

# music week

NEW MEDIA  
SUPPLEMENT INSIDE

For Everyone in the Business of Music

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## EMI enters new era after split with Thorn

by Robert Ashton

EMI enters a new phase in its 99-year history today (19) when shares in two new companies — EMI Group (comprising EMI Music and HMV) and Thorn — begin trading on the stock market.

The move, which follows Friday's confirmation of the demerger of Thorn EMI, means EMI Music becomes the only major standalone music group and, therefore, a highly-prized target for a raft of media giants.

At Thorn's Thorn EMI egm, immediately following the agm to sign off record results for the year ending March 1996, chairman Sir Colin Southgate told shareholders the demerged companies would continue to perform strongly when the market opens. "EMI is very strong," he says. "It is a pure music player and I'd assume it will be very highly rated."

Thorn EMI shares were up 31p to £18.20 on the eve of the demerger on Friday, just 53p short of their all time high. Brokers are estimating Thorn

shares will begin trading at between £4 and £4.50 with EMI shares rated at around £13.50.

Southgate assured shareholders assembled in London's Marriott Hotel in Grosvenor Square that he would hold on to the shares he is allocated in both companies; last Wednesday (14) and Thursday he and fellow director Simon Duffy cashed in share options worth more than £4m.

Merrill Lynch analyst Wayne Sanderson says, "He did that for tax reasons and it doesn't imply anything negative about the company."

The demerger was passed unanimously with all resolutions — involving dividend payments, re-election of directors and the appointment of auditors — winning at least 89% of votes.

The split follows 10 years of restructuring instigated by Southgate during which the group has evolved from around 100 unrelated companies with a £3bn turnover in 1986 to the three core businesses contributing more than £5bn today. "Like every other demerger,

this will create two powerful companies. Both will benefit and grow," says Southgate. "The new businesses will perform better separately."

City analysts are predicting that potential bidders for EMI Music, such as Disney, Paramount and DreamWorks, will now wait until the demerger and share price settles before making a move with a bid of more than £5bn.

Sanderson, who is tipping Seagram-owned MCA as the most likely bidder, says the high price has scared off many suitors. He says, "Our view is that there is a better than 50-50 chance a bid will happen, but they may hold off to let the commotion die down."

● EMI Music Publishing is dismissing reports that some of its composers are mounting a legal action along with the songwriters' guild Basca to recoup earnings on some single-song deals signed in the Fifties and Sixties.

A spokeswoman for the group says, "We haven't heard from writers, there is no issue." Basca was unavailable for comment as *MW* went to press.

## Vital invests in dotmusic chart

Independent distributor Vital is investing in Miller Freeman Entertainment's dotmusic internet site in order to expose the UK indie chart to the world.

"The move means the official CIN Top 40 independent singles and albums charts will be available on the internet every Monday to dotmusic's thousands of readers.

Dotmusic's commercial manager Chris Sice says, "This is a prime example of how the internet can benefit the industry, taking information to people who need it around the world."

"The deal will help promote some of the UK's most exciting new music," says Vital's general manager, sales and marketing, Tony Duckworth. "And it's a brilliant opportunity to launch Vital's presence on the internet," he adds.

The deal set to run from next Monday (August 26) to the end of 1996, provides Vital with advertising banners on the indie chart pages plus links to its own website, a company profile and a regularly-updated new releases section.

The chart will be available at [www.dotmusic.com](http://www.dotmusic.com)

● Vital conference, p6. Dotmusic facility, see new media supplement

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HMV's biggest store outside London was opened in Newcastle's Northumberland Street by EMI UK act Eternal on Thursday (August 15). More than £1.5m has been invested in the new store, which includes the country's biggest singles department and a 25-screen video wall. With nearly 20,000 sq ft of trading space, it is twice the size of any of its rivals in the city. Along with Eternal, the opening also featured appearances by Durbax, E&K and Ant & Dec. Pictured with Eternal and Nipper are (from left): Lee Finon, from local radio station Metro FM, which covered the event, HMV Group chairman and CEO Stuart McAllister and store manager Chris Taylor.



## Capital's venues back London Music Week

London Music Week is on course to become the capital's biggest live music spectacular with more than 40 venues signing up to participate in next year's inaugural event.

The festival, which takes place from April 26 to May 2, has attracted support from 26 premier venues — including Wembley Arena, The Ministry Of Sound, Astoria 1 and 2, London Docklands Arena, the Royal Albert Hall, the Mean Fiddler Organisation and the Break For The Border group —

as well as 16 smaller venues in Islington.

A list of media partners — including TV production companies and radio stations — is also being finalised.

Event consultant Andrew Sheehan says, "With all of these venues, the event will carry on afterwards in terms of material that will have been created," he says. "We'll have enough radio and TV programmes which can be broadcast right through to Christmas and into 1998."

Break For The Border group marketing coordinator Caroline Jones says it was keen to get involved in the event to help maintain the venue's presence.

Mean Fiddler Organisation general manager Eileen Sweeney adds, "There are quite a few record companies interested in putting on showcases. Some people are interested in talking venues for three or four nights."

Sheehan says a one-off 1m-circulation consumer newspaper promoting the live events is also being planned.

# N.W.A

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▶▶▶▶ CASSETTES LOOK FRAIL AS CDS TIGHTEN THEIR GRIP - p3 ▶▶▶▶

EMULET

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# Hard Rock to set up label and venues

The Hard Rock burger chain is moving into the record business with its own label.

The Rank-owned group hopes to sign a joint venture label deal with one of the majors within the next month and issue its first release next year.

It is also planning to establish a string of 16 live music venues, with the first Hard Rock Live theatre scheduled to open in Orlando, Florida, in summer 1998.

President and CEO Jim Berk says

there will be a new London venue, although plans have yet to be confirmed.

Berk says it is a natural move for the Hard Rock group, which has displayed rock memorabilia for 25 years, adding that it only became possible after Hard Rock acquired the brand rights to the chain from joint owner Peter Morton in June.

The label, which will distribute its records through retailers and its 60 cafes worldwide, will feature young rock and alternative groups.

It also intends to issue compilations from established artists.

"There will be a joint A&R effort with the label and we also have 6,000 employees to identify upcoming talent," says Berk. "We will also have access to the library of the major we deal with and will not be afraid to spend money to license material. The new artists will keep us close to our roots as anti-establishment, and the compilations will take care of all the legends of our business."

# Cassettes look frail as CDs tighten their grip

by Robert Ashton

The long-term future of the cassette format is beginning to look as uncertain as that of vinyl, after CDs accounted for nearly eight out of every 10 albums bought in the second quarter.

The BPI trade delivery figures for April to June show CD albums taking a much greater market share, despite the overall value of shipments increasing just 1.7% year-on-year to £202m. Overall, singles shipments were up 5.8% year-on-year to 18.1m units, worth £28.6m, while albums shipments were up 1.5% to 40.2m units worth £180m (see table).

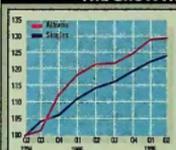
CDs now dominate both albums and singles sales, taking 77.8% and 60.5% of the markets respectively.

The biggest loss feeding CD's gains - of 7.9% in the album sector and 7.0% in singles - is cassette. The tape format now contributes only 20.7% of the albums market (down 6.4%), while cassette singles were down 4.6% to account for 26.4% of the singles market.

Vinyl appears to be gasping its last breath, contributing only 1.5% or £2.4m of the albums market and little over 14% of the vinyl singles market, just £4.4m for the quarter.

Roger Twynham, sales manager for

## THE GROWTH OF TRADE DELIVERIES



Growth trade is the biggest driver of rising overall trade, with vinyl showing a 1.5% increase in units and a 1.7% increase in value in the second quarter of 1996. (Q1 1994 = 100)

	units	change	value	change
SINGLES				
seven-inch	0.6m	-8.4%	£9.6m	+5.5%
12-inch	2.0m	-10.1%	£7.8m	+19.7%
cassette	4.6m	-10.4%	£4.6m	-14.2%
CD	11.0m	+19.7%	£19.5m	+17.1%
Total	18.1m	+5.8%	£28.6m	+10.7%

	units	change	value	change
ALBUMS				
vinyl	0.6m	-63.2%	£2.4m	-15.2%
cassette	8.9m	-22.5%	£27.4m	-22.1%
CD	31.2m	+12.9%	£150.2m	+6.4%
Total	40.2m	+1.5%	£180.0m	+3.5%

Source: BPI. Figures cover April-June 1996. Percentage change compared with the same period in 1995.

manufacturer PDO, believes the new figures confirm independent research commissioned by his company, which shows the vinyl market will be dominated by the year 2000 or very shortly after.

"We are projecting that 188.5m units of CD albums will be produced in 2000, 15.1m cassettes and only 20.0m vinyl LPs. That's a dead and buried market and I cannot see it being sustained into the next century," he says. "There may be some backstreet manufacturers producing vinyl, but it won't be many".

Jon Rees, head of rock and pop at HMV, believes it is too early to write off cassettes. "Many people have got about

four ways to listen to cassettes - personal stereo, car stereo, ghetto blaster and at home. It would be unfeasible to cut off what is still a large market," he says.

Rees says the job of retailers is to provide an adequate range of cassettes at a price that keeps the market buoyant.

Virgin/Our Price's head of music product Steve Kincaid says some retailers would welcome a move to one format. But he says Virgin will continue to stock cassettes and vinyl while demand remains. "Vinyl will become a more specialist market and the cassettes, which are mass market, will decrease more and more," he says.

## Tagging trial leads to calls for Euro system

Successful trials of a new CD security tagging device in the UK have led to calls for a common European system.

HMV and EMI undertook a joint venture last month using the Bard-approved acousto-magnetic UltraMax security system to source-tag Reel 2 Real's album *Are You Ready For Some More?* More than 60 stores took part in the trials, including Virgin and Sam Goody.

HMV UK's regional security manager Rob Jones told delegates at PopKomm in Cologne on Friday (16) that HMV stores received 2,297 units of the album and not one loss had been identified to date.

He said, "Especially notable in the larger stores was the reaction from the stock-processing staff, who commented on the time-saving potential of this system."

WH Smith Retail's group security controller Bob Goslin told PopKomm delegates, "We must now seek unanimity in Europe on a common technology so that pressure can be brought to bear on manufacturers."

This year's PopKomm trade fair, which ran from Thursday to Sunday, was hailed as "the most successful yet" for British record companies by one of the organisers of the BPI stand, Revolver Music managing director Paul Birch. "We've got 25 companies on our umbrella stand compared with 15 last year," he said.



East West is gearing up to release its first Phil Collins album, *Dance Into The Light*, in mid October. The singer, who left Virgin in May 1995, has co-produced the album with long-term associate Hugh Padgham. East West managing director Max Hole says his team is excited at the prospect of working with Collins. "His new album is virtually complete and, from what I've heard so far, promises to be his strongest collection of songs to date," he says. The first single - the album's title track - is due to be released on September 23.

## Mack makes it to Mercury sampler

Mark Morrison's chart-topping Return Of The Mack is among the 10 tracks featured on the 1996 Mercury Music Prize sampler album which is released today (August 19) at a retail price of £3.99 for CD and £2.99 for cassette. The Manic Street Preachers' number two hit *A Design For Life* and Pulp's Top 10 single *Disco 2000* also feature on the album. Stores will be carrying artwork and in-store displays with the 10 selected albums stickered and front-racked with the sampler.

## Irving gets PolyGram international role

PolyGram senior vice president of international Bernadette Coyle has appointed the company's first international marketing manager for Asia, Virginia Irving, who was formerly a consultant for MTV and an international marketing manager at EMI, has a brief to maximise sales of UK repertoire in the Asia region.

## Morrissey set for March comeback

Morrissey's next album is due to be released next March on Mercury - the first fruit of his new long-term worldwide deal with the PolyGram company. The deal was struck in the US by Mercury president Danny Goldberg, but the UK company expects to be closely involved in the project.

## Virgin to launch vouchers for Christmas

Virgin Our Price is planning to launch new gift vouchers in time for the Christmas market. In £1, £5, £10 and £20 denominations, they will be valid in all branches of Virgin, Our Price and WH Smith, with different designs reflecting the image of each brand. The Virgin Retail vouchers will feature 3D images and come packaged with a free pair of 3D glasses.

## Andys grows in West Midlands

Andys Records is expanding its operations in the West Midlands by opening three new stores in the region. The UK's largest independent music chain launches its 32nd store in the Crowngate Centre, Worcester, on Thursday (August 22), followed by openings at Cannonock and Lichfield in Staffordshire next month. A new store is also scheduled to open in Cumbria during October.

## Somerville splits with London

Jimmy Somerville has split from London Records after 11 years. London managing director Colin Bell says the decision was reached by mutual agreement. Manager Carol Crabtree of Solar Management says, "Jimmy has just signed a new deal with his publishers Notting Hill Music and plans to work with some new people." He said fm albums in the UK during his time at London.

## EMI and HMV back Campbell release

EMI UK is teaming up with HMV to promote a new singer/songwriter, 21-year-old Phil Campbell, in an initiative that gives HMV customers a money-off deal. Purchasers of Alanis Morissette, Crowded House and Tom Waits albums will receive a free sampler of the artist on cassette, along with a £1-off voucher towards a mini album released next Tuesday (27).

## Robbie racks up silver sales

Robbie Williams has achieved silver status for his debut single *Freedom*, alongside a silver award for *Livin' on the Edge*, alongside a silver award for *Living in the Fast Lane*. Nine Inch Nails received a gold award for *Further Down*. The artist and a silver for *The Downward Spiral*. Other albums that received BPI sales awards were *Enya's The Memory of Trees* (double platinum), *Now 34* (platinum) and the Ministry Of Sound's *Dance Nation 2* (silver).

## dotmusic

The latest industry news On The Net. From Music Week. Updated Mondays at 18.00 GMT.

<http://www.dotmusic.com>

LABELS GIVE BACKING TO MTV'S REGIONAL REVAMP - p5

## COMMENT

### The last great taboo: price

Sex and drugs, cigarettes and alcohol may be no great shakes in the music industry, but despite our reputation for broad-mindedness, the UK record business still harbours one last, great taboo. Price.

Ever since Gerald Kaufman did his damedest to blacken the industry's name over pricing – only to be humiliated by the Monopolies and Mergers Commission – price has been the great no-no, the one thing no-one talks about for fear of arousing the tabloids' wrath.

It's surely time record companies grasped the nettle. *Musik Week* sister magazine *MBI* reports in its latest issue of the threat to the German record industry of cheap (but legal) parallel imports from within the European Union, much of them from the UK. Such imports are estimated to take up to 15% of sales on average, but can go over 30% on major titles. German demands that the UK business put its house in order and its pricing back on track have gone unheeded. But domestic trends may prove a change. Over the past few years the lack of real value growth in the market has been counterbalanced by outstanding volume growth which has seen singles sales grow by 45% and albums by 33% since the first quarter of 1993. But BPI statistics and anecdotal evidence suggest growth has plateaued. Albums volume in the second quarter grew just 1.5% on the same period last year. If volume remains flat, the only way the industry will be able to grow will be to increase prices.

Clearly pricing can never be an industry decision.

Natural competitiveness (as well as competition law) rules that out. But individual companies must surely be reaching the conclusion that today's giveaway price policy is simply not tenable in the long term.

Unless we want to be regarded as the bargain basement of Europe, unable to protect our own margins and, in the process, eroding everybody else's. *Steve Redmond*

## WEBBO

### Blue Nile's disappearing act

*A Walk Across The Rooftops* by The Blue Nile is probably my favourite album of all time. Coming from a huge Springsteen fan, that's saying something. And it's not because I worked with them on their debut at Virgin in 1984 and on the follow-up *Hats in 1989*. Some gap between albums! So when the third album, *Peace At Last*, was released recently I approached it with great anticipation. No band should stand still, but I was taken

aback by the change. The lushness of the debut album was replaced by stripped down, spiky arrangements exposing the songs, but not making me want to listen further. After two days, the album came off the deck. Do holiday, however, a friend played it and played it over and over again. Familiarity can often make you like an album superficially, but not love it as I now do. There has to be something deeper than repetition to force an album into your head. *Peace At Last* is a great record.

Unfortunately, it is quickly disappeared from the charts, which sums up Warners' problem with this act. Radio is never going to be easy, nor TV. You have to look long-term with an act that sells by word of mouth. The recently-announced gigs will help, but won't the band just be playing to the converted? Anyway, retailers out there – if you have stocks left, try playing the CD in-store at the end of a long Saturday. And if you got the chance to go and see them, then take it. If great songs played with enormous emotional intensity are your cup of tea, you won't be disappointed.

### Single issue politics

Big hit singles deleted. Retailers up in arms. We're in the EC now so can't come enterprising wholesaler import a few? They may cost a little more but surely all those punters would be willing to pay a pound or so more? Or does that huge demand really exist?

*Jon Webster's column is a personal view*

## NEWS

Hotly-tipped US rock band Superdrag have been booked to perform at *The City in Dublin* on September 8 at the showcase brunch of the US performing rights organisation BMI. The four-piece from Knoxville, Tennessee, whose influences are cited as The Beatles, The Stooges, Cheap Trick and My Bloody Valentine, are currently rising up the US modern rock chart with their single *Sucked Out* and rapidly gaining converts in the US. The BMI slot precedes a pan-European launch by US record company Elektra. Also appearing on the day will be unsigned Dublin rock band Roche and former Brit School pupil Imogen Heap, recently signed to Almo Records. At past ITCs BMI has showcased Gabrielle and Don-E.



# Magazine adds gloss to Megastore opening

by Paul Williams

Virgin Retail's new approach to store openings will be under scrutiny this week when the chain opens its 56th UK store, flagged by a glossy entertainment and lifestyle magazine, *Vmag*.

The opening of the 6,500sq ft megastore in Crawley, West Sussex, on Thursday (22) is being promoted by the circulation of around 40,000 copies of *Vmag* to targeted households in the Crawley area.

The new outlet, on two floors of Crawley's County Mall shopping centre, replaces the town's existing *Our Price* branch. It is just one of around 20 new Megastores being launched between now and the end of the year.

*Vmag*, which emerged from a review of Virgin's store opening policy by marketing consultancy Carberry & Marsland, will play an important role in the launch of each store.

In all, an estimated 1m people are expected to see the 28-page magazine before Christmas.

Virgin *Our Price* marketing director

## ESSENTIAL GUIDE TO THE VIRGIN LIFESTYLE



Aiming to communicate the Virgin experience to a new audience ahead of a store opening, *Vmag* presents itself as an essential lifestyle guide covering music, video, books, multimedia and fashion. It has been put together by The Publishing Team in conjunction with the Virgin *Our Price* local marketing team, and the first issue includes

interviews with Edric Izard, Johnny Lee Miller and The Prodigy within its 28 pages. Mike Pattenden is editing the magazine, which has four pages tailored to each store opening, night changing every two months and the remaining 18 changing every four months.

Neil Boote says: "The study found we tended to focus very much on the launch itself, working very hard to get PAs of celebrities, radio roadshows, that kind of thing, to generate some publicity. We were developing a new marketing structure and wanted to make sure, as we were opening so many new stores, they would have the maximum effect."

Boote says the aim of *Vmag* is to show Virgin stores give you access to

"the ultimate entertainment offer".

"As well as spending lots of money on big brand campaigns, we wanted to raise awareness in the whole catchment area about these stores and communicate something about what we stand for," says Boote.

After Crawley, which is being officially opened by Columbia's MNR, the next new Virgin Megastore is due to open in Woking, Surrey, on August 30.

## Ex-Pinnacle MD is back with pair of new labels

Former Pinnacle and Rio managing director George Kimpton-Howe is launching two new record labels.

Kimpton-Howe has gone into partnership with John Diamond, from video company Lipsynco, to form Rented Life, which has already signed Morgans, who are fronted by two girls. "Morgans are like Hole meets Siouxsie and The Banshees, and we will be looking for other bands with a wild guitar sound," says Kimpton-Howe.

The other label, compilation and reissue imprint Dressed To Kill Records, will feature new and old bands primarily from the punk, ska and goth movements. All releases on the imprint, which Kimpton-Howe is launching next month with Robin Greatrex from Razor Records, will be either triple or quadruple CD-only packs, priced around £11.

Kimpton-Howe says Dressed To

Kill, which will be distributed by Total/BMG, is a lifeline for lesser-known yet influential bands. "Many of these bands are being cited now by the US punk hands as influences, rather than groups like The Sex Pistols," he says.

The label will debut on September 2 with the triple pack *Agitprop - The Politics Of Punk, Masters Of Rock*, a goth compilation *Undone*, and the four-CD package *Amberelectric Soul*, featuring bands such as The Orb.

Kimpton-Howe, who spent six years at Pinnacle before setting up Rio with PolyGram, also plans to release selected titles on limited-edition white vinyl as part of collector and export sets. These releases will go out under the banner *Vinyl White*.

The first offering on Rented Life will be the Morgans single *Teenile Dementia*, out on October 7.

## CIN gives go-ahead to East 17's formats

A chart row over formats was averted at the eleventh hour last week, after London Records supplied CIN with production data for its East 17 single *Someone To Love*.

CIN had been threatening to ban sales of a second format of the single which had been produced in blue, yellow and red rubber-ised vinyl sleeves, instead of just blue, due to what was described as a manufacturing cock-up.

The charts body allowed the release to stand after estimating sales of the blue-coloured sleeve alone. The East 17 single, which entered the August 10 charts at number 17, rose one place to 16 last Sunday (17).

The three different-coloured sleeves would have taken the single to five formats (including a standard CD and cassette release), contravening chart rules which only allow three formats to count towards a chart position.

London's director of marketing Laurie Cokell says he is pleased to have avoided a potentially damaging confrontation. "It was a sensible compromise," he says.

# Labels give backing to MTV's regional revamp

by Catherine Ende

Senior record executives have given a thumbs up to the restructuring of MTV Europe's music programming and talent & artist relations departments.

Heads of international believe the creation of three separate playlist regions - north, south and central (see map), each with its own head of music programming - will enable companies to break artists more quickly.

Bernadette Coyte, senior vice president of International for PolyGram UK, says the major will be able to take UK hits into Europe earlier than before.

"With borderline acts, it will enable MTV to react to strong performances in particular markets and enable us to push for exposure on a specific service," says Coyte. "Before the split, you were either on the channel or you weren't. You had to wait for a European picture to develop and, given the different nature of single markets, sometimes you had to wait a while."

London head of international Lizzie Anders, who moved from MTV talent & artist relations three years ago, says the changes will take MTV forward.

"When a pan-European music channel was first announced, it was new and extremely exciting but it's time to move on," says Anders. "MTV is facing stiff competition. I think people have got quite nationalistic again and they want to see more of their own music."

Although Anders believes domestic repertoires will benefit in the long term, she says it may initially be harder to break artists Europe-wide.

"Menswear are beginning to find success in Scandinavia and The Netherlands, but now it won't follow that they automatically get exposure in Germany for instance," she says, adding that MTV's new dedicated regional teams will mean London will have to work in a different way. "We've got a strong relationship with MTV, but now we'll have to give our German office the power to deal with the central region instead of doing it all here."

Sony's vice-president of international Brian Yates says it makes sense to split the regions. "It strengthens their operation. We're very happy with the restructuring because we'll be able to work the three networks independently and con-



## UK ACTS HOLD THEIR OWN ACROSS NEW REGIONS

Despite the focus on increasing the presence of local acts in regions, MTV's new playlists show UK acts keeping a strong presence in all three regions. The third new-style playlist, which started last Tuesday (12), shows George Michael and Robbie Williams are hot plays in all three regions, alongside artists such as The Art of the Central region and Gianluca Grignani in the south. Non-English-speaking arti-

stars on particular regions. All it requires is a little more co-ordination."

Peter Good, who has been appointed overall controller of music programming, says the main benefit is that around half of MTV Europe's music output can be skewed to the specific tastes of viewers in the different regions.

Industry observers also believe the increased focus in the north region may make MTV more popular among British viewers, although Good maintains that audience research shows that viewers like MTV's pan-European nature.

"It's a language issue in the UK, not the fact that they don't like European music," he says, although he acknowledges that the amount of German-language music played in the past may have turned off some UK viewers.

Harriet Brand, MTV Networks

UK, are supported, with Eros Ramazzotti's Stella Gemella single garnering 14 plays a week across the network, and his Pia! Bella Cosa enjoying 10 plays a week alongside UK artists such as Pulp and Gads. At night, the regional slant is more obvious, with north focusing on Saeper, Josh Wink and Joan Osborne while central plays All Weyz Ultra, Trieb and Lisa and south features Enrique Iglesias, Umberto Tozzi and Etra.

Europe's senior vice president, talent and music programming, says Good, based in London, will ensure music policy is consistent on all services. He is supported by Peter Ruppert, manager of music information, and Ruth Bonner, manager of video acquisitions.

As part of the restructuring, Brand has also promoted Fleur Sarfady to the position of controller, talent programming, for MTV Networks Europe.

Following last month's appointments of Radio One producer Christine Bear as head of talent and artist relations for MTV North, Brand has appointed two more regional heads of talent and artist relations, Bernd Rathjen (central, based in Hamburg) and Luca de Genaro (south, Milan). The playlist heads are Hans Hagman (north), Andreas Heinicke (central) and Clive Evans (south).

## Castle welcomes Alliance merger

Castle Communications is welcoming the merger of its owner US wholesaler Alliance Entertainment with Los Angeles record label Red Ant Entertainment. Julian Paul, vice president of Castle, says the move is good news for the label as it places former MCA chairman Al Teller as co-chairman and chief executive of the group. "It marks a change in emphasis," says Paul. "Alliance will become more of a mainline record company rather than focusing mainly on distribution."

## BBC2 spotlights black music

A 10-week TV series focusing on black music begins on BBC2 on October 18. What's The 411? will form part of a new black entertainment slot, A-Force, to be broadcast between 11.15 and 1.15 on Friday nights. Assistant producer Julia Toppin, who previously produced Live TV's youth show 425, says the show will feature a wide range of black music. "We want to reflect the things that are happening on the street in hip hop, rap, reggae and soul," she says.

## BRMB attracts stars for roadshow

Eternal, Ocean Colour Scene, Spice Girls and Menswear are among 21 acts set to perform at Birmingham radio station BRMB 96.4's Party In The Park next weekend (August 26). Show director John Probyn says it is the largest outside event by any radio station and will be the station's longest overnight broadcast, running from 1.30-6pm. More than 35,000 people are expected to attend the event at Cofan Park.

## Queen songs get classical touch

Sony Classical is recording a symphonic album of Queen songs with new arrangements by conductor David Palmer. Passing Open Windows is slated for autumn release to coincide with a gala concert at the Royal Albert Hall with the Royal Philharmonic Orchestra and vocalists including Carl Wayne and Neil Lancaster.

## Law firm announces expansion

Legal firm Teacher Stern Selby has added three entertainment partners, one general litigation partner and a senior assistant to its practice. Teacher Stern partner Graham Shear says: "The move is a huge addition to our existing entertainment department and gives us lots of new blood."

## London radio listening

Due to a production error in last week's Rajar analysis, the pie chart for London's weekly share of listening carried the figures for the first quarter and not the second quarter of 1996. The correct weekly shares are: Capital 35.8 FM 17.1, Radio 40 13.0, Radio Two 10.0, Radio One 6.0, Capital Gold 5.4, Melody 4.8, Kiss 100 3.5, Radio Five Live 3.3, Classic FM 3.2, Heart 106.2 3.0, Virgin FM 2.9, Sunrise 2.4, Radio Three 1.2, Country 1035 1.0, Jazz FM 1.0, Virgin AM 1.0, GLR 1.0.

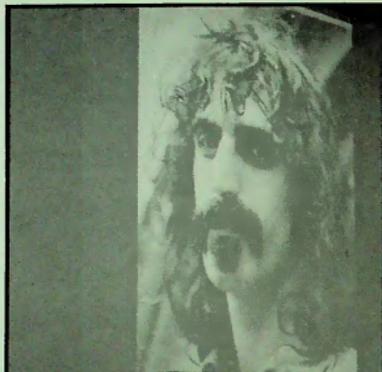
▶▶▶ VITAL DISTRIBUTION SEEKS TO MAINTAIN THE MOMENTUM - p6 ▶▶▶



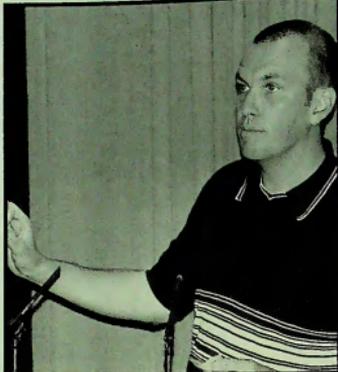
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JOHN CHUTER, ECHO'S GENERAL MANAGER



PETER THOMPSON, VITAL DIRECTOR (LEFT), WITH MD MIKE CHADWICK



BILLY BRAGG: HIS FIRST ALBUM

# Vital vows to maintain momentum of s

Set directly against a massive upswing in business during 1995, the year so far has been relatively calm for Vital Distribution.

But that has more to do with following a year in which staff numbers rose by 75% and turnover doubled to £24m than any possibility that the Bristol-based distributor isn't continuing its amazing surge forward.

Turnover by the end of last year reached £38m and the first seven months of 1996 have included a number one debut for The Bluetones' first album Expecting To Fly, further success for Sleeper and first-time Top 40 success for the likes of Baby Bird and 60th Dolls. There is also, of course, the small matter of 3m album sales of Oasis's (What's The Story) Morning Glory?, achieved through its deal with 3m.

As Vital managing director Mike Chadwick put it at last week's sales conference at Bristol's The Waterhead, "1996 has been at a normal rate of growth. It hasn't been at the break-neck speed of the past three years, but more reflects us getting our strategy together."

"It has meant that the distributor has made subtle, yet important, changes as it strives to keep its feet on the ground and to fix both eyes firmly on its competitors. Director Peter Thompson says, "One job we're filling is logistics manager to strengthen the logistics of our computer network. We've strengthened the whole area of stock and product management. We've added a new national accounts manager and we've strengthened the label management team."

He says Vital has been very lucky in the number of quality records it has had to distribute, but adds, "A year ago, when Britpop was breaking, we seemed to have virtually all of it, but other companies are now catching up."

In fact, how to maintain the momentum of that increasing success is possibly Vital's toughest challenge. Chadwick says, "I think going from a small company to a medium-sized one is relatively easy, but to go from a medium-sized to a large one is more difficult. But we can do it gradually."

Success and a reputation for achieving hits immediately has led to high and pretty unrealistic expectations from some of Vital's labels. Thompson says, But he adds that patience is sometimes necessary, and points to The Divine Comedy now on their third album and only breaking through this year, and Sleeper, whose first three singles sold just a few thousand copies each.

Sleeper's success is something which particularly pleases him. "That band has been slugged off by everybody and, for the second album running, we've gone gold."

Thompson and Vital will no doubt be hoping patience will be rewarded in the coming

months for Echo's Baby Bird whose new album is released in October, Too Pure band Jack - rated by Thompson as "fantastic" - and Clean Up Records act Sneaker Pimps, who played on the conference's closing night.

Much is expected of the new Elastica album, due for release next year; other new albums include releases from Julian Cape, Jah Wobble and The Wannadies. And, in a new direction, hopes are also high for drum and bass label Good Looking, which Vital, as it announced at the conference, will now be distributing. Thompson rates this as

"the most important label we've picked up this year".

He says, "Of all the drum and bass labels, this appears to be the one the shops want. The mentality of the drum and bass market is very, very underground and we're looking at this as the first label to break out of the underground."

Though always looking for new areas to move into, Vital is very happy to continue its role of waving the flag for the

## HALF-TERM REPORT

RELEASES DISTRIBUTED THIS YEAR (up to July 22)  
Singles: 510 Albums: 520

HITS

Singles: number ones - one (Oasis: Don't Look Back In Anger), Top 10s - four; Top 20s - eight; Top 40s - nine; Albums: number ones - one (The Bluetones: Expecting To Fly); Top 10s - one; Top 20s - one; Top 40s - five.

KEY STAFF

Managing director: Mike Chadwick; director: Peter Thompson; general manager of sales and marketing: Tony Duckworth; commercial manager: Andy Stephenson; senior label manager: Al Hale; dance division manager: Sean Mayo

KEY NEW APPOINTMENTS IN 1996  
Product and stock manager: Jon Powell

KEY VITAL LABELS

All Saints, Clean Up, Cooking Vinyl, Cup Of Tea, Deceptive, Deviant, Earache, Indolent, Mammoth, Matador Europe, Mo Wax, Ninja Tunes, PIAS Recordings, React, Restless, Rykodisc Europe, Sacred, Solid State, Seanta, Superior Quality Recordings, Too Pure, Volume.

KEY 3mv LABELS DISTRIBUTED THROUGH VITAL

Better Records, Creation, Fauve, Jukebox, Nuda, Rhythm King, Lowtite, Poppy, Subversive.

NEW LABEL DEALS IN 1996

A's, Blackout!, Caroline, Dedicated, Echo, Elevator, Eye Q, Hard Times, Mixmag Live!, More Protein, Permanent, Good Looking, Twisted.



FOR THREE YEARS IS OUT IN SEPTEMBER

# success

independents – including the likes of Solid State, Permanent and Eye Q Music, which Thompson cites as three emerging labels.

But whatever awaits the distributor in the coming months, one thing is certain. Despite its current state of rude health, Vital isn't about to put its feet up and relax.

"We have to make a conscious effort not to lose momentum," emphasises Chadwick. "It's a conscious effort to stay on top and in touch with emerging areas of music."

"It's very easy to say we've got chart records, let's not worry about the rest. That's a completely wrong attitude and against everything we stand for."

Paul Williams

## AUTUMN RELEASES

**DI SHADOW: Midnight In A Perfect World – Mo Wax** (September 2). Already being aired by Radio One's Pete Tong and Evening Session shows, the single will be accompanied by a national poster campaign, underground press advertising and a 15-minute cassette given away with *Select* magazine. The parent album, introducing, is out on September 16.

**BEN FOLD'S FIVE: Underground – Gasoline** (Sept 2). Described as a "near hit last time" by Carole's managing director John Paveley, this re-release will be followed by a first UK tour in October.

**KATE AND ANNA MCGARRIGLE: Matapedia – Hannibal** (Sept 2). Twenty years have passed since the Canadian sisters' classic debut album and this marks their first album release in six years.

**COLLAPSED LUNG: Board Game – Deceptive** (Sept 8). Single number two from the Cooler album will be accompanied by a UK tour followed by European dates. A third single is planned before Christmas.

**WEDDING PRESENT: Saturnalia – Cooking Vinyl** (Sept 9). Described by Cooking Vinyl as the band's strongest album since *Hit Parade*, it follows the release of limited-edition single 2, *Go, Go*, released on August 18.

**BILLY BRAGG: William Blake – Cooking Vinyl** (Sept 9). Bragg's first new album in three years comes three weeks after the release of single *Liftfield* and follows Cooking Vinyl's successful rerelease of his back catalogue.

**60FT DOLLS: Hair – Indolent** (Sept 9). Taken from debut album *The Big 3*, this is being reissued for single release with "lots of strings and things", according to the label's senior product manager Steve Lowes. Visits to America and Japan are on the cards.

**PLACED: Teenage Angst – Elevator** (Sept 16). Elevator hopes live dates and television appearances – including children's show *Wow* – will give *Placido* their first Top 40 hit.

**SLEEPER: Statusesque – Indolent** (Sept 16). The fourth single from *The Girl* will include a cover of an Elvis Costello song and a possible duet with Costello. A television

marketing campaign for the album starts on September 25.

**JOHN CALE: Walking On Locusts – Hannibal** (Sept 23). Cale's first release since his collaboration with Brian Eno and his first solo album in 10 years, this will be backed by a busy promotional schedule, including UK dates planned for November.

**FRANK ZAPPA: Leiber – Rykodisc** (Sept 23). Comprising 30 tracks, including unreleased, remixed and re-edited material, this takes in jazz, orchestral work and live rock performances. Next year sees the release of *Have I Offended Someone*, a compilation of some of Zappa's most contentious tracks.

**JAN WOBLE: The Inspiration Of William Blake – All Saints** (Sept 23). Following last year's collaboration with Brian Eno on the *Spinner* album, this sets Blake's words to music to give them a contemporary feel.

**JASON AND THE SCORCHERS: Clear Impetuous Meaning – Mammoth** (Sept 30). A big priority for Mammoth, it includes a duet with Emmylou Harris and will be backed by a tour in November. A re-issue programme follows in February.

**SNEAKER PIMPS: Six Underground – Clean Up** (Sept 30). Extensive UK tour dates are about to be announced for the band, who are issuing this as a single from their debut album *Becoming X*.

**MARKY RAMONE AND THE INTRUDERS: album – Blackout** (Oct). Blackout's managing director Mark Watmley says the album carries on where *The Ramones* left off. Plans are being made for a UK tour and work has started on the follow-up album.

**SOURCE FEATURING GANDI STATION: You Got The Love – Blast** (Oct). This dance classic reached number four in 1981. It is being re-issued with a number of new mixes.

**MORPHINE: Like Swimming – Rykodisc** (Oct 14). Rykodisc's biggest marketing campaign of the year will include a September 23 single release for the album track *Early To Bed* and UK dates in November.

**DIVINE COMEDY: The Frog Princess – Setanta** (Oct 14). The third single from the *Casanova* album will be backed by



Julian Cope, who performed live at the Vital conference's opening night session, releases his new single *Planetary Six* in an Echo on September 16. An album, yet to be titled, is due for release on October 7. As part of the promotion for the releases, Cope is planning to undertake a five-day tour of HMV stores.

television appearances and a headline autumn tour including a final concert in London backed by a 30-piece orchestra.

**DJ VADIM: USSR Repertoire – Ninja Tune** (Oct 14). This album will follow the release of the single *Aural Prostitution*, out on September 15.

**MONO: Life In Mono – Echo** (Oct 14). A second single will follow this ahead of a debut album and a tour during 1997.

**BABY BIRD: album (unconfirmed title) – Echo** (Oct 21). Following Top 40 breakthrough single *Goodnight*, the critically-acclaimed artist releases follow-up you're-remembered on September 30 ahead of an album. Autumn sees a 25-date UK tour.

**THE WANNABES: Buggy Me – Indolent** (Oct 28). Two singles – including *Someone, Somewhere*, out on August 26 – will precede this album. They headline a tour in October, while dates supporting *The Lightning Seeds* in November and December include four nights at Shapheer's Bush Empire in London.

**COLDCLIFF: Boot The System/Atomic Moog 2000 – Ninja Tune** (Nov 11). Remixes by Red Snapper, Luke Vibert and The Herbaliser will feature on this single, to be followed next year by a party-interactive CD release.



The Blurtones are looking to extend their run of success with a new single released on September 16. *Marblehead* Johnson will be issued on Superior Quality with two other new tracks, *The Simple Things* and *Nikkins Bridge*, and their hard-to-obtain first single *Are You Blue Or Are You Blind*, which will not be listed. The release will coincide with an autumn tour and a re-promotion of the *Expecting To Fly* album, ahead of the band's second LP, which is due to come out during the first half of 1997.



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# VENT 414

## REKINDLING HUNT'S ENTHUSIASM

It's two years since The Wonder Stuff, Midlands grebo rockers turned chart-friendly indie stadium act, waved goodbye to 22,000 fans at Wolves' Molineux stadium.

For frontman Miles Hunt the end came as a relief. Where the others went away and formed bands, notably Woknowhereyoulive, he chose to withdraw from music-making altogether.

"The camp had become too big. The way it was being run wasn't why I got into it in the first place. There was too much discussion about commercial success," says Hunt. "I just lost my taste for it and decided I really didn't want to be in a band."

Within months, though, he had resurfaced in the unlikely role of MTV VJ. "If that had been presented as an option of how to pay the rent, I would never have considered doing it," he admits. "But they rung up out of the blue and asked me to screen test. My initial reaction was to pass, but then I felt a kind of nervous buzz which made me try it."

The relationship was over in a matter of months. "It was a really interesting thing to do but it just ceased to work," he says. "The main thing I took away from it was what a bunch of dicks most bands are and the worst thing was I could see myself in the dicks."

Fortunately, an escape route appeared in the shape of Morgan Nicholls, spike-haired bassist with The Senseless Things. A chance meeting rekindled Hunt's appetite for music, and within a few months the two had formed Vent with former East drummer Pete Howard. They added the suffix 414 after legal threats from a US act of the same name.

Initially, Hunt, conscious of his limitations on guitar, wanted to add

another guitarist. Former Cult guitarist Billy Duffy came in, cut some demos and even toured the US with the band. But it didn't work out.

"As soon as he arrived, I stopped enjoying playing," says Hunt. "It didn't feel like anything odd could happen any more – being a three-piece gives you that freedom. In the end, we wanted to take the band in different directions. He was listening to Alice In Chains. I was playing PIL's Metal Box, which said it all."

Lucian Grainge, Polydor's general manager and A&R director, has known Hunt since he signed The Wonder Stuff to a publishing deal with PolyGram

Music in 1986. He had no hesitation in taking up his option with Hunt, signing Vent 414 to a deal.

The trio retired to Brighton, where they wrote and demooed material for their anonymous debut album. As they straggled back the sound, they came up with a series of taut, jarring rock songs and Hunt decided he wanted punk guru Steve Albini to produce it.

"I loved the sound he got with Polly Harvey and Jesus Lizard and on his own stuff with Shellac. I didn't think he'd be into us, particularly if he found out what I'd done before, but we sent him some stuff on eight-track."

Albini, whose initial reaction was

to declare that it sounded fine already, wasajoled over to London. Eleven days later, the four emerged from Abbey Road with 13 tracks recorded live. Grainge, who admits that he might initially have preferred a bigger-name producer, is happy with the results. "We know what we were likely to get and I'm very excited with it. Albini signs himself as recording engineer and there's a lot in that – he's caught them just as they are."

Albini isn't renowned for bringing commercial acumen to his work but Hunt maintains he is no longer motivated by the thought of selling piles of records.

"I know the record company wants big sales but that's their problem. I don't expect to be knocking on the door of the Top 20 with any of this stuff and I couldn't give a fuck if I don't. I've had a number one single and that didn't make me happy. I hated the attention."

But Grainge believes Hunt still has a hunger and cites as evidence the subsidiary label, For All The Right Reasons, which Hunt and his manager Tank (formerly co-owner of Neck's Atomic Dushin) have set up within Polydor to sign new talent.

"Miles is a purist, he wants success on his own terms. He's also a very, very good songwriter and, for us, Vent-414 is about artist development."

Hunt has already signed up several acts – all American, including bands like Shift, Chamberlain and Seaweed – plus a licensing deal with the Krishna label Equivision. But for now he is concentrating on Vent 414.

"This is the best writing that I've ever done and it's no coincidence that it's come while I've had nothing to do with the music industry," he says.

"I'd be happy if the album didn't come out until next year so we could carry on like this. The longer I can be left alone with my band the better."

Mike Padden



Act: Vent 414 Project; album: Label: Polydor; Songwriters: Hunt, Nicholls, Howard; Publisher: copyright control; Producer: Steve Albini; Studio: Abbey Road; Released: September 30

## STEVE LAMACQ ON A&R

Restructuring. That's the key word this week. A&R departments are constantly changing and evolving, of course, but there seems to be an outbreak of restructuring going on this month. It sounds very impressive, like a late spring clean or the start of a huge well-orchestrated campaign for world domination. First, we restructure A&R, then we sign the next Oasis/Alanis Morissette, then we march on the House of Commons. Rise up!...I'd like to say good luck to everyone who's being restructured at the moment, including Columbia and East West, who sound full of the buzz of summer and "new challenges" to come. Everyone needs a flurry of optimism at some time, so grab it for all you're worth...Over at the infant V2, meanwhile, it's just plain restructuring as Richard Branson's new label takes shape. It has made a determined start with the signing of The Stereophonics, with

rumors of more to follow shortly...The only restructuring I'm going through at the moment is moving house and a soon-to-come reunion with my record collection (hurrah!). Putting stuff in boxes has been playing havoc with going to gigs, although I did manage to get to one festival, even if it wasn't the big Knebworth one. As part of a future Radio One project, I was among the colourful audience at the Holidays In The Sun punk three-day at Blackpool's Winter Gardens. Not the sort of place you expect to find anything remotely new and good, but if you're up with the teen-punk scene, then keep an eye open for a band called Walking Abortions – not the prettiest of names – a four-piece who played early on the second stage and have a rabid energy that's instantly engaging...What else? Oh yeah, the restructuring of my demo pile continues apace, throwing up an acceptably mature tape

from Lucid, who have a publishing deal with Warner Chappell and an indie single on the way later this month. The Scottish five-piece come close to their own vision of being "somewhere between Blondie and Radiohead" ...Flicking through the press, I notice that Persecution Complex, who we've mentioned before in this column, have started attracting bigger namechecks and Brighton band Elephant got a rave live review, as well. An insider told me the other week that A&R men get the music press and then descend on the Rough Trade shops in London, with credit cards flapping, to buy up anything that's new and hot in the press. So you could do a lot worse than Elephant's new single, a post-Joy Division sound that's really quite haunting...You never know, it might help restructure your life.



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As their name suggests, My Life Story could supply the soundtrack to your life. Jake Shillingford, the band's leader and songwriter, says, "Our songs are like an enlarged version of everyday life. People who listen to our songs, especially when we play live, can feel part of it."

The drama — and melodrama — that My Life Story create is demonstrated by their debut Parlophone single, 12 Reasons Why, which entered the chart last week at number 32. It's a glorious concoction of swirling, brash, bombastic pop created by MLS's full complement of 11 members, including string and brass sections.

"It's a declaration, a big love anthem," says Shillingford. "It's a very live-sounding track and it's very much what we're about."

Jamie Nelson, the A&R man who took the band to Parlophone, sees them as pioneers of the move towards John Barry-style soundscapes. He says, "My Life Story have been doing a lot longer than anyone else — for six years. They are the innovators. As a band they've got better and better and, with Jake in front, they have the classic showman."

Because of its emotional investment in MLS, Shillingford finds comparisons with retro-lounge acts like Mike Flowers Pops tiresome. His Cockney delivery has also drawn comparisons with Blur-esque Britpop, but he says, "I come from Southend-in-Sea and I would rather not sound like it. I would



## MY LIFE STORY THE START OF CHAPTER TWO

like to be the kind of singer who can change their voice with each track."

Having run an indie club in London at the height of baggy, Shillingford turned his back on that scene and created My Life Story. "The whole idea was to put a bit of glamour into pop music. And girls with violins is one of the most glamorous pop images."

The frenzied performance of an 11-piece orchestra sends audiences into

raptures and, when they played the "Month of Sundays" residency at Dingwalls in London in February, it culminated in the Parlophone deal.

Nelson says, "I loved the first album and had heard a demo of 12 Reasons, but seeing them play live sealed it. They are amazing."

Shillingford reveals that, after six years together and the limited impact of their 1995 album *Mornington*

Crescent, the Dingwalls residency was make or break for MLS. "It was either going to be the end, or the beginning of chapter two of My Life Story," he says. Shillingford has generally been responsible for MLS's all-important arrangements, together with non-performing musical collaborator Aaron Cahill. "Various band members are getting involved now," he says. George Shilling produced 12 Reasons, although Gary Langan, who has produced classic Eighties acts like Spandau Ballet, ABC and Art of Noise, is overseeing recording of the next album.

MLS will be touring towards the end of the year, following a few select dates earlier this month, and they have secured their first major TV appearance — on Channel Four's *The White Room*.

The whole outfit are also working on PJ Proby's comeback album, with Shillingford arranging songs written by Marc Almond. "What I like about that project is that there are three different generations of classic pop working together," he says.

Shillingford describes My Life Story in a bit of a football team, where people come on and go, and subs are brought on when necessary.

Groups like Oasis and Blur have repopularised string arrangements, and Shillingford reckons they got the idea from seeing My Life Story. "Definitely," he says. "I've seen them in the audience." **David Knight**

Artist: My Life Story Project; single Label: Parlophone Studio; Oricon/Metropolis Producer: George Shilling; Writer: Jake Shillingford; Publishing: Song/ATV Released: out now

He's been one of Britain's most acclaimed actors for years, became a worldwide star through his portrayal of Hannibal Lecter in *Silence of The Lambs* and gained a knighthood for his services to the film industry. But now Sir Anthony Hopkins has added a new string to his bow — that of classical composer.

His claim to be a 20th century renaissance man could hardly find better justification than the movie *August* (which came out on August 9), for which he is director, leading actor and soundtrack composer. It was not, however, a calculated attempt to be master of all trades that made Hopkins opt to score his own film, a Welsh-based interpretation of Chekhov's *Uncle Vanya*.

Hopkins had intended British composer and friend George Fenton to do the job, but he could not fit August into his busy schedule. As a friend, though, he agreed to help Hopkins.

Fenton says, "I listened to him playing a piece he'd composed on the piano, which turned out to be the main theme and stands on its own as a fine piece of music."

"A film score is basically something that the director thinks is right for the

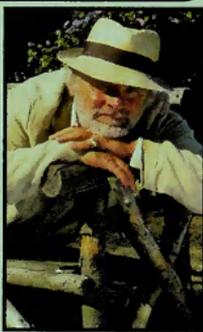
## SIR ANTHONY HOPKINS ACTING THE PART OF COMPOSER

film. The piece he played was something that had been going through his head while he was making the film, and, as he was the director, I felt he would struggle to find anything else he'd like as much."

Hopkins' composition reflects his desire to make a rural, almost pastoral sound, and draws on his love of Vaughan Williams, Ravel, Delius and Elgar. Hopkins says, "I've always loved their music, because it's elegant and pastoral and I suppose, in my own way, I've tried to emulate their music."

Fenton, who ended up as the film's musical director, is delighted with the result. He says, "The music seemed entirely suitable when played with the pictures and much of it was excellent. All I did was encourage Anthony not to be afraid to run with his ideas. As a composer, I had to be very careful not to simply cover things out and rewrite, but there was really no need."

But Hopkins admits to certain



mingivings during the process. He says, "I know what I wanted to do in the music, but I had no idea how to do it. When George agreed to help me get my ideas down, I felt more comfortable, even though I knew nothing about orchestras."

"I felt such a fraud 'pretending' to compose, especially as I can't even read music. But then George pointed out that Irving Berlin and The Beatles couldn't, either."

Hopkins has now bought himself a Kurzweil synthesizer and is learning to read music, so further works are a possibility. He does not count himself as a maestro, but Fenton believes he has much to offer. He says, "He has a lingering idea that if you can't write it down, you can't be a proper composer. But he has a lot to say and he is a good — albeit untrained — pianist, so I believe his insecurity endorses his worth. His naïveté has brought us richness to *August*."

*August* is an interesting album but, without seeing the film, it's difficult to assess its merits as a soundtrack. Either way, Tony Hopkins (composer) can hold his head high next to Sir Anthony Hopkins (cinema legend).

Leo Finlay

Artist: Anthony Hopkins Project; album Label: Decca; Composer: Hopkins; Musical Director: George Fenton (arranger, conductor); Publisher: Shogun Music; Released: August 5

## NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
AGNES	female-fronted part-acoustic from London	ISLAND RECORDS	Raymond Coffee/ Darren Michelson	albums deal	Dave Gilmore — "Tapes were doing the rounds, simple as that."
BEDHEAD	alternative guitar five-piece from Texas	ROUGH TRADE	Josh Richardson	albums deal	Alison Schnackenberg — "They came through the Butthole Surfers' Trance Syndicate label in Texas."
BELLE & SEBASTIAN	seven-piece Scottish lo-fi act	JEEPSTER	self-managed	albums deal	Mark Jones/Vanessa Sanders — "Our Scottish scout brought us the tape."
CATANONIA	Welsh girl-fronted five-piece	SONY MUSIC	MRM Management	worldwide publishing	Charlie Driess — "I'd always been in a fan — signing them was the obvious thing to do."
THE DAWN	five-piece bass driven hard rock from Preston	ROUGH TRADE	self-managed	albums deal	Alison Schnackenberg — "I was interested in them before they did the Wuja single."
HARDBODY	much-wanted Scottish rock five-piece	EPIC RECORDS	GR Management	albums deal	Jonnie Blackburn — "We treated them as individuals — that's why they chose us."
MORRISSEY	ex-Smiths singer/songwriter	MERCURY RECORDS	Nancy Poerntner, Zeitgeist Werks, John Brand, Maruslip Management	worldwide albums deal	Danny Goldberg/Alison Hamamu — "There are very few chances to sign someone of Morrissey's stature."
STEREOPHONICS	highly sought-after Welsh indie band	V2		albums deal	Ronnie Gurr — "Why did they sign with us? I guess the band saw the potential of V2."

Compiled by Jake Barnes 0181-964 5310 urh@n003irc.com.uk

PHIL CAMPBELL  
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Eiffel tower is on  
his second major  
deal and shows a  
total promise on  
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August 1984, having left their Sunderland convent school, three 16-year-olds – vocalist Lauren Le Laverne, guitarist Marie Du Santiago and bassist Emmy-Kate Montrose – form a band “so that we can still see each other” while they attend different institutions of further education. Le Laverne’s brother X (as he calls himself) is drafted in as drummer and the band is christened Kenickie, after John Travolta’s sidekick in the movie Grease.

Out to two years later, Kenickie stand on the cusp of indie greatness, separated from the crowd of shouty girl pop-punkers by songwriting nous and cool charisma, displaying a range of influences – from Iggy Pop and Gary Numan to new US punk-funkers The Make-Up.

So how did they get from there to here? Although luck and timing have played their part, Kenickie appear to have clambered up the rungs of the music biz ladder with apparent ease; it should be noted that John Peel played their eight-track demo before it was released as debut single Cat Suit on Newcastle indie Slings in April 1995, while their second seven-inch – the Skillex EP – came out on Simon Williams’ hip and collectable Fierce Panda imprint.

The ante has now been upped by their signing as the first act to Emidisc, the major-backed label launched recently under the control of St Etienne’s Bob Stanley and Pete Wiggs with EMI A&R director Tris Penna.

They made the

decision despite an approach from Creation’s Alan McGee in February 1995, around 10 weeks after their first gig. Le Laverne says, “We hired a rehearsal studio and he offered us a publishing deal on the spot. I couldn’t believe it – here I was doing history at college, and me mates would be going to the pictures while I’m meeting Oasis’s boss.”

However, Kenickie declined the offer, concentrated on a series of one-off indie releases and eventually signed to Emidisc.

Penna says, “We talked about Emidisc as a ‘sub label’ for new talent, and Kenickie were the perfect first signing. They’ve got great songs and

fantastic personalities – Lauren, in particular, has that special something. She looks good and is confident without being arrogant.”

Stanley says he was first alerted to Kenickie’s talents by Denim leader Laurence. “They make fresh and amusing pop,” says Stanley. “I started following them around the country, seeing every gig I could.”

After an appearance at the Reading Festival, Kenickie have a short UK tour planned for the early autumn to coincide with first Emidisc single Punka, as well as a visit to Japan.

However, Kenickie are in no rush. “We’ve already refused a *Melody Maker* cover, and I’m hoping it will be slow and steady for a while,” says Le Laverne.

“The only problem at the minute is trying to hold it back and stop it getting out of control.” Paul Gorman



Act: Kenickie Project: single (Punka) Label: Emidisc: Songwriter: Laverne/Johnny X: Publisher: copyright control: Producer: John Cornfield: Studio: Sawmills: Released: August 28.

## LABEL LOWDOWN

Kenickie are the first of a series of new acts to receive a measure via Emidisc. Pete Wiggs and Bob Stanley are also planning new albums by PJ Proby and Marc Almond, as well as a Denim mini-album. “There are two or three other bands – one American – we’re very close to signing,” says Wiggs, who adds that access to EMI’s Regal Zographia catalogue will result in a number of reissues on the Zographia imprint.

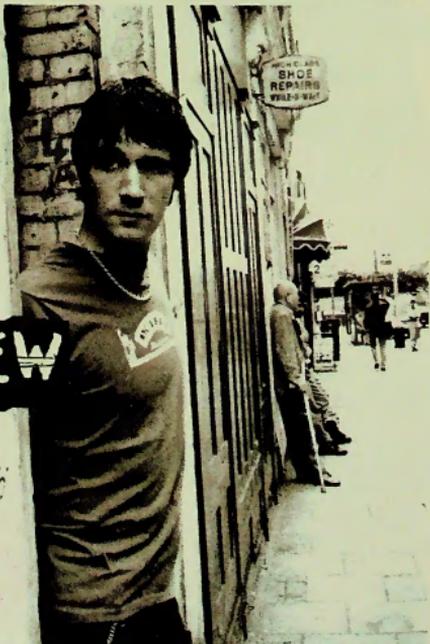
“First off, we’re releasing Del Shannon’s psych-folk album, a Bobbie Gentry compilation and a Ella Fitzgerald box-set,” says Wiggs. “Basic, we want to issue anything we would like to buy on CD.” The other member of the Emidisc triumvirate – Tris Penna – has made his mark in the world of archive-trawling. He was one of the compilers of *The Sound Gallery*, the easy-listening collection that spawned a flood of similar releases as record store owners vied to cash in on the easy listening fad.

Penna, who worked on last week’s release of *The Sound Gallery Volume Two*, believes the first volume to have been hugely influential. “That album was definitely the first of its type,” he says. “It may not have sold huge amounts, but it had an impact on popular music in the same way as, say, *Nuggets*.” Lenny Kaye’s collection of *Sixties Garage* gigs created as one of the catalysts for the 1970 punk explosion. Volume Two includes a mixture of Seventies grooves and hilarious oddities such as Lord Sitar’s version of *I Can See For Miles* and Laurie Johnson’s *Jason King Theme*. As such it underlines Penna’s belief that the majority of easy listening compilations have missed the point about the genre. “It’s really about having a bloody good laugh,” he says. “This is music to get your wife to strip to when you’ve had a Cinzano too many.”

# HOWARD NEW

## BATTLEFIELD

the debut single  
released 26th august



# THE OFFICIAL UK CHARTS



The Spice Girls' Wannabe single remains buoyant, and registers a fifth week at number one. It sold a

further 125,000 copies last week, to bring its six week tally to over three quarters of a million. It still has a handsome lead at the top, selling almost exactly twice as many copies last week as the new number two, which is 3T's Why, featuring their famous uncle Michael Jackson. The 3T single can be expected to exit substantially into Spice Girls' lead next week, especially as the third format of Why - a second CD featuring Todd Terry's dance mixes of Tessa Me - is released today (19).

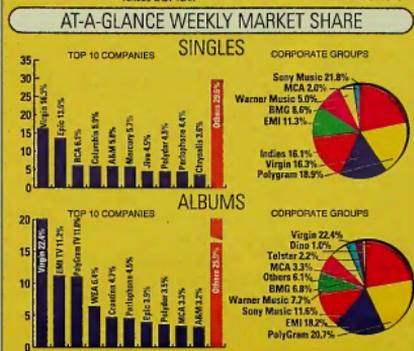
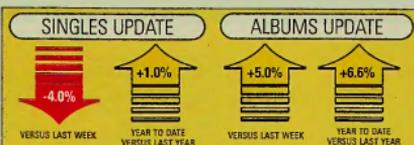
None of this week's top five singles artists - Spice Girls, 3T, The Backstreet Boys, Los Del Rio and OMC - had had a hit a year ago, making this the freshest top five of the Nineties - even if the two main protagonists in Los Del Rio are 48-year old veterans with more than 30 domestically-released albums to their name in Spain. Their Macarena hit continues its yo-yoing chart progress this week, slipping two notches to number four, having now sold over 250,000 copies.

Ditching their Byker Grove alter-egos of PJ & Duncan may not have significantly impacted their music, but Ant & Dec, as they are now called, make a successful transition, debuting at number 10 with their new single. It's their 11th hit, but only one has gone higher, 1994's Let's Get Ready To Rhumba reached number nine.

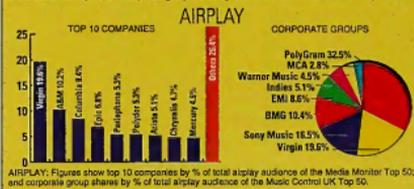
Meanwhile, new heart-throbs on the block The Backstreet Boys finally emulate their pan-European success, debuting at number three with We've Got It Go'in' On - a vast improvement on the same song's original 1995 peak of number 54. The five-member American band, whose average age is 20, are still relatively unknown in their homeland.

Generally negative publicity about their Knebworth gigs has done Oasis no harm at all. Their singles and albums continue to gain ground, with four singles now ensconced in the Top 75, while their albums Definitely Maybe and (What's The Story) Morning Glory? moving up 20-12 and 4-2 respectively. Last week's mention of Morning Glory? was pruned for reasons of space, and was given a new and wrong meaning in translation. What should have appeared was the fact that it is now the biggest-selling album by a UK act worldwide in the past decade, selling 3m copies in the US, 8m in Britain and 4m elsewhere for a global sale of 10m - and counting.

The album which keeps Oasis off the top of the UK chart this week is Alanis



**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 70, and corporate group shares by % of total sales of the combined Top 75.



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

Morissette's Jagged Little Pill, which completes its ninth week at number one. That equals the record weeks at number one in the UK by a female solo artist - set, ironically, by Madonna, who just happens to own Alanis' label, Maverick. Jagged Little Pill also returns to the top of the US chart this week. It's the first time it has been number one in both countries at the same time, having last vacated the US throne the week it first climbed to the summit here (May 4). Its US achievements are, if anything, more impressive than its British ones - it has spent 10 weeks at number one there, and was certified platinum for

the 12th time (12m sales) last week. The Republics and Crush singles mentioned here last week - Ready To Go and Jellyhead - continue to make quiet progress in the US Hot 100. It should be noted that, aside from being rare British successes for records which failed to make the Top 40 at home, both songs are co-written by John Male. Based in London's Ledbrooke Grove, Male has previously penned hits like The Day You Went Away for Soul Family Sensation and should have another British hit to his name with the new Sarah Cracknell single Anymore, released today.

Alan Jones

Alan Jones



Simultaneously topping the Radio One, Capital, ILL and overall airplay charts has thus far proved an elusive feat, but Dodgy's Good Enough this week becomes the first record to achieve it.

After three weeks at several and several more on the airwaves, Good Enough is going from strength to strength. It was played 1,662 times last week - over 400 times more than any other record - and had an audience nearly 20% bigger than its nearest rival. Currently in its second week at number one, it appears to be far enough ahead to spend at least two more at the top.

Regular observers will know that the airplay chart is much more slow-moving than its sales cousin, the median life of an airplay hit being more than twice as long as its sales chart career. Bearing that in mind, it seems that although it smacked its sales success by topping the airplay list, support was given only grudgingly to Gary Barlow's Forever Love, with stations dropping the record very quickly. This much is obvious from its steep 19-18 drop in single chart decline, which is the fastest on record.

Atlantic 252 is probably the last station to add Alanis Morissette's Head Over Feet, unless, that is, Kiss FM's programming undergoes a radical rethink. The Dublin-based station played Head Over Feet some 23 times last week, but support for the song did not diminish its enthusiasm for Alanis' last hit, Ironic, which remains at the top of its playlist, with another 58 plays last week. Atlantic 252 is very keen on Alanis, and also played Alisha's Attic's I Am I Feel - very much in the same style - some 53 times last week. They're also very keen on Oasis. A fortnight ago, the semi-monthly Don't Look Back In Anger was its third most played track with 54 spins. Last week that was slashed to 17, causing it to drop to number 25, but that was largely offset by renewed support for the year-old Roll With It, which was played 25 times, enough to earn it a number 17-entry on the playlist.

The Backstreet Boys' We've Got It Go'in' On is a prime example of a teen record which relies more on other media than radio for support. TV and print exposure for the group has been heavy and widespread recently, making We've Got It Go'in' On an obvious hit for weeks. But radio has been slow to add the record. It nearly doubled its radio audience last week, but is still outside the Top 50 at number 54. It will make gains again this week, not least because its number three sales status will earn it chart show plays.

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CHART FOCUS

THE UK'S OFFICIAL CHART SOURCE

# TOP 75 SINGLES

24 AUGUST 1993

Rank	Label	Title	Artist	Prod/Pub	Pub	Wrt	Label	CD/Cass	(Distributor)
1	NEW	WANNABE ★	Virgin VSDX2	158B/VS	158B (E)	Spice Girls (Stanton/Rhodes)	Virgin VSDX2	158B/VS	158B (E)
2	NEW	WHY	Mercury	Michael Jackson	Jackie On The Loose (S)	Jackie On The Loose (S)	Mercury	4063648/36484	SMI
3	NEW	WE'VE GOT TO GO ON	Jive JIVECD 400	JIVEVC 400	JIVEVC 400	Backstreet Boys (Pop/Martin/Zomba/Pan/Martin/Christine)	Jive JIVECD 400	JIVEVC 400	400 (P)
4	2	MACARENA ○	RCA 7422	13457/27	1421	34574 (BMG)	RCA 7422	13457/27	1421
5	NEW	HOW BIZARRE	Polygram	575/265	250/64 (P)	DMC (Larsen/Polj/Watson/Treanor)	Polygram	575/265	250/64 (P)
6	3	GOOD ENOUGH	A&M	581/25	581/144 (F)	Daddy Yankee BMG (Chark/Priest/Miller)	A&M	581/25	581/144 (F)
7	4	SOMEDAY	1st Avenue/EMI	COEMS	439/TECM	428 (E)	1st Avenue/EMI	COEMS	439/TECM
8	NEW	SEA VIDA E (THAT'S THE WAY LIFE IS)	Parlophone	CDR 6443	TCR 6443 (E)	The Shop Boys (Pop/Boy/Parlo/Caro/DMW/Tromment/Lorenz/Adams/Alagna/Bartalbal)	Parlophone	CDR 6443	TCR 6443 (E)
9	10	THE CROSSROADS	Epic	86525/2	83550/4	46359/06 (SM)	Epic	86525/2	83550/4
10	NEW	BETTER WATCH OUT	Telstar	CDMG	34MANT 9 (BMG)	Black & Red (Harris/Young/Young/McPherson/Quinn/Hedberg/Young)	Telstar	CDMG	34MANT 9 (BMG)
11	9	BORN SLIPPY ○	Juniator	Boy's Own	JBO 435 (P)	RTM/DMS/UCI	Juniator	Boy's Own	JBO 435 (P)
12	12	KILLING ME SOFTLY ★ 2	Columbia	66334/3	66334/34 (SM)	Prozac (Whitlock/Hughes/Duplessis/Dunford/Emmett)	Columbia	66334/3	66334/34 (SM)
13	NEW	LET'S MAKE A NIGHT TO REMEMBER	A&M	581/27	185/24 (F)	Green Day (Larsen/Chapman/Zemke/Zemke/Zemke/Zemke/Zemke)	A&M	581/27	185/24 (F)
14	3	FREEDOM ○	Chrysalis	CFR	19786/2 (E)	Robba Williams (Hague/Morrison/Leahy/Michael)	Chrysalis	CFR	19786/2 (E)
15	15	I AM, I FEEL	Mercury	AATD	VAATM 1 (F)	Adina (A&M/Brown/Pol/Grom/Piccoli/Matt/Phillips)	Mercury	AATD	VAATM 1 (F)
16	12	IF I RULED THE WORLD	Columbia	66342/2	66342/24 (SM)	Tea (Harris/Jay/Zemke/Walker/Parke/Walker/Young)	Columbia	66342/2	66342/24 (SM)
17	11	MYSTERY GIRL ★	Mushroom	D 2000	2000/4 (P)	DMV/BMG	Mushroom	D 2000	2000/4 (P)
18	NEW	YOU'LL BE MINE (PARTY TIME)	Epic	86335/5	86335/34 (SM)	Clara (Harris/Young/Young/Young/Young/Young/Young)	Epic	86335/5	86335/34 (SM)
19	14	HIGHER STATE OF CONSCIOUSNESS '96 REMIXES	Manifattura	10	10	Wink (Wink) EMI/Pol/Grom/Wink	FESCO	9FES329	9FES329
20	15	SOMEONE TO LOVE	London/London	385A/03	385C 35 (F)	Eric 11 (Hendrix/Carmichael/Marshall/Poly/Grom)	London/London	385A/03	385C 35 (F)
21	NEW	IF YOU GIRL YOU KNEW	Atlantic	A 5693/0	A 5693/0 (V)	Adrian (Harris/Young/Young/Young/Young/Young/Young)	Atlantic	A 5693/0	A 5693/0 (V)
22	13	TRASH	Nonesuch	NUJ21	CDJUNJ21	MC (BMG/V)	Nonesuch	NUJ21	CDJUNJ21
23	17	WALKING ON THE MILKY WAY	Virgin	VSDCT	1589/VC (E)	DMC (McKusack/Young/Harris/EMI/Windward/Patrick)	Virgin	VSDCT	1589/VC (E)
24	5	PEACOCK SUIT	Go! Discs	4452	149G/00	MC (Columbia/Polj/Wink)	Go! Discs	4452	149G/00
25	NEW	ARMS OF LOVE	Manifattura	FESCO	10FES30 10 (V)	Evoika (Lang/Kimball/Leung/CC/Lang/Hannert)	Manifattura	FESCO	10FES30 10 (V)
26	NEW	WHERE ARE YOU	Namems	NMSD	2NM22 (M)	Karenal (Harris/CC/Cover)	Namems	NMSD	2NM22 (M)
27	NEW	BECOMING MORE LIKE ALFIE	Satana	SETD2	27/SETM2 (V)	Dea (Cassidy/Alfonso/Martino/Damigo/Flo/Hannert)	Satana	SETD2	27/SETM2 (V)
28	7	YOU'RE MAKIN ME HIGH	LaFace/Arista	74231	3542/7	4221	3542/4 (BMG)	74231	3542/7
29	14	DON'T STOP MOVIN' ○	Unidisc/Carole	MCSA	4200	4001	4200/1 (BMG)	4200/1	4200/1 (BMG)
30	1	HANGING AROUND	Infidelity/Parade	FESCO	DUFF	692/24 (P)	Infidelity/Parade	FESCO	DUFF
31	2	WOMAN	Mercury	HUTD	70HUTD 70 (E)	Norah (Young/Boyer/Clayton/EMI/Cherry/McVay/Sharp)	Mercury	HUTD	70HUTD 70 (E)
32	NEW	THIS SUMMER (REMIX)	A&M	581/41	21 (F)	Secret (Harris/Young/Young/Young/Young/Young/Young)	A&M	581/41	21 (F)
33	2	SCOOBY SNACKS	Chrysalis	CDHSS	5304/4	5304/4 (E)	Fun-Loc (Cassidy/Fun-Loc/Comitato/Diaz/Corday/Alfonso/Bernardo/Massimiliano/Young)	Chrysalis	CDHSS
34	10	BECAUSE YOU LOVED ME	Epic	86328/2	86328/24 (SM)	Doris (Cassidy/Young/EMI/Rosenberg/Warner)	Epic	86328/2	86328/24 (SM)
35	NEW	DAVE GHETTO	Manifattura	FESCO	12FES3AC 12 (F)	Daive (Harris/Young/Young/Young/Young/Young/Young)	Manifattura	FESCO	12FES3AC 12 (F)
36	8	HEAD OVER THE HEEL	Maverick/Parade	W 0355C	W 0355C (V)	Alena (Morrison/Belard/Miller/Morissette/Belard)	Maverick/Parade	W 0355C	W 0355C (V)
37	13	THREE LIPS (THE OFFICIAL SOUND OF THE ENGLAND FOOTBALL TEAM) ★	Bertini	S 888	888/2	888/2 (BMG)	Bertini	S 888	888/2 (BMG)

Rank	Label	Title	Artist	Prod/Pub	Pub	Wrt	Label	CD/Cass	(Distributor)
38	NEW	SPECIAL KIND OF LOVER	WMI	Card/Polygram	573212/5	52004 (P)	WMI	Card/Polygram	573212/5
39	NEW	ARE YOU (Gonna) Sing to Me	Chappell/EMI	B/M	40318/1	40318/1 (BMG)	Chappell/EMI	B/M	40318/1 (BMG)
40	39	FOREVER LOVE ●	RCA	74321	3393/27	74321	3393/27	74321	3393/27
41	31	CRAZY	Mercury	Milly	Perfection/Riley	W	Mercury	Milly	Perfection/Riley
42	NEW	THE POWER 96	Arista	7422	39867/7	7422	39867/7	7422	39867/7
43	3	HIT ME OFF	MCA	5189	5189/2	5189/2 (SM)	MCA	5189	5189/2 (SM)
44	20	NOT THE GIRL YOU THINK YOU ARE	Capitol	CCDLS	774 (E)	CL 774	Capitol	CCDLS	774 (E)
45	NEW	EYES OF BLUE	IRS	CDERS	194	194 (E)	IRS	CDERS	194
46	2	EVERYTHING MUST GO	Mercury	BR	1166/2	1166/2 (SM)	Mercury	BR	1166/2 (SM)
47	2	THE SUN AM I BODDIE SHAIN ANYMORE	WEA	WEA	0710	WEA 0710 (V)	WEA	WEA	0710 (V)
48	12	12 REASONS WHY I LOVE HER	Parlophone	CDR	6442	TCR 6442 (E)	Parlophone	CDR	6442
49	36	LOVE SENSATION	Capitol	CCDLS	21	21 (BMG)	Capitol	CCDLS	21
50	18	WHO YOU	Epic	86339/3	86339/34 (SM)	Who You (Harris/Young/Young/Young/Young/Young/Young)	Epic	86339/3	86339/34 (SM)
51	39	THEME FROM MISSION: IMPOSSIBLE	Epic	86348/5	86348/54 (SM)	Theme From Mission: Impossible (Harris/Young/Young/Young/Young/Young/Young)	Epic	86348/5	86348/54 (SM)
52	NEW	THE KEY, THE SECRET	Police	B	CDLDS	109	Police	B	CDLDS
53	NEW	MOUSE IN A HOLE	Creation	CRES	220	220 (BMG)	Creation	CRES	220
54	8	HEY JUITER, PROFESSIONAL WIDOW	East West	A	5494/0	5494/0 (V)	East West	A	5494/0 (V)
55	14	DOH AHH...JUST A LITTLE BIT ♫	Garni	WEA	0410	0410 (V)	Garni	WEA	0410 (V)
56	4	SORRY TO MOON (I REMEMBER)	Columbia	66345/3	66345/34 (SM)	Sorry To Moon (Harris/Young/Young/Young/Young/Young/Young)	Columbia	66345/3	66345/34 (SM)
57	25	13 IN THE BOX (SEE WHAT'S GOT)	Creation	CRES	220/2	220/2 (V)	Creation	CRES	220/2
58	2	IT'S ALL THE WAY LIVE (NOW)	Tommy Boy	TBOY	732	732 (BMG/UCI)	Tommy Boy	TBOY	732 (BMG/UCI)
59	NEW	CRY DIGNITY	Earache	MO5H	1830/0	1830/0 (V)	Earache	MO5H	1830/0 (V)
60	RE	WUNDERWALL ★	Creation	CRES	215	215 (BMG)	Creation	CRES	215
61	28	RATAMAHATAH	Roadrunner	RR	2145/4	2145/4 (V)	Roadrunner	RR	2145/4 (V)
62	6	WHATEVER ●	Creation	CRES	153	153 (BMG)	Creation	CRES	153
63	17	NOBODY KNOWS (LaFace/Arista)	74231	3542/7	4221	3542/4 (BMG)	74231	3542/7	4221
64	8	TATTA	Columbia	KJLAC	2K	2K (SM)	Columbia	KJLAC	2K (SM)
65	RE	CECILIA ○	WEA	WEA	0420	0420 (V)	WEA	WEA	0420 (V)
66	5	MISSING YOU	Parlophone	CDRS	6441	TCR 6441 (E)	Parlophone	CDRS	6441
67	19	IN TOO DEEP	Chrysalis	CDHSS	5303	5303 (E)	Chrysalis	CDHSS	5303
68	10	ALWAYS BE MY BABY	Columbia	66346/3	66346/34 (SM)	Always Be My Baby (Harris/Young/Young/Young/Young/Young/Young)	Columbia	66346/3	66346/34 (SM)
69	4	DON'T PULL YOUR LOVE	Parlophone	CDRS	6440	TCR 6440 (E)	Parlophone	CDRS	6440
70	NEW	SOME MIGHT SAY ○	Creation	CRES	204	204 (BMG)	Creation	CRES	204
71	NEW	KIDDO	Feverpitch	CDFRS	1008	1008 (E)	Feverpitch	CDFRS	1008
72	RE	CIGARETTES & ALCOHOL	Creation	CRES	190	190 (BMG)	Creation	CRES	190
73	6	MOVE MOVE MOVE (THE REBEL)	MCA	MCSA	4004	4004 (BMG)	MCA	MCSA	4004
74	5	THE WAY WE CAUGHT THE TRAIN	MCA	MCSA	4004	4004 (BMG)	MCA	MCSA	4004
75	NEW	SUGAR DADDY	Deconstruction	2421	2421/24	2421 (BMG)	Deconstruction	2421	2421/24

## TITLES A-Z

AC/DC	1
ADAM & ANTE	2
ADRIANO PANICHI	3
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ADRIANO PANICHI	100

As used by Top Of The Pops and Radio One

## hysteric ego want love

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# TOP 50 AIRPLAY HITS

24 AUGUST 1996



The Week	Label	Title	Artist	Label	Total Plays	Plays % + or -	Total Audience	Audience % + or -	
<b>1</b>		<b>GOOD ENOUGH</b>	<b>Dodgy</b>	<b>A&amp;M</b>	1662	+4	68.12	+10	
<b>2</b>		<b>WOMAN</b>	Neneh Cherry	Hut/Virgin	1252	+4	57.24	+9	
<b>3</b>		<b>I AM, I FEEL</b>	Alisha's Attic	Mercury	1236	+21	55.33	+20	
<b>4</b>		<b>HOW BIZARRE</b>	OMC	Polydor	993	+7	50.89	+31	
<b>5</b>		<b>WANNABE</b>	Spice Girls	Virgin	1016	+1	46.28	+8	
<b>6</b>		<b>SE A VIDA E (THAT'S THE WAY LIFE IS)</b>	Pet Shop Boys	Parlophone	1020	+39	42.46	+53	
<b>7</b>		<b>HEAD OVER FEET</b>	Alanis Morissette	Maverick/Warner Bros.	1079	-3	41.02	+1	
<b>8</b>		<b>SOMEDAY</b>	Eternal	1st Avenue/EMI	765	+24	38.34	+37	
<b>9</b>		<b>DON'T STOP MOVIN'</b>	Livin' Joy	Undiscovered/MCA	575	-8	35.94	n/c	
<b>10</b>		<b>FREEDOM</b>	Robbie Williams	Chrysalis	750	-10	34.11	-5	
<b>11</b>		<b>SPINNING THE WHEEL</b>	George Michael	Aegean/Virgin	576	+62	33.23	+34	
<b>12</b>		<b>WALKING ON THE MILKY WAY</b>	OMD	Virgin	1121	+62	30.79	+26	
<b>13</b>		<b>EVERYTHING MUST GO</b>	Manic Street Preachers	Epic	283	-69	29.44	-26	
<b>14</b>		<b>LET'S MAKE A NIGHT TO REMEMBER</b>	Bryan Adams	A&M	842	+3	27.90	+1	
<b>15</b>		<b>KILLING ME SOFTLY</b>	Fugees	Ruffhouse/Columbia	1030	-12	27.30	-20	
<b>16</b>		<b>PEACOCK SUIT</b>	Paul Weller	Gol Discs	244	+110	27.03	+34	
<b>17</b>		<b>TRASH</b>	Suede	Nude	303	-10	24.71	-23	
<b>18</b>		<b>SOMEONE TO LOVE</b>	East 17	London	788	+15	24.39	-12	
<b>19</b>		<b>12 REASONS WHY I LOVE HER</b>	My Life Story	Parlophone	118	+71	22.71	+69	
<b>HIGHEST CLIMBER</b>									
<b>20</b>		<b>WHY</b>	3T Feat. Michael Jackson	MJ/J/Epic	432	+74	22.16	+73	
<b>21</b>		<b>SORRENTO MOON (I REMEMBER)</b>	Tina Arena	Columbia	733	-21	22.06	-24	
<b>22</b>		<b>VIRTUAL INSANITY</b>	Jamiroquai	Sony S2	365	+72	21.90	+36	
<b>23</b>		<b>BECOMING MORE LIKE ALFIE</b>	Divine Comedy	Sentana	99	+43	21.52	+42	
<b>24</b>		<b>HANGING AROUND</b>	Me Me Me	Indolent/RCA	230	+188	21.13	+64	
<b>25</b>		<b>HEY DUDE</b>	Kula Shaker	Columbia	43	+30	21.09	+105	
<b>26</b>		<b>ALWAYS BE MY BABY</b>	Mariah Carey	Columbia	484	-7	20.33	+4	
<b>27</b>		<b>YOU'RE MAKIN' ME HIGH</b>	Toni Braxton	LaFace/Arista	587	+5	20.67	-9	
<b>28</b>		<b>MACARENA</b>	Los Del Rio	Zafiro/RCA	543	+24	19.90	+32	
<b>29</b>		<b>IN TOO DEEP</b>	Belinda Carlisle	Chrysalis	500	-27	19.73	-42	
<b>30</b>		<b>BECAUSE YOU LOVED ME</b>	Celine Dion	Epic	650	-24	19.73	-4	
<b>31</b>		<b>WRONG</b>	Everything But The Girl	Ebtg/Virgin	181	-15	18.86	-37	
<b>32</b>		<b>BORN SLIPPER</b>	Underworld	Juno Boy's Own	176	+4	18.68	-1	
<b>33</b>		<b>LIKE A WOMAN</b>	Tony Rich Project	LaFace/Arista	230	+45	18.19	+22	
<b>34</b>		<b>FASTLOVE</b>	George Michael	Aegean/Virgin	487	-22	17.33	-29	
<b>35</b>		<b>CHANGE THE WORLD</b>	Eric Clapton	Reprise/WEA	455	-33	17.31	-28	
<b>36</b>		<b>NOBODY KNOWS</b>	Tony Rich Project	LaFace/Arista	550	-15	17.14	-26	
<b>37</b>		<b>OCEAN DRIVE</b>	Lighthouse Family	Wild Card/polydor	426	-26	16.91	-50	
<b>38</b>		<b>CRAZY</b>	Mark Morrison	WEA	470	-43	16.39	-76	
<b>39</b>		<b>FOREVER LOVE</b>	Gary Barlow	RCA	546	-63	15.62	-77	
<b>40</b>		<b>IF I RULED THE WORLD (IMAGINE THAT)</b>	Nas	Columbia	216	+89	15.51	+47	
<b>41</b>		<b>MYSTERIOUS GIRL</b>	Peter Andre Feat. Bubbler Ranx	Mushroom	620	-12	15.49	-69	
<b>42</b>		<b>HIT ME OFF</b>	New Edition	MCA	173	-11	15.48	-2	
<b>43</b>		<b>THA CROSSROADS</b>	Bone Thugs-N-Harmony	Ruthless/Epic	197	+3	15.20	n/c	
<b>44</b>		<b>IRONIC</b>	Alanis Morissette	Maverick/Warner Bros.	293	-8	15.18	+12	
<b>45</b>		<b>I WAS BROUGHT TO MY SENSES</b>	Sting	A&M	250	+143	15.06	+75	
<b>46</b>		<b>WHAT'S IN THE BOX? (SEE WHATCHA GOT)</b>	Boo Radleys	Creation	34	+9	14.46	+13	
<b>47</b>		<b>MY LOVE AIN'T THE KIND</b>	Thomas Ribeiro	Fourth & Broadway/Island	200	+106	14.45	-7	
<b>BIGGEST INCREASE IN PLAYS</b>									
<b>48</b>		<b>ME AND YOU VERSUS THE WORLD</b>	Space	Eur	52	+373	13.91	+2266	
<b>49</b>		<b>NOT THE GIRL YOU THINK YOU ARE</b>	Crowded House	Capitol/parlophone	283	+60	13.79	+90	
<b>50</b>		<b>GOODNIGHT</b>	Baby Bird	Echo	83	-63	13.39	-83	

© Media Monitor. Compiled from data gathered from 30.00 on Sunday 11 August 1996 and 24.00 on Saturday 17 August 1996. Stations ranked by audience figures based on latest full-year figure data. ▲ Audience increase ▲ Audience increase 50% or more

## TOP 10 GROWERS

Pos.	Title Artist (Label)	Total Plays	Increase in no. of plays
1	WALKING ON THE MILKY WAY OMD (Virgin)	1121	427
2	SE A VIDA E (THAT'S THE WAY LIFE IS) Pet Shop Boys (Parlophone)	1020	287
3	ON MY OWN Patoch (Merca)	309	252
4	SPINNING THE WHEEL George Michael (Aegean/Virgin)	576	220
5	TAKE IT EASY Let Loose (Mercury)	302	218
6	I AM, I FEEL Alisha's Attic (Mercury)	1236	213
7	WHY 3T Feat. Michael Jackson (MJ/J/Epic)	432	184
8	GOODYBY HEARTBREAK Lighthouse Family (Wild Card/polydor)	178	178
9	VIRTUAL INSANITY Jamiroquai (Sony S2)	365	153
10	HANGING AROUND Me Me Me (Indolent/RCA)	230	150

## TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total Plays	Stations	Add. On week
1	GOODYBY HEARTBREAK Lighthouse Family (Wild Card/polydor)	44	18	18
2	VIRTUAL INSANITY Jamiroquai (Sony S2)	36	24	6
3	WHY 3T Feat. Michael Jackson (MJ/J/Epic)	52	33	5
4	I WAS BROUGHT TO MY SENSES Sting (A&M)	26	19	5
5	PEACOCK SUIT Paul Weller (Gol Discs)	52	21	4
6	ORDINARY GIRL Lionel Richie (Mercury)	27	14	4
7	WE'VE GOT IT GOIN' ON Backstreet Boys (Live)	27	13	4
8	YOU'LL BE MINE (PARTY TIME) Gloria Estefan (Epic)	32	26	3
9	MY LOVE AIN'T THE KIND Thomas Ribeiro (Fourth & Broadway/Island)	23	20	3
10	LIFE, LOVE & HAPPINESS Brian Kennedy (RCA)	19	9	3

© Media Monitor. Chart shows tracks boasting greatest increase in the number of plays

© Media Monitor. Chart shows tracks boasting greatest number of station adds (adds defined as four or more plays)

MUSIC WEEK 24 AUGUST 1996

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

24 AUGUST 1996

# THE OFFICIAL CHARTS - 24 AUG

**music week**  
 AS USED BY



# SINGLES

1	<b>WANNABE</b> Spice Girls	Virgin
2	<b>WHY 3T</b> featuring Michael Jackson	Epic
3	<b>WE'VE GOT IT GOIN' ON</b> Backstreet Boys	Jive
4	<b>MACARENA</b> Los Del Rio	RCA
5	<b>HOW BIZARRE</b> OMC	Polydor
6	<b>GOOD ENOUGH</b> Dodgy	A&M
7	<b>SOMEDAY</b> Eternal	1st Avenue/EMI
8	<b>SEA A VIDA E (THAT'S THE WAY LIFE IS)</b> Pet Shop Boys	Parlophone
9	<b>THA CROSSROADS</b> Bone Thugs-N-Harmony	Epic
10	<b>BETTER WATCH OUT</b> Amr & Dec	Telstar
11	<b>BORN SLIPPY</b> Underworld	Junior Boy's Own
12	<b>KILLING ME SOFTLY</b> Fugees	Columbia
13	<b>LET'S MAKE A NIGHT TO REMEMBER</b> Bryan Adams	A&M
14	<b>FREEDOM</b> Robbie Williams	Chrysalis
15	<b>I AM, I FEEL</b> Alisha's Attic	Mercury
16	<b>IF I RULED THE WORLD</b> NAS	Columbia
17	<b>MYSTERIOUS GIRL</b> Peter Andre featuring Bubbler Ranx	Mushroom
18	<b>YOU'LL BE MINE (PARTY TIME)</b> Gloria Estefan	Epic
19	<b>HIGHER STATE OF CONSCIOUSNESS '96</b> REMIXES Wink	Manifesto
20	<b>SOMEONE TO LOVE</b> East 17	London
21	<b>IF YOUR GIRL ONLY KNEW</b> Aaliyah	Atlantic
22	<b>TRASH</b> Suede	Nude
23	<b>WALKING ON THE MILKY WAY</b> OMD	Virgin
24	<b>PEACOCK SUIT</b> Paul Weller	Columbia
25	ADM	



Tuff act to follow



# ALBUMS

1	<b>JAGGED LITTLE PILL</b> Alanis Morissette	Maverick/Reprise
2	<b>(WHAT'S THE STORY) MORNING GLORY?</b> Oasis	Creation
3	<b>RECURRING DREAM - THE VERY BEST OF</b> Crowded House	Capitol
4	<b>THE SMURFS GO POP!</b> The Smurfs	EMI TV
5	<b>MOSELEY SHOALS</b> Ocean Colour Scene	MCA
6	<b>FALLING INTO YOU</b> Celine Dion	Epic
7	<b>OLDER</b> George Michael	Virgin
8	<b>FREE PEACE</b> Sweet Doggy	A&M
9	<b>EVERYTHING MUST GO</b> Manic Street Preachers	Epic
10	<b>THE SCORE</b> Fugees	Columbia
11	<b>MY GENERATION - THE VERY BEST OF</b> The Who	Polydor
12	<b>DEFINITELY MAYBE</b> Oasis	Creation
13	<b>TIL I DIE</b> Bryan Adams	A&M
14	<b>BIZARRE FRUIT/BIZARRE FRUIT II</b> M People/Deconstruction/RCA	
15	<b>OCEAN DRIVE</b> Lighthouse Family	Wild Card/Polydor
16	<b>VOICES OF TRANQUILITY</b> Hypnosis	Dino
17	<b>AT THE MOVIES - 1959-1974</b> Cliff Richard	EMI
18	<b>WILDEST DREAMS</b> Tina Turner	Parlophone
19	1977 Ash	Infectious
20	<b>ALL CHANGE</b> Cast	Polydor
21	<b>WALKING WOUNDED</b> Everything But The Girl	Virgin
22	<b>GARBAGE</b> Garbage	Mushroom
23	<b>SECRETS</b> Toni Braxton	LaFace

# 24 8 96

## kiss clinches jamiroquai carnival deal

Jamiroquai will debut tracks from their forthcoming album, *Travelling Without Moving*, when they top the bill on the Kiss stage of this year's Molling Hill Carnival on Bank Holiday Monday.

After extensive negotiations with the London station, the chart-hopping London jazz funk band have agreed to make the carnival their first performance in the UK since appearing at Glastonbury last summer. Their

regularly-awarded show should be the highlight of the Kiss stage of this year's carnival weekend (August 25 and 26).

Kiss has assembled a large number of leading r&b, reggae and hip hop acts to reflect the carnival's musical diversity. Dance acts of the house and techno variety hardly feature as *The Jungle Brothers*, *Chaka Demus & Pliers* and *Luciano*, currently one of the biggest stars in Jamaican reggae, play on

Monday. Reggae star *Freddie McGregor* headlines on the previous day.

"This year we've got a stronger line-up than ever but we always try to put on the biggest names in reggae and r&b," explains Simon Soaker, head of music at Kiss.

However, the line-up does reflect a stronger black music presence on the station's mainline output than in previous years.

One feature of this year's Kiss stage will be the increased number of acts planning to play fully live. Jamiroquai, McGregor, *Raw Stylus* and *Luciano* will all appear with their full backing bands. Last year only two acts performed with live bands. In between acts, Kiss DJs including *Fat Freddy M*, *David Rodigan* and *Kiss* managing director *Gordon Mac* plan to entertain the anticipated crowds.

The station wants to build on the success of last year's event, which attracted more than 60,000 tavelers. Once again it has secured the biggest venue of the carnival - *Hamman's Pleasance*, off *Kensal Road*.

"It's the first of year when London really gets loose and street culture comes to the surface. Our live acts and DJs always attract the biggest crowd and the atmosphere is wicked," says *Mac*.



It's not often that we blow our own trumpet...but more than a year ago we were sent a demo tape of a new four-piece UK r&b vocal group, *Piece By Piece*. So impressed were the *Music Week/RM* staff, that the band were immediately highlighted in our "Ones To Watch" talent section. Now the boys have a recording contract with *blanco y negro/WEA* and a single due for release this month. The single, "Sweet Sister", and forthcoming LP have been produced by *Derek Bromble*, the producer/writer behind the likes of *Vanessa Williams* and *Whitney Houston*. The group have also performed as warm-up artists on the *Fresh Prince Of Bel Air* TV show following a meeting with one of the show's stars, *James Avery*. "We performed an acoustic song for him. He loved it and invited us to Burbank Studios to see the recording of the show," says *Piece By Piece's* *Trea*. The new single has also been mixed by top UK r&b mixer *Linslee Campbell* and will be released on *September 2*.

## big love all round as tribal win fight

Tribal Gathering organisers *Universe* and the *Mean Fiddler* will win a moral victory when they put on *Big Love* at *Ormoor Park*, Oxfordshire on *September 25*.

*Ormoor Park* was to have been the original venue for *Tribal Gathering* in *June* but the event was cancelled when the local authorities refused to give a licence. *Big Love* will be smaller than *Tribal Gathering* with a *20,000* capacity.

Meanwhile, the traffic situation which was the reason for the original licence being refused has been circumvented by a *60-strong* bus fleet which will operate a park and ride scheme. Although a licence has yet to be fully confirmed, the organisers are confident that this time it will be forthcoming.

*Universe* organiser *Paul Shurey* says, "The main change is that the police and environmental people came to our event in *Luton* and saw how smoothly everything ran."

The event will run from *1pm* to *7pm* and feature many of the biggest names in dance such as *Underworld*, *Jeff Mills*, *Slam*, *DJ Skull*, *Paul Oakenfold*, *Robert Miles*, *LJ Bukem* and *Blue Amazon*. Tickets for the event are *£29*.

**inside**

galaxy is over the moon about listening figures

dj graeme park picks his 10 classic tunes

**club chart:**

LET'S ALL CHANT *Gusto*

cool cuts:

SUGAR IS SWEETER *CJ Bolland*

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19 IN THE MIX 66-2

20 FANTAZIA PRESENT THE HOUSE COLLECTION 4

# FREAKKPOWER

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Sweet mix selection by:

Todd Terry

Matty

Bass Bin twins

Dr. Rocket

Small World

25	ARMS	26	WHEE	27	BECO	28	YOUT	29	DON	30	HANC	31	WOM	32	THIS	33	SOOO	34	BECA	35	IN DE	36	HEAD	37	THREED	38	SPEC	39	ASSEN	40	FORE
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Bullhead tracks



**Club:**  
PM Scientists, at Jazz Bistro, 340 Farringdon Street, London EC1. Wednesdays, 10pm-2.30am.



**Capacity/PA/special features:**  
250/10K/candies, projections.

**Door policy:**  
"No lies," - Zoe Richardson.

**Music policy:**  
All styles of jungle: ambient, hardstep, drum & bass.

**DJs:**  
DJ Hype, Peshay, Fabio, Hidden Agenda, J Majik.

**Spinning:**

Adam F 'Metropolis'; Phitek 'One Nation'; Wayward Mind 'Homeland'; Astral Vibes 'Deep Grooves'; Tatal Science 'Rotational'.

**DJ's view:**  
"Everyone has really enjoyed playing there, it's like someone's 21st birthday party." - DJ Hype.

**Industry view:**  
"There's an excellent atmosphere, very unpretentious. It's just people who love the music and who love to dance. For a mid-weeker, it does really well." - Lawrence Versaille, Electric PR  
**Ticket price:**  
£4/£3 concessions.



# galaxy is over the moon

Although Bristol dance radio station Galaxy 101 may not yet have an audience the size of Kiss 100 and Kiss 102, the quarterly Roler figures confirmed that the station is by comparison reaching a bigger percentage of the available audience in its area.

The figures come as a relief to a station which has suffered mixed fortunes since growing out of a pirate operation in 1994.

The figures which now show the station to have an

overall audience of 310,000 weekly listeners and a reach of 15%, follow an investment of £1m last year by Chrysalis Radio, which bought Galaxy for £4.1m.

Steve Parkinson, Galaxy 101 station director, says, "Adding 250,000 listening hours and increasing our reach to 15% completely exceeded our expectations at this point, making us the biggest dance station in the country in percentage reach terms."

However, the figures also follow a change of programming policy which saw Galaxy shed many of its original specialist show presenters following the Chrysalis buyout.

"All we have tried to do is make dance music more accessible by turning our specialist output more into radio shows than club shows," says Simon Dennis, station controller.

Like Kiss 100 in London, Galaxy's playlist has taken

advantage of the swing back towards more r&b flavoured material in the musical mainstream.

According to Shabs of promotion and marketing company Media Village, Galaxy has formed an integral part in the rise of acts such as Fugees in the UK chart. He says, "Galaxy and the two Kiss stations are part of a new dance radio medium and that infrastructure is now proving very important in how records are getting broken."

## oh mother!

Rejuvenated house act Mother deserve some sort of award for their escapades last week, which saw them dig up Johnny Morris, the presenter of cult kid show Animal Magic.

Lee Fisher and Joalis Brittles of Mother decided that Morris was the perfect star for a video they were making to accompany the reissue of their 1991 house classic, 'All Funked Up' (which reached number 10). Having sent a copy of their track to Johnny, he agreed to appear and spent a day with Mother driving around London in a sports convertible with two flying nuts along for the ride. Dispensing flyers for the new



Mother release along the way, locations visited included the Ministry of Sound and the End clubs while Morris entertained

the entourage with his animal voices.

"What all this has to do with dance music is anyone's guess

but Mother's 'All Funked Up' will be released next Monday (28) by Sixx.

The Ibiza '96 anthem!

# hysteric ego want love

Number 1 in Ibiza & massive in the UK, this is the hottest club tune of the summer. Includes Itchy & Scratchy, Brother Grim and Original mixes.

Available on 12", CD and Cassette



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1	1	W/	Space	2	2	WHY	3	WEV	4	MAC	5	HOW	6	6	GOOD	7	SOME	8	SEA V	9	THA C	10	10	BETT	11	BORN	12	KILLIN	13	LET'S	14	FREET	15	15	I AM	16	16	IF I R	17	17	MYST	18	YOU'	19	HIGHE	20	SOMI	21	21	IF YOU	22	22	TRAS	23	23	WALK	24	24	PEAC
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# genaside seek new life with comeback album

Maybe not as headline-grabbing as the Sex Pistols reunion but equally as interesting is the re-emergence of Genaside II.

Signed for an album deal by Christian Tattersfield's Intimally (fir label), Genaside II originally came to prominence in 1991 when they produced one of the most significant dance tracks of the decade, "Nominate", for the Hardcore Urban Music label.

Signposting the rave scene to a darker fusion of ragga and breakbeats, the track is generally recognised as an important stepping stone towards jungle and trus drum & bass.

Given that fact, it has surprised many that the forthcoming new Genaside II album, "New Life For The Hunted", steers well clear of drum & bass mania. Instead,

the Genaside crew of Kae Bonez, Chill Phats and Killarman Archer touch on many musical bases, helped by some mind-blowing collaborations.

Ex-Soul II Soul singer Rose Windross, members of New York's Wu Tang Clan and veteran English reggae dubmeister Eek A Mousse all make guest appearances.

Genaside II will be performing live at The Gardens in London's Fulham this week (August 2) backed by none other than Prince's New Power Generation band (tickets are \$7).

The group took a direct approach to getting the collaborators they wanted. "With the Wu Tangs we literally knocked on their door and I think they liked that. We had them in the studio with Eek A Mousse who they'd never heard of but they couldn't believe it when he got going," says Fats.

Genaside II's "Wasteline Filibreaker" single is out on September 2 followed by the LP "New Life For The Hunted" on September 16.



## decon wins race for djaimin

Deconstruction has won the bidding war to sign Djaimin's "Hindu Lover", the star-fingered garage track that has been a huge underground hit for west London label SlipN'Slide.

Deconstruction confirms that it beat the competition last week. "We paid \$100,000 and

SlipN'Slide has given us the track for London. Manifesto has it for the rest of the country," says James Barton, Deconstruction A&R manager, with his tongue firmly planted in his cheek.

More seriously, the signing of the track will renew the partnership that saw Deconstruction enjoy a Top 10 hit with De'Lacy's "Hideaway" last year, which was picked up from SlipN'Slide.

SlipN'Slide label manager Jim Ingle confirmed that the decision to go with Decon was swayed by the experience with De'Lacy. "They did really well with De'Lacy and we enjoyed working with them. They present the music well and know how to put a record away," he says.

Although Djaimin is actually a Swiss dance producer, the track was originally signed by SlipN'Slide from New Jersey's Flatline who beat the label in the first race to sign the track.

Djaimin's "Hindu Lover" is set to be released towards the end of September.

club focus  
pop lip chart  
shop focus  
beats & pieces



newsworld: 0171-620 3636 fax: 0171 921 5984

## say what?

### back to 1991 - what is your all-time hardcore favourite?

#### Nicky - Black Market

"The track 'Shades Of Rhythm' by Homicide. It's a proper energy type of track that made everybody move. A big seller in the shop when it came out."

#### James Hyman - producer/director of MTV Europe's dance programming

"It's too difficult to pinpoint one favourite record since the excitement of '91 hardcore seemed to stem from the constant flurry of quality releases from numerous labels. However, landmark

#### lunes that spring to mind are Merilism's 'Merilism', Shades Of Rhythm's 'Sweet Sensation', Monik's 'Feel Real' and the groundbreaking 'Close Your Eyes'."

#### Nick Holkes - director, Positive

"Although there were many

brilliant tracks around of the time, a particular favourite was 'Hur You So' by Johnny XL. I really loved all the records I was signing to XL at the time (The Prodigy, SL2 etc). It seemed so much less competitive in that era and at XL we seemed to get only record or act that we want for."

#### Casspar Pound - MD, Rising Records

"Bob Shalva's 'Subic', Jogy Baltham's 'Energy Flash' and DHS's 'House Of God'. These are the tunes that inspired me to make records like 'Foot Confusion', which sums up that year for me. A pretty cool year."

18 THE BEST SWING ALBUM IN THE WORLD: EVER!  
19 IN THE MIX 86-2  
20 FANTAZIA PRESENT THE HOUSE COLLECTION 4

# fade to grey

## mixpress

featuring anthoney

out now

features remixes by red jerry & pete wardman




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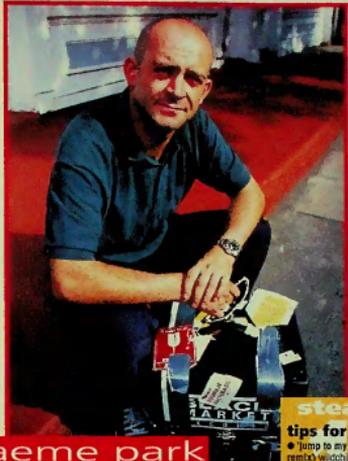
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# jock on his box

soul man and food fan  
graeme park picks out his  
all-time cookin' top 10



photograph: GP

## graeme park

**'make my love' shawn christopher (champion)**  
"This is one of Shawn's finest and most underrated moments. Brilliant."

**'flashlight' parliament (cocabianca)**  
"One day when I was running a record shop, this guy came in with a massive load of funk. I got right into Flashlight."

**'medicine song' stephanie mills (phonogram)**  
"This came out in the early Eighties. It's a poppy soul thing with a moody bassline. It's really funky."

**'mid life crisis' faith no more (bondage)**  
"They are the greatest rock band in the world. It's got a wicked drum and bass intro, a really raw, funky drum loop and chugging bassline, then it comes in with a growing vocal and in-ear-face chorus and goes mad scratching in the middle. The few times I played it out, I went over people's heads."

**'in the mix' the mixmaster (dj international)**  
"DJ International and Trax were pioneers of Chicago house and DJs come down on one side or the other. Trax didn't have such good songs and used recycled vinyl. On reflection, it's a cliché house record but it was pioneering at the time."

**'confusion' new order (factory)**  
"This came out after 'Blue Monday' but it's another Arthur Baker collaboration. It's very electro but a lot rawer and funkier. Blue Monday is one of the greatest records ever made but it's a rock disco track, very cliché and eight-octave-based; this is more subtle and leftfield. A raw funk record."

**'chic mystique' chic (atlantic)**  
"I used to DJ at the Midlands soul all-dayers about 10 years ago. Chic Mystique used to tear the roof off. If any DJ played it before me, I used to ruin my night."

**'express yourself' madonna (sire)**  
"This is Madonna and Shep Pettibone's finest hour. I like the Stop And Go Dub - Shep goes mad. I used to have two copies and when people had had enough I'd bring in the main vocal track. A great moment in dance music history."

**'fools paradise' melissa morgan (emil)**  
"An early Eighties soul record, a big, big tune. Didn't rely on a big back beat, the drums are minimal, but a soaring vocal from Melissa."

**'carino' t-coy (deconstruction)**  
"Mike Pickering's finest vinyl moment. To start with it was over everybody's head. It's one of the greatest British house records."

### steamin'

- jump to my beat (budd edwards remix) wickstarr (hi-life)
- all of that (helma houston (coastal))
- blissful electric circus (fresh dance)
- this love soul solution (best) carolyn heading (atla)
- isn't it time way of life (coastal)
- love me the right way (daisy reynolds remix) rapington and kym mazzella (saga)
- get back together' sandy b (coastal)
- keep hope alive' serial diva (coastal)
- it's in the box' solmie (coastal)
- the endormée variations' kristina goetia (gotic/disco)

compiled by graeme park  
tel: 0181-946 2220

**BORN:** Aberdeen, August 4, 1963. **LIFE BEFORE DJING:** Worked in pen processing factory; trained as bespoke tailor; record buyer of Selected in Nottingham; played bass and sax in various bands. **FIRST DJ GIG:** Garage, Nottingham. "The guy who owned the record shop I worked in bought it and I ended up DJing there in 1983." **MOST MEMORABLE GIG:** *Best* - Spooce, Punta del Este, Uruguay, 1991. "Absolutely the best ever. Tapes of that night change hands for a lot of money." *Worst* - A club in South Wales this year. "I was the wrong DJ in the wrong place, booked for who I am and not what I am." **FAVOURITE CLUBS:** Dream, Up Yer Ranson, Hacienda. **NEXT THREE GIGS:** One Love, Swansea (August 23); Ministry Of Sound, London (24); Absolutely Fabulous, London (25). **DJ TRADEMARK:** Long, long flowing mixes without key clashes. **LIFE OUTSIDE DJING:** Mixed Hi-Life comp album 'Riviera' out August 19; remixing career (Brand New Heavies, Eric B & Rakim, etc); cooking Thai & French food; reading.

# CVI

## 2BAD MICE

"record mirror club chart no.2" "update club chart no.3"  
includes the original mix plus remixes by dj icee,  
tall paul, dj sneak and ubx

out 26 08 96

cd 12 mc

club focus  
pop lip chart  
shop focus  
bands & pieces



18 THE BEST SWING ALBUM IN THE WORLD...EVER!  
19 IN THE MIX 85 - 2  
20 FANTAZIA PRESENT THE HOUSE COLLECTION 4

record mirror tel: 0171 600 9434 fax: 0171 921 5984

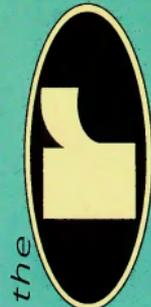
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Bullseye titles e

5

# THE OFFICIAL CHARTS - 24 AUG

100



Britain's nearest beats till **26**

**8**  
**96**

chart

**1** **W** **Spice**

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**3** **WEV**

**4** **MAC**

**5** **HOW**

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Bulletproof titles a

- 18 SHOCK THE BEAT (PIANOMAN) ORIGINAL MIXES) Electric Chic
- 19 SPECIAL KIND OF LOVE (FARLEY & HELLER/AR&G MIXES) Nu Colourz
- 20 K-JEE (SATOSHI TOMIE MIXES) Satoshi Tomie presents Shellback
- 21 SE A WIDA E (THAT'S THE WAY LIFE IS) (MARK PICCHOTTI/DEEP DISH MIXES)
- 22 PET SHOP BOYS
- 23 PEOPLE GET HIGH (CASINO/FORTHRIGHT/BOXCAR MIXES) Boocarr
- 24 HELLO HONKY TONKS (ROCK YOUR BODY) (COTTON CLUB/PIZZAMAN/LEEMAN MIXES) (THE FEELING) (PIZZAMAN MIXES) Pizzaman
- 25 SUGAR IS SWEETER (C.J. BOLLAND/MONKEY MAFIA/ARMAND VAN HELDEN MIXES)
- 26 C.J. BOLLAND
- 27 MADAGASCAR Madagascar
- 28 SWELL (MIXES) Salt Tank
- 29 THAT'S WHEN I REACH FOR MY REVOLVER (ROLLO & SISTER BLISS MIXES) Moby
- 30 COME ON KONGS
- 31 IF MAJONNA CALLS (JUNIOR VASQUEZ MIXES) Junior Vasquez
- 32 IF I COULD FLY (OAKENFOLD & OSBORNE/ANGELES/DUO/ERABELLA MIXES) Grace
- 33 BOMBSARGE (DJ DEE/TALL PAUL/DJ SNEAK/UXBZ BAD MICE MIXES)
- 34 2 Bad Mice
- 35 IT'S GONNA BE ALRIGHT Technocast
- 36 GM - THE CLUB MIXES: SPINNING THE WHEEL (FORTHRIGHT MIXES)/FAST LOVE (FORTHRIGHT MIXES) George Michael

The more charts it available are a special favor service is extended from us as seen as is compiled on the Friday before publication. Call Tracey Ramsey at 813-523-5253

- 50 GONNA GETTERA (DANNY VASQUEZ/HERCHEZED MIXES) FrenchChic
- 51 UP TO NO GOOD! (DANNY VASQUEZ/HERCHEZED MIXES) FrenchChic
- 52 UP TO NO GOOD! (DANNY VASQUEZ/HERCHEZED MIXES) FrenchChic
- 53 UP TO NO GOOD! (DANNY VASQUEZ/HERCHEZED MIXES) FrenchChic
- 54 UP TO NO GOOD! (DANNY VASQUEZ/HERCHEZED MIXES) FrenchChic
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- 58 UP TO NO GOOD! (DANNY VASQUEZ/HERCHEZED MIXES) FrenchChic
- 59 UP TO NO GOOD! (DANNY VASQUEZ/HERCHEZED MIXES) FrenchChic
- 60 UP TO NO GOOD! (DANNY VASQUEZ/HERCHEZED MIXES) FrenchChic
- 61 WAKAN (PATH OF VISION) (WE HE YANNA (CHANT OF SHAMEN) (ECHE-MAH-NEPE (HIGHEST VISION) Roberto Dall'Olio aka Shymin Blackhawk
- 62 IN DE GRETTO (DAVID MORALES/RHYTHM MASTERS/BOUNCE PRODUCTIONS/DEK & JONES/PROJECT 1 MIXES)
- 63 David Morales & The Bad Yard Club/Crystal Waters
- 64 ROCK THE DISCOTHEQUE (MATT DAREV/J KWAN/SPACEBOY MIXES) Organissimo
- 65 GET ABOVE THE CLOUDS (LP) Wink
- 66 ANOTHER PLAN Abstract Truth
- 67 MORNING MOON (DARKSIDE/PETE HELLER/PLANETARY MIXES) Chaga & Aska
- 68 INNER CITY BLUES EP Deep Cover
- 69 DO YOU BELIEVE IN LOVE (ULTRA-SONIC/DANCE LIKE YER DAD/MARIC SMITH/BU PETER/PEE WEE FERRIS MIXES) Ultra-Sonic
- 70 7 DAYS AND ONE WEEK 6BE
- 71 HOTO (HOLD MY HAND) (MIXES) Jellie Boulton
- 72 GOTT ME BACK (GEORGE MORE/PUMP FRICTION MIXES) The Zone
- 73 CELEBRATE (JOHNNY FASCIO/STILL/D/TALL PAUL MIXES) Elli Mio
- 74 THAT LOOK (RABBIT/DEEP DISH MIXES) Dui Lacy
- 75 MOVE YOUR BODY Ruffneck

club focus pop hip chart stop focus beats & pieces

Featuring: Alan Bersoff/143 Station / Hissawake Barry Angel

# GOOL SIX

CD, MC & Double Vinyl Released August 26th

Underwater Love - Jamie City / Shine - In To Forgetful But Forget - Outside / You Are Heaven Best - Monoxide / Action Man (The Brothers Mix) - Lamb / Inhuman - L.A. Belman / Migration - The Sawney / Frontal - The Last / Jazz Garage - Jason / Feel The Sunshine - Alan Bersoff / David - Ernest Baglin / The World Is The Jungle Brothers Mix - Luciano Means The Jungle Brothers (Rereleased) - Leroy Taylor / Street Prayer - J.A. Pate And The Jazz Cavalry / Ruminations - Jone Jone!

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On My Own

peach presents: Klubberheads mix. On My Own September 10th CD/MC/V2

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record mixer: tel: 0171 600 8434 fax: 0171 921 5984

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19 IN THE MIX 86-2

20 FANTAZIA PRESENT THE HOUSE COLLECTION 4

INCORPORATED

# 24 8 96 ON A POP TIP CUBO chart

compiled by alan jones from a sample of over 600 dj returns (fax: 0177-928 2881)



## OH WHAT A NIGHT (DECEMBER '83)/YOU GIVE ME LOVE

Clock

Media/MCA

- 1 **1** OH WHAT A NIGHT (DECEMBER '83)/YOU GIVE ME LOVE Clock Media/MCA
- 2 **2** GUNZ & PIANOZ Bass Boyz Polydor
- 3 **3** JUST A LITTLE BIT OF LOVE Rebekah Ryan MCA
- 4 **4** SANTA MARIA Tatjana Love This
- 5 **5** LOVE ME THE RIGHT WAY '96 Ravine & Kym Mazelle Logic
- 6 **6** 2 PRINCES Lush Brothers MCA
- 7 **7** KILLING ME SOFTLY Dragster & Tomba Encore
- 8 **8** ROCK THE DISCOTHEQUE Orgasmatron MCA
- 9 **9** BOM DIGI BOM Ice MC Eternal
- 10 **10** WHAT BECOMES OF THE BROKEN HEARTED D-Matic All Around The World
- 11 **11** EVERYBODY'S FREE (TO FEEL GOOD) Rozalla Pulse-8
- 12 **12** NE A WOLA FLYAWD'S THE WAY LIFE IS! Pez Shop Boys Polyphonic
- 13 **13** LOVE DON'T LIVE HERE ANYMORE Madonna Maverick
- 14 **14** IT'S GONNA BE ALRIGHT Technoheat Steppin' Out/Encore
- 15 **15** LET'S ALL CHANT Gusto Manifesto
- 16 **16** PURE Scanners Eternal
- 17 **17** GIMME! GIMME! GIMME! (A MAN AFTER MIDNIGHT) Rio & Mars Feverpitch
- 18 **18** JUMP AROUND Dog House feat. Blair Dog House Productions/MCA

- 19 **19** BODY & SOUL '96 Mai Tai Proto
- 20 **20** BROWN EYED GIRL Steel Pulse Wise Man Doctrine
- 21 **21** HENRY DJ Scott Steppin' Out RCA
- 22 **22** MACARENA Los Del Rio
- 23 **23** ARE YOU READY FOR SOME MORE? Reel 2 Real Positiva
- 24 **24** XANADU Olivia featuring Paula Almighty
- 25 **25** SAVE THE BEST FOR LAST Laura Blake Almighty
- 26 **26** STAND AND DELIVER Diva WEA
- 27 **27** LAYLA Chica Planet 3
- 28 **28** THIS IS YOUR NIGHT Amber Tommy Boy
- 29 **29** DA BARBER (OF SEVILLE)? Opera-8 M&G
- 30 **30** I NEED YOU NOW Sinnamon Worx
- 31 **31** THE SUMMER IS MAGIC Exotica Polydor
- 32 **32** ROFO'S THEME Infinity Euphoric
- 33 **33** READY OR NOT Fugees (Refugee Camp) Columbia
- 34 **34** SNAP! - THE REMIXES: RHYTHM IS A DANCER (ROLLO MIX)/DO YOU SEE THE LIGHT (DANCE 2 TRANCE MIX)/MARY HAD A LITTLE BOY (MORALES MIX) Snap! Arista
- 35 **35** WE USED TO PARTY Lexa Lexa
- 36 **36** RAINBOW ISLANDS Seb React
- 37 **37** UNDIVIDED LOVE Louise EMI
- 38 **38** I'VE GOT A FEELING Klymax ZTT
- 39 **39** HOT & WET (BELIEVE IT) Tzant Logic
- 40 **40** FADE TO GREY Midi Xpress feat. Anthony Labello Dance

GENUINE

COTIV-61 - 12TVI-61

27 AUG 1996

# Ruffneck

FEATURING YAVAHN

Move Your Body

REFRESHING U.S. EXPORT



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namecheck: James hyman @ damien mends @ jim jeffery @ andy beavers

## tune of the week

### baby fox: 'curly locks (remixes)' malawi

Baby Fox's second single is a cover of Junior Byles' 1975 hit that surfaced from Lee Pury's renowned Black Ark studios in Kingston. Fly & Babi's mix starts with a phone ringing and an onscreen message. After a quick club plate style woozled shout, gorgeous genre dub procs and soft female vocals, a trunderous crash brings forth a soothing breakbeat. The LP version delves into a sluggish smoky groove, twisted around by Cole Porter "Every time we say goodbye" shings, water-bubble bong sounds and a Trojan-esque trumpet outro. Cyo's remix uses a "Curly locks, now that you're a dreadlock" hook to lead from samba into first class breakbeat and a Cotrone-esque climax. Finally the Woodhead remix mangles the female vocals over a sturdy subcut punctuated by reggae drum rolls and calls of "Echo chamber". A fantastic set of mixes for a ridiculously refreshing piece of vinyl.

★★★★



## house

**STRETCH & VERN** present "MADDOCS" "I'm Alive" (Spot On/Tr). Following comfortably in the footsteps of Wildchild's "Renegade Master" and Klubheads' "Nubhopping" is this repetitive crossover hit with its "I'm alive, the man with the second face and I'm ready y'all to rock the space" hook. That, combined with the Earth Wind & Fire "Boogie Wonderland" riff, has already caused club carnage and will do the same in the national charts. As for the individual mixes: the Like It A Lot mix builds "Wonderland" in Jimmy Bo Home "Spunk" fashion, leading into phased vocal and shuffling before letting rip, ending with a useful mixing outro. The Moonman mix abandons the original feel and opts for rapid "get ready y'all's" in a sparse tractor groove. Fatboy Comes Alive begins with an uplifting church-chimed instrumental, quickly crashing into a Tamba Malowan breakbeat frenzy with slow sine vocals and a Temptations "Get Ready"-sounding bassline. Finally the Disco dub is solid stop-happy house with "Wonderland" laments emerging towards the end. ●●●● jh

**STRIVE FOR LIVE** featuring JAVIER PEREZ 'Givin' You A

Good Thing" (Bassline). The latest from NY's Bassline label is this tasty vocal house cut by Michael Hadzitanas who moved from Australia to the Big Apple last year and is now turning out deep grooves like a native. The Club mix has warm and mellow keys setting off the soulful vocals from talented newcomer Perez before giving way to a happening Hammond workout. This is carried over to the dub which hits harder with its organ stabs and out-up vocals. ●●●● ab

**UNIVERSAL JONES** 'Phoenix Rising' (Ato Art). Ashley Beecher's new label debuts in fine style with this collaboration between himself and the good doctor, Bob Jones. The lead Lying On The Truth mix of "Phoenix Rising" starts with flanged synth slabs over lots of latino percussion before layers of lush keys build to create a tune that is refreshingly hard to categorise. The flip's excellent A New Beginning mix is a more floor-friendly take with its funky bass, happening horns and spacedy vibes. "Electric Brazil" rounds things off with an inventive tobaoco meets drum & bass fusion. ●●●● ab

**PRODUCT OF DA NEIGHBOURHOOD** 'Living In Brooklyn' (Just Trax). This

club focus  
pop lip chart  
stop focus  
beats & pieces



used mixer tel: 0171 600 8436 fax: 0171 921 5184

# GEORGE MICHAEL SPINNING THE WHEEL THE DANCE MIXES

DIGIPAK CD

SPINNING THE WHEEL (Forthright Mix)

FASTLOVE (Forthright Edit)

SPINNING THE WHEEL (Jon Douglas Mix)

1-1



18 THE BEST SWING ALBUM IN THE WORLD... EVER!  
19 IN THE MIX 85-2  
20 FANTAZIA PRESENT THE HOUSE COLLECTION 4

DISCOTECH

9

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Bullseye titles a



three place, whose neighbourhood is really west London not Brooklyn, have come up with a strong and varied debut. The Original mix is a bewy, discoed, loop-laden affair with funky sax lines, jazzy keys and various street talk snippets including the repeated "We need each other". Roach Motel loughen things up with their house treatments that use select vocal samples over deep, hard-hitting beats and cool keys. There is a change of style for the flipside's excellent Beautiful Race - Smiling Face mix which brings together seriously funky acid lines, club disco snatches and crisp hip hop beats, the latter appearing as a bonus beats selection. ●●●● **CB**

**THE RISE** 'Love Is Gonna Be There' (Multiply). A horizontal house record which borrows its gospelish vocals from the States and its production style from the UK, courtesy of Nuff Sisters and Humble Pie and comes out sounding a little like Blast. Not a bad song, though it sits better on the more US-sounding dubs than than the Euro-ish version. A useful house track but one that will probably get lost in the crowd. ●●● **1]**

**REBOUND** 'Kok Me In The Basement' (Fantasia). The return of the Manchester-based Fantasia label sees them throwing up a typically northern sounding funky house groove with a simple chorus line over



**hysteric ego**

chunky synth stabs and rhythms. Quite effective and catchy, though not enough to really cross over. For a more energetic experience check out the flip's 'Trilogy'. ●●● **1]**

**LYNX** 'Structures' (Bellboy). The press release announces that this is pumping UK techno but actually it has more in common with Dutch/Patrick Pains-style house than anything in this country. A fast, minimal rhythm with a hypnotic bassline and subtle organ fits goliop along with gusto. Excellently produced in its Manual remix and even more minimal, for those who like it that way. In the original

version, this is hot stuff from the Aberdeen label. ●●●● **1]**

**HYSTERIC EGO** 'Want Love' (Ego/Warner Bros). This is an 'Alcatraz'-inspired Bushwhicks drum-sampling potential monster. No song as such, the Rob White-created Original mix is driven by a monotonous deep-toned 'sing'-ish bassline and flying boss ticks from the Chi-Lites' 'My First Mistake'. His self explanatory Tribal mix continues the same theme. The faster Itchy & Scratchy variation is an energetically-paned harder Euro-tinged thumper while Matt Clayden and Tony Givley's more lovable Brother Grim remix leans

toward Jaydee's 'Plastic Dreams'. And it is already being used as a BBC TV trailer. Top tune. ●●●●● **DM**

**CJ BOLLAND** 'Sugar Is Sweeter' (Internal/London). Beware, this is techno without frontiers and bears no resemblance to house as such. His Italy filled Original mix is a five drumkit hip hop break style rhythm that carries strange synth noises, while the singer switches between angry 'Sugar Daddy' shouts to calm passages combed by warm strings - love it. Heavenly fashionable Monkey. Media stay within breakfast territory, adding old Apollo 440-type

bleeping synths overlaid with speech snippets from even older movies. For more accessible to most DJs is Armond Van Heiden's electrifying Drum & Bass mix. Not the jungle kind of course, just the power of suggestion. It's a funky house groover in the same vein as his recent Tori Amos track. Clever crossover and very tasty. ●●●●● **DM**

**DJ DISCIPLE** presents **INNER VISIONS** 'That's What Life's All About' (Ultara). New Jersey's DJ Disciple licenses this groovesome offering through a new UK label which was set up by Essex houseer Joey Musaphia and



Rabekah Ryan®

Just A Little Bit Of Love

The New Single

Street Date 27th August

Mixed By K1Kiss: Hi Lux, Satoshi Tomie  
MCA

10

1	W/ Spice	2	WHY	3	WEV	4	MAC	5	HOW	6	GOOL	7	SOMI	8	SEAV	9	THA C	10	BETT	11	BORN	12	KILLU	13	LET'S	14	FREEE	15	I AM	16	IF RI	17	MYST	18	YOU	19	HIGH	20	SOMI	21	IF YO	22	TRAS	23	WALK	24	PEAC
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# GUSTO

## "LET'S ALL CHANT"

INCLUDING MIXES BY JOHNNY VICIOUS/FULL INTENTION  
MICHAEL ZAGER/JULES & SKINS



### OUT 26 AUGUST

keyboardist Gerald Elms. The fierce and gritty vocal is taken care of nicely by one Dawn Tollman - go, girl. The Original is a standard, floppy Nu garage number which Muzophonic sharpens up. His Inner vocal mix is a swinging, happy, plucky exercise that makes better use of the chorus hook. Joey's Visionary dub sadly goes nowhere but into a deep dark drum doom boom. Gerald's Deep Down Inside and 'Can You Feel It' - quacking G-Club dub cooks nicely. Sneaky snippets of Hammond over subtle keys prove less is more. Respect. ●●●● dm

#### techno

**MOVE D 'Cymbellin' (Warp).** Coming on from where his excellent 'Kunststoff' LP left off, Germany's David Moulfang serves up three more organic techno creations. The title track starts as a sparse combination of beats and a weird synth loop before some deep and spacey jazz-fingered keyboard themes bring some welcome warmth to proceedings. 'Chainzine' also tempers raw drum machine rhythms with some invitingly mellow synths. Saving the best 'til last, 'HD 800' is a truly luxurious and soulful slice of electronica that could hold its own against Detroit's finest. ●●●● ab

#### progressive

**ARAKATUBA 'Pele/Socrates'.** (Mr Bongo). Mr Bongo is

following his recent 'Botucada' compilation of Brazilian carnival rhythms with 'Akokubab', a remixed set featuring reworkings from the likes of Faze Action and Box Sogo. This 12 features the two choice selections ahead of the LP's September release. The Ballistic Brothers are responsible for 'Pele', which starts with the usual frenzied drums and whistles. The dubbed up male vocal shouts are the only clue that this is a remix until the jazzy piano break enters the fray and works wonders with the beats. 'Socrates' is the work of Filo Brazilia, who strip down and dub up the percussion before adding ambient sweeps and trancey pulsations to create another of their inventive gems. ●●●● ab

#### garage

**URBAN BLUES PROJECT presents MOTHER OF PEARL 'Your Heaven' (Worx).** Already creating waves on import, the classic mix of 'Your Heaven' is one of their trademark funky garage productions with the crispst of beats, boogieful bossiness and firing horns. The only



drawback is that Pearlie Mae is not given much of a song to wrap her fonzils round, meaning that the end result is not as special as the recent Michael Procter tracks. Urban

Blues Project also contribute a typically effective Soultrix dub while Max & Maccario throw down some impressive keys on their version with its Masters At Work-ish dub intro.

The UK dubloopback promo also includes an uptempo mainstream mix from the Sol Brothers and a big and bouncy vocal reworking from M&S. ●●●● ab

club focus  
pop lip chart  
shop focus  
beats & pieces



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18 THE BEST SWING ALBUM IN THE WORLD... EVER!  
19 IN THE MIX 86 - 2  
20 FAITAZIA PRESENT THE HOUSE COLLECTION 4

**M-DOC** featuring chantay savage  
its a summer thang

## M-DOC featuring chantay savage its a summer thang

THIS IS THE MOST COMMERCIAL HIP R&B TRACK SINCE JAZZY JEFF & FRESH PRINCE FIRST GAVE THE WORLD SUMMERTIME™

**"THIS IS THE MOST COMMERCIAL HIP R&B TRACK SINCE JAZZY JEFF & FRESH PRINCE FIRST GAVE THE WORLD SUMMERTIME™"**

MIXMAG UPDATE

24	ARMS	25	WHIEF	26	BECO	27	YOU'	28	DON'	29	HANG	30	WOM	31	THIS	32	SCOO	33	BECA	34	IN DE	35	HEAD	36	THREE	37	SPEC	38	ASCEN	39	FOREY
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Bullhead titles at



# club chart

commentary

by alan jones

After a fortnight at the top of the Club Chart, HQ's 'Nobody's Business' single is losing support very slowly, but quickly enough to be overtaken by **Gusto's 'Let's All Cheer'**. The fourth Club Chart topper out of the last five on the Manilla-to-Lab, 'Let's All Cheer' is a remake of the old Michael Zagar Band song, which topped the Club Chart all of 18 years ago. 'Nobody's Business' is still number one in 'twice as many DJ returns as the Gusto disc, but 'Let's All Cheer' features in many more charts, hence its 6% lead at number one. **Gusto** are the first out to have two Club Chart toppers this year, having previously reached the summit in February with 'Disco's Revenge', which subsequently became a Top 10 pop hit. With AM-FM and Manilla's being particularly active, the PolyGram group has amazingly had the number one club record for 23 of the last 25 weeks. The only break in its domination came at the beginning of June when Virgin and Arista each took a week of number one. After insisting that he would not allow outside mixers to interfere with any tracks from his 'Older' album, **George Michael** bit the bullet and allowed his old chums **Fortnight** - an EMJ recording act in their own right - to doctor his upcoming single 'Spinning The Wheel', adding a couple of mixes of his recent chart topper 'FastLove' for good measure. The resulting mix climbed 39-33 this week, giving George his biggest club hit since 'I Want Your Sex' some nine years ago... Versions of 'Killing Me Softly' continue to multiply, with pop, house, reggae, r&b and nu-nrg versions from Britain, Spain, the US, Jamaica and Australia all picking up support. Top of the stack at present is the **Dregster & Tombo** version of number seven on the Pop Top chart, but there's also support for **The Fughites, DeJay Friendly, Just A Girl, U La Lo La, Keshif Lindo, Tony Montes and Atlanta** featuring **Pix** - and **Fogees**. Two lines of copy ran into one last week. The version of 'Gimme! Gimme! Gimme!' in the chart is by **Rio & Mars**, not Clock. Their remake is of the old Four Seasons hit 'Oh What A Night (December '63)'. Apologies to all concerned.

# beats &

A fair number of dance heads made their way up to **Knebworth** last week for the **Queets** gig. And many of them found refuge in the **Primary Talent/Ministry of Sound** tent, pictured in which are **Shovel** from **M People** and **Keith** from **The Prodigy**. **Touch** magazine will be putting out a special carnival edition of its magazine this week. As well as an extensive guide to all the carnival goings-on, the magazine will include a five-page **Time Out** section about food. **Steve 'Silk' Hurley**, the hugely successful Chicago house veteran, will be making a rare visit to the UK in September. His appearances will be at the **Astro Hotel, Edinburgh (20)**; **Republic, Sheffield (21)**; **Bar Rhumba, London (25)**; **Escape Club, Brighton (27)**; and **Hard Times, Leeds**. **Jump Wax Records** has been won the battle to sign the **Committee's 'Welcome (I Said Shut Up)'**. The track will be released imminently. An alternative to Carnival might be the return of **Full Circle** for a bank holiday bash at **Studio 412, George Green, Sough**, from 4pm to 11pm. Guests will be **Phil Perry, Doc Martin** and **Dave Angel**. Full details on 01753 685158... Well done to the excellent **Rotation** at **Sustlerino**, which this Friday (**August 23**) celebrates two years of funk, r&b and rap with a guest appearance from **Norman Jay**. **Backroom Productions' Flatline Records** has signed a production and distribution deal with **Sticily Rhythm**. **Bong International Records**, the label responsible for Six'n'Star's 'Outrageous' and **Dix & Jorrese's 'The Beginning'**, is looking for new talent. **Midnight** has signed a deal with **Sticily Rhythm**. **Bong International Records**, 218a Archway Road, London N6 5AK... Apparently **Sean McClusky** has no plans to promote the new Friday night **Metrozone** of **UK Midlands** as we were informed last week. He says he is quite happy running **Kingsize of the Complex, Islington**, and **Jel Set of the Leisure Lounge, Holborn**. **AND THE BEAT GOES ON!**



see id

AWW

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- 25 ARMS OF LOREN E'voke Manifesto Hut
- 26 WHERE ARE YOU Kavarna Nemesis
- 27 BECOMING MORE LIKE ALTHE Divine Comedy Serania
- 28 YOU'RE MAKIN ME HIGH Toni Braxton LaFaugh/Arista
- 29 DONT STOP MOVIN' Livin' Joy Undiscovered/A&M
- 30 HANGING AROUND Me Me Me Indolent/RCA
- 31 WOMAN Neneh Cherry Hut
- 32 THIS SUMMER (REMIX) Squeeze A&M
- 33 SCOOBY SNACKS Run Lovin' Criminals Chrysalis
- 34 BECAUSE YOU LOVED ME Celine Dion Epic
- 35 IN DE GHETTO David Morales And The Bad Yard Club Manifesto
- 36 HEAD OVER FEET Alanis Morissette Maverick/Reprise
- 37 THREE LIPS (THE OFFICIAL SING OF THE BRITISH JAZZ & SHIVER & LIGHTNING BEAT)
- 38 SPECIAL KIND OF LOVER Nu Colours Wild Card/Polydor
- 39 ASCENSION NO ONE'S GONNA LOVE YOU, SO DONT - Maxwell Columbia
- 40 FOREVER LOVE Gary Barlow RCA

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

# technocat

the new hit single "It's gonna be alright"  
 released 27th august  
 cd/12"  
 mixes by hyper go-go, northern boyz & dj scott



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 "MAGIC RIDE" AND "I PROMISE"  
 CASSETTE INCLUDES "MAGIC RIDE"



COLLIERIA

# TOP TWENTY COMPILATIONS

**1** NOW THAT'S WHAT I CALL MUSIC! 34  
 BMG/Virgin/PolyGram

- 2 THE BEST DANCE ALBUM IN THE WORLD, EVER! 6 Virgin
- 3 CLUB MIX '96 - VOL 2 PolyGram TV
- 4 MOVIE KILLERS Interscope
- 5 BIG MIX '96 BMG/Universal
- 6 SHAKE 5 PolyGram/Il
- 7 TRANSPARENT (OST) BMG/PolyGram
- 8 THE BEST JAZZ, EVER! Virgin
- 9 THE ULTIMATE LINE DANCING ALBUM Blue Note
- 10 UNTITLED 2 Global Release
- 11 EVENING SESSION PRIORITY TUNES Virgin
- 12 100% SUMMER MIX '96 Interscope
- 13 MINISTRY OF SOUND - DANCE NATION PART 2 (vol 2) Virgin
- 14 HIT THE MIX '95'S HITS Virgin
- 15 NEW HITS '96 Global Release
- 16 THE '90' COUNTRY ALBUM PolyGram/Il
- 17 VIBIN' 4 Global Release
- 18 THE BEST SWING ALBUM IN THE WORLD, EVER! Virgin
- 19 HIT THE MIX '96 - 2 Virgin
- 20 FANTAZIA PRESENTS THE HOUSE COLLECTION 4 Interscope

- 24 25 STANLEY ROAD Paul Weller GoldDress
- 26 26 GREATEST HITS Take That RCA
- 27 THE WAR OF THE WORLDS Jeff Wayne Columbia
- 28 HITS Mike & The Mechanics Virgin
- 29 UNRELEASED & REVAMPED (EP) Cypress Hill Columbia
- 30 HELL FREEZES OVER The Eagles Geffen
- 31 DIFFERENT CLASS Pulp Island
- 32 SO FAR Alex Reece Fourth & Broadway
- 33 DREAMLAND Robert Miles Deconstruction
- 34 NAKED Louise 1st Avenue/EMI
- 35 DONT ASK Tina Arena Columbia
- 36 DAYDREAM Mariah Carey Columbia
- 37 SHE'S THE ONE (SOUNDTRACK) Tom Petty & The Heartbreakers Warner Bros
- 38 THE BENDS Radiohead Parlophone
- 39 THESE DAYS Bon Jovi Mercury
- 40 LOAD Metallica Vertigo

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# INTERNATIONAL FOCUS

## US CHARTWATCH

You have to go back to June 1987 to find the last time a British female singer topped the US singles chart. On that occasion it was Kim Wilde enjoying a solitary week at number one with 'You Keep Me Hangin' On', some 21 years after The Supremes took the same song to the top.

But, at long last, Wilde's achievement could be emulated because Welsh singer Donna Lewis impressively moves up seven places to sit at number two this week behind the BayCity Boys mix of Los Del Rio's 'Macarena'. If 'Love You Always Forever' does make that final stride, it will become the first UK single to top the US chart since Seal's 'Kiss From A Rose' last August.

In the albums chart, Lewis is also making good ground with *Now In A Minute* climbing 11 places to number 49.

Coming at a time when UK acts—especially new ones—are conspicuous by their absence in the US listings, her chart performance so far is amazing, but the fact she is virtually unknown here makes it all the more remarkable. The same can be said to, to a certain degree, for UK acts Republica and Crush, whose singles *Ready To Go* and *Jellyhead* both move up three places to 83 and 94.

One homegrown performer whose releases often enjoy a better welcome over the pond is Eric Clapton whose single *Change The World* drops two places this week to seven. He is, though our only act in the top 20, as the much-lauded Paul McCartney, that *Girl*, which holds at 21. Garbage are now enjoying



their most successful US chart spell with their self-titled album at 22 and the single *Stupid Girl* rising four places to 30.

In the album top 20 since January with (What's The Story) *Morning Glory!*, Oasis make further progress with their second US hit single, *Don't Look Back In Anger*, climbing a steady four places to 57.

Elsewhere in the singles chart it's business as usual with Everything But The *Girls* Missing—surviving now on airplay alone—down four to 47, George Michael's *FastLove* dropping nine to 85 and Bush falling seven to 96 with *Machinehead*. Both Bush and Michael also fall on the album chart, at 47 and 77 respectively, with *Sting* dropping two to 93.

Oasis's arch rivals Blur have had but one US hit to date—*Girls & Boys*—which just scraped into the singles top 60 but at least this week they've also made some claim to the album chart because the soundtrack of *Trainspotting*, featuring Blur and a wealth of other UK acts including *Castro*, *Pete Dinklage* and *Underworld*, enters at 71.

Thanks to *Trainspotting* album, this amount of new UK talent hasn't enjoyed US chart success in one go in a very long time. Paul Williams

## UK WORLD HITS

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

### AUSTRALIA

- 1 **RETURN OF THE MACK** Mark Morrison (VIVA)
  - 2 **FOREVER LOVE** Guy Barlow (BMG)
  - 3 **FREEDOM** Robbie Williams (EMI)
  - 4 **FASTLOVE** George Michael (Virgin)
  - 5 **THERE'S NOTHING I WANT DO** Jay (London)
- Source: ARIA

### NETHERLANDS

- 1 **MYSTERIOUS GIRL** Peter Andri (BMG)
  - 2 **TORQUELOVE** Guy Barlow (BMG)
  - 3 **FREEDOM** Robbie Williams (EMI)
  - 4 **CHANGE THE WORLD** Eric Clapton (WEA)
  - 5 **GLITCHIN'** Bush (NCA)
- Source: *Dutch Top 50*

### ISRAEL

- 1 **WANNABE** Spice Girls (Virgin)
  - 2 **EVERYONE TO LOVE** Ever 17 (London)
  - 3 **FOREVER LOVE** Guy Barlow (BMG)
  - 4 **FREEDOM** Robbie Williams (Chrysalis)
  - 5 **ROBISONS CITY** Electronic (Parlophone)
- Source: *Israel Broadcasting Authority*

### FRANCE

- 1 **JE TE DOANE** World's Apart (EMI)
  - 2 **RETURN OF THE MACK** Mark Morrison (VIVA)
  - 3 **FASTLOVE** George Michael (Virgin)
  - 4 **KERBYBIDDY** World's Apart (EMI)
  - 5 **WANNABE** Spice Girls (Virgin)
- Source: IFPI

### SWEDEN

- 1 **WANNABE** Spice Girls (Virgin)
  - 2 **TRASH** Bush (NCA)
  - 3 **MYSTERIOUS GIRL** Peter Andri (BMG)
  - 4 **FOREVER LOVE** Guy Barlow (BMG)
  - 5 **FREEDOM** Robbie Williams (Chrysalis)
- Source: GRIPP

### AUSTRIA

- 1 **WANNABE** Spice Girls (EMI)
  - 2 **FOREVER LOVE** Guy Barlow (BMG)
  - 3 **RETURN OF THE MACK** Mark Morrison (VIVA)
  - 4 **FREEDOM** Robbie Williams (Chrysalis)
  - 5 **ROBISONS CITY** Electronic (Parlophone)
- Source: IFPI

## ARTIST PROFILE: SPICE GIRLS

Breaking into the Japanese domestic chart is never easy for international acts, but Virgin's certainly seems to help if you're both British and an all-female act.

Hot on the heels of Shampoo taking Japan by storm come the Spice Girls whose UK chart-topping *Wannabe* has entered Japan's domestic listings this week at 91.

While that might not sound particularly stirring on paper, it's impressive stuff considering that the number of non-Japanese tracks to have cracked the Top 10 this year can be counted on the fingers of one hand.

And in the country's international chart, the news is even more encouraging with the single now enjoying its sixth week inside the top five.

Virgin's head of international marketing, Lorraine Barry, has no doubts regarding the South East Asian market very early with promotional visits in June and July is the cause of this success.

She says, "I've been in Virgin 11 years and I can't remember the last time we had anything in South East Asia as strongly placed as this. We've had a lot of success with some of the indie acts, but for Virgin to have a pop act is great for us and it's perfect for the Japanese. They love it."

Their personalities, easy-to-remember lyrics and the fact they will always make themselves available for promotional work, she feels, are what have won over the Japanese.

But Japan is by no means the end of the Spice Girls' overseas conquests. Last week they were



at one in Ireland and Israel, two in Denmark, straight in at eight in Norway, new at 12 in Sweden and have climbed from 81 to 26 in Germany.

In France the single has risen from 45 to 24, while the Netherlands' *up parade* chart for breaking singles has it at one.

In Germany at present, they have promotional trips lined up to France, Italy, Norway and Denmark before heading off in September to Japan for a third time.

As to how big they could become internationally, Barry is adamant: "The biggest," she says, "I really have no doubt about that. For us, this isn't any overnight sensation. The album has single after single on it and this is just the beginning." Paul Williams

## TRACKWATCH: SPICE GIRLS

- Number one in Ireland and Israel
- Top single in the Netherlands' *up parade* chart
- Six weeks in the top five of Japan's international chart
- Up from eighth to two in Denmark
- High climber this week in Germany and France
- New entry in Belgium, Norway and Sweden

## NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	1 <b>WANNABE</b> Spice Girls (Virgin)		21	26 <b>ALWAYS BE MY BABY</b> Walsh Carré (Columbia)	
2	2 <b>WHY 21 Feet</b> Michael Jackson (A&M)		22	36 <b>BECAUSE YOU LOVED ME</b> Culture Beat (Capitol)	
3	3 <b>WE'VE GOT IT BACK ON</b> Backstreet Boys (A&M)		23	20 <b>YOU'VE GOT TO BE A MENT (PARTY TIME)</b> Dido (Capitol)	
4	4 <b>MACARENA</b> Los Del Rio (Capitol)		24	31 <b>YOU'RE MAKIN' ME HIGH</b> Tim Brown (Capitol)	
5	5 <b>HOW BIZARRE</b> D'Nei (Polygram)		25	9 <b>BORN SLIPPER</b> Underwood (Columbia/Sony)	
6	6 <b>GOOD ENOUGH</b> Eric Clapton (WEA)		26	20 <b>SPINNING THE WHEEL</b> George Michael (Virgin)	
7	4 <b>SOMEDAY</b> Eternal (EMI)		27	22 <b>WRONG</b> Everything But The Girl (Virgin)	
8	18 <b>SEA WAVE (PARTS OF THE WAVE)</b> Ice Cube (Priority)		28	25 <b>THIS SUMMER REMIX</b> Equinox (A&M)	
9	10 <b>THE CROSSROADS</b> Bone Thugs-N-Harmony (A&M)		29	26 <b>IF I RULED THE WORLD (IMAGINE THAT)</b> Real Gone (Capitol)	
10	10 <b>BETTER WATCH OUT</b> A&J (Capitol)		30	27 <b>FASTLOVE</b> George Michael (Virgin)	
11	12 <b>I AM... I FEEL</b> Asher Roth (Mercury)		31	19 <b>IN TOO DEEP</b> Exotic Culture (Chrysalis)	
12	11 <b>WOMAN</b> Sarah Connor (J&R)		32	25 <b>NOBODY KNOWS</b> Tony Rich Project (Polygram)	
13	17 <b>KILLING ME SOFTLY</b> Pagan (Columbia)		33	33 <b>SORRETO MOON (I REMEMBER)</b> The Roots (J&R)	
14	14 <b>WALKING ON THE MILKY WAY</b> Dido (Virgin)		34	3 <b>PEACOCK SUE</b> Fair Weather (Epic/Sony)	
15	15 <b>LET'S MAKE A NIGHT TO REMEMBER</b> Ryan Adams (Capitol)		35	28 <b>OCEAN DRIVE</b> Impassioned Family (MCA/Capitol)	
16	3 <b>FREEDOM</b> Robbie Williams (Chrysalis)		36	17 <b>CRAZY</b> Mark Morrison (VIVA)	
17	10 <b>DON'T STOP MOVIN'</b> Janet Jay (Ampex/Interscope)		37	31 <b>TRASH</b> Sade (Epic)	
18	19 <b>HEAD OVER FEET</b> Alicia Keys (A&M)		38	33 <b>MISSING YOU</b> Tina Turner (Parlophone)	
19	19 <b>MYSTERIOUS GIRL</b> Peter Andri (BMG)		39	4 <b>FOREVER LOVE</b> Guy Barlow (BMG)	
20	10 <b>SOMEONE TO LOVE</b> Ever 17 (London)		40	28 <b>HANGING AROUND</b> We Are the Future (Interscope)	

## VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	1 <b>JAGGED LITTLE PILL</b> Alicia Keys (A&M/Capitol)		21	19 <b>STANLEY ROAD</b> Paul Weller (Capitol)	
2	2 <b>(WHAT'S THE STORY) MORNING GLORY</b> Sade (Epic)		22	14 <b>DIFFERENT CLASS</b> Pato Banton (Virgin)	
3	3 <b>MOSELEY SHOALS</b> Green Curry (Capitol)		23	19 <b>MTS</b> Mike & The Mechanics (Virgin)	
4	3 <b>RECURRING DREAM - THE VERY BEST OF</b> Crowded House (Capitol)		24	15 <b>THESE DAYS</b> Don Jago (Mercury)	
5	5 <b>FREE FREEDOM SWEET</b> Jody (A&M)		25	12 <b>THE BENDS</b> Brotherhood (Polygram)	
6	6 <b>EVERYTHING MUST GO</b> Manic Street Preachers (Epic)		26	12 <b>LOAD</b> Metallica (Virgin)	
7	7 <b>OLDER</b> George Michael (Virgin)		27	20 <b>TO THE FAITHFUL DEPARTED</b> The Chieftains (Virgin)	
8	17 <b>DEFINITELY MAYBE</b> Backstreet Boys (J&R)		28	18 <b>LIFE</b> Simply Deep (Epic/Warner)	
9	9 <b>BIZARRE FRUIT/BIKAZME FRUIT 01</b> Pavo (Columbia/NCA)		29	15 <b>THE PRESIDENTS OF THE USA</b> The Presidents of the USA (Epic)	
10	10 <b>18 TILI</b> Bryan Adams (A&M)		30	21 <b>THE VERY BEST OF... The Eagles</b> (Capitol)	
11	12 <b>OCEAN DRIVE</b> Impassioned Family (MCA/Capitol)		31	20 <b>SHES THE ONE (SOUNDTRACK)</b> Jay-Z (The Blackground/Atlantic)	
12	11 <b>WILDEST DREAMS</b> Tina Turner (Parlophone)		32	20 <b>COME FIND YOURSELF</b> Fun Lovin' Criminals (Chrysalis)	
13	8 <b>1977</b> Ane (Polygram)		33	20 <b>THE JOSHUA TREE 02</b> (Epic)	
14	12 <b>WALKING WOUNDED</b> Everything But The Girl (Virgin)		34	20 <b>CASANOVA</b> Divine Comedy (Capitol)	
15	15 <b>ALL CHANGE</b> East (Polygram)		35	20 <b>LEGENO</b> Bob Marley And The Wailers (Epic)	
16	15 <b>THE IT GIRL</b> Siobhan (Indie/NCA)		36	20 <b>MTV UNPLUGGED</b> Alice In Chains (Epic)	
17	17 <b>CARBIDE</b> Caruge (Mercury)		37	20 <b>HISTORY-PAINT AND FUTURE</b> Bob Marley (Capitol)	
18	14 <b>HELL FREEZES OVER</b> Eagle (Mercury)		38	17 <b>MERCURY FALLING</b> Sade (A&M)	
19	17 <b>MY WAY OF THE WORLDS</b> Jet Wave (Capitol)		39	20 <b>A MAXIMUM HIGH</b> David Byrne (Polygram)	
20	20 <b>THE WINTER OF - THE VERY BEST OF</b> The New Power Generation (Capitol)		40	20 <b>ODELAY</b> Bush (Capitol)	



# MUSIC VIDEO

# VIDEO

This	Last	Artist	Title	Label	Cat No
1	2	BILL WHELAN	Riverdance - The Show	VOI	VCS44
2	1	BILL WHELAN	Riverdance - A Journey	VOI	VCS63
3	4	LIVE	CAS! RECORDING: Les Misérables in Concert	Video Collection	VCS19
4	4	OASIS	Live By The Sea	PAM	MW491472
5	6	BOYZONE	Said And Done	VAL	ES6003
6	8	TAKE THAT	Grantchester Hills	BMG	Video 7432125533
7	NEW	VARIOUS ARTISTS	Tribute To Stevie Ray Vaughan	SMV	459179
8	5	SEX	PISTOLS: Live In Wembley	Parlophone New Gen	PRN125
9	7	ANGUS & ASH	Prisoners Own	Culter House Home	CHH2558
10	9	MICKEL JACKSON	Video Greatest Hits - History	SMV	SPV122
11	13	THE PRODIGY	Electric Punks	XL	Recordings X1017
12	11	SON JUVILENE	Live In London	PolyGram	Video 5132183
13	10	SEX	PISTOLS: Live At Longhorns	Parlophone New Gen	PRN1175
14	12	THE WHO	Live At The Isle Of Wight Festival 1970	Warner Music Video	WMO34363
15	14	SON JUVILENE	Cross Road - Best Of	PolyGram	Video 5217763

16	15	PULP	Sorted For Films & Videos	WV	837043
17	16	MARAH CAREY	Fantasy - An All-Access Square Garden	SMV	Columbia 5051342
18	19	THE STONE ROSES	The Complete	Warenworld	WNC257
19	18	ROBSON GREENE & JEROME FLYNN	So Far So Good	BMG	Video 7432131463
20	23	DANIEL O'DONNELL	The Classic Live Concert	Ritz	RIT29705
21	27	TAKE THAT	The Holy One - The Movie	BMG	Video 7432132263
22	24	GELINE DUNN	The Colour Of My Love Concert	SMV	EPV20642
23	22	MIRIAMMA	Live! Tonight! Sold Out!	Geffen Home	Vides VEG2541
24	25	VARIOUS ARTISTS	Dani Penn's Top Dogs	Warner	Video 141: 82115463
25	26	ANGUS & ASH	Prisoners Own - Greatest All-Time	Warnerworld	WNC210
26	28	VARIOUS ARTISTS	Kawaida Chart Hit	Audi	AUD1006
27	17	TAKE THAT	Homezone - Live At Manchester G-Mex	BMG	Video 7432135433
28	29	CARRERAS/DOMINGO/PAVAROTTI	Live In Concert 94	Teldec/Verve	4299123
29	29	PNK	107 Live/Palms - 20.10.54	PAM	MV191493
30	26	VARIOUS ARTISTS	Reflections Of Ireland	Prom	PLAY378

This	Last	Title	Label	Cat No	
1	2	WATERWORLD	CDC	Video MW1380	
2	3	STARGATE	PolyGram	Video 61057970	
3	3	THE SWAN PRINCESS	Columbia	Video 02077070	
4	5	FIRST KNIGHT	Columbia	Video 02079770	
5	1	STAR TREK: VOYAGER - VOL 2	CDC	Video V61478	
6	8	LEON	Teleshout	CD1022	
7	6	BARNEY - TALENT SHOW	PolyGram	Video 622503	
8	10	PULP	PICTURE	Teleshout	CD43142
9	4	PICCADILLYAS	Web	Droney 024522	
10	12	DIMS AND DUMBER	First Independent	Video 024362	
11	7	BILL WHELAN: Riverdance - The Show	VCI	VG84	
12	13	MELBURN: BALLY - COMPLETE SERIES 1	Teleshout	Video 1621	
13	6	BILL WHELAN: Riverdance - A Journey	Video Collection	VCS19	
14	9	AROUND THE WORLD WITH TRINON & PAMUNA	Web	Droney 024522	
15	10	THE HOUSE SOLDIERS	MGM	Video 519256	

# INDEPENDENT SINGLES

# INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(distributor)
1	2	BORN SLUPPY	Underworld	Junior Boy's Own	JBO 44 CD2 (RTM,DI)
2	1	TRASH	Suede	Nada	NND 21 CD2 (SMV,V)
3	NEW	HANGING AROUND	Mo Me Ma	Indolent	DUFF 05CD (V)
4	NEW	BATAMAHATTA	Sepultura	Roadrunner	RNR 23143 (P)
5	NEW	WHAT'S IN THE BOX	Boa Rhythms	Creation	CRESO 220K (SMV,V)
6	NEW	IT'S ALL THE WAY LIVE (NOW)	Cocteau	Tremby Boy	TBCD 731 (RTM,DI)
7	NEW	CHARMING THROMS	Senses	Ultimate	TOPP 06CD (P)
8	3	GOODNIGHT	Baby Bird	Echo	ECSD 24 (V)
9	10	WHATEVER	Oasis	Creation	CRESO 195 (SMV,V)
10	5	FEMALE OF THE SPECIES	Space	Get	CDUT 2 (T)
11	NEW	WONDERWALL	Oasis	Creation	CRESO 215 (SMV,V)
12	17	DO NOT LOOK BACK IN ANGER	Oasis	Creation	CRESO 221 (SMV,V)
13	NEW	ALL BECAUSE OF YOU	Universal State Of Mind	Platipus	PLAT 24CD (SRO)
14	19	CIGARETTES & ALCOHOL	Oasis	Creation	CRESO 190 (SMV,V)
15	NEW	SOME MIGHT SAY	Oasis	Creation	CRESO 204 (SMV,V)
16	7	500 (SHAKE BABY SHAKE)	Lush	4AD	BADO 08CD (RTM,DI)
17	18	LIVE FOREVER	Oasis	Creation	CRESO 189 (SMV,V)
18	NEW	SHAKENMARRER	Oasis	Creation	192 CD (SMV,V)
19	6	RUSH HOUR	Joyriders	Parlophone	POD 012 (V)
20	NEW	SUPERSONIC	Oasis	Creation	CRESO 176 (V)

This	Last	Title	Artist	Label	(distributor)
1	1	(WHAT'S THE STORY) MORNING...	Oasis	Creation	CRESO 189 (SMV,V)
2	2	1977	Ash	Infectious	INFECT 04CD (RTM,DI)
3	4	DEFINITELY MAYBE	Oasis	Creation	CRESO 168 (SMV,V)
4	3	THE IT GIRL	Sleeper	Indolent	SLECD 012 (V)
5	NEW	BEATS, RHYTHMS AND LIFE	A Tribe Called Quest	Jive	CHP 171 (P2)
6	5	SECOND THOUGHTS IN THE INFANTS	Underworld	Junior Boy's Own	JBOCD 44 (RTM,DI)
7	7	CASANOVA	Dina Comedy	Setsanta	SETCD 35 (V)
8	6	DEPIQUE SCHMOEDUPIE	Rory Adamson	Mate	CESTMAN 134 (RTM,DI)
9	NEW	...BECAUSE I CAN	Ricky	Perthman	PERMCD 35 (V)
10	8	PARANOIA & SUNBURST	Skunk Anansie	One Little Indian	TPLP 59CD (P)
11	11	EXPECTING TO FLY	Brianza	Superior Quality	BLUEDCD 004 (V)
12	14	THE COMPLETE	Stone Roses	Silvertone	CRESO 325 (P)
13	NEW	IT'S ALL THE WAY LIVE (NOW)	Cocteau	Tremby Boy	TB 731 (RTM,DI)
14	10	PLAY GAMES	Dog Eat Dog	Roadrunner	RNR 876Z (P)
15	13	FUZZY LOGIC	Super Fly Animals	Creation	CRESO 190 (SMV,V)
16	12	LOVEFLE	Lush	4AD	CD 094CD (RTM,DI)
17	NEW	THE STONE ROSES	The Stone Roses	Silvertone	CRESO 325 (P)
18	NEW	12 GOLDEN COUNTRY GREATS	Ween	Flying Nun	FNCD 206 (RTM,DI)
19	NEW	BE SPECIAL	Joyriders	Parlophone	POD0CD 003 (V)
20	18	DUBNIBASSWITHMYHEADMAN	Underworld	Junior Boy's Own	JBOCD 1 (RTM,DI)

This	Last	Title	Artist	Label	(distributor)
1	1	ONE ME SOME WHEELS	Slushy Boggs	Capitol	PRMCD 10 (E)
2	3	THE WOMAN IN ME	Various	Mercury	529386 (F)
3	3	TIMELESS	Daniel O'Donnell/Mary Duffy	Ritz	RITCD 707 (P)
4	4	FRESH HORSES	Garth Brooks	Capitol	CDG 1 (E)
5	6	INGENUEN	KD Lang	Size	29592682 (W)
6	5	MUSIC FOR ALL OCCASIONS	Mavericks	MCA	MCD 1134 (BMG)
7	9	THE LAST WALTZ	Daniel O'Donnell	Ritz	RITCD 705B (P)
8	8	THE ROAD TO ENSENADA	Lyle Lovett	MCA	MCD 1140 (BMG)
9	7	SPIRIT	Willie Nelson	Island	524242 (F)
10	10	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia	478792 (SM)

This	Last	Title	Artist	Label	(distributor)
1	1	18 TIL I DIE	Bryan Adams	A&M	540512 (F)
2	3	CARBAGE	Garbage	Mushroom	D 31459 (RTM)
3	6	LOAD	Metallica	Vertigo	528182 (F)
4	15	MTV UNPLUGGED	Kiss	Mercury	528942 (F)
5	7	THESE DAYS	Jon Jovi	Mercury	528642 (F)
6	8	TO THE FATHOMFUL DEPARTED	Carrie Underwood	Island	520184 (P)
7	4	RITZY LUCRE LIVE	Sax Pistols	Virgin	CDVUS 116 (E)
8	5	THREE SNAKES AND ONE CHARM	Slack Crowes	American	742120462 (BMG)
9	17	NEVERMIND	Nirvana	DGC	DOCD 20425 (BMG)
10	14	CROSS ROAD - THE BEST OF	Jon Jovi	Jamco	522362 (F)

This	Last	Title	Artist	Label	(distributor)
11	15	THE SUN IS OPEN OUT	Longpigs	Virgin	CDVUS 116 (E)
12	13	NEVER MIND THE BOLLOCKS	Sax Pistols	Virgin	CDVUS 116 (E)
13	10	SO FAR SO GOOD	Bryan Adams	Mushroom	D 31459 (RTM)
14	9	PLAY GAMES	Dog Eat Dog	Termination	14 (E)
15	11	REGULAR URBAN SURVIVORS	Termination	14 (E)	
16	12	DOWN ON THE UPSIDE	Sounds Garden	16 (E)	
17	16	SLAND	Del Leppard	17 (E)	
18	19	THE ULTIMATE EXPERIENCE	Jim Hendrix	18 (E)	
19	18	EVIL EMPIRE	Rage Against The Machine	19 (E)	
20	17	METALLICA	Metallica	20 (E)	

This	Last	Title	Artist	Label	(distributor)
1	1	ONE ME SOME WHEELS	Slushy Boggs	Capitol	PRMCD 10 (E)
2	3	THE WOMAN IN ME	Various	Mercury	529386 (F)
3	3	TIMELESS	Daniel O'Donnell/Mary Duffy	Ritz	RITCD 707 (P)
4	4	FRESH HORSES	Garth Brooks	Capitol	CDG 1 (E)
5	6	INGENUEN	KD Lang	Size	29592682 (W)
6	5	MUSIC FOR ALL OCCASIONS	Mavericks	MCA	MCD 1134 (BMG)
7	9	THE LAST WALTZ	Daniel O'Donnell	Ritz	RITCD 705B (P)
8	8	THE ROAD TO ENSENADA	Lyle Lovett	MCA	MCD 1140 (BMG)
9	7	SPIRIT	Willie Nelson	Island	524242 (F)
10	10	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia	478792 (SM)

# COUNTRY

This	Last	Title	Artist	Label	(distributor)
1	1	ONE ME SOME WHEELS	Slushy Boggs	Capitol	PRMCD 10 (E)
2	3	THE WOMAN IN ME	Various	Mercury	529386 (F)
3	3	TIMELESS	Daniel O'Donnell/Mary Duffy	Ritz	RITCD 707 (P)
4	4	FRESH HORSES	Garth Brooks	Capitol	CDG 1 (E)
5	6	INGENUEN	KD Lang	Size	29592682 (W)
6	5	MUSIC FOR ALL OCCASIONS	Mavericks	MCA	MCD 1134 (BMG)
7	9	THE LAST WALTZ	Daniel O'Donnell	Ritz	RITCD 705B (P)
8	8	THE ROAD TO ENSENADA	Lyle Lovett	MCA	MCD 1140 (BMG)
9	7	SPIRIT	Willie Nelson	Island	524242 (F)
10	10	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia	478792 (SM)

This	Last	Title	Artist	Label	(distributor)
11	11	I FEEL ALIBH	Steve Earle	Transatlantic	TRACD 227 (P)
12	12	IN PIECES	Garth Brooks	Liberty	COEST 2212 (E)
13	14	WRECKING BALL	Emmylou Harris	Grapevine	GRCD 102 104* (P)
14	17	GOING	Dwight Yoakam	Reprise	836248512 (M)
15	15	STARTING OVER	Rhonda McCreary	MCA	MCD 11284 (BMG)
16	18	WHAT A CRYING SHAME	Mavericks	MCA	MCD 12861 (BMG)
17	13	NO FENCES	Garth Brooks	Capitol	COEST 2138 (E)
18	18	HIGH LONESOME SOUND	Vince Gill	MCA	MCD 11422 (BMG)
19	19	SPECIALLY FOR YOU	Daniel O'Donnell	Ritz	RITCD 703 (P)
20	20	COME ON COME ON	Mary-Chapin Carpenter	Columbia	471892 (SM)

This	Last	Title	Artist	Label	(distributor)
1	1	THE BEST JAZZ...EVER!	Various	Virgin	vidc93 (E)
2	1	ESSENTIAL ELLA	Ella Fitzgerald	Verve	523962 (F)
3	NEW	SIX SHADES OF BLUE FUNK - PART...	Various	Blue Note	cdp8532242 (E)
4	NEW	BLUE NOTE'S SIX VITAL ORGANS...	Various	Blue Note	CDP 8532242 (E)
5	NEW	MR. COOL - GREAT WEST COASTS...	Clare Baker	Blue Note	cdp8532242 (E)
6	NEW	THREE TENORS - TRIANS...	Various	Blue Note	cdp8532242 (E)
7	NEW	BLUE WIND - A MODERN PIANO TRINITY	Various	Blue Note	cdp8532242 (E)
8	NEW	BLUE BEBOP - THE ORIGINATORS...	Various	Blue Note	cdp8532242 (E)
9	NEW	BLUE DIVAS - LEGENDARY FEMME...	Various	Blue Note	cdp8532242 (E)

# JAZZ & BLUES

# T-SHIRT CHART

This	Last	Title	Artist	Label	(distributor)
1	4	DR MOOSE	Dr Moose	Manic Street Preachers	Various
2	NEW	DR MOOSE	Dr Moose	Manic Street Preachers	Various
3	NEW	MANIC STREET PREACHERS	Manic Street Preachers	Various	
4	2	OASIS	Oasis	Various	
5	NEW	X-FILES	X-Files	Various	
6	NEW	INDEPENDENCE DAY	Independence Day	Various	
7	NEW	OASIS	Oasis	Various	
8	3	WALLIS & GROMMET	Wallis & Grommet	Various	
9	NEW	TRAINSPOTTING	Trainspotting	Logo	
10	NEW	SUEDE	Suede	Trash	

This	Last	Title	Artist	Label	(distributor)
1	4	DR MOOSE	Dr Moose	Manic Street Preachers	Various
2	NEW	DR MOOSE	Dr Moose	Manic Street Preachers	Various
3	NEW	MANIC STREET PREACHERS	Manic Street Preachers	Various	
4	2	OASIS	Oasis	Various	
5	NEW	X-FILES	X-Files	Various	
6	NEW	INDEPENDENCE DAY	Independence Day	Various	
7	NEW	OASIS	Oasis	Various	
8	3	WALLIS & GROMMET	Wallis & Grommet	Various	
9	NEW	TRAINSPOTTING	Trainspotting	Logo	
10	NEW	SUEDE	Suede</		

## SINGLES

**PEACE BY PIECE:** Sweet Sister (Blanco Y Negro RECORDS). An important new talent emerges with this smooth-textured, sophisticated R&B offering blending silky vocals with strong writing. **OOOO**

**PETER ANDRE:** Flava (Mushroom CO2003). Matching *Mysterioso* Girl is going to be tough, but Flava has a warm R&B sound, a catchy chorus and enough class to become another winner. **OOOO**

**BACK 2 BASS:** I Wanna Be With You (Mokum/Roadrunner DB1756). Happy harem without the usual full-on irritancy factor. A pretty good song borne along and could notch up healthy sales. **OOO**

**BASS BOYZ:** Ganz And Planos (Polydor 575323). Using the Guns N' Roses sample from Sweet Child O' Mine, Planoman adds a bouncy piano riff and some raga tapping. **OOO**

**ALISON LIMERICK:** Make It On My Own (Arista LC844). Despite her breathtaking voice, soul diva status has eluded Limerick, but the reworked and aetheric sounds fresh and could succeed. **OOO**

**TECHNOHEAD:** Banana-Na-Na (Dumb Diddy Dums) (Mokum/Roadrunner DB1747). The title more or less says it all. Junglish vibes, smurfish chirrups and hardcore beats combine in a daffy ditty. **OOO**

**LITTLE AXE:** Storm Rising (Wind WIND236). Nothing much has changed since their critics' fervent Ride On; Little Axe's modern sinuous blues still get under your skin. **OOOO**

**METALLICA:** Hero Of The Day (Mercury 578732). This mid-tempo, contemplative composition has little to recommend it beyond the fact that it's a Metallica record. One for fans only. **OOO**

**OCTUPUS:** Saved Food (COFDO08A). Imagine Tears For Fears crossed with Teenage Fanclub and you'll get something near the Octopus experience. Rather too polished but the vibe is good. **OOO**

**HOODED:** Shake Your Backside In My Face (Chase Records CDCHASE5). This London duo have created the sort of cheeky Reggae tone that is all the rage on the continent. Good reports from UK clubs point to success at home, too. **OOO**

**CAMMIE:** Baby It's You (CMC/Nov Music CDW1625). Similar to Gina G's 'Ooh...Aah,' this debut from a former Brit School pupil has enough energy to cause a stir. **OOOO**

**KIM WILDE:** Shame (MCA MCST4080B). Due on the day after Wildcats Tommy co-star Hal Fowler, this is a fine but un-spectacular updating of the Seventies classic. **OOO**

**SCREAMING TREES:** All I Know (Epic 5F663351 2). A laid-back, deeply Seventies affair, which outlasts their grunge peers but doesn't really explain



**TRASH CAN SINATRAS: JOLY**

what all the fuss is about. **OOO**  
**DEUS:** Little Arithmetics (Island CID943). A remarkable track from the Belgian five-piece that moves from sparkling pop classicism to an edgy, unnerveing groove in just four minutes. **OOOO**

**EDWARD BALL:** Trailblazer (Creation CRESCD231). Ball, once a restlessly inventive songwriter, settles into comfortable Terry Hall/Lighting Seeds territory with this brassy track. Possibly a minor hit. **OOO**

**MONTELL JORDAN:** Like (Dot Jam DEDF091). Formula stuff from Jordan. After the stylish swinging of last year's debut album, this is disappointing. **OOO**

**BABY FOX:** Carjacks (Malawi Records COB1893). The electric duo trio's cover of Lee Scratch Perry's 1975 hit displays some strikingly inventive touches and is wonderfully atmospheric. **OOOO**

**SUSSED:** One In A Million (Dead Dead Good GOOD37C). Their melodies need working on, but Susse's rough-around-the-edges lively second single suggests better things for the future. **OOO**

**MR SPLIFFY:** Pass The Dutchie (Chase Records CDCHASE3). A slick, jittery reworking of the 1982 number one for Musical Youth. Could bring a bit of sunshine into the charts. **OOO**

**ELI MA:** Celebrate (Moonshine MNB84231). And it is a celebration when it comes crashing with Tal Paul's uplifting hands-in-the-air Euro house mix. **OOO**

## SINGLE OF THE WEEK

**TATJANA:** Santa Maria (Love This LUVTHIS004). The song pulled from the chart last year gets a second chance. Euro disco at its very best with the fun factor in full effect. **OOOO**

## ALBUMS

**HEAVY STERO:** Deja Vuodes (Creation CRECD018). They display the same rawk attitude as their labelmates Oasis and there's the odd Beatles touch in this strong indie debut album. **OOO**

**TRASH CAN SINATRAS:** A Happy Pocket (Dot)



**HOLLY PALMER: ASSURED**

Discs 828562). The Scottish tunesmith's third album is a jolly affair, with swirling melodies and up-beat indie pop songs. **OOOO**

**OLIVE:** Extra Virgin (RCA Stu11). This debut from the trio weaving trip hop, drum and bass, soul and jazz is a finely-crafted piece of work, with Ruth-Ann's gorgeous vocals soaring. **OOOO**

**STEVE JANSEN/RICHARD BARBIER:** Other Worlds In A Small Room (Medium Productions MPO010C). First released in 1985, this ambient soundtrack has been re-mastered and re-issued with three new instrumental pieces added. **OOO**

**VARIOUS:** *Muzik Masters* (DeConstruction DC138832). Decon, Cream and *Muzik* magazine have collaborated on this triple album. Top DJs Dave Clarke, Fabio and Roger Sanchez deliver a faultlessly mixed album in techno, drum and bass and house styles. **OOO**

**THE WILD HORSES:** Bringing Down The Horse (Intercom/MCA IN00055). Good, mellow, rosy-roar with an occasional country twinge on this quintet's second album, stuffed with slide guitar and plaintive yet sexy tunes. **OOO**

**CHRISTY MOORE:** Grabbit Tongue (Gravine GRD 215). His first studio set since 1993's King Puck is another spare but lyrical delight. London dates and a *Fleadh* performance will refresh the strong fanbase. **OOO**

**HOLLY PALMER:** Holly Palmer (WEA 462 812). A potential Alanis/Sheryl-level debut mixs assured, intimate material with sexy, delicate but confident vocals. Alarmingingly good. **OOOO**

**BENNET:** Super Natural (Roadrunner RR 88662). Tailor-made for that Blur support slot, this Reading quartet keep their vignettes of cheery hi-jinx short and pleasantly bitter sweet. **OOO**

**MY DRUG HELL:** This Is My Drug Hell (Diversity Discs D004). Following some high quality singles, this debut album is worth a listen, with some fine pop songs vying for attention among the funkier grooves. **OOO**

**VARIOUS:** *Agiprop* (Dressed To Kill



**OLIVE: FINELY CRAFTED**

DTKho52). Flundering the back catalogue of the punk years, this three-CD classic compilation is released alongside the goth-fest album *Undead* and ambient fest *Amberlight* Space. **OOO**

**VARIOUS:** *Welcome To Planet Rock* (Roadrunner RR8952). *Kerrang!*'s double CD with tracks from 32 premier rock acts (Bon Jovi, Topography, Sepultura, Terrorvision) is bound to appeal to rock fans across the board. **OOO**

**MAGNA CARTA:** Working Man (Roadrunner 88712). This Ruah tribute album is peopled by a smorgasbord of talent that should keep Ruah aficionados happy, but where's Spirit Of Radio? **OOO**

**CHAKA DEMUS & PULERS:** For Every Kind Of People (Island Jamaica JCD 3008). Using the same production team as 1994's UK number one album *Tease Me*, but with a bigger recording budget, this pop reggae collection should satisfy late time's buyers and seduce some more. **OOO**

**VARIOUS:** *Better Read Than Dead* (Epitaph 64742). A hugely enjoyable album which sees the cream of the US and UK underground (including Sauli, NoFX and Chuckwamba) lend their support to anarchist publisher/distributor AK Press. **OOOO**

**TYPE O NEGATIVE:** *October Rust* (Roadrunner RR8874 2). Aptly described as sounding like The Cars crossed with The Sisters Of Mercy, this US band's fourth album offers an awesomely impressive mix of melody, metal and the macabre. **OOO**

## ALBUM OF THE WEEK

**QMD:** *Undeal* (Virgin CDV280). *QMD*'s 10th album finds the band at their most commercial yet. Packed with hits, drunk on pomp, Adam McCluskey has never sounded or written better and the production is a joy. **OOOO**

This week's reviewers: Michael Arnold, Jimmy Brown, Sarah Davis, Clive De Whalley, Catherine Eske, Lee Fisher, Ian Nicolson, Akin Ojumu, Paul Vaughan, Selina Webb and Paul Williams



dance fraternity, but a short chart career is likely...  
Something of an oddity but apparently released with her blessing, Lisa Stansfield in *Session* (Sovereign via Taylor's) captures Rochdale's finest in 1982, when she was just 16. It lacks the expensive production values of her later work and her voice hadn't developed its richer and warmer tones, but it's a passable album ranging from fluffy techno-disco workouts to fairly mature love songs...  
The Shamen return after a lengthy absence with *Hempman Manor*, a new 10-track album purportedly recorded in just five days. Harder dance music lovers will be enraptured but others may be less impressed by the lyric-free selection of sonic soundscapes.

## ALAN JONES TALKING MUSIC

Apart from being indistinctly alliterative and similarly soulful, Melba Moore and Meli's Morgan share the distinction of having new releases on the Razor & T label (via Koch) documenting their finest work. Morgan's *Do You Still Love Me* contains some stylish self-penned songs, including the uptempo *Fool's Paradise*, as well as the slower songs at which she excels, including a definitive version of Prince's *Do Me Baby*. Moore's *This Is It* album covers her 1975-1987 work for three labels. All 16 tracks were US R&B hits, including *You Stepped Into My Life*, a little-known (on this side of the Atlantic) Bee Gees composition and the immaculate *Falling*, one of the most celebratory and ecstatic songs about falling in love ever written... In a completely different musical bag, *The Sound Gallery Volume Two* is

another kitsch but fun collection of cheesy listening from EMI's Studio 2 archives. Like the first volume, it will sell well but would fare better if punters were told that the anonymous tracks herein included such favourites as the Man About The House, Nationwide and Pick Of The Pops themes in their original versions. The piece de resistance is George Martin's *Theme One*, written and used for many years as Radio One's official theme... It's ironic that after splitting from EMI to go in her own musical direction, Louise ends up working with producer Simon Climie - who just happened to produce EMI's current hit. Climie co-wrote and produced Louise's latest, *Undivided Love*, and, in all honesty, it's a little lacklustre after her earlier hits, *Love Of My Life* and *Naked*. A plethora of dance mixes will help sell it to the

## AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
AALIYAH One In A Million	East West	August 26	TV	There will be press ads for this release in <i>Smash Hits</i> , <i>Time Out</i> , <i>Sky</i> , <i>Echoes</i> , <i>Blues And Soul</i> and <i>Touch</i> , plus a mail-out to clubs and fans.
BEDHEAD Behaved	Rough Trade/ One Little Indian	August 19	TV	The release will be promoted with advertising in <i>NME</i> and <i>Melody Maker</i> .
BONE THUGS-N-HARMONY E1999 Eternal	Epic	August 19	TV	The album's re-release will be supported by radio coverage, including <i>Kiss</i> , and press ads in <i>NME</i> , <i>Melody Maker</i> , <i>Echoes</i> and <i>True</i> .
STEVE HARLEY Poetic Justice	Castle	August 26	TV	The album will be advertised in the music press, including <i>Mojo</i> and <i>Q</i> .
HELTAA SKELTAR Nocturnal	Virgin	August 26	TV	Ads will run in <i>HighPop Connection</i> , <i>Touch</i> , <i>Downlow</i> , <i>Echoes</i> and <i>Match</i> .
LES NEGRESSES VERITES Green Bus	Virgin	August 26	TV	There will be a west London poster campaign.
LEVELLERS Best Live	China	August 19	TV	There will be press advertising in <i>NME</i> , <i>Time Out</i> and promotional rags in independent stores.
MC LYTE Bad As I Wanna B	East West	August 26	TV	There will be a broadcast of the live video on Channel 4 and national radio ads. Press advertising will be backed by a poster campaign.
NEUROBOTIC OUTSIDERS Neurotic Outsiders	WEA	August 26	TV	The album will be promoted as part of an R&B campaign including <i>Junior Mafia</i> , with a range of press ads.
NWA Greatest Hits	Virgin	August 19	TV	This debut album from the LA "supergroup" will be advertised in <i>Loaded</i> , <i>NME</i> and <i>Kerrang!</i>
MIKE OLDFIELD Voyager	WEA	August 26	TV	Ads will run in <i>HighPop Connection</i> , <i>Touch</i> , <i>Downlow</i> , <i>Echoes</i> and <i>Match</i> and <i>Blues And Soul</i> .
MIKE PETERS Feed Free	Castle	August 26	TV	TV ads will run on Sky with radio ads on Classic FM and Virgin. National press ads include <i>The Guardian</i> , <i>The Independent</i> and <i>The Times</i> .
LEANN RIMES Blue	Hit	August 26	TV	Ads will run in <i>The Guardian</i> , <i>The Times</i> and <i>Q</i> . There is a fan club mail-out and the album is in our Price recommended release.
SEBADOH Harmacy	Dominó	August 19	TV	The release will be advertised in <i>Country Music International</i> and <i>Country Music People</i> . It is an Our Price recommended release.
SNEAKRIMP'S Becoming X	Clean Up/ One Little Indian	August 19	TV	There will be ads in <i>Melody Maker</i> , <i>NME</i> and <i>Mojo</i> . The album is in our Price recommended release.
THROWING MUSES Limbo	4AD	August 19	TV	The album will feature on MTV. Press ads will run in <i>Time Out</i> , <i>City Life</i> , <i>The Face</i> , <i>10</i> , <i>Melody Maker</i> and <i>NME</i> . There will be a poster campaign and the album is in our Price recommended release.
WHITE ZOMBIE Supremacy Swingin' Sounds	MCA	August 19	TV	The advertising campaign will focus on the press with ads in <i>Melody Maker</i> , <i>NME</i> , <i>Mojo</i> , <i>The Face</i> , <i>Blah Blah Blah</i> and <i>The Times</i> .
VARIOUS Abduction	Solidstate	August 19	TV	There will be press advertising in <i>Melody Maker</i> , <i>NME</i> and <i>Kerrang!</i> A database mail-out will be sent to fans.
VARIOUS Britfunk	Hit	August 26	TV	There will be late night ads on Channel 4 plus radio ads. Press coverage includes <i>Loaded</i> , <i>The Face</i> , <i>Muzik</i> , <i>Skyand</i> , <i>Mojo</i> , <i>Q</i> and <i>Choice FM</i> . It is an Our Price recommended release.
VARIOUS Distance To Goa 4	Distance	August 19	TV	TV ads will run on MTV and late night terrestrial stations. There will be press ads in <i>Q</i> , <i>Hard Groove</i> , <i>NME</i> and <i>Melody Maker</i> .
VARIOUS Drive Time 4	Dino	out now	TV	Regional Channel 4 and ITV ads will run for three weeks, backed by radio ads on Virgin, Capital and other IRL stations. There will be London Underground and Adshel posters, plus posters in other key cities.
VARIOUS Earth Trance	Cooltempo	out now	TV	The release will be promoted with press ads in <i>Muzik</i> , <i>Wax</i> and <i>Q</i> .
VARIOUS Fresh Hits 96	Sony/Global TV/ warner. esp	August 19	TV	Emphasis will be on TV with national ads on ITV and Channel 4. The release is album of the week at Woolworths and John Menzies.
VARIOUS Goa Trance 4	Roumour	out now	TV	Ads will run in <i>Muzik</i> , <i>Jockey Six</i> , <i>Wax</i> and <i>Q</i> to support this release.
VARIOUS High In A Basement	Heavenly/ Deconstruction	out now	TV	This compilation of new UK house music will be advertised in <i>The Face</i> , <i>NME</i> and <i>Select</i> . There will be a mail-out to Deconstruction's database.
VARIOUS Pure Dance 96	PolyGramTV	August 26	TV	There will be ads on Channel 4, Central, Yorkshire, Tyne Tees, BSkyB, The Box and MTV. There will also be radio coverage and flyers.
VARIOUS The Rebirth Of Cool 6	Island	August 19	TV	Press ads will include <i>Time Out</i> , <i>NME</i> , <i>Record Mirror</i> , <i>DJ</i> , <i>Wire</i> and <i>Touch</i> , plus posters and a mail-out. The LP is our Price recommended release.
VARIOUS Rock The Planet	PolyGramTV	August 26	TV	TV ads will include Channel 4, Sky and VH-1, with radio support from Virgin.
VARIOUS The Sax Album	Virgin	August 26	TV	TV ads will run on Channel 4, Meridian, Anglia, HTV, UK Gold and VH-1. Radio coverage includes Heart FM, with press in <i>Mojo</i> .
VARIOUS Sagar And Poison	Virgin	August 19	TV	Advertising will run in dance, soul and specialist music press.
VARIOUS A Tribute To Stevie Ray Vaughan	Epic	out now	TV	This album is being re-released to tie in with the video of the same name. Both products will be jointly advertised in <i>Q</i> and <i>Mojo</i> .
VARIOUS The Very Best Of Cajun	Dino	August 26	TV	Regional TV advertising will include STV, Grampian and Central. Press ads will run in <i>The Independent</i> , <i>The List</i> and <i>Country Music International</i> .

Compiled by Johnny Law: 0171-733 0172

## CAMPAIGNS OF THE WEEK

## ARTIST



**MIKE OLDFIELD - VOYAGER**  
**Record label:** WEA  
**Media agency:** BMP  
**Media executive:** Tim McCloskey  
**Product manager:** Mike Wilson  
**Creative concept:** Bill Smith Studios  
 After the gold-selling *Songs Of Distant Earth*, Mike Oldfield's new album is a collection of Celtic music, including both his own compositions and

traditional themes. TV ads will run on Sky with radio support from Classic FM and Virgin. National newspaper advertising includes *The Guardian*, *The Times* and *The Daily Telegraph*. There will be in-store campaigns in WH Smith, John Menzies, Boots and Virgin, with window displays at Woolworths.

## COMPILATION



**PURE DANCE 96**  
**Record label:** PolyGramTV  
**Media agency:** The Media Business  
**Media executive:** Tina Digby  
**Product manager:** Nigel Godsoff  
**Creative Concept:** Nigel Godsoff  
 This 40-track double CD compilation is a Who's Who of top Nineties dance acts including Underworld, Pizzaman, The Prodigy, Todd Terry and Wink.

Advertising will focus on TV, with national coverage on Channel 4, S4C, BSkyB, MTV and The Box, and regional coverage on Central, Yorkshire and Tyne Tees. The radio promotion will include Kiss 100 and Capital FM in London, Kiss 102 in Manchester and Galaxy FM in Bristol. There will be a national flyer poster campaign.

TV RADIO PRESS POSTERS

# CROSSING THE BOUNDARIES

**J**azz isn't currently as fashionable as it was during its early Eighties revival. Yet it now has a place in the record collections of a more diverse cross-section of consumers than ever before. For some it's still the last word in avant garde (and artists like Britain's Courtney Pine – see page 28 – are pushing back the boundaries of what's considered jazz, mixing and matching with contemporary genres like drum and bass).

For others, a few classic jazz albums are as much an essential element of a mainstream collection as, say, a Beatles LP. The sales figures of any single jazz release make it very clear that big marketing bucks can rarely be justified in jazz. That's particularly true in the UK, where jazz sales are well below those in Europe or the US – although one exception in recent years has been the success of the jazz standards compilation, assisted by TV marketing techniques. Instead of a big spend, an inventive, flexible approach is called for – like sending sampler tapes to a select group of buyers, or tapping the prestige market with lavish box sets. On page 25 *Music Week* looks at how the venerable Blue Note label is flourishing in the Nineties – demonstrating how jazz is alive and kicking.

# THE MUSIC THAT NEVER WENT AWAY

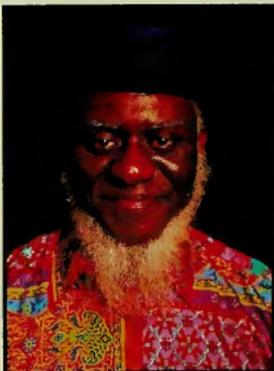
IT DOESN'T FEATURE IN THE CHARTS, BUT 90 YEARS ON JAZZ STILL SELLS – SLOWLY AND STEADILY. AND ITS BACK CATALOGUE IS AWESOME. IT'S A UNIQUE GENRE THAT CALLS FOR UNCONVENTIONAL MARKETING. BY TONY FARSIDES

**I**f any evidence is needed of the enduring appeal and commercial value of jazz it will surely come next year when RCA Records celebrates 80 years of jazz releases. Like many other major labels, RCA's activities in the jazz field stretch back without interruption to the days when the recording industry was in its infancy.

The ability of jazz to remain a force stems not only from the music's unending ability to reinvent itself and thus remain contemporary but also from the fact that the appeal of many classics from the music's 90-year history has proved to be timeless and universal: jazz offers the possibility not only of sales from new releases but also of an almost bottomless pit of catalogue possibilities.

Take Pharoah Sanders, who played with jazz great John Coltrane in the Sixties. He has recorded recently with the likes of Jah Wobble and sells out UK venues to a young crowd who have heard of him via dance music. And there is a small but steady demand for albums he recorded several decades ago.

Although jazz is largely a specialist musical area in the UK (BPI statistics show that jazz releases accounted for only 1.2% of the 10,000 top-selling albums in 1995), the British public can still show an appetite for it. The past few years have seen a host of compilations collecting jazz's standards and applying the TV marketing techniques usually associated with pop, one of the more successful being EMI TV's *That's Jazz CD*, which sold just



PHAROAH SANDERS: JOHN COLTRANE TO JAH WOBBLE

under 100,000 copies last year.

While cynics might say that the tracks chosen and techniques used to sell such LPs make them more pop releases than jazz records, it's less easy to explain away the success of a record like album of new age jazz by a Jan Garbarek's *Officium*. An Norwegian saxophonist released by the German label ECM, the LP managed sales of 85,000 with little media support, adding to worldwide sales of 300,000.

Within the traditional jazz market there is also a feeling of buoyancy and growth. "We've had our best year since I've been here,

just in terms of our core business rather than because of some big-selling individual record," says Richard Cook, longstanding jazz journalist and UK head of Verve, PolyGram's jazz imprint, which releases around 150 titles a year. "So on that basis I have to feel that the jazz market's growing."

This growth, according to Cook, is partly the result of demographic shifts that are creating a larger number of older, musically sophisticated music buyers, but is also caused by a change of attitude to jazz.

"Jazz isn't fashionable like it was in the early Eighties but it's



HERBIE HANCOCK: STILL RECORDING – WITH RAPPERS

getting into people's collections in a more insidious way," he says. "People will now have classic jazz albums as one part of a grown-up music collection without even necessarily thinking of themselves as a jazz fan as such. They will have a copy of Miles Davis's *Kind Of Blue* or John Coltrane's *Giant Steps* in the same way that they will have a classic Beatles album."

Indeed, the mainstay of the jazz market remains back catalogue items by classic artists. As the CD market has reached maturity, the repackaging of jazz history has turned into

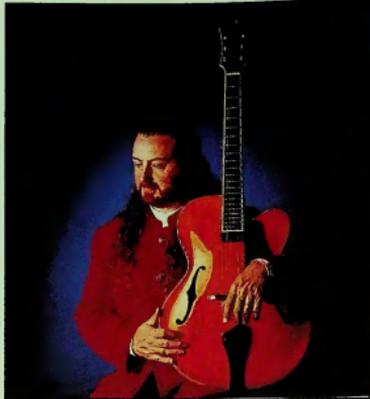
something of an art form and, as with rock catalogue, there's been a marked shift away from the cheap-and-cheerful ethic of the vinyl era to ever-increasing value for money, particularly at mid-price. The rewards are far from negligible; so far Sony has sold more than 5m units worldwide of its *Jazz Masterpieces* series, which was launched in the mid-Eighties to tie in with the growth of demand for classic jazz on CD.

One aspect of the digital revolution is the ability it has given record companies to produce ever better sound reproduction on their jazz repertoire – a useful innovation given that many jazz classics were recorded before even the use of tape. For example, Sony is systematically going through the 150 songs that singer Billie Holiday recorded for Columbia during her career. After up to 20 original acetates are located for each song, the best fragments – often as little as one second in duration – are being taken and digitally added together to make an ultimate master.

According to Sony's UK head of jazz, Adam Siewe, some CD reissues can even improve on the original, for example a forthcoming reissue of Thelonious Monk's classic *Straight No Chaser*. "Orris Keepeens, the original producer, had to edit down some of the solos on the original tracks because of the time limitations of vinyl pressings. Now we've been able to let him go back into the studio with the original tapes and restate what was out. So for the first time you're hearing >



MILES DAVIS: HIS ALBUM KIND OF BLUE HAS BECOME A MODERN CLASSIC



MARTIN TAYLOR: GENERATING DECENT SALES BY TOURING PERPETUALLY

what was actually recorded."

In addition to attractions like this, standard CD reissues will now usually also feature bonus tracks (either previously unreleased material or alternate takes) and be wrapped in original artwork and copious sleeve notes. Companies are also increasingly packaging two original LPs on one CD. Sony's recent Meet Betty Carter & Wayne Bryant CD included three LPs' material on one mid-price CD while Verve also has a well-established "Two For One" CD series covering much of its catalogue.

The CD era has also seen the growth of a market for prestige releases such as luxury boxed sets. A prominent example is Miles Davis's *The Complete Live At The Plugged Nickel 1965*, which was released by Sony last year. Taking full advantage of the CD format, this collection packaged across eight discs the entire run of Davis's shows at a New York club in the mid-Sixties, capturing the birth of his legendary mid-Sixties boom of young trucks that included such stars as Herbie Hancock, who is still recording and performing.

Each CD was able to accommodate a whole performance, mapping the genesis of Davis's stylistic revolution as the group completed its residency. "That's one of the most beautiful things we've done," says Sony's Sinf. "It's a very special document of a very special performer at an important moment of his career." The company also produced a highlights CD for those who couldn't afford the eight-CD set.

Though they are extremely expensive endeavours, a proven niche market has arisen for these

luxury releases. A recent limited-edition Billie Holiday boxed set on Verve sold out its 10,000 copies, while Rhino/Atlantic Records also saw sales of nearly 20,000 worldwide for its 1995 seven-CD John Coltrane boxed set, one of three Coltrane boxed sets on the market.

What makes such releases viable is the international nature of the jazz market. "Jazz is the kind of business that stocks up well when you can work it on a global scale," says Verve/PolyGram's Richard Cook. "You have to accept that it's a very

fragmented market but when you look at it overall and see the returns it's pretty handsome."

However, within that market the UK is something of a poor relation. Jazz lacks the status in the UK that it has in its original home, the US, as well as most of Europe and Japan. This lack of status is reflected in an almost total absence of jazz in the UK's mainstream media. It's a fact that unites the UK jazz business in indignation, with all concerned ready to point out that the UK public will buy jazz records if made aware of their existence.

Grainne Divins, RCA's marketing and promotion manager for jazz and crossover, is faced with the responsibility of marketing the relaunch of RCA's jazz catalogue in the UK in time for the company's jazz operation's 50th anniversary next year. This global campaign will cover everything from prestigious catalogue releases from jazz greats who've recorded for RCA, such as Sonny Rollins, Coleman Hawkins and Gerry Mulligan, to new and current artists such as saxophonist Steve Coleman and trumpeter Tom Carol.

The contrast between marketing and promotion opportunities here and, for example, in the States are vast. "America can do so much with jazz because they have so many ways of getting it across to people," says Divins. "There's jazz radio across the States, college radio will play jazz, as will cable TV, and so on." The UK, however, is limited to Jazz FM's two small-scale regional radio stations - in London and the north-east - and the small jazz columns in newspapers >



## MILES DAVIS &amp; GIL EVANS

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Release date: September 2nd

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## BLUE NOTE SAMPLES ITSELF

One of the most successful UK jazz imprints is EMI's Blue Note, and this month the company has launched its biggest-ever campaign in the UK with the launch of Blue Noteables, a series of 12 compilations priced at £1.99. These albums offer the public the chance to sample gems from the Blue Note catalogue going back to 1953 covering everything from a big bands CD - Bands On The Run - to funk, with the Six Shades Of Blue Funk collection. "We're aiming to lift the whole profile of the label and make people who aren't necessarily jazz fans aware of the label and what we do," says Wendy Furness, Blue Note UK's marketing and catalogue development manager. "All the 65 titles on the LPs are linked to albums on our catalogue."

Launched in the first week of August, the albums have already proved a retail success. "They're excellent," says Tower Records' Donna Billington. "They really do work. People will buy a sampler and then come in asking you to recommend more albums by a particular artist." The idea for Blue Noteables, which was originated in the UK and looks likely to be adopted around the world, is one of many initiatives from the UK branch of Blue Note that have been sold round the world.

"America doesn't have the same audience as the UK, where jazz became related to the dance thing and sampling, but they pick up on our stuff," says Furness. Particularly successful have been the Blue Series compilation albums. These LPs date back to the mid-Eighties when Blue Note released an album called Blue Bossa, intending to capitalise on the fashion at the time for Latin jazz.

So successful was the album that Blue Note released more compilations, all incorporating Blue Note's distinctive brand logo in their cover designs. These LPs have proved to be big sellers. Blue Brazil for example has sold 25,000 copies in the UK, while Blue Break Beats (an album that reflected the interest of producers and DJs in the Blue Note catalogue) has sold 33,000 copies. All of these compilations have subsequently gained international releases. Blue Note is also launching a consumer magazine, *Blue Print*, this month.



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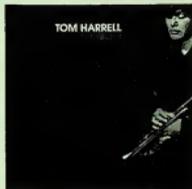
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SONY'S ADAM SIEFF: SOME CD REISSUES CAN IMPROVE ON ORIGINALS

like *The Guardian* and *Telegraph*. Jazz departments are thus learning to rely on other marketing methods such as direct marketing. RCA has established a database of 137,000 jazz fans who will be sent promotional postcards and even sampler tapes to tie into relevant releases. "Part of our strategy is direct communication with the consumers to get them into the shops," says Divine.

However, the country's smaller jazz labels, lacking these resources, have to opt for more

tried and trusted methods. Linn Records has grown out of the Linn Hi Fi company to become a stand-alone independent jazz label releasing around 20 albums a year. Last year the company topped the jazz charts for a total of six weeks with guitarist Martin Taylor's *Spirit of Django LP*, which eventually went on to sell 20,000 copies in the UK alone and 40,000 worldwide.

A lot of those sales were gained off the back of Taylor's touring, and his extremely affable on-stage persona: the guitarist

performs up to 300 times a year.

"As well as jazz fans he's creating a slightly more middle-of-the-road audience too, because of the accessibility of what he does," says Lynn Penn, label manager at Linn Records. "Also, his guitar technique means he crosses over into the guitar market, so we promote him there as well."

Penn also points out the importance of jazz festivals for drawing attention to new artists. London, Glasgow and Brecon are just three of the places which host such events. "A lot of people

will go to jazz festivals because they're a nice place to be for a day, and then will get drawn in by a performer," she says.

Other indie labels, however, are now focusing their attention abroad. Saxology deals with contemporary artists recording at the funkier end of the jazz spectrum, with artists such as Anita Carmichael, David John Epkiste and Fred Wesley & The JBs. However, sales of 25,000 for Anita Carmichael's last release *The Unadulterated Saxotronics* were mostly from abroad. "Here we literally just put stuff out for the sake of it," says Saxology MD Mike Tannousis. "If we sell a thousand copies we're deliriously happy." Instead of the UK, the label concentrates on the East, particularly Japan, and the US.

Marketing opportunities might be lacking in the UK, but it's a happier story at retail, as the jazz departments in many of the major chains take the place of specialist jazz shops and become important outlets for jazz releases of all varieties. The jazz department in Tower's Piccadilly store is typical of such departments in its aim to cater for both hardcore jazz fans as well as casual record buyers.

Given the lack of media around jazz shops use various techniques to guide customers towards product. "We're always looking for new ways to display. It's also important how you rack stuff," says Donna Billington, one of the jazz buyers for Tower Piccadilly. The jazz department has its chair and "What's new in store" and "Live In London" displays, plus listening posts. The labels, mindful of the importance of retail, try to work in tandem.

Sony has formed a Jazz Dealership Organization, which guarantees those who stock the company's jazz releases a mention in the advertising of jazz product.

Finally, jazz is now beginning to seep into non-traditional retail outlets such as supermarkets and the biggest chains. Britain's largest budget label, Music Collection International, has become very active in the jazz field over the past five years, with a catalogue of compilations and artist albums featuring tracks licensed from the likes of PolyGram, BMG, Blue Note/EMI, MCA and a number of indie catalogues as well. Featuring a range of product packaged to appeal to both non-specialist consumers and jazz fans looking for a bargain, the albums have price points ranging from £3.99 to £7.99, and cover everything from Twenties New Orleans jazz to Latin jazz and artist albums from the likes of Charlie Mingus and Coltrane.

"A lot of the majors have found it difficult to get into non-traditional outlets, but by licensing their product to us it allows us to get them into them," says Danny Keene, marketing director at Music Club International. The success of the range has been such that shoppers at Asda and WH Smith can buy relatively sophisticated releases.

Examples like this will come as no surprise to the jazz community. "It's important to get jazz out to people," says Sony's Adam Sief. "It's great stuff and you don't need a code book to understand it. It's music." The fight to prove that point goes on. ■

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7 Sat Dumfries  
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11 Wed Darlington  
12 Thur Leeds  
13 Fri Birkenhead  
14 Sat Manchester  
15 Sun Lichfield  
17 Tue Worcester  
18 Wed to  
21 Sat Birmingham  
22 Sun Leicester

24 Tue Milton Keynes  
25 Wed Cardiff

## OCTOBER

1 Tue High Wycombe  
2 Wed Croydon  
4 Fri Southampton  
5 Sat Cambridge  
6 Sun Brighton  
8 Tue Grantham  
9 Wed Bristol  
10 Thur London  
11 Fri Northampton  
12 Sat Morston  
12 Sun Derby  
15 Tue Hexham  
18 Fri Whitehaven  
19 Sat Edinburgh

## THE MODERN DAY COURTNEY PINE

Young British jazz musicians received a big boost with the announcement this month that saxophonist Courtney Pine's latest album *Modern Day Jazz Stories* has been nominated for the Mercury Music Prize. Pine first emerged as part of the UK's early Eighties jazz revival alongside the likes of saxophonist Steve Williamson and was the first straight jazz musician ever to crack the UK Top 40 when he released his debut LP *Journey To The Urge Within*, which went silver in 1987. *Modern Day Jazz Stories* is Pine's seventh LP to date and his first since joining Mercury's experimental/jazz label Talkin' Loud.

The LP matches Pine with a variety of collaborators ranging from American jazz vocalist Cassandra Wilson to UK hip hop producers DJ Pogo and Starkey, and there have also been drum & bass remixes of his material. "I wouldn't sign a bog standard jazz LP," says Gilles Peterson, jazz DJ and head of A&R at Talking Loud/Mercury. "I was interested in signing Courtney because he was interested in taking his music into different areas."

It was this which Peterson believes appealed to the Mercury judges. "It was the first English jazz LP to come out that was actually a jazz LP in the sense of breaking musical barriers. Most of the music that comes out is library music jazz," says Peterson.

However, there is school of thought that believes branching out can damage jazz artists by taking away their credibility and interest in the eyes of hardcore jazz fans. "I think Courtney has done his apprenticeship," says Peterson. "He's gone through his Coltrane period and has the respect of the jazz scene."



## BEHIND THE COUNTER

**DAVID ALKER**, Farringdons, Leadenhall Market, London

"Our number one seller this week is Albinoni's Adagio on Erato and we're also doing very well with Wynton Marsalis's In Gabriel's Garden, on Sony. At the moment, we're in the middle of an in-store modernisation programme to bring us into line with Virgin/Our Price. We're switching from the masterbag system to live display using a Sensomatrix security tagging system. To complement this, we are also implementing Elvis - Epos Linked Virgin Information System - which will refine our buying and stock control processes. But before we make the switch, all of the empty cases have to be matched to the CDs themselves and when you're talking about 20,000 items, identified by catalogue numbers alone, it's a time consuming job. We'll be closed for the first week in September but, when we re-open, customers will enter a queue-free zone and hopefully notice a better all-round service."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Monster sales of Now! 34 redeemed one of the quietest weeks of the year for new albums. Tom Petty's soundtrack album *She's The One* performed much better than many stores had expected, while Cypress Hill and The Who were heading for healthy sales at the weekend. Singles business continued to be brisk with a good mix of bestsellers including 3T, Backstreet Boys, Divine Comedy, Me Me Me, Gloria Estefan, Baby Bird and Heavy Stereo.

## PRE-RELEASE ENQUIRIES

Singles - Jamiroquai, Bjork, U96, OMD, Space, Menswear; Albums - Pet Shop Boys, REM, U2, Pearl Jam, Suede, Thunder, Kula Shaker, Delicatessen, Levellers

## ADDITIONAL FORMATS

Art & Disc CD single in Digipak with bonus track, Pearl Jam CD single in Digipak, Squeeze CD single in triple collectors' box, Backstreet Boys CD single in Digipak, Dodgy yellow seven-inch, Dog Eat Dog picture disc

## IN-STORE

Windows - George Michael, Neil Diamond, Levellers, Fresh Hits 96, Mercury Music Prize 10 nominated albums, Eternal, Black Crowes, Throwing Muses, REM; In-store - George Michael, Levellers, Jamiroquai, Bjork, Delicatessen, Sparklehorse, Everclear, Sebadoh, Louise, Singsbacks, Junior Vasquez, Shed Seven

## MULTIPLE CAMPAIGNS



Single - Louise; Windows - George Michael, four CDs for £20 across selected range; In-store and press ads - Cliff Richard, Sebadoh, Everclear, Sparklehorse; TV ads - Jive Time 4 (Anglia)



Singles - George Michael, Jamiroquai, REM, Louise, Ozzy Osbourne, Shed Seven, Junior Vasquez; In-store - budget CD promotion, TV-advertised CDs for £7.99 and cassettes for £4.99. Children's videos at £2.99, comedy/video/feature film promotions



In-store - Now 34, Ultimate Line Dancing Album, Pure Classic Moods, No Greater Love, Music For A Summer's Evening, James Galway, Bryan Adams, free single-use camera with purchases of £15 and over, free bubble bath with Caspar video, Summer Sizer video promotion, Swan Princess, 101 Dalmatians



Windows - Biggest Ever Sale; In-store - Warners label of the month campaign; Discounted titles - Jessye Norman, Pure Classic Moods, Martha Argerich, Beethoven's Sonatas

## ON THE ROAD

**PAUL COOMBS**, Impulse rep, south east England

"The past couple of weeks have been very quiet. The main thing for us are The Backstreet Boys, which seems to be attracting ex-Take That fans. A limited-edition hologram CD of it's all well, with the two CDs having different tracks. We've got the Urban Cookie Collective, which is not doing quite as well as I thought it might. There's still Senser and A Tribe Called Quest from last week. Coming next week is Rozalla's Everybody's Free (To Feel Good), a re-release on Pulse-8, and tracks by Mother, Pizzaman and Moby, who has made a radical departure from his usual dance stuff. We also have the Throwing Muses album and people are asking about when the next Proud song and album are going to be out. I'm off to see them again soon. I saw them in Brighton and they were brilliant. It totally changed my view of them. They're the future of rock'n'roll as far as I'm concerned."



Windows - two CDs for £22, Mercury Music Prize nominated albums, Fresh Hits 96, Neil Diamond, Throwing Muses, REM, In-store - Levellers, Jamiroquai, Beak St. River, Caspar, Louise; Press ads - St Germaine, Ozzy Osbourne, MNB, MUsk Masters



Singles - Junior Vasquez, George Michael, Singsbacks, Louise; Albums - Levellers, Neil Diamond, Drive Time 4; Windows - Levellers - Lionel Richie, Shed Seven, three CDs for £20, four CDs for £10, Essential Jazz promotion



Singles - Bjork, Candy Skins, Outcast; Albums - Baby Fox, Cooper, Delicatessen, Levellers, Orange D' Luxe, Red Ants, Sebadoh; In-store - new Upfront CD sampler for Pinnacle Selects listing posts



Singles - Pet Shop Boys, George Michael, Louise, Alanis Morissette; Albums - Neil Diamond, Levellers, Celina Dion, Fugees, Fresh Hits 96, Mercury Music Prize Sampler



Singles - Billy Bragg, Everclear, Louise, George Michael, MNB; Albums - Delicatessen, NWA, Rebirth Of Cool Vol 8, Sebadoh; Windows - Blooming Sale, Backstreet Boys, Bryan Adams, Lemmy's It, Ash, Alex Reece, The Who, The Levellers, Neil Diamond, REM



Single - George Michael; Windows - Mico, Cat Del Mar; Mercury Music Prize nominated albums, Black Crowes, Eternal, Music Club promotion, Warner Home Video sale; In-store - Warner Home Video sale; Press ads - Throwing Muses, Mercury Music Prize nominated albums



Magpie singles - Billy Bragg, Tiger; Essential album - Promised Land 2; Windows and in-store - five CDs for £21 or £4.99 each, Neil Diamond, Fresh Hits '96, REM, Jamiroquai, Reading Festival; Press ads - Everclear, The Cardigans, Trisha Yearwood



Albums - Fresh Hits 96, Neil Diamond; Windows - Neil Diamond, Levellers, Fresh Hits '96; In-store - Sony promotion with up to £5 off selected CDs, super budget promotion with four CDs for £10



In-store - REM, Jamiroquai, Albums - Levellers; In-store - Virgin promotion with buy two at £8.99/£9.99 each and get a Best Album...Ever free

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Preston), Blaze (Cramlington), Bruders Record Centre (Bradford), Beggars Banquet (Kingston), FOPP (Glasgow), Highway 71 (Birmingham), HMV (Sunderland), Our Price (Bishopcleeve, London) and Virgin (Aberdeen). If you would like to contribute call Karen Faux on 0181-943 4830.

## EXPOSURE

## TELEVISION

**24.8.96**

Scratchy & Co features MNB, ITV, 9.25-11.30am

The O Zone with Shed Seven and Louise, BBC2, 10.05-10.25am

Hit Mix features MNB, Sky One, 1-2pm  
Whistle Test Marathon, featuring David Bowie, Jimi Hendrix, Bob Marley And The Wailers and Jerry Lee Lewis, VH-1, 9pm-1am

**25.8.96**

Fully booked with Let Loose, BBC 2, 9.30am-noon

Riverdance - The Show, with Michael Flatley, Channel Four, 7.15-8.45pm

MUSIC WEEK 24 AUGUST 1996

**26.8.96**

The Big Breakfast features Grace, Channel Four, 7-9am

**28.8.96**

The Big Breakfast with the Happy Clappers, Channel Four, 7-9am

MTV Unplugged with Sheryl Crow, MTV, 11pm-midnight

**29.8.96**

The Big Breakfast with Menswear, Channel Four, 7-9am

**30.8.96**

The Last Waltz: The Band's last concert, Channel Four, 11.35pm-1.45am

**24.8.96**

Reading '96 featuring Rocket From The Crypt, 60R Delts, Kula Shaker, China Drum, Sebadoh, Dweeb, Tiger and Billy Bragg, Radio One, 2.30-7pm

Fleetwood Mac, in concert in 1987, Radio Two, 8.03-7pm

**25.8.96**

Reading '96 with The Wedding Present, Ash, Castaneda and 3 Colours Red, Radio One, 8pm-midnight

**26.8.96**

Radio One Readshow features Ultimate Kaos, followed by Up Yer Ranson (27.8.)

Ultimate Kaos (28.8.); Code Red, Gemini and JX (29.8.); Boyzone, Peter Andre and Louise (30.8.); Radio One, 11.35am-12.30pm  
Carnival '96: The Radio One Ray Show with Ice-T, Montell Jordan, Lost Boyz and Luciano & The Jungle Brothers, Radio One, 9pm-midnight

Tony Bennett in Concert, Radio Two, 9-10.30pm

**29.8.96**

Folk On Two, with Richard & Linda Thompson, Altan and Barry Dursin, Radio Two, 7-8pm

**29.8.96**

Daniel O'Donnell's Musical Clan, with Clannad, Radio Two, 10.03-10.30pm

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Remember where you heard it: A frisson shot through the conference room of London's Marriott Hotel last Friday when Thorn EMI chairman **Sir Colin Southgate** cleared his throat to announce that the egm was open. Old home counties buffers and a sprinkling of long-haired **muso types** waved their pink ballot papers in anticipation of the vote to herald in the new era for EMI Music. However, one **rogue shareholder** nearly **spoilt Sir Colin's day**. He questioned the wisdom of nearly every resolution prepared by the board. Sir Colin coped admirably but appeared **stumped** when another stakeholder **grilled him** on his familiarity with the **works of Kafka**. A **perplexed Sir Colin** had to admit **The Trial is not required reading** at Thorn HQ, although he did declare some of his other interests: "My personal interests are to remain chairman of the EMI group, I will be non-executive director of Thorn for one year and have given up PowerGen," he admitted. "And as a keen gardener I am also involved with the Royal Horticultural Society"...**Knebworth** might have been the biggest but the **Irish press** and fans reckoned that **Oasis's Cork dates**



Just how do you represent the music of Black Grape, Courtney Pine, Sir Peter Maxwell Davies et al in one painting? That was the momentous task facing more than 300 artists who went in for the **Mercury Music Prize's** first ever art competition. The judges, including **Brian Eno** and **Island Records' Cally Callomon**, finally chose 22-year-old fine art student **Katherine Sedgley's** design *Extravaganza*. From today (August 19) the painting will be appearing in a record shop near you because it graces the cover of the Prize's sampler album. **Katherine** is pictured in front of her work with Mercury Communications' marketing director **Simon Esher** and **Brian Eno**. Entries by the 35 finalists are on display until August 24 at the Gallery in Cork Street, London W1.

were the best. Whatever, at both gigs sales of the band's merchandise **broke all previous records**. In Cork, where previously only **U2** and **REM** had played, **Oasis** apparently sold more merchandise than the two by miles...The band's next live performance will be a rather smaller affair, an **unplugged set at MTV** to be announced soon...Unlike certain other music retailers, **HMV** continues to insist it doesn't have megastores, but **music superstores**. So eyebrows were most definitely raised at its Newcastle store opening on Thursday (August 15) when **Metro FM's Lee Finan** welcomed **Eternal** to open **HMV's**, ahem, "new megastore"...**Bard chairman Richard Wootton** nearly had all the merchandise for his charity **Sound Day sale** on Saturday swiped when **crooks** broke into **Ainleys** in Leicester on Thursday. Luckily the thieves were prevented from getting their hands on **gold discs**, **Paul Weller's slacks** and **Louise's bathrobe** by a strong door, and scarpers after **messing up Wootton's office**...Don't think we didn't notice. Who was "this week's clubber" in *The Observer* weekend

mag but **MCA's** press officer **Gladys Oghenakoro**, spotted at London's **Black & White & Blues club**? The "music industry uber-babe" said she was enjoying her seven days of fame and has received countless offers to have her **knees tickled** since the piece appeared...Is the mystery of **Christian Goldman** finally solved? **Songwriter and producer Mike Olton** says he met the chap three years ago, a six-foot-two African man living in Harlesden whose attempts to get ahead in the music industry had been frustrated. **Olton** thinks the graffiti could be the work of **imposters**. "His slogan has become the 'Kilroy Was Here' of the Nineties", he reckons, and says he would be happy to identify anyone claiming to be **Goldman...Castle's golf day** on



A right rollicking night was laid on by **Music Collection International** to celebrate its fifth year in business. Nearly 300 guests were wine and dined under the workings of a marriage and shuffled the night way to tunes laid on courtesy of **Virgin Radio's Jonathan Coleman**. From left, MCI's marketing director **Danny Keene** and marketing manager **David McGeachie** flanking **Joan** (back) with MCF's **Kristy Riley** and **Cheryl Cooper** (front).

August 5 saw 40-plus guests enjoying their day, with the hosts' **Paul Hatcher** winning the prize for most **unusual shot maker**, and **Paul Coldwell**, EMI's head of licensing, picking up the honours for **shortest drive**. **Coldwell** claims his shot would have gone further had he hit the ball...Tickets are still available for the **Dance Aid Trust Dinner** at **In The City**. The charity meal, held in **Dublin's Trinity College** on Sunday night (September 8) costs £50. Call **Eddie Fitzgerald** on 0181-840 1297...



So that's why the hell in Grozny hasn't been sorted yet. The **Russian president** broke off peace talks to fly into England and indulge in a few stiffeners with the crew from **Telstar**. In the spirit of glasnost, **Yeltsin** wanted to be on hand at the launch of the new classical label, **Revolution**, which features hundreds of classical recordings suppressed under communist rule. Instead, the party was so good, our old friend **Lenin** managed to raise himself from his mausoleum in **Red Square** and **Mikhail Gorbachev** put his past bitterness behind him to share a wodka or seven with his successor. Also pictured, from left, **Telstar's Jack Dorsey**, **Anneliese Cameron**, **Jim McGraw**, **MD Sean O'Brien** and **Tristan Del**.

## music week

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