems.

The course has been developed in conjunction with leading

recording and music business figures to reflect the requirements of the current recording environment. It places strong emphasis on technical competence, technological expertise and hands-on audio experience.

Modules include studies in analogue and digital electronics, software writing and development, electronic sound processing, acoustics and listening skills, recording systems and practices, music business studies, marketing and the diplomatic skills required

in the studio environment.

Gateway director David Ward says, "The industry has been asking for this type of course for several years and we are aware of the shortage of trained service personnel. In our industry, service has a very high status and consequently training needs to be at a high level."

The school reports strong student interest in the new course, which will result in a Higher Diploma in Sound and Music Industry.

Surround monitoring innovation launched

Producer and artist Richard Pierce has equipped his new 48-track studio in Hammersmith with the world's first medical-grade surround monitoring system based on Dynaudio Acoustics.

The Pierce Room, which boasts a Neve VR72 console with Flying Faders automation plus analogue and digital multitracks, can now offer monitoring on flush-mounted Dynaudio Acoustics M4 loudspeakers which reproduce left, centre and right front channel sounds. The facility, which is linked to the Hammersmith Apollo's auditorium for live recording, was designed by Andy Munro of Munro Associates who was also the brains behind the M4s.



Abbey Road Studios has purchased a third AMS Neve 60-channel VRP analogue console. The new desk has been installed in Studio Two as part of an extensive refurbishment. The studio can accommodate up to 55 musicians and is used for a variety of rock, orchestral and live projects.

De Wolfe takes on 'lost sounds' archive

Those looking for innovative sounds to sample could do worse than checking out Turner Entertainment's Sound Ideas sound effects library which now includes the Lost Treasures Collection.

Soho-based De Wolfe Music has been appointed as agent for the

Canadian company, whose sound effects library is the largest in the world and includes entire collections from film companies such as MGM, Warner Bros, Universal, Lucasfilm and 20th Century Fox.

A recent discovery has been the Hanna Barbara Studios vaults which have yielded the Lost

Treasures Collection, including some sounds that have not been heard for more than 25 years. The library consists of around 350 remastered sounds from series such as The Hercules, Banana Splits, The Flintstones, The Smurfs, Space Ghost, Bandit and many more.

GONE BUT NOT FORGOTTEN: THE SOUNDS AND STUDIOS OF THE SIXTIES

Neville Farmer looks back at studios of the past, many of which are no longer with us.

Every month, the staff at Abbey Road repaint the low wall in front of the building to cover the mass of graffiti left by Beatles fans. It takes about a week to become covered again.

Abbey Road is arguably the most famous studio in the world, but it is not alone among British facilities to make a mark on musical history.

The studio industry has always been a competitive business, and during the Sixties EMI and Decca were huge rivals. EMI had its old house in Abbey Road, while Decca had a hall on Broadhurst Gardens, near West Hamstead station. Decca had three studios, a number of cutting suites, separate remix suites (anousa) at the time) and an advanced equipment inventory which included old EMT echo plates. As with most of the studios at the time, much of the equipment in both complexes was

built-in-house, particularly the consoles.

One of the smallest and perhaps seediest of the main independent studios of the Sixties was Regent Sound. The original two-track studio in Denmark Street was one of the first venues to be used by The Rolling Stones. Based under Peer Music, it remained a studio until 1994.

It was James Baring, the son of an Irish peer, who originally bought the studio and soon expanded into premises on Tottenham Court Road which became the second Regent Sound in the late Sixties. It was built in a property developed by two cabaret dancers called The Clark Brothers and their business associate, a certain Charlie Kray.

Regent's small four-track produced some notable recordings, including The Beatles' Fixing A Hole. This infuriated Abbey Road and, until the CD version, neither that session, nor Mike Leander's string arrangement on She's Leaving

Home were credited on the Sergeant Pepper album.

Independent studios sprang up throughout London's West End during the Sixties. Ryemuse, which later became Spot Music and then Mayfair Music before its move to Primrose Hill, was in South Molton Street, while the Chappell Studio in Bond Street was built on the basement level under the record shop and publishing company.

Advison was also a significant hit-making studio, starting out in the Bond Street area before moving to its last London resting place north of Oxford Street. It was owned by Dag Falner and Doug Hopkins, who continued to run the company until very recently from its new base in Brighton. Advison was one of the first studios to diversify into equipment distribution and mobile studios. The huge increases in rent at the beginning of the decade, however, persuaded Doug Hopkins to move to a residential site in Brighton, but

the company did not survive the recession in the studio industry.

One studio that closed a long time ago was Audio Techniques situated in a converted dairy in Chelsea. The house engineers were Victor Gamma and Jerry Bone, who now run Livingston Studios. Tom Allom was drinking with his brother in The Black Lion across the street when he met Boys and accepted an invitation to visit the studio. "I worked there from then on. It was a marvellous place with an American eight-track machine. You walked up the hallway steps the cows had walked up and the studio floor was the old dairy floor," says Allom who produced The Strawbs and Hudson Ford at the site.

One of the hippest independent studios of the late Sixties was Trident Studios in St Anne's Court, Soho. Among its customers were The Beatles who used the studio to record the long chorus at the end of Hey Jude. The Fab Four's decision not to use an EMI studio for the project apparently

infuriated the company who demanded that the tapes be brought back to Abbey Road for mixing. However, it turned out that the Trident tape machine had been running at the wrong speed and the song could only be mixed on the same machine. The story goes that it was some time before the speed was corrected, and many clients were trapped into working there. Although by 1970 Trident had become one of the most technically-advanced studios in the UK with 16 tracks and Dolby noise reduction, as well as having its own console design.

Trident went on to launch a second studio, Trident Two, in the Victoria area of London, as well as Trident Television and the Trident range of consoles. The original studio closed in the late Eighties after management changes, and today is a small TV studio.

There are many more studios which have come and gone, all with their own culture and sound.

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PAUL YOUNG

Project: album
Label: East West Records
Producer: Greg Penny
Engineer: Andy Strange
Studio: Air Studios (Lyndhurst)

Greg Penny has become more or less resident at Lyndhurst. Despite being based in California, he chooses Air for much of his tracking and mixing work.

"I have a studio at my home in Ojai, in the mountains behind Santa Barbara, and I do a lot of work there that doesn't require a big studio, but I prefer to mix at Air. I do some mixing in LA but, without wishing to offend anyone there, I just prefer the musical atmosphere in London and in Europe in general," he says.

He adds, "When I first came to Air they had just opened the hall for recording and there wasn't any paint on the walls. But I really like it because the staff are so well-trained and there is an unusual level of professionalism here."

The Paul Young project has taken about six months, a normal length of time for Penny. "I'm methodical, but I don't make the kind of records that sound over-worked. Paul and I get on great and the record company seem really happy about the project."

The bulk of the album, for which Young wrote nine of the songs, was put together with a live band.

Penny says, "Paul is a big fan of Intimate, which I did for KD Lang, so this is more that way with a lot of acoustic guitars."

Penny has spent so much time working in Air that he is building up a regular team around him. He says, "Andy Strange and I met when he assisted on Eddie Read's album. We're recording on 48-track Sony because I like the sound and I like the efficiency of having 48 tracks on one piece of tape. You know when you've used them all that it's time over? We typically put tube and valve things on the front of the machine and I'm a big fan of the new AKG C12 VR microphone, as well."

Penny should finish Young's album in time for an autumn release.

TUC UNITED AGAINST RACISM

Project: various artists single
Label: PolyGram
Producer: Sadio
Engineer: Stephen W Taylor
Studio: Metropolitan Studios

Recording and mixing more than 50 singers on two classic soul tracks like Respect and Respect Yourself is certainly a challenge for any producer and engineer. But Sadio and Stephen W Taylor prepared carefully before their four-day stint at Metropolitan. "We programmed the backing tracks for three-and-a-half weeks before we started," says Sadio. "I know pretty well who was going to sing what, so we could cut down on the editing."

Vocals and some instruments were recorded over three days, done on the middle day.

Every featured act was filmed for the video and Sadio set up a production-line system whereby



AIR PAIR: CALIFORNIAN PRODUCER GREG PENNY, A FAN OF THE LONDON MUSICAL ATMOSPHERE, IS WORKING WITH PAUL YOUNG ON THE SINGER'S NEW ALBUM

IN THE STUDIO

NEVILLE FARMER ROUNDS UP THE LATEST RECORDING STUDIO ACTIVITY FROM AROUND THE UK

artists would gather in the hospitality suite upstairs, until it was their turn. They would record their part in one of the side booths of Studio A and then go into the main studio area for make up while Taylor ran off a Dat of their performances for a Dat of their performances for the video.

Taylor kept different parts of the recording on a number of formats. Mitsubishi 32-track digital played the main multitrack part with other sections on eight-track digital. Dat, computer sequence and hard disc. "I prefer to work on a number of formats at once so I can move things around," he says.

"The whole project originated on a basic sequencer sampler in conjunction with eight-track and four-track hard-disk combinations, which is a basic modular arrangement and the way I like to work. Then we had to switch to the hundreds of dubs and work on the backing vocals."

"We aimed to get the feel of the original tracks but with a Nineties flavour," says Sadio. "Originally, we wanted to alter the lyrics of the songs and let some people rap over certain sections of the record but the publishers wouldn't allow it unless they had the right of veto. With a recording like this where you've got lots of people donating their time over just two or three days, you can't afford to take the risk."

Among the acts involved with the project were Fun-D-Mental, Incognita, Marcella Detroit, Pauline Henry, Angela Brown, Jimmy Somerville, Elisabeth

La'verne, Mary Kiani, Noa, Gil Dor, Matt Goss, Ezio & Booga, Right Said Fred, Credit To The Nation, Don-E, China Black, Arc, the East London Gospel Choir and the Xpression Choir.

Pauline Henry says, "This is the one country that tries to fuse music from all different backgrounds and I like that. There are so many positive things to be had from using people's diversity."

Following the sessions, Sadio and Taylor mixed the single which is due for release at the end of June and which heralds the TUC's first free summer festival against racism in Finsbury Park, north London on July 20.

JAKI GRAHAM

Project: album
Label: Avex Trax
Producer: Errol Henry
Programmer: Gary Sanctuary
Engineer: Chris Madden
Studio: Intimate Studios

With most of the programmed backing tracks completed at the private Def Kent Studios and live dubs and mixing done in the Tower Hill studio, Intimate, Errol Henry has been shuttling tapes and disks between the two for some time.

"We decided to move our programming studio into Def Kent with two Tascam DA-88 eight-track digital machines and a Mackie desk. Then they would send me loops and we'd add live drums and overdubs in Intimate. Then we'd send the tapes back again for more keyboard tracks," says Henry, who is keen to

remove the producer's stamp from records. "I don't think producers should be seen as superstars with featured singers," he says. "The producer's job is important, but the artist should come first. Every producer needs a fair amount of arrogance to think they can change somebody's music but it can go too far."

Henry's company, Intimate Music, has been closely allied to the whole Jaki Graham project. Five of the songs on the album come from Intimate writers, and he is surrounded by a regular team of musicians, backing vocalists and an engineer.

"Every record I've made has been mixed on a Harrison console and the new Harrison 12 at Intimate is perfect. As a record producer, I want to record a sound a certain way and it just lets me. It's that simple and you don't have to be a rocket scientist to use it. It is totally automated and we can set up sounds and change between them in an instant," he says.

Henry is also a devotee of the hard-disk recording system for rapid drop-ins, compiling and editing.

"We use it all the time and on this album we have not used two inch tape at all because we don't need it and it's too slow. We just use 16 tracks of Tascam digital and 24 tracks of hard disk. We use the hard disk for performance items and the Tascams for loops," he says.

Graham's huge success in Japan with Avex means that the label expects big things from this album when it is released in August.

THE SEER

Project: album
Label: BMS (Germany)
Producer/engineer: Pete Walsh
Studio: Surrey Sound and Real World

The Seer's second album has been skipping backwards and forwards between Surrey Sound and Real World to fit in with the band's needs and the availability of studio time, before moving to Weynton Studios in Munich for the vocals to be recorded and back to London for mixing.

Unusually, all three studios offer Mitsubishi 32-track digital recording, so that has been producer/engineer Pete Walsh's choice. He says, "I'll probably record some drums on 24-track analogue because it sounds better, but I'm really happy with the Mitsubishi, so we'll see. We've been laying down tracks in Surrey Sound and Real World. I wanted to work in Surrey Sound because it's easier to do the strings near to London and I live close by."

Walsh has worked at Real World on many occasions and is fond of the place. "We're in the production room and using the stone and wood rooms to record. We did mainly overcutting in Surrey Sound, but we want to go for a really live sound in Real World," he says.

"This is rock music using lots of traditional elements such as acoustic guitars, pipes and mandolins. It feels like it's getting its roots from Celtic traditions but with an aggressive edge. It's also one of the first German recordings I've worked on with English vocals."

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SLOW CHANGES SHAPE

VISITORS TO AUDIO '96 AT WEST LONDON'S OLYMPIA EXHIBITION CENTRE THIS WEEK WILL SEE A SHOW UNDERGOING A PROCESS OF REDEFINITION. SUE SILLITOE PREVIEWS THE EVENT FORMERLY KNOWN AS THE APRS EXHIBITION

It may have a new name to reflect the changes taking place within the recording business and to appeal to a broader base of exhibitors and visitors. Nevertheless, Audio '96 remains a showcase for equipment manufacturers to display the latest broadcast, recording, post-production and multimedia technologies.

Audio '96 from June 19-21 is organised by the Association of Professional Recording Services (APRS) whose chief executive Philip Vaughan wants to attract anyone whose professional lives and activities are affected by the technological changes taking place within the recording industry. "The show must be different year-on-year because the market is never dead," says Vaughan. "Therefore, it is an event that will continue to develop and evolve," he says.

Around 100 exhibitors are expected at this year's show, which, for the first time, is being handled by professional "show organisers" Single Market Events (SME).

"The logistics of setting up the show are pretty demanding and we felt it was time to bring in some more ground troops," says Vaughan. "The APRS office is not just about organising a show – it is also involved in other trade association activities and they don't get any less demanding."

APRS managing director Tim Eichells says his company is building on the APRS show's good nucleus of support and Audio '96 has been heavily promoted in the press to encourage the maximum number of visitors from the broadest possible spectrum.

Vaughan adds, "Last year, we



APRS AT OLYMPIA: BRINGING TOGETHER THE PRO AUDIO COMMUNITY FOR A DISPLAY OF UK TECHNOLOGICAL INNOVATIONS

had more than 5,500 visitors – a 3.5% growth in attendance. Considering that the show is in its 29th year and represents a well-established, stable industry, that level of growth is very encouraging.

"The APRS exhibition is in a rather unique position because the UK music and broadcasting industries are highly respected in other countries that look to what's going on in the UK as an example of how their own markets might run or how they might like them to run."

APRS chairman Adrian Kerridge believes that support for Audio '96 from exhibitors and visitors is vital if the British are to continue to lead the world's pro audio business. "Nothing should undermine the status of Britain on the international circuit and the respect for its operators, facilities and equipment," he says. "The existence of a strong APRS show is essential for the industry's long-term well-being."

The APRS remains convinced that the only way to keep its annual show vibrant and relevant is to continually reassess the form it should take. One of the most exciting developments on the cards for next year is a potential tie-up with SME's Vision video exhibition which runs every two years.

Vaughan explains, "The jury is still out on exactly how the two shows will come together, but we think there is demand from exhibitors for the two shows to join forces."

"Anybody coming to London who is interested in the technology of the audio video business will have a much stronger attraction if there are two events in parallel in the same area at the same time."

SME will be conducting research into this issue at Audio '96 to find out exactly what exhibitors and visitors want. In the meantime, APRS is keen to point out that, as a trade

association, it always welcomes suggestions and is doing its best to respond positively to any ideas that are put forward.

One advantage that Audio '96 has over other national shows is that the UK is still a world leader in terms of technical innovation, and many of the UK companies at this year's event will be using the show as a launch-pad for new products and services.

These include the first preview of Dolby Laboratories' Dolby Drive – an all-digital, magnetic disk-based replacement for the classic 35mm magnetic film soundtrack-dubber, and the first UK showing of Focusrite's new Green range, which incorporates three initial models: an EQ, Voicebox and Dual Mic Pre Amp.

AMS Neve, which recently returned to private ownership, will also be launching a new product on to the UK market. The Libra mid-range digital music console is available in 24- and 48-fader configurations. AMS

Neve's managing director Mark Crabtree says, "Typical applications for the 24-fader Libra will be in project and smaller rooms within world-class studios complexes."

UK-pro audio distribution company Unity Audio will be exhibiting new products including Dynaudio Acoustics' FPM2 active nearfield monitor, the TC300 omnidirectional microphones from new manufacturer Earthworks and the Fifties-styled esoteric Vac Rac modular valve system from Inward Connections.

Pro audio guru Rupert Neve, who now works with console-manufacturer Amek, has developed a new compressor-limiter called the System 9098. This two-channel rack-mounted device, which features Neve's classic circuitry, will be on show for the first time in the UK at Audio '96.

Other firms include Time-Line's MM8-8 modular multitrack recorder, which will be on show in prototype form; TC Electronic's optimal studio signal processor, the M2000 Wizard, which will be displayed by distributor Peter & Worman; Penny & Giles' new Audio Multiprocessor System, which offers one-stop simultaneous processing of up to 16 digital audio channels; Transac's TR/PRO-4 Dat cassette range; a new, low profile, conductive plastic track driver from Sellmark, which is also showing the latest software release for the channeler system; and new additions to the TL Audio range including the Classic Gold large-format recording console and Indigo range of valve signal processors.

ADDRESSING THE PRO AUDIO ISSUES

With briefings and workshop sessions running in parallel with this year's exhibition, Audio '96 will provide a topical forum for debate across a wide range of professional audio applications.

The sessions will be divided into application-based programmes, where the emphasis will be on hands-on interaction, and technical presentations designed to explore the latest technological and operational trends.

In the past two years, the briefings and workshop sessions have become an increasingly important part of the APRS's annual exhibition. Dave Ward, director of the Gateway School of Music, who is responsible for the APRS's educational and training initiative, says, "The feedback we received from 1995's show was encouraging and we have incorporated that feedback into this year's programme."

We are combining hands-on sessions, that genuinely offer something to those seeking to develop their skills, with the more high-level discussions about the impact of new technologies, standards and working

practices. We have been able to ensure there is something to appeal to everyone."

This year's briefings and workshops programme closely reflects Audio '96's five main focus areas of broadcasting, post-production, recording, project studio applications and new media. Ward adds,

"This is London's one event bringing together all the threads of the audio business." Among the speakers will be industry authority John Watkinson, who will discuss speaker design, and digital guru Bill Foster, who will discuss the compatibility issues surrounding multitrack and two-track recording. Other organisations involved in the programme include the Gateway School of Music, Dolby and multimedia specialists Co-Active.

Audio '96 will also provide the platform for a series of forum meetings organised by various industry associations. These include a broadcast forum hosted by the Institute Of Broadcast Sound; a live sound forum with the trade organisation Plasma and a lunch-time slot, entitled Hot Issues, which is being hosted by trade magazine *Audio Media*.

The record producers organisation Re-Pro, which is affiliated to the APRS, will be holding a special meeting on the first day of the show to mark the UK launch of ESDA – the European Sound Directors' Association. Apart from the events taking place at the show, APRS is also hosting a one-day seminar focusing on intellectual property and how to protect it. Entitled Name, Rank and Serial Number – How Identifiers Could Change The Face Of The Music Business, this event is aimed at a wide audience including broadcasters, A&R staff, artist managers, music publishers, lawyers, studio owners and producers. It will examine current and future methods of information collection and how that information is handled and disseminated for media applications.

The seminar takes place on June 18 at Le Meridien Hotel, Piccadilly, and will feature a number of speakers including Pete Rodgers, PPL's head of broadcasting; Philippe Person, operational executive for the IFPI; Chris Gardner, head of business systems at PRS, and Chris Clark from the British Library National Sound Archive.

THE HISTORY

The APRS exhibition, now in its 29th year, began life as little more than an add-on to the association's agm.

APRS chief executive Philip Vaughan says, "It started in a very small way with a few manufacturers exhibiting their latest equipment on a green baize trestle table. It quickly outgrew the table and has moved through a number of venues, ending up at the National Hall, Olympia."

It has now become a focal point on the UK pro audio calendar.

Vaughan adds, "The show provides a great opportunity for people to network. We attract all sorts of visitors including producers, engineers, record company personnel, studio-owners, musicians, composers and people from audio post-production."

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DOOLEY'S DIARY

Remember where you heard it: EMI's presentation to City analysts on Friday gave it a chance to give some of its wares to the assembled throng. Each of the 100 or so analysts received a 20-CD set of EMI products in a smart Mulberry leather case, causing one to comment, "It looks like we'll have to become music fans after all"... **What's in a name?** News reaches us that PolyGram TV's MD **Brian Berg** was more than a little surprised last week when a temp working at Polydor phoned him to demand he mend a broken TV set in the Polydor office. Doh! "I was flabbergasted," admits Berg... **A little bird tips Dooley** to keep his ears peeled about former Ediel MD **Andrew Cleary**, who is on the verge of announcing details of a new label venture and standing for a place on the BPI council... **Replay Records** owner and staunch Nottingham Forest supporter **Brian Mack** had a better start to his Euro '96 campaign than England after picking up **35 big ones** on a bet that Lazio's striker Pierluigi Casiraghi would **score** the first goal in the fixture between Italy and Russia... We all know what it's like to **listen to paint dry**. Well Dooley happens to think Fortnum & Mason has come up with an **even more interesting idea** for a party album.



"...And this is the big knob which...err, well, you know, makes it sort of a go 'loud'." After chowing down at the Brits with EMI's top dog **Rupert Perry**, it seems the government's minister of fun just can't get enough of the music biz at the moment. Our **Giney** tipped up at the Abbey Road studio last week to see where **The Beatles** cut all their fine tunes and get a guided tour over the mixing desk with (l-r) producer **John Kurlander**, **Perry** and **Martin Bengie**.

The grocer is selling a corking, hour-long CD entitled **The Sound Of Wine**, which consists of the sound of 14 different wines **fermenting**. A snip at **£9.95**... It's official! **The Spreadeagle** on Camden Town's Parkway is the new **Good Mixer**. On a recent Dooley sally into the bar, members of **Blur**, **Menswear**, **Ballroom** and **Jolt** could be seen revelling, while representatives of **Sub Pop** and **BMG Music** added the industry touch... The **Liverpool Institute for Performing Arts** may have money troubles, but it's not lacking industry support. In the past 10 days, students have had masterclasses from **George Martin**, **Joan Armatrading**, and **EMI Music Publishing's Peter Reichardt**... Good to see **Who's Who** has acknowledged **Noel** and **Liam Gallagher** and **Damon Albarn** in its 1996-97 edition, placing them as the top contributors to British music, while **Tat** that have been removed... **Slap on the back** for **Mantra Recordings'** rock band **China Drum**, who are going to **Bosnia** in July with help from the British Army to play concerts for the troops and the people of Sarajevo. The band are coughing up

the cost of transporting six tons of equipment themselves... **Who** would have thought that an appearance by **Zoe** on **GMTV** would spark over 50 calls, including one from the police, complaining she was **inciting violence**? The **M&G** artist sang the title track from her soon-to-be released **Hammer** album, which includes the lyric, "If I had a hammer, I'd hit you on the head. I wouldn't stop the pounding until I knew you were dead". The single has been taken off the playlists of **Liverpool's City FM** and **Radio Tay** in **Dundee**... **India Aid** is seeking artists for a **giant concert** at **Wembley Arena** on **August 26** to be televised worldwide. **India Aid** asks those interested to contact **Mike Maurice** on



Those gorgeous Vikings are back in town. And the cuddly cuckoos and cheese merchants. In fact, ambassadors from every European country currently battling it out in Euro '96. And what fine specimens of manhood they are too. With this in mind, an intrepid reporter from **London's Evening Standard** entered the captain's bars in search of some thrills and spills with some of Switzerland's heartbro supporters. But she inadvertently unearthed **Jason Morais** (left), the lovely artist relations chap at **Warners**, who was then passed off as an exponent of the 3-5-2 system. But, despite the case of mistaken identity, this clutch of young lovelies all seemed to enjoy his passing game and movement off the ball. No harm done then.

01604 712283... **HMV's 75th anniversary cricket tournament** raised more than **£20,000** for the **Nordoff-Robbins Music Therapy Charity** last week, although the **HMV XI** were given a good thrashing by the **Bunburys**, who had star cricketers **Allan Lamb** and **Richard Illingworth** in their number as well as various other celebs.....



Avex UK is adding another footnote in the great music history book by signing its first British non-dance act, **Jargon**. The boys, **Kevin Wiltshire** and **Lee Baker**, cuddled up with the label's managing director **Hisao Aso** to ink the deal. The northern lads, who are supplemented by a bunch of percussionists and axe pickers for live dates, have already cut and produced their first album, **Blueprint**, which will be out at the end of the year. The group's first single, **So Goodbye**, is in the shops July 23.

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