

music week

THE GROWTH OF
WORLD MUSIC - p33

For Everyone in the Business of Music

27 JULY 1996 £3.25

Publishers stunned by de Wit's surprise exit

by Martin Talbot

Royalty collection society MCPS was left without a chief executive last week after Frans de Wit, unexpectedly announced his departure, just days after sealing the biggest deal in the organisation's history.

De Wit's departure is understood to follow differences of opinion over future strategy of the company, which has doubled its turnover in the five years he has been at the helm.

Neither MCPS nor de Wit were willing to discuss reasons for the split last week. In a statement issued last Monday, MCPS said, "Having served the company for five years, Mr de Wit feels that the time has come to broaden his horizons and consider the next steps in his career."

De Wit says his departure is not connected with his conclusion of the PolyGram central licensing deal a week ago. MCPS chairman Jonathan Simon adds, "Both the board and Frans mutually decided that a parting of the ways

was appropriate."

De Wit, who left his office last Friday, says he has no immediate plans. "It has been five interesting years, but it is a long time for anybody to be at such a society," he adds.

It is understood that the split from MCPS is linked to on-going discussions over future plans for the company. Certain members of the board voiced concern at the lack of progress in defining strategy, one MCPS board member told *Music Week*.

"Frans construed that as criticism and that the board had lost confidence in him, so he suggested that it might be a good move to terminate his contract," he says. "I think he was upset because he had just worked so hard putting together the PolyGram deal."

One senior publisher says, "I think Frans feels he put his neck on the line with the PolyGram deal and the thanks he gets is criticism from the board." The new PolyGram central licensing deal, which de Wit concluded a week ago, included a controversial new option

allowing publisher members with a central licensing deal with MCPS to buy central local societies on the continent and have royalties paid direct to European subsidiaries. The option is understood to have caused fury through the European society network, of which de Wit is a strong advocate.

A former EMI Music Publishing managing director in London, president of the Music Publishers Association and European director of Ascap, Netherlands-born de Wit was appointed in July 1991 to build the company's status in Europe. In the last financial results, the organisation revealed it had distributed £197.4m in 1995 compared with £77.4m in 1991.

The association is left without a natural replacement following the departure of former deputy chief executive Tom Bradley to join EMI Music Publishing last August. But Simon says details of a committee to oversee management in the absence of a replacement will be discussed at a meeting of the MCPS board tomorrow (Tuesday).

Hendrix mentor Chandler dies

Chas Chandler, founder member of The Animals and the manager of Jimi Hendrix, died of a heart attack last week, aged 57.

After leaving The Animals in 1965, Chandler entered management, bringing Jimi Hendrix to the UK and producing all his hit singles, including Hey Joe and Purple Haze. After quitting as Hendrix's manager in 1968, he set up Montgrove Productions with Robert Stigwood and signed Slade.

In recent years, he established Park Arena Ltd, which developed the 10,500-seater Newcastle Arena and helped locals bands with recording.

He had been undergoing tests at Newcastle Upon Tyne General Hospital when he died and is survived by his wife Madeleine their three children and a son from a previous marriage.

Chandler's funeral takes place today (Monday) at St Georges Church, Culler Coats, North Shields, at 2.30pm. Flowers should be sent beforehand to Wakefield & Son Undertakers, 39 Percy Park Road, Tynewood, NE34 4LR. Donations are requested for the North Tyneside General Hospital Catecan Appeal.

THIS WEEK

4 Marsh: 'let's work together'

5 Smiths in boost for music sales

8 All the market share winners



30 Darker moods from Boo Radleys

46 Dooley kicks off Muso '96



Virgin act Spice Girls, who last week were challenging for the number one spot with their debut single, Wannabe, are leading a "gender revolution", according to Virgin Records joint managing director Ashley Newton. "There's big excitement about all-girl bands which is creating a swing away from the traditional boy-band domination," says Newton. "In Japan they're already being treated like huge stars, and I think they'll be as successful there as Shampoo are."



Radio powers Spice Girls to silver

Virgin is celebrating the breakthrough of all-girl five-piece Spice Girls, whose debut single, Wannabe, went silver in its second week last Friday.

The single was also challenging Gary Barlow and Fugees for the number one spot, after entering the chart at three last week.

Virgin joint managing director Ashley Newton, who signed the act last year, says massive support from radio and TV has helped break the act.

"It's been one of Virgin's priorities this year and our radio promotions team have worked incredibly hard, but no one expected this sort of overnight

phenomenon," says Newton. "Radio and TV support has been absolutely extraordinary."

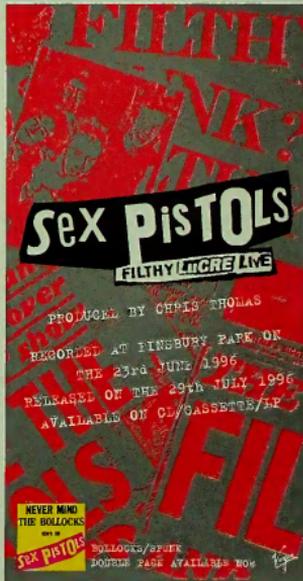
The act - who would be the first girl group to top the charts since The Bangles in 1989 if they reach the number one spot - have been touring with the Radio One roadshow and have spent the past three months doing PAs for regional radio.

The band are currently on a visit to Japan and a live performance of Wannabe was broadcast live to TOTV via satellite last Friday (19).

The single was the highest climber in the airplay chart last week and

looked set to double its plays as it moved into the Top 20. Its biggest supporter to date is City FM in Liverpool, which aired the track more than 30 times last week, while Radio One alone exposed it to more than 10m listeners.

Virgin has also lined up the follow-up single to Wannabe, Say You'll Be There, which is scheduled for release in September. "What we're particularly delighted about is that, with such a high-profile success, we're already in the luxurious position of having a finished album," Newton adds. The finished album is set for a November release.

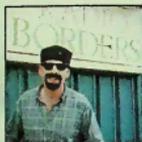


▶▶▶▶ TONG RETURNS TO DANCE ROOTS IN LONDON REJIG - p3 ▶▶▶▶

will the *real* paul carrack please stand up!



paul carrack?
signal one



paul carrack?
radio borders



paul carrack?
hallam fm
great yorkshire gold



paul carrack?
manx



paul carrack?
nevis radio



paul carrack?
soundwave



paul carrack?
invicta fm



paul carrack?
tay fm



paul carrack?
spire fm



paul carrack?
chiltern fm



paul carrack?
leicester sound



paul carrack?
beacon radio



paul carrack?
radio wave



paul carrack?
moray firth



paul carrack?
metro fm



paul carrack?
chorley wood fm



paul carrack?
noddy holder!!!!
piccadilly key 103



paul carrack?
ocean fm



paul carrack?
2-ten fm



the new single **eyes of blue**
CD1 (CDEIRS 194) of 2 part CD set includes
eyes of blue '96 remix
plus live and exclusive tracks
CD2 (CDEIRS 194) of 2 part CD set
and cassette (TCEIRS 194) contains
tempted,
over my shoulder and
when you walk in the room

the album **blue views**
includes the hit singles
eyes of blue
and **how long**
out now on CD (EIRSCD 1075)
and cassette (EIRSTC 1075)



thanks to all for your continuing support



COMMENT

The snobs can't stop wallypop

Listen carefully and you should be able to hear the distant rumbling of canned beats, hooks-by-numbers and incongruous little rapped bits which is the sound of wallypop hits making their stealthy approach to these shores. It's getting to that time of year. One of those ahead of the pack is Macarena, which has had a more tortuous journey than most. It is possible Macarena was simply launched on the public too early – it was pretty dismal outside when it was first released in the UK in May – but that still doesn't fully explain why such an obvious hit has taken so long, and the resources of two record companies, to get away.

The only real conclusion is that the snobishness of the British media – and its obsession with all the bits around the music (the act, their motivation, their taste in clothes) rather than the music itself – has stood in its way.

You couldn't get two more different success stories than that of Spice Girls and Macarena; one a virtual overnight sensation, one a three-year saga. Both would rate equally highly on my pop-o-meter. The only difference is that one was made by a group of sassy young women with plenty to say for themselves, and the other a couple of faceless producers. Tangible acts with stories to tell might appear to have more appeal as long-term prospects for the industry, but the likes of Robert Miles have proved that isn't necessarily the case. For record buyers at least, the music always comes first.

Increasingly the British media – and some in the industry itself – are only prepared to give the time of day to cool records. I personally, like many of you, don't listen to many of these records at all. But so-called "discriminating" record buyers shouldn't be allowed to dictate the tastes of the nation.

Selina Webb

TILLY

There's no escaping Macarena

In the interests of research I've taken a vacation – yes, I'm writing from the beach in Cancun, Mexico. As in all holiday areas throughout the world, most of the music in the many clubs here is UK or European. Maybe it's the simple lyrics that you can still sing along to, but there's no doubt we make great records for putting you in the party spirit. The most played songs are Soft Cell's Tainted Love and a resurgence of the Rick Astley classic Never Gonna Give You Up which the locals have invented a dance to, similar to the Macarena, which is the song that is driving everyone mad worldwide. There seems to be no escaping it, and it's certain to be a monster in the UK during the summer. It makes the Birdie Song sound almost credible!

Soundscan: what's the fuss all about

In Mexico I watched a news item on CNN discussing the concerns about Soundscan expressed by certain US labels. Apparently, they are undecided about committing to acts for further recordings when Soundscan gives them the knowledge of how badly certain records are selling. Also, as radio stations get Soundscan lists, they are refusing to playlist records which are not selling. Sheryl Crow was interviewed and she said, "Soundscan – well they're just reams of paper with figures on them; it wouldn't concern the artist." I'm sure if Sheryl hadn't sold zillions for her record company, she wouldn't be interviewed for her thoughts. Now, Soundscan, to the uninitiated, seems to do the same thing that Millward Brown/CIN in the UK does, so there are probably already some marketing experts out there looking at how to achieve sales. Imagine dodgy guys on Harley's calling in Tower Records in LA saying "Hey, mate, can I have 10 copies of the new X single". Is nothing sacred anymore?

Tilly Rutherford's column is a personal view

NEWS

HMV is teaming up with *Big!* magazine and Record signings Boyzone to launch a 75th anniversary competition aiming to raise £25,000 for Save The Children. Customers will be invited to design an anniversary Christmas card for the retailer. The winning designer will be invited to attend a Christmas party with the band and 50 friends of their choice. The best entries picked by Boyzone, HMV and *Big!* will be produced as cards for sale in HMV. Boyzone are pictured launching the competition and cutting an anniversary cake at HMV's store at 159 Oxford Street, London store last Wednesday.



Marsh looks to close radio and records gap

by Catherine Eade

BMG music division president Jeremy Marsh applauded the progress made in the relationship between the radio and record industries and suggested two concrete initiatives at last week's Radio Academy Festival in Birmingham. In the session titled Radio & The Record Industry, Marsh said, "The relationship is better now than it's ever been before."

But he stressed that further steps could be taken to strengthen the bond and made two suggestions: ● artist albums and singles could carry endemorse stickers printed with the name of supportive radio stations; and ● radio and record companies could share market research and database information.

"Record companies can help radio stations develop exclusive promotional packages and identities," Marsh said. He suggested that sales reps could sticker releases that have been given support by the radio with a means of heightening the profile of both the record and the station.

"The more we increase the dialogue between radio and the record industry the better – there is a need to focus on and target specific markets," he added.

UPBEAT BANNISTER DEFENDS BBC RADIO

The radio business is in a healthier state than it has ever been, an upbeat Matthew Bannister told festival delegates in his first speech as director of BBC Radio.

Hitting back at criticisms about internal restructuring of the BBC, he told the festival's closing session that the Corporation's radio service was at the forefront of a newly-competitive market. But he vowed that change would never be introduced for the sake of it or without consulting listeners.

Radio, he said, had grown and survived because it had adapted and changed and

"Over the past three years or so the BMG music division has been building up a database of names and we now have more than 1.3m, which we would be willing to share with radio stations."

Marsh says one commercial station has already begun a trial sticking of BMG releases, and BMG linked up with Radio One in a mailout to fans recently.

"We have access to the fanbases of major artists and we could exchange information with radio, as they could offer us information from any audience research they carry out," said Marsh.

Marsh also urged commercial radio

that the BBC was unique among the world's public service broadcasters by remaining a powerful force despite "the massive onslaught" of commercial competition.

"In the future, we will be serving a society which is less homogeneous and more individual," he added. "Consumers are becoming accustomed to choice and better informed about how to use it."

"At the same time the unstoppable development of technology will mean that those who choose to do so will be able to have more personally tailored packages of information."

to repeat the job-swap initiative staged by Radio One producer Pat Connor and RCA head of marketing Kevin Dawson in April, and applauded commercial radio for taking more risks.

"Radio is no longer playing it safe," he said. "A lot of progress has been made in the past few months, with more locally-originated programmes and more experimentation."

Around 400 radio and music industry delegates attended the two-day festival, which featured a series of speakers as well as a keynote address by chairman of the BBC board of governors Sir Christopher Bland.

Majors aim for gold with Olympic-linked releases

Record companies are gearing up to make the most of Olympic fever over the next fortnight, with Sony, EMI and BMG all hoping to emulate the success of Euro '96-linked records.

Four soccer-themed singles reached the Top 20 last month, while both RCA and Virgin scored Top 10 football compilations at the height of Euro '96 fever. Epic is hoping appearances by Celine Dion at Friday's opening ceremony and Gloria Estefan at the closing ceremony on August 4 will boost sales of their current albums. Dion was due to perform new song, The Power Of The Dream, on Friday, while Estefan will perform the official single for the games, Reach.

EMI Premier has also released the BBC's official theme for its Olympics coverage, Tara's Theme, a reworking of the theme to Guns With The Wind. Performed by Spiro And Wix, the track will be followed by Motown, a TV-sport album. Sony Classical is reprogramming

its Summon The Heroes album while Artist is putting another push behind the official Olympic compilation, The Rhythm Of The Games.

Justin Crosby, product manager for EMI Premier, says, "Because sports programmers are quite on the ball with music for their coverage, music does become part of the public's consciousness, and I think it probably has a healthy effect across the board."

Catherine Davis, marketing director at Epic, says, "Everyone's fairly late getting excited about the Olympics because of Euro '96, but people are picking up on it, now, and once the games begin, sales will pick up considerably."

However, retailers do not believe the momentum will build to the heights of Euro '96. Edward Motler, manager of Music Junction in Lexington Spa, says, "The Olympics are different, because it's global and not being in the UK it doesn't have the same appeal."

Ainleys opens up for charity event

Mark Morrison, Nigel Kennedy, Louise, Upside Down and Spice Girls are all lined up to support a charity day at Leicester independent Ainleys Day, which will take place at the store on Saturday, August 17, aims to raise money for the local Emily Fotherly School for special needs children.

Morrison has donated £1,000 aid will be there on the day along with Kennedy who will be busking outside the shop. Louise and Spice Girls will serve behind the counter.

Central to the event will be an auction aired on 103.2 FM Leicester Sound which is broadcast live from the event. Ainleys co-owner and Bard chairman Richard Wootton is asking for items to be donated to the sale, such as certified awards discs, test pressings or original artwork. Call 0116-262 0618 for information or with items for auction.

Smiths reorganisation puts music on frontline

by Catherine Eade

WH Smith is aiming to heighten the profile of music within its stores as part of a reorganisation of its core business and a restructuring of its senior management team.

WH Smith Retail marketing director Peter Bamford has announced the creation of four separate business units, including one dedicated to entertainment, and a team of eight directors.

WH Smith product marketing director Nigel Kenyon Jones has been promoted to director of the newly-created entertainment, interests and relaxation business unit, which covers music, video and computer products.

Kenyon Jones, who has been with the company for four years, says WH Smith is looking to boost its music policy following the success of trials in the music departments of certain stores.

Over the past few weeks, around six

outlets have moved their music sections to the front of store, while four smaller stores have re-introduced music departments for an experimental period.

The basic restructuring of the company at a fundamental level is an indication that WH Smith is taking music extremely seriously, says Kenyon Jones. "We're looking at how we can better serve our customers, and the creation of the new business unit is an attempt to reflect how consumers relate to entertainment products. It's early days but so far we've found that moving music to the front has made a significant improvement on turnover of that sector, and in the smaller stores the overall turnover has risen," he adds.

In a separate move, Smiths is also planning to make more detailed trading information available to suppliers. Kenyon Jones says the aim is to improve stocking decisions on product lines in Smiths, and will give suppliers

more information about what, where and how specific product lines are selling. The data will be available through independent information marketing company Infovision from October 1, and WH Smith Retail and Infovision will be running a series of seminars to explain the details of the service.

The team of directors will be largely completed by September when former Boots executive Robin Dickie and former Sainsbury's, Price Waterhouse and Habitat financier Brian Landers join as retail operations director and finance director respectively. The immediate appointments include Don Sloan, who joined from Woolworths 18 months ago, as marketing director for the chain, while Jeff Prince becomes supply chain director, Kevin Phillips is appointed as quality improvement director and Tony Williams becomes human resources and services director.

ITC takes literary turn with Wobble and Cave

Nick Cave, Jah Wobble and Gavin Friday are among the first performers confirmed for September's *The City* convention, which will see the event move into the literary world for the first time.

The club *Vox & Roll*, launched in London by Dublin-born Gerry O'Grady, is being taken to Ireland for the first time as part of a series of showcases at the conference, which runs from September 7 to 11.

Cave, Wobble and Friday are among the performers who will make readings between pieces of self-programmed music. Other names confirmed for the series include Nik Cohn, convicted drug smuggler Howard Marks, writer Pat McCabe and Ronnie Drew of The Dubliners.

Meanwhile, last week saw the final deadline for tapes to be submitted for the conference's unsigned bands contest, sponsored by Guinness. Organisers are understood to have received more than 800 tapes.

ITC director Tony Wilson adds that the conference panels are also taking shape, with the first panel titles confirmed including "Multi-media - come back when you are older", "Jungle - making the neighbourhood safe for quiche", "They think it's all over - how to drop a band" and "Young turks - the new indie (?) labels".

Bullish Asda launches co-op TV ads

Asda is planning to launch its first co-op TV campaigns in September, kicking off a series of regular co-promotions with record companies.

The supermarket chain will unveil its co-op packages this Friday (26) at a presentation for record companies and distributors at London's Planet Hollywood restaurant.

Steve Gallant, Asda category manager of entertainment, says the campaigns will form the centrepiece of a new strategy, designed to heighten Asda's profile in the entertainment market.

"We're ready to go," says Gallant. "We've already been in discussion with a number of record and video companies and we're hoping to be a regular presence on TV from the beginning of September. The idea is to let people know how supermarkets sell music and to dispel any misconceptions."

Asda launches its first press ad co-op campaign next month for Sony's Neil Diamond Greatest Hits album, which is released at the end of August. The campaign, which centres on ads in women's magazines, follows two tabloid ad campaigns earlier this month for the children's videos *The Swan Princess* and *Andre The Seal*.

"We're moving into co-op marketing because we want to increase our profile," he adds. "We've got to the point where we are a substantial player, but we want to be a major player."

The first TV campaigns will coincide with a 12-week marketing programme at the supermarket chain. The first new-look entertainment department will open in September at Asda's Morley store in Leeds. Around six stores will be refurbished by the end of the year, with four new stores due to open with the new design in the autumn.



EMI UK is to re-release the Fools Garden single, *Lemon Tree*, following phenomenal European sales. The single, originally released in Germany last year, has sold 1.5m units across Europe, with half that total coming from the band's native Germany. EMI is aiming to use radio support to drive the single; the record has been picked up by stations including Cycle 2, Metro FM and West Sound, and has a particularly strong profile in the north, Ireland and Anglia regions. The single was initially released in the UK in May, but only reached number 61 after failing to secure substantial radio support.

NEWSFILE

Virgin plans label with Massive Attack

Virgin Records is launching a new label, Melanchoic, in a venture with Massive Attack and their management company West. The first album under the deal will be a Horace Andy compilation, *Skylarking Volume 1*. Also signed to the label are Massive Attack collaborator Craig Armstrong and Bristol band Ariel.

Arenas sign up with Blink TV

Wembley Arena and Sheffield Arena have struck deals with Blink TV - the video broadcast service for live music venues. Work begins on installing the system at Wembley Arena today (22), with three giant screens planned for the auditorium and smaller TV screens in the bar areas. The screens will show a 30-minute programme of ads, promo clips and news.

Virgin goes on-line with Cyberia

Virgin Retail Europe is linking up with London's Cyberia Cafe in a business partnership which will see the internet cafe open within a new Virgin Megastore in Rotterdam in August. On-line links between Cyberia and Virgin will be developed, says Virgin Retail Europe marketing manager Charlie Cunningham-Reid.

Philips acquires Gimmell label

Philips Classics has acquired the early music label Gimmell in a deal which will see future releases distributed through the major. The label became the only independent to win a *Gramophone Award* for its Jusquin's *Missa Pange Lingua* in 1987.

Print and design

The photograph carried on page 16 of last week's issue as part of our print and design supplement was incorrectly captioned. The caption should have read: (from left) Bruce Gill, Cally Callomon, Mat Cook and Rob O'Connor.



Lorraine Cato
I was made to
love you

The new single.
Out now.
Available on CD, cassette and 12".
MCA

Gallant says his plan is to establish Asda as a key player in the entertainment sector, after what was a strong year for the chain's entertainment business, results posted for the year ending April 27 show the music and video division topped the £100m turnover mark for the first time.

Gallant says, "We're going completely back to basics with new promotional units, new fixtures and fittings and generally making the entertainment department more space-efficient."

"The re-design represents several million pounds' worth of commitment over the next 18 months, and indicates how serious Asda is about developing its substantial music and video business," says Gallant.

He adds that Asda has also pursued an aggressive pricing policy which aims to keep chart CDs at lower prices than Woolworths and WH Smith.

Keeping the Epic ball rolling after a year of breakthrough success

Talk to Rob Stringer and you'd never believe his company, Epic, is celebrating its most successful spell of the Nineties.

A platinum album from Celine Dion, the breakthrough of the Manic Street Preachers and a number one with The Lightning Seeds' Euro '96 single, Three Lions, have cemented a period of resurgence for the label.

But Stringer, managing director of the label for the past three years, is worried about Christmas.

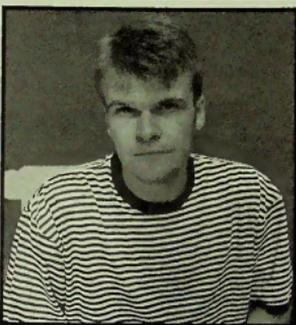
"I'm nervous," he says. "As a company we've never been hotter than we are at the moment, but it's not November and December and that's when you make all the money."

You can understand Stringer not getting carried away; it has been a memorable year for the 33-year-old, for many reasons.

Besides seeing his personal life splashed all over the tabloids, Epic's biggest act, Michael Jackson, was vilified in the press after February's Brits performance, and tragedy struck the act with which he is most closely associated, the Manic Street Preachers, before they came back with a breakthrough single and album.

Besides which, Stringer has seen success before. Despite his young age — for a managing director — Stringer is a Sony veteran of 11 years, first joining Columbia as a graduate trainee in 1985 when he found himself working for the label at the peak of its success.

ROB STRINGER



"Having worked at Columbia when it was at its most successful in the mid-Eighties, I've got ideas what it could be like," he says. "We had Terence Trent D'Arby, Bros, Roachford, Deacon Blue and The Passendens and all of them with platinum albums. That's what it's got to be like here."

If such days do arrive at Epic, it will be the culmination of three years' hard work since Stringer joined the label as the industry's youngest managing director in spring 1993.

Within months of taking control of the company he had dropped nine of the 18 UK acts on Epic's roster as he attempted to reshape the label.

"I had pretty much a clean sheet," he says. "We didn't have a very good roster, apart from a few acts. It's amazing having to start with nothing because you get to make something of your own. But it takes a while."

Certainly, everything did not immediately fall into place. When the Manics' guitarist Richey Edwards disappeared in spring last year the label's most promising act looked on the verge of collapse, while the other outfit with which Stringer is most closely associated, The Lightning Seeds, were taking time to respond to the efforts Epic were putting into them.

"We could have come out of The Lightning Seeds having spent £300,000 and sold 80,000 records," he recalls. "Then it finally came right on the third record." Ian Brodie's band — with five Top 20 singles, a platinum album and a platinum number one through the England team's Euro '96 song Three Lions — are the most spectacular illustration of a rare knack Epic has developed over the past three years. While most other labels have struggled to propel any singles up the chart, Stringer's Epic has achieved the feat on at least eight different occasions.

In 1995, Michael Jackson's You Are Not Alone and Celine Dion's Think Twice became two of only six singles to climb to number one — Dion doing so after 16 weeks on the chart — while four consecutive Lightning Seeds singles also climbed the chart, pushing the Judoification album to a chart peak of 11 in January, 18 months after release.

A DESIGN FOR SUCCESS

Rob Stringer (B. August 13, 1957)

1984: After completing his sociology degree at Goldsmith's College in London, Stringer stays on at the college for a year, on a sabbatical as social secretary.

September 1985: Joins CBS Records as a marketing graduate trainee, becoming product manager nine months later in June 1986.

July 1985: Promoted to marketing manager for CBS, after a period in which he works on a series of big name successes including The Bangles, Bros and The Chimes.

January 1991: Moves into A&R as A&R director for CBS, after a period in which he works on a series of big name successes including The Bangles, Bros and The Chimes.

January 1991: Moves into A&R as A&R director for CBS, after a period in which he works on a series of big name successes including The Bangles, Bros and The Chimes.

January 1991: Moves into A&R as A&R director for CBS, after a period in which he works on a series of big name successes including The Bangles, Bros and The Chimes.

January 1991: Moves into A&R as A&R director for CBS, after a period in which he works on a series of big name successes including The Bangles, Bros and The Chimes.

January 1991: Moves into A&R as A&R director for CBS, after a period in which he works on a series of big name successes including The Bangles, Bros and The Chimes.

January 1991: Moves into A&R as A&R director for CBS, after a period in which he works on a series of big name successes including The Bangles, Bros and The Chimes.

January 1991: Moves into A&R as A&R director for CBS, after a period in which he works on a series of big name successes including The Bangles, Bros and The Chimes.

January 1991: Moves into A&R as A&R director for CBS, after a period in which he works on a series of big name successes including The Bangles, Bros and The Chimes.

January 1991: Moves into A&R as A&R director for CBS, after a period in which he works on a series of big name successes including The Bangles, Bros and The Chimes.

April 1993: Takes over as managing director of Epic at the age of 30, becoming the youngest MD in the record business. He brings with him one act, the Manic Street Preachers.

January 1995: Celine Dion single Think Twice climbs to number one after a 15-week rise through the chart.

April 1996: The Manics score their first top five single with A Design For Life, a year after the disappearance of bassist Richey Edwards.

June 1996: After a turbulent six months in which Stringer's personal life is splashed across the tabloids, Brodie and Skinner and The Lightning Seeds' Euro '96 Three Lions single becomes the first in three years to return to the number one spot for a second time.

at T In The Park was front page news in at least two tabloids — has not been a comfortable experience for a man who admits he does not even enjoy the level of profile which goes with being a managing director.

But Stringer certainly has ambitions for his UK acts. After breaking The Lightning Seeds and Manic Street Preachers, he has his eye on launching Mundy, ApolloFourTy, Nut, Honeycrack and Agent Provocateur during the next year, as well as US hope Sereating Trees.

For now he is keeping clear of jumping on the Britpop bandwagon; Epic's strategy is to steer clear of such fashion-led acts, says Stringer. "I see labels signing certain of these new acts and think, 'I hope they get their album out in the next six months because that's all they've got,'" he says. "I'm really pleased we've got people like Mundy and Nut who could be making three albums in 1998."

And with plans in place to push the Celine Dion album to 15m and around her autumn tour, Christmas looks bright too.

Stringer is determined not to get too cocky. Work is already in hand to follow up on the successes of all his acts, such as The Lightning Seeds.

A single, at least, is due before Christmas, and Stringer says, "One thing we've got a record out this year, otherwise Three Lions stops being a milestone and starts to become a millstone."

There is no room for anyone to rest on their laurels, he says. "This company is legendary for beating its chest and saying we are great," he says. "I don't think [Sony Music chairman] Paul Bruggen wants to do that and I don't either. I don't want us to be a typically arrogant major label. I'm well aware that, in February next year, if we don't break the Mundy record and The Lightning Seeds records didn't sell, we will be back to square one." Martin Talbot



FOLLOWING
IN THE
FOOTSTEPS
OF



Riverdance



Riverdance *a journey*

BEGINS
AUGUST 5th
ON VIDEO

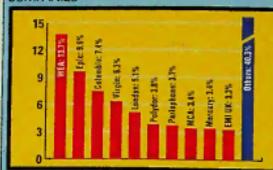
the real story behind the music and dance phenomenon

RIVERDANCE - A JOURNEY. AVAILABLE ONLY ON VIDEO
ORDER NOW VIA DISC TELESALES - **0181 362 8111**
CATALOGUE NO. VC6563. RUNNING TIME 70MINS APPROX. S.P. £12.99 D.P. £8.84



SINGLES: QUARTERLY SNAPSHOT

COMPANIES



CORPORATE GROUPS

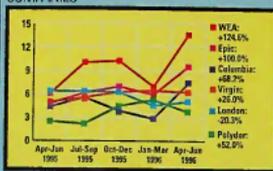


DISTRIBUTORS

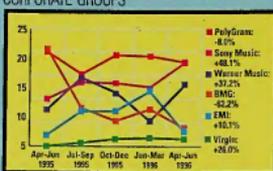


SINGLES: 12-MONTH TREND

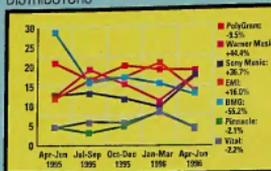
COMPANIES



CORPORATE GROUPS



DISTRIBUTORS



TOP SINGLES

- 1 KILLING ME SOFTLY Fugees (Columbia)
- 2 OOH AHH...JUST A LITTLE BIT Gina G (Eternal)
- 3 RETURN OF THE MACK Mark Morrison (WEA)
- 4 THREE LIONS Baddiel & Skinner & The Lightning Seeds (Epic)
- 5 FAST LOVE George Michael (Virgin)
- 6 MYSTERIOUS GIRL Peter Andre featuring Bubblegum Petex Andre (Mushroom)
- 7 CECILIA Suggs featuring Louchie Lou & Michie One (WEA)
- 8 NOBODY KNOWS Tony Rich Project (LaFace/Arista)
- 9 FIRESTARTER The Prodigy (XL Recording)
- 10 A DESIGN FOR LIFE Manic Street Preachers (Epic)

TOP ARTISTS

- 1 FUGEES
- 2 GINA G
- 3 MARK MORRISON
- 4 BADDIEL & SKINNER & THE LIGHTNING SEEDS
- 5 GEORGE MICHAEL
- 6 PETER ANDRE FEATURING BUBBLE RANX
- 7 ROBERT MILES
- 8 SUGGS FEATURING LOUCHE LOU & MICHE ONE
- 9 TONY RICH PROJECT
- 10 THE PRODIGY

TOP PRODUCERS

- 1 WYCLEF HILL/DUPLESSIS/DUPLESSIS
- 2 ROWDY
- 3 KERRON BRISON
- 4 BASCOMBE, BROUDIE/ROGERS
- 5 MICHAEL DOUGLAS
- 6 OLLIE J
- 7 SY & ROBBIE
- 8 RICH
- 9 HOWARD HEDGES

DATA SOURCE

Compiled by ERA from Millward Brown figures. Survey based on a weekly sample of singles sales and album and mid-price album sales through 1,000 UK outlets from April to June 1996 inclusive. Minimum prices for LP and cassette albums £2.50, £4 for CDs.

Source: © CML

WEA and Virgin stre

As WEA and Virgin register significant market share upturns, Sony comes

SINGLES

Chart-watchers had to look pretty hard for any bad news in the singles market in the second quarter.

It was a fantastic three months for big singles—the sort of enduring hits which confirm the public's on-going love affair with the shortest format. Singles sales in the second quarter were up around 4% year-on-year and a massive 36% higher than for the same period in 1994, and the three months between April and June produced no fewer than four platinum singles which between them have accrued 50 weeks on the Top 75 and total sales approaching 3m.

The success of these four singles is neatly shared between Warners and Sony, with the former's WEA company accounting for both Gina G's Ooh Aah...Just A Little Bit—the quarter's second biggest-seller overall—and Mark Morrison's Return Of The Mack in third place.

These hits and other, more modest, successes with Suggs' Cecilia, Mark Snow's X-Files theme and Alanis Morissette's Ironic were enough to propel WEA to the top of the singles company rankings for the third time in 12 months, taking a massive 13.7% share—the biggest taken by any company since the new definitions were introduced back at the beginning of 1995. Its slice of the market has just about doubled since the first quarter of 1996—and is more than twice the share it took in the same quarter last year.

WEA is getting used to its newfound prowess in the singles market, but for the epic and Columbia—the companies behind it in second and third place—the latest shares confirm a return to form.

Sony has had a stunning three months, producing not only the biggest-selling single of the quarter in



FUGEES

Fugees' Killing Me Softly, but certainly the most widely exposed in the Three Lions football anthem. And it must also take particular pleasure in the 10th placed single—Manic Street Preachers' A Design For Life—which in many people's minds was a success story against the odds.

It was Epic—the company behind the Manics and Three Lions—which performed most strongly doubling its performance year-on-year to take second place and a 9.6% share of the market.

Epic must be proud of the fact that its two biggest hits were both home-produced, but it also scored notable success with Michael Jackson's They Don't Care About Us (the 11th placed single overall) and, just one place behind, Céline Dion's Been You/ Loved Me.

Columbia, in third place, also notched up a substantial year-on-year increase of 68.2%, with its success

focusing primarily on one single, the rebounding chart-topper from Fugees, which is not finished with yet.

The success of Columbia and Epic took Sony within a whisker of victory in the corporate groups rankings, earning it a 19.4% share of the market, just 0.1% behind the long unassailable-looking PolyGram.

In singles, the corporate group table appears a lot more competitive than it has for some time, with third-placed Warner Music, on 15.5%, also looking like a viable contender for the crown.

Lower down this league, in eighth place, a staggering 2,400% year-on-year increase was registered by Mushroom, which managed to take a 2.5% share of the market thanks to its second placing Peter Andre hit Mysterious Girl—the sixth biggest-seller of the quarter—as well as Garbage's Stupid Girl.

The distributors league wasn't quite as hard-fought as is the corporate group rankings, but things were nonetheless tight at the top. PolyGram regained its crown from EMI quite comfortably, but less than two percentage points covered the top three distributors both improved their shares over the previous quarter and year-on-year, while PolyGram slipped back slightly.

It looks like things could be even tighter next time round, as the latter two distributors both improved their shares over the previous quarter and year-on-year, while PolyGram slipped back slightly.

Pinnacle and Vital are still neck-and-neck, but neither had particularly strong quarters, nearly halving their shares they held in the first quarter of 1996.

But that's not to say the indie sector as a whole was down. The shortlist was partly made up by eighth-placed Disc which took a 3.3% share, 500% up over the second quarter of 1995.

Selina Webb

MUSIC WEEK 27 JULY 1996

ALBUMS: QUARTERLY SNAPSHOT

COMPANIES



CORPORATE GROUPS

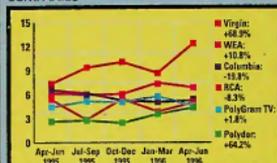


DISTRIBUTORS

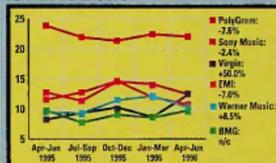


ALBUMS: 12-MONTH TREND

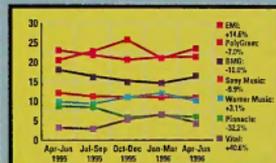
COMPANIES



CORPORATE GROUPS



DISTRIBUTORS



Peak ahead of rivals

s within a whisker of taking PolyGram's singles corporate group crown

ALBUMS

There is nothing new in Virgin taking the honours as the UK's biggest albums company, but the manner in which its latest victory was achieved marks a breakthrough for Paul Conroy's company.

To date, Virgin's success has prompted a certain amount of muttering into beads, invariably along the lines of "it's only compilations". But in the three months between April and June, Virgin confirmed it could match its compilations prowess in the artist album market. Its biggest album was George Michael's *Older* which despite lukewarm reviews has blown out from car stereos everywhere and is now double platinum. Virgin also notched up notable successes with *Everything But The Girl's* *Walking Wounded* — another album set for a long life — and its Mike & The Mechanics hits collection.

That's not to say Virgin's commercial marketing department let things slip; another batch of successful various artists offerings were rammed home in the second quarter, the biggest among them being *In The Mix 96-2*, the third biggest compilation of the quarter, and *The Best...Album In The World...Ever!* 3, which finished two places behind in fifth. The combined result was a substantial 12.3% share for Virgin, representing a 68.9% increase year-on-year and a 43% upturn from the last quarter. That share enabled Virgin to extend its lead at the top of the companies' league to more than five percentage points. In fact, its total was not far from being double that of its nearest challenger, WEA.

Surprisingly, perhaps, *Older* was not the best-selling album of the quarter. It narrowly missed out on that honour to Alaina Morissette's enduring *Jagged Little Pill*, which has now spent 49 weeks on the chart for WEA and is four

ALAINA MORISSETTE

times platinum. WEA's albums share is slightly down on the last quarter, but it still up 10.8% year-on-year. While Virgin did well with a broad swathe of albums, WEA's success came chiefly from Morissette — its next biggest album was Mark Morrison's *Return Of The Mack*, the 40th biggest seller of the quarter.

Ying with Virgin for the biggest year-on-year improvement among the top albums companies was PolyGram, which registered a 64.2% upturn to take 4.3% of the market and sixth place. It was easily PolyGram's best performance since the new company definitions were introduced, and was achieved primarily with three albums which finished among the top 10 sellers of the quarter — *Lighthouse Family's* *Ocean Drive*, *Cat's* *All Change* and *Boyzone's* *Said And Done*.

It was also a good quarter for MCA, which creeps among the Top 10 albums companies for the first time under the

new definitions, taking 2.6% of the market and the sixth biggest album of the quarter in the shape of *Ocean Colour Scene's* *Moseley Shoals*.

In contrast to the singles market, it was pretty much business as usual in the albums corporate group league, with PolyGram still a mile ahead although with a marginally reduced share. Also slightly down were Sony and EMI, but Virgin managed to hop up two places into third thanks to its George-fueled increased share. BMG also had a strong quarter, increasing its share to 9.7% — matching the figure it notched up a year ago — on the back of the success of *Take That's* *Greatest Hits*, which was the third biggest album of the quarter.

If PolyGram thought it had managed to reclaim its albums distribution crown from EMI for good last quarter, it was mistaken, as EMI got back on top in the latest set of figures. EMI, assisted by Virgin's improved performance as well as EMI Premier's *Trainpopping* soundtrack and Tina Turner's *Parlophone* album *Wildest Dreams*, has now opened up a bit of a gap with a 23.5% share compared with PolyGram's 21.4%.

That other rivalry down the table between Pinnacle and Vital was resolved with Pinnacle emphatically leaping back into sixth place. Its 5.9% share put it 1.4 points ahead of Vital — the biggest gap between the two since the third quarter of 1995.

Behind them another player is stealthily entering the race in the shape of *Dice*, the VCI-owned operation, which registered a 325.9% year-on-year increase to take a 2.9% share and eighth place thanks largely to its distribution of *Ash's* 1997 for *Infectious* and *RTM*.

Overall, the albums market is still looking healthy with total sales in the second quarter up 12% year-on-year and 34% over the same quarter two years ago.

Selina Webb

TOP ARTIST ALBUMS

- 1 JAGGED LITTLE PILL Alaina Morissette (Maverick)
- 2 OLDER George Michael (Virgin)
- 3 GREATEST HITS Take That (RCA)
- 4 WHAT'S THE STORY MORNING GLORY? Oasis (Creation)
- 5 FALLING INTO YOU Celine Dion (Epic)
- 6 MOSELEY SHOALS Ocean Colour Scene (MCA)
- 7 THE SCORE Fugees (Columbia)
- 8 HITS Mike & The Mechanics (Virgin)
- 9 1978 Ash (Infectious)
- 10 BIZARRE FRUIT/BIZARRE FRUIT II M People (Deconstruction)

TOP ARTISTS

- 1 ALAINA MORISSETTE
- 2 GEORGE MICHAEL
- 3 TAKE THAT
- 4 OASIS
- 5 CELINE DION
- 6 OCEAN COLOUR SCENE
- 7 FUGEES
- 8 MIKE & THE MECHANICS
- 9 M PEOPLE
- 10 ASH

TOP PRODUCERS

- 1 MORISSETTE/BALLARD
- 2 MICHAEL
- 3 BROS IN RHYTHM/JAMES JERVIER/WALES/KENNEDY/STEINMAN/PORTER/BARLOW/TAKE THAT/VEINIE/NORFOLK/STEINMAN/GIFFIN/RAPINO BROS
- 4 MORRIS/GALLAGHER
- 5 STEINBERG/NOWELS/GOLDMAN/WAKE/FOSTER/STEINMAN/GATICA/NOVA
- 6 LYNH OCEAN COLOUR SCENE
- 7 FRAXZELL/FRAS
- 8 NEUL/TURNER/FOOD
- 9 MORRIS/ATHE
- 10 M PEOPLE

TOP COMPILATIONS

- 1 NEW HITS 96 (Warner/Globe/Sony TV)
- 2 NOW THAT'S WHAT I CALL MUSIC! 33 (EM/Virgin/PolyGram)
- 3 IN THE MIX 96-2 (Virgin)
- 4 TRAINSPOTTING (OST) (EMI Premier)
- 5 THE BEST...ALBUM IN THE WORLD...EVER! 3 (Virgin)
- 6 THE BEST RAP ALBUM IN THE WORLD...EVER! (Virgin)
- 7 CLUB MIX 96 (PolyGram TV)
- 8 DANIE ZONE - LEVEL SEVEN (PolyGram TV)
- 9 YVIN 3 - NEW SOUL REBELS (Globe/TV)
- 10 BOYZ OF SWING (PolyGram TV)

SINGLES

PAUL WELLER: Peacock Suit (Go! Discs 6000419). The modfather's first new material since Stanley Road is a bawdy, raucy outing that can't fail to attract those who saw his TOTP and Finsbury Park renditions, although it lacks a killer hook. □□□□

SEFULURA: Ratanamahatta (Roadrunner 60214). Effective use of tribal drums power this fan-only slab of spitting, ethno-metal along, the likely result being another short-lived chart appearance. □□□

GEORGE MICHAEL: Spinning The Wheel (Virgin VS00359). The dance mix is already in the clubs, and Michael's balladic follow-up to two number ones could just hit the spot again. Two new tracks, not on the album, will help. □□□□

RACHEL STAMP: Hey Hey Michael You're Really Fantastic (WEA 60A090). The second single sees this London-based four-piece lift their game and deliver a Runaways-meet-P!nk Spectator potential hit. □□□□

LUCE DRAYTON: Dreamer (Epic 069395WHV). This delicate but tough first single suggests a long career in the mainstream spotlight for the hit writer produced by John Cornfield. □□□□

AMERICAN TV COPS: Turbulence (Starfish SFDT7). While in pursuit of quirky indie-pop allure, American TV Cops seem to have inadvertently stumbled on the vestiges of early Wedding Present. □□

DMZ: Walking On The Milky Way (Virgin USYCD1159). Only Andy McCluskey's unmistakable adonidic vocals give away the origin of this track, which is middle-of-the-road Beatles-flavoured nostalgia pop. □□□□

PLEASURE DELUXE: 16 Red Balloons (Eternal WEA 60021). Nena's Eighties chart classic gets the pop/techno treatment courtesy of German identical twins Ricki and Holly, under the tutelage of Boyzone/P!nk & Dancer producer Ray Heidge. □□□

R KELLY: I Can't Sleep Baby (I) (Live 423762). Sounding more like Boyz II Men than R Kelly, this sickly-sweet ballad will nevertheless attract the usual crowd. □□□

ETERNAL: Somebody (EMI UKDEM 438). Judging by the early enthusiasm for Disney's Hunchback Of Notre Dame movie, this dramatic ballad in the vein of Elton's Circle Of Life outing should be a huge hit. □□□□

JONAN Strykly (Parkway PARK0013). This debut double A-side is a fine mixture of dance and indie with shades of both Chemical Brothers and Black Grape and should set the south London duo up as one of the new acts to watch this year. □□□□

A GUY CALLED GERALD FIVE LISA MAY: Voodoo Ray (Mercury 852899). The track credited with kicking off the British

acid house scene back in 1989 returns Nineties-style with some atmospheric mixes. □□□□

JJ BROTHERS feat. S.O.S.: Move It Up (Eternal WEA 062). The Outthere Brothers crossed with a regga toaster and that boom boom beat is bound to attract the masses this summer. □□□□

GEORFF WILLIAMS: I Guess I Will Always Love You (Hands On Records CDH08). This summer's soul/dance outing from the writer for Color Me Badd and Eternal, among others, is a pleasant affair that sounds vaguely familiar and is perfect for radio. □□□

BI FANKE: My Whole Life (Ede 090665CTR). There are shades of Madonna's ballad style in this sultry, breezily seductive single. A gently synoposed rhythmic adds to the charm of this coolly reflective pop song. □□□

UCC: The Key, The Secret (Pulse-8 CDJ05019). A seemingly superfluous reissue remix of the 1993 number two hit. Nevertheless, the song maintains its effortless hook of hoarsey piano and celebratory vocal, and could well be a hit once again. □□□□

COOLIE: It's All The Way Live (Now/ Tommy Boy TBCD731). The rapper's next single is a smoothly produced cover taken from the new basketball comedy Eddie. The original records, Lakeside, perform on the track too. □□□

AMERICAN YOUTH: Go To Be There (Positiva COTV058). A frenetic deep house cut, with the magic Positive touch, that should manage to inch chartwards. □□

THE DRIVEN: Jesus Loves You More If You Can't Drive (Polyd 975252). The next big thing out of Limerick could sound less like The Cranberries, but this debut single is a cracking post-grunge effort which should please fans of tuneful rock. □□□□

SINGLE OF THE WEEK

THE FUN LOVIN' CRIMALS: Scooby Snacks (Chrysalis CHS3043). This engaging and incredibly catchy lazy little hip hop number can be the one to break the New York trio, who are rapidly gaining converts. Big. □□□□

ALBUMS

IGGY POP: Best Of Live (MCA MCB08462). From 1977, 1986 and 1993, this track compilation repays commitment and volume by demonstrating, despite the uneven recordings, the consistent quality of Iggy's wild, but coherent music. □□□□

NIGHTCRAWLERS feat. JOHN REID: The 12" Mixes (Arista 74231 390432). Remixers Morales, Tin Tin Out, Motiv 8 et al do their stuff all over the Crawlers' inimitable Eternosrathy thing. □□□□

LINDA PERRY: In Flight Intercepts (IND 90061). Startling Jefferson Airplane/Starship clones abound on the ex-4 Non Blondes singer's first solo album,



GEORFF WILLIAMS: SUMMERY

recorded with Sheryl Crow producer Bill Bottrell. A distinctive throwback with attitude (and fanbase) to burn. □□□□

VARIOUS: Espresso! Espresso! (Deram/London S355427). Easy listening combo The Karminsky featuring have compiled a 22-track album of classic and rarities of the genre to follow up their 11-Ft Entertainment album. □□□□

SPIRO & WIX: Motion (EMI Premier PRSC64). This collection of 11, with compositions all written for TV, with Tarak's Theme and others aired during the Olympics, should make a minor splash in the compilations chart. □□

SUZU BOGUSS: Give Me Some Wheels (EMI Premier PRMCO 10). Heading for pop crossover through sheer bounce and personality rather than rock links, pop drums or strings, Boguss has returned in style. □□□□

SISTER CAROL: Lyrically Potent (Heartbeat CDH 231). Righteous, witty and down-to-earth rhythms and words recorded in NY and LA with artists from Sugar Minott and Ken Boothe. □□□

THE WALKIN' BROTHERS: The Walkin' Brothers (Capitol 450000). This debut album features a mix of soulful, bluesy, and funk-influenced tracks. □□□□



RACHEL STAMP: POTENTIAL HIT

MEXICAN PETS: The Voice Of Trucker Youth (Blunt BLUNT003). The Dublin four-piece are one of Ireland's finest alternative acts and have attracted considerable overseas A&R interest. This collection of their first three EPs should put the ante. □□□□

ROOMFUL OF BLUES: Turn It On! Turn It Up! (Bulseye, dist. Direct B55001). From Basie's 12th My Baby to Ray Charles' Danger Zone, this is in-your-face jump blues played with style, conviction and panache. □□□□

ANN PEEBLES: Fill This World With Love (Bulseye, dist. Direct B55954). The second album in Peebles' welcome comeback trail adds Mavis Staples and The Memphis Horns to husband Don Bryant's co-writing skills. □□□□

VARIOUS: Sing Sing So (JVC VICW 8219). The latest in the JVC World Sounds series of field recordings of ethnic music (remastered and re-released on CD for the first time in the UK Features Batak (Santamar) songs and guitar. □□□□

VARIOUS: Mix Mag Live (EMMCD-21). This is a series of 21 (mainly-cd) dance albums from the cutting edge of dance music. Choose carefully, though, as some are likely to shift better than others. □□□□

VARIOUS: Ambient Ibiza (EMI CDMS3752). Another Cafe Del Mar-inspired compilation for those warm summer nights. Classy stuff. □□□

VARIOUS: The Sound Gallery 2 (EMI Premier COTW002). Recordings vary from seductive to the downright silly, with groovy and sophisticated cuts abounding on this collection for anyone with a modicum of taste. □□□□

VARIOUS: Bored Generation (Eptaph 6461-2). Eptaph's first enhanced CD will impress neo-punk fans with unreleased tracks from Rancid and NOFX as well as a rare number by Ofispring. Also of interest are Primal, Helmet and an on-form Beastie Boys. □□□

TEENAGERS IN TRAPDOLE: Teenagers In Trouble Vc Fat Paul (Sweatfinger SFW002). This Bristol duo mix indie attitude with some trip-hop tricks to make a fascinating debut album. Bristolian drums, such as Flying Saucer Attack, help out and their version of Ario Guthrie's Coming In To Los Angeles has to be heard to be believed. □□□□

ALBUM OF THE WEEK

PENGUIN CAFE ORCHESTRA: Preludes, Airs & Yodels (Virgin AMBT 15). This excellent overview of the Orchestra's 20-year career lovingly showcases their uniquely affecting brand of chamber music, while an off-kilter Weatherall remix reflects their huge influence on the ambient scene. □□□□

This week's reviewers: Michael Arnold, Sarah Davis, Catherine East, Leo Finlay, Lee Fisher, Paul Gorman, Johnny Law and Ian Nicolson

ALAN JONES TALKING MUSIC

A pleasing side-effect of the popularity of the Diet Coke ad featuring **Etta James'** version of I Just Wanna Make Love To You was a re-awakening of interest in the legendary R&B vocalist. So the release, on Bullseye Blues, of Etta's critically lauded 1978 album, *Deep In The Night*, is nicely timed. Aside from her classic Chess period, this is probably the best album Etta ever made. The gut-wrenching title track is excellent, as are a sensitively interpreted *Only Women Bleed* and *The Eagles'* hit *Take It To The Limit*, wherein Etta whips up a real storm... It's 18 months since *Suede* released a single, and in *Trash* they've come up with their best yet. A refreshingly utempo song for them, it is

their most disciplined and direct pop nugget to date. As always, it's redolent of Bowie, though their own increasingly distinctive identity shines through. Hugely commercial, and likely to be their biggest hit yet... **The Manic Street Preachers** won a whole slew of new fans with their number two hit *A Design For Love*. Many of those fans will happily re-affirm their support for the gang by turning their new single, *Everything Must Go*, into another significant hit. The title track and second single from their current gold album, it has the same epic production values as its predecessor, though a slightly inferior tune. The crash of the drums and the busily sawing violinists create a wall of

sound that updates Spector for the Nineties and another top five placing seems well within their grasp... The most impressive slab of soul - and the longest title - to reach the release schedules this week is **Maxwell's** *Ascension* (No One's Gonna Love You, So Don't Ever Ask) - *The Tribute*, which takes as its starting point the SOS Band's sublime *No One's Gonna Love You*. A smooth summary workout which builds beautifully and sensitively on the original delicate Jimmy Jam/Terry Lewis masterpiece, it needs airplay, but could turn into one of the summer's smashes.

'PROBABLY'

The Most Refreshing Blend of all...

High End Mastering Facilities Include:-

5 STUDIOS

MASTERING..

32 Bit Technology
Super Bit Mapping
20 Hz. Monitoring
P.Q. Encoding
1630 PCM Umatics
Exabyte \ DAT \ CD-R
Cedar Restoration

20 BIT CLASSICAL RECORDING..

20 Bit Editing
Digital Mixing with Automation
Steinway Concert Grand
Accommodation
Location Facilities
Parking
Delivery and Collection

POST PRODUCTION..

Voiceovers
Commercials
Creative Services
Programming Suite

SRT
full strength
RECORDING

brewed in Cambridge

SOUND RECORDING TECHNOLOGY CAMBRIDGE

Tel: +44 (0)1480 461880 Fax: +44 (0)1480 496100

SBM
Super Bit Mapping

who said
independents
couldn't be...



oxygen hill
east 17
foo fighters
green day
mensun
marion
o people
northern exposure
ocean colour scene
monobard



paul weller
primal scream
sleeper
suede
the cranberries
the prodigy
therapy
tori amos
tricky
dave navarro

music merchandising
for the independently minded

BIG
TOURS LTD

BIG TOURS LIMITED
12 DEER PARK ROAD LONDON SW19 3JG TELEPHONE 0181 340 8211 FACSIMILE 0181 542 1807
A member of the Universal Music Group

BIG
PROMOTIONS

WEARING IT WITH PRIDE

Been there, seen it, done it, bought the T-shirt." While this acts as a neat summary of the gig-going experience in the Nineties, the latter part of this equation is now an important business consideration, a fact borne out by the welter of merchandising companies active in the UK and the importance bands, at all levels of success, place on presenting their images to the public. As a result merchandising is becoming an increasingly intricate affair. Promotional companies are now tailoring their products to meet the seasonal demands of

the hundreds of thousands of festival-goers, supplying summer-friendly items from frisbees to bandanas, while lighter colours and tighter-fitting T-shirts are a must among female members of the audience. At the other end of the musical spectrum, dark colours, long-sleeves and tour information are considered necessary in the designs of T-shirts for metal and hard-rock fans, although it should be noted that skate-kids demand band names along the bottom of their tees so that they can wear them outside their jeans. On pages 14 and 15 Sarah Davis looks at how merchandising has helped fund the touring forays of two up-and-coming bands – Earache's At The Gates and China's Blameless – while Caroline Moss provides a nuts-and-bolts view of vending merchandising products and the burgeoning power of concessionaires.

SUMMER DRESSING

TAKE ANY SUMMER FESTIVAL AND ITS GUARANTEED THAT THE AUDIENCE WILL BE KITTED OUT IN HUGE VARIETY OF T-SHIRTS AND OTHER PROMOTIONAL ITEMS. CAROLINE MOSS INVESTIGATES THE SEASONAL SHIFTS IN A GROWING MARKET

The purchase of the tour T-shirt, jacket or baseball cap is now as much a part of the experience of gig- and festival-going as the consumption of warm beer from plastic cups, or donning weather conditions from torrential downpours to scorching heat. And it is the vagaries of the weather which govern promotional merchandising like the fashion industry in general.

Most merchandising companies agree that the summer months signal an upswing in turnover, for reasons which are pretty obvious. Large outdoor tours and festivals provide increased outlets, while the hot weather is an opportunity to produce lighter-weight, more affordable garments and fun, novelty items.

"Our summer range has included Frisbees for Supergrass, strappy tops for Pulp and unlined coach jackets for the Manic Street Preachers," says Andy Allan, director of Backstreet. "People are more into buying bits and pieces during the summer months."

Mike Leonard, a partner of Razamataz, confirms this. "I would say merchandising is more popular in the summer because we get a wider and more diverse range of things to do," he says. "For example, we've had a good run again this year on bandanas, as opposed to the standard baseball cap."

Novelty items aside, it is the humble T-shirt – the bread and butter of the merchandising industry – which comes into its own during the summer months. "As soon as the sun starts shining, around Easter, people start putting their jumpers away and getting into T-shirts," says Steve Lucas, sales director at Grand Island Promotions.



The T-shirt is a winner with most people due to its affordable price tag and classic design. "Most people enjoy T-shirts, and it's easy to replace last year's and it's easy to look a bit dated," says Underworld director Wayne Clark.

However, the basic T-shirt has evolved during the past few years, and the different styles now available allow for increased seasonal change. Most merchandising companies report a movement from the long-sleeved styles popular in winter to the short-sleeved variety in summer, but this is not true of everyone. "I would have thought that by now we'd be getting out of long sleeves and into short, but it doesn't seem to be the case," says Leonard. "Just the other night, in the middle of a hot spell, I was at a gig where all the long-sleeved T-shirts sold out, leaving the short sleeves on the rails."

Trends such as this would indicate that merchandising is increasingly fashion-led. "We go out and see what's on the street

for the summer and develop product from that, taking inspiration from the higher end of retail fashion," says Clarke. This attitude, which is becoming more common among merchandisers, accounts for the diversification from the standard tour T-shirt available in black or white into a plethora of colours, designs and fabrics. The increased versatility this opens up lends itself especially to summer wear. Underworld, for example, is using citrus colours such as orange and lime-green for merchandising on the Boyzone tour. "You can move into lighter-coloured T-shirts because they're more appropriate for the summer," says Clarke.

As well as colours, styles have also developed apace. "There's been a big change from the biggy T-shirts which everyone used to do to more fitted styles and lots of V-necks," says Lucas. This summer's Euro '96 provided an extra styling point. Underworld's Lightning Seeds football shirt has been "flying

out," according to Clarke, while one of Cobles' biggest recent sellers was a torso-hugging football shirt for Blur. Different styles have led to the use of non-traditional T-shirt fabrics, such as towelling, nylon and heavier-weight cotton.

But it's not just the colours and styles which influence punters'

purchase decisions – obviously the bands themselves play a large part in the popularity of a range of merchandising. "It's rare that someone will go out and buy a shirt by a band just because they like the colour of it," says Allan. Indeed, the bands themselves tend to be the biggest factor in who buys. As more bands tour in summer than in winter, does this mean that, theoretically, merchandisers' client bases also change with the seasons?

"I'd say the same type of people buy winter and summer alike," says Chakan Hislop, promotions manager at Basind. "A lot more of them buy in the summer, but that's because product is cheaper."

Allan feels that changes in the customer-base are often due to a band's growth in popularity rather than its seasonal aspect. "It does very much depend on the demand and what they're doing," he says. "We've produced merchandising for Black Grape and I'm sure they have a completely different audience to when they initially started out – they've hit the mainstream now."

"The bottom line seems to be that the people who buy the records also buy the band's merchandising. This in itself is subject to seasonal fluctuation. For example, well-established artists with an older following tend to tour during the summer. "Someone like Rod Stewart attract an older audience, so when they've hit the mainstream now," says Paul Whinney, senior account director at TOT'Shirts.

"His merchandising would only sell on tour, whereas bands like Oasis or Blur have a constant demand throughout the year," Lewis Pennington, a partner of Merchandising Matters, thinks that seasonal sales tend to be >

"WE GO OUT AND SEE WHAT'S ON THE STREET FOR THE SUMMER AND DEVELOP PRODUCT FROM THAT, TAKING INSPIRATION FROM THE HIGHER END OF RETAIL FASHION."
WAYNE CLARK – DIRECTOR, UNDERWORLD



PROMOTIONAL MERCHANDISING

DESIGN & MANUFACTURING

• TEL 0181-896-1746 • FAX 0181-896-1324

T. SHIRTS ★ SWEATSHIRTS ★ HATS ★ CAPS ★
RECORD/DESPATCH & LEATHER BAGS ★ MA1s -
MA2s/COACH/LEATHER AND MANY OTHER
JACKETS AND APPAREL ★ BUSINESS GIFTS & INCENTIVES

**WE CAN ALSO MANUFACTURE TO
YOUR OWN IDEAS & DESIGNS**

<http://www.rise.co.uk/underworld>

**"WHEN A LOT OF PEOPLE
GO TO FESTIVALS THEY
TAKE MONEY TO BUY
PROMOTIONAL
MERCHANDISE. THEY
WANT MEMENTOS OF
THE FESTIVAL, AS OFTEN
IT'S THE ONLY TIME THEY
GET TO BE WITH THEIR
FRIENDS OVER A PERIOD
OF TIME."**

**CHAKAN HISLOP,
PROMOTIONS MANAGER,
BASKIND**

► gender-linked. "Girls buy a lot more in summer than in winter," he says. "They go more for the lighter colours and tighter fitting T-shirts available at that time of the year."
Festivals also lend a seasonal boost to the merchandising



JACKETS IN DEMAND FROM THE COBLES RANGE

industry. "I think that when a lot of people go to festivals they take money to buy promotional merchandise," says Hislop. "They want mementos of the festival, as often it's the only time they get to be with their friends over a period of time."
"Bands will do a good turnover

on T-shirts at festivals," says Allan.

But not all merchandising companies share the view that summer festivals provide a lucrative sales opportunity. Most festivals appoint a concessionaire to handle all merchandising, which takes a hefty 25% of gross

MERCHANDISING BALANCES THE



AT THE GATES: 'METAL FANS ARE INSANE WHEN IT COMES TO BUYING SHIRTS'

For up-and-coming acts, merchandising is a significant means of creating a healthy fan-base and offsetting the costs of vital live performances, writes Sarah Davis.

Earache Records' Skate/metal act At The Gates and China Records' pop/rock quartet Blameless are two bands who have sustained their entry into the music business by utilising a hard-edged merchandising approach.

Although both acts are signed and receive tour support from their labels, the record company expects to recoup its outlay and merchandise sales can ensure that tours break even or even make a profit. "Without merchandising sales, touring for us would be virtually impossible," says At The Gates vocalist Tomas Lindberg. "Selling shirts funds a lot of promotion."

Formed in 1990 in Gothenburg,

Sweden, the five-piece signed to Earache a year ago after three releases on local indie Peaceville Records. Released last October, their debut album on Earache, *Slaughter Of The Soul*, has sold around 4,000 copies in the UK and 20,000 worldwide. To promote the release the band spent 22 weeks touring continental Europe, the UK and the US, and are embarking on a series of festival dates this summer before recording a follow-up in the autumn.

Lindberg points out how the demand for merchandising by metal fans is unparalleled in the rest of the music business.

"We've been able to fund the tour mainly from sales of T-shirts," he adds. "Metal fans are insane when it comes to buying shirts; they always want the latest design, no matter if they already own 20 At The Gates shirts."

Earache uses Kettering-based

Metro Merchandising because of the company's ability to respond to last-minute requests, according to the label's tour coordinator Dan Tobin. "We can go to them in a panic, mid-tour - say in Spain - and ask for more shirts and they always get them to us," he says. "There isn't much point if shirts turn up two days after the band has left town. During the second European tour, supporting Napalm Death, we sold out and reprinted half-way through."

The band initially took 400 shirts which had cost £2,000. "We reprinted 150 and were only left with 35 at the end of the tour," says Tobin. "Almost £5,000 worth were sold and we made nearly £3,000 profit."

At The Gates appeal to metal and skate fans, and each audience wants different designs. "Traditionally metal fans have black shirts, but at At The Gates concerts we get



BLACK GRAPE: MERCHANDISING DEVELOPS WITH AUDIENCE

sales. "If you have a large band that will sell T-shirts wherever they go that's fine," says Chris Cooke, head of the tour department at Winterland. "But people tend to be going to the European festivals for the event itself rather than for any particular band. You'll end up

selling 30 T-shirts and the cost of doing it is prohibitive, especially when you do it yourself with your own staff and van. It can be a logistical nightmare."

That aside, merchandisers start gearing themselves up around early April for a boom during the summer months which is matched only by the Christmas market. "Overall there's a busy period of six to eight weeks in the summer whereas at Christmas there's a mad rush for two weeks," says Clarke.

For the winter months merchandising moves predominantly into heavier T-shirts, sweatshirts and jackets. "There's still an incredible demand for MA1s and MA2s," says Michael Hannan, marketing manager at Cobles. "Everybody

still seems to want them." For this winter Cobles is updating its most popular jackets by manufacturing them in colours such as mustard, yellow, red and burnt orange.

"In winter we sell mainly jeans-type clothing and thicker jackets, and a lot more outer-wear," says Hislop. Underwear has moved into a range of fleecelined tops based on surf-wear, ski jumpers for Oasis and heavy baseball tops, colour co-ordinated with album sleeves.

The Christmas market also creates a demand for specific merchandising. "You get an influx of people buying merchandising as Christmas presents, for example record bags fly out," says Pennington.

Of course some product is completely unseasonal and sells consistently all year round. Hardy perennials include bags of all descriptions, such as rucksacks and record bags, baseball caps, alp mats, and, of course, the T-shirt. "A basic logo on a standard T-shirt does very well," points out Clarke.

It looks likely that this humble garment will continue to be the mainstay of merchandising companies, come rain or shine. ■

THE BLACKS FOR THE UP AND COMING



BLAMELESS: SUSTAINING THEIR ENTRY INTO THE MUSIC BUSINESS BY TAKING A HARD-EDGED MERCHANDISING APPROACH

hardcore skate kids who prefer blue and green," explains Tobin. "Our next range includes a green shirt with a tino logo and a design around the bottom, so that they can wear them outside their jeans."

There are other considerations; positioning on a bill dictates the quantity required by acts and At The Gates, like most other bands, sell long and short sleeve versions with a minimum of two designs – a four-colour album cover and a logo design with tour dates on the back or sleeves.

"Long sleeves do sell well, even in summer, and metal kids prefer them," says Tobin. "Kids want full album designs, tour dates and something on the arm. And if you're touring in a place you've been before, you need new designs. Our latest is bootleg style – gold and silver on a black shirt, giving the effect that the band did it themselves." China's Blameless actually

design their own merchandising: "We would never sell a T-shirt we wouldn't wear ourselves," says bass player Jason Leggett.

The band, who formed in their native Sheffield two-and-a-half years ago, released their first single, Signs, on Rough Trade and were subsequently picked up by China. With a number 27 single under their belts – Breathe (A Little Deeper) in March – Blameless recently headlined a 30-date UK tour in May and June, and took 600 shirts on the road with them according to manager Joe Davidson, who points out that merchandiser Underworld also distributes to retail outlets.

"Our shirts include the name of the band, but we don't include tour dates and use no more than three colours to keep things easy on the eye," says Davidson.

"Some of our shirts are so subtle you wouldn't know whose they were unless you are familiar with the band. We sold about

£3,000 worth of merchandise and worked out, on an average of 200 crowds in the clubs and 1,000 at colleges, every punter was worth about 42p in merchandise alone."

Both At The Gates and Blameless are in profit by the end of their tours and Davidson says there are lucrative spin-offs.

"After the last tour I was deluged with letters from fans who had been to the concerts, bought shirts and wanted to buy other designs," he says. The band has now set up a mail-order service via the Internet. Meanwhile, Earache has a website up and running, with a page set aside for At The Gates, as well as a 10,000-strong database and a mail-order service including CD Roms which display product.

Such are the sophisticated marketing tools which are now the mainstay of the profitable business of merchandising for bands at all levels of success. ■

For Mail-Order Enquiries Call:
0500 000 880



Alienz, Fantasy, Streetz, Tribal, Native American, Fun, and a whole lot more. Quality garments with a fast turnaround.

Also
Coming Soon:



Free Colour
Catalogue!

U.K.
Retail
Distribution by:
TRONSALE LTD

Tel: 0171 739 9185 Fax: 0171 729 1185
189-198 Shoreditch High Street London E1 6HU

TRIPLE OF FEAR

Razamatatz
The Swagmen

Venom Anathema

UNPARALLELED QUALITY & SERVICE
RETAIL DISTRIBUTION & TOUR
SUPPORT

T-Shirts : Woven Patches :
Bandanas : Backpatches :
Lanyards : Stash Cases :
Stickers : Custom Garments :

Razamatatz, The Warehouse, 4 Derby St,
Colne, Lancs BB9 9AA

Phone (01282) 861099 Fax (01282) 861327
E Mail Info@Razamatatz.Co.Uk

THE NUTS AND BOLTS OF FESTIVAL FARE

The business of vending merchandises at festivals is pretty cut and dried, especially in the UK, writes *Caroline Moss*.

Most of the larger festivals appoint a concessionaire to sell all merchandise on behalf of the different bands appearing. "The last thing the organisers want is for space at the same time," says Doug Hurcombe, head of A&R at Big Tours.

A strict system operates whereby the headlining band will have four or five different styles of T-shirt on sale; this amount decreases with the band's status on the bill. The concessionaire takes a cut of all product sold - usually 25% - and settles up with the companies after the event.

As well as being a merchandising company, Big Tours acts as a concessionaire at several festivals, but has a policy of sticking to the larger ones.

"We do Donington, Knebworth and places where you'll have in excess of 60-70,000 people," says Hurcombe. "Reading and Phoenix are good, but for the amount of revenue generated compared to the amount of days you spend on the site it's not cost-effective to be a concessionaire."

Some European festivals, for example Roskilde, don't appoint a concessionaire. "You'll go and do it yourself and find there's a 'hot' field with about 12 different merchandisers," says Chris Cooke, head of Winterland's tour department. Regulations governing self-vended festivals vary according to the event. Sometimes booths are provided and a nominal fee is usually demanded. "We did a festival in Sweden recently which cost us about £150 for the stall fee," says Cooke.

There are obvious pros and cons to both types of vending at festivals. Concessioned events mean that a large chunk of the profits goes to the appointed company. However this system alleviates the logistics of shipping product around Europe and employing staff to work on site for several days. "I'm not always happy about dealing with concessionaires but sometimes it saves me a big headache," says Andy Burgess, head of tour department/artist relations at Nice Man Merchandising. Burgess is currently negotiating his contracts so that he isn't committed to vending financially unviable festivals.

Larger outdoor venues such as Wembley, Nynex and the NEC appoint in-house concession

companies and operate in a similar way to the festivals. Merchandisers are happier to deal with concession companies at these events as the punters will all be fans of the main acts, ensuring large product sales. A general rule of thumb for all concessioned events is to ensure that product is in good supply and is displayed to its best advantage.

It is only in the smaller theatres that merchandising companies generally vend their own product. There is often a booth of some sort and sometimes a nominal fee is charged but, according to Hurcombe: "It's not usually a case of renting the space because most times it's part of the agreed deal with the band that a space is made available for vending." Often the management of the venue is content with a few T-shirts in exchange for retail space.

However, even the smaller venues are sometimes concessioned. "It's easy to vend small, 2,000-seat theatres yourself, for example we used to vend all the Apollo Group venues but now they're all concessioned," says Burgess. "Everybody should still have the right to vend these small venues themselves, no doubt about it."



T.O.T.
THE IMAGE BUILDERS FOR LASTING IMPRESSIONS

SCREEN PRINTING UP TO 10 COLOURS

T.O.T-SHIRTS LIMITED

0181-807 8083
OR FAX: 0181-345 6085

OUTER LIMITS



THE PAN EUROPEAN SOLUTION

With our own UK and continental distribution operations, we offer an unparalleled service to retailers and merchandisers.

If you are a retailer looking for ways to create new profit opportunities and customer satisfaction we supply a wide range of licensed music T-shirts and other clothing for acts such as:

**BLUR, BON JOVI, ELASTICA,
R.E.M., PEARL JAM, FOO FIGHTERS, GREEN DAY,
SILVERCHAIR, NOFX, QUEEN, AND MANY MORE.....**

If you are a merchandiser looking for an effective and creative distribution and mail order service for your products throughout Europe, we are the company for you. Why not check us out?

You can reach us:

ALPINE HOUSE
HONEYPOT LANE
KINGSBURY
LONDON NW9 9RU

TEL: + 44 (0) 181-204 9916
FAX: + 44 (0) 181-206 0024

CONTACT: YVONNE ORBACH

HAVEN 2137
SLUISJESDIJK 151
3087 AG ROTTERDAM
NETHERLANDS

TEL: + 31 (0) 10 294 1194
FAX: + 31 (0) 10 428 0540

CONTACT: PETER BRASSER



BEHIND THE COUNTER

MARC GREEN, Menzies, Weymouth

"Things have been hectic this week because we've been in the middle of a refit that has dramatically expanded our music department. With no music multiples here in Weymouth, we have always had to be everything to everyone and now we are concentrating on making our product range even more accessible. The refit features a brand new dance section that sits next to chart and TV-advertised product and back-catalogue space has been increased by 80%. So far this week Crowded House and No Greater Love have been our fastest movers, while on a more specialist level we've been selling a lot of garage, house and reggae to foreign exchange students who are beginning to pour in. Far from lamenting good weather, here it is a bonus as it brings the daytrippers back a path to our door. A national TV campaign for our latest music and video promotion is about to break and with the extra space we've gained, we'll really be able to do it justice."

ON THE ROAD

CHARLIE COLEMAN, RTM sales rep, London

"Our biggest release is the Underworld single which is still in the top five, and Lush's single 500 (Shake Baby Shake) is doing well. They're the big two, but De La Soul's album has been quite successful. Barry Adamson's album could do a bit for us too. The Jarvis Cocker track on it has been going out as a promo, but we're having problems getting permission for a single from Island. Pre-sales are quiet, but the new Coolio single from a Whoopi Goldberg movie is going well at the chains and the indie shops, to a lesser extent. There aren't notable trends or variations in my area (the West End), though there's more of a rock and indie orientation than in my previous sales area in the northwest around Manchester. Most labels seem really quiet at the moment. They're staggering releases until the students are back at college; the shops get quite irritable about waiting for the big end-of-the-month schedules."

IN THE SHOPS THIS WEEK

NEW RELEASES

New albums from Toni Braxton and Reel 2 Reel were out-distanced by the week's big compilations. Stores with a dance or swing bias did well with Vinyl'4, while in the UK 90s Hits performed steadily on the back of Virgin's TV advertising blitz. It was a lean week for singles with best-sellers provided by Pat Benatar, Mark Morrison and Tina Turner.

PRE-RELEASE ENQUIRIES

Singles - Jam & Spoon, JX, Nas, Fools Garden, Suede, Robbie Williams, George Michael, Elvis Costello, Soul II Soul; Albums - Suede, Heidi Berry, Nilon Bombers

ADDITIONAL FORMATS

Julian Cope limited-edition white seven-inch, Carcass shaped CD album, Dubstar limited-edition second mix CD album with booklet, Black Crowes 10-inch picture disc

IN-STORE

Windows - Neneh Cherry, Black Crowes, Untitled 2, Summer The Heroes, Ash, Dubstar, Reel 2 Reel, By Jeeves; In-store - Alanis Morissette, The Eagles, Crush, Manic Street Preachers, Dubstar, Neneh Cherry, Heidi Berry, No 1 Punk Album, Spice Girls, Underworld, Gary Barlow, Louise

MULTIPLE CAMPAIGNS



Single - Dubstar; Windows - Ash; In-store and press ads - Sean Maguire, Untitled 2, Neneh Cherry, Heidi Berry; Radio ads - Dubstar (national ILR)



Single - Neneh Cherry; In-store - Dubstar, Reel 2 Reel, Asda exclusive double albums including Reggae Heat and Rock 'n' Roll Classics, Pavarotti, Patsy Cline, promotions for budget range, children's video, spoken word, classic feature films, Gheorghiu & Alagna



In-store - Rey two mid-price cassettes and save £5, free single-use camera with music and video purchases of £15 and over, Bryan Adams, Three Tenors, Pure Classic Videos, James Galway, free beach ball with Andre The Seal Disc, Swan Princess



Windows - Summer The Heroes; In-store - Three Tenors, five Naxos CDs for £20, label of the month campaign for Warner Classics, Linn classical and jazz CDs for £9.99; Discounted titles - Meredith Monk, Gheorghiu & Alagna, Jesse Norman, Pure Classic Videos



Windows - sale, Club Mix 2, Black Crowes, Untitled 2; In-store - Manic Street Preachers, Crush, Lorraine Cato, OX; Press ads - Joy Beizam, Alice In Chains, Neneh Cherry, Muncy, Lorraine Cato, 811, Alison Limerick, Jimi Hendrix, Tina Arena



Singles - Alanis Morissette, Manic Street Preachers, Alias; Albums - Toni Braxton, Untitled 2; Windows - Budget music promotion; In-store - The Eagles, No 1 Punk Album



In-store - Baby Fox, Orange Deluxe, Pullover, Smalltown Heroes, Sheryl Lynn remixes, Ots



Singles - Gary Barlow, Spice Girls, Mark Morrison, Underworld, Josh Wink; Albums - Alanis Morissette, M People, Ocean Colour Scene, Smurfs, Louise, Shine 5, Dance Nation 2, Untitled 2



Singles - Lorraine Cato, Neneh Cherry, Dubstar, Alanis Morissette; Albums - Baby Fox, Black Science Orchestra, Distance To Go 4, Amanda Marshall; Windows - Bryan Adams, Dog Eat Dog, Ash, Dubstar, Lorraine Cato, Alanis Morissette, Neneh Cherry, Manic Street Preachers, Gary Barlow, Mariah Carey, Dance Nation 2, Tina Turner, Crowded House, Eddi Reader, In-store - Summer Sounds promotion, Gipsy Kings, In The Mix 90s hits



Windows - Cliff Richard, Dubstar, Tina Turner, By Jeeves, Reel 2 Reel, PolyGram sale, Tower's 10th Anniversary, Toto, opera sale, Afro Celt, Dancing In The Street; In-store - PolyGram sale, opera sale; Press ads - Sex Pistols, opera sale



Megaplay singles - Alias; Atic, Ween; Essential Album - Karminski; Windows and in-store - July sale, Playstation promotion, Black Crowes, Ani Di Franco, Club Mix 96, The Eagles, Manic Street Preachers, Neneh Cherry; Press ads - Linda Thompson, Babylon 5, Norma Waterson, Gillian Welch



In-store - Toni Braxton, Gipsy Kings, Presidents Of The USA, No 1 Summer Album, No 1 80s Album



Singles - Manic Street Preachers, Neneh Cherry; Album - Smurfs; In-store - Toni Braxton, Gary Barlow, Eric Clapton, selected CDs from £2.99 and cassettes for £1.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andys Records (Doncaster), Chalky's (Oxon), Derrick's (Gloucester), Hillsborough Records (Sheffield), Hubbards Music (Birmingham), HMV (Hilary), Our Price (Chesham) and Virgin (Cardiff).

If you would like to contribute call Karen Faux on 0181-543 4830.

EXPOSURE

TELEVISION

27.7.96

Scratchy & Co featuring Manic Street Preachers and Boyzone, ITV: 9.25-11.30am
Glyndebourne '96 Live: Lulu, with Christine Schaffer, Wolfgang Schöue and Kathryn Harries, Channel Four: 8.25-10.05pm
Dancing In The Street: Hang On To Yourself, with Lou Reed, Iggy Pop, David Bowie, Alice Cooper and John Cale, BBC 2: 9-10pm
MTV Unplugged With Elton John, MTV: 10-11pm
Liner With Josie Holland features Oasis, David Bowie, Papa Wemba, Ruby and Aztec Camera, BBC 2: 12.15-1.20am

28.7.96

Fully Booked features Tina Arena, BBC 2: 10-noon
1.8.96
GMTV with Pat Benatar, ITV: 6-8.25am
Not Fade Away featuring Björk, Suzanne Vega, Madonna, Sting and Rod Stewart, ITV: 1.40-2.40am
2.8.96
GMTV features Jocelyne Brown, ITV: 6-9.25am
The White Room with Paul Weller, Suede and Elvis Costello, Channel Four: 11.25pm-12.35am

27.7.96

John Peel presents Guidford four-piece Benmet, Radio One: 5-7pm
Gladys Knight & The Pips, in concert from 1983, Radio Two: 6.03-7pm
Radio One Ibiza Week: The Lovegroove Dance Party Live, with Danny Rampling, Radio One: 7-9pm
The Essential Mix Live At Amnesia with Pete Tong, Sasha, Jose Padilla and Danny Rampling, Radio One: midnight-4am
28.7.96
John Peel with a session from Guided By Voices, Radio One: 8-10pm

29.7.96

The Radio One Summer Roadshow featuring Suggs and Let Loose, followed by Ladybirds and Lush (30.7), regulars Gemma, Cole Red and Robyn (31.8), Peter Dink (1.8) and Backstreet Boys (2.8), Radio One: 11.30-12.30pm
1.8.96
Paul Jones - Rhythm And Blues with a session from Rufus Thomas, Radio Two: 8.00-2.58pm
2.8.96
Cambridge Folk Festival featuring Watson Carthy, Radio Two: 10.03-midnight

RADIO

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BARRY ADAMSON Odipus Schmoedipus	Mute	July 29		The album will be promoted with ads in <i>The Wire</i> with HMV, NME, <i>Jazz</i> and <i>Time Out</i> . It is an Our Price recommended release.
ALICE IN CHAINS MTV Unplugged	Columbia	July 29		Ads will run on MTV and in <i>Kerrang!</i> with Virgin, NME with HMV, <i>Melody Maker</i> with Andy's and <i>Metal Hammer</i> . A mailout supports retail activity. Ads will run in the music press and there will be Rock Club nights around the UK with <i>Kerrang!</i> and displays with multiples and Indies. National and music press ads will be backed by radio ads on Kiss and Choice. There will be retail displays and posters on BR and LUL sites. The release will be promoted with ads in the specialist music press.
THE BLACK CROWES Three Snakes And One Charm	American/RCA	July 22		
TONI BRAXTON Secrets	Arista/LaFace	out now		
BURNING SPEAR Chant Down Babylon	Island	July 29		
MAMAS & PAPAS California Dreamin'	PolyGram TV	July 29		This re-released album will be nationally advertised on GMTV and in selected ITV regions.
JULIAN MARC Bench Samba	PolyGram TV	July 29		National TV advertising on GMTV will be backed with a regional TV campaign.
AMANDA MARSHALL Amanda Marshall	Epic	July 22		There will be ads in <i>Q</i> with HMV and the album will feature on listening posts at MVL, Sam Goody's and Virgin.
NICOLETTE Let No One Live Best Free...	Mercury	July 29		The release will be advertised in <i>The Face</i> , NME, <i>The Guardian</i> , <i>Independent</i> , <i>Q</i> , <i>Echoes</i> , <i>Touch</i> , <i>Tron</i> , <i>Musik</i> and <i>MixMag</i> .
RED HOUSE PAINTERS Songs For A Blue Guitar	Island	July 29		Ads will run in NME and <i>Melody Maker</i> and there will be a mailout to the fanbase. The album is an Our Price recommended release.
MYKAL ROSE Nuh Carbon	Greensleeves	July 29		There will be radio advertising on Kiss, Choice and press ads will run in <i>Echoes</i> and <i>Touch</i> .
SCARLET Chemistry	WEA	July 29		There will be national and teen press advertising to support this release, which will be promoted in-store by selected multiples and independents. There will be advertising in the specialist music press to support this album.
TOOTS & THE MAYTALS Time Tough - The Anthology	Island	July 29		
VARIOUS Albani's Adagios	Warner Classics	July 29		Ads will run on Classic FM and Melody and there will be press ads in the <i>Sunday Times</i> and <i>Daily Telegraph</i> . Posters are available for in-store use.
VARIOUS American Songbook	Volume	July 29		TV advertising will run for four weeks on Country Music Television and there will be press ads in <i>Q</i> , <i>Mojo</i> , <i>Time Out</i> , <i>CMJ</i> and the nationals.
VARIOUS Best Swing 96 Vol. 3	Telstar	out now		National Channel Four and regional ITV advertising will promote this release. There will also be radio ads on Capital, Galaxy, Kiss and Choice.
VARIOUS Big Mix 96	EMI TV/warner esp	out now		Ads will run nationally on Channel Four and satellite stations and regionally on ITV. Bus shelter and four-sheet posters will run nationwide and there will be in-store support from multiples and independents.
VARIOUS Classic Moods	PolyGram TV	out now		The album will be promoted with national Channel Four and regional ITV advertising. There will be radio ads on Choice and Melody.
VARIOUS Club Mix 2	PolyGram TV	July 22		There will be extensive Channel Four and ITV advertising to support this release. Ads will also run on BSkyB, The Box and MTV.
VARIOUS Dreamhouse Le Voyage	MCA	July 29		Extensive advertising on IRL stations will promote this release. There will be ads in the music press and posters in London and the South. In-store displays will run with Our Price, HMV and Virgin.
VARIOUS F1 Rock	Telstar	out now		Ads in motoring and TV listing magazines will be backed by radio spots and ads on Sky Sport, Channel Four and regional ITV stations.
VARIOUS In The Mix 90's Hits	Virgin	out now		Ads will run nationally on ITV, Channel Four, satellite and cable stations supported by teen press ads. There will be extensive IRL advertising. In-store the album will be promoted by multiples and independents.
VARIOUS The No. 1 Punk Album	PolyGram TV	July 22		This release will be advertised in selected ITV and Channel Four regions. There will also be advertising on BSkyB.
VARIOUS The No. 1 Summer Album	PolyGram TV	out now		There will be advertising on the Big Breakfast and GMTV plus regional ITV advertising from release.
VARIOUS Pure Reggae Vol 1	Dino	July 29		Ads will run on Kiss, Choice and Galaxy supported by nationwide posters and press ads in <i>Echoes</i> , <i>Touch</i> , <i>The Voice</i> , <i>The Gleaner</i> and <i>Dancehall</i> . Radio ads will run on Kiss, Choice, Galaxy and Forth and there will be press ads in <i>Loaded</i> , <i>MJ</i> , <i>Musik</i> , <i>Attitude</i> , <i>Boys</i> , <i>D</i> and <i>Wax</i> .
VARIOUS Rachel Auburn Out Of Her Box	Feverpitch	July 29		Ads will run nationally on Channel Four and regionally on ITV. Ads will also run on BSkyB, in the press and on Capital, Virgin and IRL stations.
VARIOUS United	Global TV	July 22		Ads will run nationally on BSkyB, MTV and Channel Four and regionally on ITV and cable. Radio ads will run on Capital, Kiss and Choice.
VARIOUS Vielit 4	Global TV	out now		
Compiled by Sue Sillitoe: 0181-767 2255				

CAMPAIGNS OF THE WEEK

ARTIST



ALICE IN CHAINS - MTV UNPLUGGED
Record label: Columbia
Media agency: DPA
Media executive: Paul O'Grady
Head of product management: Jo Headland
Creative concept: In-house
Columbia will be concentrating on music press advertising to support its Alice In Chains MTV Unplugged

release, which is due out next Monday. The Unplugged session was recorded in April. To support the album, Columbia is targeting through rock and indie clubs. There will be ads on MTV, backed by press ads in *Metal Hammer*, *Kerrang!* - including some co-op ads with Virgin - *Melody Maker* with Andy's and NME with HMV. The album is an Our Price recommended release and will be charted by Menzies. In-store displays will run with HMV and selected independents and the release will feature on Virgin and Andy's listening posts.

COMPILATION

dreamhouse



DREAMHOUSE LE VOYAGE
Record label: MCA
Media agency: BLM
Media executives: Steve Booth and Warren Lipman
Product manager: Steve Tallamy
Creative concept: Steve Tallamy and Pete Pritchard
MCA is running a heavyweight radio campaign to promote Dreamhouse Le

Voyage - a compilation of Mediterranean progressive tracks that has already sold more than 100,000 copies in Italy where it was first launched. Robert Miles's dreamhouse hit *Children* is included on this compilation. MCA is running radio ads on Clyde, Forth, Piccadilly, Essex, Fox, Kiss 102 in Manchester and Scottish IRL stations which will be tagged by John Menzies. There will be in-store displays with Our Price, Virgin and HMV, which is running a co-op ad in *MixMag*. The marketing spend also covers specialist music press advertising, street posters in London and the south and a regional bus shelter poster campaign.

MUSIC WEEK 27 JULY 1996

THE OFFICIAL UK CHARTS

CHART FOCUS



After just one week at number one, Gary Barlow's debut solo single Forever Love slumps to number three, swapping places with the Spice Girls' Wannabe. The five Spice Girls, aged between 19 and 21, are the first when the group to top the chart since 1989, Flame. More impressively, they are the first all-girl British group ever to reach number one.

Both of this week's highest new entries were previously Top 20 hits last year. Mark Morrison's re-recording of Crazy debuts at number six, some 16 months after the original peaked at number 19, while Wink's similarly revamped Higher State Of Consciousness bows in at number seven, a place higher than its peak of last September.

Keeping both records out of the top five, Peter Andre's Mysterious Girl continues its remarkable run. It has spent nine weeks in the top five so far, and has reached a plateau in sales. Its tally of 525,000 sales thus far is being added at a steady rate of 50,000 a week.

Another record building a long chart career from limited movement is Livin' Joy's Don't Stop Movin'. The belated follow-up to their chart-topping Dreamer, Don't Stop Movin' has moved 5-6-7-8-9-8-9, while selling 230,000 copies in the past seven weeks.

After exploding 74-11 last week, Los Del Rio's Macarena seems to make quieter progress this week, moving 11-8. In fact, its sales doubled last week. If it experiences the same kind of leap next week, it will be number two. Meanwhile, the current number two - Fugees' Killing Me Softly - has now safely negotiated the million sales mark. It is now the eighth biggest-selling single of the Nineties. The only Sony single to sell more copies in the past decade is Celine Dion's Think Twice.

After peaking at number seven on its debut, Alan Clayton & Larry Mullen's Theme From Mission: Impossible slumped to number 27 before the Mission Impossible film came out. It has since climbed the chart three weeks in a row, its unusual chart sequence to date reading: 7-13-20-27-21-16-15.

The third single from Tina Turner's Wild Dream album, Missing You, debuts at number 12 this week. It seems likely to miss the Top 10, as its first two did, but is already the album's biggest hit, as Whatever You Want peaked at number 23 and On Silent Wings at number 13. Wildest Dreams responds to the success of Missing You - a remake of John Waite's 1984 hit - by jumping 17-9, and has now sold

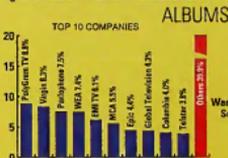
SINGLES UPDATE



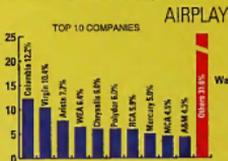
ALBUMS UPDATE



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

nearly 200,000 copies.

Other album chart action includes a 56-31 jump for the Presidents Of The United States of America's self-titled album, fuelled by the second hit single Dune Buggy and the release of a limited edition of the album containing a bonus five-track CD. Dubstar's Unpriced album likewise re-charts at number 41 after the release of a new limited edition with an album's worth of remixes added as a bonus.

Alanis Morissette's Jagged Little Pill remains a solid leader at the top of the chart, and is likely to pick up again with the imminent release of Head Over Feet, the fifth single from the

album. In the US, where Jagged Little Pill is about to sell its 10 millionth copy, the second single from the album - pairing You Learn With You Oughta Know - is the week's highest debut at number four. The first US single, Ironic, peaked at number four.

Finally, the Lightning Seeds/Fugees/Lighting Seeds/Fugees double handover at the top of the chart a few weeks ago was not the first of its kind since 1965, as stated here at the time. It last happened, in fact, in 1968/9, when Ob-La-Di Ob-La-Da by Marmalade twice overcame the Scaffold's Lily The Pink to top the chart.

Alan Jones



As with a lot of records this year, Gary Barlow's Forever Love was released to radio well upfront of commercial release, but only makes its way to the top of the airplay chart after falling from the sales summit.

In a tight three-way contest for leadership of the chart, Barlow emerges triumphant with an audience less than 2% bigger than either the outgoing number one, Fugees' Killing Me Softly, or its tenacious rival, Everything But The Girl's Wrong. Both records were played more than Forever Love last week - Killing Me Softly 188 times and Wrong 74 times - but Barlow had the upper hand at stations with larger audiences, hence his overall superiority.

Meanwhile, the record which took over from Barlow's Forever Love at the top of the sales chart, the Spice Girls' Wannabe, has its best week yet on the airwaves. It has moved 96-50-27-14, and increased its plays from 252 to 581 last week. Radio One went against the general trend, reducing its plays for the disc from 21 to 19, but it posted gains everywhere else. The week's other retail phenomenon, Los Del Rio's Macarena, has finally started to attract radio's attention too. It snagged 213 plays last week to debut at number 56. Atlantic 252, where it was played 24 times, and Capital (19 times) gave it more than half its audience between them.

Making one of the strongest performances at radio this year by any record by a new act prior to commercial release, Alisha's Attic surge 63-20 with I Am I Feel. The song, performed by a couple of sisters from Essex, has been well-received by both Radio One and commercial stations. Sounding rather like an Alanis Morissette song, it is probably drawing some support away from Alanis's new single Head Over Feet, which it leapfrogs this week.

Radio one belatedly makes Kula Shaker's Tattva its number one after spinning it 28 times last week. This psychedelic through-rock is proving to be a grower for a lot of stations, and finally breaches the Airplay Top 10 - moving 19-10 - on its sixth week.

Dodgy have their biggest airplay hit yet with Good Enough exploding 44-8. It is earning solid support from Virgin, where it moves 28-8 and Radio One (47-5), though local radio is still slow to get behind it, making it only the 42nd biggest hit on the IRL network.

Alan Jones
 Owing to a CIN production error, Harper Collins' talking book release The X-Files was omitted from last week's spoken Word chart where it should have been in the number one spot.

THE UK'S OFFICIAL CHART SOURCE

NEW EDITION HIT ME OFF



THE NEW SINGLE. STREET DATE 29TH JULY. CD-12" MC

MCA FEATURING EXCLUSIVE REMIXES BY SPYDERMAN-TRACKMASTERS-FRANKIE KNUCKLES-JOY MUSAPHIA

TOP 75 ALBUMS cin

27 JULY 1996

Rank	Label/CD (Distributor) Cass/Vinyl	Artist (Producer)	Weeks on Chart
1	41	JAGGED LITTLE PILL * Alicia (Marsheisa) (Marsheisa)	1
2	15	MOSELEY SHIPS ● Sena Oduor (Sena Oduor) (Sena Oduor)	3
3	4	THE SHMOES GO POP! ● The Smokey Links (Smokey Links) (Smokey Links)	4
4	4	RECURRING DREAM - THE VERY BEST OF ● Dawid Hooze (Finn/Finn/Young) (Young)	4
5	15	FALLING INTO YOU 2 ● Celine Dion (Sony/BMG/Avoca/Warner) (Sony/BMG/Avoca)	5
6	18	THE SCORE ● Fugees (Polygram/Pras) (Columbia)	6
7	42	(WHAT'S THE STORY) MORNING GLORY * Oasis (Morrison/Gallagher) (CREDD)	7
8	2	OLDER #2 ● George Michael (MCA) (Virgin)	8
9	17	WILDEST DREAMS ● Tina Turner (Horn/Various) (Parlophone)	9
10	11	1977 ● Ash (Morrison/Asch) (Infectious)	10
11	21	OCEAN DRIVE #1 ● Lighthouse Family (Peden) (Wild Card)	11
12	86	BIZABBE FRUIT/BIZABBE FRUIT #1 ● M People (MCA) (Bassano)	12
13	6	18 TIL I DIE ● Bryan Adams (Adams/Langford) (A&M)	13
14	11	WALKING WOUNDED ● Eurythmics (The Eurythmics) (Virgin)	14
15	RE	SECRETS ● Tina Turner (Babyface/Various) (LaFace)	15
16	5	FREE PEACE SWEET ● Daddy Yankee (A&M)	16
17	18	THE IT GIRL ● Sleeper (Street/Amproc/Various) (Indemaster)	17
18	17	GREATEST HITS #3 ● Take That (Various) (RCA)	18
19	8	RAISE THE PRESSURE ● Electronic (Electronic) (Parlophone)	19
20	44	THESE DAYS #1 ● Ben Jonn (Collins/Jon Jonj/Sambora) (Mercury)	20
21	11	HELL FREEZES OVER ● Eagles (Eagles/Scheiner/Jacobs) (Geffen)	21
22	36	GARBAGE #1 ● Garbage (Garbage) (Mushroom)	22
23	5	EVERYTHING MUST GO ● Manic Street Preachers (Hedges/Hague) (423)	23
24	6	DREAMLAND ● Robert Miles (Miles) (Deconstruction)	24
25	41	LIFE #1 ● Simply Red (Levine/Hucknall) (East West)	25
26	21	NAKED ● Louise (Charley/Wilson/Climo/Douglas) (1st Avenue)	26
27	38	DAVID BOWEN #2 ● Moby (Moby) (Columbia)	27
28	27	THE VERY BEST OF ● Play (Gins Inno) (MCA)	28
29	16	DEFINITELY MAYBE #4 ● Crease (SNAFU) (Creation)	29
30	3	LOAD ● The Presidents of the United States of America (Sloppy) (Capitol)	30
31	56	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ● The Presidents of the United States of America (Sloppy) (Capitol)	31
32	23	THE WARD OF THE WORLDS ● Jeff Wayne (Wayne) (Mercury)	32
33	41	CHAOS AND DISORDER ● TAKAPU (TAKAPU) (Warner)	33
34	29	THE VERY BEST OF ● Eagles (Smyczynski/Johns) (Capitol)	34
35	12	TO THE FAITHFUL DEPARTED ● The Cranberries (The Cranberries) (Epic)	35
36	14	CANDYBATS AND MEDICINE ● Eddie Reader (Reader/Borowick) (Bizarre)	36
37	38	DIFFER CLASS #3 ● Pulp (Thomas) (Capitol)	37
38	RE	GREATEST HITS ● Guns N' Roses (Various) (Geffen)	38
39	16	STANLEY ROAD #3 ● Paul Weller (Weller) (Go/Disc)	39
40	NEW	PLAY GAMES ● The Notorious B.I.G. (A&M)	40
41	RE	DISGRACEFUL ● Dubstar (Hedge/Robinson) (Fossil)	41
42	27	HITS #1 ● Mike & The Mechanics (Neil/Rutherford) (Virgin)	42
43	16	THE BENDS #1 ● Radiohead (Radiohead) (Capitol)	43
44	22	DUST ● Screaming Trees (Drakoulis) (Epic)	44
45	19	SECOND TOUGHEST IN THE INFANTS ● Underworld (Underworld) (Jive)	45
46	31	ALL CHANGE #1 ● Cast (Lackie) (Polygram)	46
47	14	ESSENTIAL ELLA ● Ella Fitzgerald (Various) (Polygram)	47
48	4	ODELAY ● Beck (Brothers/Beck/Rothrock/Schaff/Camp) (Geffen)	48
49	48	SAID AND DONE #2 ● Boyzone (Hedjess) (Polygram)	49
50	34	MUSIC FOR THE JILTED GENERATION ● Rage Against the Machine (Rage) (A&M)	50
51	5	IRISH COLLECTION ● Daniel O'Donnell (Ryan/Campbell) (Ritz)	51
52	38	CLASSICAL MEDITATIONS ● James Galway (Various) (RCA)	52
53	27	MERCURY FALLING ● Sung (Padgham/Sing) (A&M)	53
54	13	THE COLOUR OF MY LOVE #5 ● Celine Dion (Luprano/Dobry) (A&M)	54
55	12	SIMPLY THE BEST #6 ● Tina Turner (Various) (Capitol)	55
56	4	CASANOVA ● David Gray (Allison/Hannon) (Sire)	56
57	45	LOVE SONGS #2 ● Elton John (Dudgson/Thomas/Various) (Rocket)	57
58	NEW	COLLECTION ● The Jam (Various) (Polygram)	58
59	29	PARANOID & SUNBURNT ● Slurk Antenna (Massey) (Polygram)	59
60	17	MELON COLLIE AND THE INFINITS SADES ● Smashing Pumpkins (Flood/Moore/Corgan) (HITMUSIC)	60
61	47	RETURN OF THE MACK ● Michael Martin Murphey (Scepter/Capitol) (Capitol)	61
62	15	FAIRWEATHER JOHNSON ● Hootie & the Blowfish (Geffen) (Atlantic)	62
63	14	FUZZY LOGS ● The Roots (Various) (Creation)	63
64	17	PAN PIPE MOODS #1 ● Foxy (The Spirit/Electra/Magnus) (Polygram)	64
65	51	GABRIELLE ● Gabrielle (The Solerhouse) (Glo)	65
66	43	BROKEN ARROW ● Neil Young (East Crazy Horse/Young) (Reprise)	66
67	41	GOLDEN HEART ● Mark Knopfler (Knopfler/Ashtley) (Vertigo)	67
68	27	PABLO HONEY ● Radiohead (Hedge/Koderie) (Capitol)	68
69	15	LEFTISM ● Hard Hands/HANDICAP (214) (HANDICAP)	69
70	16	CROSS ROAD - THE BEST OF #1 ● Bon Jovi (Fairbairn/Rock/Columbia) (Mercury)	70
71	18	HISTORY PAST, PRESENT AND FUTURE BOOK #1 ● Michael Jackson (A&M/Various) (A&M)	71
72	15	FIELDS OF GOLD - THE BEST OF #2 ● Sting (Wrightman/Sony/Dorland/Sony/Various) (A&M)	72
73	12	SO FAR SO GOOD #3 ● Bryan Adams (Adams/Comparto/Langford) (A&M)	73
74	11	GOLD - GREATEST HITS #3 ● Asha (Asha/Various/Anderson) (Polygram)	74

PLATINUM (1,000,000) GOLD (500,000) SILVER (250,000)
 * Peak sales shown
 † Based on sales through 20th week of chart
 ‡ Includes sales from all formats
 § Includes sales from all formats
 ¶ Includes sales from all formats
 ** Includes sales from all formats
 †† Includes sales from all formats
 ††† Includes sales from all formats

TOP COMPILATIONS

Rank	Label/CD (Distributor) Cass/Vinyl	Artist (Producer)	Weeks on Chart
1	2	BIG MIX 96 ● EMI TV/Warner asp CD/MTV 129/E/MTV 129V (E)	2
2	2	SHINE ● Polygram TV 526882/526894	2
3	NEW	IN THE MIX 90'S HITS ● Virgin VTDCC 89VTDCC 89V (E)	3
4	2	MINISTRY OF SOUND - DANCE PARTY PART 2 ● Ministry Of Sound (Ministry Of Sound) (Ministry Of Sound)	4
5	5	MOVIE KILLERS ● Telstar TCD 2836 (E)	5
6	3	NEW HITS 96 #1 ● Warner asp/Rabbit TV/Sony TV/RADC 36/RADC 36V (BMG)	6
7	NEW	VYBIN #1 ● Global Television/RADC 38/RADC 38V (BMG)	7
8	22	TRAINSPOTTING (OST) ● EMI Premier CD/EM 3739/CEM 3739E/3739 (E)	8
9	4	100% SUMMER MIX 96 ● Telstar TCD 294/STAC 284V (BMG)	9
10	NEW	THE NO. 1 EIGHTIES ALBUM ● Polygram TV 526882/526894 (E)	10
11	11	EIGHTIES SOUL WEEKENDER ● Pump DINO 124/DINO 124V (E)	11
12	NEW	THE NO. 1 SUMMER ALBUM ● Polygram TV 526812/526814 (E)	12
13	RE	THE BEST SUMMER...EVER! ● Virgin VTDCC 89VTDCC 89V (E)	13
14	4	FANTAZIA PRESENT THE HOUSE COLLECTION #1 ● Fantazia FNC 422/PHC 422/PHC 422V (BMG)	14
15	7	NO GREATER LOVE ● Global Television/RADC 38/RADC 38V (BMG)	15
16	9	KISSMIX 96 ● Polygram TV 526112/526114 (E)	16
17	13	IN THE MIX 96 - 2 ● Virgin VTDCC 89VTDCC 89V (E)	17
18	12	CREAM LIVE - TWO ● Deconstruction 7432129/1252/4321301254V (BMG)	18
19	1	MAX POWER - MAX BASS ● Break Down BDRD 15/BDRM 15V (SRD)	19
20	14	THE BEST SINGING ALBUM IN THE WORLD...EVER! ● Virgin VTDCC 89VTDCC 89V (E)	20

ARTISTS A-Z

Artist	Rank	Artist	Rank
ABBA	75	MICHAEL, George	2
ADAMS, Bryan	13,74	MIKE AND THE MECHANICS	24
AERO CITY SOUND SYSTEM	50	MILES, Robert	4
ASH	10	MORRISON, Alicia	1
BECK	48	MURPHY, Mark	67
BECK, Noel	39,71	NEIL YOUNG	66
BOYZONE	49	OASIS	7,29
BRAKTON, Tom	46	OCEAN COLOUR SCENE	7
CARVE, Welsh	27	PRESIDENTS OF THE UNITED STATES	30
CLINE, Peter	38	PRODIGY, The	50
COLUMBIAN, The	4	REPUBLIC OF AMERICA, The	17
CROUCHED HOUSE	4	RADIOHEAD	43,49
DION, Celine	5,54	RAIDER, Eddie	2
DIVINE COMEDY	86	SCREAMING TREES	44
DOODY, Doug	16	SIMPLY THE BEST	25
DOUG, Dave	40	SLEEPERS	60
DUSTAR	41	SMASHING PUMPKINS	17,67
ELTON JOHN	2,14	STING	72
ELECTRONIC	18	SUNBURNT & PARANOID	53,7
EVERYTHING BUT THE GIRL	47	SUPER FURRY ANIMALS	64
FITZGERALD, Ella	47	TAKAPU	33
FIRE THE SHIRT	60	TAKE THAT	18
FUGEES	6	THE JAM	58
GABRIELLE	66	TURKISH, The	45
GALWAY, James	52	UNDERWORLD	45
GARBAGE	22	WAYNE, Jeff	20
GIFFORDS, Greg	28	WHEELER, Paul	2
HOOTIE & THE BLOWFISH	63	YOUNG, Neil AND CRAZY HORSE	67
JAM, The	58		
JONAS, Michael	27		
KNOXFLER, Mark	68		
LOTTIFIELD	10		
LIGHTHOUSE FAMILY	11		
LUDLIE	78		
LUPRONE	12		
MANIC STREET PREACHERS	23		
METALLICA	38		

AIRPLAY PROFILE

STATION OF THE WEEK

If the judges of the Sony Radio Awards are anything to go by, Moray Firth Radio is as near as any station has got to pleasing all of the people all the time. **Artist:** Local Station of the Year in May's competition, it not only boasts a playlist featuring virtually every Top 40 hit, but accommodates a selection of oldies and Scottish music too. Dance tracks have also been given a far higher profile since Tim McCooy took over earlier this year as head of music at the Inverness station which has been on the air since 1982.

Describing Moray Firth as somewhere between Radio One and Ten, he says, "I think other stations get a lot of competition and they like to target a certain type of music but we play a wide range. We want to get kids and mums listening. We don't want to alienate anybody so we do tend to play a bit of everything. Even traditional Scottish music gets played in the daytime."

Open-minded A and B-lists have seen the likes of Tony Rich Project's Nobody Knows and Robert Miles' Children gaining plays weeks before release with McCooy adding, "I also think every single record in the Top 40 should be in the studio."

Dance tunes like Umboza's Sunshine, which previously would not have been played, are now being aired. And at the other extreme Irish acts such as Daniel O'Donnell prove ever popular, while every range of Scottish music from Ricky Ross and Supertasters to country dance win airtime.

In a tradition more akin to BBC local stations than commercial radio, it presents a



MORAY FIRTH TOP 10

- 1 **Because You Loved Me** Celine Dion (Irish)
- 2 **Killing Me Softly** Fugees (Columbia)
- 3 **A Fine Line** Dexton Nemy (J&R)
- 4 **Don't Pull Your Love** Sean McGuire (Polygram)
- 5 **Forever Love** Gary Barlow (RCA)
- 6 **How Bizarre** OMC (Polydor)
- 7 **Smile Supernatural** (Food)
- 8 **Sunshine** Umboza (Profile)
- 9 **Mysterious Girl** Peter Andre (Mushroom)
- 10 **12 Reasons Why My Life Story** (Parlophone)

The Top 10 compiled by Moray Firth Radio is in no particular order.

• We would like to point out the Top 10 shows with the 1152 Xtra AM report list were not representative of the format, such as which is designed for the Scots, Shetland and English.

also offers a wealth of specialist programmes covering indie, rock, blues, heavy metal and classical as well as a Sunday breakfast show taking in a selection of Christian rock music.

With Rajar showing Moray Firth having 100,000 listeners, a 47% reach and 25.2% share in its 21,400 transmission area, McCooy reckons its originality appealed to the Sony judges. "I think we're totally different to other local stations because we're really quite local and try to sound different. The presenters are personality-type presenters."

Paul Williams

TRACK OF THE WEEK

DIVINE COMEDY: SOMETHING FOR THE WEEKEND

Unquestionably, the weekend started at Radio One when it came to airplay support for Divine Comedy's Top 10 hit. A huge favourite with breakfast show presenter Chris Evans. **Something For The Weekend** was enjoying over 99% of its radio support at the national station a fortnight before its release date, with Evans playing it every day that week. And although other stations later came on board it was Radio One which gave the Setanta act the keenest support through a month-long Top 40 run.

First detected at Radio One where it was enjoying 23 plays and a place on the station's Top 10 ahead of charting, the track saw overall support rise by 250% to 199 plays after debuting at 14 on the retail chart. Falling to 24 the following week, and with Beacon now its leading supporter, the single then won a place in the Airplay Top 20 despite total plays dropping to 179.

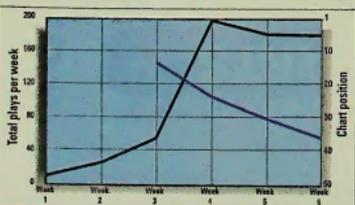
Then as it headed out of the sales Top 50 the network raised its support further to see the track on 25 plays and at joint fourth on the station's chart.



Island Records' Eric Hodge, who plugged the single while at The Gas Company, says, "I think it's done very well, in particular in relation to Radio One. They just got right behind it starting with Ten Radiofive, then Chris Evans and then everybody else. I think they liked it because it was different. It was very accessible and you could hear it being a daytime record."

London's GLR was also a keen supporter, but mostly apart from specialist music shows Hodge says it was "hard work" when it came to trying to persuade ILR stations to play the track.

Paul Williams



RADIO 1

• We would like to point out the Top 10 shows with the 1152 Xtra AM report list were not representative of the format, such as which is designed for the Scots, Shetland and English.

also offers a wealth of specialist programmes covering indie, rock, blues, heavy metal and classical as well as a Sunday breakfast show taking in a selection of Christian rock music.

Paul Williams

ILR

London's GLR was also a keen supporter, but mostly apart from specialist music shows Hodge says it was "hard work" when it came to trying to persuade ILR stations to play the track.

Paul Williams

#	Title/Artist Label	W*	TW
1	TATYVA Kala Sheker (Columbia)	24	28
2	EVERYTHING MUST GO Music Street Preachers (Epic)	23	27
3	BORN SLIPPY Underworld (Junior Boy's Own)	30	27
4	RUSH HOUR Joviver (Parlophone)	24	26
5	GOOD ENOUGH Dody (A&M)	10	25
6	TRASH (Various Artists)	14	25
7	NICE GUY EDDIE (Sugar (Indie/RCA))	30	24
8	500 (SHAKE BABY SHAKE) Lush (RCA)	16	24
9	HOW BIZARRE OMC (Polydor)	18	23
10	SOMETHING 4 THE WEEKEND Super Fly Animals (Creation)	25	23
11	WHERE LOVE LIVES Alison Limerick (Arista)	17	20
12	FOREVER LOVE Gary Barlow (RCA)	24	20
13	WRONG Everything But The Girl (Epic/Warner)	9	19
14	I AM, I FEEL Aisha Allie (Mercury)	21	19
15	WANNABE Spice Girls (Virgin)	13	19
16	WHAT'S GOIN' DOWN Heavy D (Mercury/Columbia)	25	18
17	SOMETHING FOR THE WEEKEND (Various Artists)	25	18
18	OH YEAH! Ash (Interscope)	25	18
19	HEAD OVER FEET Anita Mouton (Mercury/Warner Bros.)	10	17
20	FIRE UP THE SHOESAW Linwood (Deconstruction)	19	17
21	SOMEDAY (The Avenues/EMI)	19	16
22	WOMAN Neesh Chery (MCA)	21	16
23	CRAZY van Martin (WEA)	25	15
24	HEY GOD (Tom Jones)	21	15
25	YOU'RE MAKIN' ME HIGH Ten Braven (Arista/Parlophone)	17	15
26	DON'T STOP MOVIN' Luv' Jay (Indie/Creation/MCA)	23	15
27	RISE Zion Train (Chrysalis)	11	15
28	FREEDOM Robbie Williams (Chrysalis)	13	14
29	SURPRISE Beena Inc (Sone Buena/Mercury)	25	14
30	KEEP ON JUMPIN' Todd Terry Feat. Masha Wash & Jocelyn Brown (Mercury)	12	14

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 14 July 1990 until 24.00 on Saturday 20 July 1990.

#	Title/Artist Label	W*	TW
1	KILLING ME SOFTLY Fugees (Ruffhouse/Columbia)	1547	1439
2	FOREVER LOVE Gary Barlow (RCA)	1048	1307
3	WRONG Everything But The Girl (Epic/Warner)	1178	1302
4	IN TO YOU DEEP Belinda Carlisle (Chrysalis)	1024	1029
5	ALWAYS BE MY BABY Mariah Carey (Polygram)	1110	992
6	OCIAN DRIVE Lightness Family (Epic/Capitol)	890	820
7	NOBODY KNOWS Tom Rich Project (Arista/Parlophone)	905	774
8	FORBIDDEN CITY Electronic (Parlophone)	862	766
9	MYSTERIOUS GIRL Peter Andre Feat. Bubble Run (Mushroom)	799	752
10	BECAUSE YOU LOVED ME Celine Dion (Arista)	815	713
11	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams (A&M)	793	700
12	FAST LOVE George Michael (A&V/EMI)	759	686
13	CHANGE THE WORLD Eric Capton (Reprise/WEA)	517	682
14	SURPRISE Beena Inc (Sone Buena/Mercury)	458	682
15	HOW BIZARRE OMC (Polydor)	413	586
16	YOU'RE MAKIN' ME HIGH Ten Braven (Arista/Parlophone)	413	576
17	DON'T STOP MOVIN' Luv' Jay (Indie/Creation/MCA)	512	575
18	MAKE IT WITH YOU Let Loose (Mercury)	625	553
19	WANNABE Spice Girls (Virgin)	201	531
20	IRONIC Aisha Allie (Mercury/Warner Bros.)	525	497
21	WHERE LOVE LIVES Alison Limerick (Arista)	607	495
22	I AM, I FEEL Aisha Allie (Mercury)	200	494
23	RETURN OF THE MACK Mark Morrison (WEA)	245	471
24	FREEDOM Robbie Williams (Chrysalis)	256	471
25	THE DAY WE CAUGHT THE TRAIN Green Colour Scene (MCA)	528	476
26	INSENSITIVE Jann Arden (A&M)	275	476
27	WOMAN Neesh Chery (MCA)	415	461
28	KEEP ON JUMPIN' Todd Terry Feat. Masha Wash & Jocelyn Brown (Mercury)	367	441
29	MISSING YOU The Tarnes (Parlophone)	299	433
30	SUNSHINE Loomis (Profile/EMI)	259	426
31	SORRENTO MOON (I REMEMBER) Tina Turner (Columbia)	303	426

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00.00 on Sunday 14 July 1990 until 24.00 on Saturday 20 July 1990.

VIRGIN

#	Title/Artist Label	W*	TW
1	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams (A&M)	30	29
2	FORBIDDEN CITY Electronic (Parlophone)	31	29
3	TATYVA Kala Sheker (Columbia)	25	28
4	BREAKFAST AT TIFFANY'S Dody (A&M)	24	26
5	CHANGE THE WORLD Eric Capton (Reprise/WEA)	29	26
6	SOMETHING FOR THE WEEKEND (Various Artists)	24	24
7	HOW BIZARRE OMC (Polydor)	24	24
8	GOOD ENOUGH Dody (A&M)	8	23
9	HEAD OVER FEET Anita Mouton (Mercury/Warner Bros.)	5	22
10	FORGET ABOUT THE BONDOL (Various Artists)	21	21
11	FEMALE OF THE SPECIES Special B	21	21
12	MILL HILL SELF HATE CLUB Ezzat Khan (Chrysalis)	19	21
13	MISSING YOU The Tarnes (Parlophone)	6	21
14	WOMAN Neesh Chery (MCA)	6	21

ATLANTIC 252

#	Title/Artist Label	W*	TW
1	IRONIC Aisha Allie (Mercury/Warner Bros.)	1	61
2	KILLING ME SOFTLY Fugees (Ruffhouse/Columbia)	59	57
3	WRONG Everything But The Girl (Epic/Warner)	29	52
4	DON'T LOOK BACK IN ANGER (Various Artists)	31	51
5	OCIAN DRIVE Lightness Family (Epic/Capitol)	29	47
6	IN A ROOM (Dody)	62	44
7	CHARLIE MAN (Mercury/Warner)	58	42
8	FAST LOVE George Michael (A&V/EMI)	51	41
9	MYSTERIOUS GIRL Peter Andre Feat. Bubble Run (Mushroom)	38	38
10	ALWAYS BE MY BABY Mariah Carey (Polygram)	38	38
11	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams (A&M)	42	38
12	DON'T STOP MOVIN' Luv' Jay (Indie/Creation/MCA)	48	38

© Music Control UK. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 14 July 1990 until 24.00 on Saturday 20 July 1990.

TOP 50 AIRPLAY HITS

27 JULY 1996



Pos	Title	Artist	Label	Total plays	Plays + or -	Total audience	Audience % + or -
1	FOREVER LOVE	Gary Barlow	RCA	1383	+27	53.77	+31
2	KILLING ME SOFTLY	Fugees	Ruffhouse/Columbia	1571	-9	52.79	-16
3	WRONG	Everything But The Girl	EBTG/Virgin	1457	+10	52.77	-7
4	IN TOO DEEP	Belinda Carlisle	Chrysalis	1107	+2	42.85	+10
5	ALWAYS BE MY BABY	Mariah Carey	Columbia	1107	-10	40.51	-14
6	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	885	-6	39.29	+30
7	HOW BIZARRE	DMC	Polydor	725	+39	38.24	+48
BIGGEST INCREASE IN AUDIENCE							
HIGHEST CUMBER							
8	GOOD ENOUGH	Dodgy	A&M	336	+72	37.58	+182
9	CHANGE THE WORLD	Eric Clapton	Reprise/WEA	762	+33	36.83	+21
10	TATTA	Kula Shaker	Columbia	326	+3	34.84	+23
11	DON'T STOP MOVIN'	Living Joy	Undiscovered/MCA	685	+7	34.61	-26
12	FORBIDDEN CITY	Electronic	Parlophone	828	-14	33.27	-20
13	MYSTERIOUS GIRL	Peter Andre Feat. Bubbler Ranx	Mushroom	819	-6	32.69	-37
BIGGEST INCREASE IN PLAYS							
14	WANNABE	Spice Girls	Virgin	581	+158	30.65	+36
15	BECAUSE YOU LOVED ME	Celine Dion	Epic	734	-16	29.91	-19
16	FASTLOVE	George Michael	AE/Virgin	783	-20	29.18	-28
17	WHERE LOVE IS HIGH	Alison Limerick	Arista	552	-21	28.12	-28
18	YOU'RE MAKIN' ME HIGH	Toni Braxton	LaFace/Arista	698	+34	27.42	+18
19	KEEP ON JUMPIN'	Todd Terry Feat. Martha Wash & Jocelyn Brown	Manhattan/Mercury	548	+37	27.02	+22
20	I AM, I FEEL	Alisha's Attic	Mercury	525	+139	26.48	+143
21	EVERYTHING MUST GO	Manic Street Preachers	Epic	245	+38	26.46	+13
22	SURPRISE	Bizarre Inc	Some Bizarre/Mercury	723	-28	26.03	-53
23	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	838	-17	26.02	-51
24	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene	MCA	531	-28	25.61	-6
25	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams	A&M	823	-11	25.08	-7
26	NICE GUY EDDIE	Sleeper	Indolent/RCA	208	-34	24.84	-21
27	HEAD OVER FEET	Alanis Morissette	Maverick/Warner Bros.	285	+86	24.25	+102
28	BORN SLIPPIY	Underworld	Junior Boy's Own	234	+13	22.06	+29
29	WOMAN	Neneh Cherry	Hut/Virgin	526	+106	21.10	+13
30	SOMEDAY	Eternal	1st Avenue/EMI	380	+17	20.48	+49
31	SOMETHING FOR THE WEEKEND	Divino Comedy	Setanta	200	+12	20.34	-42
32	TRASH	Suede	Nude	53	+18	19.87	+18
33	CRAZY	Mark Morrison	WEA	381	+75	19.86	+6
MOST ADDED							
34	SOMETHING 4 THE WEEKEND	Sugar Free Animals	Creation	141	+50	18.97	+13
35	MISSING YOU	Tina Turner	Parlophone	475	+46	18.42	+37
36	FREEDOM	Robbie Williams	Chrysalis	511	+83	18.23	+10
37	FEMALE OF THE SPECIES	Space	Gut	304	-16	17.59	-13
38	RETURN OF THE MACK	Mark Morrison	WEA	520	-15	17.21	-7
39	500 (SHAKE BABY SHAKE)	Lush	4AD	126	+133	17.05	+32
40	OH YEAH	Ash	Infectious	141	-57	16.74	-50
41	RUSH HOUR	Joyryder	Paradox/A&M	62	+41	16.29	-25
42	SUNSHINE	Imboza	Positive/EMI	454	+63	15.97	+144
43	FORGET ABOUT THE WORLD	Gabrielle	Go Beat	354	-73	15.91	-36
44	SOMEONE TO LOVE	East 17	London	429	+52	15.26	+28
45	IRONIC	Alanis Morissette	Maverick/Warner Bros.	586	-8	15.25	-17
46	HEY GOD	Bon Jovi	Mercury	100	-119	15.05	-20
47	THEME FROM MISSION: IMPOSSIBLE	Adam Clayton & Larry Mullen	Mother/Polydor	251	+14	13.93	+20
48	DON'T LOOK BACK IN ANGER	Oasis	Creation	371	+2	13.77	+15
49	DINNER WITH DELORES	T.A.F.K.A.P.	WEA International	224	+7	13.35	+16
50	WHAT'S GOIN' DOWN	Jonny	Higher Ground/Columbia	24	+33	13.31	+48

© Music Control UK. Compiled from data gathered from 02:00 on Sunday 14 July 1996 until 24:00 on Saturday 22 July 1996. Stations ranked by audience figures based on latest full hour figure data. Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos	Title/Artist (Label)	Total plays	Increase in no. of plays
1	WANNABE Spice Girls (Virgin)	581	356
2	I AM, I FEEL Alisha's Attic (Mercury)	525	305
3	FOREVER LOVE Gary Barlow (RCA)	1363	293
4	WOMAN Neneh Cherry (Hut/Virgin)	526	271
5	FREEDOM Robbie Williams (Chrysalis)	511	231
6	HOW BIZARRE DMC (Polydor)	725	205
7	MACARENA Los Del Rio (RCA)	218	189
8	CHANGE THE WORLD Eric Clapton (Reprise/WEA)	762	187
9	SUNSHINE Imboza (Positive/EMI)	454	175
10	YOU'RE MAKIN' ME HIGH Toni Braxton (LaFace/Arista)	688	173

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

TOP 10 MOST ADDED

Pos	Title/Artist (Label)	Total stations	Stations + (debut)	Stations - (drop)
1	SOMETHING 4 THE WEEKEND Sugar Free Animals (Creation)	28	20	8
2	LET'S MAKE A NIGHT TO REMEMBER Bryan Adams (A&M)	22	8	8
3	SORRENTO MOON (I) REMEMBER Tina Turner (Columbia)	47	39	7
4	WALKING ON THE MILKY WAY QMC (Virgin)	15	10	7
5	ASCENSION Maxwell (Columbia)	10	6	6
6	SE A VIDA E TAVEL'S THE WAY I Live Shop Boys (Parlophone)	19	7	6
7	WOMAN Neneh Cherry (Hut/Virgin)	45	36	5
8	SPECIAL KIND OF LOVER Nu Colours (Wild Card/Polydor)	12	5	5
9	WANNABE Spice Girls (Virgin)	55	44	4
10	WEST END PAD Cathy Dennis (Polydor)	37	21	4

© Music Control UK. Chart shows tracks boasting greatest number of station adds (and debuts on four or more plays)

AIRPLAY

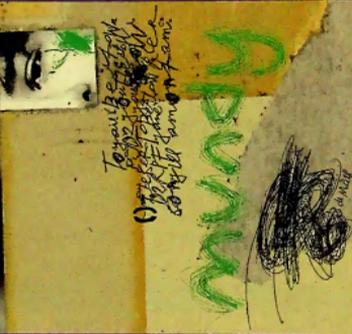
Music Control UK includes these stations 24 hours a day, seven days a week: Atlantic 102.895 FM, 103.5 Radio 2, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC 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, BBC Radio 101, BBC Radio 102, BBC Radio 103, BBC Radio 104, BBC Radio 105, BBC Radio 106, BBC Radio 107, BBC Radio 108, BBC Radio 109, BBC Radio 110, BBC Radio 111, BBC Radio 112, BBC Radio 113, BBC Radio 114, BBC Radio 115, BBC Radio 116, BBC Radio 117, BBC Radio 118, BBC Radio 119, BBC Radio 120, BBC Radio 121, BBC Radio 122, BBC Radio 123, BBC Radio 124, BBC Radio 125, BBC Radio 126, BBC Radio 127, BBC Radio 128, BBC Radio 129, BBC Radio 130, BBC Radio 131, BBC Radio 132, BBC Radio 133, BBC Radio 134, BBC Radio 135, BBC Radio 136, BBC Radio 137, BBC Radio 138, BBC Radio 139, BBC Radio 140, BBC Radio 141, BBC Radio 142, BBC Radio 143, BBC Radio 144, BBC Radio 145, BBC Radio 146, BBC Radio 147, BBC Radio 148, BBC Radio 149, BBC Radio 150, BBC Radio 151, BBC Radio 152, BBC Radio 153, BBC Radio 154, BBC Radio 155, BBC Radio 156, BBC Radio 157, BBC Radio 158, BBC Radio 159, BBC Radio 160, BBC Radio 161, BBC Radio 162, BBC Radio 163, BBC Radio 164, BBC Radio 165, BBC Radio 166, BBC Radio 167, BBC Radio 168, BBC Radio 169, BBC Radio 170, BBC Radio 171, BBC Radio 172, BBC Radio 173, BBC Radio 174, BBC Radio 175, BBC Radio 176, BBC Radio 177, BBC Radio 178, BBC Radio 179, BBC Radio 180, BBC Radio 181, BBC Radio 182, BBC Radio 183, BBC Radio 184, BBC Radio 185, BBC Radio 186, BBC Radio 187, BBC Radio 188, BBC Radio 189, BBC Radio 190, BBC Radio 191, BBC Radio 192, BBC Radio 193, BBC Radio 194, BBC Radio 195, BBC Radio 196, BBC Radio 197, BBC Radio 198, BBC Radio 199, BBC Radio 200, BBC Radio 201, BBC Radio 202, BBC Radio 203, BBC Radio 204, BBC Radio 205, BBC Radio 206, BBC Radio 207, BBC Radio 208, BBC Radio 209, BBC Radio 210, BBC Radio 211, BBC Radio 212, BBC Radio 213, BBC Radio 214, BBC Radio 215, BBC Radio 216, BBC Radio 217, BBC Radio 218, BBC Radio 219, BBC Radio 220, BBC Radio 221, BBC Radio 222, BBC Radio 223, BBC Radio 224, BBC Radio 225, BBC Radio 226, BBC Radio 227, BBC Radio 228, BBC Radio 229, BBC Radio 230, BBC Radio 231, BBC Radio 232, BBC Radio 233, BBC Radio 234, BBC Radio 235, BBC Radio 236, BBC Radio 237, BBC Radio 238, BBC Radio 239, BBC Radio 240, BBC Radio 241, BBC Radio 242, BBC Radio 243, BBC Radio 244, BBC Radio 245, BBC Radio 246, BBC Radio 247, BBC Radio 248, BBC Radio 249, BBC Radio 250, BBC Radio 251, BBC Radio 252, BBC Radio 253, BBC Radio 254, BBC Radio 255, BBC Radio 256, BBC Radio 257, BBC Radio 258, BBC Radio 259, BBC Radio 260, BBC Radio 261, BBC Radio 262, BBC Radio 263, BBC Radio 264, BBC Radio 265, BBC Radio 266, BBC Radio 267, BBC Radio 268, BBC Radio 269, BBC Radio 270, BBC Radio 271, BBC Radio 272, BBC Radio 273, BBC Radio 274, BBC Radio 275, BBC Radio 276, BBC Radio 277, BBC Radio 278, BBC Radio 279, BBC Radio 280, BBC Radio 281, BBC Radio 282, BBC Radio 283, BBC Radio 284, BBC Radio 285, BBC Radio 286, BBC Radio 287, BBC Radio 288, BBC Radio 289, BBC Radio 290, BBC Radio 291, BBC Radio 292, BBC Radio 293, BBC Radio 294, BBC Radio 295, BBC Radio 296, BBC Radio 297, BBC Radio 298, BBC Radio 299, BBC Radio 300, BBC Radio 301, BBC Radio 302, BBC Radio 303, BBC Radio 304, BBC Radio 305, BBC Radio 306, BBC Radio 307, BBC Radio 308, BBC Radio 309, BBC Radio 310, BBC Radio 311, BBC Radio 312, BBC Radio 313, BBC Radio 314, BBC Radio 315, BBC Radio 316, BBC Radio 317, BBC Radio 318, BBC Radio 319, BBC Radio 320, BBC Radio 321, BBC Radio 322, BBC Radio 323, BBC Radio 324, BBC Radio 325, BBC Radio 326, BBC Radio 327, BBC Radio 328, BBC Radio 329, BBC Radio 330, BBC Radio 331, BBC Radio 332, BBC Radio 333, BBC Radio 334, BBC Radio 335, BBC Radio 336, BBC Radio 337, BBC Radio 338, BBC Radio 339, BBC Radio 340, BBC Radio 341, BBC Radio 342, BBC Radio 343, BBC Radio 344, BBC Radio 345, BBC Radio 346, BBC Radio 347, BBC Radio 348, BBC Radio 349, BBC Radio 350, BBC Radio 351, BBC Radio 352, BBC Radio 353, BBC Radio 354, BBC Radio 355, BBC Radio 356, BBC Radio 357, BBC Radio 358, BBC Radio 359, BBC Radio 360, BBC Radio 361, BBC Radio 362, BBC Radio 363, BBC Radio 364, BBC Radio 365, BBC Radio 366, BBC Radio 367, BBC Radio 368, BBC Radio 369, BBC Radio 370, BBC Radio 371, BBC Radio 372, BBC Radio 373, BBC Radio 374, BBC Radio 375, BBC Radio 376, BBC Radio 377, BBC Radio 378, BBC Radio 379, BBC Radio 380, BBC Radio 381, BBC Radio 382, BBC Radio 383, BBC Radio 384, BBC Radio 385, BBC Radio 386, BBC Radio 387, BBC Radio 388, BBC Radio 389, BBC Radio 390, BBC Radio 391, BBC Radio 392, BBC Radio 393, BBC Radio 394, BBC Radio 395, BBC Radio 396, BBC Radio 397, BBC Radio 398, BBC Radio 399, BBC Radio 400, BBC Radio 401, BBC Radio 402, BBC Radio 403, BBC Radio 404, BBC Radio 405, BBC Radio 406, BBC Radio 407, BBC Radio 408, BBC Radio 409, BBC Radio 410, BBC Radio 411, BBC Radio 412, BBC Radio 413, BBC Radio 414, BBC Radio 415, BBC Radio 416, BBC Radio 417, BBC Radio 418, BBC Radio 419, BBC Radio 420, BBC Radio 421, BBC Radio 422, BBC Radio 423, BBC Radio 424, BBC Radio 425, BBC Radio 426, BBC Radio 427, BBC Radio 428, BBC Radio 429, BBC Radio 430, BBC Radio 431, BBC Radio 432, BBC Radio 433, BBC Radio 434, BBC Radio 435, BBC Radio 436, BBC Radio 437, BBC Radio 438, BBC Radio 439, BBC Radio 440, BBC Radio 441, BBC Radio 442, BBC Radio 443, BBC Radio 444, BBC Radio 445, BBC Radio 446, BBC Radio 447, BBC Radio 448, BBC Radio 449, BBC Radio 450, BBC Radio 451, BBC Radio 452, BBC Radio 453, BBC Radio 454, BBC Radio 455, BBC Radio 456, BBC Radio 457, BBC Radio 458, BBC Radio 459, BBC Radio 460, BBC Radio 461, BBC Radio 462, BBC Radio 463, BBC Radio 464, BBC Radio 465, BBC Radio 466, BBC Radio 467, BBC Radio 468, BBC Radio 469, BBC Radio 470, BBC Radio 471, BBC Radio 472, BBC Radio 473, BBC Radio 474, BBC Radio 475, BBC Radio 476, BBC Radio 477, BBC Radio 478, BBC Radio 479, BBC Radio 480, BBC Radio 481, BBC Radio 482, BBC Radio 483, BBC Radio 484, BBC Radio 485, BBC Radio 486, BBC Radio 487, BBC Radio 488, BBC Radio 489, BBC Radio 490, BBC Radio 491, BBC Radio 492, BBC Radio 493, BBC Radio 494, BBC Radio 495, BBC Radio 496, BBC Radio 497, BBC Radio 498, BBC Radio 499, BBC Radio 500, BBC Radio 501, BBC Radio 502, BBC Radio 503, BBC Radio 504, BBC Radio 505, BBC Radio 506, BBC Radio 507, BBC Radio 508, BBC Radio 509, BBC Radio 510, BBC Radio 511, BBC Radio 512, BBC Radio 513, BBC Radio 514, BBC Radio 515, BBC Radio 516, BBC Radio 517, BBC Radio 518, BBC Radio 519, BBC Radio 520, BBC Radio 521, BBC Radio 522, BBC Radio 523, BBC Radio 524, BBC Radio 525, BBC Radio 526, BBC Radio 527, BBC Radio 528, BBC Radio 529, BBC Radio 530, BBC Radio 531, BBC Radio 532, BBC Radio 533, BBC Radio 534, BBC Radio 535, BBC Radio 536, BBC Radio 537, BBC Radio 538, BBC Radio 539, BBC Radio 540, BBC Radio 541, BBC Radio 542, BBC Radio 543, BBC Radio 544, BBC Radio 545, BBC Radio 546, BBC Radio 547, BBC Radio 548, BBC Radio 549, BBC Radio 550, BBC Radio 551, BBC Radio 552, BBC Radio 553, BBC Radio 554, BBC Radio 555, BBC Radio 556, BBC Radio 557, BBC Radio 558, BBC Radio 559, BBC Radio 560, BBC Radio 561, BBC Radio 562, BBC Radio 563, BBC Radio 564, BBC Radio 565, BBC Radio 566, BBC Radio 567, BBC Radio 568, BBC Radio 569, BBC Radio 570, BBC Radio 571, BBC Radio 572, BBC Radio 573, BBC Radio 574, BBC Radio 575, BBC Radio 576, BBC Radio 577, BBC Radio 578, BBC Radio 579, BBC Radio 580, BBC Radio 581, BBC Radio 582, BBC Radio 583, BBC Radio 584, BBC Radio 585, BBC Radio 586, BBC Radio 587, BBC Radio 588, BBC Radio 589, BBC Radio 590, BBC Radio 591, BBC Radio 592, BBC Radio 593, BBC Radio 594, BBC Radio 595, BBC Radio 596, BBC Radio 597, BBC Radio 598, BBC Radio 599, BBC Radio 600, BBC Radio 601, BBC Radio 602, BBC Radio 603, BBC Radio 604, BBC Radio 605, BBC Radio 606, BBC Radio 607, BBC Radio 608, BBC Radio 609, BBC Radio 610, BBC Radio 611, BBC Radio 612, BBC Radio 613, BBC Radio 614, BBC Radio 615, BBC Radio 616, BBC Radio 617, BBC Radio 618, BBC Radio 619, BBC Radio 620, BBC Radio 621, BBC Radio 622, BBC Radio 623, BBC Radio 624, BBC Radio 625, BBC Radio 626, BBC Radio 627, BBC Radio 628, BBC Radio 629, BBC Radio 630, BBC Radio 631, BBC Radio 632, BBC Radio 633, BBC Radio 634, BBC Radio 635, BBC Radio 636, BBC Radio 637, BBC Radio 638, BBC Radio 639, BBC Radio 640, BBC Radio 641, BBC Radio 642, BBC Radio 643, BBC Radio 644, BBC Radio 645, BBC Radio 646, BBC Radio 647, BBC Radio 648, BBC Radio 649, BBC Radio 650, BBC Radio 651, BBC Radio 652, BBC Radio 653, BBC Radio 654, BBC Radio 655, BBC Radio 656, BBC Radio 657, BBC Radio 658, BBC Radio 659, BBC Radio 660, BBC Radio 661, BBC Radio 662, BBC Radio 663, BBC Radio 664, BBC Radio 665, BBC Radio 666, BBC Radio 667, BBC Radio 668, BBC Radio 669, BBC Radio 670, BBC Radio 671, BBC Radio 672, BBC Radio 673, BBC Radio 674, BBC Radio 675, BBC Radio 676, BBC Radio 677, BBC Radio 678, BBC Radio 679, BBC Radio 680, BBC Radio 681, BBC Radio 682, BBC Radio 683, BBC Radio 684, BBC Radio 685, BBC Radio 686, BBC Radio 687, BBC Radio 688, BBC Radio 689, BBC Radio 690, BBC Radio 691, BBC Radio 692, BBC Radio 693, BBC Radio 694, BBC Radio 695, BBC Radio 696, BBC Radio 697, BBC Radio 698, BBC Radio 699, BBC Radio 700, BBC Radio 701, BBC Radio 702, BBC Radio 703, BBC Radio 704, BBC Radio 705, BBC Radio 706, BBC Radio 707, BBC Radio 708, BBC Radio 709, BBC Radio 710, BBC Radio 711, BBC Radio 712, BBC Radio 713, BBC Radio 714, BBC Radio 715, BBC Radio 716, BBC Radio 717, BBC Radio 718, BBC Radio 719, BBC Radio 720, BBC Radio 721, BBC Radio 722, BBC Radio 723, BBC Radio 724, BBC Radio 725, BBC Radio 726, BBC Radio 727, BBC Radio 728, BBC Radio 729, BBC Radio 730, BBC Radio 731, BBC Radio 732, BBC Radio 733, BBC Radio 734, BBC Radio 735, BBC Radio 736, BBC Radio 737, BBC Radio 738, BBC Radio 739, BBC Radio 740, BBC Radio 741, BBC Radio 742, BBC Radio 743, BBC Radio 744, BBC Radio 745, BBC Radio 746, BBC Radio 747, BBC Radio 748, BBC Radio 749, BBC Radio 750, BBC Radio 751, BBC Radio 752, BBC Radio 753, BBC Radio 754, BBC Radio 755, BBC Radio 756, BBC Radio 757, BBC Radio 758, BBC Radio 759, BBC Radio 760, BBC Radio 761, BBC Radio 762, BBC Radio 763, BBC Radio 764, BBC Radio 765, BBC Radio 766, BBC Radio 767, BBC Radio 768, BBC Radio 769, BBC Radio 770, BBC Radio 771, BBC Radio 772, BBC Radio 773, BBC Radio 774, BBC Radio 775, BBC Radio 776, BBC Radio 777, BBC Radio 778, BBC Radio 779, BBC Radio 780, BBC Radio 781, BBC Radio 782, BBC Radio 783, BBC Radio 784, BBC Radio 785, BBC Radio 786, BBC Radio 787, BBC Radio 788, BBC Radio 789, BBC Radio 790, BBC Radio 791, BBC Radio 792, BBC Radio 793, BBC Radio 794, BBC Radio 795, BBC Radio 796, BBC Radio 797, BBC Radio 798, BBC Radio 799, BBC Radio 800, BBC Radio 801, BBC Radio 802, BBC Radio 803, BBC Radio 804, BBC Radio 805, BBC Radio 806, BBC Radio 807, BBC Radio 808, BBC Radio 809, BBC Radio 810, BBC Radio 811, BBC Radio 812, BBC Radio 813, BBC Radio 814, BBC Radio 815, BBC Radio 816, BBC Radio 817, BBC Radio 818, BBC Radio 819, BBC Radio 820, BBC Radio 821, BBC Radio 822, BBC Radio 823, BBC Radio 824, BBC Radio 825, BBC Radio 826, BBC Radio 827, BBC Radio 828, BBC Radio 829, BBC Radio 830, BBC Radio 831, BBC Radio 832, BBC Radio 833, BBC Radio 834, BBC Radio 835, BBC Radio 836, BBC Radio 837, BBC Radio 838, BBC Radio 839, BBC Radio 840, BBC Radio 841, BBC Radio 842, BBC Radio 843, BBC Radio 844, BBC Radio 845, BBC Radio 846, BBC Radio 847, BBC Radio 848, BBC Radio 849, BBC Radio 850, BBC Radio 851, BBC Radio 852, BBC Radio 853, BBC Radio 854, BBC Radio 855, BBC Radio 856, BBC Radio 857, BBC Radio 858, BBC Radio 859, BBC Radio 860, BBC Radio 861, BBC Radio 862, BBC Radio 863, BBC Radio 864, BBC Radio 865, BBC Radio 866, BBC Radio 867, BBC Radio 868, BBC Radio 869, BBC Radio 870, BBC Radio 871, BBC Radio 872, BBC Radio 873, BBC Radio 874, BBC Radio 875, BBC Radio 876, BBC Radio 877, BBC Radio 878, BBC Radio 879, BBC Radio 880, BBC Radio 881, BBC Radio 882, BBC Radio 883, BBC Radio 884, BBC Radio 885, BBC Radio 886, BBC Radio 887, BBC Radio 888, BBC Radio 889, BBC Radio 890, BBC Radio 891, BBC Radio 892, BBC Radio 893, BBC Radio 894, BBC Radio 895, BBC Radio 896, BBC Radio 897, BBC Radio 898, BBC Radio 899, BBC Radio 900, BBC Radio 901, BBC Radio 902, BBC Radio 903, BBC Radio 904, BBC Radio 905, BBC Radio 906, BBC Radio 907, BBC Radio 908, BBC Radio 909, BBC Radio 910, BBC Radio 911, BBC Radio 912, BBC Radio 913, BBC Radio 914, BBC Radio 915, BBC Radio 916, BBC Radio 917, BBC Radio 918, BBC Radio 919, BBC Radio 920, BBC Radio 9

THE OFFICIAL CHARTS - 27 JULY

SINGLES

3	1 WANNABE Space Girls	Virgin
2	2 KILLING ME SOFTLY Fugees	Columbia
1	3 FOREVER LOVE Gary Barlow	RCA
5	4 MYSTERIOUS GIRL Peter Andre featuring Bubbler 3.14	Mushroom
4	5 BORN SLUPPY Underworld	Junior Boy's Own
6	6 CRAZY Mark Morrison	WEA
7	7 HIGHER STATE OF CONSCIOUSNESS '96 REMIXES Wink	Manissto
11	8 MACARENA Los Del Rio	RCA
8	9 DON'T STOP MOVIN' Livin' Joy	Undiscovered/MCA
10	10 THREE LIONS Beaddell & Skimmer & Lightning Seeds	Epic
7	11 BECAUSE YOU LOVED ME Celine Dion	Epic
12	12 MISSING YOU Tina Turner	Parlophone
9	13 YOU'RE MAKIN ME HIGH Toni Braxton	LaFace/Arista
14	14 GROOVIN' Pato Barranton & The Reggae Revolution	IHS
16	15 THEME FROM MISSION: IMPOSSIBLE Adam Clayton & Larry Mullen	Mother
14	16 SUNSHINE Umboza	Positiva
17	17 HOW DO YOU WANT IT? 2 Pac featuring K-C and Juco	Death Row/Island
18	18 PRETTY VACANT LIVE Sex Pistols	Virgin
22	19 HOW BIZARRE OMC	Polydor
12	20 KEEP ON JUMPIN' Todd Terry feat. Marsha West & Jocelyn Brown	Manissto
21	21 500 (SHAKE BABY SHAKE) Lush	4AD
22	22 RUSH HOUR Joyride	Paradox
23	23 KRUPA Apollo Four Forty	Epic
13	24 IN TOO DEEP Balinda Cavatale	Chrysalis
25	25 TATTOO	

music week
AS USED BY



THE SINGLE TO YOU I BESTOW
CD 7" MC

ALBUMS

1	1 JAGGED LITTLE PILL Alanis Morissette	Maverick/Sire
3	2 MOSELEY SHOALS Ocean Colour Scene	MCA
4	3 THE SMURFS GO POP! The Smurfs	EMI TV
2	4 RECURRING DREAM - THE VERY BEST OF Crowded House	Capitol
5	5 FALLING INTO YOU Celine Dion	Epic
6	6 THE SCORE Fugees	Columbia
9	7 (WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
7	8 OLDER George Michael	Virgin
17	9 WILDEST DREAMS Tina Turner	Parlophone
10	10 1977 Ash	Infectious
11	11 OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
12	12 BIZARRE FRUIT/BIZARRE FRUIT II M People	Deconstruction/RCA
16	13 18 TIL I DIE Bryan Adams	A&M
13	14 WALKING WOUNDED Everything But The Girl	Virgin
15	15 SECRETS Toni Braxton	LaFace
19	16 FREE PEACE Sweet Daddy	A&M
18	17 THE IT GIRL Sleeper	Incident/RCA
21	18 GREATEST HITS Take That	RCA
8	19 RAISE THE PRESSURE Electronic	Parlophone
15	20 THESE DAYS Bon Jovi	Mercury
33	21 HELL FREEZES OVER The Eagles	Geffen
26	22 GARBAGE Garbage	Mushroom
25	23 EVERYTHING MUST GO Manic Street Preachers	Epic

RM

27 7 96

Berlin lures 1m dance fans

The power of global dance culture was proved beyond doubt when a million young people took to the streets of Berlin for the annual Love Parade street carnival last weekend.

An audience three times the size of Woodstock's paraded all day to sound systems and 40 floors blaring out dance music along the streets of the German capital.

West Bam, Christian Vogel, Joey Baltham, Armand Van Helden, Victor Simonelli, Mike Dunn and Super DJ Dimitri were just some of the DJs who played at the parade and the ensuing parties.

Traditionally seen as a techno event, this year saw a noticeable widening of the



parade's musical boundaries. RM contributor and MTV dance producer James Hyman says, "It was interesting because the Love Parade has

always been a techno event in the past but there were a lot of other vibes going on as well this year. There were some interesting jungle sessions too

—for example, Wax Doctor was playing on one of the floors."

Love Parade was started by German DJ Doctor Motte in 1989 when just 150 people attended and has grown since then to the point where it nearly rivals London's Notting Hill Carnival as the biggest street festival.

More addressed partygoers at the end of the parade, reminding the participants that the motto for this year's event was "We Are One Family".

That the crowd had already taken this message to heart was proven by the fact that

there were only 34 people arrested. However, 1,600 rows did need medical treatment for exhaustion after dancing too much.

RM leads popkomm party posse

Last year RM put on what was generally agreed to be the best dance party at the annual PopKomm music festival in Cologne and we will be seeking to repeat that success at this year's event — which is held on August 15-18.

For those who are not aware, PopKomm is Europe's largest music trade fair with more than 1.5m people attending the exhibition hall, gigs, clubs and seminars that made up last year's event.

RM's party will be called "Club Euro 96" and will take place on Saturday August 17 at Cologne's Move Club.

Open to all delegates and local clubbers, this year's party will feature a performance by Blue Amazon with support from DJ's Dave Valentine, Paul Van Dyck from MFS Records and Nick Warren.

Elsewhere, other dance events will include live performances by Tricky, Nightmares On Wax and 808 State, as well as club nights from Strictly Rhythm and Nation Records.

Full details about PopKomm are available on tel: +49 202 27631; fax: +49 202 2763134.

slowhand goes for those fast beats

Chances are that not many dance fans were tuning into Eric Clapton's first radio interview for eight years, which was broadcast last Wednesday on London's Capital Radio.

However, those who did were pleasantly surprised to hear the answer Clapton gave when presenter David Jensen asked what music old "Slowhand" was into these days. "I like a lot of dance music. I quite like the techno style. The best thing that has come out of this country over the past year is Everything But The Girl. I think they're fantastic and it's really good hybrid music," said Clapton.

Clapton went on to praise r&b artist Tony Rich and also to knock some of the current

crop of guitar bands. "I have always had a tendency to like black music more, anyway," he said. "They take it very seriously whereas what I hear from the guitar bands is that they are taking the piss, and they are taking the piss out of people like me, so it is difficult for me to be neutral about it."

Indeed, dance seems to be flavour of the month with guitar heroes of all ages. When asked in this month's *Face* magazine why he's not making rock music these days and working with dance producers like Tim Boot, ex-Suede guitarist Bernard Butler says, "Well it's pretty pointless me making rock records all my life. Nobody wants another guitar band that just plays guitar rock."

inside

- 2 nino tune clinches deal in Japan
- 6 pete lawrence picks his top 10 tunes

club chart:

1 IN DA GHETTO
David Morales & The Bad Yard Club/C. Walters

cool cuts:

1 LAND OF THE LIVING
Krisline W



Bone

Thugs-n-Harmony

Tha Crossroads

The massive US single
No.1 in the US singles chart for 8 weeks
DJ U-Neek's Mo Thug Remix

23702 • U.S. Order Now: Sony Records 0199-139997

A ROCK AND ROLL HISTORY ORDER NOW THROUGH TECHNICOLOUR TELESALES ON 0181 810 5001

12 18 CREAM LIVE - TWO
 15 19 MAX POWER - MAX BASS
 16 20 THE BEST SINGING ALBUM IN THE WORLD, EVER!

CARLON
 A ROCK AND ROLL HISTORY ORDER NOW THROUGH TECHNICOLOUR TELESALES ON 0181 810 5001

17	25	TATTOO	19	26	JAZZ	21	28	NOBO	23	31	MY GR	25	32	CHAN	27	33	CAND	29	34	1 COM	31	35	BAD 4	33	36	FEMA	35	37	WROR	37	38	NICE	39	39	WHER	41	40	DUNE
----	----	--------	----	----	------	----	----	------	----	----	-------	----	----	------	----	----	------	----	----	-------	----	----	-------	----	----	------	----	----	------	----	----	------	----	----	------	----	----	------

IN CONJUNCTION WITH...
 dai...
 st...



Club: Subphonica, 196 Piccadilly, London, W1. Fridays, 10pm-6am.



Capacity/PA/Special features: 1,000/12K/3 rooms covering Acid Jazz, Mo Wax and drum and bass styles. Live acts

Door policy: "Like-minded people. We're not elitist," - Cassius Coleman
Music policy: New Beats (Acid Jazz, Talvin Singh) and drum and bass.

DJs: Wax Doctor, Fabio, James Lavelle, DJ SR, LTJ Bukem.
Spinning: Universal 'Groove Therapy', Adam F 'Circles', Mastermind 'Black Note', Supa Fly 'Prototype', Son Of David 'Harp Of Gold'.

DJ's view: "Each week it's getting bigger and better down there. It's a really good mix of DJs and the club's really happening."
- DJ SR

Industry view: "There's a really different vibe down there for a drum and bass club. It's not hostile, it's different each week and they're putting on live acts as well," - Annabel Scott-Curry, Higher Ground/Sony.
Ticket price: £10 members, £7 NUS.

news brit ninjas invade japan

The growing profile of Colourful's (pictured) Ninja Tune label is such that at Phoenix Festival it was given the Radio One stage on Sunday to do with it as pleased. The label had further cause for cheer with the announcement of a deal with one of Japan's most important indie labels, Toys Factory. The deal covers all Ninja Tune product and will be overseen by DJ Takayama who is an A&R man of Toys Factory, as well as being one of Japan's leading hip hop exporters. The first release on Ninja Tune Japan will be the compilation 'Ninja Cuts -



Flexitensionism' which will be followed by other LPs from the book catalogue. "It's excellent news for us because so far we've not had a

deal in Japan and we'd been trying hard to get something sorted out," says Peter Quicke, label manager and co-owner, with Collobut, of Ninja Tune.

forthcoming releases on domestic Ninja Tune include LPs from The London Funk Allstars and DJ Vadim. "That LP's really out there. The beats are really slow and there's loads of skits and weird stuff on it. It's basically a really innovative album," says Quicke. Current interest in the label has helped push sales for artist LPs over the 10,000 mark while compilations are hitting the 30,000 mark.

Finally Ninja Tune will showcase a Subterrania on August 29 featuring Herbaliser and Lip, Bustle And Out With DJ Food Dling.

joey's garage fuels new label

Over the past year Joey Musophia has emerged as one of the leading talents in the UK's garage and house scene alongside the likes of Grant Nelson and Boker. Now Musophia is set to launch his own label, Uterior, in partnership with Gerold Ems (pictured, right), producer, keyboard-player and programmer for the likes of Roger Sanchez and Right Said Fred.

Aside from his DJing, Musophia is best known for his remixes, notable successes so far coming with Klubbheads' 'Klubbhopping' and Tito Puente featuring India's 'One Commo Ya'. "I enjoy doing the remixes because you can put your own stamp on the track. I have got plans to have an artist thing of my own with a couple of singers going at the end of the year," says Musophia. Meanwhile, current remix work includes CAC Music Factory, New Edition, Anne Marie Smith and Kimara.



Initial releases on the Uterior label will include a vocal track from leading US garage man DJ Disciple 'Come And Take Me', a Roger Sanchez track, a Grant Nelson release, a Musophia and Ems-produced track by Michael Wardford and finally a collaboration with Andrew 'Doc' Livingston, best known as one half of Joey Negro. "The label's basically meant to be a channel for the more underground garage stuff but eventually I'd like it to be successful as a general label rather than just garage," says Musophia.

pioneer launches 'street beats'

'Street Beats' is a new subscription-only CD series of the r&b and rap market. The CD will be produced by the Pioneer Pro Sound CD Pool, which for two years has been producing general dance CDs for use by DJs and radio programmers.

With the launch of 'Street Beats' in September, the general CD Pool collections will be renamed 'Dance Beats'. Although in the past r&b/rap artists such as Morrissey Jordan, Kenace Brown, Lighthouse Family and Notorious B.I.G. have appeared on the CD Pool CDs, mixing genres was not popular with subscribers. "In the early days we tried to mix things up and failed. DJs just really much wanted all one thing, so we basically began concentrating on the house and garage end of things. Then we were getting people asking us where the other stuff was," says CD Pool director Tim Radding.

A mailout to all existing subscribers elicited a 30% positive reply rate and the response from record companies regarding placing products has been similarly enthusiastic. "It's a really interesting market. It's mostly the US stuff that people want," says Radding. For details contact the CD Pool on 0181 730 361/2/3.

No more waiting around for promos to arrive!

Soon you will be able to hear all the tracks in the Cool Cuts Chart as soon as the chart is published in Record Mirror on a Monday. You can be one of the first to hear the hottest tracks around.

THE COOL CUTS PHONE LINE - COMING SOON TO A PHONE NEAR YOU!

for further information about this service, call steve chapman at record mirror on 0171 620 3636

2

rn: namescheck; editor-in-chief: steve redmond; managing editor: selina webb; contributing editor: tony farisides; designer/visual-editor: hana robertson; marketing manager: mark ryan

3	1	WF	Spice	2	2	KILLIN'	3	4	3	FORE	4	5	4	4	4	5	BORN	6	6	6	6	7	7	7	8	8	8	9	9	9	10	10	10	11	11	11	12	12	12	13	13	13	14	14	14	15	15	15	16	16	16	17	17	17	18	18	18	19	19	19	20	20	20	21	21	21	22	22	22	23	23	23	24	24	24	25	25	25
---	---	----	-------	---	---	---------	---	---	---	------	---	---	---	---	---	---	------	---	---	---	---	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

the black dog goes it alone

Following the departure last year of two of its three members, many predicted a quick demise for The Black Dog. However, remaining member Ken Downie soldiered on alone and this week releases the

fourth The Black Dog LP 'Music For Adults' (And Short Films).

Downie's ex-colleagues, Ed Handley and Andy Turner, have been working with the likes of Nicolette and Björk under the name Plaid and

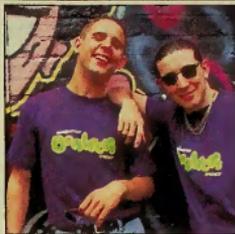
of Brian Eno's ground-breaking 'Music For...' series of albums which launched ambient music in the mid-Seventies. "The title and sleeve were part an homage to Eno but also a comment on the superficiality of things. Having to be able to sell something in order to make it."

The album is made up of 26 tracks ranging from 30 seconds to seven minutes. The shortness of the tracks has led to criticism from some quarters but their creator is unrepentant. "They're complete in their own right I just don't feel the need to stretch things out for the sake of it."

One of the LP's longest tracks is called 'Euhamosis', "it's about letting yourself go, and being cremated. It takes about six minutes for a human body to burn. For some reason though, people say that track's uplifting," laughs Downie.

The album is varied in its sense of rhythm, unlike the usual four-on-the-floor fodder. "I put it that down to the fact that most people who make those records haven't been anywhere. I was in the Navy for six years and I've been over most of the world, so I have different palettes of sound to work from," says Downie.

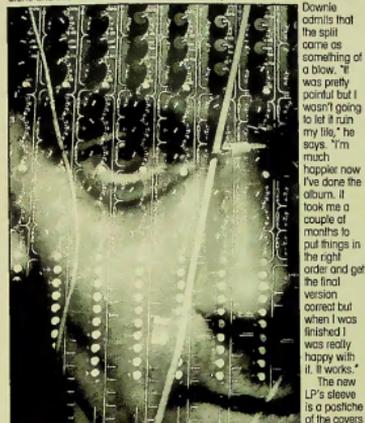
Future plans include taking The Black Dog on the road, as well as working with an Algerian singer, although this LP looks set to be the last one on Warp. "I don't know what the future holds, it's an open book," says Downie.



'bonkers' is raving mad

While it has become fashionable to namecheck happy hardcore – the highly incredible successor to the rave sound of old – very few companies have been prepared to put their money where their mouths are and actually get involved with releasing the stuff. Now Record records have decided to jump in with the release of 'Bonkers' a 35-track compilation of current happy hardcore (or 4-beat as it's now called) tracks. The LP has been compiled by DJs Hixxy and MC Sharkey who are celebrated names on the happy hardcore scene. Included on the collection are tracks by The Terrible Twins, Druid & Bonacaman, DJ Seduction and Ergonoff.

Meanwhile, stewards of the happy hardcore scene, Stage One Music of Romford, are releasing a compilation of the best tracks that they released on their various labels last year – amongst which are Stomper! Coozoo, Just Another Label and New Sensation. 'Most Uplifting – Vocal Anthems' is released this week and focuses on vocal tracks from a new generation of hardcore vocalists. Singers like Marlon, Jenke, Corriele and Donna Grasse feature on the LP. 'Bonkers (Hixxy & Sharkey Are Bonkers)' is out this week. 'Most Uplifting – Vocal Anthems' is out on August 19.



say what?

berlin's love parade – how was it for you?

Rob Deacon – Volume editor

"I've been for the last two years, but this was far better organised than before, a bit better venue and much less of a crush. It was also the most people I've ever seen in my life; it was incredible. Like seeing the M1 covered with

people. It ended up a big statue with radio links between all these trucks and DJs from the centre, so you had these circling PAs. If only we had something like it here."

Fozie – Harthouse press officer

"It was madder than ever! The craziest bit was at the end in the square with people in trees and up lamp-posts with

Underworld blasting out. Every year it gets bigger and bigger – there's literally nowhere to stand. Just such a colourful array of people. Our Harthouse label-party at the end went on until nine in the morning..."

Tim Fielding – DJ disc coordinator

"I got engaged on Friday so I took my fiancée with me. I was up on the stage with

Westcam and she got her left breast autographed by Carl Cox in front of a sea of rovers. The event finished at about ten, but Berlin clubland stools it all up and you've got non-stop clubbing until Monday."

Mr C – DJ/Shamen

"It was very, very, very good fun – had a three wins, I didn't get to sleep all weekend, not even for half an hour: absolute

debauchery. The best parties were the Arena on Saturday with Carl Cox and Das Sound, and the Disco B party with DJ Hall and Irresistible Force. The highlight was Acid Seeds Live who were amazing. I did at a club called 90 Degreez for London's Xmal party. The actual party was full of lunatics. A fun weekend and recommended to all who want to lose it."



E-MOTION I STAND ALONE

THE NEW SINGLE

FEATURING MIXES BY NUSH AND SHARP
RELEASED AUGUST 5TH 12" CD MC

SOUND IMAGE MCA

group sales manager: rudi blackwell © deputy group sales manager: julian rivers © lat. sales manager: matthew tyrell © sales execs (advertising): orville carmichael, shelley wall, colleen pope © press execs: louise stoves

12 CREAM LIVE - TWO

16 MAX POWER - MAX BASS

17 THE BEST SINGING ALBUM IN THE WORLD... EVER

CARLON

A ROCK AND ROLL HISTORY

ORDER NOW THROUGH TECHNICOLOUR
TELESALES ON 0181 810 5061

- | | | |
|----|-----------|--------|
| 17 | 25 | TATTOO |
| 19 | 26 | JAZZ 1 |
| 20 | 27 | AIWA |
| 21 | 28 | NOBO |
| 25 | 29 | THE DI |
| 30 | KEEP ON A | |
| 31 | MY GL | |
| 18 | 32 | CHAN |
| 33 | CAND | |
| 34 | 1 COM | |
| 10 | 35 | BAD A |
| 29 | 36 | FEMA |
| 28 | 37 | WRON |
| 26 | 38 | NICE |
| 27 | 39 | WHER |
| 15 | 40 | DUNE |

Bulleit titles e

IN CONJUNCT

darling

st

Shop
focus

Shop:
Millennium Dance, 189
Ardleigh Green Road,
Hornchurch, Essex. (22 ft
x 18 ft). Tel: (01708)
456348



Specialist areas:
Uplifting house and
garage, hardhouse,
American and European
house. Large stock of
back catalogue and
classics as well as white
labels and promos.
Merchandise: T-shirts,
record bags, mixed tapes.
Owner's view:

"We're pleased with the
initial response. We've got
a lot of students from the
nearby college frequenting
the shop on a regular
basis. We also get most of
the local DJs from the area
popping in a couple of
times a week to see what's
going on. We've got two
late nights - on Thursday
and Friday - when we are
open until 8.30pm. We
keep an eye on what our
customers want and try to
get most of the records
they are looking for. This is
why we've built a
reputation for quality and
service in such a short
time." - Paul French.

Distributor's view:
"Millennium Dance is a very
professional shop indeed.
Over the past six months
they've secured their
position as prime
exponents of garage and
house. DJ and club
promoter Paul French,
who runs the shop, has
made sure it's the best
place in Romford." -
Simeon Friend, Amato
Distribution.
DJ's view:
"It's going to go a long
way. It's only been there
four months and it's well
and truly happening. One
shop nearby has already
had to close down because
it couldn't compete." -
Simon Monaghan,
Powerhouse.

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

COOL cuts
CUTS



LAND OF THE LIVING

Kristine W (Mixes from Deep Dish, Vasquez, Rollo & Sister Bliss etc)

Champion

2	NEW	FIRE UP Funky Green Dogs (Debut for a new label with Murk back on the scene)	Twisted
3	(4)	THE BLUE ROOM T-Empo	ftrr
4	(5)	EVERYTHING Sarah Washington	AM-PM
5	(1)	THAT LOOK De'Lucy	Deconstruction
6	NEW	HOPE (HOLD MY HAND) Jelle Bouton (Progressive trance from Jersey)	Perfecto
7	NEW	STAND UP B.O.P.	Slip'n'Slide
8	(8)	IN DA GHETTO David Morales & The Bad Yard Club feat. Crystal Waters	Manifesto
9	NEW	YOU'RE NOT ALONE Olive (Down tempo tune housed up by X-Press 2 and Tin Tin Out)	RCA
10	(11)	LAST RHYTHM Last Rhythm	Stress
11	(12)	CLEAN IT UP The Twister	Paradiso
12	NEW	SCENES FROM THE SATYRICON PT 3 Josh Abrahams (Top techno EP)	Ultimatum
13	NEW	IF MADONNA CALLS Junior Vasquez (Chunky beats and camp vocals)	Multiply
14	(9)	MAW WAR/MACK DADDY SHOOT Kenlou	MAW
15	NEW	DEALERS 2 THE DANCFLOOR Tin Tin Out (Strong UK house)	VC Recordings
16	NEW	I'LL FIND A WAY The Brain featuring Claudia Bruckner (With mixes from Jam El Mar and Phil Kelsey)	Interpop
17	NEW	OFFSHORE EP Chicone (Deep funky house EP)	Cyanide
18	NEW	TWIST IN MY SOBRIETY Tanita Tikaram (A bizarre idea but Phil Kelsey and Ramp make it work)	East West
19	NEW	SO GOOD DJ Brothers (US style house made in Rimini)	Brooklyn Trax
20	NEW	FOR THOSE WHO LIKE TO GROOVE Scope (Chunky and funky breakbeat house)	Scope

a guide to the most essential new club tunes as featured on 100's "essential selection", with pole hits, broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: cly soulcity/nylons/ozon/black market (London), eastern stockexchange (Manchester), 2nd street (Glasgow), 3rd bar (Liverpool), warp (Sheffield), look (Newcastle), Jay for Billy (Nottingham).

GOLD, SILVER AND BRONZE
THAT'S WHAT YOU GET WHEN
YOU WORK YOUR PRODUCT WITH US

TODD TERRY: JUMPIN'
RM CLUB CHART no.1 - 10. 06. 96 - 24. 07. 96

WINK: HIGHER STATE OF CONSCIOUSNESS
RM CHART no.1 - 01. 07. 96 - 15. 07. 96

RM CLUB CHART dated 13. 07. 96

1: WINK 2: TODD TERRY 3: EVOKE
ALSO 1. 2. & 3. IN MIXMAG UPDATE & DJ

RHYTHM REPUBLIC: YOUR MUSIC OLYMPIC CHAMPIONS!
contact/Aadil tel: 0171 734 6120

Subscription enquiries for KRM/Music Week. Tel: 0171-921 5900/5957 or Record Mirror - ISSN 1501-2166

4

3	1	WA	Spice
2	2	KILLR	
1	3	FOREN	
5	4	MYSTE	
4	5	BORN	
6	6	CRAZ	
7	7	HIGHER	
11	8	MAC	
8	9	DON'T	
6	10	THRE	
7	11	BECA	
12	12	MISS	
9	13	YOU'	
14	14	GROK	
16	15	THEM	
14	16	SUN	
17	17	HOW	
18	18	PRET	
22	19	HOW	
12	20	KEP	
21	21	500	
22	22	RUSH	
23	23	KRUP	
13	24	INT	
14	25	INT	

- 13 **24** IN TO
- 17 **25** TATTY
- 19 **26** JAZZ
- 20 **27** ALMA
- 21 **28** NOBO
- 25 **29** THE D
- 30 **KEEP UP**
- 31 **MY G**
- 18 **32** CHAN
- 33 **CAND**
- 34 **COM**
- 10 **35** BAD
- 29 **36** FEM
- 28 **37** WRD
- 26 **38** NICE
- 27 **39** WHEE
- 15 **40** DIUNE

↑ Bullseye titles a

IN CONJUNCTION WITH

data st

A ROCK AND ROLL HISTORY ORDER NOW THROUGH TECHNICOLOR TELESALES ON 0181 810 5961

- 0 **18** SAVED MY LIFE (GRANT NELSON/JADEY MUSA/PHADAJ SNEAK MIXES)
- 13 **19** BAYS OF THE RISING SUN (DEKABORO & DANES/RAMP/JON PLEASED WIMMIN/KILLER)
- 20 **21** GREEN BUMPS MIXES) Music
- 21 **22** WHY 'K-KLASS/ERRICK CARTER MIXES) Ricardo Da Force
- 22 **23** THROW THE MADNESS Beat Syndrome
- 23 **24** CLEAN IT UP (UNO CLO/EDZ/TH THE TWISTER MIXES) The Twister
- 24 **25** EVERYBODY'S FREE (TO FEEL GOOD) (CASINO/TONY DE VIT MIXES) Rozella
- 25 **26** TOP OF THE WORLD (ADVERSITY SHAKERS/PEER PRESSURE MIXES)
- 26 **27** Diabre/featuring Shelley Nelson
- 27 **28** STOMP (BOOKER T/MOUSE T MIXES) Quincy Jones
- 28 **29** LOVE DON'T LIVE HERE ANYMORE (MARK PICCHOTTI MIXES) Madonna
- 29 **30** HIGHER STATE OF CONSCIOUSNESS (DEX & JONES/EAR SPRING/JULES & SKINS/SHARPTY BITTY BOOZY MIXES) Vink
- 30 **31** KRUPA (APOLLO 400/ALCATRAZ/NARCOTTIC THRUST/SEROTINA MIXES) Apollo 400
- 31 **32** THE SUNSHINE AFTER THE RAIN (KEN DOUGLAS/DANCING DIVAZZ COWBOYS MIXES)
- 32 **33** Beri
- 33 **34** CAN U FEEL IT (MIXES) The Squad featuring Prince Peirie
- 34 **35** TWIST IN MY SOBRIETY (RAMP/PHIL KELSEY/BUMPS MIXES) Tamba Tsiarom
- 35 **36** BAR FRIDAY NIGHT Lisa Moorish
- 36 **37** WORK IT (ISTEVIE KEAR/SHARP MIXES) Shimmie

JUNK

COME GET IT

single released: 29th July 1996. 12" / cd.

D:TOUR

available via the Polygram order disk (tel: 0998 310 310).
and/or soul trader! No's Music.

The music charts in this magazine are a special service provided for us free of charge by the following publications. Call us on 01753 350 2323.

- 0 **57** SET U FREE (PHAT SLAZZ/GROOVE MAN/PLANET Y MIXES) Planet Soul
- 58 **59** I'M MOVIN' (RED HOT CHILI PEPPERS) Sanctuary
- 60 **61** ELEVATOR SONG (BIFF & WENPHIS/D'ILL MIXES) Dubstar
- 62 **63** FINAL HUSTLERS CONVENTION (UNRAY GOMEZ/GET DOWN (SPACE FAMILY)
- 64 **65** UNTOBACCAGE PARK MIXES) Hustlers Convention
- 66 **67** NOBODY'S BUSINESS (Pq)
- 68 **69** MY EVERYTHING (MIXES) Ivana Party
- 70 **71** 3 MILES HIGH (ELECTRO GENESIS MIXES) The Dharmas
- 72 **73** RHYTHM KING/Africa
- 74 **75** SPINNING THE WHEEL (George Michael)
- 76 **77** LAST RHYTHM Last Rhythm
- 78 **79** YOU'RE NO GOOD FOR ME (NIGINA MIXES) Bilalqony
- 80 **81** NUCLEAR SUN (MIXES) Roland Brant
- 82 **83** I'M ALIVE Stretch & Vern
- 84 **85** THE MUSIC IS MOVING (TONY DE VIT/TALL PAUL/RED-JERRY MIXES) Fargatta
- 86 **87** DESIRE/TALK YOUR THING (TAVENDALE & MCCREERY MIXES) Unity 3
- 88 **89** YOU GIVE ME LOVE Made Up
- 90 **91** ONE DAY TIL I'LL BE AWAY (BIFF & WENPHIS/THE SHARP MIXES) Kelly Urcosna
- 92 **93** MY GENERATION (LOVE TO INFINITY MIXES) The Vito
- 94 **95** YOU GOT TO BE THERE (KADOC/UNISON MIXES/THE NIGHTTRAIN (KINETIC MIX)
- 96 **97** CRAZY (MARK PICCHOTTI/DI-INFLUENCE/UNISLEE CAMPBELL/CSJ STREET MIXES)

Spooky

fingerbobs

22nd July 96

the single includes remixes by Dave Angel, dol-ing and spooky original version taken from the album found sound

distributed by vital

© 1996/1997/1998/1999/2000/2001/2002/2003/2004/2005/2006/2007/2008/2009/2010/2011/2012/2013/2014/2015/2016/2017/2018/2019/2020/2021/2022/2023/2024/2025/2026/2027/2028/2029/2030/2031/2032/2033/2034/2035/2036/2037/2038/2039/2040/2041/2042/2043/2044/2045/2046/2047/2048/2049/2050/2051/2052/2053/2054/2055/2056/2057/2058/2059/2060/2061/2062/2063/2064/2065/2066/2067/2068/2069/2070/2071/2072/2073/2074/2075/2076/2077/2078/2079/2080/2081/2082/2083/2084/2085/2086/2087/2088/2089/2090/2091/2092/2093/2094/2095/2096/2097/2098/2099/2100/2101/2102/2103/2104/2105/2106/2107/2108/2109/2110/2111/2112/2113/2114/2115/2116/2117/2118/2119/2120/2121/2122/2123/2124/2125/2126/2127/2128/2129/2130/2131/2132/2133/2134/2135/2136/2137/2138/2139/2140/2141/2142/2143/2144/2145/2146/2147/2148/2149/2150/2151/2152/2153/2154/2155/2156/2157/2158/2159/2160/2161/2162/2163/2164/2165/2166/2167/2168/2169/2170/2171/2172/2173/2174/2175/2176/2177/2178/2179/2180/2181/2182/2183/2184/2185/2186/2187/2188/2189/2190/2191/2192/2193/2194/2195/2196/2197/2198/2199/2200/2201/2202/2203/2204/2205/2206/2207/2208/2209/2210/2211/2212/2213/2214/2215/2216/2217/2218/2219/2220/2221/2222/2223/2224/2225/2226/2227/2228/2229/2230/2231/2232/2233/2234/2235/2236/2237/2238/2239/2240/2241/2242/2243/2244/2245/2246/2247/2248/2249/2250/2251/2252/2253/2254/2255/2256/2257/2258/2259/2260/2261/2262/2263/2264/2265/2266/2267/2268/2269/2270/2271/2272/2273/2274/2275/2276/2277/2278/2279/2280/2281/2282/2283/2284/2285/2286/2287/2288/2289/2290/2291/2292/2293/2294/2295/2296/2297/2298/2299/2300/2301/2302/2303/2304/2305/2306/2307/2308/2309/2310/2311/2312/2313/2314/2315/2316/2317/2318/2319/2320/2321/2322/2323/2324/2325/2326/2327/2328/2329/2330/2331/2332/2333/2334/2335/2336/2337/2338/2339/2340/2341/2342/2343/2344/2345/2346/2347/2348/2349/2350/2351/2352/2353/2354/2355/2356/2357/2358/2359/2360/2361/2362/2363/2364/2365/2366/2367/2368/2369/2370/2371/2372/2373/2374/2375/2376/2377/2378/2379/2380/2381/2382/2383/2384/2385/2386/2387/2388/2389/2390/2391/2392/2393/2394/2395/2396/2397/2398/2399/2400/2401/2402/2403/2404/2405/2406/2407/2408/2409/2410/2411/2412/2413/2414/2415/2416/2417/2418/2419/2420/2421/2422/2423/2424/2425/2426/2427/2428/2429/2430/2431/2432/2433/2434/2435/2436/2437/2438/2439/2440/2441/2442/2443/2444/2445/2446/2447/2448/2449/2450/2451/2452/2453/2454/2455/2456/2457/2458/2459/2460/2461/2462/2463/2464/2465/2466/2467/2468/2469/2470/2471/2472/2473/2474/2475/2476/2477/2478/2479/2480/2481/2482/2483/2484/2485/2486/2487/2488/2489/2490/2491/2492/2493/2494/2495/2496/2497/2498/2499/2500/2501/2502/2503/2504/2505/2506/2507/2508/2509/2510/2511/2512/2513/2514/2515/2516/2517/2518/2519/2520/2521/2522/2523/2524/2525/2526/2527/2528/2529/2530/2531/2532/2533/2534/2535/2536/2537/2538/2539/2540/2541/2542/2543/2544/2545/2546/2547/2548/2549/2550/2551/2552/2553/2554/2555/2556/2557/2558/2559/2560/2561/2562/2563/2564/2565/2566/2567/2568/2569/2570/2571/2572/2573/2574/2575/2576/2577/2578/2579/2580/2581/2582/2583/2584/2585/2586/2587/2588/2589/2590/2591/2592/2593/2594/2595/2596/2597/2598/2599/2600/2601/2602/2603/2604/2605/2606/2607/2608/2609/2610/2611/2612/2613/2614/2615/2616/2617/2618/2619/2620/2621/2622/2623/2624/2625/2626/2627/2628/2629/2630/2631/2632/2633/2634/2635/2636/2637/2638/2639/2640/2641/2642/2643/2644/2645/2646/2647/2648/2649/2650/2651/2652/2653/2654/2655/2656/2657/2658/2659/2660/2661/2662/2663/2664/2665/2666/2667/2668/2669/2670/2671/2672/2673/2674/2675/2676/2677/2678/2679/2680/2681/2682/2683/2684/2685/2686/2687/2688/2689/2690/2691/2692/2693/2694/2695/2696/2697/2698/2699/2700/2701/2702/2703/2704/2705/2706/2707/2708/2709/2710/2711/2712/2713/2714/2715/2716/2717/2718/2719/2720/2721/2722/2723/2724/2725/2726/2727/2728/2729/2730/2731/2732/2733/2734/2735/2736/2737/2738/2739/2740/2741/2742/2743/2744/2745/2746/2747/2748/2749/2750/2751/2752/2753/2754/2755/2756/2757/2758/2759/2760/2761/2762/2763/2764/2765/2766/2767/2768/2769/2770/2771/2772/2773/2774/2775/2776/2777/2778/2779/2780/2781/2782/2783/2784/2785/2786/2787/2788/2789/2790/2791/2792/2793/2794/2795/2796/2797/2798/2799/2800/2801/2802/2803/2804/2805/2806/2807/2808/2809/2810/2811/2812/2813/2814/2815/2816/2817/2818/2819/2820/2821/2822/2823/2824/2825/2826/2827/2828/2829/2830/2831/2832/2833/2834/2835/2836/2837/2838/2839/2840/2841/2842/2843/2844/2845/2846/2847/2848/2849/2850/2851/2852/2853/2854/2855/2856/2857/2858/2859/2860/2861/2862/2863/2864/2865/2866/2867/2868/2869/2870/2871/2872/2873/2874/2875/2876/2877/2878/2879/2880/2881/2882/2883/2884/2885/2886/2887/2888/2889/2890/2891/2892/2893/2894/2895/2896/2897/2898/2899/2900/2901/2902/2903/2904/2905/2906/2907/2908/2909/2910/2911/2912/2913/2914/2915/2916/2917/2918/2919/2920/2921/2922/2923/2924/2925/2926/2927/2928/2929/2930/2931/2932/2933/2934/2935/2936/2937/2938/2939/2940/2941/2942/2943/2944/2945/2946/2947/2948/2949/2950/2951/2952/2953/2954/2955/2956/2957/2958/2959/2960/2961/2962/2963/2964/2965/2966/2967/2968/2969/2970/2971/2972/2973/2974/2975/2976/2977/2978/2979/2980/2981/2982/2983/2984/2985/2986/2987/2988/2989/2990/2991/2992/2993/2994/2995/2996/2997/2998/2999/3000/3001/3002/3003/3004/3005/3006/3007/3008/3009/3010/3011/3012/3013/3014/3015/3016/3017/3018/3019/3020/3021/3022/3023/3024/3025/3026/3027/3028/3029/3030/3031/3032/3033/3034/3035/3036/3037/3038/3039/3040/3041/3042/3043/3044/3045/3046/3047/3048/3049/3050/3051/3052/3053/3054/3055/3056/3057/3058/3059/3060/3061/3062/3063/3064/3065/3066/3067/3068/3069/3070/3071/3072/3073/3074/3075/3076/3077/3078/3079/3080/3081/3082/3083/3084/3085/3086/3087/3088/3089/3090/3091/3092/3093/3094/3095/3096/3097/3098/3099/3100/3101/3102/3103/3104/3105/3106/3107/3108/3109/3110/3111/3112/3113/3114/3115/3116/3117/3118/3119/3120/3121/3122/3123/3124/3125/3126/3127/3128/3129/3130/3131/3132/3133/3134/3135/3136/3137/3138/3139/3140/3141/3142/3143/3144/3145/3146/3147/3148/3149/3150/3151/3152/3153/3154/3155/3156/3157/3158/3159/3160/3161/3162/3163/3164/3165/3166/3167/3168/3169/3170/3171/3172/3173/3174/3175/3176/3177/3178/3179/3180/3181/3182/3183/3184/3185/3186/3187/3188/3189/3190/3191/3192/3193/3194/3195/3196/3197/3198/3199/3200/3201/3202/3203/3204/3205/3206/3207/3208/3209/3210/3211/3212/3213/3214/3215/3216/3217/3218/3219/3220/3221/3222/3223/3224/3225/3226/3227/3228/3229/3230/3231/3232/3233/3234/3235/3236/3237/3238/3239/3240/3241/3242/3243/3244/3245/3246/3247/3248/3249/3250/3251/3252/3253/3254/3255/3256/3257/3258/3259/3260/3261/3262/3263/3264/3265/3266/3267/3268/3269/3270/3271/3272/3273/3274/3275/3276/3277/3278/3279/3280/3281/3282/3283/3284/3285/3286/3287/3288/3289/3290/3291/3292/3293/3294/3295/3296/3297/3298/3299/3300/3301/3302/3303/3304/3305/3306/3307/3308/3309/3310/3311/3312/3313/3314/3315/3316/3317/3318/3319/3320/3321/3322/3323/3324/3325/3326/3327/3328/3329/3330/3331/3332/3333/3334/3335/3336/3337/3338/3339/3340/3341/3342/3343/3344/3345/3346/3347/3348/3349/3350/3351/3352/3353/3354/3355/3356/3357/3358/3359/3360/3361/3362/3363/3364/3365/3366/3367/3368/3369/3370/3371/3372/3373/3374/3375/3376/3377/3378/3379/3380/3381/3382/3383/3384/3385/3386/3387/3388/3389/3390/3391/3392/3393/3394/3395/3396/3397/3398/3399/3400/3401/3402/3403/3404/3405/3406/3407/3408/3409/3410/3411/3412/3413/3414/3415/3416/3417/3418/3419/3420/3421/3422/3423/3424/3425/3426/3427/3428/3429/3430/3431/3432/3433/3434/3435/3436/3437/3438/3439/3440/3441/3442/3443/3444/3445/3446/3447/3448/3449/3450/3451/3452/3453/3454/3455/3456/3457/3458/3459/3460/3461/3462/3463/3464/3465/3466/3467/3468/3469/3470/3471/3472/3473/3474/3475/3476/3477/3478/3479/3480/3481/3482/3483/3484/3485/3486/3487/3488/3489/3490/3491/3492/3493/3494/3495/3496/3497/3498/3499/3500/3501/3502/3503/3504/3505/3506/3507/3508/3509/3510/3511/3512/3513/3514/3515/3516/3517/3518/3519/3520/3521/3522/3523/3524/3525/3526/3527/3528/3529/3530/3531/3532/3533/3534/3535/3536/3537/3538/3539/3540/3541/3542/3543/3544/3545/3546/3547/3548/3549/3550/3551/3552/3553/3554/3555/3556/3557/3558/3559/3560/3561/3562/3563/3564/3565/3566/3567/3568/3569/3570/3571/3572/3573/3574/3575/3576/3577/3578/3579/3580/3581/3582/3583/3584/3585/3586/3587/3588/3589/3590/3591/3592/3593/3594/3595/3596/3597/3598/3599/3600/3601/3602/3603/3604/3605/3606/3607/3608/3609/3610/3611/3612/3613/3614/3615/3616/3617/3618/3619/3620/3621/3622/3623/3624/3625/3626/3627/3628/3629/3630/3631/3632/3633/3634/3635/3636/3637/3638/3639/3640/3641/3642/3643/3644/3645/3646/3647/3648/3649/3650/3651/3652/3653/3654/3655/3656/3657/3658/3659/3660/3661/3662/3663/3664/3665/3666/3667/3668/3669/3670/3671/3672/3673/3674/3675/3676/3677/3678/3679/3680/3681/3682/3683/3684/3685/3686/3687/3688/3689/3690/3691/3692/3693/3694/3695/3696/3697/3698/3699/3700/3701/3702/3703/3704/3705/3706/3707/3708/3709/3710/3711/3712/3713/3714/3715/3716/3717/3718/3719/3720/3721/3722/3723/3724/3725/3726/3727/3728/3729/3730/3731/3732/3733/3734/3735/3736/3737/3738/3739/3740/3741/3742/3743/3744/3745/3746/3747/3748/3749/3750/3751/3752/3753/3754/3755/3756/3757/3758/3759/3760/3761/3762/3763/3764/3765/3766/3767/3768/3769/3770/3771/3772/3773/3774/3775/3776/3777/3778/3779/3780/3781/3782/3783/3784/3785/3786/3787/3788/3789/3790/3791/3792/3793/3794/3795/3796/3797/3798/3799/3800/3801/3802/3803/3804/3805/3806/3807/3808/3809/3810/3811/3812/3813/3814/3815/3816/3817/3818/3819/3820/3821/3822/3823/3824/3825/3826/3827/3828/3829/3830/3831/3832/3833/3834/3835/3836/3837/3838/3839/3840/3841/3842/3843/3844/3845/3846/3847/3848/3849/3850/3851/3852/3853/3854/3855/3856/3857/3858/3859/3860/3861/3862/3863/3864/3865/3866/3867/3868/3869/3870/3871/3872/3873/3874/3875/3876/3877/3878/3879/3880/3881/3882/3883/3884/3885/3886/3887/3888/3889/3890/3891/3892/3893/3894/3895/3896/3897/3898/3899/3900/3901/3902/3903/3904/3905/3906/3907/3908/3909/3910/3911/3912/3913/3914/3915/3916/3917/3918/3919/3920/3921/3922/3923/3924/3925/3926/3927/3928/3929/3930/3931/3932/3933/3934/3935/3936/3937/3938/3939/3940/3941/3942/3943/3944/3945/3946/3947/3948/3949/3950/3951/3952/3953/3954/3955/3956/3957/3958/3959/3960/3961/3962/3963/3964/3965/3966/3967/3968/3969/3970/3971/3972/3973/3974/3975/3976/3977/3978/3979/3980/3981/3982/3983/3984/3985/3986/3987/3988/3989/3990/3991/3992/3993/3994/3995/3996/3997/3998/3999/4000/4001/4002/4003/4004/4005/4006/4007/4008/4009/4010/4011/4012/4013/4014/4015/4016/4017/4018/4019/4020/4021/4022/4023/4024/4025/4026/4027/402

27 7 96 ON A POP TIP club chart

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



HIGHER STATE OF CONSCIOUSNESS

- | | | |
|----|---|------------------|
| 1 | Wink | Manifesto |
| 2 | THE KEY THE SECRET
U.C.C. (Urban Cookie Collective) | Pulse-8 |
| 3 | THE POWER 96
Snap! featuring Einstein | Arista |
| 4 | LUV'DUP
Crush | Telstar |
| 5 | JUMPIN'
Todd Terry featuring
Martha Wash &
Jacelyn Brown | Manifesto |
| 6 | ALRIGHT/STRONGER
Ann-Marie Smith | Media/MCA |
| 7 | S.O.S. Abbadabdra | Almighty |
| 8 | DANCING QUEEN
Abbadabdra | Almighty |
| 9 | PRAY FOR LOVE
Love To Infinity | Mushroom |
| 10 | GANGSTA'S PARADISE
DJ Dave | Steppin' Out |
| 11 | SWEET DREAMS
La Bouche | Arista |
| 12 | BAMBA IBIZA
Planet Groove | Chase |
| 13 | CRAZY
Mark Morrison | WEA |
| 14 | I'VE GOT A FEELING
Klymax | ZTT |
| 15 | NEW CELEBRATION
Westcoast | Urban Collective |
| 16 | NEW PASS THE DUTCHIE
Mr Spliffy | Chase |
| 17 | ARMS OF LOREN
Evoke | Manifesto |
| 18 | SUNSHINE
Umboza | Limbo/Positiva |
| 19 | KRUPA
Apollo 440 | Stealth Sonic |
| 20 | NEW SHAKE IT, SHAKE IT
Dub Train | Planet 3 |
| 21 | I CAN'T MAKE YOU LOVE ME
Carol Bailey | Eternal |
| 22 | I AM WHAT I AM
Respect | Almighty |
| 23 | ONE TOO MANY HEARTACHES
Gwen Dickey | Chase |
| 24 | RHYTHM IS GONNA GET YOU
Snoop | Cheeky Monkey |
| 25 | SHAKE YOUR BACKSIDE IN MY FACE
Hooch | Chase |
| 26 | NEW MR FRIDAY NIGHT
Lisa Moorish | Go!Beat |
| 27 | NEW LOVE DON'T LIVE HERE ANYMORE
Madonna | Maverick |
| 28 | NEW HOT & WET (BELIEVE IT)
Tzant | Logic |
| 29 | WHERE LOVE LIVES
Alison Limerick | Arista |
| 30 | INDEPENDENT LOVE SONG
Bombers | Steppin' Out |
| 31 | NEW WE'VE GOT IT GOIN' ON
Backstreet Boys | Jive |
| 32 | DON'T PULL YOUR LOVE
Sean Maguire | Parlophone |
| 33 | HIGH ENERGY 96
Evelyn Thomas | Energise |
| 34 | RE MACARENA
Los Del Rio | RCA |
| 35 | NEW ALWAYS SOMETHING THERE
TO REMIND ME
VW | Radio Wave |
| 36 | NEW XANADU
Olivia featuring Paula | Almighty |
| 37 | 12 UPTOWN DOWNTOWN
Full Intention | Stress |
| 38 | 28 MY SWEET LIAR
With It Guys | Activ |
| 39 | NEW STOMP
Quincy Jones | Qwest |
| 40 | 38 EVERYBODY
Kinky | Feverpitch |



- | | | |
|----|----|----------|
| 3 | 1 | W/ Spice |
| 2 | 2 | KILLIP |
| 1 | 3 | FOREI |
| 5 | 4 | MVSTI |
| 4 | 5 | BORN |
| 6 | 6 | CRAZ |
| 7 | 7 | HIGHE |
| 8 | 8 | MACP |
| 9 | 9 | DON'T |
| 6 | 10 | THREL |
| 7 | 11 | BECA |
| 12 | 12 | MISS |
| 13 | 13 | YOU' |
| 14 | 14 | GROO |
| 15 | 15 | THEME |
| 14 | 16 | SUNS |
| 17 | 17 | HOW'D |
| 18 | 18 | PRET |
| 22 | 19 | HOW |
| 12 | 20 | KEEP OI |
| 21 | 21 | 500 (S |
| 22 | 22 | RUSH |
| 23 | 23 | KRUP1 |
| 13 | 24 | IN TO |
| 17 | 25 | TATTV |

namecheck: ralph tee @ brad beatnik @ jim jeffery @ andy baevers

tune of the week

don-e: 'call me' (exploding plastic)

Soul This is a great start for Don-E on his new label. Having recently departed 4th & Broadway, Don-E delivers one of the classiest melodic soul tunes you can expect to hear this summer. In an assortment of mixes, Don-E and Mike Peto's original version is aimed at hard-to-please soul boys with its warm, glowing arrangement of floating synths, particularly catchy vocoder lead background vocals and crisp two-step rhythms. Femi Fem offers a harder urban mix with a rich, inspired musical arrangement while Baby Sean turns it into a jazz house explosion with yet another superb arrangement that this time leans on Sevenlies synths and jazz funk vibes. ●●●● n



house

ST GERMAN 'Alabama Blues - Revised' (P Communications). This track just won't go away. Following the first remix last year, we now have a very funky 85-style interpretation from the Black Science Orchestra that cleverly utilizes the old blues man vocal. Next up is the more house-based and commercial Todd Edwards vocal mix and a new edit of St German's legendary 'Soul Salsa Soul'. Also, on various other formats, there's a Wax Doctor mix and more from Black Science Orchestra, Orange and Grand Central. Thankfully, they retain the creative spirit of the original. ●●●● bb

JESUS LOVES YOU 'Generations of Love' (More Protean). Boy George's baleoric classic gets the remix treatment just in time for '98. On this mix this time are the Cheamo Burns, who contribute two remixed versions of the mamba and Spanish guitar tune. On the flip are Mother's funky house version (which is in vogue with the current disco vibe) and Paul Oakenfold's summery bizon anthem. Nice, very nice. ●●●● bb

SCOPE 'For Those Who Like To Groove/Shaggle Seduction'

(Scope). Smooth funky house that can easily fit into either late night or early morning sets. 'Shaggle...' is the slightly more soulful monotony everywhere. Bitf and Memphis also turn in a tasty dub that's gentler and skipper all round. ●●●● d&h

THE MODIFIERS 'Vangroovy EP' (MultiPLY). This is the work of one DJ Cox and a rather unexciting piece of build-often-build hard house full of 'take me higher's' it is too. However, it is saved by its B-side mixes one of which, DJ boy's #07, is a fine example of groovy breakbeatness that only breaks into the unfortunate 'take me higher's' towards the end. The final mix by John Debo must be heard dreamhouse or something like that. Confusing but at least there's a good mix in there. ●●●● d&h

LORRAINE CATO 'I Was Made To Love You (Mixes)' (MCA). Mark Picchiotti must be winning this season's award for having the most remixes out of one time. But the good news is that nearly all of this current crop are totally groovesome and reliable house dubs that beat other remakes hands down. For this track Picchiotti has?

wheeled out anything amazing but he has come up with another lovely moody crystal-clear house track for lovers of soulful monotony everywhere. Bitf and Memphis also turn in a tasty dub that's gentler and skipper all round. ●●●● d&h

SATOSHI TOMIIE presents SHELLSHOCK 'K-Jee' (Sony S). The creator of the Robert Owens-sung house classics 'Teens' and 'I'll Be Your Friend' takes a disco diversion that will

have the purists cringing. The Japanese New York-based keyboardist to fellow DJ Mixers Knuckles & Morales whips up a Bucketheads-style cut-up offering based around MFSB's 1975 hit 'K-Jee', which many will recognize from the 'Saturday Night Fever' movie OST. The Main and Beats mixes have Goodman-style drums that would work well in the Latin American section of Come Dancing. The Bomb Dub has a darker mood aided by its

underpinned synths. Bonus Bass is a funky Green Dogs From Outer Space 'Reach For Me' vibe due to its cosmic analogue bassline. This idea has already been executed before by Italy's hip house of 1991, D-Real featuring Randy B's 'Bring It On Down'. I wonder if anyone will license that? ●●●● dm

BOHANNON 'I Wanna Dance All Night' (Everlight). The supreme disco drummer has been sampled countless times in recent years, so it is good to see that he is going to get some recognition of his own with this single. Joe T Vonnelli handles the remixing duties with reasonable reverence. His excellent Dubby mix still retains most of the usual Bohannon hallmarks: big foot-stomping beats; Carolyn Crawford's powerful crowd-pleasing vocals; sharp Hammond slabs; plenty of breakdowns; and mad percussion and synth effects. The Light mix houses things up with some piano and synth sweeps, while the Corvette mix is a shipped down, percussion-heavy edit and the Tribal Dub is suitably tribal and...er...dubby. ●●●● ab

THE RISE 'Love Is Gonna Be There' (MultiPLY). The thumping Dancing Divaz mix of



scope

12 **18** CREAM LIVE - TWO
15 **19** MAX POWER - MAX BASS
17 **20** THE BEST SINGING ALBUM IN THE WORLD...EVER!

CARLON

A ROCK AND ROLL HISTORY

ORDER NOW THROUGH TECHNICOLOR TELESALES ON 0181 810 5061

17	25	TATU	19	26	JAZZ	20	27	ALMA	21	28	NOB	25	29	THE D	30	KEEP AN	31	MY G	32	CHAN	33	CAM	34	ICOR	10	35	BAD	29	36	FEM	28	37	WRD	26	38	NICE	27	39	WHE	15	40	DUNE
----	----	------	----	----	------	----	----	------	----	----	-----	----	----	-------	----	---------	----	------	----	------	----	-----	----	------	----	----	-----	----	----	-----	----	----	-----	----	----	------	----	----	-----	----	----	------

Bulletted titles a



9



boy
george

this gospel-tinged house track will keep the Miscoo masses happy, but those who cannot stand the surfeit of cheesy "woohs" should turn to the flip's more classy Lenny Fontana mixes. His Paradise Dub is a relatively light and bubbly affair with funky themes and a "It's gotta be serious" vocal loop from gospel singer Roy Lewis. The best is saved for last with Lenny's TV Track, a tazy and timeless garage production with cool keys and a sexy outro. ●●● ab

ambient

JOHN BELTRAM *Ten Days of Blue* (Peacefrog). No reaction to Jay in the name, or sound in case you were wandering, John Beltram has produced a double album of strange, episodic ambient creations with plenty of atmosphere. Original treatments of loops and ethnic percussion sounds thread through many of the tracks, often accompanied by a gentle, deep bass. This is home listening for sure, new age in its outlook without a single kididrum in evidence but it flows well and is utterly relaxing. ●●●

france

SKYLAB 2000 *'Auburn'* (Brainiak). Chemist Brothers with guitars? That kind of summarises the Skylab 2000 sound. Thudding beats, rumbling basslines, huge resonators and wailing vocals

THE LISA MARIE EXPERIENCE

DO THAT TO ME

THE NEW SINGLE RELEASED
29TH JULY 1996
INCLUDES MIXES BY
THE LISA MARIE EXPERIENCE
& BB CLUB



The
Lisa Marie
Experience

THE FOLLOW UP TO
THE TOP TEN HIT
"KEEP ON JUMPIN"

DISTRIBUTION: AMATO, SOUL TRADER
& UNIQUE OR EMI TELESALES.
tel: 0181 479 5950, fax: 0181 479 5951.

10

3	1	W/	Spice
2	2	KILLT	
1	3	FORE	
5	4	MYST	
4	5	BORN	
	6	CRAZ	
	7	HIGHE	
	8	MACA	
	9	DON'T	
6	10	THRE	
7	11	BECA	
	12	MISS	
9	13	YOU'F	
	14	GROO	
16	15	THEME	
14	16	SUNS	
	17	HOWD	
	18	PRET	
22	19	HOW	
12	20	KEEP O	
	21	500 (S	
	22	RUSH	
	23	KRUP	
13	24	IN TO	
17	25	TATTY	

clubchart

commentary

by alan jones

David Morales' "In Da Getto" coasts it at number one for a second week with a majority only slightly reduced from last week's runaway triumph. But new contenders are shaping up - the rest of the top five, for starters, could all pose a threat next week, as could several other climbers and new entries in this week's chart. Morales actually increased his support by 5% - but all his gains came in the first half of the week, and the record was definitely flagging by week's end, with **Tzitzit's 'Hot & Wet'** (up four to two) and **2 Bad Mice's 'Bambocoe'** (new of four) making the heaviest gains. No change either at the top of the Pop Tip chart, with **Wink's 'Higher State Of Consciousness'** squeezing a second week in pole position despite the close attention of two other remixed aides - **Urban Cookie Collective's 'The Key The Secret'** and **Snap!'s 'The Power'**. This leading group is some way ahead of the opposition, but the truth is that no record really deserves to top the Pop Tip chart at present, as none can command the support of even a third of the chart panel. This weakness at the top logically translates into higher support for records lower down the chart. **Apollo 440's 'Krupa'**, for example, gained 16% more points this week, but eased down from number 17 to number 19. One cause of this is the flood of records directed at Pop Tip repackages these days, with ever more pop/dance releases looking for exposure. Add to that the increasing trend towards servicing these secondary (in record breaking terms) DJs with more and more uptown records - many of which are unsuitable for their purposes - and you have an ongoing erosion of promos, none of which can gain as much support as it deserves. One of only two records to debut on both charts this week - the other is **Quincy Jones's** remake of the **Boyz II Men's 'Stomp'** hit, also recently covered by B.G. - is **Madonna's** much delayed **'Love Don't Live Here Anymore'** has finally dropped. It contains not the original release, like the US single, or the Soul Power remix like the European import, but new Mark Piccolotti mixes. It debuts at number 27 on the Pop Tip list and number 26 on the uptown chart despite appalling pressings which require extra weight to be applied to make 'em play.

beats & pieces

Well done to **Garage City**, London's long-running US house and garage club, which celebrates its fifth birthday this Saturday (July 27) with an all-nighter at Camden Palace. **Barbara Tucker** and **Jocelyn Brown** will be performing PAs while the all-star DJ line-up will include **Bobby & Steve**, **Paul Anderson**, **CJ Mackintosh**, **Frankie Fontet**, **Ricky Morrison**, **Chrisly T**, **Henry C**, **Rob Acteson**, **Rude Boy Rupert** and **Dean Savonne**. Sony has produced a 16-minute looped video mix of graphics from its **Play Station** which it is making available to DJs and club promoters free of charge. The video was premiered at Tribal Gathering and to receive a free copy, send details about your club night/Venue to Pippa Day on fax: 0171-390 4336...DJs should be aware that a double vinyl version of the **Dubstar** remix LP 'Disgraceful' is also available for those who like that sort of thing. **Falling Anvil** rehearsal studios in Stratford, East London, has come up with the innovation of a fully-equipped and purpose-built DJ rehearsal booth. The sound-proofed room features all the equipment you'd find in a respectable club and is available from 10am to 11pm seven days a week at £5 an hour. For more info, call 0181-503 0415...**Cream** this Saturday (27) will feature **Jon Pleased Wimmin**, **Darren Pleased Wimmin**, **Allstair Whitehead**, **Mark Moore**, **Clive Henry** and **LTJ Bukem's Logical Progression** room...Anybody planning to go to **Leeds' Love To Be** club in the not-too-distant future should remember that the venue will in fact be closing down for refurbishment from this Saturday (27) until September 14...**Dan Donnelly's Breakdown Records** is launching its joint CD venture with in-car entertainment mag **Max Power**. 'Max Boss' is a 20-track drum & bass compilation aimed at those who like to perforate eardrums with their car stereos. The CD is £9.99 and available at all major stores...AND THE BEAT GOES ON!



100% Music

Urban Blues Project
present **MICHAEL PROCTER.**

Love Don't Live. 29/7/96.
Sensational mixes from **CJ Mackintosh**,
Tommy Musto and **U.B.P.**

The Uncontested Garage Anthem of the Summer.
2 x 12" 's and CD

rm
at **popkomm 96**

one great club

one great line-up

one great live act

Nick Warren
Paul van Dyk
Dave Valentine
BLUE AMAZON

one great party!

CLUB EURO 96
Saturday 17 August 1996 • Be there!

S

3	1	WA	Spice
2	2	KILLIP	
1	3	FORE	
5	4	WSTI	
4	5	BORN	
	6	CRAZ	
	7	HIGHE	
	8	MACA	
	9	DON'	
	10	THRE	
	7	11	BECA
	12	MISS	
	9	13	YOU
	14	GROU	
	16	15	THEME
	14	16	SUN
	17	HOW	
	18	PRET	
	22	19	HOW
	12	20	KEP
	21	500	(S
	22	RUSH	
	23	KRUP	
	13	24	IN TO
	17	25	TATVA

- 17 **25** TATTVA Kula Shaker Columbia
- 19 **26** JAZZ IT UP Real 2 Real Positive
- 20 **27** ALWAYS BE MY BABY Mariah Carey Columbia
- 21 **28** NOBODY KNOWS Tony Rich Project LaFace/Arista
- 25 **29** THE DAY WE CAUGHT THE TRAIN Ocean Colour Scene MCA
- 26 **30** KEEP ON PUSHING OUR LOVE The Nightcrawlers featuring John Hall & Mike Warren 1st Avenue/Arista
- 28 **31** MY GENERATION The Who Polydor
- 28 **32** CHANGE THE WORLD Eric Clapton Reprise
- 28 **33** CANDLES Alex Reece Fourth & Broadway
- 28 **34** I COME FROM ANOTHER PLANET, BABY Julian Cope Echo
- 29 **35** BAD ACTRESS Terrorvision Total Vegas
- 29 **36** FEMALE OF THE SPECIES Space Gut
- 28 **37** WRONG Everything But The Girl Virgin
- 26 **38** NICE GUY EDDIE Stepper Indolent/RCA
- 27 **39** WHERE LOVE LIVES (REMIX) Alison Limerick Arista
- 15 **40** DUNE BUGGY The Presidents Of The USA Columbia

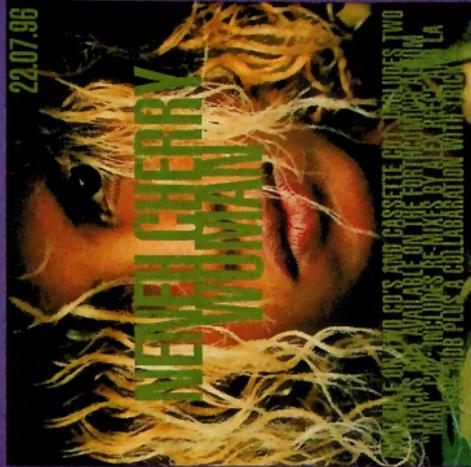
↑ Bullcited titles are those with the biggest sales gains over last week

TOP TWENTY COMPILATIONS

- 1 **1** BIG MIX '96
EMI TV/winner.esp
- 2 **2** SHINE 5
PolyGram TV
- 3 **3** IN THE MIX '93'S HITS
Vega
- 4 **4** MINISTRY OF SOUND - DANCE NATION PART 2
Virgin O'Jays
- 5 **5** MOVIE KILLERS
Tiber
- 6 **6** NEW HITS '96
Global TV/Universal TV
- 7 **7** VYBUN 4
Global Television
- 8 **8** TRAINSPOTTING (OST)
EMI/Picture
- 9 **9** 100% SUMMER MIX '96
Tiber
- 10 **10** THE NO. 1 EIGHTIES ALBUM
PolyGram TV
- 11 **11** EIGHTIES SOUL WERENDER 2
Pomp
- 12 **12** THE NO. 1 SUMMER ALBUM
PolyGram TV
- 13 **13** THE BEST SUMMER...EVER!
Vega
- 14 **14** FANTAZIA PRESENTS THE HOUSE COLLECTION 4
Fetisso
- 15 **15** NO GREATER LOVE
Global Television
- 16 **16** KISS MIX '96
PolyGram TV
- 17 **17** IN THE MIX '86 - 2
Vega
- 18 **18** CREAM LOVE - TWO
Eccobrom
- 19 **19** MAX POWER - MAX BASS
Real Down
- 20 **20** THE BEST SINGING ALBUM IN THE WORLD...EVER!
Vega

- 23 **25** LIFE Simply Red East West
- 22 **26** NAKED Louise 1st Avenue/EMI
- 28 **27** DAYDREAM Mariah Carey Columbia
- 27 **28** THE VERY BEST OF Patsy Cline MCA
- 31 **29** DEFINITELY MAYBE Oasis Creation
- 30 **30** LOAD Metallica Vertigo
- 56 **31** THE PRESIDENTS OF THE USA The Presidents Of The USA Columbia
- 29 **32** THE WAR OF THE WORLDS Jeff Wayne Columbia
- 14 **33** CHAOS AND DISORDER TAFKAP Warner Bros
- 41 **34** THE VERY BEST OF... The Eagles Elektra
- 34 **35** TO THE FAITHFUL DEPARTED The Cranberries Island
- 24 **36** CANDYFLOSS AND MEDICINE Edifi Reader Blanco Y Negro
- 38 **37** DIFFERENT CLASS Pulp Island
- 38 **38** GREATEST HITS Gipsy Kings Columbia
- 38 **39** STANLEY ROAD Paul Weller Go!Discs
- 38 **40** PLAY GAMES Dog Eat Dog Roadrunner

© CNN. Produced in co-operation with the BPI and BARD, based on a sample of more than 1,000 record outlets.



IN CONJUNCTION WITH THE BBC TELEVISION SERIES

dancing in the street

40 TRACKS ON
DOUBLE CD
& CASSETTE

A ROCK AND ROLL HISTORY

ORDER NOW THROUGH TECHNICOLOUR
TELESALES ON 0181 210 5061

CARLON

US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	YOU'RE MAKIN' ME HIGH/LET... Ten Brotherz (Cash Box)	WEA	26	COUNTING BLUE CARS (Various)	(MCA)
2	HOW DO I WANT IT... (Sheryl Crowe) (Cash Box)	WEA	27	HAY (Various)	(Polygram)
3	GIVE ME ONE REASON (Tracy Chapman)	(Polygram)	28	I LIKE (Various)	(Def Jam)
4	MACARENA (Los Del Rio)	(WEA)	29	TOUCH ME, TEASE ME (Casting/Various)	(Def Jam)
5	TWISTED (John Mellencamp)	(WEA)	30	FOLLOW YOU DOWN/UNTIL I HEAR... The Gr. Stripes (MCA)	(MCA)
6	YOU LEARN/YO OUNTA KNOW (Various)	(WEA)	31	SOMEDAY (M-4)	(WEA/World)
7	CHANGE THE WORLD (D. Grayson)	(WEA)	32	JEALOUSY (Various)	(WEA)
8	I CAN'T SLEEP (Baby Face)	(WEA)	33	THREE HITS FROM MISSION IMPOSSIBLE (Various)	(WEA)
9	CMON N' HIDE IT (Good City Girls)	(Cash Box)	34	YOU'RE THE ONE (Various)	(WEA)
10	THE CROSSROADS (Various)	(WEA)	35	FAST LANE (George Michael)	(WEA)
11	BECAUSE YOU LOVED ME (Celine Dion)	(WEA)	36	BLUE (Celine Dion)	(WEA)
12	WHO WILL SAVE YOUR SOUL (Jewel)	(WEA)	37	BE THAT GIRL (Various)	(WEA)
13	LOUNGIN' (Cool J)	(WEA)	38	TONIGHT, TONIGHT (Various)	(WEA)
14	ALWAYS BE MY BABY (Various)	(WEA)	39	GET ON UP (Various)	(WEA)
15	KISSIN' YOU (Various)	(WEA)	40	UNTIL IT SLEEPS (Various)	(WEA)
16	ELEVATORS (MEAT LOAF)	(WEA)	41	IT'S ALL THE WAY LIVE (Various)	(WEA)
17	INSENSITIVE (Various)	(WEA)	42	SIT UP IN MY ROOM (Various)	(WEA)
18	WHY I LOVE YOU SO MUCH/WANT... (Various)	(WEA)	43	MISSING (Various)	(WEA)
19	NOBODY KNOWS (Various)	(WEA)	44	WHERE DO YOU GO (Various)	(WEA)
20	ONLY YOU (Various)	(WEA)	45	WONDER (Various)	(WEA)
21	IRONIC (Various)	(WEA)	46	STUPID (Various)	(WEA)
22	IRONIC (Various)	(WEA)	47	OLD MAN & ME (Various)	(WEA)
23	YOU LOVE YOU ALWAYS FOREVER (Various)	(WEA)	48	TRES DELICIEUX (Various)	(WEA)
24	SWEET DREAMS (Various)	(WEA)	49	BE MY BOY (Various)	(WEA)
25	THE EARTH, THE SUN... (Various)	(WEA)	50	1, 2, 3, 4 (Various)	(WEA)

Dance country Billboard 27 July 1995. A-News are awarded to those products demonstrating the greatest airplay and sales gain. RE: UK acts. © UK-pigged acts.

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	IT WAS WRITTEN (Various)	(WEA)	26	CHAOS AND DISORDER (Various)	(WEA)
2	JAGGED LITTLE PILL (Various)	(WEA)	27	BORDERLINE (Various)	(WEA)
3	LOAD (Various)	(WEA)	28	GETTIN' IT (Various)	(WEA)
4	BLUE (Various)	(WEA)	29	BAD HAIR DAY (Various)	(WEA)
5	THE SCORE (Various)	(WEA)	30	TO THE FAITHFUL DEPARTED (Various)	(WEA)
6	SECRETS (Various)	(WEA)	31	PIECES OF YOU (Various)	(WEA)
7	ETERNAL (Various)	(WEA)	32	MELON COLLIE & THE INFINITE... (Various)	(WEA)
8	FALLING INTO YOU (Various)	(WEA)	33	SIXTEEN STONE (Various)	(WEA)
9	NEW BEGINNING (Various)	(WEA)	34	DESTINY (Various)	(WEA)
10	KEITH SWEAT (Various)	(WEA)	35	STAKES IS HIGH (Various)	(WEA)
11	TRAGIC KINGDOM (Various)	(WEA)	36	MTV PARTY TO GO (Various)	(WEA)
12	THE NUTTY PROFESSOR (Various)	(WEA)	37	ALL EYEZ ON ME (Various)	(WEA)
13	PHENOMENON (Various)	(WEA)	38	ELECTRIC LARVADON (Various)	(WEA)
14	WHAT'S THE STORY (Various)	(WEA)	39	ROCKET (Various)	(WEA)
15	CRASH (Various)	(WEA)	40	ENANIMA WIND (Various)	(WEA)
16	THE WOMAN IN ME (Various)	(WEA)	41	R KELLY (Various)	(WEA)
17	THE FINAL CUT (Various)	(WEA)	42	OLDER (Various)	(WEA)
18	DOWN ON THE UPRIVER (Various)	(WEA)	43	STAR TURTLE (Various)	(WEA)
19	FAIRWEATHER JOHNSON (Various)	(WEA)	44	GANGSTA'S PARADISE (Various)	(WEA)
20	DAYDREAM (Various)	(WEA)	45	311 (Various)	(WEA)
21	EVIL EMPIRE (Various)	(WEA)	46	REASONABLE DOUBT (Various)	(WEA)
22	BLUE CLEAR SKY (Various)	(WEA)	47	LEGAL DROG MONEY (Various)	(WEA)
23	ODDLY (Various)	(WEA)	48	THEY MUST SONGS FROM THE... (Various)	(WEA)
24	THE MUNCHBACK OF NOTRE DAME (Various)	(WEA)	49	MISSION TO LEGACY (Various)	(WEA)
25	GARBAGE (Various)	(WEA)	50	GREATEST HITS (Various)	(WEA)

UK WORLD HITS

UK WORLD HITS:

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

GERMANY		ISRAEL		AUSTRALIA		FRANCE	
1 (2)	INSOMNIA (Various)	1 (2)	MYSTERY GIRL (Various)	1 (2)	GLYCEINE (Various)	1 (2)	EVERYBODY (Various)
2 (1)	RETURN OF THE MACK (Various)	2 (2)	CHAMPAGNE SUPERNOVA (Various)	2 (2)	ODD AM... JUST A LITTLE BIT (Various)	2 (2)	FAST LANE (Various)
3 (2)	PRESTARTER (Various)	3 (2)	MAKE IT WITH YOU (Various)	3 (2)	FAST LANE (Various)	3 (2)	RETURN OF THE MACK (Various)
4 (2)	WE'RE IN THIS TOGETHER (Various)	4 (2)	ONE MORE TRY (Various)	4 (2)	RETURN OF THE MACK (Various)	4 (2)	JET DONNE (Various)
5 (2)	FAST LANE (Various)	5 (2)	DELIVER ME (Various)	5 (2)	I AM BLESSED (Various)	5 (2)	LA GADOUX (Various)

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	WANNABE (Various)	(WEA)	21	NOBODY KNOWS (Various)	(WEA)
2	KILLING ME SOFTLY (Various)	(WEA)	22	SUNSHINE (Various)	(WEA)
3	FOREVER LOVE (Various)	(WEA)	23	THE ONLY THING THAT LOVES YOU (Various)	(WEA)
4	MYSTERY GIRL (Various)	(WEA)	24	HOW BIZARRE (Various)	(WEA)
5	BORN SUFFERING (Various)	(WEA)	25	THE DAY WE CAUGHT THE TRAIN (Various)	(WEA)
6	CRAZY MARK (Various)	(WEA)	26	FORDHINDEN CITY (Various)	(WEA)
7	HIGHER STATE OF CONSCIOUSNESS (Various)	(WEA)	27	GROOVIN' (Various)	(WEA)
8	MACARENA (Various)	(WEA)	28	TATYNA (Various)	(WEA)
9	DON'T STOP MOVIN' (Various)	(WEA)	29	WHERE LOVE LIVES (Various)	(WEA)
10	THREE LIONS (Various)	(WEA)	30	SURPRISE (Various)	(WEA)
11	IN TOO DEEP (Various)	(WEA)	31	THREE FROM MISSION IMPOSSIBLE (Various)	(WEA)
12	WRONG (Various)	(WEA)	32	GOOD ENOUGH (Various)	(WEA)
13	ALWAYS BE MY BABY (Various)	(WEA)	33	RETURN OF THE MACK (Various)	(WEA)
14	CHANGE THE WORLD (Various)	(WEA)	34	IRONIC (Various)	(WEA)
15	BECAUSE YOU LOVED ME (Various)	(WEA)	35	JAZZ IT UP (Various)	(WEA)
16	MISSING YOU (Various)	(WEA)	36	DON'T LOOK BACK IN ANGER (Various)	(WEA)
17	OCEAN DRIVE (Various)	(WEA)	37	FEMALE OF THE SPECIES (Various)	(WEA)
18	YOU'RE MAKIN' ME HIGH (Various)	(WEA)	38	WALKING ON THE MILKY WAY (Various)	(WEA)
19	FAST LANE (Various)	(WEA)	39	CECILIA (Various)	(WEA)
20	KEEP ON SWIMM' (Various)	(WEA)	40	BREAKFAST AT TIFFANY'S (Various)	(WEA)

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	JAGGED LITTLE PILL (Various)	(WEA)	21	THE WAR OF THE WORLDS (Various)	(WEA)
2	MOSELEY SHOALS (Various)	(WEA)	22	CANDYLOSS AND MEDICINE (Various)	(WEA)
3	RECURRING DREAM... (Various)	(WEA)	23	LOAD (Various)	(WEA)
4	WHAT'S THE STORY (Various)	(WEA)	24	THE VERY BEST OF... (Various)	(WEA)
5	OLDER (Various)	(WEA)	25	34 DEFINITELY MAYBE... (Various)	(WEA)
6	1977 (Various)	(WEA)	26	TO THE FAITHFUL DEPARTED (Various)	(WEA)
7	OCEAN DRIVE (Various)	(WEA)	27	DIFFERENT CLASS (Various)	(WEA)
8	BIZARRE (Various)	(WEA)	28	STANLEY ROAD (Various)	(WEA)
9	WALDEST DREAMS (Various)	(WEA)	29	HITS MAX & The Machinez (Various)	(WEA)
10	WALKING WOUNDED (Various)	(WEA)	30	THE NEIGHBORS (Various)	(WEA)
11	THE 11 DILE (Various)	(WEA)	31	ALL CHANGE CAST (Various)	(WEA)
12	THE IT GIRL (Various)	(WEA)	32	MERCURY FALLING (Various)	(WEA)
13	FREE PEACE SWEET (Various)	(WEA)	33	LOVE SONGS (Various)	(WEA)
14	RAISE THE PRESSURE (Various)	(WEA)	34	DISGRACEFUL (Various)	(WEA)
15	THESE DAYS (Various)	(WEA)	35	NEW CASANOVA (Various)	(WEA)
16	GARBAGE (Various)	(WEA)	36	MELON COLLIE AND THE INFINITE... (Various)	(WEA)
17	HILL FREEZES OVER (Various)	(WEA)	37	BROKEN ARROW (Various)	(WEA)
18	EVERYTHING MUST GO (Various)	(WEA)	38	PARANOID & SUNBURST (Various)	(WEA)
19	LIFE (Various)	(WEA)			
20	CHAOS AND DISORDER (Various)	(WEA)			

R&B SINGLES

Pos	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	1	KILLING ME SOFTLY	Fugees	Columbia	CD 66334325 (SM)	
2	new	CRAZY	Mark Morrison	WEA	(W)	
3	new	HOW DO YOU WANT IT?	2Pac featuring KC and Jolo	Death Row/Intand	12DRW 4 (F)	
4	2	YOU'RE MAKIN ME HIGH	Tori Bratton	LaFace/Arista	CD 742135412 (BMG)	
5	5	CANDLES	Alexi Reece	Fourth & Broadway	12BRW 333 (F)	
6	3	ALWAYS BE MY BABY	Mariah Carey	Columbia	(SM)	
7	new	EASE YOUR MIND	Galiano	Talkin Loud	TX 10 (F)	
8	4	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	7421355421 (BMG)	
9	5	YOU'RE GOT THAT SOMETHIN'	Robyn	RCA	7421325461 (BMG)	
10	6	1NCE AGAIN	A Tribe Called Quest	Jive	JIVET 399 (BMG)	
11	8	RETURN OF THE MACK	Mark Morrison	WEA	WEA 0407 (W)	
12	7	ANYTHING	Demage	Big Life	BLRT 129 (F)	
13	9	OCEAN DRIVE	Lighthouse Family	Wiel Card/Polydor	5708191 (F)	
14	10	THANK GOD IT'S FRIDAY	R Kelly	Jive	CD JIVEKRD 399 (BMG)	
15	12	KEEP ON, KEEPIN' ON	MC Lyte featuring Xscape	East West	A 42877 (W)	
16	14	TWISTED	Keith Sweat	Elektra	EKR 2237 (W)	
17	13	UNDERCOVER LOVER	Smooth	Jive	JIVET 297 (BMG)	
18	11	LIVIN' IN THIS WORLD/LIFESAVER	Guru	Cooltempo	12DCOL 320 (F)	
19	15	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra	EKR 2207 (W)	
20	16	DOIN' IT	LL Cool J	Def Jam/Intand	12DEF 15 (F)	
21	17	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat featuring Jamiroquai	Rank	12RANKT 65 (SRO)	
22	15	LADY	D'Angelo	Cooltempo	12DCOL 322 (F)	
23	12	THEY DON'T CARE ABOUT US	Michael Jackson	Epic	CD 6629502 (SM)	
24	23	YOU'RE THE ONE	SWV	RCA	7421338311 (BMG)	
25	18	5 O'CLOCK	Norcherlant	MCA	MCST 48011 (BMG)	
26	21	BEFORE YOU WALK OUT OF MY LIFE	Morica	Rowley	7421374041 (BMG)	
27	28	I GOT 5 ON IT	Luniz	Neo Trybe/Virgin	VJST 301 (E)	
28	30	I MUST STAND	Ice-T	Virgin	SYNDT 5 (E)	
29	24	THE GRAVE AND THE CONSTANT	Fun Lovin' Criminals	Chrysalis	12CHS 5031 (E)	
30	25	STAKES IS HIGH	De La Soul	Tammy Boy	TEV 730 (RTM/DISC)	
31	35	24/7	JT	MJL/Epic	6631392 (SM)	
32	29	ONE FOR THE MONEY	Herbie Brown	Motown	8052311 (F)	
33	36	ALL THE THINGS (YOUR MAN WON'T DO)	Jamiroquai	Intand	12IS 534 (F)	
34	31	SPACE COWBOY	Jamiroquai	Epic	4271927 (SM)	
35	32	PLAYA HATA	Luniz	Virgin	VJST 102 (E)	
36	20	WHO COULD IT BE?	Luciano Mesta Jangle Brothers	Intand	Jamaica LA2007 (F)	
37	26	GET ON UP	Jodeci	MCA	MCST 48010 (BMG)	
38	28	SOMEONE TO LOVE	Jon B	Epic	CD 6633612 (SM)	
39	37	SCANDALOUS	The Click	Jive	JIVET 393 (BMG)	
40	new	BABY LUV	Groove Theory	Epic	4578300 (Impor2)	

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

DANCE SINGLES

Pos	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	new	HIGHER STATE OF CONSCIOUSNESS '86 REMIXES	Wink	Manifesto	FESX 3 (F)	
2	new	CANDLES	Alexi Reece	Fourth & Broadway	12BRW 333 (F)	
3	new	KRUPA	Apollo Four Forty	Epic	SSXT 1 (SM)	
4	new	U (I GOT A FEELING)	Scott Project	Positive	12TV 55 (E)	
5	1	LE VOIE LE SOLEIL	Subliminal Cuts	XL Recordings	XLR 53 (W)	
6	new	BORN SLIPPY	Underwood	Junior Boy's Own	JBO 44 (RTM/DISC)	
7	2	KEEP ON JUMPIN'	Teddy Pendergast	Wah Wah	Wah Wah FESX 1 (F)	
8	new	HOW DO YOU WANT IT?	2Pac featuring KC and Jolo	Death Row/Intand	12DRW 4 (F)	
9	4	OUTRAGED US	Stix 'n' Stoned	Positive	12TV 55 (E)	
10	new	GIVE YOU	D'Jamini	Cooltempo	12DCOL 324 (E)	
11	new	CAN'T HANDLE THE STREETS	Ganja Cru	Frontline	FRONT 018 (SRO)	
12	5	SUNSHINE	Umboza	Positive	12TV 55 (E)	
13	8	WHERE LOVE LIVES (REMIX)	Alim Kiserick	Arista	7421331591 (BMG)	
14	3	JUS' COME	Cool Jack	Sharp	SHARP 09 (W)	
15	new	EASE YOUR MIND	Galiano	Talkin Loud	TX 10 (F)	
16	new	PROFESSIONAL WIDOW	Toi Amos	Atlantic	06549 (Impor)	
17	new	CHA CHA	Armand Van Helden	Logic	7432138641 (BMV/BMG)	
18	new	NARRA MINE	Geneside II	Intemal	LUARX 33 (F)	
19	16	VALLEY OF THE SHADOWS	Origin Unknown	Ram	RAMM 16 (SM)	
20	new	WARNING	Firefox & 4 Trce	Heavyweight	PB 2 (BMV/SM)	
21	new	KEEP ON PUSHING OUR LOVE	The Jazzy Notch	Intand	12DCOL 320 (F)	
22	new	FIRE UP THE SHOESAW	Lionrock	Deconstruction	7422138251 (BMG)	
23	10	VICIOUS CIRCLES	Pohregist	Manifesto	FESX 8 (F)	
24	new	TRINITY SESSIONS	Grant Nelson	Swing City	CITY 1003 (ACD)	
25	25	WRONG	Everything But The Girl	Virgin	VST 158B (E)	
26	21	JAZZ IT UP	Real 2 Real	Positive	12TV 59 (E)	
27	9	1NCE AGAIN	A Tribe Called Quest	Jive	JIVET 399 (BMG)	
28	new	ANGEL'S SYMPHONY	RAF	Mad	MCST 4055 (BMG)	
29	new	RUNNIN' AWAY	Nicole	Onyx	XL Recordings	49 1BR (W)
30	26	DREAMTIME	Zee	Perfecto	PERF 1221 (W)	

DANCE ALBUMS

Pos	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	6	MY HEART	Doreed Jones	LaFace/Arista	7300828251/7300828254 (BMG)	
2	8	SECRETS	Tori Bratton	LaFace	7300828204 (Impor2)	
3	2	IT WAS WRITTEN	NAS	Columbia	48413614841964 (SM)	
4	new	VYBIN' 4	Various	Global Television	-RADMC 38 (BMG)	
5	5	KEITH SWEAT	Keith Sweat	Elektra	75981107/7598110704 (W)	
6	new	DIMENSIONS OF SOUND	E-Z Rollers	Moving Shadow	ASHADOW 5ULP (SRO)	
7	1	THE SCORE	Fugees	Columbia	48354914835494 (SM)	
8	3	HORACE BROWN	Horace Brown	Motown	8306251/8306254 (F)	
9	new	BUNKERS MIXED BY HOOBY & SHARKEY	Various	React	-REACTMC 83 (F)	
10	new	FANTAZIA: HOUSE COLLECTION 4	Various	Fantasia	FNDACD (BMV/SM)	

SPECIALIST CHARTS

27 JULY 1996

MADACY ENTERTAINMENT (UK) APOLOGISES FOR THE DELAY IN DELIVERY OF THE SERENITY SERIES. OUR MANUFACTURING SERVICES WILL DELIVER BY JULY 29TH. WE WERE OVERWHELMED BY YOUR RESPONSE. THANK YOU FOR YOUR INTEREST AND UNDERSTANDING.

COLIN CROSS
MANAGING DIRECTOR
MADACY ENTERTAINMENT (UK) LIMITED
UNIT 12 BRUNSWICK INDUSTRIAL PARK
NEW SOUTHGATE N11 1HX
TEL : 0181-361 2163 FAX : 0181- 361 0741

DISC DISTRIBUTION
TELESALES 0181 - 362 8111

The Sex Pistols and The Eagles have just played huge shows in London. Kiss are headlining Donington with their original line-up back together. So should we really be surprised by the reunion of New Edition, one of the biggest black vocal groups of the Eighties? The band themselves think not, because it was always their plan to regroup. At least that is the official line. But whatever the motives, the bottom line is that New Edition are back - big time.

It's 13 years since New Edition's first single, the Jackson Five soundalike Candy Girl, came from record to hit the number one spot in the UK. Many platinum records later, the band ceased functioning in 1990 as each member became involved in outside projects. Bobby Brown had already left the group in 1987 to pursue a solo career. Brown's replacement Johnny Gill went on to release two albums for Motown. Ralph Tresvant went on album for MCA, while Ricky Bell, Michael Bivins and Ronnie DeVoe formed a new pop/hip-hop trio, Bell Biv DeVoe.

With these projects, each group member established himself among the leading names in contemporary R&B music, joined together again in New Edition, their sales potential is staggering.

The group's comeback album, aptly titled Home Again, is a high-class pop record full of smooth, swinging grooves and silky harmonies, and its pedigree does not stop at six star vocalists. Among the range of producers bringing different flavours to the album are veteran duo Jimmy Jam and Terry Lewis (the writer/producer team who provided New Edition with their 1989 hit ballad Can You Stand The Rain), Jermaine Dupri, Sean "Puffy" Combs, Chuck Thompson, Gerald Levert and neo-soulers Silky and Dinky Bingham. Silky produced the first single from the album, Hit Me Off.

Overseeing the whole album was executive producer Loull Silas Jr, who says simply: "I no longer predict sales numbers because I've been burned before, but this record feels as good as Bobby Brown's Don't Be Cruel, which was the biggest record I've ever been involved with." Don't Be Cruel sold 6m in the US. Similar figures should not be beyond New Edition.

"This project is definitely a major priority for MCA," says Dean Gillard, the label's UK A&R manager. "The album's got everything - great midtempo stuff and ballads, so we're looking to really work the album over a long period of time. After Hit Me Off it's all at least three more hit singles in Something About You, One More Day and Still In Love.

NEW EDITION RETURN OF THE SLICK SIX

SOLO SUCCESSES

BOBBY BROWN

Brown was the first member of New Edition to go solo. His first album King Of Stages peaked at 88 (US) in 1988, but the follow-up, Don't Be Cruel (1991), made Brown a superstar. Don't Be Cruel sold 6m in the US, fuelled by hit singles My Prerogative, Roni, Every Little Step, Rock Witches and Don't Be Cruel. The album peaked at number three in the UK. In 1992 he released his second album Bobby. The album was not a huge success in the UK, but in 1995 Brown scored his biggest hit to date with Two Can Play That Game, which reached number two. A remix album of the same name followed.

BELL BIV DEVOE

Ricky Bell, Michael Bivins and Ronnie DeVoe formed their cutting-edge hip hop trio in 1988, signing with MCA, and scored immediate success with their debut single Poison, which reached number three in the US. An album of the same name sold 3m in that market. US

success continued with a remix album Bootylicious, which was certified gold in 1991. In the same year Bivins became A&R exec at Motown offshoot BIV Entertainment where he signed Boyz II Men. A second album, Hoodie Mack, peaked at 19 in the US in 1993.

JOHNNY GILL

Gill signed to Motown as a solo artist having joined New Edition, aged 22, as a replacement for Bobby Brown. Gill's anonymous first album (1992) bore two huge US hit singles in Rub You The Right Way and My, My, My. In 1993, a second album, Provocative, repeated the recipe of hard-edged dance tunes and smooth ballads. His third album is out in September.

RALPH TRESVANT

In 1991 Tresvant's debut single, Sensitivity, hit number four in the US. His self-titled first album broke the US Top 20. Bobby Brown guest raps on the single Stars Gonna Gendeman.

Artists: New Edition Label: MCA Project: album Songwriters: New Edition and various producers Publisher: copyright control Producer: various Studio: various Released: September 8

"New Edition haven't had a new record out since 1989, so it's a big story. Plus, we've got the band coming in for major promotion around the single release. They'll also be doing a TV exclusive via satellite from LA for Top Of The Pops on the Friday before the single comes out.

"We're also releasing the single two weeks before the US, so people can buy it before the imports come through. We've done our bit by adding top quality remixes to the single, but to be honest, it's the A-side that people are going to go for. It's very strong, and the video is excellent, a kind of James Bond meets Mission: Impossible thing. It cost a few bob too."

If Gillard sounds pretty confident, Johnny Gill is supremely so. Gill speaks with the assurance of a man who knows he's sitting on one of the hottest albums of the year.

"Right now," he states, "there's a void that needs to be filled. People are hungry for an event, for some

entertainment. I'm not knocking the young acts that are out there, but we're going to give the people what they pay money for - a really great show."

Both Gill and Gillard see live performance as the key to a successful New Edition comeback.

Gillard says, "The live show will be totally crucial to this project. We've seen what Bobby Brown and Johnny Gill can do on their own, so it's definitely going to be an exciting show, and as Bobby can fill arenas on his own, you know it's going to be big."

"But why now?" "We always vowed to get back together," he insists. "We all spread our wings outside of the band, but we knew we'd be back. You know, there's been so many trials and tribulations with this band, but through it all we're still standing as one of the premiere black groups in America."

"This group brings out the best in all of us. You get on top of your game, that creative energy

rubbs off on everyone and brings us all up to a different level."

When assessing the album, Gill stresses the importance of strong production and the value of using a variety of producers.

"Each guy brought something new to the table," he explains. "We saw how we could swing into some different directions and mix up the flavours."

Dean Gillard agrees: "It's crucial to have the right sound these days, and there's a great line-up of producers on this record. We're very confident about it, especially after all the solo success the guys have had. Last year we did really well with Bobby's remix album."

MCA will also be issuing a New Bobby Brown solo album while New Edition are on tour. Indeed, each band member has new music ready for release. Everything about this project has been shrewdly co-ordinated, although the idea of a New Edition action movie-cinematic seems like an odd way to further their career, despite Brown's movie experience in Panther.

Gill has no such reservations. "The movie will show that there's more to New Edition than music," he declares. "It's not just a biopic; there'll be some information on individual band members, but there'll be a lot of action. We don't want people to fall asleep watching it."

If a New Edition movie sounds unlikely, consider that mere months ago the suggestion of a reunion would have been scoffed at.

"Everybody's been leading their own life," says Gill. "We'd run into each other here and there, may be back and kick it at somebody's house, but we've been moving on our own, growing."

"We kept it quiet until we had an album ready," explains Loull Silas. "Three years ago, New Edition told us they were committed to doing another album, but until now the timing has not been right for each band member to contribute to this project."

"I've worked with these guys since they first walked into the MCA building in 1984. I was their A&R man. I like to think I know their likes and dislikes, both personal and musical; we have a sort of synergy. I was executive producer on Bobby's three albums, on Ralph's record and the Bell Biv DeVoe records, and I feel that this new record can be as big as a Boyz II Men record. It has just the right amount of urban-slicked songs, the right amount of R&B pop tracks. Basically, what New Edition have is global appeal."

Paul Elliott

TALENT

One to Watch

AMUSEMENT

The latest release on Columbia's Got Records is a moody and atmospheric instrumental work by former Infa Project lead guitarist James Eselin. It's perhaps too introspective for mass appeal, but Eselin knows his way around brass and noise.





SEBADOH

LO-FI HEROES POISED FOR CROSSOVER APPEAL

Aficionados rate them as one of the most important American alternative rock acts of the Nineties, but Sebadoh's non-careerist attitude has meant that they have never achieved the same high profile as Sonic Youth or Pavement. Founder-member Lou Barlow, with his reputation for shyness, even describes himself, in true Cobain fashion, as "someone who hasn't come to terms with being an entertainer."

Barlow's songwriting talents have already begun to find a wider audience. Earlier this year, his other band, Folk Implosion, scored a surprise US Top 40 hit with *Natural One*, from the Kids movie soundtrack.

The other band members, Jason Lowenstein and Bob Fay, also have their own ongoing musical projects, but Sebadoh remains the main gig for them all - as Lowenstein says, "This is the band we tour with."

However, they still only spent two weeks recording *Harmacy's* 19 songs, and another two mixing it. And Lowenstein, who travelled up from his home in Kentucky to the recording sessions in Massachusetts, insists, "We never rehearse beforehand."

The immediacy and vibrancy of live playing - on songs such as the Lowenstein-penned punk anthems *Mind Reader* and *Crystal Gypsy*, and Fay's crackling instrumental *Sforzando* - is essential Sebadoh recording methodology. They also interchange the instruments they play, according to who writes the song.

Sebadoh have acquired the 'lo-fi' tag, based on an approach adopted as much for aesthetic reasons as for convenience. "When you bounce things down from four-track to two, you get a

great noise," says Barlow. Lowenstein adds, "And you have to do it yourself, because most engineers won't let you overload their equipment."

There is, however, a new level of craft on the album, particularly with the Barlow contributions. He reveals some songs recorded for *Harmacy* have been in the live repertoire for ages. "Beauty Of The Ride is three or four years old, so is *Willing To Wait*," he says.

Rich Jensen, who signed the band to their US label Sub Pop, says, "Lou was relatively upbeat about presenting certain songs to the world and there's a new level of ambition on songs like *Willing To Wait*."

Lawrence Bell, founder of their UK label Domino, stresses that Sebadoh is not only about Barlow. "Jason's songs are great too," he says, "and he's contributed most on the album."

Domino, which came together to release Sebadoh's first UK releases in 1992, is preparing for its biggest release ever with *Harmacy*. *Beauty Of The Ride*, the first UK single is released today (July 22) and Bell says, "Radio is already marvellous: we've had our first daytime play on Radio One. It feels like people are really coming over in a big way."

But no-one is quite sure whether Sebadoh will play the rock game. "It's up to us," says Lowenstein, "although I'd just be happy if they'll let us make another album." And Barlow remains disbelief. "We're not like Pavement, where there are a million bands that sound just like them. Nobody bothers to ape us."

But after *Harmacy* comes out, we could very well see quite a few Sebadoh imitators looming on the horizon. **David Knight**

Having been catapulted into the vanguard of Britpop largely on the back of their monster radio hit *Wake Up, Boo*, The Boo Radleys' new album *C'mon Kids* - the first by a band that was 'big in '95' - takes on a certain significance if the music industry is hoping to find a pointer to the lasting success of the Britpop bands.

Can the Boos maintain the upward curve of commercial success (as part of what we call the 'British Invasion') a solid core of successful British bands) after selling 250,000 copies of *Wake Up*? Martin Carr, the band's driving force and songwriter, understands how things work, and is appreciative of the news that the first single from the album, *What's In The Box?*, released on August 6, has been made Simon Mayo's Record Of The Week. "A bad review and radio airplay is far better than having a good review and no airplay," he says.

But Carr is not about to attempt to maintain a 'winning formula' to secure big sales. *Wake Up* was widely hailed as their pop statement, a definitive attempt to go mainstream. By contrast, *C'mon Kids* is louder, edgier, more psychedelic and eclectic, and not necessarily brimming with hit singles. It's a rock album, and a sophisticated one at that.

"The only consistent thing about us is that we always move on with each record," says Carr. "I never fail to be shocked that other bands don't. You have to evolve."

Mark Bowen, head of A&R at the band's label Creation, says, "This album is going to prove that Martin is the most intelligent and most innovative songwriter in the country. His versatility is central to that. Every Boo's album has been very different from the one before."

DEUS

ART-ROCKERS GO OVERGROUND

Belgium's art-rockers *deUS* may be well-known for musical surprises but few would have expected them to come up with such a drop-dead gorgeous commercial item as *Little Arithmetic*.

Released on August 19, the gently-chugging, dreamy track is the diametrical opposite of its predecessor, the Theme From Turmpike EP, which highlighted the band's more renowned jazz/burlesque roots. But then anyone who heard 1993's excellent and critically-lauded *Island Records* debut album *Worst Case Scenario*, will know that the band are one of the most

For all its power guitar, and Zappa-esque sound experiments, *C'mon Kids* does have a lot in common with *Wake Up*. As Sice, the Boos' lead singer accurately points out, "The pop album tag was a generalised view of the last album anyway. That is a far too simplified description of what it was about."

Carr concurs: "There were songs on the last album, such as *Martin, Doom!*, that could be on this, and there are songs on this one, like *New Brighton Promenade*, that could have easily been on *Wake Up*."

The more you listen to *C'mon Kids*, the more Carr's canny knack for melodic pop becomes clear, on songs like *The New Brighton Promenade*, *Everything Is Sorrow* and *Ride The Tiger*.

And, although the delivery is different, the urgent imperative of *Get On The Bus*, *C'mon Kids*, and *What's In The Box?* is much the same as *Wake Up*. **Boo**.

"That's directed at myself, telling myself to get on and do things," says Carr. "I do have this idea you only have so much time. I'm not worried about getting older, but it comes from a fixed idea this is a game for the under-30s and, well, I'm 27 now."

Carr wrote the album in less than two months, straight after the *Boos* last

eclectic around, fusing grungy rock with the aforementioned Tom Waits-style jazz and folk/rock leanings. Was *Little Arithmetic* the product of a consciously commercial decision?

"We as a group don't think about those things," maintains founder-member and principal songwriter Tom Berman. "But *Little Arithmetic* is a new thing for the band, one of the lightest songs we've ever done, and anything that's a first for us is good."

Given that *Theme From Turmpike* and *Little Arithmetic* appear on *deUS's* new album *Turmpike*, which follows on

Act Sebadoh Project: album Label: Domino Signages: Barlow, Fay, Lowenstein Publishers: various Project: Tim O'Heir, Wally Gagel, Eric Marcantano Released: August 19

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
BILLY BRAGG	Return of the Barking singer-songwriter	COOKING VINYL	Sincera Management	single album deal	Martin Goldschmidt - "We got his back catalogue from Gold Discs and built it from there."
D-INFLUENCE	British modern funk act	ECHO RECORDS	Ricochet Management	albums deal	Steve Ferrara - "They wanted to sign to a label but they stood out."
GORKY'S ZYGOTIC MYNCI	frenetic indie band	MERCURY FIREBRAND	Angst Management	worldwide albums deal	Daniel Miller - "We heard the band were interested in moving to a major label."
JON SPENCER'S BLUES EXPLOSION	US alternative rock cavalcade	MUTE	self-managed	albums deal for the UK & Europe	Intermet Miller - "His US lawyer contacted me and I was over the moon to be able to do a deal with him."
ROLLO MCGINTY	ex-Woodentops singer	DICK O'DELL	Songlines	worldwide publishing	Geoff Muncey - "I knew Dick O'Dell and have been a big fan of Rollo's for years."
MACHEL	19-year-old Trinidadian	LONDON RECORDS	Robert Livingston	album excl. US	Livingstone - "He came through a US contact and when Livingstone became involved it got very interesting."
MANBREAK	Liverpool five-piece with a hip-hop/rock mixture	LES JOINSON	One Little Indian	albums deal	Derek Birkett
MULU	Beats and vocals Liverpool duo, once called Jamblers	DEDICATED	Pete Burns	albums deal	Paul Maasin - "I saw them supporting Credit To The Nation and the demo confirmed they had talent."
MY LIFE STORY	Unique mixture of rock and strings	SONY MUSIC PUBLISHING	Adrian Boss	worldwide publishing	Roby Mandel - "It was done after they'd done the recording."
WAGON CHRIST	Experimental electronic solo artist	VIRGIN RECORDS	RP Ruskalls	albums deal	Rob Manley - "I wanted to bring someone in from the underground."

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

One to WATCH

SLOBBERPHONE
The world might not be ready for a cowpunk revival, but don't miss this Texas '90s band putting a bluegrass slant on country sounds. Currently the source of much A&R interest nationwide, their debut album, *Crow Pie*, is out now on Asylum's Doublet label.

Act: *deUS* Project: S...

BOO RADLEYS

SUCCESSES RETURN IN DARKER MOOD

tour at the end of last year.

As with the last album, *C'mon Kids* was recorded at Rockfield Studios in South Wales, described by Martin Carr as "our spiritual home".

"We went into the studio immediately after *Sice* finished his solo album. It was recorded took 10 weeks, which is a bit longer than we usually take."

And, as with virtually all their previous recorded material, it was produced by the band themselves: "We don't like producers," says Carr. It obviously gives them the freedom to do what they want in the studio, and *Sice* says, "We have no qualms about trying something different. Anything goes."

Carr emphasises this is a far from chaotic situation. "Unlike most other bands, every note is pretty much written when we get to the studio," he says. "In fact, the last album was the experimental one, in the style of the writing and the way of recording. This was very natural."

Bowen says, "The *Boo Radleys* is Martin's vision, but they wouldn't be the *Boos* without the contribution of the other three." *Sice's* distinctive voice is, of course, another important constant in the *Boos'* sound. It's stronger and more varied than ever on *C'mon Kids*. He also occasionally links up with Carr to do the harmonies that characterised *Wake Up*, which Carr calls "my favourite bit

of recording". The *Boos* are very much a studio band. "We never play together apart from rehearsing and playing live," says *Sice*. "And lots of songs on *Giant Steps* and *Wake Up* we've never played together again."

Carr claims he is not a natural guitar player, but the almost Townshend-class licks on *What's In The Box?*, and other tracks prove that, taught or not, he can hold his own with the best.

But the sheer power of the sound is also down to the mix, and for this the *Boos* went to some of the best people in the world, ace US rock producer/mixers Sean Slade and Paul Kolderic.

"I've always been a fan of their *Fort Apache* records such as *Pixies* and *Dinosaur Jr.*", says Carr. "This album was perfect for them. The amazing thing was they did it so fast and the fact they were so in touch with what we wanted. They didn't even EQ anything. They said, 'If that's the way you recorded it, that's obviously the way you wanted it.'"

There's another reason for the album's powerful sound. "If you call an album *C'mon Kids*, it's got to sound like it." The *Boos*, having pulled in the youngsters with *Wake Up*, are still doing it for the kids.

The *Boo Radleys* are clearly a core band on *Creation*. Carr has said he only ever wants to record on the label.



Artist: The Boo Radleys Project: album Label: Creation Songwriter: Martin Carr Studio: Rockfield Producer: act Publisher: Rhythm King Released: September 9

"They're our mates. They said go on and make the album you want to make." Bowen was a mate of the group even before they were a group, then worked for them as a roadie before he joined *Creation*. He says, "This was only the beginning. This last year was completely different from this one and we haven't have it any other way."

And Bowen reckons *C'mon Kids* will be even bigger than *Wake Up*. "This is

easily their best record yet, and their live shows this year will be their best yet." Bowen also points out that the success of the *Mainic Street* Franchers and *Ash* this year demonstrates how the public's taste has also shifted for something harder.

"The *Boos* aren't the only band that will react to all the light and fluffiness of last year, and the 13-year-olds that bought *Boos* records last year will also buy them this year."

David Knight



September 23, which direction did Barman think the album follows? "Half of the people who have heard it say it's more accessible, and the other half say it's less accessible and needs more time to get into, so I don't know what that

means," he laughs. "Maybe we have more accessible and less accessible moments together. I regard it as a more personal album, and you get more sampled to play after music when you get more intimate. But

it's not my job to analyse"

The band's independent approach included making the album in Belgium and employing Eric Drew Feldman to produce it. Feldman was once a member of Captain Beefheart's *Magic Band* (a major influence on *dEUS*), but is now best known for playing keyboards in PJ Harvey's last live band and producing Frank Black. Barman didn't particularly like the sound of Black's album, but felt Feldman had the right attitude.

"To me, he was a gamble, but a great and obvious choice. We were panicking because we hadn't found anyone by the time we wanted to make the album, but we met Eric at a festival in Belgium, and started talking. It worked out great, and he's a friend now," says Barman.

Guitarist Rudi Trouwe has left to concentrate on his numerous other

projects and is replaced by Craig Ward, a Scots expatriate who played in an early *dEUS* line-up, and who now returns to add more technical proficiency and better harmonies. He is also contributing songwriting skills, including *Little Arithmetic*, though Barman admits that Ward wasn't behind the track's softer sound, but actually added the louder, spaghetti western-style guitar parts.

Right now, *Island A&R* manager Dave Gilmore couldn't be happier. Ward is a valuable addition. Theme From Turmpike unexpectedly got to 68 in the charts and *dEUS* are continuing to broaden their horizons.

Gilmore says: "The whole reason behind signing *dEUS* was to see it develop and break them after the third album. They've learnt from their mistakes and I think the third will be faultless."

Martin Aston

Album Songwriters: Barman, Ward, Carlens Publisher: Rondor Music Producer: Eric Drew Feldman Release Date: September 23

STEVE LAMACO ON A&R

Oh good, the Olympics have started. You can't imagine how thrilled I am at the thought of stumbling in at 1am to be met by two hours of synchronised swimming on the TV. The worst support band in all the world couldn't possibly be as bad... The A&R job would be a more interesting Olympic sport - it has everything: hurdles, high jump, even the marathon. As one MD has pointed out, the job of signing a band is turning into a long-distance event. Years ago, if you were lucky, you could see a band and just sign them. In the past five years the process has been stretched to something like this: see the band. See them again, to make sure you weren't dreaming. Meet the band and manager. Demo them. Go to secret gig in Bedford to see band again, with 10 other

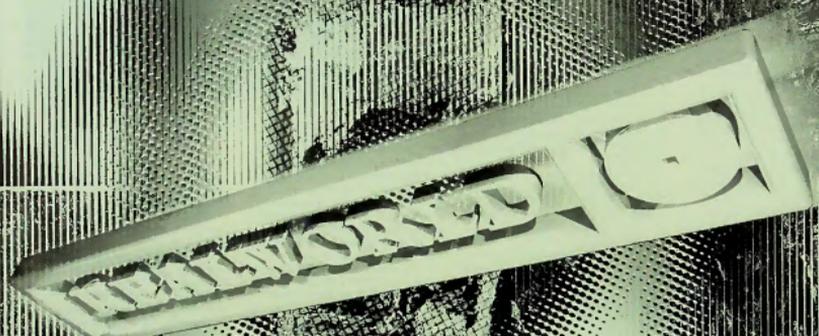
scouts. Take head of A&R or MD (or preferably both) to see band in London. Make offer. Fly group to America to meet the President (any president will do). Up the offer. Follow band on tour to fend off competition from Johnny-come-lately scouts with bigger chequebooks. Read press. Wince at new demands from band's lawyers. Raise or fold... It takes your breath away. One particular band - with a woman's name - who've been quite a buzz this year, apparently did their first meetings with labels this time last year! So if you see anything good in the next couple of weeks I wouldn't bother booking that summer holiday for '97... Meanwhile *Persecution Complex* continue to attract interest following last week's London shows. And there are a couple

of demos that have turned up that are worth mentioning -

Taxi Driver, promising, choppy guitar-pop from London, and the hook-laden **Baby Suicide**, whose *Live! On Lipstick!* 'Sherbat' tape is accurate, cheap new wave. It's been in the pile for ages, so they may have signed or split by now. If not, it's a trip to the north-west... Actually, that's a thought. We might be able to use music in Manchester's bid for the Olympics. After the hysteria and breast-beating of America, we could haul the games over here with a few snappy slogans ("Pop's coming home, it's coming home"?). Opening ceremony at The Hacienda, Olympic torch courtesy of Tony Wilson.



THE AUDIENCE
Unprepared and yet to play a gig, this London trio (see *Clash*) had style inside (see reviews) with *Unbreakable*. Look out for their *Back track* demos which, although patchy, sports a brace of *Johns* & *A*. *Persecution* is *Never* (rearranged and *Now* that's U.S.A.)



REALWORLD



For information write to
Real World Records,
c/o Virgin Records,
553-579 Harrow Road,
London W10 4RH.



IN A WORLD OF THEIR OWN

From Riverdance to Angélique Kidjo to Sweet Honey in the Rock, there's a world of difference in the world music scene these days, as public demand for unusual and ethnic sounds strengthens. In particular the taste for all things Celtic has helped boost the sales potential of a host of emerging

roots talent, as well as acknowledged masters in their field, notably multi-instrumentalist and one-man Irish music industry Donal Lunny. All the while, the activities of specialist independent and major labels like Real World, Mango, Hannibal and Earthworks have engendered the crossover of ethnic music from Algeria, India and Eastern Europe to the dancefloors of cutting-edge clubs. The sheer breadth of music on offer is underlined by this autumn's release schedule, and, on pages 36 and 37, world and folk music authority Colin Irwin selects the ones to watch.

HERE COME THE CELTS

RIVERDANCE MAY HAVE GRABBED THE HEADLINES, BUT IT DID PROVE THE POPULARITY OF CELTIC MUSIC. AND, LED BY THE GODFATHER OF TRADITIONAL MUSIC, DONAL LUNNY, THAT MARKET LOOKS SET TO GROW. COLIN IRWIN REPORTS

Since Riverdance hit London and became a fully-fledged phenomenon, there's been no holding back the upsurge of all things Celtic.

Riverdance marches on, sweeping audiences before it with its tide of massed Irish dancers. It has also helped establish the reputations of several outstanding musicians en route, notably the fiddle player Eileen Ivers, whose solo album was released recently by Green Linnet.

Sales of Celtic music albums have gone through the roof. So much so that albums—particularly compilations—are now appearing with the word "Celtic" in the title with alarming regularity in the apparent belief that this is all that's necessary for a bestseller.

After consideration EMI Premier ditched plans to title its Donal Lunny release *Celtic Voices*, and named it *Common Ground* instead, partly as a means of insulating any backlash against Celtic mania. Whatever, *Common Ground* remains, in industry terms at least, the most significant release in the genre this, or any other year.

Lunny has long been theynchpin of Irish music, through his work with hugely influential bands like Planxty, The Bothy Band and Moving Hearts, as well as being producer of most of the interesting Irish albums in the past decade. *Common Ground* features him in collaboration with many stars of different fields, including Kate Bush, Elvira Costello, Bono, Sinéad O'Connor, Christy Moore and the Finn Seventies, but now used to cover any style that draws on Scottish, Irish or indeed Gallic influences—has never been more accessible.

American labels Green Linnet and Shanachie have long specialised in recording Irish music (Green Linnet celebrates its 20th anniversary this year), while Irish labels such as Gael Linn, Claddagh and Tara have flown the flag in the Emerald Isle



CELTIC PROMISE: DONAL LUNNY (LEFT) AND ALTAN

itself. But UK-based labels like Celtic Heartbeat, Hemisphere and Grapevine are now applying different values to their marketing. Celtic Heartbeat was launched last year by Paul McGuinness and David Kavanagh, the managers of U2 and Clannad respectively, to provide distribution for the music through Atlantic, while Grapevine has just celebrated its fifth anniversary. Originally exclusively devoted to building Mary Black's career to a point where she's now amassing sales of more than 300,000 on her albums, Grapevine has now also achieved major breakthroughs with other artists such as Eleanor Shanley and, most recently, the dreadlocked Cork singer-songwriter Sinéad Lohan, whose *Who Do You Think I Am* album is now threatening to repeat its Irish success worldwide.

Grapevine is also anticipating further huge sales for Graffiti Tongue, the new album by one of the genre's most widely-respected artists, Christy Moore. Further impetus has been lent by the success of rock acts who have been utilising a Celtic sound on their records. Mark Knopfler's

solo album, *Golden Heart*, for one, includes significant contributions from Lunny and the master piper Liam O'Flynn, while Mike Oldfield's forthcoming album, *The Voyager*, has a strong Celtic influence. All this comes hard on the heels of last year's Chieftains extravaganza *The Long Black Veil*, a major seller featuring guest appearances from the likes of The Rolling Stones, Sinéad O'Connor and Marianne Faithfull.

Clannad and Enya are expecting to hit sales in seven figures for their latest albums, and the American labels Narada and Wyndham Hill have been remarkably effective with their ideas of marketing Celtic music in tandem with New Age spiritualism. Meanwhile, one of the main figures responsible for raising interest in Celtic music in the first place, Breton harpist and singer Alan Stivell—whose electric Alan Stivell's primarily Breton tunes in the mid-Seventies caused quite a stir—recently returned to the genre with great success on his Brian Boru album, exploring a famous Irish legend.

It hardly surprises, then, that the majors have been taking an interest. "This year this signed Altan, currently Ireland's foremost traditional band, and

shipped out a plane-load of curious media sorts for a weekend in Donegal to see what all the fuss was about.

"We've signed Altan because of what they are, not what we want them to be," says Virgin managing director Paul Conroy, to reassure any suspicious folkies. And the purity of their first album for the label, *Blackwater*, has reinforced the point. Virgin says it is delighted with initial sales figures for the release.

"Altan have spent 10 years establishing themselves and their music and we wouldn't want to change that," says Virgin's head of specialist music, Declan Colgan. "We just want to let them evolve naturally. At the same time we are confident of the band's ability to cross over into a mainstream audience and it's important not to treat them in any different way in marketing terms or think of them as a niche band. We advertise them in Q as well as *Folk Roots* and people have been very receptive."

In the autumn, Virgin will also be releasing solo albums by the Chieftains' flute player Matt Molloy, and neo-classical act Michael O'Suilleabhain, emphasising its belief in the viability of Celtic music at its purest level.

The current surge of interest has also created a sizeable market for lower price back-catalogue reissues. Classic bands of the Seventies and Eighties like Planxty and The Bothy Band have been well served by the current interest in the Celtic phenomenon. A whole gamut of outstanding contemporary artists from Sharon Shannon to La Lugh, Ashley Molloy to Four Men and A Dog and Eileen Ivers to Capercaille confirms that the field has never been in better shape.

And you haven't heard the last of that man Lunny either. For his next trick he's planning to put together a "Celtic supergroup" to tour and record early next year.

EMI and, more significantly, hardcore and casual folk fans can hardly wait.

TROPICALITY JAMM

**SUPER
STEREO**
DTS CO

BAABA MAAL • SALIF KEITA • ANGELIQUE KIDJO
POSITIVE BLACK SOUL • BAYETE • RACHID TAHA



WORLD OF OPPORTUNITY

SINCE THE MID-EIGHTIES, A NUMBER OF PIONEERS HAVE DEVELOPED THE WORLD MUSIC MARKET TO A POINT WHERE BARRIERS ARE BEING CONSTANTLY PUSHED BACK, BOTH MUSICALLY AND IN MARKETING THE GENRE. BY COLIN IRWIN

World music has come a long way in a short time.

A couple of decades ago, the chances of walking into an even specialist record shops and buying an album from Eastern Europe or South America was pretty remote. To expect to see anything from Madagascar or Mali or Senegal or even South Africa was laughable.

Topic was pretty much alone in releasing albums of folk music from around the world but, during the Eighties, the British folk scene's traditionally myopic view began to shatter. Its singular failure to produce any striking music of its own led audiences, promoters and record companies to venture into previously unimagined territories for new sounds. Experiments like Paul Simon's Graceland album with South African musicians, the amazing success of the Les Voix Bulgares albums, and the obvious appeal of groups like The Bhandas Boys from Zimbabwe helped open up a commercial market for ethnic music.

It found media champions in Charlie Gillett and Andy Kershaw, whose radio shows became dedicated to digging out more and more unlikely gems from more and more unlikely places, and won Kershaw a Sony Award as a result.

GlobeStyle Records was an important pioneer in introducing UK audiences to music from different parts of the world in the mid-Eighties through field trips and compilations from Madagascar to Mozambique. And other labels have helped along the way - Joe Boyd's Hannibal has done a lot of good work with Eastern European music and Earthworks, Worldwide, Rogue, Hemisphere and Mango have all made contributions to the field.

World Circuit has scored well with releases such as the Ry Cooder/Al Pirkle Toure album Talking Timbuktu, which sold 170,000 copies in Europe. "People's attitudes are becoming much more open, particularly with African music being sampled on dance records," says label founder Nick Gold. The label was taken up in real earnest at the end of the Eighties by Peter Gabriel, one of the prime forces behind WOMAD's dedication to promoting world music. The event has now become a premier feature of the calendar with spin-offs in various parts of the world. Last year's annual UK festival, at Rivermead in Reading, sold out for the first time. This year's event features artists as diverse as Thomas Mapfumo from Zimbabwe, The Mighty Diamonds from Jamaica and Ng Luamba from Cuba to emphasise just how far the whole thing has gone.

The concept, with Gabriel still involved, also manifested itself in the establishment of the Real World label in 1989. Since then,



TAKING WORLD MUSIC TO A NEW AUDIENCE: SOUND MAGIC (LEFT) AND INDIGO - BLENDING THE TRADITIONAL WITH THE CONTEMPORARY

Real World has been responsible for producing a variety of outstanding records from various parts of the world. It has had encouraging success with a trilogy of albums from Sheila Chandra, once touted as Britain's first Asian pop star in the group Monsoon; Tanzania's Hukwe Zawose; and, most impressively, SE Rogie, the Drummers of Burundi, and Nusrat Fateh Ali Khan, whose collaboration with Michael Brook has been one of the label's bestsellers, as well as one of its most publicity-friendly.

Real World has built up its own brand awareness to such an extent that there is a small but dedicated body of buyers who will purchase anything released on the label, confident in its artist choices and familiar with the distinctive packaging. Real World, like GlobeStyle and Mango, also appreciates the need for attractive prices to draw in more mainstream consumers. The label's Sals & Sound range of 29.99 albums has been a successful inducement to the casual buyer.

Mid-price specialist MCI has also been successful in its attempts to sell specialist music to non-specialist audiences, releasing a series of budget-priced albums at £7.99 and £4.99 covering African, Cuban, flamenco, calypso and other world genres through supermarkets and petrol stations. Its pioneering three-volume Kings Of Cajun series has now sold 250,000 in total.

"I think we have proved you can sell a diverse range of music in non-traditional outlets," says MCI marketing director Danny Keene. "We've also had good support from the traditional outlets, but it's been exciting to see we're open up new areas. We are proving that if the price is attractive and the packaging is good, people will take a chance and buy different sorts of music. Consumers are intimidated by album prices at £11.99, but not at £4.99. We are aiming to sell a lot more world music and folk albums through supermarkets and petrol stations."



Indigo, an intriguing project that allies tribal music from different parts of the world with contemporary dance rhythms. There is also a political element to the project in that some of the featured tribes are endangered and part of the album's brief is to raise awareness (and money) for their plight.

The album Indigo One comes out later in the year but a single, Tomorrow Is

Maybe, is released today. Jonathan Poole, product manager of the Indigo project, says EMI is pinning its hopes on worldwide acceptance for the project.

"You are always going to come up against people who will generalise about music," says Poole. "But we get round that by marketing it initially through a single and then try and get people to listen with soundposts and promoting via a strong image on the sleeve."

contemporary feel. It's very exciting and everyone who's heard it thinks it's wonderful. We have a Neil McLellan dance mix coming out which should help it and while we may be initially happy shipping out 6,000-8,000, I think ultimately it has the potential to do 100,000."

EMI is also looking to push back the barriers of world music. Kenny Young, who in the Seventies had hit singles with Yellow Dog and Fox, is now one of the driving forces behind

Real World marketing manager Ouy Hayden: "A lot of the time it has to be priced and the packaging is really important, as is press support. There is still quite a small fan-base for this stuff and press and radio is always hard to get, so you have to keep looking for ways to interest people through compilations or collaborations or whatever. And then you have to get it into the shops and persuade people to hear it through listening posts or whatever and then maybe expand that base."

Tough as it is, Real World hopes to have a hit with the release of the Afro Celt Sound System album Sound Magic, an innovative collaboration between various African musicians and some of Ireland's finest, including sean nós singer Iarla O'Leaird and pipers Davy Spillane and Ronan Browne. Produced by Simon Emmerson, who was nominated for a Grammy for his work on Baaba Maal's albums, Sound Magic comes with an extraordinary sleeve designed by Jamie Reid of Sex Pistols fame, and there's a real belief at Real World that, given the chance, it can ultimately achieve sales of 100,000. Virgin's Sacred Spirit album has achieved crossover appeal with its mystical rhythms, and Real World is looking to the club scene to give Sound Magic contemporary clout and ultimately, commercial potential. This is the first Real World album that recognises the move world music has made - its natural home is in the club scene. It's an album with a potentially young audience, but which also encompasses Irish traditional music and gives that a



Take advantage of the boom in

- Salsa / Latin Dance
 - Pan pipe music
 - Cuban music
- by stocking Tumi Music

Tumi is the UK's leading South American and Caribbean record company with over 60 top titles ranging from traditional Andean pan pipe music to contemporary Salsa and the best from Cuba.



Distribution:
Sterns Tel: 0171 388 5533
Discovery Tel: 01672 563931
For full colour catalogue
telephone Tumi on
01225 464736

VARIOUS ARTISTS: Music For A Changing World (Xenophile). A great introduction to world music, this is an attractive 14-track compilation of Xenophile's catalogue. Among the highlights are Conjunto Cespedes from Cuba, Boukan Ginen from Haiti, Vartina from Finland, Boca Livre from Brazil and Tarika from Madagascar. Hot stuff.

HUKWE ZAWOSE: Chibite (Real World). Big sounds from one of the Tanzania's master musicians. Irresistible traditional dance rhythms are mixed with the fierce songs of Zawose, who is such a legend in his own land that magical powers have been ascribed to him.

LA CUCINA: Nakumis (Gessays). Classy second album from a band who fuse Latin and salsa roots with European cultures. Big on accordions, high on percussion.

JAOJOBY: Salegy! (Xenophile). Hot rhythms and fierce dance music from Madagascar. Salegy! is a specific 6-8 dance style and Jaobjoy its leading exponent, though he also has a penchant for the edgy bit of American funk.

FELA KUTI: Open & Close (Stern). Reissue of an influential 1976 album by the Nigerian superstar/enfant terrible. Kuti was one of the first African artists to break internationally and this conglomeration of jazz and Afrobeat demonstrates why.

ANGELIQUE KIDJO: File (Mango). Fourth album from the world music diva from Benin. It continues her trend towards stylish sophistication, steadily embracing a more mainstream crossover audience with each

album showing more Western influences.

VARIOUS ARTISTS: Ethno Punk (EMI Hemisphere). It may not qualify as world music, but it fits no other classification and it features oddities from all round the world, so why not? Among the fascinating curiosities included here are Masu Masu from Italy, Dea Puls from Sweden, Paralamas from Brazil, Pixy Lax from Greece and Shooglenity from Scotland.

AFRO CELT SOUND SYSTEM: Volume 1 Sound Magic (Real World). Hugely enjoyable blend of pure Celtic sounds and styles with African percussion and arrangements, brilliantly put together by Simon Emmerson. Without doubt destined to become one of the biggest hits in the field.

JESUS ALEMANYO: Cubanismo (Hannibal). Alemany is a blazing trumpeter from Sierra Maestra, and here he links up with famous pianist Alfredo Rodriguez for an album that dives into the very heart of Latin dance music.

Various other excellent musicians join what increasingly sounds like a party in the studio.

JOHN SANTOS & COBO KENEMBO: Hacia El Amor (Xenophile). Pulsating cocktail of Latin rhythms featuring various greats of the genre, including Cachao, Orestes Vilato, Chocolate, Francisco Agranella, Roberto Borrell and Anthony Cerrillo. A fusion music dripping in vitality and life.

VARIOUS ARTISTS: Segs Dance Volume 2 (Famouss Music). Glossy compilation of dance music from the island of Mauritius, featuring accomplished artists

THIS IS THE W

DIVERSITY IS THE KEY AS COLIN IRWIN MARKS YOUR CARD ON SOME OF

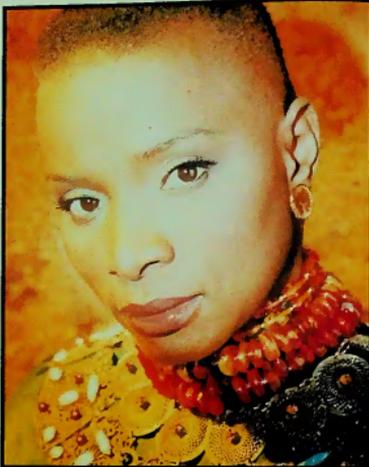
like Denis Azor, Cassiya and Res Natty Baby.

ABDEL ALI SLIMANI: Mraja (Real World). A rare delicacy from Algeria's Slimani, who turns up in company with ace producer and former PIL member Jah Wobble and even a guest appearance from Sinead O'Connor singing on Mraja.

Fusion music with real commercial potential and even one track - Hadi - in tribute to the Algerian national soccer team. A magical oddity.

PACO DIEZ Y LA BAZANGA: Aguacera (Severall). Impressive selection of music mainly from the Castilla and Leon regions of Spain, featuring the highly regarded singer and gaitas guitar player Paco Diez. The album also features Spanish bagpipes and has a strong regional identity.

CHIEF STEPHEN OSITA OSADEBE: Kedu America (Xenophile). Chief Stephen is called "the king of highlife" since his Oasndi Owendil album established him as the only Nigerian artist to be awarded a platinum disc. He's a big star now who tours the world, but this album is a vintage selection of intoxicating African rhythms allied to jazz-



ANGELIQUE KIDJO: CONTINUING THE TREND TOWARDS STYLISH SOPHISTICATION



Barungwa, Fourth World, Max Lasser, Iain Ballamy, Pops Mohamed, Byron Wallen, Moses Molelekwa, Gary Meek, John Tchicai, Flora Purim, Skeleton, Floetry, Outernational, Meltdown, Achisa, Music With No Name, DZM, Busi Mhlongo, Mabi Thobejane, Urs Leimgruber, Digital Dolphins,



A Collection Of Ten Special Live Recordings Available On C.D. Vinyl + Video Only Through The Internet + Mail Order

For Further Information Contact
 B&W Music: Tel 0171 729 0246
 Fax 0171 729 0804

UK are now handled by
 S.A.M. via VITAL Tel 0117 988 3300

e mail: mail@bandwblueroom.co.uk website: http://www.bandwblueroom.co.uk

WORLD CALLING

THE WEALTH OF CURRENT AND UP-AND-COMING WORLD MUSIC RELEASES



SHEELA CHANDRA: A PIONEER FOR ASIAN MUSIC IN THE UK

flavoured melodies, laced with a smattering of good old western rock appeal.

SHEILA CHANDRA: *ABoneCreneDrean* (Real World). A pioneer for Asian music in the UK with the early Eighties band Monsoon, Chandra had great success with her Weaving My Ancestors' Voices and The Zen Kiss albums. Her new one continues her spiritual adventures in what is now a very distinctive and individual style, both vocally and within the strong spiritual nature of her music. It will sell well.

GUILLELMO PORTABALES: *Ei Carretero* (World Circuit). Fantastically evocative and romantic music from Cuba, although Portabales now lives in Puerto Rico. Amid congas and claves, his songs are nostalgic, full of warmth and yearning.

VARIOUS ARTISTS: *Jive Nation - The Indestructible Beat Of Soweto Volume 5* (Stems/Earthworks). Eighteen powerful tracks to spread the word about the enthralling music of the townships, covering the wide spread of different styles and traditions. Featured artists include South Africa's biggest-selling live band, The Soul Brothers; the music's white champion Johnny Clegg; blisful

a capella harmonies from The King Star Brothers; and some ferocious sax playing from West Nkasi.

NUSRAI FATEH ALI KHAN & MICHAEL BROOK: *Night Song* (Real World). Intriguing collaboration between Pakistan's legendary coveled superstar and American ambient guitarist and producer Michael Brook. This is a follow-up to the mightily successful 1990 album *Musst Musst*, which even made the UK charts, and this atmospheric, evocative piece is likely to do even better.

MASTA SEBASTYAN: *Kismet* (Hannibal). Both in and out of the group Muzsikás, the majestic singer Masta Sebastyan has perhaps done more than any other contemporary artist to promote and popularise Hungarian folk music internationally. She has a devoted following in Britain resulting from her various tours and festival appearances and her albums deservedly sell well. Now she teams up with another Eastern European folk hero Nikola Parov (who's been appearing in *Rividence*) to perform a selection of songs from around the world. Very modern, it's her first non-Hungarian album, but is no less the impressive.

MOLEQUE DE RUA: *Street Kids Of Brazil* (Craneworld). Extraordinary. A band of underprivileged under-12s from Sao Paulo using whatever instruments they can fashion to produce a home-grown sound that is part-rap, part-punk and part-traditional. Intriguing sociological exercise if nothing else.

VARIOUS ARTISTS: *Global Divas* (Roude). A triple-CD compilation featuring many of the world's greatest singers. Among the gems are South Africa's Miriam Makeba, so long exiled from her homeland, alongside various other equally passionate and devout singers from a variety of other forms. Artists featured include Celia Cruz, Omouou Sangare, Aretha Franklin, Patsy Cline, Edith Piaf, Marta Sebastyan, Carmen Linares, Marlene Dietrich and Amalia Rodriguez.

MASTER MUSICIANS OF JAJOUKA: *Jajouka Between The Mountains* (Select). The Master Musicians are Berbers, the ancient inhabitants of Morocco before the Arabs arrived. Their music has a distinctive sound and spirit and its proponents have become celebrated all over the world. This album, featuring Bachir Attar, represents a concept about a family living in the mountains a thousand years ago and has a weirdly hypnotic effect that new agers and musicologists alike will find pleasing.

SWEET HONEY IN THE ROCK: *Sacred Ground* (EarthBeat). The classic female acapella singing group who have pioneered the popularisation of African-American music. Their gospel singing is electrifying, their African traditional material inspiring, and their more political, poppy material both exotic and chilling. On stage, too, they are brilliant. This album sees them going right back to their roots in religious ethnic songs and it proves they have lost none of their magic.

THE BEST OF ALL WORLDS



Marta Sebastyan *Kismet*

Hannibal HNC0 1392

"One of Europe's most entrancing voices... Impeccable, at times transcendent fusion"
- The Observer

Also available on CD and Cassette:

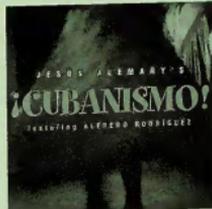
Marta Sebastyan... with Muzsikás (Hannibal HNC0 1330)

Marta Sebastyan *Apocrypha* (Hannibal HNC0 1368)

Muzsikás *The Prisoner's Song* (Hannibal HNC0 1341)

Muzsikás *Blues For Transylvania* (Hannibal HNC0 1350)

Muzsikás *Máramaros: The Last Jewish Music Of Transylvania* (Hannibal HNC0 1373)



Jesús Alemany *Jubanismo!*

Hannibal HNC0 1390

"Alemany's trumpet fizzles with excitement and passion on every track" - Q

"...bound to be an Album Of The Year - this disc will get you high!"
- Folk Roots

Coming in November:
The new album from Cuban jazz piano great ALFREDO RODRIGUEZ



Various Artists *The Best of All Worlds*

Hannibal HNC0 8304

A budget-price compilation of world music on Hannibal Records.

"...world music at its most accessible" - Mojo



ON HANNIBAL RECORDS

For catalogue or more information contact:
Rykodisc (MWS), 78 Stanley Gardens, London, W3 7SZ.
Tel: 0181 746 1234. Fax: 0181 746 2120. e-mail: data@rykodisc.com
Web site: <http://www.rykodisc.com>

HANNIBAL WORLD MUSIC CHART

- 1... Jesús Alemany *Jubanismo!* (HNC0 1390)
- 2... Marta Sebastyan *Kismet* (HNC0 1392)
- 3... Dr. Didg *Out Of The Woods* (HNC0 1384)
- 4... Baka Beyond
The Meeting Pool (HNC0 1380)
- 5... Toumani Diabate *Djelika* (HNC0 1323)
- 6... Senghal *Senghal* (HNC0 1375)
- 7... Barbara *Ezra* (HNC0 1375)
- 8... Baka Beyond
Spirit Of The Forest (HNC0 1377)
- 9... Muzsikás *Máramaros* (HNC0 1373)
- 10... Heart Of The Forest *Music Of The Baka Forest People* (HNC0 1378)
- 11... Various
The Best Of Both Worlds (HNC0 8304)
- 12... Marta Sebastyan *Apocrypha* (HNC0 1368)
- 13... Balkana
The Music Of Bulgaria (HNC0 1335)
- 14... Muzsikás
The Prisoner's Song (HNC0 1341)
- 15... Outback
Answer The Devil Away (HNC0 1369)
- 16... Marta Sebastyan
...with Muzsikás (HNC0 1330)
- 17... Toumani Diabate *Kaira* (HNC0 1338)
- 18... Muzsikás
Blues For Transylvania (HNC0 1350)
- 19... Senghal *Senghal 2* (HNC0 1385)
- 20... Trio Bulgarka
The Forest Is Crying (HNC0 1342)



Folk music has long since escaped the finger-in-the-ear image of yore, a fact recently noted by Norma Waterson, matriarch of the Waterson musical dynasty and unofficial godmother of the English tradition.

"It's surprising how many young people come up and say 'Oh this is fabulous, we love it,'" she says. "They've got shaved heads and they're wearing Doc Martens and you think you're gonna be mugged. But they're great. They like the music and they want to know the history."

Waterson herself has played a profound role in the transition of folk and roots music from its carefully-guarded ghetto into the mainstream. This year, when she came to her first solo album after three decades of singing with the rest of the family, she eschewed the pure uncompromised traditional style in favour of a celebration of different genres such as jazz, blues and pop, alongside the work of her favourite songwriters, including Richard Thompson, Billy Bragg, Elvis Costello and Ben Harper.

Meanwhile, Norma's sister Lal recently released a stunning album of her own songs. Once in A Blue Moon, and her daughter Eliza has become the darling of the scene with a superb debut solo album *Heat, Light & Sound* which, along with her attractive youthfulness and forthright opinions has garnered much attention way beyond the folk press.

"People underestimate culture in this country and they

THE ROOTS OF A RE

THIS YEAR'S ECLECTIC CAMBRIDGE FOLK FESTIVAL COMES AT A TIME WHEN A NEW, YOUNGER

overestimate other people's cultures," says 20-year-old Eliza, who is also part of a duo with Nancy Kerr and is a member of the Kings Of Callcut.

Heat Light & Sound has sold around 6,000 copies, but the genre's long shelf-life leads Tony Engle, managing director of Topic Records and Direct Distribution to claim it will still be selling in 20 years' time.

Awareness of roots and folk music among distributors and retailers is also being boosted by back catalogue releases by companies such as Castle Communications, which has launched a series of mid-price double-CDs from the definitive Sixties label Transatlantic, including acts such as Young Tradition, Bert Jansch, Pentangle, John Renbourn and The Johnstons, the Irish group which spawned Paul Brady.

Topic/Direct's Engle believes the folk industry is more attuned to the dictates of the commercial world. "A lot of small distributors in the past have been a case of 'me and my mate'," he says.

"We've set up proper systems with sales staff and reps and a team of people who are experts. Direct has a strong musical base

and I've made it my mission to find more ways of selling the music."

As a result, there are now more surprise hits, such as Capercaille's *Delirium*, which has just achieved gold status, while their follow-up, *Secret People*, is expected to go silver shortly.

The embracing of folk forms by the mainstream has been an additional bonus, from Bruce Springsteen's acoustic set *The Ghost Of Tom Joad* and dance extravaganza *Rewardance* to Donal Lunny's star-studded *Common Ground* on EMI Premier and Norma Waterson's stirring appearance on BBC2's *Later With Joels Holland*.

American bluegrass star Alison Krauss is a case in point. Her album *Now That I've Found You* (the title track is the old Foundations song) on Rounder has gone double platinum in the US and she has won three Grammy awards, yet she steadfastly rejects offers from the majors, preferring to stay with the small Rounder label. "Why switch to something else just because you've sold two million copies?" she asks.

British fans get the chance to



ALISON KRAUSS: EMBRACING FOLK TO GRAMMY-WINNING STATUS

experience the Krauss phenomenon in person at this year's Cambridge Folk Festival, where she headlines alongside a wide-ranging and enlightened bill that includes several

denominations of the Waterson/Carthy dynasty (including a solo Eliza and the Kings Of Callcut), Billy Bragg; front-line English folk-rockers Oysterband, Canada's Rankin

THE BEST OF FOLK

ELIZA CARTHY: *Heat, Light & Sound* (Topic). Wondrous solo debut from 20-year-old Eliza who has absorbed all her own illustrious family pedigree to come up with a strikingly individual style of her own.

DONAL LUNNY: *Common Ground* (EMI Premier). The man at the heart of virtually everything of any importance to come out of Ireland in the past 20 years is feted with a major album release and the patronage of various household names.

RICHARD THOMPSON: *You? Me? Us?* (Capitol). An album that represents the two sides of a Britain's most celebrated singer-songwriter. One part acoustic and one part electric, and it's the electric sound that comes off best.

VARIOUS ARTISTS: *The Bird In The Bush* (Topic). Encircling subtitled "Traditional Songs Of Love & Lust", here's another in Topic's laudable campaign to repackage some of its classic archive material in commerce-friendly fashion.

VARIOUS ARTISTS: *Evolving Tradition 2* (Mrs Cassy). Excellent second volume of an album that last year so successfully brought to public attention the new generation of the Brit folk break-pack. Singers and musicians like Eliza Carthy and Kate Rusby (both included again) have gone on to become familiar names, but the compilers have now widened their scope to feature musicians from Europe and America. The alliance between Shetlanders Catriona Macdonald, Swedish guitarist Roger Tallroth and

Norwegian fiddler Annbjörg Lien is amazing.

LINDA THOMPSON: *Dreams Fly Away* (Hannibal). Sadly Linda doesn't sing anymore, but here's a lovingly-compiled representation of what we've been missing, mixing some of her classic recordings with ex-husband Richard with her own solo material.

FOUR MEN AND A DOG: *Long Road* (Castle). Now they've hit America and sat down in Lewes Helm's studios in Woodstock, they've turned out a vigorously assured album that successfully juggles strident Irish roots with smooth production and outright commerciality. It could be the album to break them big.

ANI DE FRANCO: *Dilate* (Brighteous Babe). More perverted torch songs from the verbal torrent that is Ms De Franco. A cycle of songs portraying the decay of a love affair, that somehow manages to incorporate an extraordinary version of Amazing Grace. Alanis Morissette with her tongue on fire.

ROCK SALT AND NAILS: *Rock Salt And Nails* (The Hit Label). Splendidly good-humoured debut from a young Shetland band, who quite cheerfully turn their hand to a good old Scottish instrumental knees-up one minute and a dose of banjo-led country-style Americana the next. The album is not only great fun, but also suggests that they are a band to watch.

VARIOUS ARTISTS: *The 20th Anniversary Collection* (Green Linnet). A celebration of the

capercaille

To The Moon

"Capercaille has emerged as the Gaelic band most likely to...
 it's hard to see how they or anyone else can do better than this" (To The Moon)**** *O Magazine*
 "Karen Matheson's vocals are the coolest - swinging and shimmering - amazingly dynamic...
 Capercaille are cutting their own groove with ingenuity and aplomb -
 mixing the traditional with the futuristic in a commendably tunky way" *lure*
 "Apro percussion director/ synth zaps, funky soulful organ and Shahtur wah-wah, reeling fiddles and whistles, overlaid with the poised and elegant voice of Karen Matheson" *O Magazine*

"Karen Matheson has a throat that is surely touched by God" Sean Connery

TO THE MOON

the current album
 SURCD 019 / SURMC 019



also available



DELIRIUM
 SURCD 013 / SURMC 013



GET OUT
 SURCD 014 / SURMC 014



THE BLOOD IS STRONG
 SURCD 015 / SURMC 015



SECRET PEOPLE
 SURCD 016 / SURMC 016



CAPERCAILLIE
 SURCD 017 / SURMC 017

EVOLUTION

AUDIENCE IS EMBRACING FOLK. BY COLIN IRWIN



SINEAD LOHAN: AT CAMBRIDGE

Family, a strong representation of Irish music via upcoming singer-songwriter Sinead Lohan, Alan, The Saw Doctors, Luka Bloom, and Riverdance star fiddler Eileen Ivers; Shetland

ropes Rock, Salt & Nails; Townes Van Zandt; and a solo appearance by Ray Davies of The Kinks.

Ran by Cambridge City Council and effectively put together by festival co-ordinator David Barrow and arts and administration manager Eddie Barcon, Cambridge remains the public face of folk music in England. Almost certain to sell out its 10,000 ticket limit once again, the event has entered its 32nd year and survived the death of founder and driving force Ken Wooller.

"We've tried to maintain a lot of Ken's philosophies," says Barcon. "It's a family event, very laid-back and we desperately don't want it to become a rock event. At the same time it can't rest on its laurels and become formulaic. We've picked up on the new trends and the young musicians coming up like Eliza Carthy and Rock Salt & Nails."

The respect Cambridge commands is an indicator of the current folk scene. More importantly, the diversity it displays is yet another confirmation of confidence in the growth of this enduring musical style. ■

THE PERFECT EQUATION

Who said folk musicians were the Cinderellas of the music industry?

Equation are a young band (average age 21) of five superb singers and musicians who know all about the jibes and scorn directed on you when you specialise in a supposedly unfashionable music when all your mates are into house or jungle or hip hop.

But there's no doubt who's got the last laugh now. Equation — the three Lakeman brothers Sean, Sam and Seth from the glamorously-named Crapstone in Devon, along with Kathryn Roberts from Barnsley and Cara Dillon from Galway — have sailed into a five-album deal with Blanco Y Negro and the hopes of the surging new generation of folk musicians are riding on their shoulders. Their catchy debut single, *He Loves Me*, came out last month, and their first album, *Return To Me*, follows next week.

If any further evidence was needed that folk has truly shaken off its old clichés and attained front-line credibility, then the confident progress of Equation from reticent sons and daughters of folk-revival families to high-profile recording artists comprehensively provides it.

"We met bands who've spent years and years making demos, trying to get a record deal and

they're just amazed we didn't have to do any of that," says Sean Lakeman. "In fact, we were head-hunted."

Doing the head-hunting was Geoff Travis, the man who founded Rough Trade and now looks after the fortunes of Poly.

"I used to go to Bonji's all-nighters and people like The Byrds and Fairport Convention played a big part in my musical history," says Travis. "I was aware of the renaissance in folk music and I was on the look-out for someone who could fulfil the kind of role they'd had in their day. Someone with a background in traditional music, but were not constrained by that. I read an article in *The Independent* and it mentioned the Lakeman brothers and Kathryn Roberts and Kate Rusby and Eliza Carthy and mentioned that there were these teenagers out there playing it."

Equation were therefore initially suspicious. The big bad, London record industry is regarded on a par with the plague by many folkies protectively of their own culture and instinctively assuming that any interest offered by mainstream record labels will result in cultural rape and pillage.

So real were the fears that it led to Equation's first casualty. Kate Rusby, whose beguiling duets with Kathryn Roberts were subsequently voted *Folk Roots*

album of the year, quit rather than pursue the yellow brick road. They went to Ireland to find a replacement for the magical voice of Rusby and came back from Derry with Cara Dillon, singer with another highly-rated young band Oige.

Dillon's musical pedigree is as immaculate as the rest of the band. She's an all-Ireland champion of traditional singing and apart from Oige, she's performed with the legendary Galway band De Danann. The Lakeman boys have degrees in music, while Kathryn Roberts won the prestigious BBC Radio Two young tradition award. Their new rhythm section of Darren Edwards (bass) and Iain Goodall (drums) are also graduates.

Yet, as in Travis's dream, they are not constrained by their own illustrious musical histories and much of their debut album has more in common with female-fronted pop bands like Sleeper, Garbage and Lush than The Waterboys.

Travis sees an analogy with one of his other previous charges, The Cranberries, and is confident they can make that crossover.

"It's early days, but they've made a good record and they've got the talent and the means. I do have high hopes for them, it's very exciting to work with people so young and talented." Colin Irwin

SELECTED HIGHLIGHTS

American Green Linnell label's 20th year championing the cause of Celtic music with a philosophy based more on instinctive love of the music than on cold commercial evaluation. It is a proud and cherished history and this album shows it.

CLANNAD: Lore (RCA). You know the score by now. Clannad have hit upon a massively successful formula of haunting songs, delicate harmonies and spooky, delicate arrangements and they're not about to change it now. Another gold album beckons.

ALAN STIVELL: Brian Boru (Dreyfus). The Breton harpist and singer pioneered the popularity of Celtic music with his colourful bands in the late Seventies and early Eighties and, following the world at large waking up to the music in the Nineties, he re-visits the scene of his greatest triumphs.

CHRISTY MOORE: Graffiti Tongue (Vapeville). The great godfather of the current Celtic explosion, Christy himself has ably settled into his now highly satisfying groove of music. Sad songs, funny songs, angry songs... all touched with that unique warmth and intuition that has seen yer man grow into one of the world's best-loved acoustic performers.

ARCADY: Many Happy Returns (Darl). A lovely, natural album from an Irish band that have been through a variety of line-ups and currently include Johnny McDonagh (ex-De Danann), Nicholas Quinnemer, Patsy Broderick, Conor Keane, Brendan Larrissaye and the incredible singer Niamh Parsons.

GILLIAN WELCH: Revival (Amplo). Produced by T-Bone Burnett, here's an album of remarkable simplicity and homey charm perfectly suited to the vulnerable voice and plaintive songs of Welch. Based in Nashville, she suggests more in common with Woody Guthrie and Hank Williams, and, with her best song *Orphan Girl* already covered by Emmylou Harris, her unpredictability turns the American dream on its head.

VARIOUS ARTISTS: Troubadours Of British Folk (Rhino). Ambitious three-volume set from an American label that aims to display the growth of British folk music from the early days of the revival right through to the current crop of artists like Runrig, Mouth Music, Eliza Carthy and Nancy Kerr. A good collection item.

SINEAD LOHAN: Who Do You Think I Am (Grapewine). Impressive debut album from the fast-maturing singer-songwriter from Cork who will undoubtedly rise beyond the current fad for all things Celtic and the initial shock of her interesting haircut. She's already accomplished a lot, but you can expect even better things from her next album.

EILEEN IVERS: Wild Blue (Green Linnell). Wonderful fiddle-player from the Bronx who leapt to international attention via her stunning solos in Riverdance, but was, in effect, a child star of Irish music in New York. She's also toured with Hall & Oates and uses her Irish traditional roots as a striking launchpad into areas of jazz, blues and rock.

"Altan's major label debut is the most exciting prospect for Irish traditional in a long while"

VOX Magazine

★★★★
Q Magazine

dotmusic

<http://www.dotmusic.com>

OPEN FOR
BUSINESS



WELCOME

WHAT'S NEW

THE CHARTS

TALENT

There's now a brand new way to talk to the music industry.

dotmusic the internet site for the worldwide music business, is now offering a range of sponsorship, advertising and promotional opportunities.

Since its launch 10 months ago, **dotmusic** has won two awards and has built up a loyal following.

You can be among the first to benefit from the added impact, exposure and flexibility **dotmusic** brings to any marketing campaign.

To learn more about **dotmusic** and our special introductory offers, call Chris Sice now on 0171 921 5925 or e-mail chris@dotmusic.com

music week

MBI

om

PROMO

GAVIN

CLASSIFIED

Rates: Appointments: £26.50 per single column centimetre (minimum 4cm x 2 cm)
Business to Business: £15.00 per single column centimetre
Situation: **Wanted:** £10.50 per single column centimetre
Per Number: £1.00 extra
 Published weekly each Monday, dated following Saturday
Copy Date: Advertisements may be placed until Thursday 12 Noon for publication Monday (space permitting).
 All rates subject to standard VAT



WE ACCEPT MOST
MAJOR CREDIT CARDS

Cancellation Deadline:
 Wednesday 10 a.m. before publication Monday.
 To place an advertisement please contact:
 Lisa Whitfield
Music Week - Classified Department,
 Miller Freeman House, Sovereign Way, Tonbridge, Kent TN9 1RW
 Tel: 01732 377460
 Fax: 01732 368210/361534/Telex 95132
 All Box Number Replies to Address above

APPOINTMENTS



FAST MOVING MARKETS, ACCELERATED CAREERS

UP TO £28,000 PLUS BONUS AND BENEFITS

In the fast moving world of home entertainment retailing, rewards for predicting and identifying trends can be enormous and failure to do so means missed opportunities and reduced profits. As the UK's leading distributor of home entertainment products, Entertainment UK takes much of the risk out of

home entertainment retailing. Our music and video buying teams consult on screen data on a daily basis, interpreting sales movements and chart information to maintain the right product profiles and stock levels for each customer, to maximise profitable retail sales.

BUYER - MUSIC

The music industry is renowned for overnight successes and instant obscurity, so this role calls for strong commercial acumen, a high level of numeracy and excellent communication skills. You will optimise profitability using wide product knowledge, strong negotiation skills

and the latest information technology to manage the relationship between suppliers and customers to their mutual benefit. To succeed in this role you need to be a self-starter, with retail buying experience and strong planning and organising ability. Ref: JW/MW0701.

ASSISTANT BUYER - MUSIC

This is a rare opportunity for an energetic young retail buying or merchandising professional to become immersed in the music industry. You will look out for significant trends and potential market winners, ensuring that our retail

customers keep ahead of their competitors. This will involve creating and developing product ranges, ensuring stock is in the right place at the right time and monitoring the success of promotional programmes. Ref: JW/MW0702.

Both of these roles call for graduate calibre executives, ideally with a business administration qualification, well developed commercial skills and a strong customer focus. The rewards include a competitive benefits package and the opportunity to join a vibrant market sector with impressive growth potential.

Please write with full career and salary details to Janet Woollett, Director, The Lloyd Group, ALHAMBRA HOUSE, 27-31 CHARING CROSS ROAD, LONDON WC2H 0AU, quoting appropriate reference. Tel: 0171 930 5161. Fax: 0171 925 2220.

THE LLOYD GROUP

ALHAMBRA HOUSE, 27-31 CHARING CROSS ROAD, LONDON WC2H 0AU.
 TEL 0171-930 5161 FAX 0171-925 2220.

NATIONAL ACCOUNTS MANAGER

Leading independent sales and marketing company seeks experienced National Accounts Manager. The ideal candidate will be an accomplished salesman and a skilled communicator, with a passion for music from Britpop to Drum 'n' Bass.

The successful candidate will already be on first name terms with the key buyers at the UK's leading music retail chain head offices.

London based.

Excellent salary and car package.

Please send CV and covering letter to:

MW BOX 347

RECEPTIONIST/TYPIST

1-5 Sound Records/Shuga Shack black music label from Seattle, U.S.A.

Are looking for a young, dynamic, enthusiastic person, not daunted by deadlines.

You will be familiar with Pagemaker, all Mac word processing packages, internet and audio typing with a speed of 50 wpm.

Fax CVs to Lisa Gallagher on 0171 286 5996

New Record Label attached to Recording Studio require

MANAGER

to oversee new bands/writers, the first of which is a girl fronted band.

Opportunity for somebody with the right attitude and ideas.

Please send details and CVs to the following address:

49 Church Lane, Hornsey, London N8 7BT

Sony Music Sony Music

SONY MUSIC ENTERTAINMENT (UK) LTD FINANCE DIVISION ASSISTANT CONTROLLER - A&R AND PUBLISHING

EXCELLENCE + CAR + BENEFITS

The principal function of this senior position within the Finance Division of Sony Music is to assist the Controller A&R and Publishing, in all areas of the department. The main responsibilities of the role will be:

- the management of staff responsible for royalty, copyright, publishing and distributed labels accounting
- user development and implementation of a global royalty and copyright computer system
- overseeing of incoming artist and producer audits
- overseeing of outgoing licensee audits

Applicants should preferably be qualified accountants and have gained significant years experience within an audit role, ideally with supervisory experience. Excellent interpersonal and communication skills are needed to deal with internal contacts, specifically the Business Affairs and Legal department plus external contacts such as artists, their managers, lawyers and accountants. A good understanding of the music industry would be an advantage.

We offer a competitive salary, a fully expensed company car, private health insurance and a contributory pension scheme. If you are interested please send your CV and salary details to: Colin Dewar, Controller A&R and Publishing, Sony Music Entertainment (UK) Ltd, Rabans Lane, Aylesbury, Bucks HP19 3BX.

MANAGER-DIRECT RESPONSE

Company based in London NW3 actively involved in the supply of music and non-music products for the International Direct Response Industry requires a self motivated and personable young executive to handle a managerial and co-ordinating role involving product presentations, negotiating with licensors, suppliers and manufacturers as well as assisting in planning and implementing marketing campaigns. A general knowledge of popular music and experience in direct response and/or the record industry is essential. This is an exciting opportunity to work in a new and fast expanding business where the potential rewards to the successful applicant could be very attractive.

Apply in writing with CV to: Martin Davis, L & D International,
 16-26 Rosemont Road,
 London NW3 6NE

TO REPLY TO A MWK
 BOX NUMBER
 PLEASE SEND
 DETAILS TO
 CLASSIFIED DEPT.:
 MILLER FREEMAN
 HOUSE, SOVEREIGN
 WAY, TONBRIDGE,
 KENT TN9 1RW

HOW AMBITIOUS ARE YOU?

This job has unlimited potential. We're not a record or publishing company. We're not a management company or agency. We've been established in music and advertising for twenty years and we're looking for a dynamic 20-25 year old to help us in our latest project. You'll be assisting no one. You'll have to prove yourself and you must be in love with music and the music business. There is no limit to what you can achieve. Fax 0171 434 1064 and let us know why you're the only person for the job.

MOBILE SALESPERSON REQUIRED,

Established van sale round in Greater London area for rapidly expanding dance record distribution company. Clean driving licence, male and female, 25 years +, educated to 'O' Level standard.

For applications contact Steve
 0181 749 8860

APPOINTMENTS



We are a dynamic international radio and television production and distribution company. In commercial radio, we are the largest producer in the world outside of the USA. Our roots are firmly planted in the entertainment and music business and our management, artist, promoter and record company relationships span over a decade. We have customer national blue-chip sponsorship clients and we are growing! We need two creative and experienced leaders who can bring us the solutions, (not the problems), to fill two vital senior positions in our London office. Both positions are international roles covering all of the UK, Europe, the Middle East, Africa, Japan and Latin America. Austereo mcm entertainment europe is part of Austereo Limited, which in turn is part of Village Roadshow Limited, both substantial international entertainment companies listed in Australia.

a pioneering entertainment company

PROGRAMME DIRECTOR

£45,000-£50,000 plus benefits and bonuses

- reports to the MD
- management of production, programming and acquisitions and talent departments
- total responsibility for the artistic and technical quality of all programmes (primarily radio but also some television)
- effective market liaison with customers and the entertainment and music industries on an on-going basis
- new programme conception and development
- management of programme budgets and departmental budgets
- negotiations with radio programmers on the formatting and placement of our programmes.

You will need:

- to demonstrate proven successful management experience
- a personal desire for quality and success
- a passion for great entertainment
- great people skills
- up-to-date IT skills
- a proven ability to lead the team to achieve results
- a good understanding of and experience in the entertainment/musical market, internationally and in the UK
- a vision and understanding of the future media marketplace, globally and locally

Please send applications, in strictest confidence, together with full C.V. details to: Group Managing Director, austereo mcm entertainment europe limited, Time Place, 593-599 Fulham Road, London SW6 5UA

ACQUISITIONS AND TALENT MANAGER

£40,000 plus benefits and bonuses

- reporting to the Programme Director
- management of all talent relations and the access to, and acquisition of, all talent for all programmes
- management of full-time/part-time interviewers and foreign stringers
- management of a considerable acquisitions budget for investment in exclusive rights acquisition on an international scale
- effective liaison with all players involved with talent in the entertainment/musical industry.
- co-ordinate market research in all major markets to track artist/album appeal and suitability
- over time, build a team in the department

You will need:

- exceptional contacts
- a proven track record in talent/artist negotiations and rights acquisition for media
- to demonstrate superior industry knowledge and your ability to use that knowledge effectively
- management experience as a leader and a team player
- a determined attitude that everything and anything is possible
- great negotiating skills
- contract drafting and negotiation skills
- up-to-date IT skills

PR PERSON

urgently required

Young international record label (pop, rock, folk) based in Cologne, Germany, seeks experienced and highly motivated PR person to execute PR plans on a tour (international).

If you are multilingual and familiar with all aspects of PR and promotion in the international music business please write to:

MWK BOX NUMBER 346

DISTRIBUTORS

The most complete and efficient Care System for Compact Discs and CD Rom's.

For more information ring: David Powell Distribution Ltd. 0181 963 1717

BUSINESS TO BUSINESS

THE WAY TO PROFIT...

- Deletions • Overstocks • Budget/Mid Price and Full Price Lines
- Imports • Top Artists • Top Labels • CD's, CD Singles • Cassettes
- LP's • 7's & 12" Singles • Videos

VERY CHEAP! REAL PROFIT MARGINS

- Indie • Heavy Metal • Rock • Punk • Pop • Blues • Jazz • Soul
- Rock n roll • New Wave • Reggae • M.O • Comedy
- Limited Editions • Box Sets • etc

45s, 90s, Mega Catalogue Available

Write:

Backtrack Wholesale Distribution, Unit E5, Knoll Business Centre, Old Shoreham Road, Hove, Sussex BN2 7GS

Visitors welcome please call
TELEPHONE (01273) 414821 FACSIMILE (01273) 414822
Contacts Wanted Worldwide Import/Export Distribution

handle

Creative PA £23,000
Flexible opportunity for a creative, professional PA to assist a successful PA as well as occasional creative input on radio, TV and film. Full career development and the ability to work on all of your own projects (BBC/ITV) • 1 year Contract/beneficial.

Tours & Promotions c£20,000
Challenging role in a team of 100+ staff. A year of work from 100+ support (domestic/int'l) at top promoters. Excellent inc. Ben £2000/yr • 1 year role. Home Based but travelling work.

No. Legal £17,000
Fulling PA role in a major sector of major record co. Creative and management arrangements, seminars and promotional functions. All work is responsibility for many clients. Full time essential. Specific Skills: • No. Legal • No. Legal • No. Legal

Marketing c£16,000
Have an eye for the multi-armed sea with production and promotional music team of highly successful radio stations and album sales. A role for organising and promoting to have with artists and managers.

the recruitment consultants to the music industry. 0171 935 3585 for an appointment

COURSES

A Global Perspective Music Industry Training

INDUSTRY OVERVIEW

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

DANCE MUSIC

Content: The Role of the DJ, How to Set Up a Dance Label, The Role of a Record Distribution, Club Promotions, Sampling and Copyright Clearance, Licensing Agreements, Dance AER, Dance Management and much more.

For more info, and to find out how we can help please call: 0171 583 0236

COPY
DEADLINE
NOON
THURSDAY

THE MUSIC STOREFITTING SPECIALISTS

WALL DISPLAYS
CHART DISPLAYS
BROWSE & CHARTRIC
• 3000+ TITLES
STANDARD-FRANCE OR
CUSTOM MADE
HUGE DISCOUNTS AND
HANDMADE CASE WITH FREE
STYLING DESIGN



INTERNATIONAL DISPLAYS
TEL 01480 414204
FAX 01480 414205

PINPOINT MUSIC EASTLEIGH

WALSH
+
JENKINS
=
CARRIER BAGS
TEL 0181 659 5721

BUSINESS TO BUSINESS

OFFICE SPACE TO LET

900 sq.ft. in Well Lit Open Plan within Busy Music Studio Complex in Hoxton Square N1. Central Reception and facilities included.

Details: Rebecca on 0171 729 4100

CD'S WANTED
BY DESTINY RECORDS
DELETIONS/OVER STOCKS/
CUT OUTS/REP'S
AOR/MELODIC ROCK/HEAVY
ROCK & METAL

TEL/FAX: 01373 474265

Barlow blasted Broadcasting Bill: a hidden gem?

Having worked alongside Chris Chandler as an Animal, with Jimi Hendrix and with Slade, he is going to be greatly missed by many friends. Tony Bramwell, Higher Street, Brighthelm.

I feel I must comment on Gary Barlow's views on certain artists' writing technique (MV, talent, June 29).

In the interview, Barlow described George Michael's songs as "far more like a four-chord groove which he sings over". Not only do I find this incredibly arrogant, but is Barlow saying that Michael is less of a musician than Elton John? I think not!

If he has, as he says, "every Wham! Record ever released", he obviously hasn't listened to them yet. I think it is time to stop comparing Barlow with Michael, simply because there can be no comparison.

Michael gave us Everything She Wants and A Different Corner, Barlow gave us It Only Takes A Minute Girl. When Michael went to court to defend his artistic credibility, Barlow was testing soft drinks on This Morning with Richard and Judy.

In conclusion, I would just like to say to Barlow

- sell in excess of 80m albums worldwide before you give us your next uneducated opinion;
- by Older. You might learn a thing or two!

David A Nash, Welwyn Garden City, Hertfordshire.

The deliberations of Parliament into The Broadcast Bill have, and still are, receiving a good deal of publicity, but the subjects which have generally caught the ear of reporters have been about protecting terrestrial broadcasts of "measured" sporting events or about matters such as "cross-media" control.

I would like to draw your attention to one debate which went unnoticed at the beginning of May and which is of particular interest to the music industry.

Amendments 80, 81 and 82 were proposed by Geoff Hoop MP, Labour's trade and industry spokesman, responding to suggestions put to him by Re-Pro earlier in the year. The broad aim of the amendments was to impose on broadcasters a duty to keep and maintain accurate records of programme content. Specifically, the amendments, which have the broad support of MCPS, IFPI and PPL, suggested that "digital sound, programme services shall carry an identifying code number according to standards set by The International Standards Organisation which shall identify the digital sound programme and any third party content".

The need to measure commercial use of copyright material is rapidly becoming a prime issue affecting all the contributors to broadcast programmes, not least record companies, music publishers, composers, performers and, of course, the collecting societies that serve them.

There may well be a good deal of "animated discussion" in the coming months about various aspects of revenues from broadcast and public use of music. There may even be partisan views or sides to take regarding some of

the arguments and negotiations that will emerge. But in respect of usage of information, all the parties have a common interest - unless we are to abandon the principle that we should be paid for each commercial use of music recordings, it is essential and necessary for all those concerned that we can acquire accurate usage data.

Without going into too much detail, the Parliamentary Committee agreed about the importance of collecting usage data and were persuaded that, since the proposals were not attempting to impose a new burden on the broadcasters as the information is being collected already, no statutory compulsion should be applied.

The amendments duly fell by 14 votes to 12. Although this may seem to have got broadcasters off the hook, the minister, Iain Sproat MP, suggested that rejection of the amendments "should not be taken as a signal to disregard the rights of others". He emphasised that rights owners had the opportunity to ensure their rights were protected and appropriately compensated under the terms of the contracts that they struck with broadcasters. Hoop believed that most broadcast organisations will welcome any development that makes their job easier, reduces their costs and can also help protect programmes from piracy.

It is clear, from the Hansard report, that it is the "will of Parliament" that such records be kept. Once discussions taking place in the EU and other forums have produced a consensus about technical standards, Parliament will be in a better position to consider whether a specific system should be adopted in the event of the "contractual, licensing" route failing to

live up to their proclaimed expectations.

In the meantime, in the music industry have it within our power to help all the "content providers" by setting a technical and contractual standard that can be adopted in the context of other media. By fully music recordings, it is essential and necessary for all those concerned that we can acquire accurate usage data. We are already using secure encryption systems (which already exist), we can lead the way by establishing an automatic, accurate, cost-effective and transparent copyright management system that will be the envy of the entire world of intellectual property.

Of course, we could spend the next two years arguing among ourselves and throw this opportunity to one or other of our competitors overseas - which is it to be? Peter Filgate,

Vice-chairman, Re-Pro, Thorpewood Avenue, London SE26.

Just a quick letter of thanks to everybody who kept in touch, and enquired after our well-being following the recent Manchester bomb.

Despite having the dubious distinction of being the nearest record shop to the blast, we don't care too badly considering. Mind you, picking mail orders by candlelight and torch is a bit of a leveller! Anyway, the shop is now back to full strength and, hopefully, the rest of the city will be back on its feet before too long. Thanks again, Derek L Howe, Goldmine Records, Manchester.

Please send all letters to the Editor, Music Week, Ludgate House, 245 Strand, London WC2R 2JH. Or fax on (01-471-401-8635. We reserve the right to edit letters on grounds of length or in the absence of any bylines.

BUSINESS TO BUSINESS

ARABESQUE DANCE DISTRIBUTION

Exclusive UK distributors of DMD, 23, 3 Lanka, Brainiac, Cybertronic, Overdose, Overdose, Energised, Fire, Hyper Hype, Influence, MFS, Low Spirit, Suck Me Plasma, Tensio, Virtual, Tip, Transient, Matsuri Productions

ARABESQUE IMPORTS

Worldwide non-parallel Dance, Rock and Pop Imports.

ARABESQUE DISTRIBUTION

Exclusive distributors of Baktabak CD cards and Music and Art

ARABESQUE EXPORT

Indie and major labels, budgets and overstocks.

LARGE BACK CATALOGUE

ALWAYS IN STOCK

CONTACT US TODAY

NETWORK HOUSE 29-39 STIRLING ROAD, LONDON W3 8DJ
UK SALES TEL: 0181 992 7732 FAX: 0181 992 0340
INTERNATIONAL & BUYING TEL: 9181 992 8698 FAX: 0181 992 0340

POSTING RECORDS

CD's, CASSETTES, DAT?

Then use our

PROTECTIVE ENVELOPES

For ALL your packaging needs - call us NOW!!

Contact Kristina on 0181-341 7070

Willen of London - Stanhope House, 4 Highgate High Street, London N6 5R
Tel: 307363 Fax: 0181-341 1776

T SHIRTS

ROCK, POP & CHARACTER

We have a large selection of

official music merchandise in the

country, plus from all major

manufacturers so you need to

shop around. We offer a fast service from stock. Call or write for catalogue: Mazon's Music Ltd, Dept. 152, Postwood Mill, East Street, Exeter, Devon, EX2 9BA. 0142 442 362 Fax: 0142 442 3462

COBLES

7" Mailers,
12" Mailers
CD Mailers

Cover Bags
thing or two!

all types of Jewel Cases
Call ROBBIE on:

0181 951 4264

Simple range of promotional clothing

Original sourcing service. Huge stock easily.

Fast, high quality, silkscreening and embroidery.

0171 481 1503

TRACKBACK

1 Grange Avenue,
Barnet BN1 3PE

FOR ALL TYPES OF CD CASES

Full range of Record Sleeves & Music Bags,
Compact Disc Cases

CD Business Computer Software Packs (up to 200 CD jewel cases £15 free mail)

All available at our 24 hour delivery -

Chicopee CDPOST to above address

Contact ROY on

Tel: 0117 947 7272

(24 hr Answer)

Fax: 0117 9615722

CD'S

Audio Copyright &
Preproduction Consultants

with over 40 years experience

in Record Industry

For more information

contact

REX CROSSKEY

Tel: 0181 660 8814

Fax: 0181 668 3857

HAMMERHEAD

THE CD CASE & JEWEL CASE

ENVELOPE

FOR THE MAKING OF

CD'S

AVAILABLE IN STOCK

FROM

PETRUSHKIN

100% COTTON

SUGAR HOUSE LANE

LONDON E16 3J9

TEL: 0181 534 7744

FAX: 0181 519 6463

DL 2001

FOR SALE

LIFT CD RACKS

Quantity 3, wall racks

with 100 lighting. Holds 336

(£300 each)

Quantity 1, Gondola,

Holds 704

(£400)

Tel: 01245 250180

BRITAIN'S LARGEST SPECIALIST MUSIC STORE

We buy

BEANOS

all your music

related items.

Call David on:

0181-649 8181

BLACKWING THE RECORDING STUDIO

Customers include:

MARRIAGE, Peter, The Monks, Rick, Jesus Jones, Tereza Goble Underground, Ben Webb, Steve D'Angelo, The 1975, Llama, Perfume, Powder, Colossal Lung, Exaltation, Monsoon, Fitzcarraldo, Madrugada, Hootie, House Jones, Thurston Moore, Teenage Fan Club, Dinosaur, Babes, Sade, Mavis, Myra, The Monks.

(We won't break your master tape!)

Daily 9-11 in all rooms

0171-261 0118

ARC Music

Distribution UK Ltd

"The Specialist in Top Quality World & Folk Music"

Phone: 01342 312 141

Fax: 01342 325 209

email: dist@arcmusic.co.uk

Call us for trade details email Ask for Cliff!

PremiLugate Promotions

Independent music publicist, PR, with marketing advertising, design background

Wanting to join Press Office

Tel/Fax 0181 245 1582

A 2 of semi-industry contacts (Agents, Press, Venues)

Write music page in newspaper covering UK, NZ, USA, EU, etc.

Interested in working w/ us?

DOOLEY'S DIARY

Remember where you heard it: **London Music Week's** five-a-side footie tournament **Muso '96** has attracted more than a bit of interest, with no less than **32 teams** (see draw below) entering the fray this Thursday (25). **Music Week's** own star kickers, **Athletico Dooley**, will be up against teams from, among others, **Food Records**, aka **Dynamo Arse**, **Warner Music International**, or **The Red Hot Kicking Peppers**, and **Virgin Our Price** or – as they would prefer to be known – **Sexy Football**. The tournament kicks off at 2.30pm on Thursday at the **Business Design Centre** in Islington, and team supporters are welcome if the **BDC** are advised beforehand...The great and the good flocked to this year's **T In The Park** festy last week. But who was the wag from the **A&M** design department who, when mistaken by a **BBC Scotland** presenter for a member of Scottish band **The Gyres**, proceeded to field pop star questions in impressive fashion, despite the **worst Scots accent** known to man?...The horror stories about getting to the **Phoenix Festival** were just starting to reach the **MW** office at the end of last week. **Food's Andy Ross** gave up after finding himself in a **15-mile tailback** on Thursday night, while it took **MW's** own columnist **Steve Lamacq** more than six hours to finally get in. Respect due to **David Bowie**, who was eventually given a police escort and arrived in the nick of time for his headline set...Dooley is glad to hear that **John Preston** is fully recovered and back in the **BMG** office after putting his back out while playing tennis, but **Jeremy Marsh** was possibly being a bit hard on himself when he described himself as the **"cheap stand in"** before his speech at the **Radio Academy Festival** in Birmingham last week...**Radio Authority** chief executive **Tony Stoller** drew an interesting analogy



It's the sport of kings, and Windsor racecourse was treated to a dose of **Thunder** last week when a bevy of rockers and metal-friendly hacks drained **Castle Communications'** champagne bar dry to celebrate the inaugural **Thunder Fiddles Maiden Stakes**. Except for a brief trot to the rail to watch **MW's** top tip **Dancing Drog** win at a canter, the only distraction proved to be the presentation by legendary jockey **Joe Mercer** of yet more champagne and a trophy to the winner, aided by **Thunder** and **CA Racing's John McCrickie** (pictured centre). The horse won a bale of hay, the band won a plug from the on-course announcer, and **Load's James Brown** was heard to beg for mercy – "Can I have some water, please" – shortly after midnight.

at the festival about the future of radio after the **Broadcasting Bill**. "In the future, apparently aeroplanes will be flown by a computer, a man and a dog," he told delegates. "The computer's job is to fly the plane, the man's job is to pet the dog, feed it and so on, and the dog's job is to bite the man if he goes anywhere near the computer." So just what role does the

RA play again, Tony?...**BBC Network Radio's Paul Robinson** made his last speech as a **Beeb** man at the festival, and later confided to Dooley that he was particularly pleased with certain aspects of the research he commissioned on radio listening trends. Apparently **22%** of punters believe they will listen to more speech-based radio – good news for **Robinson** as he starts at **Talk Radio** on August 12...While temperatures soared last week, **Sony** certainly wins the prize for the earliest **Christmas party invite** so far this year. It will be at **Adrenaline Village** in **Battersea** and we're told to "expect the unexpected"...Thanks to **Gabrielle** for her excellent choice of "favourite magazine" in an interview with **Virgin Retail's** new mag **Crash Bang Wallop**...Good to see **Brits hero Jarvis** hasn't been forgotten. Last Thursday's **Independent** puts **Island's "gangling hero of the common people"** up there with **Delia Smith** and **Joanna Lumley** among others as a suggestion for a suitable replacement for **Di** as royal patron.

MUSO '96: THE DRAW

GROUP A	GROUP B	GROUP C	GROUP D
Concorde Int. Artists 2nd Precinct & Limbo Fair Warning/Wasted Talent Food Records	Tower Channel 1 TV Talent UK Mercury	Virgin Retail Wembley Arena Sheridans LMW '97	The Music Store Echoes Virgin Records Lighting
QUARTER FINALS	SEMI-FINALS		FINAL
WINNER GROUP A WINNER GROUP E			
WINNER GROUP B WINNER GROUP F			
WINNER GROUP C WINNER GROUP G			
WINNER GROUP D WINNER GROUP H			
HOW THE DRAW WORKS: • There are eight groups of four teams numbered A-H • Each team plays the others in their group, i.e. three matches • The top team in each group goes through to the quarter-finals • The winning quarter-finalists go through to the semi-finals, and then to the final.			
GROUP E	GROUP F	GROUP G	GROUP H
Mars Warner Music Int. EMI Records Music Week	HMV General Overseas/Total Whitfield Studios T.H.E. International	NVC Arts First Artists IMF EMI Music Publishing	Capital Radio PRS The Agency RCA Records

music week

Incorporating Record Mirror

Miller Freeman Entertainment Ltd.

Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.

Tel: 0171-620 3636. Fax: 0171-401 8035

in Miller Freeman
A London News & Media publication

Editor-in-chief: Steve Redmond. Managing editor: Susan Webb. News editor: Martin Talbot. A&R Editor: Les Folley. Reporter: Catherine Eade. Contributing Editor: Paul Gorman. Group production editor: Doreen Holland. Senior sub-editor/designer: Patsy Fildes. Sub-editor: Paul Vaples. Editorial assistant: Ruth Gera. Group sales manager: Paul Blackett. Deputy group sales manager: Judith Borer. International sales manager: Matthew Tynell. Sales executives (advertising): Aedin Campbell, Shelly Williams. Sales executives (subscriptions): Anna Spence, Richard Cole. Mail, Address Page, CD sales manager: John Hickey. Sales executives (subscription/sales): Anna Spence, Richard Cole. Production executive: Lesian Slavova. Group Managing Entertainment Ltd. Group MD production manager: Carmen Preston. Production assistant: Lesian Slavova. Production assistant: Mark Young. Publishing Director: Andrew Herbert. Deputy group ad production manager: Jane Frank. Production assistant: Mark Young.

© Miller Freeman plc. 1996. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system, without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in advertisements on an "as received" basis. Reproduction in any other form is prohibited. Member of Periodical Publishers Association. Subscriptions, including Free Music Week Directory, from Miller Freeman Direct, 40 Bouverie Street, Wembley, London W9 1UH. Tel: 0181-917 3100. Fax: 0181-917 3008. 12c. ISSN: 0950-4282. The American, 3616th York, Akron and Dallas Subscribers: US\$39.95. Australia and the Far East US\$40. Returns on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer. Originated and printed by Pressprint Press, Pentlandsich, Blackwood, Gwent NP2 2TA.

SUBSCRIPTION HOTLINE: 0181-317 7191 NEWSTRADE HOTLINE: 0171-638 4666

ISSN 0265-1648

ABC
BUSINESS PRESS

Average weekly circulation: 1 July 1994 to 30 June 1995: 12,003



Alisha's attic



FULL HOUSE

Thank you to all our friends in TV,
radio, retail and the press for all your
support on our debut single

i am i feel

out today

