

# music week

MID-PRICE/LOW-PRICE  
SPECIAL INSIDE

For Everyone in the Business of Music

21 SEPTEMBER 1996 £3.25

## Pulp power Mercury to the Booker league

by Catherine Eade

Unprecedented media coverage has seen Mercury Music Prize founder John Webster's dream of creating a Booker Prize for the music industry come to fruition.

Five years after the award was launched, Pulp's victory with Different Class last Tuesday saw reports in all the broadsheets, national news and radio shows and more than 200 local papers, with around 200 local radio stations covering the event.

And overnight audience figures indicate BBC2's TV show attracted 600,000 viewers, twice the number that watched last year's show.

Webster, the founder and chairman of the Mercury Prize, says, "I thought it would take at least seven or eight years before the Mercury Music Prize became an established national event. We've now overtaken the Booker and Turner prizes after only five years.

"The coverage is great for the prize,

but I also think it's excellent for the music industry. The Mercury Music Prize has come of age - it's a great asset to our industry."

Mercury Music Prize managing director David Wilkinson agrees. "The fact that it got on the News At Ten as well as BBC and Channel Four News is great. He has been building its credibility for four years and I think it's become a very important event which has a great deal of public awareness."

Around 500 industry executives and artists attended Tuesday's awards dinner at London's Grosvenor House Hotel, which culminated in Pulp's decision to present the £25,000 prize money and trophy to the team behind the *Help!* album for the War Child charity.

Island managing director Marc Maro later bought back the Mercury Trophy from *Eno* and *Green* with a £5,000 donation to War Child. "It was Pulp's second nomination for the prize and our eighth in total and I'm absolutely ecstatic about the result," he

says. Island is the only company to have received nominations each year.

But the biggest winners have been the lesser-known artists such as Norma Waterson, who was named by jury chairman Simon Frith as Pulp's closest challenger for the prize and has recorded a five-fold increase in orders. Wilkinson says the Mercury Music Prize sampler CD has scored its biggest sale to date with 35,000 units sold, up 16% on last year.

The highest-profile albums have not reported substantial sales increases - Pulp's Different Class has added just over 50,000 sales to the total of 1.1m recorded before July's Mercury Prize launch.

Creation president Alan McGee professed disappointment that Oasis had missed out on the award for the second time. "Of course we wanted Oasis to win, but it's not a problem for us. Pulp are a very good band and their album deserved to win, too," he says.

● Norma Waterson, p3

## ITC considers Dublin return

In The City may return to Dublin for a second time after this year's fifth event was declared a success by directors Tony Wilson and Yvette Livesey.

Wilson says attendance was up to around 2,000 for the five-day event which ended last Wednesday. He says plans are being drawn up for next year, with three cities in the frame to host the sixth event - Manchester, Dublin and Glasgow.

"The unsigned gigs were all packed out and the people of Dublin really took ITC to their hearts," he says. "But we are looking at all options for next year." A final decision will be made by the end of the year.

Wilson says the biggest disappointment about Dublin was the lack of a central meeting point, as use of the Clarence Hotel - owned by U2's Bono and The Edge - proved impractical.

After finishing work on In The City last week, the organising team resume work on a one-day event for the Manchester music industry, Manchester Music Week(end) on Sunday October 6. Details are available from the ITC office.

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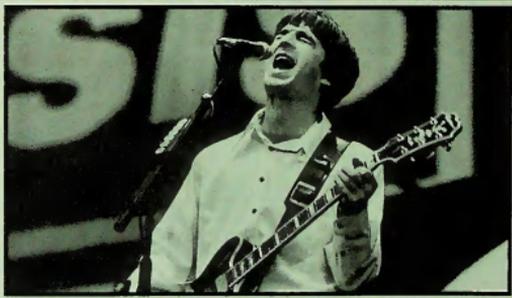
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47 Dooley: a fair old time in Dublin



Oasis are expected to announce their future plans at a hastily-arranged press conference in London early this week, following the cancellation of a series of forthcoming overseas tour dates.

The conference, likely to be held today (16), will explain the reasons behind scrapping the remaining five dates of their US tour and a European tour which was due to start in Dusseldorf on September 26, with four more US dates planned for November. See p5



## dotmusic scores internet sales first

Miller Freeman Entertainment's web site dotmusic is to become the first UK music magazine to sell albums direct from the World Wide Web.

Starting this Wednesday (September 18), dotmusic will allow readers to buy CDs direct from the official CIN charts, simply by clicking on a chart position.

The service follows a deal between Miller Freeman Entertainment - the company which publishes print magazines including *Music Week*, *MTV* and *Q* - and Internet Music Shop (IMS), an estab-

lished internet retailer which already sells albums from web sites offered by the Emap aded GWR radio groups.

dotmusic commercial manager Chris Sice says, "We are pleased that this is yet another first for dotmusic, a service that not even the consumer magazine giants such as Emap and IPC are yet offering."

The retail service will appear on the chart and talent sections of dotmusic. Users have to click on a 'buy' icon to fill their shopping basket, key in their credit card details and the albums are

then delivered by post. Delivery is within 72 hours in the UK.

Sice says the biggest impact of the new service may come from international sales.

"The intriguing thing," he says, "is that because the internet is a worldwide service, we can take British music to consumers from Ulster Bator to Baton Rouge."

dotmusic was launched in August 1995 and currently receives around 500,000 "hits" a month from more than 70 countries.

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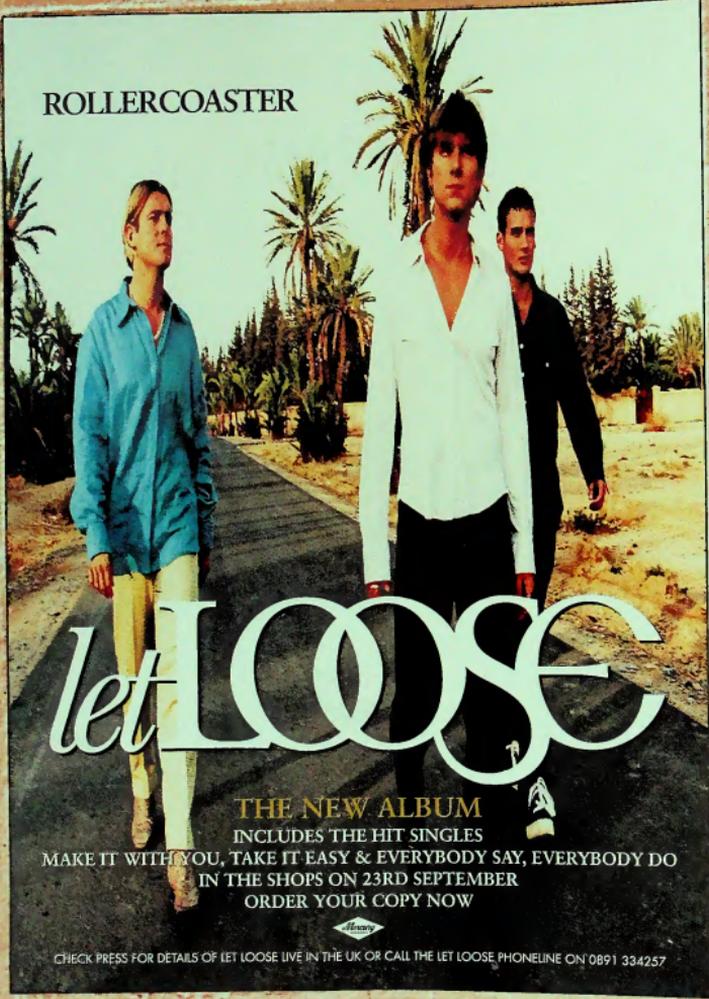
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TOP EXECUTIVES BACK BARD RETAIL SHOW - p3

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# PRS takes heed of MMC criticisms

PRS launched a new era in its history at Thursday's agm, opening itself up to competition for the first time in its first formal response to February's Monopolies & Mergers Commission report.

At an unusually calm and good humoured agm at London's Hotel Intercontinental, almost 300 members agreed a series of changes to PRS's constitution, ordered as part of the MMC report.

The most significant change was a move to allow members to have their live performance rights reassigned

to them and the launch of a new live concert service.

Under the service, PRS offers to collect royalties for each set list per show for £125 or at an admin cost of 25%, whichever is cheaper. The service is available for those acts who have their live rights reassigned back to them and for performances which generate a royalty of £1,000 or more.

Olaf took advantage of the new scheme at their recent Loo Loo Loo, Knebworth and Cork shows, which were attended by a

total of 400,000 fans and grossed more than £10m. The total PRS royalty for the gigs, under the 3% tariff, would be around £300,000.

In his address to the meeting, PRS chairman Andrew Foster said, "For the future, we must look to forging new alliances within the PRS membership."

"There has been 10 years of restiveness and we tended to create tensions rather than gain strength from our diversity. We need to find a balance between culture and commerce."

# Top executives back Bard retail roadshow

by Paul Williams

Retailers are being urged to give their support to Bard's second series of regional meetings which will give them the chance to quiz some of the leaders of the record industry.

BMG and BPI chairman John Preston, PolyGram chairman John Kennedy and sales directors from four of the major record companies are among an impressive line-up of industry names appearing at the four events in October.

Preston is lined up as a keynote speaker, as are Virgin Records managing director Paul Conroy and Pinnacle managing director Tony Powell.

Preston says the meetings are a good way for the industry to look at issues common to suppliers and retailers. "Everyone has a role to play in the industry," he says. "We know that it is retailers who get to the people and we need to understand what their concerns are and build our businesses together."

Bard general secretary Bob Lewis says the strong bill demonstrates the organisation's determination to make the meetings a success after a relatively

## THE BARD TOUR

**Oct 8:** Jarvis International Hotel, Solihull, West Midlands

**Speakers:** John Preston and Richard Story (EMG), Brian Fellows, Shaun Plunkett and Steve Casey (EMI).

**Oct 10:** Celtic Manor Hotel, Newport, Gwent

**Speakers:** John Kennedy, Nigel Hayward and Russell Richards (PolyGram), Tony Powell (Pinnacle).

**Oct 17:** Fets Passhouse, Wyreshawave, Manchester

**Speakers:** John Aston and Jan Gach (Sony), Oct 23: Glasgow Thistle Hotel

**Speakers:** Paul Conroy, Mark Hutton, Ray Cooper (Virgin) and Alan King (Pinnacle). For details, call Bard on 01222 222553.

Other executives who are confirmed are: PolyGram sales director Nigel Hayward and operations director Russell Richards; EMI Music Services operations manager Brian Fellows, distribution director Shaun Plunkett and customer services manager Steve Casey; Virgin Records sales and marketing director Mark Hutton and deputy managing director Ray Cooper; Sony sales director John Aston and Sony Distribution's vice president of operations Jan Gach; BMG sales director Richard Story and Pinnacle operations director Alan King.

Lewis adds, "The fact that these very senior executives are prepared to give their time to meet retailers reflects the importance they place on retailers."

Virgin's Conroy says the meetings emphasise the closer relationship forged by the BPI and Bard over the past five years, while Pinnacle's Powell says such events are very useful in building a greater understanding.

● The Country Music Association has linked with the Bard/BPI joint marketing committee for a retail campaign around BBC's broadcast of the 30th CMA Awards in Nashville on October 5.

# Waterson wins sales after Mercury boost

Few expected Norma Waterson to be Pulp's closest rival in the running for the Mercury Music Prize last week. But, for Waterson and her label Rykodisc, it was provided the most significant profile boost in the 57-year-old's three decades of making records.

Waterson's self-titled Hannibal/Rykodisc album, containing songs by Elvis Costello, Richard Thompson, Billy Bragg and other contemporary songwriters, has enjoyed a surge in sales since her nomination in July.

Initial sales were restricted to a small, loyal fanbase with around 2,000 copies sold at the time of the short-list announcement. Since then, orders have risen five-fold, according to Pete Thompson, director of Rykodisc's distributor Vital.

Hannibal/Rykodisc managing director Ian Moss says that, by the end of last week, it had passed 7,000 sales, with a 57% rise since Tuesday night's awards.

"We didn't really expect to be the runner-up, so we were all delighted. There's no question sales have risen since her nomination and particularly since Tuesday night," says Moss.

Hannibal & R managing Joe Boyd persuaded Waterson to make the album, her first solo effort for 32 years. The known Norma for 30 years and I saw her singing solo three years ago and I thought it would be a great idea," he says.



War Child's haul of £30,000 following last Tuesday's Mercury Music Prize awards dinner was welcomed by the charity's patron Brian Eno. Pulp's contribution of the £25,000 first prize was boosted by Island managing director Marc Marot's pledge of £5,000 to buy the trophy back two days later. "It's nice to have a charity so completely endorsed by Pulp," says Eno. The money, which will be used for a range of projects in Bosnia, adds to more than £2m raised by sales of Help! since last September. Pictured at the awards are Pulp's Candice Doyle and Jarvis Cocker with Eno (right).

## NEWSFILE

### Bootlegger convicted of nine offences

Bootlegger Robert Alexander Johnstone of Wimbledon was convicted of nine offences at Kingston Crown Court last week. The charges followed a BPI anti-piracy unit raid on his house which netted around 17,000 bootleg CDs, worth more than £250,000. He will be sentenced on October 11.

### Dina in demand

Dina Carroll's first new single in two-and-a-half years has become Mercury's biggest ship-out of the year so far, having reached 105,000 pre-sales. Escaping, which is released today (September 16), is taken from Carroll's forthcoming album Only Human.

### Classic FM launches damages claim

Classic FM has issued a writ against transmission provider NTL claiming damages of £3m relating to the amount NTL charges for transmitting programmes to the UK. Classic FM says the amount it pays for using BBC masts is unfair.

### PRS to honour Ellis

PRS is organising a gala concert in memory of its late president Vivian Ellis at London's Adelphi Theatre on October 6. Ellis, who died aged 91 in June, will be remembered at the show, entitled Spread A Little Happiness, which features performances by Dora Bryan, Jonathan Morris and Thelma Ruby. Tickets, priced £10 and £15, are available from 0171-344 4444.

### Mastercuts gets TV ad backing

Beechwood Music has teamed up with Virgin Records for the first TV-advertised Mastercuts album, which is out today (16). The Best of Mastercuts is a three-CD set celebrating five years of the classic dance series.

### Coleman dies at 59

Former *Melody Maker* editor Ray Coleman, who went on to write books about artists including John Lennon, Paul McCartney, Eric Clapton and The Carpenters, has died aged 59 from cancer. His funeral took place last Thursday (September 12) at Weybridge Cemetery.

### Faithful remains in rock category

CIN has defended its decision to disallow Marianne Faithful's BMG album 20th Century Blues from the classical chart. Chart director Catherine Pusey says the classical advisory panel voted unanimously to classify it as a rock album, even though it features songs by classical composer Kurt Weill.

### Virgin clones Warrington store

Virgin Retail is to open a new 372 sq m multimedia store in Golden Square, Warrington, next summer, to include listening posts, video viewing screens and PC and CD-ROM demonstration posts.

### BMG enters video rental market

BMG Video is entering the UK rental market for the first time following successful rental ventures in Germany, Spain, Italy, Japan and the US. The first releases will come out in January 1997.

### Compilations go gold

Six albums were certified gold by the BPI last week, including four compilations - *Fuel Like Making Love*, *Ultimate Love*, *The Ultimate Party* and *Fresh Hits 96* - along with Neil Diamond's *The Ultimate Collection* and *The Sex Pistols' Kiss This*. Silver awards went to Shaggy's *Boombastic*, *The Best Of The Average White Band*, *The Very Best Of Country Music Vol 1* and *The Very Best Of Don McLean*.

## .dotmusic

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

### Time to calm Oasis hysteria

The growing conventional wisdom now has it that the reason for the Oasis "split" last week was that the pressure got just too much for the Gallagher brothers. But looking at the hysterical reaction to the news from press, TV and radio, it is arguable that it is the media and not the band which has actually lost it.

*The Sun* was rightly proud of breaking the news of Noel's walk-out to the world. But did this news really warrant six pages of a national newspaper, a leader comment - and a two-page colour poster?

As we went to press in Friday, the word from Creation was that they haven't actually split at all and that they have merely pulled out of touring. Doesn't that leave Friday's newspaper coverage looking just a little bit over the top?

It's often said that the worst thing that can happen to a star is that they begin to believe their own publicity. With Oasis, it's happened the other way around. It's us - the media, the industry, the public - who have swallowed their publicity whole.

It's under the weight of that pressure and expectation that the events of the past few days should be seen. Oasis are not the first band to abandon a US tour - and they have played more US dates than virtually any of their UK peers over the past couple of years. Noel and Liam Gallagher are by no means the first brothers to have a stormy relationship. They are big, but last week's MTV award winners Bush have sold more albums than Oasis in the US.

So how have things got so out of proportion? Oasis are good. (What's the Story) Morning Glory? was the album of the year and Oasis are the best UK band to emerge in the Nineties. That's beyond doubt. But if we want them to go on to further fulfil their potential, it is as essential for us to calm down as it is for them. Let's all take a deep breath... *Steve Redmond*

## PAUL'S QUIRKS

### Getting ready for the rush

This is the time of year when all buyers reach for their crystal balls. The creative dam bursts and all the albums that should have been released gradually during the year hit the streets within weeks of each other. Budgets are set and broken as each company claims to have the Christmas top sellers and the number of TV-advertised compilations escalate to even greater heights.

Realising that it's impossible to invite every buyer to their sales conferences, surely the companies could produce a video of all the new product for retailers and their sales staff to view at their leisure before the seasonal rush gets under way.

EMI appears to be one step ahead of the game again as its Channel roadshows tour the country for the second time this year, presenting and previewing all their new autumn releases.

### Making the most of multimedia

Recently in New York, I came across a MusicNet CD-Rom in Tower Records. It cost \$9.99 (around 60 pence) and contained three audio clips from more than 100 new albums.

The disc featured video clips and detailed album and artist information and I learned more about bands like Soundgarden, Garbage, Cibo Matto & The Nields in 30 minutes than I thought possible.

I know the technology is available in the UK - the Vid Zone sites were demonstrated at In The City last year - so how about the music companies getting together and producing an up-front CD-Rom disc for the retailers and then a new release version for sale to customers. At the right price, it would be a massive seller and take album promotions into the fastest growing multimedia market available.

*Paul Quirk's column is a personal view*

## IN THE CITY NEWS

# Davis takes swipe at A&P's 'herd mentality'

by Martin Talbot

Arista president Clive Davis has criticised the "herd mentality" of the A&R community on both sides of the Atlantic.

His comments, at the In The City celebrity interview on Monday, came after Mercury A&R consultant Dave Bales asked if Davis was concerned that UK labels were increasingly offering new bands contracts for two to three albums and driving up the costs of deals.

"We are all subject to the going deal as far as new artists are concerned," Davis replied. But he questioned the logic of getting involved in such competition. "The number of artists that have broken through from the herd networking are so few that, to me, it is better not to be involved."

He added that most successful artists were the result of long-term development, such as REM and Alanis Morissette. "The biggest stars are signed when someone knows what they have, rather than this networking of information which leads to bidding wars," he said. "That network is what will kill certain labels."

Earlier in the interview, conducted by Mark Knopfler manager Ed Bicknell at Dublin's Olympia Theatre, Davis revealed that Arista was among the labels bidding to sign REM before their record-breaking \$80m re-signing to Warner Bros Records last month. He said he had not been willing to compete at such a level.

"I was very interested in REM," he said. "I love Michael Stipe and REM, and I did bid for them. But I would not have gone that high."

"It was a pretty pricey deal but I think it was a necessary signing for Warner's. There was no price that they would not have been prepared to pay."

Davis added that he believed British music had lost an edge in recent years. "Apart from a few, there is a certain something missing from a lot of British acts," he said. "The guitar tradition is not as great in the UK lately."

He also claimed the UK charts reflected an industry more keen on immediate hits than building careers. "I see a lot of novelty records in the British charts. Trying to separate the chaff from the wheat is not easy."

He added, "I will only sign a dance or pop artist if they are headliners. I won't be interested if they are only the extension of a producer. I will give up the hit record if it won't build into a career and a headline act."

## Irish tax-break plan to boost new bands

New acts will receive a boost from a new Irish government initiative extending the tax breaks it gives to small businesses.

Two days before In The City began last weekend, the Irish government's department of arts and culture outlined guidelines aimed to extend its Business Expansion Scheme to the music business.

In an address to the conference last Monday, Irish finance minister Roger Quinn said the extension of the scheme would further boost an industry which employs 10,000 people and has a £160m-a-year turnover.

The scheme, which was launched 12 years ago to aid small manufacturing businesses, will now allow companies to get tax relief on investment in new acts.

Ireland-based investors can claim 48% tax back on cash spent developing a new act - defined as one which has sold less than 5,000 albums worldwide. The tax break effectively means a small company aiming to invest £100,000 in a new artist will only have to contribute £52,000. The ceiling for such investment is £1m.

Before a project can qualify for the scheme, the investor must also draw up a three-year business plan outlining spending, projected sales and the number of people likely to be employed as a result of the project.

David Kennedy, of accountants KPMG in Dublin, outlined details of the scheme at In The City on Monday. He says, "It is all about a project passing the test of being good for Ireland Inc."

"The initiative could attract some entrepreneurs to record albums in the Republic of Ireland rather than in the UK, he suggests.



All-girl four-piece Hoop-La-Baby won the Guinness In The City Of The Unsigned competition at In The City, picking up the £3,000 prize donated by Guinness. The north west England band, who have previously played support slots for Shakespears Sister and Baby Bird, beat 53 other bands who played across Dublin during the four nights of the conference. They pipped the Peadarinos and the Bedhangers at the closing night party at the Temple Theatre.

## Indie chart debate fails to find common ground

The chances of reaching harmony over the UK's independent charts looks as unlikely as ever, judging by the heated discussion triggered by Monday's Great Indie Chart Debate.

In a presidential-style debate between RPM Sales & Marketing's John Best and *Music Week* editor-in-chief Steve Redmond, Best expressed his dissatisfaction with the current chart which features major-signed, but independently-distributed, acts such as Bluenotes and Placebo as well as numerous Oasis releases. "It's ridiculous that majors have been able to hijack this chart," he said.

Best suggested making independent

ownership of labels an additional eligibility criterion for the chart, as well as putting the emphasis on indie stores for the chart panel. "The chart should reflect movements in the indie sector which makes it blander and slower," he said.

Redmond argued a genre chart for "indie" music made more sense as a marketing tool for the industry, pointing out that it is music, not distribution methods, which makes it to consumers. Putting independent companies in a ghetto patronise and marginalises the most innovative sector of the UK music industry, he said.

The genre chart suggestion was not popular among most of those representing indie labels, who argued it would be too difficult to decide which records were included. "Even The Smurfs are alternative to something," said Best, while Beggars Banquet boss Martin Mills said such a chart would be doomed to failure. "The Other Chart failed and I believe a genre chart would be too close to the main chart," he said.

The suggestion that two charts - an indie distribution chart and a genre chart - may be the answer received some support, although many felt the UK market may not be big enough to support both.

On the day that Oasis's future was thrown into doubt, Bush - America's favourite UK band - completed work on their second album. It was mastered at London's Abbey Road on Thursday (12) and is set for a possible worldwide release by MCA around Thanksgiving weekend in November, according to manager Dave Dorrell. Since January 1995 the band have played 169 US dates and have been in the *Billboard* Top 200 for 86 weeks, achieving 51 sales with their debut album, *Sixteen Stone*. The completion of the new album came a week after Bush were named as the winners of MTV's Viewers' Choice award in America. They are pictured at the ceremony in New York.



# no split for Oasis, but touring is put on hold

by Paul Gorman

Creation Records, Sony Music and management company Ignition batted down the hatches at the end of last week as the Oasis media whirlwind escalated.

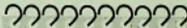
Ignition broke its silence on Friday afternoon, dismissing reports that the band had split with a statement issued through the PA news agency.

It said, "Noel and Liam are spending time together and getting over their jetlag. Unfortunately, the band will not be touring in the foreseeable future but in every other respect will continue to function as a band."

Oasis are expected to announce their future plans at a press conference in London this week. It is likely that this will focus on the recording of the band's third album, which is expected to be released next spring. A new single has not been scheduled before Christmas.

The statement followed a turbulent 24 hours for Sony, Creation and Ignition, after a PA wire broke the news on Thursday of Noel Gallagher's exit just before a gig was due to start at the Independence Arena in Charlotte, North Carolina, the previous night.

As Noel and Oasis manager Marcus Russell flew back from the US, Creation issued a statement confirming that the band "have hit internal differences on their ninth tour of America, which has



## OASIS: WHAT'S THE STORY

**August 23** - Liam turns up for the MTV Unplugged show, but fails to perform.

**August 26** - Minutes before flying to New York for the band's ninth US tour, Liam gets off the plane.

**September 2** - Liam arrives in New York and makes his first performance.

**September 4** - Liam's antics at the MTV Video Music Awards attract adverse reaction from the UK media.

**September 7** - Noel and Liam row after a show in New York.

**September 11** - The brothers "trade blows" after another row. Their dates in the US and Europe are cancelled.

**September 12** - Creation cites "internal differences" for the cancellations.

**September 13** - Noel and Liam row after a show in New York.

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concert in London last month and his non-appearance on the first date of the US tour, Massey says. "There have obviously been some rocky times in the last couple of weeks and internal differences caused them to pull the last five dates. The blood ties that force Noel and Liam apart will pull them together again."

Massey points out that Noel went missing during a US tour last year, and, on another occasion, the last-minute cancellation of a prestigious date at LA's Pacific Amphitheatre was blamed on the songwriter contracting flu.

Whatever Oasis's plans for the autumn, the band's profile will remain high at retail level, buoyed by a series of releases. Noel Gallagher's collaboration with the Chemical Brothers on the single *Setting Sun* is tipped as a number one after release on October 7, while Sony Music Video is releasing the *There And Then* live video a week later, featuring live footage from their spring Maine Road gigs.

And Creation is launching a £250,000 marketing campaign around a re-promotion of Oasis's singles plus two singles boxed sets which include a booklet and an interview disc and are issued on November 4. The full box will be dealer priced £12.05, with an "empty" box - including the booklet and interview disc - for those who have bought all the singles available with a £3.85 dealer price.

resulted in the tour being pulled two-thirds of the way through."

In New York, Epic international A&R vice president David Massey, who has worked with the band since the start of their career and was present at most of the seven recent US dates, insists, "They have not split - trust me."

Referring to Liam Gallagher's failure to perform at the MTV Unplugged con-

now not going ahead and that the band are considering their options for the remainder of the year.

"There are unconfirmed reports that US promoters are considering legal action for loss of earnings, but Martin Goebbles, director of the act's insurance company Robertson Taylor, says that such claims will be filed by Oasis.

"There is no insurable reason why Oasis have cancelled their dates," explains Goebbles. "They could only make a claim against us if a gig is cancelled because of circumstances beyond the artist's control. They have confirmed they will not be making such a claim."

As a result Primary is engaged in discussions with European promot-

ers who have sold tickets for the dates. "If an act doesn't perform a date we represent them to investigate exactly what the liability is," says Primary's Steve Hedges. "Rather than claims being lodged, there tends to be an analysis of what happened and a settlement."

The status of a further 13 dates in the US, Asia and Australasia remains in doubt. On November 5, Oasis were due to play two concerts in Los Angeles before moving on to Phoenix and Honolulu, Hawaii. The rest of November was due to be taken up with gigs in New Zealand and Australia, with Asian dates planned for December. No decision has been made about those dates, says Hopkins.

NEWS

## SOME MIGHT SAY

Genesis manager Tony Smith - "They have severely limited their progress in the US by deciding not to tour, but their decision to pull out of this US tour will not hinder other UK bands there."

Mike Smith, EMI Music Publishing - "There is a lesson to be learned from this. Everything has been hot-housed around Oasis, but it's far more important to let the band grow and develop than fling this album to death."

Jeremy Pearce, V2 Music - "I would be amazed if they never worked together again. The brothers are very close and are far too good live to play live."

Dick Leahy, Dick Leahy Music - "US businessmen are not used to this type of thing, because the industry has so much control over the behaviour of artists."

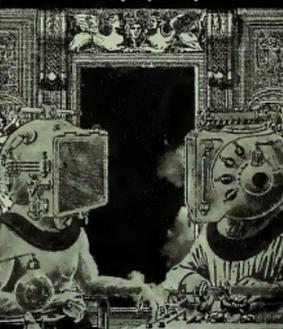
Mark Knopfler manager Ed Bicknell - "Having a band with two brothers involved is not a situation that is easy to deal with. If brothers in a band have a penchant for falling out with each other, the situation can be very easily exaggerated and highly explosive."

John Harris, *Select* editor - "Giving up touring is them following The Beatles' route three years too early. But it's inconceivable that they would ever play a normal tour here again, so it's insignificant in UK terms."

Lucian Grainge, Polydor general manager - "Other than dying, it's perfect. The tills will ring, and they will start to penetrate through to people who maybe had been a bit shy of actually buying their records."

Pretenders manager Gail Colson - "They're playing a very dangerous game. You can't mess with America. One can envisage a scenario where fans will sue the band because of the mental turmoil caused by Oasis's non-appearance at a show they've bought a ticket for."

From haunting a-cappella voices to pulsating electric guitars and from string quartet textures to solo electric piano, Biro's organic music has a unique place in the contemporary landscape.



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HOLE, DICKINS AND BELLAS (TOP MIDDLE PIC. FROM LEFT) ANTICIPATE A STRONG AUTUMN FROM ACTS INCLUDING (CLOCKWISE FROM TOP RIGHT) HOLLY PALMER, LEMONHEADS' EVAN DAVIS

# Warner: aiming for a leaner and fit

Warner Music chairman Rob Dickins' 25th anniversary at the company next week looks set to coincide with what could be another notable reason for celebration.

Dickins, who first joined the Warner Music publishing company as a press officer in September 1971, believes his ambition to see both WEA and East West equally strong will finally be realized in this coming quarter.

"In the six years since the formation of WEA and East West, I don't think we've had both companies so strong on tremendous music," Dickins told delegates at the first open Warner Music conference in London last week, adding, "There's always been a slight tilt towards one or the other, but this year both WEA and East West are firing on double barrels."

WEA managing director Moira Bellas agrees. "It's true there's been a certain element of one propping up the other in past years," she says. "But both company's schedules for this quarter are particularly good."

With East West approaching Christmas boasting a schedule that includes Simply Red, Jimmy Nail and Chris Rea, WEA kicks off an impressive autumn line-up with REM, who provide its second number one album of the year this week.

WEA has been continuing to confound expectations with its new-found prowess in the singles market. Traditionally seen as an albums company, WEA's singles success over the past 12 months has been notable, with number ones from two UK-signed acts, Mark Morrison and Gina G on Eternal, helping to make it the top singles company in two out of the past three quarters. Hits from Morrison, Gina G, Suggs, the X-Files theme and Alanis Morissette gave it a 13.7% share for the second quarter of this year—more than twice the share it took in the same quarter last year. Meanwhile, its new *exp* division has given the company three number one compilation albums less than a year after it was

created by Dickins.

That's not to say WEA has abandoned what it does best. The company's determination to break Canadian singer Morissette has certainly paid off, with her album *Jagged Little Pill* becoming the biggest-selling album of the year so far.

WEA has also scored international success with its remix of Everything But The Girl's *Missing*, which became the longest-running single in the history of the US chart.

"We intend to monopolize the chart from the REM album right up until Christmas," says Bellas. With albums such as the Evin's soundtrack featuring Madonna, an *Everything But The Girl* best of, a collection of Rod Stewart ballads and reprobation of the Suggs album, the label is looking forward to a very strong final quarter, she adds. Dickins also hints at the possibility of new material from Morissette next year.

However, Dickins identifies WEA's dance/pop activities as an area which needs more work. "In the past we just got out there into the pop and dance arena and said, 'let's do it', but getting the right acts is what's important, and we still need to nail that," he says.

Dickins' insistence on quality rather than quantity also dominated his conference speech, in which he stressed the need to keep the focus on the company's releases policy: "I want to release fewer records, better records," he told delegates. "As it gets more and more competitive, I want to see more focus on acts we sign and more focus on how we market them."

He added, "I think we must be stricter on what comes through from America. In the past, a lot of things have been released here without much thought. We have to question everything and work much harder on what we have."

For all the success of his labels, Dickins and his team are clearly keen to keep up the momentum. Steve Allen's pop imprint Eternal will be encouraged to transfer its impressive singles hit rate to albums, says Bellas. "We're always looking at the way we operate, and the pop dance area has to be re-addressed."

"Next year Eternal will help us to dominate the singles chart but will also encourage a serious album label spearheaded by Gina G and (new signing) Danni Minogue."

Dickins says he also wants to improve his company's development of alternative pop acts. Geoff Travis's Blanco Y Negro is beginning to make some headway with

Catania, he says. Bellas adds that while her team have resisted being drawn into the bidding wars over "the guitar buzz bands" a number of development projects will reach fruition next year, while East West managing director Max Hole is also keen to address the alternative genre and has drafted John Brice and George Tyekiff into his A&R team.

For Hole, 1996 has so far been what he calls "a distinctly chilly patch" after the success last year with Simply Red's album *Life* and the continuing success of Jimmy Nail.

Hole says East West's quiet spell was in part down to albums from artists such as Chris Rea and Grace not coming through when expected, but admits, "In a nutshell, we didn't have enough hits earlier this year."

But East West is making up for the past two

## HALF-TERM REPORT

### WARNER MUSIC Chairman: Rob Dickins

#### Companies:

**WEA**  
Managing director: Moira Bellas. Director of marketing: Tony McGuinness.  
Blanco Y Negro managing director: Geoff Travis.  
Eternal A&R director: Steve Allen. ZTT managing director: Jill Sinclair  
Singles: Total - 59; number ones - two (Mark Morrison - Return Of The Mack; Gina G - Ooh Ah Just A Little Bit); Top 10s - six; Top 20s - four; Top 40s - seven (strike rate 29%).  
Artist albums: Top 10s - two; Top 20s - two; Top 40s - six.

#### EAST WEST

Managing director: Max Hole. Director of marketing: Elyse Taylor. Atlantic/East West head of marketing: Richard Engler. Magnet managing director: Mark Dean. Head of Perfecto and Perfecto Fluoro: Paul Oakenfold. Head of Ferretal: Goldio  
Singles: Total - 70; Top 20s - six; Top 40s - 15 (strike rate 30%).  
Artist albums: Top 10s - three; Top 20s - five; Top 40s - nine.

#### WARNER.ESP

Managing director: Martin Craig. Marketing: Lohan Presencer  
Artist albums: Number ones - two (New Hits 96, Big Mix 96); Top 10s - five; Top 20s - one.  
NB: Releases up to the end of July 1996. All hits from 1996 releases.

## AUTUMN RELEASES

**BLUE NILE: Happiness**—Warner Bros (Sept 23). Blue Nile's first single from Peace At Last, the acclaimed debut album for Warner Bros, coincides with dates in September and October—the first time they have toured since 1990.

**ORLANDO: Just For A Second—Blanco Y Negro** (Sept 23). Throwing off early RnB connections, Orlando's debut is a powerful pop song, dominated by sweeping strings and a charismatic vocal. An album, title to be confirmed, follows in November.

**CHRIS ISAAK: Ten Baja Sessions—Reprise** (Sept 23). Three new tracks sit alongside covers and early original Isak material on this seventh album, produced by Eric Jacobson who worked on Isak's 1995 album Forever Blue. Currently touring in the US, the singer is planning new UK dates.

**VARIOUS: The Truth And The Light**—Music from The X-Files—Warner Bros (Sept 23). The original music from the cult TV series, composed by Mark Snow. This album of electronic music also includes excerpts of dialogue from the programme.

**THE NEUROTIC OUTSIDERS: Jerk—Maverick** (Sept 23). This single, the title track from the album, is supported by a London gig at the end of September.

**JOSHUA REDMAN: Freedom In The Groove**—Warner Bros (Sept 23). The contemporary jazz saxophonist adds a groovy rhythm to his music, with special guests including guitarist Peter Bernstein. Redman appears in the latest Richard Attenborough extravaganza, out later this year.

**SUPERDRAG: Sucked Out—Elektra** (Sept 30). The new signings are touring in November, and are already garnering airplay for this single on MTV.

**THE LEMONHEADS: Car Between Cloth—Atlantic/East West** (Sept 30). Following the charming upbeat single If I Could Talk I'd Tell You, this 13-track album is a strong, if diverse, affair with folkly elements. Dates in Glasgow, Manchester and London follow in October and the label promises a substantial marketing campaign to back the first new material since 1993's Come On Feel The Lemonheads.

**DONNA LEWIS: Now In A Minute—East West** (Sept 30). The Cardiff-born former teacher co-wrote this debut album. Already enjoying airplay and sales success with the single, I Love You Always Forever, the album will be supported by TV appearances including TOPF.

**THE CORRS: Runaway—143Lava/Atlantic** (Sept 30). A re-release for this Irish four-piece's ballad is the first step in a concerted effort to break the act in the UK.

**YAZZ: Between You And Me—East West** (Oct 2). Yazz returns with a collection of popular reggae tunes, recorded in Bob Marley's studios in Jamaica. A duet, After Tonight, with Al Campbell will follow A Good Thing Going, out today (16).

**SIMPLY RED: Greatest Hits—East West** (Oct 7). With a £1m marketing spend for this year alone, East West is hoping for huge success with this package drawing material from the band's five albums and also containing a recording of the track Angel with members of Columbia's Fugees.

**MARK MORRISON: Tippin'—WEA** (Oct 7). This single returns from the chart as the artist's album *Tippin' Of The Mack* will be supported by an autumn tour, and the album will be promoted with TV advertising. A fourth single is pencilled in for before Christmas.

**JOHN MITCHELL: Hits And Misses—WEA** (Oct 7). A two-CD album documenting Mitchell's successful, and not so successful, releases over the years from *Big Yellow Tax* to the present day.

**ROD STEWART: Sometimes When We Touch—WEA** (Oct 7). This taster for an



album of love songs and classic covers, including Hava I Told You Later... as well as newly-recorded tracks, is being marketed along the lines of Madonna's 1995 ballads album, *Something To Remember*.

**TOM PETTY: Walls—WEA** (Oct 7). The first single from the album *Shen's The One* sees Petty back on familiar territory.

**BT: Blue Skies—Perfecto** (Oct 7). The Frenchman returns with the first single from a forthcoming album due next year. Blue Skies also features belatedmate Tori Amos.

**HEAVEN 17: Designing Heaven—WEA** (Oct 14). The first new material from the band for three years, with Georgio Moroder on mixing duties, precedes an album, *Bigger Than America*, on November 11.

**VARIOUS: The Perfecto Fluoro Album—Perfecto Fluoro** (Oct 14). Mixed by Paul Oakenfold, this club compilation draws together successful cuts from the Perfecto Fluoro label and from artists as diverse as Terence Trent Darby and Psychic Saktamoto. Oakenfold will be touring overseas nationwide to support the release.

**GINA G: I Belong To You—Eternal** (Oct 14). The all-important second single from the Eurovision entrant who reached number one in the summer, she has been touring Europe and is just breaking in the US. She is currently recording an album due for release next year.

**HOLLY PALMER: A Different Language—WEA** (Oct 14). The first single from her critically acclaimed self-titled album showcases Palmer's strong vocal talents. Palmer will be performing in October and



Welsh five-piece Catinicola make their Blanco Y Negro debut with *Way Beyond Blue* on September 28. The band, who recently enjoyed a Top 40 hit with the single *You've Got A Lot To Answer For*, will be touring with *The Manic Street Preachers* in October and headlining throughout November. A second single, *Sweet Catinicola*, is expected to follow by the end of the year.

the label hopes to see the singer breaking through early next year, with Scandinavian Ladies being the second single release.

**VAN HALEN: Best Of—WEA** (Oct 14). The US rockers' compilation of their greatest hits will be supported by press and poster advertising up to Christmas.

**EVERYTHING BUT THE GIRL: Missing: The Best Of EBTO—Blanco Y Negro** (Oct 14). Fresh from EBTO's recent successes, Blanco Y Negro releases a TV-advertised hits album drawing together material from the early years, right up to *Missing*. The 1990 single *Dancing Queen* will be re-released on November 11 with *Todd Terry* and *MAW* dance remixes.

**PHIL COLLINS: Dance Into The Light—East West** (Oct 14). Following the single of the same name, Collins' upbeat album will be backed by a massive marketing campaign and the singer will be appearing on TOPF, National Lottery Live, The Des O'Connor Show, as well as performing

interviews to the national and music press.

**VARIOUS: Disco Mix 96—Warner** (Oct 21). This collection of classic disco tracks marks esp's biggest TV and radio advertising campaign to date.

**REM: Bittersweet Me—WEA** (Oct 21). The second in a planned series of singles from the album *New Adventures In Hi-Fi* will benefit from TV ads on the album right up until Christmas. The band will not be touring, but have a second round of press and promotional interviews.

**SUGGS: The Lone Ranger—WEA** (Nov 4). Repackaged and with a new track, *No More Alcohol*—which was released last week—the album is being re-released with TV advertising.

**ALANIS MORISSETTE: All I Really Want—Sire** (Nov 4). The fifth single from the six-times platinum *Jagged Little Pill* will precede a possible sixth single by the end of the year. Marketing director Tony McCollinson says that the album is advertised on TV to pick up the 40% of record buyers who still have not discovered the 24-year-old singer.

**CHRIS REA: La Passione—East West** (Nov 11). Tying in with a soon-to-be-released film of the same name, Rea indulges his passion for old cars with this film soundtrack album. Shirley Bassey, who appears in the film, features on two songs on the album, one of which, *La Passione*, will be released as a dance single. A second single, *Just What I'm In A Sports Car*, is due before Christmas.

**EMYA: On My Way Home—WEA** (Nov 18). Taken from the album *The Memory Of Trees*, this is Enya's first single since last year's Top 10 hit *Anything Is*. Enya sells particularly well at Christmas and the album will be re-released and re-promoted with a TV campaign.

**NATALIE COLE: Stardust—WEA** (Nov 18). Containing seamless duets with her late father Nat King Cole, the Grammy award winning singer also covers classics including *When Fall In Love*, which will be released as a single on October 28. TV appearances on the Des O'Connor show and National Lottery Live will boost sales, aided by TV ads.

**JIMMY NAIL: Crossover Sheets II—East West** (Nov 18). Preceded by a single *Blue Rose*, co-written by Prefab Sprung's Paddy McAloon, on November 4, this album ties in with the second TV series, which starts on November 14 on BBC. It will also be performing on National Lottery Live, TOPF and daytime TV.

**CHAKA KHAN: Best Of—Warner Bros** (Nov 25). Collected from albums running from the early days to the Nineties, the songstress returns with this compilation of studio tracks.



PEACE BY PIECE, PHIL COLLINS AND REM

# er future

quarters with a raft of albums which will make it one of the strongest labels in the country, says Hole. A Simply Red greatest hits compilation, new Jimmy Nail material, a new Phil Collins album and a Lemonheads comeback are coming through, following on from the label's recent success in transferring the US achievements of Donna Lewis into the UK market.

Faul Oakenfold's Perfecto label has scored hits with acts such as Moxie, BT and Grace on the dance side, and Hole says the Atlantic label is gearing up again with a new album from Aaliyah and some new signings beginning to break through in the US.

For next year, Hole has high hopes for his deal with drum and bass maestro Goldie whose experimental label Feralia will produce its first releases in the spring.

Like Dickins, Hole says a leaner roster will enable the company to become stronger. With Simply Red likely to provide one of the biggest albums of the quarter, East West is sure to improve its market share performance.

"I'd be happy if we had just one of the big albums we've got coming up for the quarter," says Hole.

Although Warner.asp is keeping its cards close to its chest about forthcoming releases, the division will stage its biggest promotional campaign to date for *Disco Mix 96*.

Dickins is determined to take advantage of recent changes at the company. The departure of Bill Holland to PolyGram Classical will see the division taken over by a new, younger head of classical, Matthew Osagrove, who will continue the advances made with the division in recent years.

Dickins' says continuing speculation about his own departure may have caused some uncertainty over the past year but, confirming that he has resigned to the company, he says Warner staff should look forward to the next 25 years with him at the helm.

Catherine Eade

In The City might, in essence, have been all about unsigned bands, but the denizens of Dublin were, by and large, much more interested in seeing the signed bands they'd read about in the UK's inks.

So, Catalonia's gig with Super Furry Animals was heavily oversubscribed, while Octopus and Mundy drew a large crowd to their gig.

Manchester's Dust Junkys were somewhere in between—a signed band, but with no releases and a handful of gigs, which the inks had failed to pick up on. But their two Dublin gigs proved to be the most exciting of the week, with the band blowing away initially hesitant crowds.

The Polydor-signed band were not complete unknowns, however, and the word in the industry was that the new band launched by the former MC Tunes Nicky Lockett were serious ones to watch.

They look exceptional, with Lockett's scarred features and pallid complexion contrasting with the four black co-members. But their sound is even more unique, with the band pumping out a groove-heavy version of hard rock while Lockett bashes through some of the hardest street raps you'll ever hear.

Lockett has been around before of course, and enjoyed a Top 10 UK single for ZTT with 808 State on The Only Rhyme That Bites in 1990. His solo output for the label was less dramatic, but he did manage a Top 20 hit with Tunes Spilt The Tea.

But he is keen to bury his past and stress his commitment to his new outfit. He says, "MC Tunes is all in the past. The Dust Junkys is something I started 18 months ago and, having got the band together, it's something I've ploughed all my efforts into."

And he emphasises that Dust Junkys are not just him with a backing band, which becomes clear when they play live. The four musicians are crucial, with the rhythm section of Steve OJ on bass and drummer Mykey Wilson laying down a groove beat template for Sam Brox's fluid hard rock playing. Brox has an impeccable pedigree, as his father played with Jimi Hendrix, but this is such an accomplished outfit that no one member out-shines the others. The remaining member is Gianyu Pierre Gasper whose title is DJ, but who also doubles as co-frontman on occasions and as general vibemaster.

The band are A&R'd by Polydor director of A&R Lucian Grainge who is unequivocal in his excitement about their future. He says, "I love this band.



## DUST JUNKYS

### LOW-KEY LAUNCH FOR SERIOUS CONTENDERS

I can quite honestly say that, in all my years in the business, they were the best unsigned band I'd ever seen live."

As one of the industry's more level-headed A&R-based executives, Grainge's enthusiasm should serve as a portend of something very interesting indeed.

Describing their music is no easy task. Simply saying they manage to perfectly marry hip hop with hard rock gives no indication of the compelling nature of their sound. So who does Grainge think the band are going to appeal to?

He says, "Well, it's a rock/hip hop mixture so it will appeal to the same crowd as Walk This Way by Run DMG & Aerosmith. But I think the Black Grape audience will also find a lot to interest them too."

Basically, anyone who likes their guitar to have a lot of crunch, their rhythm to be growin' and their rapping to be hard-edged will fall in love with this band when they hear the initial release, a three-track white label EP which will trickle out to the nation's indie stores on Polydor via Pinacle

soon. The thinking is that, while this is not a set-up single in itself, it's crucial to get a word-of-mouth campaign started to prepare for such an important band.

And it's an impressive EP, featuring three of the band's most riveting live moments: Fever, Get The Punk Up and the inspired Nothing Personal which boasts a rap over a crunching version of Fleetwood Mac's Oh Well.

'I can quite honestly say that, in all my years in the business, they were the best unsigned band I'd ever seen live' — Lucian Grainge

Grainge says, "We wanted something out so that the press could start getting excited about the band. I want the bulk of the album to be recorded this year, ready for a serious campaign next year. They should have 15 or 20 solo shows, plus a decent support tour, under their belts by that stage."

In fact, the two gigs they played in Dublin during ITC were their first public shows, with all previous appearances limited to parties or local events for friends.

But these too served their purpose. Grainge says, "They've managed to create a real buzz in the artist community, and Goidie and Bjork, who saw one of the party gigs, have been raving to everybody about them."

At one of the Dublin shows, a punter said that this lot were good enough to be headlining Reading in a couple of years, a remark that doesn't impress the band too much.

Gianyu says, "What's he on about? We'll be there next year." Lockett adds, "We've been together for 18 months and we've rehearsed every day. We're dead serious about this and it's going to happen."

It's going to happen alright and with the guitar genius of Daddy's Blues set to appear next year, the band will have a massive hit on their hands.

Remember where you heard it first, Dust-Junkys are as good a band as you'll hear all year.

Leo Finlay

Act: Dust Junkys Label: Polydor Project: white label EP Producer: Denton Supply Studio: Mono Valley Released: no release date

## LEO FINLAY IN THE CITY

Did anyone apart from the In The City judges think that **Hoopla Baby** were the best unsigned band in last week's Dublin competition? Certainly, the reaction from the crowd was one of dismay, fuelled by the assertion that the band were in negotiation with Tony Wilson's Factory 2 label. But, in truth, the whole Unsigned Bands competition final was a bit of a disappointment, with the newly-opened Temple Theatre unable to handle modern sounds such as electric guitars and Moog organs. Particularly Moog organs in the case of the much-fancied **Pecadiolies** who saw their hopes vanish into the ether with probably the worst-sounding set they'll ever play. The Irish contenders **The Bedhangers** were less affected, but their set came across as sturdy rather than adventurous...By far the best band!

saw were Glasgow five-piece **Toaster**, who seemed to have everything (songs, enthusiasm, stage presence, ability etc) in place. Their gig with Dublin hopefuls **Shiver** and Northants quartet **Kidblue** drew the biggest A&R contingent of the week and most of them seemed to think **Toaster** were a shoe-in for the final. Frontman Sinclair Hutchesson was genuinely surprised, but not at all bitter, that his lot hadn't made the final and such cheerful confidence will stand them and their Beach Boys-ska-vaudeville sounds in good stead in the future...Northern Ireland's **Bedhangers** really did seem like the token Irish band and their Ash meets Husker Du pop noise needs stronger songs to make its mark...US trio **House Of Large Sizes** were a gas, playing a cheerful pop power that recalled the **Undertones** and

Green Day with better lyrics. Dublin's **The Idiots**, who

weren't in the unsigned competition because of their local deal with **Dirt**, were also thrilling. One song, about 16 minutes long, showed how their music is developing into a something very weird and very exciting...London trio **The Nicotines** had their admirers too and their **Mary Juana** is a very fine Supergrass-style blast of pop...Anglo-Irish quartet **Pharmacy** also showed improvement, but this year's ITC complaint heard a little too early for them...One complaint heard throughout was that the bands were either already well-known to the A&R world or were already signed or on the verge of signing. But wasn't last year's complaint that most of the bands were too obscure?



One to WATCH

**JOLT**  
Led by Mark Koda, Jolt are the latest of a clutch of hot new acts to spring from the ethos of The Sensation Stage. Homebrewed on their own, Spicardly-mixed, 30 new digital recordings is a little cracker and much more poppy than their might have indicated

# DANCE INTO THE LIGHT



Being a founder member of the Velvet Underground alone would guarantee John Cale's status as a legend.

But as he also produced groundbreaking albums by Patti Smith and The Stooges, and released a classic himself in Paris 1919, his position as one of rock's great cult figures remains indisputable. And he's sufficiently up to date to be a huge fan of young fellow Welsh rockers Super Furry Animals and Gorky's Zygotic Mynci.

In recent years, he has collaborated with Brian Eno and Lou Reed, and was involved with the Velvet's reunion tour in 1993. But, as a solo artist, Cale has not released an album of new rock material for more than a decade — which makes the arrival of *Walking On Locusts* a very special event.

"We'll soon find out if it's something people want to hear," says Cale.

Joe Boyd, his long-time friend (and fellow producing legend) signed him to Hannibal last year and persuaded him to pull together various aspects of his diverse projects to produce a more accessible album.

"I heard him do concerts and film scores and disparate things that were not represented by anything he'd done on record," says Boyd. "That's how it started. Then, of course, he began to have new ideas."

The album is, as one would expect, sophisticated and varied. But in eschewing much of the tension traditionally associated with Cale's work, it is also a mellow and accessible record. Indeed, several of the tracks are almost adult contemporary songs, from the slick pop/folk opener *Dancing Undercover*, to the Eighties pop of *Crazy Egypt*, to the love ballad *So Much For Love*.

Cale happily concedes there is a calmer atmosphere with a number of the songs spiced with a Latin or Cajun flavour. He says, "Yeah, it is warm. The production comes from the kind of material that's there."

Boyd adds, "John was the godfather of punk 20 years ago, but that was another time. He's also a great writer of melody and has a wonderful ear for texture."

"The project began to evolve when Cale was touring with a typically Cale-esque small group — the Soldier String Quartet, together with slide guitarist BJ Cole.

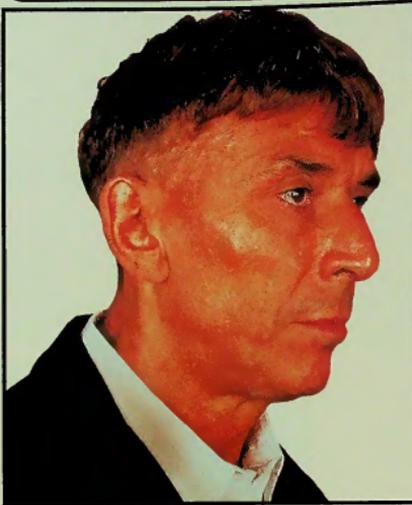
"The first songs were written on the road, while we were doing soundchecks, just letting off steam," Cale says. "Then I wrote two songs on piano."

The string and slide guitar arrangement was to be the overriding sound of the album, but events changed when Cale broke off to produce a recording of *The Corsican Choir*.

In a typically experimental style, Cale then took the basic sound of the choir

# JOHN CALE

## THE NEXT PHASE STARTS HERE



and added six Moroccan percussionists, a slide guitar and fretless bass.

Cale says, "By the time I'd been through this process with the Corsicans, we were flying by the seat of our pants. But it worked and I had confidence we could do it again."

Cale returned to the studio with the percussionists and wrote most of the rest of the album over their rhythm tracks. He introduced other musicians and sounds he used on the Corsican project, such as guitarist Dave Tronzo and his unique stratonote guitar, bassist Eric Sanko and drummer Ben Perowski to impart a more urgent pop dynamic on songs like

So What and Indistinct Notion Of Cool.

The mood changes again for *Some Friends*, which was rescued from Cale's soundtrack work on Julian Schnabel's movie *Basquiat*. This is one of the most personal songs on the album, concerning Sterling Morrison, the

Velvet Underground guitarist who died last year.

"I had no idea how this song was going to work out, because it was so lethargic and undefined,"

vocal pulled it together and it turned out to be about Sterling. I don't know where it came from," he says.

Velvet's drummer Mo Tucker also performs on the record, setting the pace on *Dancing Undercover* and *Set Me*

**"John was the godfather of punk 20 years ago, but he's also a great writer of melody" — Joe Boyd**

Free. And David Byrne crops up on the track *Crazy Egypt*. "I had a bassline which was basically a Talking Heads bassline and asked Dave to play guitar on it. He also wrote some of the words." Cale is now looking forward to touring later this year with core musicians from the album. But there are also his other work commitments to consider, namely composing soundtracks and producing. As well as soundtracks, he recently composed the Basquiat, he recently composed the soundtrack to *I Shot Andy Warhol* and also for the Welsh independent feature, *House of America*.

But as for persistent rumours he is about to produce the next album by fellow Welsh-speakers Gorky's Zygotic Mynci — recently signed to the US arm of Mercury — Cale denies all. "No plans. Why would there be?" he says. "I do like them, they are original. And Super Furry Animals — very nice. But you don't want to lock them up with the name John Cale — there are a lot of producers around."

However, Beck's emergence has excited Cale. "When I first saw him I thought, 'Holy shit! This guy has broken all the rules!'"

Cale also served his time as an A&R man, for Warner Brothers in the early Seventies, in the days when most A&Rs were also producers. "Everyone at Warner Brothers had a musical background — that was the attraction," says Cale. "Mo Ostin [now at DreamWorks] was one of most exciting executives to work for."

It may not have been a commercial proposition, but Cale signed and recorded Jonathan Richman & The Modern Lovers around five years before they released a record.

Cale left the corporate set-up in 1974 because his commercial success as a producer was diminishing his work as an artist, even though his first great solo record *Paris 1919* came out of this period. Not surprisingly, therefore, he won't predict the public response to *Walking On Locusts*.

But Boyd, who has known Cale since he produced the Neo album *The Marble Index* in 1970, says, "There's been lots of underappreciated and imported John Cale material in recent years. But this is a simultaneous worldwide release to re-establish his importance. We want to put a flag in the ground and say the next phase of John Cale's career starts here."

For Cale, his career has been a continually evolving creative process. "I've done what I wanted to do and I accept full responsibility for where I'm at in life. Fame was not necessarily the reason for going into it. It was to get some new ideas going, try some fresh combinations and expand the horizons." David Knight

Artist: John Cale Project: album Label: Rykodisc Songwriters: Cale, Cale/Byrne Publisher: John Cale Music/Mouldy Fig Studios: Sorcerer Sound (New York) Released: September 23

### NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
BUSHMASTER	drum and bass act	LONDON	Chrysalis Music Julie Day	worldwide publishing	Cheery Robson/Steve Sasse
CHESHIRE CAT	MC Chatter who found fame with Leftfield	HIGHER GROUND	Mambo Management	album deal	Mick Clarke — "An outstanding articulate and original talent."
GROOVEAIDER	drum and bass act	HIGHER GROUND	NUR Entertainment	album deal	Mick Clarke — "He's the godfather of drum and bass."
GRITS	top London R&B artist who's also a satellite TV presenter	POLYGRAM MUSIC	Jan Simmons/MJM	worldwide publishing	Dominic Walker
SALAMANDA	forthright mix of rock and blue-eyed soul	FIRE RECORDS	Purecell	albums deal	Jon Eydmann/Clive Solomon — "I've known them through my Liberty Place label."
THE SIRENES	Enya meets The Orb	HIGHER GROUND	Ricochet Management	album deal	Mick Clarke — "An original, inspiring and innovative artist."
SPACEMAID	five-piece girl-fronted indie group from Hull	BIG STAR	David Hughes/ Tony Hughes	worldwide albums deal	Philip Tennant — "Their management presented us with a very competent package."
TORTOISE	Chicago-based guitar and electronic experimentalists	ROUGH TRADE PUBLISHING	self-managed	worldwide publishing excl. US and Canada	Cathi Gibson — "Nick Evans at Elemental topped me off about them."
TOM WATKINS	manager and songwriter	CHRYSLIS MUSIC	self-managed	worldwide publishing	Cheery Robson — "I've known Tom for years and he's got most of the writing credits on the North/South project."

Compiled by Jake Barnes 0181-984 5310 urbania@dircon.co.uk

One to WATCH

ROC

They've already had their own Talent goes on the back of their brilliant, but missing, debut LP *Her Sessions*. Now signed to Virgin, the members of the single *Hey You*. You check points to very bright things for a band who, male successively claim more, more, more when with dance grooves.

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Last year, we had cause to thank bubblegum surf-gunge quartet Weezer, not just for one of the most enjoyable debut albums of 1994, but also for one of the year's cleverest videos.

Their knowing take on Happy Days, directed by Spike Jonze, broke the single Buddy Holly world-wide. "When we saw the video, it was like 'wow, this is great,'" says Todd Sullivan, the Geffen A&R who signed the band. "Then we thought 'oh God what sort of light does this put the band in?'. It could have been interpreted as them being a highly-disposable pop band. Fortunately, they proved they were more durable."

Buddy Holly captured Weezer's off-the-wall sense of humour and their geeky, college-brook image perfectly and its host eponymous album, produced by The Cars' Ric Ocasek, matched tongue-in-cheek lyrics to thrashy garage rock, overspilling with witty hooks, goofy harmonies and neat melodies.

In the US, where the post-grunge scene had switched to the dumb and dumber dynamics of Green Day, its timing could not have been better.

Weezer's label, Geffen, had another hit on its hands as the album rapidly sold 2m units in its home country and another million abroad the world.

But it also had a fairly unhappy band, as the LA-based four-piece struggled to come to terms with stardom, and a non-stop tour schedule that stretched on endlessly.

"Yeah, it's true we got pretty burnt," agrees drummer Pat Wilson. "We played the same songs for two-and-a-half years. The desire to stop touring was definitely there. We were already prepared for that level of success and it was difficult to get a perspective on what was happening to us."

This time around, though, as the band prepared to release the follow up, Pinkerton, they are more prepared for the pressures.

"We won't have a problem dealing with any future success," says Wilson. "In fact, we just want to make sure it happens as much as possible."



## WEEZER PREPARING FOR WORLDWIDE SUCCESS

But this is not to say that making the second album has been without its problems. Where the debut featured songwriting credits for Wilson, Pinkerton, named after a character in Mame Butterfly, is all frontman and songwriter Rivers Cuomo's own work.

"Was there tension? Absolutely!" says Wilson, smiling at the understatement. "There was a total lack of communication. We all had our own ideas and we all write stuff, so things got very frustrating because we were unable to contribute. But we've reached a position where we accept. Weezer is the product of a single vision and that it's probably better for that."

The knock-on effect of Cuomo's autocratic approach is that the other three members, Wilson, bassist Matt

Sharp and guitarist Brian Bell, now pursue their own sidelines. Wilson's is The Special Goodness, a Dave Grohl-style project with an album written and recorded on his own that Geffen picked up. Sharp, meanwhile, returned to his former outfit The Rentals and Bell went back to his own group, The Space Twins.

For Cuomo, however, Weezer could itself be the sideline. Having enrolled at Harvard to study music last year, he now has to tackle what is known as The Aah Syndrome - the dichotomy between study and rock 'n' roll.

"Schools out, so it's OK to be in a band at the moment. Later on it might be a problem, but I can take time out, defer work for a term," he said after the band's sweltering Garage gig on the eve

of Reading.

But all distractions have now been placed to one side until the album has run its course. However, one other problem remains with the project; Cuomo is refusing to do any interviews, to promote it. For Sullivan and Geffen this presents something of a problem.

"Rivers is happy to do interviews, but he's very willing to get involved with us - he's going to be on the road for some six months with this, but he doesn't like talking about the music, he'd rather people interpreted it. It can be very frustrating, but we have to respect that."

Pinkerton, weighing in at 10 tracks and a breezy 32 minutes, boasts no significant departures, but features a noticeably fatter sound with more complex arrangements to the fore - a reflection of the increasing tightness of the band.

"Lyrically, the songs are all pretty simple, there's no real hidden agenda - what you hear is what you get pretty much but musically it's a lot more complex," says Wilson.

The album was recorded in two stints over Christmas and Easter, during Cuomo's college vacations, in New York and Boston with the rest of the band flying in to complete the sessions. This time the four opted to take over the production duties.

"We made a conscious decision not to get any names in," says Wilson. "With the first album, Ric allowed us to sound how we wanted. This time round we simply chose a good engineer because we're all students of music and sound and we know what we want."

So will Weezer win the world over twice? Sullivan thinks so.

"Oh definitely, and they've taken chances this time. Where last album was really strict and disciplined, they went in this time very loose after the songs were written and then played very loose. It's a very brave record in that respect because the spontaneity shows. There's a lot of anticipation for this record and no one's going to be disappointed." **Mike Pattenden**

Act: Weezer Label: Geffen Project: album Producer: Weezer Studio: various Publishing: ECI Smith Music, BMI Release: September 30

Archive's DJ Danny Gee and Darius Keeler have already had a shot at stardom, when as members of London drum and bass crew Genecide II they signed a big-money deal with Warner's in the US. But, as so often happens, that deal collapsed and little was heard of Genecide II for several years.

New Genecide are set to release their debut album for London, while Archive's future looks very bright thanks to their classy album,

Londonium. The four-piece group which features Keeler as producer, and Gee as DJ also includes rapper Rosko John and female vocalist Roxy Arab.

Londonium is one of those peculiarly-British blends of US hip hop, Jamaican dub and jazz that fits into no particular slot, yet reveals in its unconventionality.

Hailing from south London, Archive mix south of the river roughness with a contrasting light and delicate touch, as savagely strings and effete melodies combine with bombastic hip hop breaks, tonguey slang and momentous basslines.

They first came to the attention of the Island A&R team Dave Gilmore and Rachel Iyer when the former was played a demo made for Mother Records over the telephone.

Within 48 hours, Gilmore had met the group, by the weekend A&R and group had gone go-karting together and, by Monday, a deal had been struck. "It was just the spirit of it all that impressed me," says Gilmore.

## ARCHIVE DARING TO BE DIFFERENT



"When I visited their studio, I heard more and more great tracks coming out and it wasn't a matter of shall I sign them, but rather, can I get them to sign to Island."

The group were also keen to sign a deal quickly. After the tribulations of their previous recording life, they preferred to keep things simple. "There were other offers from labels about a

the time, like Mother, but Island were serious and we just wanted to do a deal and got on with it, rather than spend months messing about with lawyers," says Keeler.

After the deal was concluded, the group went straight into a six-month production session for the album and it was here that the tenacious quality of the group's character emerged. After sessions with two producers who had worked on Tricky albums failed to get the group putting the idea of outside help, they jettisoned their own money for some studio time and produced everything themselves.

"I think we all realised that if we wanted a good album, then the group had to produce it themselves," says Gilmore.

The results indicate that this was the right decision. Raps, sung vocals, turntable skills and instrumental elements are swapped and intermingled to refreshing and dynamic effect. Says Keeler, "Our influences are from all over the place and we don't work conventionally. Roxy's down as the singer, but she's more like a poet sometimes and that's the way we like to be. Different."

They've started rehearsals for live dates and hope to play some one-offs later in the year. "Rehearsals are going well, we can all perform, but we won't be on the tour circuit like any other bands. We'll do things our way," says Keeler.

**Jack Barnes**

Act: Archive Label: Island Project: album Songwriters: Archive Publisher: Island Music Studio: Southfield, London Release: September 30

One to WATCH

Enjoy the most impressive debut album of this year? A.C. Black feature to reach the list (previously everybody who won their place, but now just off the list) as the first of A&R's major get this album on the list line.

# frente

*What's Come Over Me*

September 30

CD1 (D1451) - the acid giraffe cd - with additional mixes by Robin Guthrie, the Angel and new song 'A Real Miracle'

CD2 (Dx1451) - the schizo scuba cd - with additional mixes by the Angel, Pentatonik and Tom Waits cover 'Ruby's Arms'

7" (S1451) blue vinyl - featuring Gene Ween

## What's Come Over Regional Radio



Colin and Jennifer



Chris White and Mike



Maura Pina, Lee, Tom, Nigel, Mike



EBC radio host Eke 'Loving' Correll



Niall Hermon, Peter FIA



Mike and Prilly, Tom in the background



Niall Pina, Laura & Laila



Neil Rowley, Tom, Mike in a car



Egle, Conny, Kevin, Tom in a car



Peter Corbett, G.A., You're not pretty!



The Pulse band members



A dog and a man, Back Your London



Galaxy FM radio host Mike



Colin and Jennifer



Laid Oregon, Chris Tobby and Mike



Andy Mills, Surface the Sandstone Pina



Hyphenated Sound, Cherry something? Give England



Chris White and Mike



Kevin Kane, Conny, He's on the right!



Mike Vercy and his friend



Michael FIA, Surprise Mike



Alice Pina, Mike with white - well alright



Dave, We're in S...



Colin and Jennifer



EBC radio host Maura Pina



EBC radio host Conny



Key Pina, Geoff, Key Pina



Chris Adams, City Pina



Chris White and Mike



You, Peter & Laila



David Pina



EBC radio host Andy



A dog and a man



A dog and a man



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## VIDEO

**REM: On the Road** (Warner Vision 75953844316). An outstanding collection of footage from recent live performances and quirky interviews. Perfectly timed to coincide with the current REM fever. □□□

**RICKY LEE JONES: Naked Songs** (Warner Vision 75953842713). Songs from the album of the same name, raw acoustic performances and interviews. A splendid insight. □□□

## SINGLES

**THE CANDYSKINS: Mrs Hoover** (Ultimate TOPS/ICX). This bright, breezy pop offering provides more than a hint that this group can become Oxford's latest musical success story. □□□

**PAULINE TAYLOR: Constantly Waiting** (Cheeky CHEKCD015). Taylor shows off her remarkable vocal range on this sensitive song which builds from a gentle acoustic opening to a powerful, emotional conclusion. □□□

**DDI CAMPBELL: Tell Me** (Copasastic COPX022). Campbell's soulful reggae is a smooth, easy-on-the-ear affair. It doesn't make any great waves, but is pleasing enough. □□□

**THE POWER STATION: She Can Rock It** (Chrysalis CDCHSD5J539). The Power Station haven't undergone any musical revolution during their 10 years away. Although benefiting from the late Bernard Edwards' sparse production, this is drips with rock clichés. □□

**FUNKI PORCINI: Car Wreck** (Ninja Tone ZENC047). A wonderfully bizarre slice of rambunctious funk from their recent album. Too damn strange to be a crossover hit, though. □□□

**SISENIA: A Very Nice Country** (Beggars Bangs B9D3632). Beggars' new hopefuls debut with a spry but ominous piece of On-U Sound-inflected industrial dub. □□□

**FRENTE: What's Come Over Me** (Mushroom D1451). The Australian foursome crank it up, losing their trademark cuteness but stumbling inventively into Sleazebiz. □□□

**18 WHEELER: Crabs** (Creation CRESC022). Industrial strength underpins this Scottish foursome's essentially sweet offering. □□□

**BABY BIRD: You're Gorgeous** (Echo ECG026). Filling the void between Evie Roscoe and Bono, Steven Jones's rich baritone is a sweetie job on this rather flimsy tale of tank tops and snafus. □□□

**PARTY ANIMALS: Have You Ever Seen Me** (Mokum 015681 74132). The happy hardcore track with helium hooks was a minor hit in May but, after gaining considerable support on The Box, should be big this time. □□□

**COUNT INDIGO: He Older Man** (Cowboy R02E9592C). Unusually tragic, but not



SHAWN COLVIN (TOP); SCANNERS (BOTTOM) AND RICKY LEE JONES

a novelty record, the second single from the deep-voiced easy listening luminary suggests a successful singer/songwriter career in the making. □□□

**HYPER GOD: High '96** (Distinctive SCANNERS: Pure [Eternal S0165202]). This cheery but fun take on The Lightning Seeds' track is not as memorable as some of Eternal's previous releases, but is not to be a significant hit. □□□

**DINO C24**. One of the great happy hour stormers of the Nineties gets a welcome re-release with the addition of a Rhythm Masters mix. □□□

**HOOPER: Zwickly** (Columbia 4863892). An atmospheric, funky debut from the Belgian trio. Its inclusion in Bertolucci's *Stealing Beauty* will help their cause. □□□

**SUPERBAND: Sucked Out** (Elektra KRZ950). Some crisp US guitar pop from this four-piece who are currently climbing the US charts. □□□

**MANIC STREET PRACHERS: Kevin Carter** (Epic 683752). A hard-edged, almost morbid third single from the Everything Must Go album brings in mind the Holy Bible era. Intense. □□□

## SINGLES OF THE WEEK

**PRIMITIVE RADIO GODS: Standing Outside A Phoenix** (With Money In My Hand [Columbia 682782]). A re-release for this startlingly good, low-key, almost lo-fi melodic track from the former air traffic controller. It is huge in the US and deserves UK attention. □□□□

**GRASS: SHOW, Out Of The Void** (Food/Parlophone CDF0088). Food's first non-British signing, Sweden's Grass-Show, unleashes a brilliant, frenzied pop monster that out-claszes most of their Brit contemporaries. □□□□

## ALBUMS

**CATATONIA: Way Beyond Blue** (Blanco R90 0301E3052). Against the pleasant charm of Cerys Matthews' sweet, seductive vocals, this possesses too few

truly memorable songs, although the single, You've Got A Lot To Answer For, remains a special delight. □□□

**ARCHIVE: Londinium** (Island ARKLP02). A surprising, sensual, inventive, atmospheric, unclassifiable debut album but fun take on the London outfit. Essential listening. □□□□□

**SPONGE: Wax Ecstatic** (Columbia 4841862). An accomplished melodic rock outing, with some headbanger moments. □□□

**DUB SYNDICATE: Research And Development** (On-U Sound CD85). Too UK lathered dub outfits remain tracks by pioneers of the genre. An outstanding meeting of warped minds. □□□

**THE SHAMEN: Hampton Manor** (One Little Lion LPLP02). The Shamens are hard, uncompromising and brilliant, merging deep techno sounds into drum and bass and back into trance. □□□

**CJ BOLLAND: Analogue Theatre** (Internal TRUCD13). CJ forged an awesome reputation during his stint with RAS and, now he's on a major label, he lives up to it with these cutting edge, soaring soundscapes. □□□

**VARIOUS: The Cult Files** (Silva Screen Records FIMCD014). Two and a half hours of TV themes, including Doctor Who, Star Trek and The X-Files, supported by a massive TV and cinema pass. Probably huge. □□□

**NUT: Fantasy** (Epic Nut03). The starry-eyed 24-year-old's debut album is a fine showcase of her songwriting talents, but it's difficult to know who may go for this. □□□

**VARIOUS: Sushi 3003** (Bangalore BUNG 005). Japanese club pop at its best is provided by a range of DJs and acts who provided exciting contemporary twists to retro stylings. □□□

**BOXCAR: Algorithm** (Pulse 8 Pulse2NCD). This Australian dance act mix techno with pop dance with variable results, but there should be some takes. □□□

**DESCENDENTS: Everything Sucks** (Fang 6481-2A). LA's melodic hardcore outfit return after a decade away and stomp all over the competition by sounding exactly like they did in 1986. □□□□

**NEOTROPIC: 15 Levels Of Manipulation** (N. Tone CD17). Riz Mrazian makes her album debut with a complex, involving melange of chilled-out electronica and dubbed-up trip hop that should find a lot of favour. □□□□

**PATTI ROEBERG: Between The 1 And 9** (Chrysalis CDC086174). A large program spend, multi-format single and live shows should establish credibility for New Yorker Roeborg's attractive retro rock debut. □□□□

**KEITH JARRETT: Mozart Piano Concertos** (EML New Series 449670). A sparkling double-CD of concert repertoire from celebrated jazz pianist Jarrett and iconic classical conductor Dennis Russell Davis. □□□□

**VARIOUS: Sasha & Digweed Present Northern Exposure** (Ministry Of Sound NCD1). A storming two-disc dance compilation, scheduled to coincide with a 20-date nationwide tour. □□□□

**DONNA LEWIS: Now In A Minute** (Atlantic 75674822). Falling between Kate Bush and Cyndi Lauper, Lewis is a genuine talent whose songwriting ability shines on this fine debut set. □□□□

**THE LEMONHEADS: Cotton Cloth** (Atlantic 756737282). A raw, almost unfinished, production that savagely clips the wings of Dando's expected flight to greatness. □□□

**DAVE GRANEY 'N' THE CORAL SNAKES: The Salt 'n' Sexy Sound** (Murray S24162). The gently Australian exhort rock from the very south (Australia. Airplay is the key to success here. □□□)

**JOHNNA: Pride** (PVI. HF5000 0630 154782). A dozen dynamic dance tracks, powerfully performed by the 22-year-old Pennsylvania native. □□□□

**LITTLE ARSE: Slow Face** (WireD 233). The band - including dubmasters Skip McDonald, Keith LeBlanc and Doug Welsh - turn in another album of atmospheric inventive blues which deserves a much wider audience. □□□□

**SHAWN COLVIN: A Few Small Reprints** (Columbia AC671151). The folk popper returns to original material fleshed out by a band-based sound, mixing class with mature writing. □□□□

**PETER ANDRE: Natural** (Mushroom C2205). Andre has delivered one of the album's most important albums for retailers - a sparkling collection of commercial R&B/swing songs. □□□□

## ALBUM OF THE WEEK

**REYHER CROW: Sheryl Crow** (A&M 546598). Sheryl Crow: her debut, but with enough lyrical and musical echoes to go platinum again. A massive fanbase and a November tour will help. □□□□

This week's reviewers: Piers Alder, Michael Arnold, Sarah Davis, Catherine Eade, Leo Fisher, Paul Gorman, Ian Nicolson, Paul Vaughan, Selina Webb and Paul Williams

## ALAN JONES TALKING MUSIC

Hot on the heels of Nas, Bono Thugs-N-Harmony et al, more accessible rap comes from Junior M.A.F.I.A., whose Gettin' Money has been given muscular new strength by the addition of samples from Dennis Edwards' Don't Look Any Further. Junior M.A.F.I.A. contributes a lyrical rap with other drop-ins and verbal gizmos giving the track a unique appeal. A hit...Percussively busy but otherwise understated and typically haunting, *Everything But The Girl's* *Medium* - its title doesn't celebrate its medium, but beams the lack of a partner - is almost trip hoppy with some finely scored strings underlining Tracey Thorn's misery. A wonderful moxie and their fourth big hit in a row...Phonogram's selective

remastering of its catalogue continues with 10cc's landmark album *The Original Soundtrack*, the home of the classic hit singles *Life Is A Minestrone* and *I'm Not In Love*, now fleshed out with the introduction of two B-sides as bonus tracks. Some of it will be too theatrical for some, but fans will flock...A quarter of a century ago, Tony Jacklin was the Nick Faldo of his day, a British golfer capable of taking on and beating the world. He was also able to get within an octave of any required note, good enough for CBS, as Sony then was, to sign him to a recording contract. The resulting *Swings Into* album, now reissued by Creation offshoot Rev-Ola, is expensively scored with lush, sumptuous cover for his

slightly off-key vocals in excellent Keith Mansfield arrangements of classic MOR songs...Also from Rev-Ola, former Man From Uncle star David McCallum's *Open Channel D* comprises two original albums he recorded for EMI in the mid-Sixties. Despite having a hit with the offbeat *Communication*, McCallum was wise enough to know his talent was as an actor not a singer and, consequently, while including a few vocal efforts (more slightly compromised monologues than songs), he chose to arrange and conduct instrumental versions of hits instead. Another natural choice for Count Indigo and his kind.



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## AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
HORACE ANDY Skylarking: The Best Of...	Melankolic/Virgin	September 23	TV	This first release on Massive Attack's new label will be advertised in the music and national press and backed by a mailout, Record Mirror and Top Of The Pops. The campaign also includes nationwide posters.
BIZARRE INC Surprise	Mercury	September 23	TV	This release will be advertised in the specialist press including Folk Roots.
SHEILA CHANDRA A BoneConeDrone	Real World	September 23	TV	This release will be advertised in the specialist music press.
DAVE CRANEY The Soft 'N' Sexy Sound	Island	September 16	TV	Press ads in Top Of The Pops, Live & Kicking and The Sun will be backed by ads on selected LR stations, a mailout and in-store posters.
LET LOOSE Rollercoaster	Mercury	September 23	TV	The album will be released as two formats – one of which turns into a board game – and will be promoted in-store and through ads in the music and teen press, posters in key cities and a mailout to fans.
OCTOPUS From A To B	EMI	September 23	TV	The album will run in the music press. Independent retailers will be stocking a limited edition deluxe Digipack which will be promoted with window posters. There will also be nationwide posters and mailout to fans.
JOHN PARRISH/P J HARVEY Dance Hall At Lease Point	Island	September 23	TV	There will be advertising in the specialist music press to support this release.
JOSHUA REDMAN Freedom To The Groove	WEA	September 23	TV	Ads will run regionally on ITV and nationally on Sky. There will be radio ads on gold stations and Country 103.5 and national press advertising.
JIM REEVES The Ultimate Collection	RCA Victor	September 16	TV	The album will be promoted with a mailout and in-store posters. Virgin is also releasing a limited edition fine art print of the album. Front cover.
FRANCIS ROSSI King Of The Dog House	Virgin	September 16	TV	There will be specialist music press promotion to support this release.
SATCHEL Family	Epic	September 16	TV	The release will be advertised in the music and teen press and there will be posters in the London area. There will also be a mailout to fans.
SHAMPOO Girl Power	EMI	September 23	TV	The album is being re-released as a limited edition with an extra 16-track CD of B sides. Press ads are backed by in-store promotions.
SHED SEVEN A Maximum High	Polydor	September 16	TV	This release will be promoted in the specialist music press including Guitarist and Total Guitar.
STEVE VAI Firegarden	Epic	September 16	TV	Ads will run in NME, Wax, Music, Record Mirror, M3 and Jockey Slut to support this album.
PAUL VAN DYK Seven Ways	Deviant	September 16	TV	This double CD and cassette, which is also available as a limited edition CD, will be nationally advertised on Channel Four and regionally on ITV.
XTC Fossil Fuel: XTC Singles Collection 1977-1992	Virgin	September 16	TV	There will be ads in the music, men's style and Sunday national press. Press ads will run in Q, Mojo, Top, Melody Maker, Vox and Infectious. Web site competitions and a mailout to fans are also part of the campaign.
FRANK ZAPPA Lather	Rykodisc	September 23	TV	This triple CD will be advertised on Channel Four, on specialist dance stations and in the dance and style press.
VARIOUS Best Of Masters	Virgin	September 16	TV	Ads will run nationally on Channel Four and satellite stations backed by posters and press ads in music and lifestyle magazines.
VARIOUS Biology	EMI	September 23	TV	Advertising will run in selected ITV regions backed by radio ads on Capital, BRMB and Atlantic 252.
VARIOUS 100% Dance Hits 96	Telstar	out now	TV	Ads will run nationally on Channel Four and regionally on ITV. Teen press ads will be supported by spots on Kiss, Kiss 102 and regional stations.
VARIOUS 100% Drum & Bass	Telstar	September 23	TV	Ads on Kiss in London and Manchester, Galtay and City will be backed by press ads in Music, Loaded, GQ, Esquire, FHM and Earmix.
VARIOUS The House That Jack Built	Breakdown	out now	TV	This first album in the Later series will be extensively advertised in the music and national press. There will also be in-store support.
VARIOUS Later Volume One	Island	September 16	TV	Press ads will run in youth publications and there will be TV advertising on Channel Four and in selected ITV regions.
VARIOUS Mad For It	Telstar	September 16	TV	This release will be regionally TV advertised on ITV and nationally on BSkyB, UK Gold and VH1.
VARIOUS Moody Blues	PolyGram TV	September 23	TV	This latest release in the Shine series will be regionally advertised on ITV and nationally advertised on Channel Four and satellite stations.
VARIOUS Shine 6	PolyGram TV	September 23	TV	The album will be advertised on Kiss, Piccadilly, Galaxy, Minster, Forth, Clyde, Northsound and Top. Press ads will be backed by competitions.
VARIOUS Steppin' Out 4: The Very Best Of	Virgin	out now	TV	There will be ads in the music and men's style press and the release will be promoted in-store by MNC, Virgin, Our Price and HMV.
VARIOUS This Is... The Return Of Cult Fiction	Virgin	out now	TV	Ads will run nationally on Channel Four and satellite stations and regionally on ITV. There will be press ads in NME, Melody Maker and 90 Minutes and a poster campaign will run on the London Underground.
VARIOUS Top Of The Pops - The Cutting Edge	Sony TV/Columbia	September 16	TV	The album will be advertised on Kiss London and Manchester, Clyde, Forth, Tay, Chilton and Essex. There will also be press ads.
VARIOUS Up 4H	Rumour	September 16	TV	

Compiled by Sue Sillitoe: 0181-767 2255

 TV  RADIO  PRESS  POSTERS

## CAMPAIGNS OF THE WEEK

## ARTIST



## HORACE ANDY - SKYLARKING: THE BEST OF HORACE ANDY

Record label: Melankolic/Virgin  
Media agency: MCS  
Media executive: Monica Breslin  
Head of marketing: Danny Van Emden  
Creative concept: Danny Van Emden.  
Massive Attack's new label Melankolic, which is being handled by Virgin, releases its first album next week – a collection of tracks by reggae star Horace Andy, who has appeared as guest vocalist on both Blue Lines and Protection. The marketing campaign will focus on the press, led by advertising in *Select*, *The Face*, *The Independent*, *Touch*, *Time Out*, *The Voice*, *The Guardian* and *Venue*. It will also be part of HMV's Q selection and will be promoted in-store by HMV, Our Price, Virgin and selected independents.

## COMPILATION

## 100% DRUM &amp; BASS

Record label: Telstar

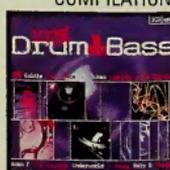
Media agency: Pure Media

Media executive: David Collins

Sales managers: Colin Elms, Leigh

Newton

Creative concept: Alex McNutt  
Telstar's 32-track 100% Drum & Bass compilation featuring artists such as Goldie, Baby D, Alex Reece and The Prodigy, will be nationally advertised on Channel Four during peak time and late night slots from its release next Monday. The album will also be regionally advertised on ITV and promoted in the music and teen press. Radio ads will run on Kiss, Kiss 102 and specialist stations. It will also feature on Radio One's One In The Jungle show. Pre-awareness posters will run in London and Manchester and there will be in-store support.



## BEHIND THE COUNTER

## GEORGE MORRISON, One Up, Aberdeen

"We did a special midnight opening to launch REM's New Adventures In Hi-Fi album on Sunday and had quite a reasonable turn-out. Since then, it has been flying out. The new album from Rush, Test For Echo, was a sell-out on Monday and, fortunately, we've just got some more in today. It's good to have singles with a bit of longevity in them—Spice Girls, Peter Andre and Rocket From The Crypt are showing no signs of slowing since last week. As we get into the busy autumn period, we'll be using our own 'One Update' flyers to alert people to all the best new releases and, so far, the albums from Kula Shaker and Skunk Anansie are the most hotly anticipated. A lot of people have been asking about U2 but the single and album have now been put back to the beginning of next year. Fans have waited a long time, so I suppose it won't hurt them to wait a bit longer."

## ON THE ROAD

## ZOE LATHBURY, Vital rep for East Anglia

"The REM and Jamiroquai albums are obviously doing well and there's a lot of interest in the Kula Shaker and Space albums which come out next week. The Peter Andre and Fugees singles are still selling well, while Deep Blue Something is selling bucketloads. Billy Bragg and The Wedding Present have been our big releases this week and both of them should go Top 30. There's an awful lot of interest in the new DJ Shadow album, which will be out in mid October and will probably be Mo Wax's biggest seller to date. There's also a Julian Cole album out in mid October, which should do very well. Everybody's moaning about Top Of The Pops at the moment because it's on a Friday opposite Coronation Street. Some shops are saying they don't know how much to order and what difference the change is going to make to sales."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Album sales began to rev up with REM beating off the competition in all areas of the country. Strong pre-release interest in Jamiroquai's *Travelling Without Moving* also translated into solid sales, while other contenders included Boo Radleys, Dance Zone Level 8, Heavy Stereo and Dubwar. Meanwhile, singles' business continued on a roll with Deep Blue Something, Belinda Carlisle, Sheryl Crow, Maxi Priest, Suggs, Carigans and Lighthouse Family staying out.

## PRE-RELEASE ENQUIRIES

**Singles**—Mr President, Oasis, Manic Street Preachers; **Albums**—Kula Shaker, Simply Red, Carigans, Metallica, Iron Maiden, Counting Crows, Skunk Anansie, Brian Kennedy, Phil Collins, U2

## ADDITIONAL FORMATS

Iron Maiden 12-inch single with poster and CD single in Digipak, Carigans white seven-inch, Mansun clear vinyl seven-inch, Fantasia Club Classics Vol 2 limited edition in red plastic collector's box, Shed Seven limited-edition CD album with bonus B-sides

## IN-STORE

**Windows**—Kula Shaker, Big Mix 96, Last Night Of The Proms, Mad For It, Space, Soundgarden, Jim Reeves, The X Files, Die Hard, Crimson Tide; **In-store**—Dina Carroll, Electronic, Skunk Anansie, Daniel O'Donnell, Gabrielle, Backstreet Boys, Space, Ocean Colour Scene, Octopus; **The Cutting Edge**

## MULTIPLE CAMPAIGNS

Andys Records

**Windows**—Kula Shaker, Jim Reeves, Sony Nice Price campaign (Anglia and Channel Four North), Jim Reeves (Anglia)

ASDA

**Single**—Dina Carroll; **Album**—Kula Shaker; **In-store**—Bluetones, Electronic, Skunk Anansie, Apollo 440, Viny Best Of Heartbeat, budget CDs for £5.99 or two for £10, ex-TV advertised double album CDs for £9.99 and cassettes for £9.99, The X Files, 101 Dalmatians

Boots

**In-store**—Mercury Music Price, Suede, REM, Mike Oldfield, Now! 34, Pure Classic Moods, No Greater Love, James Galway, Bryan Adams, free bubble bath with Caspar video, Swan Princess, 101 Dalmatians

FARRINGDON'S

**Windows**—Blue Note campaign with samplers; **In-store**—Sony Classics label of the month campaign, PolyGram Classics promotion with three CDs for £20; **Discounted titles**—Pure Classic Moods, Astor Piazzolla, Martha Argerich, Beethoven's Sonatas

HMV

**Windows**—Kula Shaker, Space, The X-Files, Die Hard, Crimson Tide, Pulp Fiction, Neverwhere; **In-store**—Gabrielle, Daniel O'Donnell, Rhonda; **Press ads**—Space, Ocean Colour Scene, Placebo, Moby, Dubwar, Fantasia Club Classics Vol 2, Steve Vai, The Cutting Edge

MENZIES

**Single**—Ocean Colour Scene; **Albums and windows**—Kula Shaker, Big Mix 96; **In-store**—Space, Jamiroquai, Later—Brit Beat Vol 1, Backstreet Boys, The Cutting Edge, Imperial Teen

NEWCASTLE

**In-store**—Skunk Anansie single first-day cover campaign; **Selects listening posts**—The Germs Tribute with The Posies, Meat Puppets, U7, The Melvins, Octopus label sampler; **United Dance Presents Force And Styles, Snog**

NOW

**Single**—Ocean Colour Scene; **Album**—Kula Shaker; **In-store**—Deep Blue Something, Fugees, Peter Andre, Space, REM, Pat Shop Boys, Jamiroquai, Neil Diamond, Big Mix 96 Vol 2, Pure Dance 96

our price

**Singles**—Electronic, Jyvid, Lemnarchads, Placebo, Skunk Anansie; **Albums**—Dubwar, Fatboy Slim, Give 'Em Enough Dope 3, Imperial Teen, Red Snapper; **Windows**—Go Bananas mid-price promotion, Sheryl Crow, Mercury Music Price, Pearl Jam, Suede, Pat Shop Boys, Space, REM, Jamiroquai, Kula Shaker, Placebo, Electronic, Bluetones, Skunk Anansie, Lemnarchads

TOWER RECORDS

**Single**—Maxi Priest; **Windows**—Die Hard, Soundgarden, Kula Shaker, Space, Last Night Of The Proms, Warner sale, Miles Davis, Steely Dan; **In-store**—Warner sale, Space PA; **Press ads**—Soundgarden, Later—Brit Beat Vol 1, Don Williams

VIRGIN

**Megaplay singles**—Dina Carroll, Patti Rothberg, Vest 414, Essential album—Later—Brit Beat Vol 1; **Windows and in-store**—three for £20 mid-price campaign, Kula Shaker, Last Night Of The Proms, DJ Shadow, Space, Skunk Anansie, Bluetones, Later—Brit Beat Vol 1

WHSmith

**Singles**—Ocean Colour Scene, Dina Carroll; **Albums and in-store**—Kula Shaker, Mad For It, The Gump; **Edges**—Windows—Kula Shaker, Last Night Of The Proms, Mad For It

WOOLWORTHS

**Album**—Kula Shaker; **Singles**—Ocean Colour Scene, Skunk Anansie; **In-store**—PolyGram and EMI promotions with CDs at £9.90 each, 101 Dalmatians

The above information, compiled by *Music Week* on Thursday, is based on contributions from Andys Records (Peterborough), Arcade Records (Nottingham), Diverse Music (Newport), HMV (Bath), One Up (Aberdeen), One Up (Bromley), Richards (Canterbury), Tower (Piscataway), Virgin (Cheltenham) and Volume (Durham). If you would like to contribute, telephone Karen Fax 0181-543-4830

## EXPOSURE

## TELEVISION

## 21.9.96

**Live & Kicking**, new series begins, presented by Zoe Ball and Jamie Theakston, featuring Bryson, BBC 1 9.20pm-10pm  
**Wowl** featuring Sleeper, ITV 8.25-11am  
**The Noise** featuring Skunk Anansie, ITV 11-11.30am  
**The Hit Mix** with Meat Loaf and Paul Simon, Sky One 1-2pm  
**Metallica** Weekend Nickle off, MTV 1-4pm  
**Guilf Legends**, new series with Bob Dylan, Keith Richards, Joe Cocker and Robert Cray, VH-1 7-8pm  
**Leeds International Piano Competition: The**

**Results**, with pianist Iain Burnside, BBC 2: 11-11.20pm

## 22.9.96

**Peter Gabriel Live**, following the artist on his 1997 world tour, VH-1 4-6pm  
**25.9.96**  
**Fresh Pop** features Skunk Anansie's new video, Channel Four 6.50-7pm  
**26.9.96**  
**Star Trek** with Skunk Anansie, MTV: 7-8pm  
**27.9.96**  
**Ten Of The Best Meat Loaf**, with videos from En Vogue, Van Halen, Aerosmith and Garth Brooks, VH-1 9-10pm

## 21.9.96

**P J Harvey**: an in-depth interview, Radio One: 5-7pm  
**Who's Who: Roger Daltrey** presents a two-part look at the career of The Who, Radio Two: 5.03-6pm  
**Janis Ian** features Skunk Anansie, Radio Two: 6.03-7pm  
**John Williams Conducts The LSO**: an evening of film music, including the themes from *Schindler's List* and *Star Wars*, Radio Two: 7.30-9.30pm  
**22.9.96**  
**Rock Wives And Girlfriends**: documentary with contributions from Sharon and Ozzy

## RADIO

**Osbourne** and **Sleeper's Louise Wener**, Radio One: 7-8pm  
**John Peel** with a session from **Dave Angel**, Radio One: 8-10pm  
**23.9.96**  
**In Concert**—Sting, captured at this year's Reading, Radio One: 9-10pm  
**24.9.96**  
**The Beatles in Scotland**: Paul McCartney tells the story of the band's watershed Scottish tour in 1960, Radio Two: 9.03-10pm  
**Folk On Two**, presents jazz guitarist Chris Newman and Irish harpist Maire Ni Chathasaigh, Radio Two: 7.33-8pm

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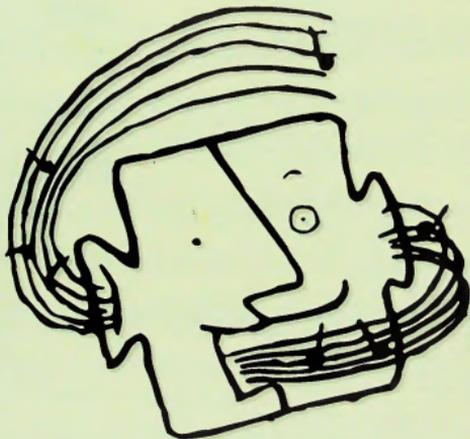
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# THE OFFICIAL UK CHARTS

# CHART FOCUS

# THE UK'S OFFICIAL CHART SOURCE



After debuting at number one last week with *Flava*, Peter Andre is knocked off the top of the singles chart by *Fugees' Ready Or Not* in a tactical triumph for Sony. While Andre remains released both Peter Andre CDs and a cassette simultaneously, Sony held back the second CD of *Ready Or Not* until last week, giving the single the extra boost it needed to move to the summit. It was a close run thing, however, with *Ready Or Not* selling 72,200 copies, a mere 500 more than *Flava*. *Fugees* thus become only the second act to have two number ones this year, emulating George Michael's achievement. Their album *The Score* continues its renewed charge up the chart, climbing to number six.

Passing it on the way down, *Suede's* *Coming Up* plunges 1-10. That's the second biggest fall from number one by an album in the Nineties, being surpassed only by *Little Angels' Jam*, which skidded 1-12 in 1993. Three other albums have crashed 1-9 in the Nineties: *Jesus Jones' Doubt* (1991), *The Orb's U.F.Orb* (1992) and *East 17's* *Whitewash* (1993).

Replacing *Suede* at number one, *REM's* *New Adventures In Hi-Fi* sold more than 125,000 copies last week, to give them their fourth number one album in a row (this tally excludes the unofficial *IRS Best Of* that reached number seven in 1991) starting with 1991's *Out Of Time*. *They're* the first act to have more than three number ones in the Nineties, moving ahead of *Erasme* and *Prince*.

Against such formidable opposition, it's not surprising that *Jamiroquai's* *Travelling Without Moving* had to settle for a number two debut after selling 80,000 copies last week. The *REM* CD has a dealer price of £8.98, the highest yet for a regular single disc number one album, although *Tek*, *That's* *Greatest Hits* was even higher, at £9.10.

From what evidence we can glean, *Oasis* gains more mileage out of the media circus surrounding the dramatic events of last week than *Pulp* did for winning the Mercury Music Prize. *Pulp*, who won the prize for their *Different Class* album, climb modestly 18-15, though with a decent 31% increase in sales. Meanwhile, *Oasis* climb 7-4 with *What's The Story* *Morning Glory?* and 20-17 with *Definitely Maybe*, spurred by increases of 18% and 33% respectively. In sales terms, however, *Morning Glory* picked up an extra 4,370 sales while *Different Class* got on 2,750 and *Definitely Maybe* added 2,680. All nine of *Oasis'* *Creation* singles increased their sales and moved up inside the Top 100 too.

Back on the singles chart, *Deep*

## SINGLES UPDATE



## ALBUMS UPDATE

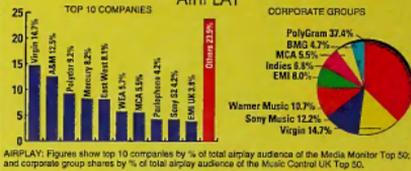


## AT-A-GLANCE WEEKLY MARKET SHARE



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

## AIRPLAY



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

**Blue Something's** *Breakfast At Tiffany's* earns the week's highest debut, impressively entering at number three a couple of months after stiffering at number 55. In the interim, it has had rare and consistent support from radio despite its poor initial showing, helping to create pent-up demand for its re-release. A genuine hit powered by radio, and a welcome rarity.

We seem to be forever writing about songs called *Crazy*. Though *Toney T's* despite that title falls well short of the Top 75 this week, *Nut* - who has to be the most appropriately named artist to have a hit of that name - debuts at number 66. *Mark Morrison's* hit of that

title reached number six a few weeks ago. There have been 10 other hits of the same name (nine different songs) since 1973, as well as recent near misses by *Don-B*, *Serena* and *Oui 3*.

**Alan Jones**

◆ *Sincere* analogies to *BMV* for an error in last week's column. The glory for placing Peter Andre and *Suede* at the top of the singles and albums charts is theirs, not *Virtual's*. *3MV* handles sales and marketing of both acts, but physical distribution is rooted through *Vital* for *Suede* and through *BMG* for Peter Andre. A further error at *Era* resulted in the *Suede* album's distribution being shown as *RTM/DISC*.



**Dodgy's** five-week run at the top of the Airplay chart is over, as *Good Enough's* audience dips below that of *Virtual*.

**Insanity by Jamiroquai.**

*Jamiroquai's* first number one airplay hit, *Virtual Insanity* triumphs despite the fact that it polled 332 fewer plays than *Good Enough* last week. With *Radio One* giving the *Jamiroquai* hit 26 plays and an audience of 22m, against 11 plays to a 9m audience for *Dodgy*, the latter acts continued supremacy at ILR was not enough for them to continue at the top.

**Good Enough** wasn't the only song to get more plays than *Virtual Insanity* last week - so did *Spinning The Wheel*, *Goodbye Heartbreak*, *I Am I Feel and I Love You Always Forever* - although, again, none of them could match its support from *Radio One*.

The two best-selling singles of the last fortnight both make impressive strides this week, to make up for their slow start at radio. *Peter Andre's* *Flava* jumps 20-9, while *Fugees' Ready Or Not* sprints 28-14. *Fugees' Killing Me Softly* was far more successful on the airwaves before it was a hit, possibly because it is a better-known song than *Ready Or Not*.

**White Or A Rose was Rocket From The Crypt's** sales breakthrough, they will have to try again before making their impression on radio. *On A Rope* debuted at number 12 on the CIM chart last week, and even got a *Top Of The Pops* play, but radio support has been hard to come by. *Radio One* played it five times last week, with seven other stations contributing nine plays between them, enough for the record to rank only 143rd on the all-airations Airplay chart.

Few records insulate *Atlantic's* 252 to add them pre-release but *Phil Collins' debut East West* single *Dance Into The Light* is one of them. It was played 23 times by the station last week, putting it in 22nd place on its playlist. That's better than its position on the all-airations Airplay chart, where 670 plays power its rise from 45 to 24.

The most played record not in the Top 50 is *Belinda Carlisle's* *Always Breaking My Heart*, which moves 154-63 with 410 plays, though each of these was heard by an average audience of fewer than 25,000. That's more than three times as many plays but only a third of the audience of the *Charlatans, One To Another*, which is 16 overall.

The difference is that *Belinda* is finding *Radio One* plays tough to come by, while the *Charlatans* single was the station's most favoured for the third week in a row, attracting 28 plays.

Alan Jones

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# TOP 75 SINGLES

21 SEPTEMBER 1996

Rank	Label	Title	Artist (Producer/Publisher/Writer)	Label/Cat/CSS (Distributor)	7/12
1	NEW	READY OR NOT	Boyz II Men (L.A. Reid) (A&M) (A&M)	COLUMBIA 65372/563724 (A&M)	1
2	1	FLAVA	Peas Aka (Whitman) (MCA/Universal) (Rondor) (A&M) (A&M)	Mushroom DC 203X/203 (BMG/EMI)	2
3	RE	BREAKFAST AT TIFFANY'S	Boyz II Men (L.A. Reid) (A&M) (A&M)	Interscope IND 8002/2 (A&M)	3
4	1	WANNABE ★	Spice Girls (Garnier/Royal) (Windward Pacific) (PolyGram) (A&M)	Virgin US/MSX 158R/158 (Epic) (A&M)	4
5	3	I'VE GOT A LITTLE PUPPY	Boyz II Men (L.A. Reid) (A&M) (A&M)	WEA 9127/MSM 974 (A&M)	5
6	1	I'M ALIVE	Backstreet Boys (A&M) (A&M)	Mercury 284F/285 (A&M)	6
7	5	VIRTUAL INSANITY	Janet Jackson (A&M) (A&M)	Sony SZ 66381/2/66381 (A&M)	7
8	NEW	ALWAYS BREAKING MY HEART	Boyz II Men (L.A. Reid) (A&M) (A&M)	Chryslis CDCS 9337/9337S 9337 (Epic)	8
9	NEW	IF IT MAKES YOU HAPPY	Boyz II Men (L.A. Reid) (A&M) (A&M)	ASB 51193/2521/9334 (A&M)	9
10	1	HOW BIZARRE	DMC (Compos) (PolyGram) (Lansdowne/Funmat) (A&M)	Polydor 57402/57206/4 (A&M)	10
11	2	I LOVE YOU ALWAYS FOREVER	Donna Lewis (Lewis/Klein) (Lewis/WC) (A&M)	Atlantic A 545C/2 (A&M)	11
12	1	MACARENA	Los Del Rio (Bola/Suarez) (WC) (A&M)	RCA 7431345/372/4321345 (A&M)	12
13	14	OH WEA (What's Your) Power Station	Power Station (MCA) (MCA) (MCA)	MCA 4057/MCSC 4057 (BMG)	13
14	NEW	GOODBOY HEARTBEAT	Wild Card/Polydor 9754/9754S384 (A&M)	Wild Card/Polydor 9754/9754S384 (A&M)	14
15	3	HEY DUDE	Cher (Wax) (A&M) (A&M)	Columbia KLAC/40/LAC/AM (A&M)	15
16	NEW	VIRUS	Hot Money (Green/Creed) (Harris) (Epic) (A&M)	EMI DEM 443/ (Epic)	16
17	1	SPINNING THE WHEEL	George Michael (Michael) (Doughlas) (A&M) (A&M)	Virgin US/MSX 159V/159 (Epic)	17
18	2	ON A ROPPE	Elemental (EMI) (A&M) (A&M)	Elemental EMI 38C/31 (A&M)	18
19	NEW	THREE EP	Morgan (Marsalis) (PolyGram) (Jupiter) (A&M)	Capitol CD 6447/ (A&M)	19
20	13	ME AND YOU VERSUS THE WORLD	Gut (Gut) (A&M) (A&M)	Gut DGLX/T 46CA/4 (A&M)	20
21	NEW	LOVEFOOL	The Cardigans (Johansson) (PolyGram) (Svensson/Panacea) (A&M)	Stockholm 575292/575294 (A&M)	21
22	1	ONE TO ANOTHER	Bag Raiders (B&B) (A&M) (A&M)	BMG B&B 301/301S 301 (A&M)	22
23	NEW	IT'S A PARTY	Boyz II Men (L.A. Reid) (A&M) (A&M)	Hektors EKR 282C/EKR 282C (A&M)	23
24	NEW	NO MORE ALCOHOL	Boyz II Men (L.A. Reid) (A&M) (A&M)	WEA WEA 912C/WEA 912C (A&M)	24
25	2	THE WIFE	Deacon Strait (A&M) (A&M)	Deacon Strait 40131/2/40131 (A&M)	25
26	NEW	TOUCH ME TEASE ME	De La Soul (A&M) (A&M)	Def Jam/Intell DEFCD 18/ (A&M)	26
27	NEW	LIFE, LOVE & HAPPINESS	Boyz II Men (L.A. Reid) (A&M) (A&M)	RCA 74321/4092/1/743214092 (A&M)	27
28	1	BORN SLUPPY	Underwood (A&M) (A&M)	Junior Boy's Own JBO 44C/21 (A&M)	28
29	2	THE CROSSROADS	Boyz II Men (L.A. Reid) (A&M) (A&M)	Epic 66352/2/66352 (A&M)	29
30	1	WHY	Boyz II Men (L.A. Reid) (A&M) (A&M)	Epic 66346/2/66346 (A&M)	30
31	1	WE'VE GOT IT GOIN' ON	Backstreet Boys (A&M) (A&M)	Jive/ASB 400/IVEC 400 (A&M)	31
32	4	UNDIVIDED LOVE	Boyz II Men (L.A. Reid) (A&M) (A&M)	1st Avenue/EMI DEM 441/DEM 441 (A&M)	32
33	1	LET'S MAKE A NIGHT TO REMEMBER	Boyz II Men (L.A. Reid) (A&M) (A&M)	ASB 51187/871/854 (A&M)	33
34	1	SE A WIDA (THAT'S THE WAY LIFE IS)	Boyz II Men (L.A. Reid) (A&M) (A&M)	Parlophone COR 9447C/943 (A&M)	34
35	1	I AM, I FEEL	Boyz II Men (L.A. Reid) (A&M) (A&M)	Mercury AA200/IAATM 31 (A&M)	35
36	NEW	WATCHING THE WORLD GO BY	Boyz II Men (L.A. Reid) (A&M) (A&M)	Virgin US/MSX 120V/120 (A&M)	36
37	2	NOBODY'S BUSINESS	Boyz II Men (L.A. Reid) (A&M) (A&M)	A&M/PM 51183/2/51832 (A&M)	37

Rank	Label	Title	Artist (Producer/Publisher/Writer)	Label/Cat/CSS (Distributor)	7/12
38	32	IF I RULED THE WORLD	Columbia 65402/2/65402 (A&M)	Columbia 65402/2/65402 (A&M)	38
39	5	GOOD ENOUGH	Boyz II Men (L.A. Reid) (A&M) (A&M)	ASB 51185/2/51814 (A&M)	39
40	NEW	SANTA MARIA	Low The Luvvichs (A&M) (A&M)	Low The Luvvichs 4L/4L (A&M)	40
41	16	KILLING ME SOFTLY ★	Boyz II Men (L.A. Reid) (A&M) (A&M)	Columbia 65353/65354 (A&M)	41
42	NEW	I KNOW WHAT BOYS LIKE	Food/Parlophone CDFOODS 83/ (A&M)	FOOD 83/ (A&M)	42
43	33	HIGHER STATE OF CONSCIOUSNESS	Boyz II Men (L.A. Reid) (A&M) (A&M)	BMG 6616/6616S 6616 (A&M)	43
44	5	WE'RE NOT ALONE	Boyz II Men (L.A. Reid) (A&M) (A&M)	RCA 74321/4092/2/743214092 (A&M)	44
45	38	BOM DIDI BOI (THINK ABOUT THE WAY)	Boyz II Men (L.A. Reid) (A&M) (A&M)	WEA WEA 912C/WEA 912C (A&M)	45
46	NEW	SWEET SISTER	Blanco Y Negro (Negro) (A&M) (A&M)	Negro 94C/94C (A&M)	46
47	NEW	DO YOU BELIEVE IN LOVE	Cubscene DCST 070/DCST 070 (GRP/VP)	DCST 070 (GRP/VP)	47
48	1	STOMP - THE REMIXES	Quincy Jones (Jones) (A&M) (A&M)	Quincy Jones 1197/2/4321387/84 (A&M)	48
49	12	FOREVER LOVE	Boyz II Men (L.A. Reid) (A&M) (A&M)	RCA 74321/4092/2/743214092 (A&M)	49
50	27	E - BOW THE LETTER	Warner Bros W 6363C/W 6363C (A&M)	Warner Bros W 6363C/W 6363C (A&M)	50
51	36	ON STANDBY	Boyz II Men (L.A. Reid) (A&M) (A&M)	Polydor 57523/2/57188 (A&M)	51
52	17	MYSTERIOUS GIRL ★	Mushroom D 2000/C 2000/ (A&M) (A&M)	Mushroom D 2000/C 2000/ (A&M)	52
53	1	I WAS BROUGHT TO MY SENSES (STEVE LIPSON REMIX)	Boyz II Men (L.A. Reid) (A&M) (A&M)	ASB 51187/871/854 (A&M)	53
54	3	MAKE IT ON MY OWN	Alison Limerick (Anderson) (BMG) (A&M) (A&M)	BMG 47421/4071/2/474214071 (A&M)	54
55	37	UNDERGROUND	Ben Folds Five (Dunham) (A&M) (A&M)	Caroline CDCAR 008/ (A&M)	55
56	NEW	CRAZY	Epic 5117C/5117C (A&M)	Epic 5117C/5117C (A&M)	56
57	23	KISSIN' YOU	Boyz II Men (L.A. Reid) (A&M) (A&M)	ASB 51187/871/854 (A&M)	57
58	1	HEY JUPITER/PROFESSIONAL WIDOW	East West A 5484C/4 5484C (A&M)	East West A 5484C/4 5484C (A&M)	58
59	1	HORNY AS FUNK	WEA WEA 912C/WEA 912C (A&M)	WEA WEA 912C/WEA 912C (A&M)	59
60	NEW	FREEDOM	Boyz II Men (L.A. Reid) (A&M) (A&M)	Chryslis CDPRE /VTFRE1 (Epic)	60
61	9	SO SOMEONE TO LOVE	London LONDCD 385/LONDCS 385 (A&M)	LONDON LONDCD 385/LONDCS 385 (A&M)	61
62	RE	DOH! HAH!...JUST A LITTLE BIT ★	Epic 5117C/5117C (A&M)	Epic 5117C/5117C (A&M)	62
63	42	LET'S ALL CHANT	Manfrotto FESCD 13/FESCM 13 (A&M)	Manfrotto FESCD 13/FESCM 13 (A&M)	63
64	1	YOU'RE MAKIN' ME HIGH	Lafayette Arita 7421/3954/2/74213954 (A&M)	Lafayette Arita 7421/3954/2/74213954 (A&M)	64
65	NEW	SOMEDAY	1st Avenue/EMI DEMS 439/DEM 439 (A&M)	1st Avenue/EMI DEMS 439/DEM 439 (A&M)	65
66	RE	WHATEVER	Creation CRESDO 195/CRECS 195 (A&M)	Creation CRESDO 195/CRECS 195 (A&M)	66
67	4	THAT LOOK	Boyz II Men (L.A. Reid) (A&M) (A&M)	WEA WEA 912C/WEA 912C (A&M)	67
68	43	PUNKA	Emilios CDDISC 01/7CDDISC 01 (A&M)	Emilios CDDISC 01/7CDDISC 01 (A&M)	68
69	32	LIKE A WOMAN	Lafayette Arita 7421/3954/2/74213954 (A&M)	Lafayette Arita 7421/3954/2/74213954 (A&M)	69
70	1	WANT LOVE	Boyz II Men (L.A. Reid) (A&M) (A&M)	WEA WEA 912C/WEA 912C (A&M)	70
71	2	GET UP SUNSHINE STREET	Boyz II Men (L.A. Reid) (A&M) (A&M)	WEA WEA 912C/WEA 912C (A&M)	71
72	1	WONDERWALL	Creation CRESDO 215/CRECS 215 (A&M)	Creation CRESDO 215/CRECS 215 (A&M)	72
73	NEW	THE WOMAN IN ME	Boyz II Men (L.A. Reid) (A&M) (A&M)	Creation CRESDO 215/CRECS 215 (A&M)	73
74	40	SAVED	Boyz II Men (L.A. Reid) (A&M) (A&M)	Food/Parlophone CDFOODS 84/ (A&M)	74
75	3	WE LOVE YOU	Boyz II Men (L.A. Reid) (A&M) (A&M)	Laurel LAUCD 114/ (A&M)	75

As used by Top Of The Pops and Radio One

## TITLES A-Z

Always Be My Hero	1
Back Street Boys	2
Boyz II Men	3
Breakfast At Tiffany's	4
Can't Get No Satisfaction	5
Cher	6
Chryslis	7
Columbia	8
Creation	9
De La Soul	10
Def Jam	11
De La Soul	12
DMC	13
East West	14
Epic	15
Elemental	16
EMI	17
Elemental	18
Capitol	19
Gut	20
Stockholm	21
BMG	22
Hektors	23
WEA	24
Deacon Strait	25
Def Jam	26
RCA	27
Junior Boy's Own	28
Epic	29
Jive/ASB	30
1st Avenue/EMI	31
ASB	32
Boyz II Men	33
Parlophone	34
Mercury	35
Virgin US/MSX	36
A&M/PM	37
Columbia	38
ASB	39
Low The Luvvichs	40
Columbia	41
Food/Parlophone	42
BMG	43
RCA	44
WEA	45
Negro	46
GRP/VP	47
Quincy Jones	48
RCA	49
Warner Bros	50
Polydor	51
Mushroom	52
ASB	53
BMG	54
Caroline	55
Epic	56
ASB	57
East West	58
WEA	59
Chryslis	60
LONDON	61
Epic	62
Manfrotto	63
Lafayette	64
1st Avenue/EMI	65
Creation	66
WEA	67
Emilios	68
Lafayette	69
WEA	70
WEA	71
Creation	72
Creation	73
Food/Parlophone	74
Laurel	75

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BLANCO Y NEGRO

MUSIC WEEK 21 SEPTEMBER 1996



# AIRPLAY PROFILES

## STATION OF THE WEEK

**Island FM**, situated on the Isle of Guernsey, approaches its fourth birthday next month with records behind it figures remain its focus. Broadcasting to the island's population of around 49,000, it has a correspondingly high reach of 30,000 listeners, or 61%, and a market share of 52%.

Competing only with BBC local radio on the island as well as national stations, Island's head of programming Steve Lader is proud that in terms of rivalry with Radio One, it's far ahead. "Radio One only has 3,000 listeners, or a reach of 16% compared to us," says Lader. "We're very pleased with the latter figures." The BBC station, which is mainly speech based, has a 40% reach.

Musically, the station sits between Capital and Capital Gold, says Lader, with a mix of tracks aimed at the island's older overall population—a core target of 25-55 year olds.

"It's basically a safe format but we do like to take some risks with tracks. Every song you play is chosen on its own merit, not just because it's high in the charts, although obviously we do look at the charts when we're deciding," says Lader.

A weekly playlist meeting with the station's managing director Kevin Stewart and head of music Tony Adams is the order of the day, with more alternative bands such as Space and

## ISLAND TOP 10

Track	Artist	Peak	
1	Spinning The Wheel	George Michael	21
2	Heaven	George Michael	21
3	I Am, I Feel	Alisha's Attic	21
4	Virtual Insanity	Jamiroquai	20
5	Undivided Love	Janet	20
6	Why? (feat. Alicia Keys)	Janet	20
7	Virtual Insanity	Jamiroquai	20
8	Goodbye Heartbreak	Lighthouse Family	20
9	I Am, I Feel	Alisha's Attic	20
10	Oh What A Night	MCJACA	19

http://www.islandfm.com  
www.islandfm.com

The Frank And Walters jostling with Belinda Carlisle, REM and Phil Collins.

The station also runs specialist music shows in the evenings and at weekends. Shows such as Folk, Blues & Beyond, a Fifties and Sixties Rock & Roll Years-type show, and dance and indie on Sunday night cater for the wide range of tastes of the islanders.

The station also caters for the young audience, but the overall demographic of the area is similar to Devon and Cornwall, with many over-55 listeners.

The fact that Guernsey is governed separately to the UK and is only adjacent to the EC means people like to see proof of their independence, says Lader, which puts the station in a strong position to pursue community and local projects too.

Catherine Eade

## TRACK OF THE WEEK

Registering one of the strongest performances on radio for a new act without any prior releases, the two sisters from Essex, Alisha's Attic, charmed Radio One and IRL with their catchy debut I Am, I Feel.

First picked up by loyal local radio station Essex FM in mid-June, other early fans for the Mercury track were Hitlans and Northants Radio, and Radio One came on board early in July. Two weeks later, Radio One was spinning the single 20 times a week, and the song had entered the chart at number 15. Its rapidly increasing popularity with commercial radio saw it leapfrog Alanis Morissette into the Top 10 of the Airplay chart.

Mercury managing director Howard Berman says there was no secret method for getting it so widely played. "It's an incredibly strong song with very distinctive vocals, strong harmonies and a killer hook," he says. Other big supporters were City FM, Virgin, and Atlantic 252, the latter airing it around 60 times a week for the past month.

The single is still achieving substantial airplay 12 weeks after it



was first detected by BBC Radio 1, with the highest tally to date being last week's 1,238 plays, despite the record's fall to number 25 in the chart.

The length of time the track has been kept on the airwaves has meant Mercury postponing its planned second single. "It's a nice problem to have, but we're actively encouraging radio stations to phase out the first track and phase in the new single," says Berman. The next single, Alisha Rules The World, is already being favourably received, says Berman. "It's the track that got them their record deal."

Catherine Eade



## RADIO 1

© Music Control UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 8 Sept 1998 until 24:00 on Saturday 14 Sept 1998

Rank	Title	Artist	No of plays
1	GOOD ENOUGH	Davey (JAM)	1499
2	SPINNING THE WHEEL	George Michael (Argon/Angel)	1290
3	I LOVE YOU ALWAYS FOREVER	Davey Lewis (Atlantic/East West)	856
4	GOODBYE HEARTBREAK	Lighthouse Family (WIP/Candypolice)	1005
5	I AM, I FEEL	Alisha's Attic (Mercury)	1115
6	HOW BIZARRE	OMC (Polydor)	1075
7	ESCAPING	Dea Carroll (Island/Mercury)	759
8	VIRTUAL INSANITY	Jamiroquai (Sony)	821
9	LET'S MAKE A NIGHT TO REMEMBER	Bryan Adams (A&M)	1170
10	SE A VIDA E (THAT'S THE WAY LIFE IS)	Pat Sharp Boys (Parlophone)	819
11	WHY? (feat. Alicia Keys)	Janet (A&M)	339
12	UNDIVIDED LOVE	Janet (A&M/EMI)	924
13	FLAVA	Real Anzo (Mushroom)	861
14	HEAD OVER FEET	Alanis Morissette (Maverick/Warner Bros.)	836
15	WANNABE	Spara Girls (Virgin)	867
16	GOING ON THE MILKY WAY	OMD (Virgin)	910
17	DANCE INTO TIGHTLY	Deep Blue Something (Interscope/MCA)	360
18	DANCE INTO THE LIGHT	Phil Collins (Face/Vaughan)	303
19	WATCHING THE WORLD GO BY	Max Price (Virgin)	351
20	LIFE LOVE & HAPPINESS	Brian Kennedy (BIC)	545
21	WOMAN	Heath Cherry (Red House)	769
22	TAKE IT EASY	Letta Stuebe	434
23	MACARENNA	Los Del Rio (Zetocord)	502
24	ROTTERDAM	Beautiful South (Island)	171
25	KILLING ME SOFTLY	Fugees (Ruffhouse/Columbia)	443
26	LIKE A WOMAN	Tony Rich Project (Ruffhouse/Atlantic)	604
27	WE GOT IT GOIN' ON	Blackstreet Boys (A&M)	421
28	ALWAYS BREAKING MY HEART	Belinda Carlisle (Polygram)	273
29	ME AND YOU VERSUS THE WORLD	Sara (Island)	295
30	THE CIRCLE	Ocean Colour Scene (MCA)	164

## IRL

© Music Control UK. Titles ranked by total number of plays on 45 mainstream independent local stations from 00:00 on Sunday 8 Sept 1998 until 24:00 on Saturday 14 Sept 1998

Rank	Title	Artist	No of plays
1	GOOD ENOUGH	Davey (JAM)	23
2	I AM, I FEEL	Alisha's Attic (Mercury)	22
3	VIRTUAL INSANITY	Jamiroquai (Sony)	20
4	LET'S MAKE A NIGHT TO REMEMBER	Bryan Adams (A&M)	23
5	HOW BIZARRE	OMC (Polydor)	28
6	GOODBYE HEARTBREAK	Lighthouse Family (WIP/Candypolice)	24
7	IF IT MAKES YOU HAPPY	Sheryl Crow (A&M)	21
8	THE CIRCLE	Ocean Colour Scene (MCA)	19
9	DINNER WITH DELORES	T.A.P.E.A.C. (MCA Interscope)	21
10	CHANGE THE WORLD	Eric Clapton (Warner/EMI)	20

© Music Control UK. Station preference charts rank titles by total number of plays on station from 00:00 on Sunday 8 Sept 1998 until 24:00 on Saturday 14 Sept 1998

Rank	Title	Artist	No of plays
1	DON'T STOP MOVIN'	Don't Stop (Atlantic/MCA)	64
2	I AM, I FEEL	Alisha's Attic (Mercury)	64
3	HEAD OVER FEET	Alanis Morissette (Maverick/Warner Bros.)	60
4	GOOD ENOUGH	Davey (JAM)	57
5	WANNABE	Spara Girls (Virgin)	56
6	CRASH	Max Price (Virgin)	56
7	HOW BIZARRE	OMC (Polydor)	56
8	VIRTUAL INSANITY	Jamiroquai (Sony)	54
9	NAKED	Louis (Island/EMI)	53

## ATLANTIC 252

Rank	Title	Artist	No of plays
1	DON'T STOP MOVIN'	Don't Stop (Atlantic/MCA)	64
2	I AM, I FEEL	Alisha's Attic (Mercury)	64
3	HEAD OVER FEET	Alanis Morissette (Maverick/Warner Bros.)	76
4	GOOD ENOUGH	Davey (JAM)	57
5	WANNABE	Spara Girls (Virgin)	56
6	CRASH	Max Price (Virgin)	56
7	HOW BIZARRE	OMC (Polydor)	56
8	VIRTUAL INSANITY	Jamiroquai (Sony)	54
9	NAKED	Louis (Island/EMI)	53

# TOP 50 AIRPLAY HITS

21 SEPTEMBER 1996



Pos	Last	2 weeks	Weeks on chart	Title	Artist	Label	Total plays	Plays % ↑ or ↓	Total audience	Audience % ↑ or ↓
<b>1</b>	3	7	8	<b>VIRTUAL INSANITY</b>	Jamiroquai	Sony S2	1162	+19	61.66	+13
2	1	10		GOOD ENOUGH	Dodgy	A&M	1494	-9	52.92	-25
3	2	7		SPINNING THE WHEEL	George Michael	Argean/Virgin	1415	+4	52.86	-8
4	18	16	4	GOODBYE HEARTBREAK	Lighthouse Family	Wild Card/Polydor	1287	+19	48.88	+14
5	4	7	9	I AM, I FEEL	Alisha's Attic	Mercury	1187	-4	47.23	-15
6	5	6	13	HOW BIZARRE	OMC	Polydor	1142	-4	46.19	-12
7	15	11	3	I LOVE YOU ALWAYS FOREVER	Donna Lewis	Atlantic/East West	1306	+45	45.56	+53
8	5	8	7	SE A VIDA E (THAT'S THE WAY LIFE IS)	Pet Shop Boys	Parlophone	894	+2	44.61	-8
9	23	21	4	FLAVA	Peter Andre	Mushroom	847	+119	39.40	+50
10	7	4	6	WHY	3T Feat. Michael Jackson	MJJ/Epic	889	-17	33.95	-37
11	11	11	4	UNDIVIDED LOVE	Louise	1st Avenue/EMI	860	-12	33.17	-11
12	8	5	11	WANNABE	Spice Girls	Virgin	807	-18	32.88	-40
13	9	8	8	LET'S MAKE A NIGHT TO REMEMBER	Bryan Adams	A&M	1067	-14	32.22	-40
14	28	28	3	READY OR NOT	Fugees	Ruffhouse/Columbia	416	+93	28.45	+34
15	28	28	3	ESCAPING	Dina Carroll	1st Avenue/mercury	1039	+35	27.02	+20
16	28	28	4	ONE TO ANOTHER	Charlatans	Beggars Banquet	185	-13	26.34	+1
17	13	13	4	ME AND YOU VERSUS THE WORLD	Space	Gut	421	+28	25.56	-17
18	10	10	9	HEAD OVER FEET	Alanis Morissette	Maverick/Warner Bros.	874	-3	25.20	-36
19	34	39	2	THE CIRCLE	Ocean Colour Scene	MCA	434	+109	24.80	+36
20	31	31	3	I'M ALIVE	Stretch & Vern Present "Maddog"	Spot On/Frr	219	+170	24.70	+33
<b>HIGHEST CLIMBER</b>										
21	49	102	2	FOR YOU	Electronic	Parlophone	237	+51	23.40	+73
22	31	112	2	MARBLEHEAD JOHNSON	Bluetones	Superior Quality/A&M	167	+72	22.66	+21
23	14	16	16	DON'T STOP MOVIN'	Lvin' Joy	Undiscovered/MCA	425	-14	22.39	-21
24	40	0	2	DANCE INTO THE LIGHT	Phil Collins	Face Value/East West	670	+113	22.37	+61
25	37	0	2	HEY DUDE	Kula Shaker	Columbia	252	+2	22.35	-20
26	43	64	2	BREAKFAST AT TIFFANY'S	Deep Blue Something	Interscope/MCA	700	+79	21.61	+52
27	12	12	16	WOMAN	Neneh Cherry	Hut/Virgin	626	-40	21.45	-29
28	30	30	2	GIFT	Way Out West Feat. Miss Joanna Law	Deconstruction	271	+69	20.45	+4
29	35	34	2	LIFE, LOVE & HAPPINESS	Brian Kennedy	RCA	587	+3	19.56	+9
<b>BIGGEST INCREASE IN PLAYS</b>										
<b>MOST ADDED</b>										
30	42	44	2	IF IT MAKES YOU HAPPY	Sheryl Crow	A&M	311	+227	18.94	+28
31	15	4	4	WE'VE GOT IT GOIN' ON	Backstreet Boys	Jive	412	-8	18.83	-65
32	38	40	18	ALWAYS BE MY BABY	Manah Carey	Columbia	352	-5	18.04	+8
33	18	3	3	ON STANDBY	Shed Seven	Polydor	152	-40	17.94	-34
34	21	423	2	UNDERGROUND	Ben Folds Five	Caroline	71	+63	17.52	+1
35	18	13	1	WATCHING THE WORLD GO BY	Maxi Priest	Virgin	582	-84	17.35	+83
36	22	20	8	MACARENA	Los Del Rio	Zafiro/RCA	454	-22	17.13	-42
<b>BIGGEST INCREASE IN AUDIENCE</b>										
37	39	125		ROTTERDAM	Beautiful South	Gol Discs	440	+151	16.96	+132
38	67	36	26	DON'T LOOK BACK IN ANGER	Oasis	Creation	369	+33	16.41	+44
39	33	106	1	STRIPPER VICAR	Mansun	Parlophone	47	+27	16.27	+59
40	27	40	3	WE LOVE YOU	Menswear	Laurel/London	171	+12	15.58	-39
41	49	155	2	IF YOU REALLY CARE	Gabrielle	Go Beat	149	+140	15.46	+14
42	29	17	8	WALKING ON THE MILKY WAY	Omd	Virgin	726	-31	15.18	-32
43	52	91	3	NOBODY'S BUSINESS	H2O Feat. Billie	Liquid Groove/A&M	165	+60	15.16	+17
44	41	51	4	I WAS BROUGHT TO MY SENSES	String	A&M	333	-1	15.04	+1
45	46	11	11	CHANGE THE WORLD	Eric Clapton	Reprise/WEA	403	-38	14.83	n/c
46	18	22	4	E-BOW THE LETTER	R.E.M.	Wea International	322	-42	13.45	-116
47	16	16	1	TOUCH ME TEASE ME	Case Feat. Foxy Brown	Def Jam/Mercury	96	+26	13.01	+17
48	30	19	12	IN TOO DEEP	Belinda Carlisle	Chrysalis	220	-18	12.65	-44
49	62	100	1	NO MORE ALCOHOL	Suggs Feat. Louchie Lou & Michie One	WEA	303	+58	12.64	+8
50	30	34	21	DISCO 2000	Pulp	Island	281	+5	11.93	-13

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## TOP 10 GROWERS

Pos.	Title Artist (Label)	Total plays	Increase in no. of plays
1	FLAVA Peter Andre (Mushroom)	847	460
2	I LOVE YOU ALWAYS FOREVER Donna Lewis (Atlantic/East West)	1306	408
3	DANCE INTO THE LIGHT Phil Collins (Face Value/East West)	670	355
4	BREAKFAST AT TIFFANY'S Deep Blue Something (Interscope/MCA)	700	309
5	ESCAPING Dina Carroll (1st Avenue/Mercury)	1039	271
6	ALL I WANT Susanne Hoffs (London)	368	271
7	ROTTERDAM Beautiful South (Gol Discs)	440	265
8	WATCHING THE WORLD GO BY Maxi Priest (Virgin)	582	227
9	THE CIRCLE Ocean Colour Scene (MCA)	434	226
10	IF IT MAKES YOU HAPPY Sheryl Crow (A&M)	311	216

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

## TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total entries	Stations + plays	Ads this week
1	IF IT MAKES YOU HAPPY Sheryl Crow (A&M)	37	26	8
2	ROTTERDAM Beautiful South (Gol Discs)	45	29	7
3	ALWAYS BREAKING MY HEART Belinda Carlisle (Chrysalis)	39	34	7
4	FLAVA Peter Andre (Mushroom)	54	50	6
5	THE CIRCLE Ocean Colour Scene (MCA)	41	36	5
6	DANCE INTO THE LIGHT Phil Collins (Face Value/East West)	56	45	4
7	YOUR SECRET LOVE Luther Vandross (Epic/LV Records)	22	11	4
8	IF YOU REALLY CARE Gabrielle (Go Beat)	29	11	3
9	SINGLE Everything But The Girl (EBTG/Virgin)	19	6	3
10	UNDERGROUND Ben Folds Five (Caroline)	12	6	3

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

AIRPLAY

Music Control UK receives three stations 24 hours a day, seven days a week. Airplay chart based on 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 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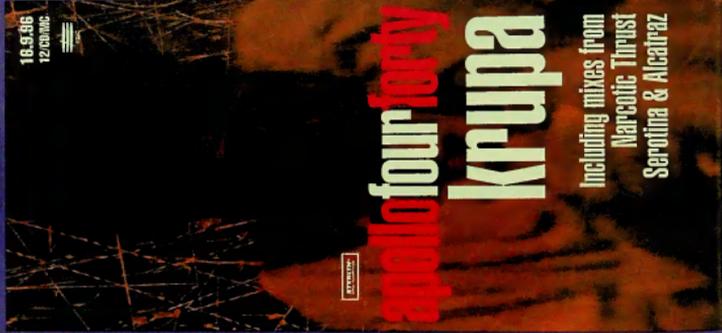
# THE OFFICIAL CHARTS -21 SEPT

## SINGLES

### 1 READY OR NOT

2	FLAVA Peter Andre	Columbia
1	BREAKFAST AT TIFFANY'S Deep Blue Something Intarscope	Mushroom
3	WANNABE Spice Girls	Virgin
4	I'VE GOT A LITTLE PUPPY The Smurfs	EMI TV
5	I'M ALIVE Stretch & Vern present Maddog	frr
6	VIRTUAL INSANITY Jamiroquai	Sony S2
7	ALWAYS BREAKING MY HEART Belinda Carlisle	Chrysalis
8	IF IT MAKES YOU HAPPY Sheryl Crow	A&M
9	HOW BIZARRE DMX	Polydor
10	I LOVE YOU ALWAYS FOREVER Donna Lewis	Atlantic
11	MAGARENA Los Del Rio	RCA
12	OH WHAT A NIGHT Clock	Power Station/MCA
13	GOODBYE HEARTBREAK Lighthouse Family	Wild Card/Polydor
14	HEY DUDE Kula Shaker	Columbia
15	VIRUS Iron Maiden	EMI
16	SPINNING THE WHEEL George Michael	Virgin
17	ON A ROPE Rocket From The Crypt	Elemental
18	THREE EP Mansun	Parlophone
19	ME AND YOU VERSUS THE WORLD Space	Gut
20	ONEFOOL The Cardigans	Stockholm
21	LOVE TO ANOTHER The Charlatans	Beggars Banquet
22	IT'S A PARTY Busta Rhymes featuring Zhane	Elektra
23	NO MORE SACRIFICE... (feat. The Roots, Lauryn Hill, And Michelle Dole)	WEA
24	THE	

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Krupa  
Including mixes from  
Narcotic Thrust  
Sardonia & Alcatraz

## ALBUMS

### 1 NEW ADVENTURES IN HI-FI

2	TRAVELLING WITHOUT MOVING Jamiroquai	Sony S2
3	JAGGED LITTLE PILL Alannis Morissette	Maverick/Reprise
4	(WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
5	OLDER George Michael	Virgin
6	THE SCORE Fugees	Columbia
7	THE SMURFS GO POPI The Smurfs	EMI/TV
8	MOSELEY SHOALS Ocean Colour Scene	MCA
9	RECURRING DREAM - THE VERY BEST OF Crowded House	Capitol
10	COMING UP Suede	Nude
11	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
12	BACKSTREET BOYS Backstreet Boys	Jive
13	BILINGUAL Pet Shop Boys	Parlophone
14	FALLING INTO YOU Celine Dion	Epic
15	DIFFERENT CLASS Pulp	Island
16	WILLIAM BLOKE Billy Bragg	Cooking Vinyl
17	DEFINITELY MAYBE Oasis	Creation
18	FREE PEACE SWEET Dodgy	A&M
19	THE ULTIMATE COLLECTION Neil Diamond	Sony TV/MCA
20	C'MON KIDS The Boo Radleys	Creation
21	TIL I DIE Bryan Adams	A&M
22	EVERYTHING MUST GO Manic Street Preachers	Epic
23	MAN Neneh Cherry	Hit
24	NAKED Lauryn Hill	For Quality/World Circuit



21 9 96

# vital clinches bukem labels deal

LJ Bukem, the fastest-growing name in drum & bass, has rejected takeover offers and signed his Good Looking Records group to a distribution deal with Vital.

The Vital deal follows months of negotiations and approaches by a series of major labels which were interested in buying the labels group.

Bukem manager Tony Fortham says it was keen to remain independent, offer four

years with Vinyl Distribution. "We didn't do this deal with Vital for financial reasons," he says. "We have been offered \$2m to sell to a major, but this way we retain our independence."

Besides releases through the Good Looking and Looking Good Imprints, Vital will also handle the new label Earth, which will be the outlet for a series of four boxed sets a year. The packages, which comprise five vinyl discs or three CDs, will

bring together licensed tracks picked up by Bukem and lying in his Earth/Good Looking club nights.

The deal will allow releases through the three imprints to become more widely available in High Street stores such as Our Price, HMV and Virgin for the first time, says Fortham.

Vital director Peter Thompson says it has accepted its dance music division as a result of the deal, which ensures specific

support for the independent dance shops. All releases will be issued to the imprints on limited edition vinyl for four weeks, before becoming available in multiples on CD.

Bukem says, "It was an important part of the deal. We wanted to make sure the independent shops were looked after. At the end of the day, we wouldn't be where we are without the underground, so we have to support them."

The deal was announced at last week's in The City Conference in Dublin, where a Good Looking evening at the Pod provided one of the live highlights.

One of the most animated panel sessions at ITC was "Drum And Bass - Making The Neighbourhood Safe For Quiche", where delegates heard that despite the apparent boom in drum & bass's popularity, sales are increasing only gradually.



Perfecto Records will be greeting students returning to their studies with a nationwide tour of the country's universities and colleges. Label boss Paul Oakenfold will be behind the decks on every date and he will be supported by Grace and other Perfecto acts. The tour will coincide with the release of "Fly", a double compilation which is released on October 14, and the debut LP from Grace, "If I Could Fly", out on October 8. The double CD will be an Oakenfold tour de force with soundtrack music from the likes of Ennio Morricone and Ryuichi Sakamoto, as well as jungle. Interspersed between the tracks by Perfecto artists. Roasio One will feature the album in a mix show the night before (October 13, 2am-4am) it is released. The tour dates are: Oxford Brookes Student Union (October 10); Warwick University (11); University of Leicester (12); The Pod, Dublin (13); University of Essex (16); UWE, Bristol (17); University of Cardiff (18); University of Swansea (19); University of Liverpool (22); University of Strathclyde (23); University of Newcastle (24); Sheffield University (25); University of Central Lancashire (26); University of Keele, Stoke (28); the Academy, Manchester (31).

## no arrests yet in second tupac shooting

Mystery still surrounds the shooting last week of rapper Tupac Shakur (aka 2Pac) in Los Angeles, which resulted in surgeons having to remove one of the rapper's lungs.

Twenty-five-year-old Shakur was shot on the night of September 7 while occupying the passenger seat of his black BMW. Suge Knight, head of Shakur's label Death Row Records, was driving the car and received a minor wound to the hand but Los Angeles police said the target appeared to be Shakur.

This second attempt on Shakur's life in two years comes against the background of continuing gang violence between the Crips and the Bloods which Suge Knight has been associated with, and an ongoing feud between the West Coast-based Death Row label and its East Coast rival Bad Boy Records. Bad Boy boss Sean "Puffy" Combs recently testified in a video magazine trying to defuse the escalating conflict between the companies.

The police staked in a press conference that there were no leads on last week's incident and accused Shakur's entourage of being unco-operative.

## inside

- 2 fantazia forced to axe London tube ads
- 5 yopi haughton picks his 10 classic cuts
- 8 check out the risers on the pop tip chart

## club chart:

MIND BODY & SOUL  
Dina Carroll

## cool cuts:

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15 25 THE

16 26 YOU

17 27 LIFE

18 28 BOR

19 29 THA

20 30 WHI

21 31 WE

22 32 UNO

23 33 LET

24 34 SEA

25 35 IAN

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Bullseye Chart

15 25 THE

16 26 YOU

17 27 LIFE

18 28 BOR

19 29 THA

20 30 WHI

21 31 WE

22 32 UNO

23 33 LET

24 34 SEA

25 35 IAN

26 36 WA

27 37 NOB

28 38 IF I

29 39 GOO

30 40 SAN

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Bullseye Chart

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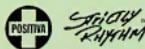


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28 38 IF I R  
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30 40 SAN  
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**Owner's view:**  
"We've been here since  
1971 and we've got the  
largest sales area for a  
record shop in Leeds.  
There's a listening booth in  
the shop for CD album  
buyers and also for DJs.  
We've got a very specialist  
staff. Adrian owns the  
Magma label and does  
our techno and hardcore,  
for example, and we've  
got an excellent back-up  
service from our  
distributors." - **Trevor  
Senior.**

**Distributor's view:**  
"How do you sum up a  
shop you've been trading  
with since 1972? Shops  
come and go but Jumbo  
goes on and on.  
Obviously it's one of the  
best shops in the North  
with a wide range of stock  
and a willingness to try to  
find what the customers  
want." - **Terry Davis.**

**Record Corner.**  
**DJ's view:**  
"Jumbo manages to  
satisfy my need for both  
upfront imports and  
anything British, as well  
as passing on promos  
without charge, an  
unheard-of occurrence  
which makes them stand  
out in my view. Most  
importantly, Jumbo is  
attitude free." - **Rob  
Tissera.**

club & shop focus  
compiled by Johnny Davis. Tel:  
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COOL CUTS

1 NEW

JUMP TO MY BEAT  
Wildchild

(Club classic remixed by Todd Edwards, Tall Paul, Dex & Jansony and Lesman in honour of the late Wildchild)

2	(1)	INSOMNIA	Fallthless	Champion
3	(3)	TALL AND HANDSOME	Outrage	Positive
4	NEW	ANOMALY	- CALLING YOUR NAME Libra presents Taylor (Old DJ-produced track resurfaces with new mixes)	Platipus
5	NEW	CUBA E!	Mariachi (Sanchez-produced cover of the Gibson Brothers disco classic)	fttr
6	(9)	BLADERUNNER	Remake	Loaded
7	(5)	LOVE WILL BE ON YOUR SIDE	Indo	Manifesto
8	NEW	STAYGOLD	Deep Dish (Long atmospheric US-style workout)	Deconstruction
9	NEW	GALYPSO BREAKDOWN	Karnak (Robin 'Joydear' Alders with a deep house groove)	Twisted
10	(6)	LET THE SUNSHINE	Gardeau & Mood II Swing	Sound Of Ministry
11	NEW	1, 2, 3, TONZ OF PHUNK	Daphneunkkatezer (Excellent EP of funky grooves from Paris)	Artefact
12	NEW	TIMELESS/FEVER	Dave Angel (Original techno creation with plenty of soul)	4th & B'way
13	NEW	SURVIVE	Bu!al Bill presents Saundra Marquez (Classy underground garage tune)	Pulse-8
14	NEW	MATTY'S WORLD VOL 1	Matty (Chunky hard-edged house and funk)	Junior Cheeky
15	NEW	IT'S GONNA BE ALRIGHT	Deep Zone (Garage tune with mixes by Boris Dlugosz & Mousse T and Fatay & Helix)	Pukka
16	NEW	FEEL MY BODY	Frank 'O'Malighi (New mixes from Italo on this cool club cut)	Multiply
17	NEW	THE NEXT PROJECT	EP K.Horid (Excellent underground house EP)	D-Tour
18	NEW	FIREWATER	Victor Imbres (Top US underground track back in fresh mixes plus the new 'Water')	Greenlight
19	NEW	THIS LOVE	Red Sun (Red Jey steps out with his own debut track)	Hooj Choons
20	NEW	ALLSTARS EP VOL 2	99 Allstars (Pumping UK-produced house)	99 North

A guide to the most essential new club tunes as featured on this "essential selection", with sets long, broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: City sound/dj/ing/room/black market (London), western blue/underground (Manchester), 23rd precinct (Glasgow), 3 beat (Liverpool), wrap (Sheffield), box (Bristol), global beat (Grafters).

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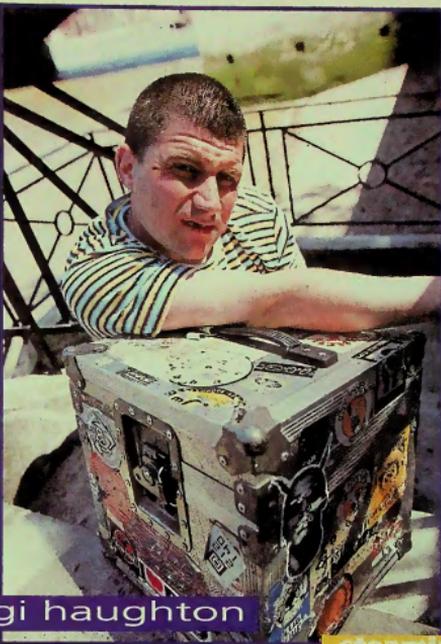
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4

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13	12	OH
14	13	GOO
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16	15	VIR
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19	18	THR
20	19	ME
21	20	LOV
22	21	ONE
23	22	IT'S
24	23	NO
25	24	THE

# jack on his box

yogi haughton keeps the edinburgh club scene kickin'. here is his top 10



photograph: CHRIS TAYLOR

**'change your ways' willie kendrick (rca victor)**

"This is just one of thousands of records that reminds me of the club where I first discovered black music: Wagon Casino (MR MS ROOM). Pure energy, pure soul, and it still gives me a huge rush when I hear it."

**'where were you' the incredible kim toliver (tazster)**

"The definitive deep soul record. If you ever get the chance to hear this tune you would not believe that a woman could be so pissed at a guy. One of the most soulful records in my collection."

**'letter to the better' ace & action (prison)**

"One of the biggest rap tunes that I ever dropped of the Southport weekenders. Real full stuff from '89."

**'searching (to find the one)' unlimited touch (prelude)**

"Like West End, this label played a big role in dance music's foundation: the Strikers, Sharon Field and Musique all came from this stable. 'Searching' is lifted from the album 'Unlimited Touch' and features the voice of Audrey Wheeler. A large chunk of funk from '81. A large album."

**'barely breaking even' universal robot band (moonglow)**

"I have fond memories of jumping around to this track at Legends and Rotters in Manchester in '82. Leroy Burgess penned this cult funk track that now sells for big money and still sounds fresh — in fact, I dropped this recently at a garage event and it kicked stupid."

**'holdin' on' michael watford (atlantic)**

"How could the modern soul fraternity deny garage as a true black music form for so long when tracks like this and those by Ce Ce Rogers were breaking? Smooth Productions and Roger Sanchez get real deep in 1991."

**'you've got to have freedom' pharaoh saunders (therecs)**

"I just love the way that this guy blows a harmonica, and along with the pharomatic, this is one of his finest moments. Shit, this guy takes man's most soulful instrument to another level."

**'you can't have your cake and eat it too' brenda taylor (west end)**

"Funk beyond the call of duty from Taylor: moog bassline and some keys suggest the infectious moe backing vocals. Shear class from one of the labels that paved the way for today's garage scene."

**'for u' dana (clubhouse)**

"Oh lordy, da posse on the one. Garage don't come better than the Underground mix of this track. The flipside of this 12-inch contains two mixes from the Shaz Jones 'Are You Gonna Be There' skool of garage (downtempo) that are also stunning."

compiled by sarah davis  
tel: 0116 468 2220

## yogi haughton

**'can you feel it' funk fusion band (womot)**

"I love this record — talk about journeys on tracks. A synth, sax and full horn section handle most of the workload over the conga-driven percussion. These instruments provide the stage for the vocal chants on this quality jazz/funk outing from Philadelphia's WMDT stable."

**'steamin'**

**tips for the week**

- **'global guidance' egi** (mousse stars & berry (soon) yogi haughton (guidance assemble))
- **'land of the living' kristen w** (champion test pressing)
- **'u all of that' (Cee) Livingston/negro mix(es)** (alma houson (total odd))
- **'4 splitz egi' (rising castle) (quit test pressing)**
- **'missing you' (doo) Livingston/negro remix(es)** (kimi home (awake))
- **'the bottle' i.t.o.** (groove on test pressing)
- **'won't somebody like you home' n-u-s** (big bang (awake))
- **'times are changing' (smokin' beats) (smokin' beats test pressing)**
- **'back together' sandy b** (unknown (soul test pressing))
- **'real house negro' yogi** and the soul brother six (coastals)

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ESSENTIAL TRACKS • LONG SEQUENTIAL JILES  
15 18 THE ULTIMATE LINE DANCING ALBUM  
16 19 VERY BEST OF DJ JIN

ANITA CARMICHAEL  
featuring  
tel: 0116 468 2220

**CW:**

BORN: Manchester, November 25, 1959. LIFE BEFORE DJING: Travelling around and going to Northern Soul all-nighters. FIRST DJ GIG: Hoochie Koochie club, Edinburgh about 14 years ago. MOST MEMORABLE GIG: *Best* — 'First 10 Southport weekenders before they went horribly wrong. They started as black music events and then became a commercial thing. Norman Jay and I used to do pot pourri sessions playing everything from Northern Soul and rare groove to latin.' *Worst* — 'Anywhere where shoplifters hang out, where people aren't on a club who.' FAVOURITE CLUBS: The garage room at The Honeycomb, Edinburgh; The Loft, London; Soul Fusion, Edinburgh. NEXT THREE GIGS: Loangin', Negoptians, Edinburgh (Sept 20); Honeycomb, Edinburgh (21); Zodiac, Edinburgh (27). DJ TRADEMARK: "Musically, I'm an absolute purist — no compromise ever — and I get stuck in with the punters. I get out there and party." LIFE OUTSIDE DJING: "I'm signed to Guidance Records in Chicago; I write for *Eternity* magazine; I try to spend time with my son Pepper."

15	25	35	45	55	65	75	85	95	105
16	26	36	46	56	66	76	86	96	106
17	27	37	47	57	67	77	87	97	107
18	28	38	48	58	68	78	88	98	108
19	29	39	49	59	69	79	89	99	109
20	30	40	50	60	70	80	90	100	110
21	31	41	51	61	71	81	91	101	111
22	32	42	52	62	72	82	92	102	112
23	33	43	53	63	73	83	93	103	113
24	34	44	54	64	74	84	94	104	114
25	35	45	55	65	75	85	95	105	115
26	36	46	56	66	76	86	96	106	116
27	37	47	57	67	77	87	97	107	117
28	38	48	58	68	78	88	98	108	118
29	39	49	59	69	79	89	99	109	119
30	40	50	60	70	80	90	100	110	120

bulletproof titles

**SAXOTRONIX**  
saxology records



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! Bullseye titles

# SAXOTRONIX



featuring  
**ANITA CARMICHAEL**



INNER CITY  
DO ME RIGHT

RELEASED 9 SEPT  
CD - MC - LP



DISTRIBUTED BY PASCAL

- 19 **SEVEN DAYS & ONE WEEK (B.B.E. MIXES)** B.B.E. Positive
- 20 **THIS LOVE (RED SOUNDHOUSE MIXES)** Red Sun Hoop Chorus
- 21 **FORERUNNER (MIXES)** Natural Born Grooves XI Recordings
- 22 **ADVENTURES IN TIN TUN (TUN LAND: ALL I WANNA DO (BINGO BOYSTON/TUN OUT MIXES) STRINGS FOR YASMIN) DEALERS 2 THE DANCER (LOOR SHARDE/AIRLIGHT MIXES)** Tin Tun Out VC Recordings
- 23 **SUGAR IS SWEETER (C.J. BOLLAND/MONKEY MAFIA/ARMAND VAN HELDEN MIXES)** C.J. Bolland Internal
- 24 **LET'S GROOVE (GEORGE MOREL/RYTHM MASTERS MIXES)** George Morel featuring Heather Wildman Positive
- 25 **THA WILD STYLE (SKINDEEPOJ SUPREME/KLUBHEADS/WALSHE & MOESI MIXES)** DJ Supreme Distinctive
- 26 **LOVE RESURRECTION (STRIKE-00-CONTINUUM/ON WILLIAMS MIXES)** Floor Federation Well Equipped
- 27 **HINDU LOVER (DUJANIN MIXES)** D'Jammin featuring Rose Slip 'N' Slide/Deconstruction
- 28 **TO BE REAL (MIXES)** Ladyloop Internal
- 29 **VOLUME 2 89 Allstars** 89 North
- 30 **GO AROUND (ARTHUR BAKER/X-PRESS ZIGUSTO MIXES)** Criminal Element Orchestra Fourth & Broadway
- 31 **CONSTANTLY WAITING (RYTHM MASTERS/ANGEL MORALES/SISTER BLISS & ROLLO MIXES)** Profusion Taylor Hoop Chorus
- 32 **GOTTA GET LOOSE (TRIOLOGY/ARMAND MIXES)** Mr & Mrs Smith Hoop Chorus
- 33 **YOUR LOVE IS CALLING** Evolution Deconstruction

The new club chart is available as a special boxed format in selected stores as soon as it is compiled on the Friday before publication. Call Tracey Hainey on 0773-374788

- 55 **THE SUNSHINE GIRLS (MIXES)** Sunburst/100% Positive
- 56 **TELEPATI (SUGAR RUSH)** Man With No Name Positive
- 57 **PEOPLE HOLD ON (Under Influence)** Positive
- 58 **REAL VIBRATION (WANT LOVE) (EXPRESS OF SOUND MIXES)** Express Of Sound Positive
- 59 **GREEN PEY** Various Nice 'N' Ride
- 60 **THE COURSE OF VOODOO RAY (LONNOROK/ALX/RECE/FRANCOIS KERVORIAN/CZIZA) GUY** Juice Groove/Fortuna Whoopi!
- 61 **CALLED GERALD MIXES** Lisa May Nice 'N' Ride
- 62 **THE GATE (NIGEL DAVSON MIXES)** Dominion Deconstruction
- 63 **BLUE PROMO** Various Sound Of Ministry
- 64 **THE GIFT (MIXES)** Way Out West ZYX
- 65 **LET THE SUNSHINE GIRLS GO & MCD II** Swing
- 66 **I GOT ME THINKIN' 'GUM** U Got Me Thinkin' 'Gum
- 67 **IF I COULD FLY (LJ DUKE/MORE ROCKERS/SMITH & MIGHTY/DAKEMFELD & OSBORNE/PERFECTO)** Perfecto
- 68 **ANGELS/DUO/ARELLA MIXES** Grace
- 69 **NO TO GOOD! (DAVY D/PAUL ROBERTSON/JOE DE BONE MIXES)** All Around The World
- 70 **PORN KINGS** IDBT
- 71 **GONNA BE ALRIGHT** Tocayo Raphael
- 72 **WATCH OUT (RAPHAEL MIXES)** Raphael
- 73 **LAST RHYTHM** Last Rhythm Shores
- 74 **GETTY MONEY (NOTORIOUS B.I.G./DJ ENUFF MIXES)** Junior M.A.F.I.A. Big Beat/Atlantic
- 75 **HELP ME MAKE IT** Hurt & Puff
- 76 **PROFESSIONAL WIDOW (ARMAND VAN HELDEN MIXES)** Tori Amos
- 77 **LOOK INSIDE YOUR HEART** OO Faith
- 78 **JUST COME Cool Jack**

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# 21 ON A POP TIP cup cha@

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

<b>1</b>	<b>NEW</b>	<b>SHAME</b> Kim Wilde	MCA	<b>19</b>	<b>6</b>	<b>OH WHAT A NIGHT (DECEMBER '63)/YOU GIVE ME LOVE</b> Clock	Media/MCA
<b>2</b>	<b>NEW</b>	<b>YOU DON'T FOOL ME/QUEEN FOREVER MEGAMIX</b> Queen	Parlophone	<b>20</b>	<b>NEW</b>	<b>FLAVA</b> Peter Andre	Mushroom
<b>3</b>	<b>2</b>	<b>GIMME! GIMME! GIMME! (A MAN AFTER MIDNIGHT)</b> Rio & Mars	Feverpitch	<b>21</b>	<b>8</b>	<b>GONNA BE ALRIGHT</b> Tocayo	ID&T
<b>4</b>	<b>3</b>	<b>THE NAME OF THE GAME/GIMME! GIMME! GIMME! (A MAN AFTER MIDNIGHT)</b> Abbacadabra	Almighty	<b>22</b>	<b>24</b>	<b>MAKE IT ON MY OWN</b> Alison Limerick	Arista
<b>5</b>	<b>5</b>	<b>ARE YOU READY FOR SOME MORE?</b> Reel 2 Real	Positiva	<b>23</b>	<b>11</b>	<b>VIVA LA BAMBA</b> Rated PG	Eternal
<b>6</b>	<b>12</b>	<b>STAMP!</b> Jeremy Healy & Amos	Positiva	<b>24</b>	<b>15</b>	<b>U GOT THE LOVE</b> Hyperlogic	Tidy Trax
<b>7</b>	<b>4</b>	<b>HIGH</b> Hyper Go Go	Distinctive	<b>25</b>	<b>27</b>	<b>LOVE ME THE RIGHT WAY '96</b> Rapination & Kym Mazelle	Logic
<b>8</b>	<b>13</b>	<b>I'M ALIVE</b> Stretch & Vern present "Maddog"	Spot On/frrr	<b>26</b>	<b>16</b>	<b>WHERE DO YOU GO</b> No Mercy	MCI/Arista
<b>9</b>	<b>23</b>	<b>JUMP AROUND</b> Dog House featuring Blair	Dog House Productions/MCA	<b>27</b>	<b>17</b>	<b>PURE</b> Scanners	Eternal
<b>10</b>	<b>7</b>	<b>LET'S ALL CHANT</b> Gusto	Manifesto	<b>28</b>	<b>9</b>	<b>TAKE ME AWAY</b> Culture Beat	Epic
<b>11</b>	<b>18</b>	<b>READ MY LIPS</b> Alex Party	Systematic	<b>29</b>	<b>25</b>	<b>WALKING</b> A.G. Allstars	Fresh
<b>12</b>	<b>NEW</b>	<b>NO ONE CAN LOVE YOU MORE THAN ME</b> Hannah Jones	Eastside	<b>30</b>	<b>NEW</b>	<b>GIVE ME A LITTLE MORE TIME</b> Gabrielle	Go. Beat
<b>13</b>	<b>NEW</b>	<b>TAKE ME UP</b> Who's Eddie	Polydor	<b>31</b>	<b>31</b>	<b>THIS IS YOUR NIGHT</b> Amber	Tommy Boy
<b>14</b>	<b>20</b>	<b>GET UP SUNSHINE STREET</b> Bizarre Inc	Some Bizarre	<b>32</b>	<b>21</b>	<b>DON'T GO</b> Third Dimension featuring Julie McDermott	Sound Proof/MCA
<b>15</b>	<b>10</b>	<b>SANTA MARIA</b> Tatjana	Love This	<b>33</b>	<b>NEW</b>	<b>IT'S ALL COMING BACK TO ME NOW</b> Celine Dion	Epic
<b>16</b>	<b>NEW</b>	<b>MIND BODY &amp; SOUL</b> Dina Carroll	Manifesto	<b>34</b>	<b>38</b>	<b>THA WILD STYLE</b> DJ Supreme	Distinctive
<b>17</b>	<b>19</b>	<b>MACARONI</b> Los Idiots	Proto	<b>35</b>	<b>32</b>	<b>WALKING IN RHYTHM</b> Shy Guy	AJS
<b>18</b>	<b>14</b>	<b>SOMETIMES WHEN WE TOUCH</b> Newton	Dominion	<b>36</b>	<b>28</b>	<b>BECAUSE YOU LOVED ME</b> Suzanne Rye	Love This
				<b>37</b>	<b>33</b>	<b>NOBODY'S BUSINESS</b> H2O	AM:PM
				<b>38</b>	<b>NEW</b>	<b>LOVE RESURRECTION</b> Floor Federation	Well Equipped
				<b>39</b>	<b>NEW</b>	<b>SOLO SE VIVE UNA VEZ</b> Azucar Moreno	Epic
				<b>40</b>	<b>NEW</b>	<b>LOVE THE LIFE</b> Bass Culture featuring Gina G	Mushroom

<b>1</b>	<b>RI</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>	<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>	<b>25</b>
	FLA	BRE	WA	IVE	ITM	ALV	IFT	HOV	LO	MAI	OH	GOO	HEY	VIR	SPIT	ON	THR	ME	LOV	ONE	ITS	NO	NO	NO	THE
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25

namecheck: ralph lee @ daisy & hovee @ james hyman @ nicky (black market) @ tim jeffery @ andy bevies

## tune of the week

dj hype presents the ganja crew: 'super sharp smoother ep' (true player/perusa)

Having been chased by various majors, Parusa/RCA will now release DJ Zinc's 'Super Sharp Smoother' on them as the lead track on a Ganja Crew EP. What could almost be partially construed as a Method Man remix for 'Release Ya' Delfi originally surfaced on Hype's Ganja label many moons ago. Now with major muscle behind it, this has strong potential to cause serious commercial chaos as the next drum & bass crossover hit. Introduced by LL Cool J's old school alphabet rap spelling "The S, the L, the P, the E..." etc, a gently-prodded menacing bassline, JB's "Blow your mind" respings and gunshots, this then tears into an absolute bassline-masked monster. All these elements continue to get twisted round and round until the exhaustive end - smokin'.



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## house

**SIZE QUEEN 'Dance/Horny' (Twisted).** Since the immensely popular 'Wuk', more from Size Queen has been eagerly awaited. Here they are old-fashionedly generous, handing out two tracks for the price of one, even if neither has quite the maddening quality of their best hit. 'Dance' is a heavy but steady house throbber (strongly reminiscent of all that they once called progressive house with a hint of 'Lingo') with a lighter dub following on. On the B-side 'Horny' is similar but with even more obvious classic house samples, a more overt 'I'm Horny' vocal line and more loose breakdowns. Neither are quite as knock-out as they could easily have been - maybe a remix from one of the other Twisted gang might have made all the difference.

**EL MARIACHI 'Cuber' (Strictly Rhythm).** That Roger Sanchez likes to go one further doesn't he? Just when we're all

discoed out and think we can't take any more he brings out a cover of the Gibson Brothers' 'Cuber', which has even the most cynical wowing their bottoms in party delight. The chorus lyrics are still absolutely indescribable but the new female vocal, by Brenda K Starr (what a name), is a slurrer and there's more of a salsa than disco feel to the whole thing. The vocal Havana Club mix is a screamer and the instrumental Salsa mix is a slightly more subtle outing for anyone who's not a fan of the S-Gits. Overall, a you'll-be-amazed hit. ●●●● dah

**STRICTLY RUFF PART 2 'Do You Do This/Creature' (Rufftrax).** Dove Confetti and Mike Cruz produced the A-side 'Do You Do This' which is a simple and straightforward piece of recombanging hard house - it's been heard before but quite deadly all the same. If anything, it sounds similar to tracks Dove Valentine was putting out while ago. Frank Lortjoy and Andy Weston's 'Creature' is a few steps harder, towards old R&S techno land, with some great soft samples

and whistling. Full and full indeed. ●●●● dah

**DEEP DISH 'Stay Gold' (Deconstruction).** After such wonders as the 'Hideaway' remix, Deep Dish have got a lot to live up to in the eyes of their public but tracks like this certainly won't do them any harm. 'Stay Gold' is packed with weirdness, odd ping pong ball and even washing up noises as well as clean-cut, totally lost-in-a-trance houseiness that just goes on for ever and ever without getting in the slightest bit boring. 'Tanglers' again has plenty of unusual sound visitations and an under-able makes-you-want-to-hand-clap factor. It'll all grow on you. ●●●● dah

**RAVEN MAIZE 'Together Forever' (2).** This reinterpretation of the Exodus bubble classic of the same name first appeared on Quark and remains one of Dove Lee's best ever tunes and his first scum (magazines ran interviews of the time with the fictitious Mr Maize, who, if I

remember correctly, was an afro-topped, ex-car New York trucker). The track now gets a timely reissue with the still fresh sounding Lollapalooze original joined by remises from those men-of-the-moment Basement Jaxx and Faze Action. The former ruff things up with some rattling piano, while the latter combines the ultra-catchy vocals with the coolest of keys, funky flourishes and dubby breakdowns to create a breezy end-of-summer gem. ●●●● ab

**FAZE ACTION 'Turn The Point' (Nuphonic).** Nobody does the future disco thing with the same inventiveness, craftsmanship and attention to detail as Faze Action. On their sublime 'In The Trees' they used a cello and on this eagerly-owed follow-up they go one further by employing a dubbed-up Chapman Stick in conjunction with weird percussion to create a dense swirling soundscape over the driving rhythm. The shipped-down dub is a more floor-friendly take, while the Bonus Beats has more going

on than your average main mix. ●●●● ab

**SUMMER DAZE 'Samba Maglo' (VO Recordings).** Full marks to Virgin for picking up this brilliant Brazilian-house fusion from the Basement Jaxx crew. It is just a pity that the label could not have got it out a bit quicker to make the most of the summer. The original mix combines high momentum beats with lusty jazz-funk keys, carnival cuts and rolling piano lines to prove that you can have a great party tune without the cheese. The Jaxx dub comes on strong with the Afro-style percussion and whistles, while DJ Sneak roughs things up in his inimitable way but still retains some of the samba vibe. The Phase 2 Hi mix has more flanges and goes than Homebase and is all the better for it, while a separate 10 inch has the seriously loopy Abstract mix. ●●●● ab

**B.E.E. 'Seven Days And One Week' (Positive).** Originally on the French Triangle label, then Germany's Motor Music, this obvious dreamhouse successor

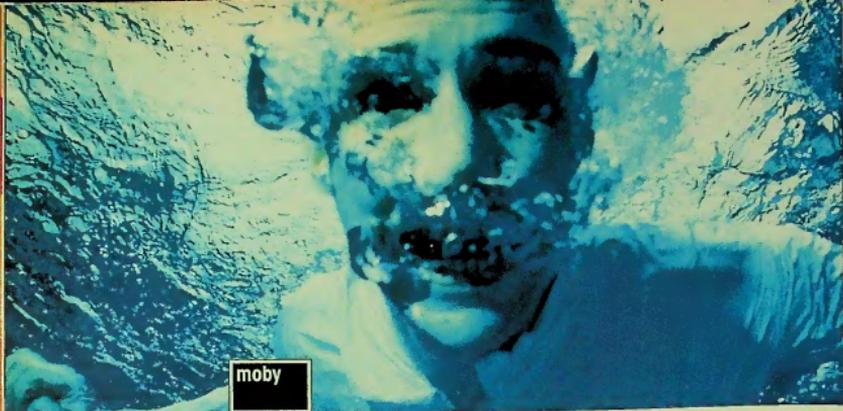
15 18 ESSENTIAL MIX 3 - TONG SEAMAN JILES. (in)  
 14 19 THE ULTIMATE LINE DANCING ALBUM. Great Release  
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15	24	NOV	16	32	WE	17	31	UN	18	30	WE	19	29	THU	20	28	FRI	21	27	SAT	22	26	SUN	23	25	MON	24	24	TUE	25	23	WED	26	22	THU	27	21	FRI	28	20	SAT	29	19	SUN	30	18	MON	31	17	TUE
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Bullheaded critics

# SAXOTRONIX



moby

to Robert Miles' 'Children' has now been picked up by Positiva. With its 'Shiny Elevator' pace, jangling stabs, rapid rolls and tinkly piano, Etroumael Top and the Italian Bruno duo, who are no strangers to this style ('Age of Love'), have created a bump (trouser) banger. Previously top five in Germany and number one in Spain, expect to see this in a UK Top 10 chart near you soon. The B-side 'Hyprocur' (as it

sounds) isn't bad either. ●●●●

**MOBY 'That's When I Reach For My Revolver' (Mute).** Although Moby seems to have abandoned dance for the world of alternative/indie/melal, his releases still stay in touch with club culture through the choice of remaker. Rolo & Sister Biss create a 4/4 clickety clonker with subtle drifting 'ooh yeahs' that lead into Moby's now more haunting vocals, which in turn

float into the ambient echoey breakdown. Guitars are then revved up for the kickback into house territory. There are no changes with regard to the instrumental on the flip. This is bound to draw comparisons to Perfecto's 'Real Thing' remix, although then U2 were discovering dance music and now Moby seems to be waving goodbye to it. ●●●●

**STUDIO 32 & LUIS RADIO 'Universal Groove EP' (Kalt).** An excellent EP of deep underground US house with the standout cut being 'Funky Organ' with its (surprise, surprise) funky organ riff that winds around a beely chugging rhythm, slowly evolving with the subtlest of changes and occasional drops. 'Philly Flute' has a great zipping noise over a more discoloured workout, whilst 'Universal Groove' is a useful track with orchestral stabs and jerky beats. A release that will please the purists but has a broader appeal too. ●●●●

soul

**LEWIS TAYLOR 'Whoever' (4th & Broadway).** 4th & Broadway always signs the best UK soul acts and this one's already generated some considerable media excitement. Lewis writes, sings, plays the instruments and produces his new album, from which this is a true gem. It's not particularly reflective of the album and could single 'Lucky', which plays around with some early Seventies fuzzy guitar based funk. This is more on the Jamiroquai flip with its punchy A1 Staxian mix. The song kicks off with some excellent close harmonies before light two-step rhythms, bass and gular carry both the soulful lead vocal and more stunning harmonies through an uplifting, catchy and very well written foot-tapper. If Radio One can get behind 'Sweet Sticky', then they should definitely give Lewis a break with one of the best songs in a year when UK soul reigns supreme. ●●●●

**SWEETBACK 'You Will Rise' (Epic).** This is the promo everyone's talking about in soul circles right now. Sweetback comprise three quarters of Sade's original band. With Stuart Mathewman of the helm, this is actually one of four tracks on a much sought-after promo EP issued by Epic ahead of the album's release in November. Groove Theory's Amel Larraux features on vocals. Stuart on sax and Andrew Hale on keyboards, the track borrowing quite heavily from Kool & The Gang's much utilised 'Summer Madness' but sounding awesome nonetheless. Amel's sultry tones interplay with some jazzy Rhodes and lilting background vocals, not typical of other tracks on the EP, but hopefully an indication of what to expect on the forthcoming album. ●●●●

techno

**WESTBANK 'Monkey Say Monkey Do' (Low Spirit).** Simply a three track release, this is the first in a series of 12 previously deleted releases that will be available on vinyl with a run of only about 2,000. A1 is the lgyy Pop lite-intro, electro-shuffling bleepy 'Monkey Say'. B1 is the slightly dated, sample-cramped 'Disco Deutschland' and B2 is the space gun spurring 'Back To The Future'. Commendably, Low Spirit feel content in their back catalogue and ignore the obvious remix route, providing a collection from the past 10 years, much of which still sounds fresh today. ●●●●

garage

**WINX 'You Are The One' (Mixes) (XL).** No relation to the late Eighties Frankie Bones 'Bonesbreak' track, this Philly-finged (well, Josh is from Philadelphia) garage track plays along lustrely in Snykseen edit, eased along by soulful vocals from Tarja Dixon. The original is hypocritically harder and predominantly instrumental until main-meltees 'you are the one's' creep in about five minutes in. DJ Sneak's 10-minute-plus workout loops 'Robby The Robot' fills hooks into a tough melodic stomper. Nigel Richards does similar things, glossing his mix with a D&B-ish 'You... you are the one' and electro ranging 'Circus Belle's' sounds. ●●●●

alternative

**MARK TOSCHANI 'This is The Life' (Wichman).** I've no idea who Mark Toschani is or how much of him is actually on these remixes but even if it's some Australian soap star it wouldn't matter. Shog Navigator provides some terrific techno versions owash with

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heavy gutter and other grungy synth noises but the slower synth Scope mixes are even better with their midtempo chugging vibe. Both are so different from each other that it's impossible to imagine what the original sounds like, so stick to these remixes to be safe. ●●●● 1j

### Jungle/Drum & Bass

**P.M. 'Wicked Women' (All Good Vinyl).** Well, well, well, do not be surprised if, in its Original mix, this "Dona here baby, let me relax you" vocal sampling, jazzy drum & basser sounds similar to Alex Hebe. The latter engineered for P.M. and together they've recorded at The Original Playboys. On the B-side, "Casino Royale" is shaken but not stirred exotic and the underscored remix of "Wicked Women" adds more warmth and auto-stutter. Minimal maybe, floor-rocking a definite. ●●●● jh

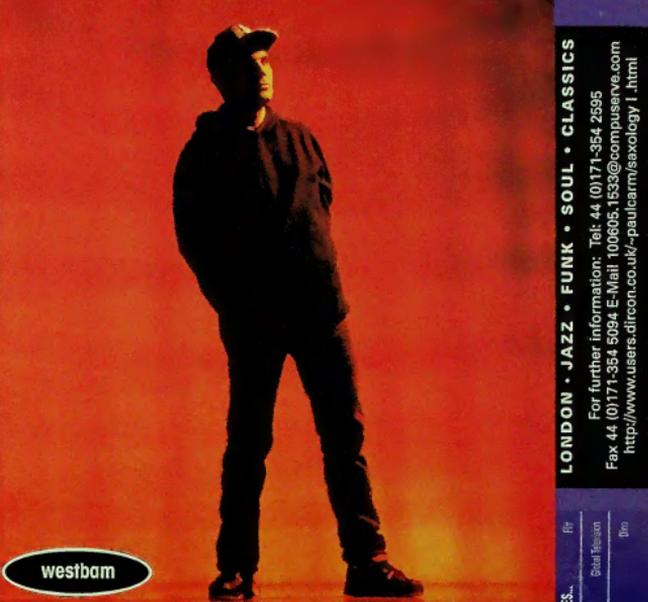
**VARIOUS 'Music With No Name' (B&W Music).** This is just a two-track sampler for a compilation remix album of the same name, but two damn good tracks they are. Outernational Meltdown's "Hungry On Arrival" is remixed by Spring Heel Jack while Smith & Mighty take on "Tombomb" by Mandala. Just how much is down to the original artists and how much to the remixer isn't clear but drum & bass doesn't come

much better than this. "Tombomb" with its African chanting combines particularly well with Smith & Mighty's production style. ●●●● 1j

**P.B.B. 'Open Up De Mind' (Dub Plate).** A nice zesty-style intro is followed by a proper sleeping drum pattern and bassline to match. Rolls and builds up throughout the track with some excellent effects. Watch out for more from this guy. ●●●● n

**M.A.3 'T House' (DJ's Remix) (Formation).** Just as full as the original and even more on the darker 'sp. The ear-piercing bass rumbles around the cut-up breaks – the typical DJ SS formula. Another biggy. ●●●● n

**TECHNICAL ITCH – 'Vol 2' (Moving Shadow).** Deep city sounds start the ball rollin' with light breaks, then a lime-stretched vocal enters the breakdown and on he'll as he laces with drums and cutting bassline to smosh up any rave. Proper dark journey music for the masses. ●●●● n



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15	24	33	42	51	60	69	78	87	96	105	114	123	132	141	150	159	168	177	186	195	204	213	222	231	240	249	258	267	276	285	294	303	312	321	330	339	348	357	366	375	384	393	402	411	420	429	438	447	456	465	474	483	492	501	510	519	528	537	546	555	564	573	582	591	600	609	618	627	636	645	654	663	672	681	690	699	708	717	726	735	744	753	762	771	780	789	798	807	816	825	834	843	852	861	870	879	888	897	906	915	924	933	942	951	960	969	978	987	996	1005
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Bullseye titles

club chart  
commentary

by alan jones

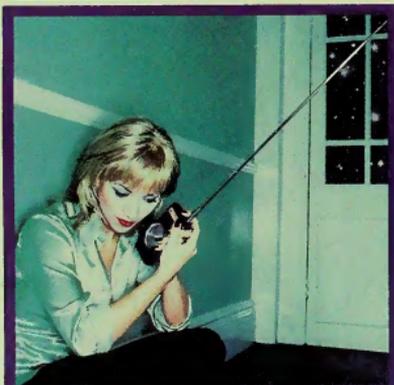
Dina Carroll's 'Mind Body & Soul' continues to hold a commanding lead at the top of the Club Chart, bolstered by the mailing of a second doublepack of mixes. Dina sprints 31% ahead of nearest challenger

Kristine W, whose 'Land Of The Living' climbs 3-2. The second promo of 'Land Of The Living', featuring mixes by the Lisa Marie Experience, is beginning to bite, and there's another doublepack to come, so it may yet be a champion for Champion...One of the most fiercely supported records is the Funky Green Dogs' 'Fired Up', despite the fact it costs 46-44 this week. Already commercially released, it was mailed late and in minuscule quantities by parent company MCA, it is being reported by correspondingly few DJs but has several number one reports and is in the top five of almost every DJ who's playing it. Consequently, it gains enough points to chart 20 places higher than a couple of records with the same number of DJ fans. All of which suggests that a larger mail-out and a longer lead-in to commercial release would have served it well. Maybe next time...

Another record whose performance suggests it should have done better is Tori Amis's 'Professional Widow'. Uprfront DJs usually desert all but the most deserving records immediately they are commercially released - that's why there are 67 promos and only eight freely available discs in our Top 75. But 'Professional Widow' is one of those eight, some eight weeks after it was released. This kind of tenacity is very rare - and it's interesting to note that it is reluctant to leave the QM chart too, moving 65-62-61 in the past few weeks, with a further upward move likely yesterday (Sunday)...The Pop Tip chart continues to be ruled by Kim Wilde's 'Shame', but she was very close to being unseated by Queen's 'You Don't Fool Me' / Queen Forever Megamix. The former track has been remixed by Dancing Divaz, Jam & Spoon and Freddy Bastone, and is promotionally available in fetching red vinyl...Club Chart breakers include: Celine Dion, Naked Music NYC, Monument, Danny Tenaglia, Selti Etienne, Isley Brothers, Horace Brown, Lucky Monkeys and Azucar Moreno.

beats &

Hyper Go Go's 'High 99' track has the honour of being chosen to be the key music bed in Sky's sports output. The track will be played in the run-up to the advertising breaks during the TV company's boxing coverage...The benefits of television coverage can be vouched for by leading Sools dance outfit Apollo Four Forty (pictured), whose recent hit 'Krupa' has been used extensively in Sunkis's TV ad campaign, in addition to being used by Sky's Movie Channel and various football programmes. Unsurprisingly Epic is now planning to reissue the track and is hoping to improve on its initial chart placing of number 23 in July...Well done to Sheffield's Love To Be which re-opened its Music Factory venue this weekend after having been shut for four months while the club was refurbished. The club says it has spent \$600,000 providing, among other things, a new entrance, sound system, toilets, lighting, ventilation and colour scheme. The club will also be putting out a double CD compilation on Firm Music. Set to be released in late October, the album will be mixed by Tony Walker and Buckley...Congratulations also to Kiss 100's Lema Clarke who won the award for Programming Director Of The Year at the Commercial Radio Companies Association awards last week...System 7 are to release an LP (on October 28) which features the best remixes of their past material. Piaslikam, Doc Scott, Marshall Jefferson and Carl Cox are among those who will have their mixes featured on the LP, which also includes new remixes. The group will also be releasing another new album next spring...Finally, having got in on the in car hi-fi market with its 'Max Power' compilation, Breakdown Records is now expanding into the computer games market through a tie-in with Sega. Breakdown will be providing a remix LP of the music used on Sega's Saturn console from games such as Sega Rally and Virtual Fighter...AND THE BEAT GOES ON!



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Disconstruction

THE GIFT WEY OUT WEST/MISS JOANNA LAW

- 15 **25** THE GIFT WAY OUT WEST/MISS JOANNA LAW Deconstruction
- 16 **26** TOUCH ME TEASE ME Case Feat Foxy Brown Def Jam/Island
- 17 **27** LIFE, LOVE & HAPPINESS Brian Kennedy RCA
- 18 **28** BORN SLIPPY Underworld Junior Boy's Own
- 22 **29** THA CROSSROADS Bone Thugs-N-Harmony Epic
- 21 **30** WHY 3T featuring Michael Jackson Epic
- 17 **31** WE'VE GOT IT GOIN' ON Backstreet Boys Jive
- 16 **32** UNDIVIDED LOVE Louise 1st Avenue/EMI
- 23 **33** LET'S MAKE A NIGHT TO REMEMBER Bryan Adams A&M
- 24 **34** SE A VIDA E (THAT'S THE WAY LIFE IS) Per Shop Boys Polyphone
- 25 **35** I AM, I FEEL Alisha's Attic Mercury
- 19 **36** WATCHING THE WORLD GO BY Maxi Priest Virgin
- 19 **37** NOBODY'S BUSINESS H2O featuring Billie AM/PM
- 32 **38** IF I RULED THE WORLD NAS Columbia
- 26 **39** GOOD ENOUGH Doodiy A&M
- 1 **40** SANTA MARIA Tatjana Love This

1 Bullieted titles are those with the biggest sales gains over last week

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**3** FRESH HITS '96 various/Global/Poljazz TV

**4** DANCE ZONE - LEVEL EIGHT Poljazz TV

**5** THE HOUSE COLLECTION CLUB CLASSICS - 2 Europa

**6** TRANSPORTING (OST) Ball/Prestal

**7** THE BEST OF HEARTBEAT Columbia

**8** BOYZ OF SWING II Poljazz TV

**9** ONE HALF OF A WHOLE DECADE - 5 YEARS AT... various/Global

**10** DANCE MIX UK 2 Global Music

**11** 100% DANCE HITS '96 Warner

**12** THE SAX ALBUM Poljazz TV

**13** PURE DANCE '96 Poljazz TV

**14** MOVIE KILLERS Warner

**15** THIS IS THE RETURN OF COUT FROTON Jive

**16** A RETROSPECTIVE OF HOUSE 91-'95 - VOL. 1 Soul Dimension

**17** CLUB MIX '96 - VOL. 2 Poljazz TV

**18** ESSENTIAL MIX 3 - TONG SEAMAN JULES... Per

**19** THE ULTIMATE LIKE DANCING ALBUM Global Music

**20** VERY BEST OF CAJUN Duo

- 15 **25** TEST FOR ECHO Rush Atlantic
- 16 **26** ANOTHER LEVEL Blackstreet Interscope
- 17 **27** VOYAGER Mike Oldfield WEA
- 23 **28** BIZARRE FRUIT/BIZARRE FRUIT II M People Deconstruction/RCA
- 31 **29** ONLY YESTERDAY The Carpenters A&M
- 14 **30** NO CODE Pearl Jam Epic
- 71 **31** GOLD - GREATEST HITS Abba Polydor
- 1 **32** RHYTHMEEN ZZ Top RCA
- 29 **33** ALL CHANGE Cast Polydor
- 28 **34** WALKING WOUNDED Everything But The Girl Virgin
- 51 **35** THE BENDS Redhead Parlophone
- 1 **36** SATURNALIA The Wedding Present Cooking Vinyl
- 22 **37** HOME AGAIN New Edition MCA
- 32 **38** GARBAGE Garbage Mushroom
- 1 **39** BROTHERS IN ARMS Dire Straits Vertigo
- 25 **40** MY GENERATION - THE VERY BEST OF The Who Polydor

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# INTERNATIONAL FOCUS

## US CHARTWATCH

Forever is proving to be the key word in Donna Lewis's huge *Stained* smash as *I Love You Always Forever* holds for a fifth consecutive week behind the 2m-selling *Macarena*.

At least Lewis can be content with the fact her single has spent over a month at the top of the *Billboard* airplay chart, while it remains the biggest hit on *Gavin's* top 40 chart, one place ahead of *Change The World* by Eric Clapton.

Clapton's assailing fortunes on the Hot 100 see him heading in a downward direction this week with the single dropping one place to six. It remains the top tune on *Gavin's* adult contemporary chart which welcomes *Eton John* into the top 20 with *You Can Make History* (You Again).

Maxi Priest's *Man With The Fun* album has spent two months topping *Billboard's* reggae chart, but on the Hot 100 singles hit that Girl drops 10 places to 32. However, there are better news for Garbage whose *Supper* Girl climbs three to 24. Whatever the future holds for Oasis after the dramatic events of last week, at least one thing remains constant: their position in the US singles chart. Don't Look Back in *Anger* holds for a fourth consecutive week at 55, while its parent album (*What's The Story*) *Morning Glory?* spends its second week at 25. On the airplay chart, *Cher's* *Supernova's* run now tops 30 weeks.

Republic's *Ready To Go* climbs five to 88 and *Jellyhead's* *Crush* holds at 84, but for any more UK interest you have to go outside the 100 where Gabrielle's *Give Me A Little More* is bubbling under.



Gabrielle hasn't enjoyed a top 40 hit in America since *Dreams* in 1993, but *Gwin* remains this latest track as its top of the week. Also gaining support is *Sting's* *I'm So Happy I Can't Stop Crying* white, as a reminder of once better times for UK hits across the Atlantic, *A Flick Of Seagulls* returns with *Rain Fall*, one of *Gavin's* up-and-coming hits. It was the Mike Score-fronted *Robbie* *Rain (So Far Away)* hit the US top 10 in 1982 during the second British "invasion" and before they achieved any real UK success.

*Billboard's* Hot 100 albums chart sees Lewis winning back her top 40 status as *Now In A Minute* climbs five to 36, though *Traipsing* falls from 48 to 52, one place ahead of Bush's resurgent *Sixteen Stone*.

Dance continues to give the UK some interest with *Jon Of The Pleased* *Wimmin* and *Sister Bliss* inside *Billboard's* club play top 20. But if UK guitar bands are looking for any crumbs of comfort they should turn to *Gavin*, which has got very excited about *Kala Shaker* at *Tramps* in New York. "It reports," it's going to be coming out of your transmitter a lot in the near future."

Paul Williams

## UK WORLD HITS

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

AUSTRALIA	
1 m	RETURN OF THE MACK Mark Morrison WEA
2	CHANGE THE WORLD Eric Clapton EMI
3	SEA WAVE Pat Sharp Boys WEA
4	SPINNING THE WHEEL George Michael Virgin
5	THEY'RE NOTHING (WONT DO) JX London
	Source: ARIA

FRANCE	
1	WANNAE Spice Girls Virgin
2	JE TE DONNE Worlds Apart EMI
3	RETURN OF THE MACK Mark Morrison WEA
4	FASTLIVE George Michael Virgin
5	JONAS MOON Gary Barlow RCA
	Source: IFPI

NORWAY	
1	WANNAE Spice Girls Virgin
2	INGEMANN Fairfax Chevy
3	MYSTERIOUS GIRL Peter Andre Musicbox
4	FOREVER LOVE Gary Barlow RCA
5	CHANGE THE WORLD Eric Clapton WEA
	Source: IFPI

SWEDEN	
1	WANNAE Spice Girls Virgin
2	INGEMANN Fairfax Chevy
3	MYSTERIOUS GIRL Peter Andre Musicbox
4	FOREVER LOVE Gary Barlow RCA
5	TEASH Suede Nude
	Source: GfK/IFPI

AUSTRIA	
1	WANNAE Spice Girls Virgin
2	INGEMANN Fairfax Chevy
3	MYSTERIOUS GIRL Peter Andre Musicbox
4	SEA WAVE Pat Sharp Boys EMI
5	FOREVER LOVE Gary Barlow DMG
	Source: IFPI

GERMANY	
1	WANNAE Spice Girls Virgin
2	INGEMANN Fairfax Chevy
3	MYSTERIOUS GIRL Peter Andre RCA
4	SALVA MEA Fairfax Chevy
5	FOREVER LOVE Gary Barlow RCA
	Source: Media Control

## ARTIST PROFILE: MARK MORRISON

With attention very often focussed on UK guitar bands trying to break America, it's easy to overlook some of our black acts' huge US success.

Go back only 18 months and you'll be seeing the return of Top 10 with her long-running *You Gotta Be*, while Maxi Priest — a US chart-topper in 1988 with *Wild World* — is currently one of a handful of UK performers to be appearing inside the American top 40.

And if the excitement currently being generated across the Pond by Atlantic Records is anything to go by, the name of Mark Morrison could soon be added to that list of success stories.

An October release as yet the single in America where WEA UK's head of international, Hassan Choudhury, believes Morrison has the potential to be a massive star. "I'd like to think we could sell 1M records if we do it properly, if everyone gets behind it and if the enthusiasm of Atlantic is matched by sales. There's excitement everywhere in the team there," he says.

Atlantic, home of the UK's current US success story Donna Lewis, is confident of landing Morrison against runners on the likes of the David Letterman and Jay Leno TV shows as part of a fortnight of promotional work during the first two weeks of January when the album will be released.

Tomorrow (September 17) the singer is off to Australia for a three-week promotional visit, having seen his chart-topping UK single reach two and currently denied the number one spot by two versions of *Macarena*. The Down Under trip could also land in promotional



visits to New Zealand, where the single reached four, and South Africa, which is just developing a singles market and where 25,000 copies were sold.

A visit to Japan is pencilled in for February while continental Europe is preparing for Crazy after Return Of The Mack went top 10 in Austria, Denmark, Germany and the Netherlands. In Spain, Crazy will be gaining exposure six times a day and next June as it is being aired in TV and radio ads for an anti-drug campaign.

Choudhury says, "I think Mark has got the potential to be a superstar. When he gets up to perform, you'd have to be blind not to see the star quality he's got and, if America comes on board, he could be a world superstar." Paul Williams

## TRACKWATCH: MARK MORRISON

- Top three climbing in Australia
- Single Crazy climbing the German chart
- Return Of The Mack still in the French top 20
- 350,000 album sales across Europe
- Single is set for an October release in the US

## NETWORK CHART

#	Title	Artist	Label	#	Title	Artist	Label
1	READY OR NOT	Engage	(Polygram)	21	LIFE, LOVE & HAPPINESS	Ken Kesey	JGCA
2	FLAVA	Peter Andre	(WEA)	22	OH WHAT A NIGHT	Chick	(Power Station)
3	BREAKFAST AT ATLANTIC'S	Essie Boss Banding	Stratopac/100	23	DONT STOP MOVIN'	Lenny Jay	(IncoDisc)
4	WANNAE	Spice Girls	(Virgin)	24	WOMAN	French Derby	(J&J)
5	I'VE GOT A LITTLE PUPPY	The Divas	(EMI)	25	ESCAPING	Don Carroll	(Mercury)
6	I'M ALIVE	Branch & Vera Present "Maddox"	(RCA)	26	DANCE INTO THE LIGHT	Phil Collins	(Pace Valley)
7	VIRTUAL INSANITY	Jenifer Lopez	(Globe SW)	27	ME AND YOU	Michael Jackson	(A&M)
8	ALWAYS BREAKING MY HEART	Bonnie Carter	(Decca)	28	WHY 2	Paul, Michael Jackson	(A&M)
9	IF IT MAKES YOU HAPPY	Sheryl Crow	(A&M)	29	HEY DUDE	Kula Shaker	(Columbia)
10	HOW BIZARRE	(J&J)	(Polygram)	30	NO MORE ALCOHOL	Sugg Free, Linda La & Meli On (NR)	(A&M)
11	SPINNING THE WHEEL	George Michael	(Virgin)	31	ALWAYS BE MY BABY	Mariah Carey	(Columbia)
12	I LOVE YOU ALWAYS FOREVER	Donna Lewis	(Mercury)	32	WE GOT IT GOIN' ON	Blackstreet Boys	(J&J)
13	GODD ENDURE	Delays	(A&M)	33	WATCHING THE WORLD GO BY	Maxi Priest	(Virgin)
14	GODDESS HEARTBREAK	Lightspeed Family	(MCA EMI)	34	WALKING ON THE MILKY WAY	Dad	(Virgin)
15	I AM, I FEEL	Ally's Arts	(Mercury)	35	GIFT	Way We West, Miss Justice Law	(Columbia)
16	LET'S MAKE A NIGHT TO REMEMBER	Braxton Alexander	(J&J)	36	LOVEFOOL	Candice	(Columbia)
17	MACARENA	Los Del Rio	(RCA)	37	VIRUS	108 Madsen	(EMI)
18	SEA WAVE (THAT'S THE WAY LIFE IS)	Pat Sharp Boys	(Polygram)	38	ONE TO ANOTHER	Cheriana	(Reggae Bantock)
19	UNDISCOVERED	Little	(EMI)	39	KILLING ME SOFTLY	Kenya	(Columbia)
20	HEAD OVER FEELS	Ally's Arts	(Mercury)	40	ON A ROPE	Kelcey Bee The Crypt	(EWE)

## VIRGIN RADIO CHART

#	Title	Artist	Label	#	Title	Artist	Label
1	NEW ADVENTURES IN HI-FI	REM	(Mercury Brand)	21	BEST LIVE - HEADLIGHTS WHITE LINES...	Living On	(J&J)
2	TRAVELLING WITHOUT MOVING	Jenifer Lopez	(Globe SW)	22	TEK FOR ECHO	Black	(J&J)
3	JAGGED LITTLE PILL	Ally's Arts	(Mercury SW)	23	WALKING WOUNDED	Everything But The Girl	(Virgin)
4	ELDER	George Michael	(Virgin)	24	ALL CHANGE	East	(Decca)
5	COMING UP	Delays	(Mercury)	25	MY GENERATION - THE VERY BEST OF	The Who	(Polygram)
6	WHAT'S THE STORY	MORNING GLORY	David	26	BARBARE	Garbage	(Virgin)
7	MUSLEY SHOALS	Steve Carter	Scene	27	UNIVERSAL	David	(Virgin)
8	BEARING DEAN - THE VERY BEST OF	Connie Haines	(Capitol)	28	1977	Rah	(IncoDisc)
9	OCEAN DRIVE	Lightspeed Family	(MCA Ca/Polygram)	29	STANLEY ROAD	Paul Weller	(Parlophone)
10	FREE PEACE SWEET DREAM	(A&M)	(A&M)	30	WILDEST DREAMS	The Undertaker	(Parlophone)
11	TIL TIE	David	(A&M)	31	HITS	Hiss & The Mechanics	(Virgin)
12	DIFFERENT CLASS	Jay	(Decca)	32	THE IT GIRL	Shogun	(Mercury SW)
13	MAN	Harriet	(Polygram)	33	WORDS	They're Not	(Decca)
14	VOYAGER	Miss Decca	(MCA)	34	SATURNALIA	The Wedding Present	(Columbia)
15	EVERYTHING MUST GO	Mavis Stan	Prescher	35	RHYTHM	ZZ Top	(MCA)
16	WILLIAM BLOOM	Janis Bragg	(Columbia)	36	THE WAR OF THE WORLDS	Just Waste	(Polygram)
17	NO CODE	Paul	(Virgin)	37	THE BENDS	Redhead	(Parlophone)
18	C'MON KIDS	The Bee Ration	(IncoDisc)	38	BROTHERS IN ARMS	Dixie Crew	(Virgin)
19	DEFINITELY MAYBE	David	(Columbia)	39	MILLON CLIQUE AND THE WITNES	SADNESS	(Polygram)
20	BEZARE	FRUIT & Fresh	(Mercury SW)	40	A MAXIMUM HIGH	David	(Polygram)

# R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	READY OR NOT	Fugees	Columbia - (ISMI)
2	2	VIRTUAL INSANITY	Jamiroquai	Sony S2 - (SM)
3	NEW	GOODYBE HEARTBREAK	Lighthouse Family	Wild Card/Polydor CD 5753392 (F)
4	NEW	IT'S A PARTY	Busta Rhymes featuring Zhane	Elektra EKR 2267 (W)
5	NEW	TOUCH ME TEASE ME	Case Feat Foxy Brown	Def Jam/Island 120EF 18 (F)
6	4	THA CROSSROADS	Bone Thugs-N-Harmony	Epic 663506 (SM)
7	6	IF I RULED THE WORLD	NAS	Columbia 6634026 (SM)
8	5	WHY	3T featuring Michael Jackson	Epic CD 6636482 (SM)
9	NEW	SWEET SISTER	Peace By Piece	Blanco Y Negro NEG 947 (W)
10	3	KISSIN' YOU	Total	Arista 74221404171 (BMG)
11	7	YOU'RE MAKIN ME HIGH	Toni Braxton	LaFace/Arista CD 74221295412 (BMG)
12	9	LIKE A WOMAN	Tony Rich Project	LaFace - (BMG)
13	11	KILLING ME SOFTLY	Fugees	Columbia CD-6633435 (SM)
14	8	TUFF ACT TO FOLLOW	MNR	1st Avenue/Columbia - (SM)
15	14	AGGIESION NO ONES GONNA LOVE YOU SO DONT	Moswell	Columbia 9632926 (SM)
16	13	IF YOUR GIRL ONLY KNEW	Aaliyah	Atlantic A 56697 (W)
17	15	HIT ME OFF	New Edition	MCA MCST 48014 (BMG)
18	10	IT'S A SUMMER THANG	M Doc featuring Cheray Savage	West WRE2 1265 (W/GSM)
19	16	CRAZY	Mark Morrison	WEA CD-WEA 1542011 (W)
20	20	TWISTED	Keith Sweat	Elektra EKR 2237 (W)
21	12	EVERYDAY	MC Lyte	East West A 58627 (W)
22	19	HOW DO YOU WANT IT?	2 Pac featuring KC and Jojo	Death Row/Island 120RW 4 (F)
23	17	DOIN' IT	LL Cool J	Def Jam/Island 120EF 15 (F)
24	21	ALWAYS BE MY BABY	Mariah Carey	Columbia - (SM)
25	18	SPECIAL KIND OF LOVER	Nu Colours	Wild Card/Polydor 5752011 (F)
26	26	RETURN OF THE MACK	Mark Morrison	WEA WEA 0427 (W)
27	24	EASE YOUR MIND	Galliano	Talkin Loud TLX 10 (F)
28	23	CANDLES	Alex Reece	Fourth & Broadway 126RW 333 (F)
29	29	WDC-HAH! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra EKR 2267 (W)
30	27	IT'S ALL THE WAY LIVE (NOW)	Cadiz	Tommy Boy CD-TBDC 7721 (RTM/GISC)
31	28	KEEP ON, KEEPIN' ON	MC Lyte featuring Xscape	East West A 42877 (W)
32	22	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor 5766181 (F)
33	30	SPACE COWBOY	Jamiroquai	Epic 4277827 (SM)
34	25	SHE SAID	The Pharcyde	Deficious Vinyl/Ga Beat SOCX 144 (F)
35	34	1 NICE AGAIN	A Tribe Called Quest	Jive JIVE1 399 (BMG)
36	35	I GOT 5 ON IT	Luriz	Noo Trybe/Virgin VJST 801 (E)
37	32	DINNER WITH DELORES	TAFKAP	Warner Bros - (W)
38	33	NOBODY KNOWS	Tony Rich Project	LaFace/Arista 74221295412 (BMG)
39	36	THEY DON'T CARE ABOUT US	Michael Jackson	Epic CD 6629502 (SM)
40	31	CALIFORNIA LOVE	2 Pac featuring Dr Dre	Death Row/Island 120RW 3 (F)

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

# DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	I'M ALIVE	Strut & Venn present Maflog	Hfr FX 284 (F)
2	NEW	IT'S A PARTY	Busta Rhymes featuring Zhane	Elektra EKR 2267 (W)
3	3	NOBODY'S BUSINESS	H2O featuring Billie	AMP PRA 5818231 (F)
4	11	HEY JUPITER/PROFESSIONAL WIDOW	Toni Amos	East West A 5947 (W)
5	NEW	TOUCH ME TEASE ME	Case Feat Foxy Brown	Def Jam/Island 120EF 18 (F)
6	2	THE GIFT	Way Out West/Msa Joana Law Deconstruct	7422140191 (BMG)
7	4	HORNY AS FUNK	Soapy	WEA WEA 0747 (W)
8	6	STOMP - THE REMIXES	Quincy Jones	Qwest 5362437292 (W)
9	9	WANT LOVE	Hysteria Ego	WEA WEA 0707 (W)
10	8	HOT & WET (BELIEVE IT)	Zanzi	Logic 742213218281 (DMW/BMG)
11	12	KISSIN' YOU	Total	Arista 74221404171 (BMG)
12	5	THE CURSE OF VOODOO RAY	Lisa May	Fontana WDD X1 (F)
13	NEW	CONCENTRATION	Gang Related & Mask	Dope Dragon DORAG 12 (SRD)
14	NEW	GALAPAGOS	Torvisse	Day Slang SHELLDIX (SHELLSHOCK)
15	27	YOU'RE NOT ALONE	Oliver	RCA 74221402721 (BMG)
16	19	K-JEE	Satohi Tomie Pts Shekshock	Sony S3 8034116 (SM)
17	15	LET'S ALL CHANT	Gusto	Manifesto PESK 13 (F)
18	13	MAKE IT ON MY OWN	Alicia Améric	Arista 74221407811 (BMG)
19	16	BOMBSKARE	2 Bad Mice	Arista 74221297981 (BMG)
20	NEW	10 MINUTE HIGH	KOT featuring Michelle Weeks/Skip N Side	SLP 41 (RTM/GSC)
21	20	NEW DANCE	Barcode	Formation FORM12089 (SRD)
22	7	LAST RHYTHM	Last Rhythm	Sveas 125 TRX 76 (F)
23	25	THROW THE MADNESS	Beast Syndicate	Positive 12TV 53 (E)
24	10	MIDNIGHT IN A PERFECT WORLD	DJ Shadow	Mo Wax MW 027 (V)
25	NEW	IF I RULED THE WORLD	NAS	Columbia 6634026 (SM)
26	NEW	KEEP HOPE ALIVE	Clyde Method	Sony S3 DANU 13 (SM)
27	NEW	ARMS OF LOREN	Evolve	Manifesto PESK 10 (F)
28	NEW	NOW IS THE TIME '96 REMIXES	Scott Brown Versus J/Rob S Evolution	PRMG15 (RTM/GSC)
29	23	THAT LOOK	DeTacy/Sip N Side/Deconstruction	74221298221 (BMG)
30	NEW	LOUNGIN	LL Cool J	Def Jam/Island 1245750631 (Impard)

# DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	TRAVELLING WITHOUT MOVING	Jamiroquai	Sony S3 8038991/8038994 (SM)
2	NEW	ANOTHER LEVEL	Blackstreet	Interscope - (RNC) 90071 (BMG)
3	1	HOME AGAIN	Various	MCA 11461/11462/11463 (BMG)
4	3	THE HOUSE COLLECTION CLUB CLASSICS - 2	Various	RHCC 2LPHRDC 2MC 0
5	7	THE SCORE	Fugees	Columbia 603541/603549 (SM)
6	4	ONE IN A MILLION	Aaliyah	Atlantic 7569277154 (W)
7	NEW	LEFT ABOVE THE CLOUDS	Wax	XL Recordings XLSP 1207RMC 119 (W)
8	NEW	PRINCE BLIMEY	Red Snapper	Wax NAPP.P 6400RMC 6 (RTM/GSC)
9	NEW	THE NUTTY PROFESSOR (OST)	Various	Def Jam/Island CD-S31912 (F)
10	7	FIRED UP!	Furly Green Dogs	Twisted UK TRUK 1210004 (V)

# SPECIALIST CHARTS

21 SEPTEMBER 1996



OUT SEPTEMBER 29

FEATURES:

BLUE PLANET CORPORATION COSMOS DISCO VOLANTE  
ELECTRIC UNIVERSE MFG PLANET B.E.N. SLIDE  
SPIRITUAL WX



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# VIDEO

This Last	Artist/Title	Label/Cat No	15	9	1996 COMEDY COLLECTION
1	101 DALMATIANS	Walt Disney VDO 2527	15	7	POWER RANGERS - THE MOVIE
2	STAR TREK VOYAGER - VOL.2.9	CIC Video VHS9193	17	15	POOL RANGERS AND HORSES - DATES
3	THE USUAL SUSPECTS	PolyGram Video VCD2223	19	13	PICAMONAS
4	800 BIPS	Columbia TriStar VCR1435	19	10	JOE LONGTHORNE: A Man And His Music
5	STAR TREK DEEP SPACE NINE - VOL. 4.8	CIC Video VHS14259	20	20	STAR TREK - THE ORIGINAL SERIES - 1.5
6	CASPER	CIC Video VHS1912	21	14	LEON
7	JUDGE DREDD	Guild VCR2839	22	11	THE SWAN PRINCESS
8	STARGATE	PolyGram Video GLD51932	23	16	BILL WHELAN: Riverdance-The Show
9	SPECIES	Mgm Via VHS2430	24	12	DANCES WITH WOLVES
10	BARNEY'S IMAGINATION ISLAND	PolyGram Video VHS4930	25	10	WATERFLOOD
11	WHILE YOU WERE SLEEPING	Touchstone VHS4430	25	20	PULP FICTION
12	BARNEY - MAGICAL MUSICAL ADVENTURE	PolyGram Video VHS2228	27	20	GRUNDIGS DAY
13	POSTMAN PAT 1 & 2	BBC BBCV2514	29	21	ROBIN HOOD - MEN IN TIGHTS
14	THOMAS THE TANK ENGINE-ESCAPE	Video Collection VCI2128	30	20	THE LION KING

This Last	Artist/Title	Label/Cat No	15	9	1996 COMEDY COLLECTION
1	ONE TO ANOTHER	Beggars Banquet BBS 303CD (RTM/D)	1	20	COMING UP
2	ON A ROPE	Rocket From The Crypt Elemental ELM 30051 (RTM/D)	2	1	WHAT'S THE STORY MORNING...
3	ME AND YOU VERSUS THE WORLD	Space	3	2	OCTOBER RUST
4	BORN SLIPPY	Underworld	4	2	DEFINITELY MAYBE
5	WE'VE GOT IT GOIN' ON	Backstreet Boys	5	3	1977
6	UNDERGROUND	Ben Folds Five	6	4	BEST LIFE - HEADLIGHTS...
7	HELLO HONKY TONKS (ROCK...)	Pizaman	7	5	THE GIRL
8	MIDNIGHT IN PERFECT WORLD	JD Shadow	8	7	SECOND TOUGHEST IN THE INFANTS
9	LAST RHYTHM	Last Rhytm	9	6	INTERVIEW DISCBOOK
10	WONDERWALL	Oasis	10	10	DEJA VODOOD
11	ON MY OWN	Peach	11	8	CASANOVA
12	WHATVER	Oasis	12	10	HEY HEY IT'S THE MONKIES...
13	SOMEONE SOMEWHERE	Warrindales	13	9	YEMEN GUTTA CONNECTION
14	THAT'S WHEN I REACH FOR MY...	Moby	14	16	PARANOID & SUNBURST
15	CIGARETTES & ALCOHOL	Oasis	15	12	BEATS, RHYMES AND LIFE
16	SOME MIGHT SAY	Oasis	16	10	THE COMPLETE
17	TRASH	Suede	17	10	FIRED UP!
18	PINK GIRL WITH THE BLUES	Curve	18	20	THE CHARLATANS
19	LIVE FOREVER	Oasis	19	19	EXPECTING TO FLY
20	DON'T LOOK BACK IN ANGER	Oasis	20	10	THE HALF TAIL

# INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)
1	ONE TO ANOTHER	Charlatans	Beggars Banquet BBS 303CD (RTM/D)
2	ON A ROPE	Rocket From The Crypt	Elemental ELM 30051 (RTM/D)
3	ME AND YOU VERSUS THE WORLD	Space	Get CKX174 (ITD)
4	BORN SLIPPY	Underworld	Junior Boy's Own BBO 44 CD52 (RTM/D)
5	WE'VE GOT IT GOIN' ON	Backstreet Boys	Live JIVE 400 (P)
6	UNDERGROUND	Ben Folds Five	Caroline CD0AR 00 (P)
7	HELLO HONKY TONKS (ROCK...)	Pizaman	Cowboy CDOL49 30 (V)
8	MIDNIGHT IN PERFECT WORLD	JD Shadow	Mo Wax MW 057CD (V)
9	LAST RHYTHM	Last Rhytm	Street CDSTR 76 (P)
10	WONDERWALL	Oasis	Creation CRESD 215 (3MV/V)
11	ON MY OWN	Peach	Mare COMMUTE 198 (3MV/V)
12	WHATVER	Oasis	Creation CRESD 195 (3MV/V)
13	SOMEONE SOMEWHERE	Warrindales	Indolence IDE 000CD (P)
14	THAT'S WHEN I REACH FOR MY...	Moby	Mare COMMUTE 198 (RTM/D)
15	CIGARETTES & ALCOHOL	Oasis	Creation CRESD 190 (3MV/V)
16	SOME MIGHT SAY	Oasis	Creation CRESD 204 (3MV/V)
17	TRASH	Suede	Nude NUDE 210CD (3MV/V)
18	PINK GIRL WITH THE BLUES	Curve	Fatlip LIPCD 001 (V)
19	LIVE FOREVER	Oasis	Creation CRESD 185 (3MV/V)
20	DON'T LOOK BACK IN ANGER	Oasis	Creation CRESD 221 (3MV/V)

This Last	Title	Artist	Label (distributor)
1	COMING UP	Beggars Banquet BBS 303CD (RTM/D)	1
2	WHAT'S THE STORY MORNING...	Rocket From The Crypt Elemental ELM 30051 (RTM/D)	2
3	OCTOBER RUST	Space	Get CKX174 (ITD)
4	DEFINITELY MAYBE	Underworld	Junior Boy's Own BBO 44 CD52 (RTM/D)
5	1977	Backstreet Boys	Live JIVE 400 (P)
6	BEST LIFE - HEADLIGHTS...	Ben Folds Five	Caroline CD0AR 00 (P)
7	THE GIRL	Pizaman	Cowboy CDOL49 30 (V)
8	SECOND TOUGHEST IN THE INFANTS	JD Shadow	Mo Wax MW 057CD (V)
9	INTERVIEW DISCBOOK	Last Rhytm	Street CDSTR 76 (P)
10	DEJA VODOOD	Oasis	Creation CRESD 215 (3MV/V)
11	CASANOVA	Peach	Mare COMMUTE 198 (3MV/V)
12	HEY HEY IT'S THE MONKIES...	Oasis	Creation CRESD 195 (3MV/V)
13	YEMEN GUTTA CONNECTION	Warrindales	Indolence IDE 000CD (P)
14	PARANOID & SUNBURST	Moby	Mare COMMUTE 198 (RTM/D)
15	BEATS, RHYMES AND LIFE	Oasis	Creation CRESD 190 (3MV/V)
16	THE COMPLETE	Oasis	Creation CRESD 204 (3MV/V)
17	FIRED UP!	Suede	Nude NUDE 210CD (3MV/V)
18	THE CHARLATANS	Curve	Fatlip LIPCD 001 (V)
19	EXPECTING TO FLY	Oasis	Creation CRESD 185 (3MV/V)
20	THE HALF TAIL	Oasis	Creation CRESD 221 (3MV/V)

# INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)
1	NUDE NUDE 8CD (3MV/V)	Suede	Nude NUDE 8CD (3MV/V)
2	CREATION CRESD 195 (3MV/V)	Oasis	Creation CRESD 195 (3MV/V)
3	ROADMEN RR 86742 (P)	Type O Negative	Roadrunner RR 86742 (P)
4	CHINA WOLDCD 1074 (P)	Ash	Creation CRESD 189 (3MV/V)
5	INDOLENT SLEEPER CD (P)	Leveriers	Infectious INFECT 400 (RTM/D)
6	SECTANUS SETCD 25 (V)	Mokey Stereo	China WOLDCD 1074 (P)
7	GHPP 611 (PL)	Divine Comedy	Indolent SLEEPER CD (P)
8	EXP EXPCD 06 (3MV/V)	Black Star Liner	Junior Boy's Own JBBOCD 4 (RTM/D)
9	ONE LITTLE INDIAN TPLP 500 (P)	Skunk Anansie	Sound And Media SAN 7002 (3MV/V)
10	CHIP 170 (P)	A Tribe Called Quest	Creation CRESD 195 (3MV/V)
11	SILVERSTONE OREG 535 (P)	Stone Roses	Sectanus SETCD 25 (V)
12	TWISTED UK TWUK 120001 (V)	Funky Green Dogs	GHPP 611 (PL)
13	BBQCD 174 (RTM/D)	The Charlatans	EXP EXPCD 06 (3MV/V)
14	SUPERIOR QUALITY BLUEUCD 004 (V)	Bluetones	One Little Indian TPLP 500 (P)
15	GREEN LINNET GLCD 1172 (DIR)	Wolfstone	CHIP 170 (P)

This Last	Title	Artist	Label (distributor)
1	THESE DAYS	Bob Jovi	Mercury 5326242 (F)
2	THE SUN IS OUTEN OUT	Lonnie	Mother MOTHER 9002 (F)
3	SO FAR SO GOOD	Bryan Adams	A&M 5401532 (F)
4	SIXTEEN STONE	Bush	Interscope 654623312 (W)
5	CROSS ROAD - THE BEST OF	Bob Jovi	Jambico 5232382 (F)
6	NEVERMIND	Nirvana	CDCC DCCD 24425 (BMG)
7	DOWN ON THE UPSIDE	Soundgarden	A&M 5405282 (F)
8	EVIL EMPIRE	Rage Against The Machine	Epic 4812622 (SM)
9	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 24272 (BMG)
10	THREE SNAKES AND ONE CHARM	Black Crowes	American 74231394842 (BMG)

# ROCK

This Last	Title	Artist	Label (distributor)
1	NO CODE	Prin Jam	Epic 4940482 (SM)
2	10 TIL DIE	Bryan Adams	A&M 5405512 (F)
3	OCTOBER RUST	Type O Negative	Roadrunner RR 86742 (P)
4	GARBAGE	Garbage	Mushroom D 31452 (RTM)
5	WISEBLOOD	Corrosion Of Conformity	Columbia 4943282 (SM)
6	ZERO	Smashing Pumpkins	Virgin HUTCD 73 (E)
7	LOAD	Metallica	Vertigo 5236182 (F)
8	ASTRO CREEP 2000/SUPERSEX...	White Zombie	Geffen GED 24085 (BMG)
9	TO THE FAITHFUL DEPARTED	Cranberries	Island CID 8048 (F)
10	KERRANG! - WELCOME TO PLANET.	Various	Roadrunner RR 88572 (P)

This Last	Title	Artist	Label (distributor)
1	TRAIL OF MY TEARS	Billy Ray Cyrus	Mercury 5326252 (F)
2	STONES IN THE ROAD	Mary Chapin Carpenter	MCA MCD 11428 (SM)
3	THE ROAD TO ENDEAVOUR	Lyle Lovett	MCA MCD 11428 (BMG)
4	I LIVED TO TELL IT ALL	George Jones	MCA MCD 11478 (BMG)
5	SPRIT	Lyle Lovett	Island 5234222 (F)
6	GONE	Dwight Yoakam	Reprise 93824052 (W)
7	NO FEELS	Garth Brooks	Capitol CDST 2136 (E)
8	IN PIECES	Garth Brooks	Liberello CDST 2212 (E)
9	WHAT A CRYING SHAME	Maverick	MCA MCD 10861 (BMG)
10	ESPECIALLY FOR YOU	Daniel O'Donnell	Ritz RTZCD 703 (P)

# COUNTRY

This Last	Title	Artist	Label (distributor)
1	THE BEST JAZZ...EVER!	Various Artists	Virgin vdc4070 (E)
2	BLUE NOTE'S SIX VITAL - HOME OF.	Various Artists	Blue Note vdc4052342 (E)
3	SIX SHADES OF BLUE FUNK...	Various Artists	Blue Note vdc 852321 (E)
4	BLUE BEBOB - THE ORIGINATORS...	Various Artists	Blue Note vdc852322 (E)
5	ESSENTIAL ELA	Ella Fitzgerald	Nerve 5239902 (F)
6	BLUE NOTE'S BLUE BLOODS - JAZZ...	Various Artists	Blue Note CDP9552325 (E)
7	BLUE IVORY - A MODERN PIANO...	Various Artists	Blue Note vdc852322 (E)
8	THREE TENDERS - TITANS OF THE SAX	Various Artists	Blue Note vdc852322 (E)
9	BLUE IN THE NIGHT TENDERS	Various Artists	Blue Note COP 852292 (E)
10	BLUE DIVAS - LEGENDARY FEMME...	Various Artists	Blue Note vdc852322 (E)

This Last	Act	description	merchandising company
1	(4)	Oasis	Underworld
2	(8)	White House	Network
3	(8)	Wallace & Grommet	Virgo
4	(8)	Bayona	Virgo
5	(5)	X-Files	Underworld
6	(9)	Travisailing	Network
7	(8)	Ben Jovi	Underworld
8	(8)	Ash	Quay Limits
9	(1)	Dr. Moose	Underworld
10	(8)	Charlatans	Bubble

# T SHIRT CHART

This Last	Title	Artist	Label (distributor)
1	TRAIL OF MY TEARS	Billy Ray Cyrus	Mercury 5326252 (F)
2	STONES IN THE ROAD	Mary Chapin Carpenter	MCA MCD 11428 (SM)
3	THE ROAD TO ENDEAVOUR	Lyle Lovett	MCA MCD 11428 (BMG)
4	I LIVED TO TELL IT ALL	George Jones	MCA MCD 11478 (BMG)
5	SPRIT	Lyle Lovett	Island 5234222 (F)
6	GONE	Dwight Yoakam	Reprise 93824052 (W)
7	NO FEELS	Garth Brooks	Capitol CDST 2136 (E)
8	IN PIECES	Garth Brooks	Liberello CDST 2212 (E)
9	WHAT A CRYING SHAME	Maverick	MCA MCD 10861 (BMG)
10	ESPECIALLY FOR YOU	Daniel O'Donnell	Ritz RTZCD 703 (P)

This Last	Act	description	merchandising company
1	(4)	Oasis	Underworld
2	(8)	White House	Network
3	(8)	Wallace & Grommet	Virgo
4	(8)	Bayona	Virgo
5	(5)	X-Files	Underworld
6	(9)	Travisailing	Network
7	(8)	Ben Jovi	Underworld
8	(8)	Ash	Quay Limits
9	(1)	Dr. Moose	Underworld
10	(8)	Charlatans	Bubble

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# HIGH QUALITY, LOW PRICE

**N**ever has so much quality music been available at such low prices with the result that retailers and consumers alike are now spoiled for choice. As the market gears up for the high-grossing pre-Christmas quarter, specialist labels have realised that price is no longer the only issue and that it will be the quality of the repertoire which will help them secure shelf space and drive sales. But with the major labels growing

more committed to reissuing bankable back catalogue at reduced price points, the need for entrepreneurial independents to come up with ever more imaginative and attractive themes and packages has never been more pressing.

In this supplement, *Music Week* examines the strategies adopted by all the leading mid- and low-price labels to steal a march on competitors this Christmas and spotlights the releases which they believe will bring them out on top. Meanwhile, on page 39, Caroline Moss looks at the growing availability of budget releases in non-traditional outlets such as supermarkets and service stations and ponders what effect they may have on the future shape of music retail in the UK.

# MAKING AN IMPRESSION WITH IMPULSE SHOPPERS

SIR HARRY SECOMBE, ROD STEWART AND URIAH HEEP ARE BATTLING FOR SALES IN THE RUN-UP TO CHRISTMAS IN THE LUCRATIVE MID- AND LOW-PRICE MARKETS. MICHAEL HEATLEY REPORTS ON THE ACTIVITIES OF THE SECTOR'S KEY LABELS

**T**he fourth quarter of the year is one when retail activity is at its height as labels jockey for shelf space with product to suit all tastes and pockets.

Yet the dilemma for mid- and low-price labels is clear: how best to exploit a market that's driven by impulse buys and gift purchases while competing with the top-line blockbusters offered by others.

Many budget specialists seek to avoid the log jam by producing packages that will be attractive to non-traditional outlets - boxed sets being particularly popular this year. Some of these are specially-created releases, while others offer themed collections of previously available product, reissued at a significant saving.

"People perceive that they get extra value for money with a boxed set," says Tring promotional brands manager Graham Betts. "We would expect the same material to sell well as individual CDs, but in boxed form they're ideal for the Christmas market."

But, not everybody is so convinced that the boxed sets are the key to extra sales over the holiday period.

Connoisseur repertoire manager Mike Howell, for example, prefers a branded series of individual releases which can be sold in whichever combination suits the purchaser.

He points to the past success of Connoisseur's 10-piece 25 Years Of Number One Hits series, featuring artists from T Rex and Rod Stewart to Erasure and Tinsin Archer, whose combined sales are now around the million mark.

"Unless you're a TV label, it's hard to get multi-artist >



CHART-TOPPERS SEEKING RENEWED SALES ON CONNOISSEUR'S 25 YEARS OF NUMBER ONE HITS: MARC BOLAN, ELTON JOHN, A-HA AND SHAKESPEARS SISTER

► compilations out there," says Howell. "Offering releases as part of a series can provide you with an edge, especially with chains like HMV and Our Price, who claim they won't sell and are reluctant to stock them. Woolworths and Asda, on the other hand, sell bucketloads, proving that people genuinely want them."

For the first time this year, Carlton's Hallmark label, the market leader in the budget sector, is concentrating on multiple CD sets with a keen eye on the gift buyer.

"Coming in at, or under, a certain price point is important in this market, particularly when it comes to impulse buying," says marketing manager Susan Nash. "£10 is usually regarded as a psychological barrier, but at Christmas the fact that it looks good can be more important—people want to give something that they have confidence in themselves."

Nash spotlights the moods and Irish music areas as particularly important and notes that Christmas is the second best period of the year (after St Patrick's Day) for such repertoire.

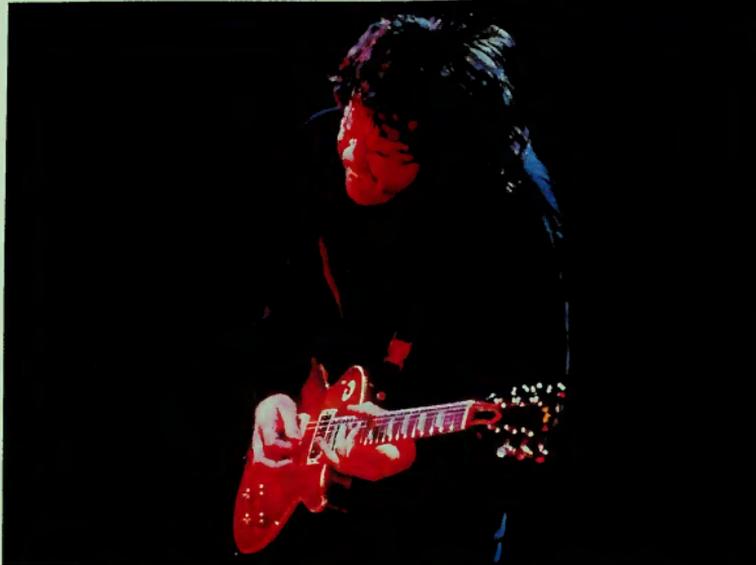
MCI has been putting out large numbers of Irish titles at budget or super-budget over the past five years and marketing director Danny Keene feels the label is now reaping the rewards of such a long-term commitment.

"One compilation we're particularly delighted to have out this Christmas, A Treasury Of Irish Song, is licensed from Gael Linn, one of the most respected traditional Irish music record companies.

"They're fiercely proud of their culture and haven't licensed before, but our Music Club release features more than 60 minutes of superb traditional folk songs in Gaelic and English."

This is a field where repertoire normally takes precedent over artists. But with the likes of Clannad, Mary Black and Dolores Keane on board, this title is clearly the exception.

"We've found in the past that it doesn't matter who the performers are as long as they



GARY MOORE: AN ALBUM OF HIS SEVENTIES AND EARLY EIGHTIES SONGS FORM PART OF MCI'S EXPANSION OF ITS JAZZ AND BLUES RANGE

play and sing well and the price point is right. This compilation is different in that it will have a number of really big names."

This year will also see MCI expand its blues and jazz titles with a selection of well-researched releases which include a compilation of Gary Moore's late Seventies and early Eighties hits.

This autumn will also see the first holiday trading period for a number of new and relaunched labels from both sides of the major/independent divide. RCA's popular Seventies label Camden has recently been revived as a vehicle for the BMG group's low and mid-price releases including

both artist-led and generic compilations.

"The hardest part of the job is deciding what to release," says label manager Jed Taylor, who joined the company earlier this year to orchestrate the schedule. "When I started looking through BMG's back catalogue, it was like being a kid in a sweet shop—there were just so many fantastic artists and titles to choose from."

Taylor has adopted a market-led approach to the release schedule, which involves liaising closely with BMG's sales force who are best placed to know the demands of dealers and customers alike.

"We aim to release about eight

titles a month, so we start each month with a list of 12 possible titles and take it from there," he says. "What gets released depends on a number of factors such as the state of the markets, how much studio time is needed to clean them up, the availability of artwork and, of course, feedback from retailers."

Camden's forthcoming release from Clough Rodgers is a prime example of this approach in action. Taylor decided to include this album after learning that Rodgers' lead role in Blood Brothers had revived consumer interest in her Seventies pop career. He adds, "With all Camden releases, we try to

preserve the artist's dignity and give the consumer a quality product. This may mean digitally remastering old tapes so they sound great on CD and perhaps including previously unreleased tracks so the consumer has something of real value."

PolyGram is another major which has re-evaluated its approach to the mid- and low-price markets. Music and video releases now come out on the Entertainment Today Limited (ETL) label which was launched in March as a replacement for Karussell, a name considered too unattractive to consumers.

"ETL's first audio titles were generic compilations covering ►

PRODUCT GUIDE: MCI

MCI is offering a wide variety of releases for Christmas ranging from West End and Broadway show tunes to downhome blues.

Individual titles from its Showtime line which have previously been available individually are now combined into three-CD boxed sets: Hits Of Andrew Lloyd Webber, Encore! The Very Best Of The Musicals and Love Songs From The Musicals.

A new licensing deal with top US indie label Alligator has led to exciting compilations such as Sweet And Tough Blues From Chicago

(showcasing guitarists Albert Collins, Charlie Musselwhite and Hound Dog Taylor) and a Johnny Winter collection which pulls tracks from four of his solo albums. MCI's Music Club label also boasts a bonanza of British blues, thanks to a

Gary Moore release featuring tracks the Irish bluesman recorded in the Seventies with Colosseum II, as well as solo hits such as Parisienne Walkways, while vintage UK artists Alexis Korner, Chicken Shack, Mick Abrams and Paul Jones turn up on the superbudget Emporio release The Blues—Just Like Yesterday.

And MCI's Essential Jazz, described as a "coffee-table introduction" to the genre features familiar tracks such as the theme from BBC's Film '96 and Leon Redbone's So Relax, which is

featured in the Inter-City TV ad.

MCI has most of the Christmas bases covered, with a Jive Bunny album plus various reggae and brass releases.



PRODUCT GUIDE: ETL

Timeless Tamla Motown titles loom large in ETL's autumn schedule with Christmas albums from Smokey Robinson and The Jackson Five, while Sixties country pop legends Sandy Posey and Faron Young feature alongside Johnny Cash in a series of six impressive All American Country titles releases. Late Seventies and Eighties pop and disco fans are catered for with the greatest hits compilations from The Go Go's (featuring Belinda Carlisle), Rick James, Brenda Russell, Atlantic Starr and Teena Marie. ETL's middle of the road releases this Christmas include themed festive albums from pianist Richard Clayderman, big band leader James Last, paipipe virtuoso Geompho Zamfir and Sir Harry Secombe, whose My Favourite Carols release features staples such as God Rest Ye Merry Gentlemen and O Come All Ye Faithful.

Johnny Cash



### Music Club



MCCDTC 282

The Very Best Of Incantation



MCCDTC 287

The Very Best Of M



MCCD 289

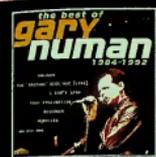
Chet Baker - In A Soulful Mood



MCCD 274

The Very Best Of AWB

### Emporio



EMPRCD/MC 666

The Best Of Gary Numan '84-'92



EMPRCD/MC 665

Irish Country



EMPRCD/MC 669

Juke Joint Blues



EMPRCD/MC 687

More Souled On Reggae

### Nascente



NSCD 009

Kings Of African Music



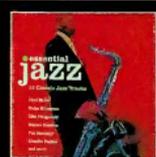
NSCD 010

Mas' Hysteria

# MCI

New releases

### MCI Music



MUSCD/MC 030

Essential Jazz



MUSCD 031

More Essential Jazz

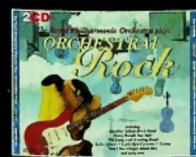


MUSCD 032

Phials Of Acid Jazz

We'll Let  
The Product  
Do The  
Talking...

### Emporio 2CD



DEMPCD 024

Orchestral Rock



DEMPCD 022

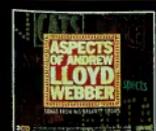
Ska Crazy I



DEMPCD 020

Classical Discovery

### Showtime 3CD



SHOWBX 001

Aspects Of Andrew Lloyd Webber



SHOWBX 009

The Heart Of The Musicals

### Emporio 4CD



EMPRBX 022

Punk Power



EMPRBX 020

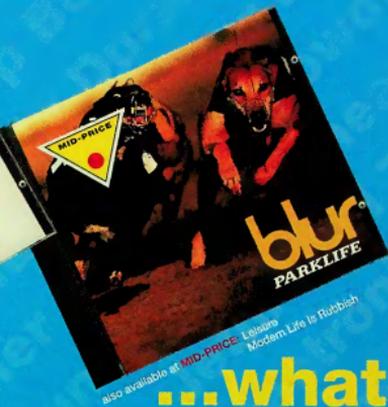
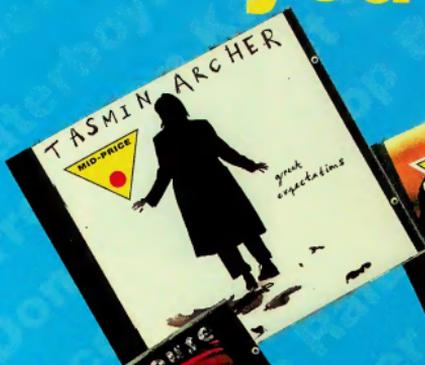
Piano Moods

# Music Collection International





# have you seen...



...what's  
**new**  
at



**The Beach Boys**

**Pet Sounds**

also available at  
**MID-PRICE**

20 Golden Greats  
Summer In Paradise  
and more



**World Party**

**Goodbye Jumbo**

also available at  
**MID-PRICE**

Bang  
Private Revolution



**Pet Shop Boys**

**Very**

also available at  
**MID-PRICE**

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Disco, Disco II &  
Behaviour

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The artists shown here are just a selection of those featured in the **MID-PRICE** trade catalogue available from your usual EMI representative. For orders and enquiries, please call customer services on 01926 888888.



► budget areas like papinpes, blues or reggae, you stand or fall on the appearance of artwork and the tracks you can offer," he says.

Canadian-owned newcomer Madacy Entertainment UK also hopes to carve a foothold for itself in the run up to Christmas. Managing director Colin Cross

says that the label will be releasing a range of single CDs, double and triple packs provided by its transatlantic parent.

He says, "As we are a relatively new company, we will be concentrating on half a dozen three-CD packs this autumn featuring popular and traditional

Christmas music retailing at around £9.99. These will be offered to dealers on a sale-or-return basis and supported by in-store displays and strategic advertising."

At present, Madacy Entertainment UK has no plans to release titles by specific artists or to get involved in generic rock and pop compilations. "There's no point going down that route because the majors do it too well already," says Cross.

Castle divisional director Mick Carpenter also feels major label activity and interest in the low-price sectors has restricted the specialists' room for manoeuvre, especially in the area of licensed compilations where Castle's Renaissance label has been successfully revisiting Seventies progressive rock.

This year, Carpenter has focused attention on the label's owned repertoire. During the year, the catalogues of classic rock acts such as Uriah Heep, Black Sabbath and Motorhead have been undergoing the remastering and repackaging process, as have folk and jazz artists drawn from the Castle-controlled Transatlantic and Tappan Zee labels.

Carpenter also keeps a keen eye on the artists scheduled for Castle's full-price labels such as Raw Power and, where possible, shadows them with reduced price back catalogue. Thus the October full-price release of *Halloween* Live will be accompanied by the mid-price CD debut of Chameleon and Pink Bubbles Go Ape, two early-Nineties releases by the German heavy rockers which have been licensed from EMI.

Composite ads in magazines such as *Kerrang!* will trail the two reissues in the wake of the concert titles, and Carpenter hopes retailers will support all three titles.

Demanded may be at its peak as the year ends, but Virgin's Steve Prichard says marketing mid-

and budget-price product is a year-round activity. "We don't actually concentrate our efforts too much on mid-price in this period because the racking that normally houses this product is usually given over to the concentrated effort of selling the big Christmas releases. We put

## PRODUCT GUIDE: VIRGIN VALUE

Virgin Value's strong mid-price titles such as *Sense and Cloud Cuckoo Land* by The Lightning Seeds (pictured) will be augmented by the likes of *Soul II Soul* (Believe), *Ice-T* (Home Invasion) and *Traffic* (Far From Home) this autumn, while a range of eight full-price titles from big-selling acts such as David Bowie, Massive Attack and Phil Collins will be at mid-price for the duration of September and October as a campaign leader.



## PRODUCT GUIDE: HALLMARK

Carlton's budget imprint Hallmark is placing its faith in four-CD boxed sets, retailing at £10.99. The titles include *1960s Mania*, *1960s Megamix and Best Of British Beat*, *Unforgettable* (Frank Sinatra, Nat King Cole, Bing Crosby and Perry Como) and *Ladies On Song* (Ella Fitzgerald, Dinah Shore, Peggy Lee and Billie Holiday).



## PRODUCT GUIDE: CASTLE



Castle is expecting strong Christmas sales from a series of boxed sets designed to appeal to progressive rock fans. Four CDs from Emerson Lake & Palmer (pictured), which includes newly-recorded material, *Black Sabbath* and *Tangerine Dream* (a five-CD set including a bonus disc of previously-unreleased material) will lead the way.

Jazz and folk enthusiasts are catered for as Castle explores the recently-acquired Tappan Zee and Transatlantic labels. Following the success earlier in the year of *The Best Of Bob James*, Castle has scheduled six single-album releases by the piano player this autumn.

Transatlantic's illustrious catalogue has spawned a triple-CD set, the competitively priced *New Electric Muse*, which features licensed material from Fairport Convention and Richard Thompson among others, and charts the move from folk into electric music from the turn of the Sixties to the present.

This will feature in composite press ads with the first 10 mid-price titles from the Transatlantic catalogue, plus 2-on-1 discs from artists including Pentangle, The Johnstons (featuring Paul Brady) and Bert Jansch.

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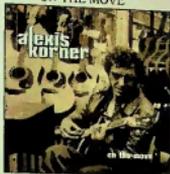
All American Country released on 23 September 1996  
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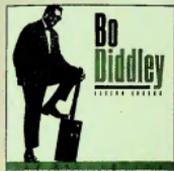


CCSC038

DEALER PRICE : £4.80CD

## Collector

BO DIDDLEY  
THE COLLECTION



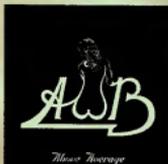
CCSCD417

GARY GLITTER  
LEADER II



CCSCD443  
RELEASED 21 OCTOBER  
Also Available  
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AVERAGE WHITE BAND  
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CCSCD442  
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TANGERINE DREAM  
LE PARC



ESMCD364

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UNDERWATER SUNLIGHT - ESMCD386  
TYGER - ESMCD367  
LIVE MILES - ESMCD368  
PERGAMON - ESMCD415

ELP  
WELCOME BACK MY FRIENDS



ESMCD369

Also Available  
WORKS VOL 1 - ESMCD369  
WORKS VOL 2 - ESMCD361  
WORKS LIVE - ESMCD362  
LOVE BEACH - ESMCD363

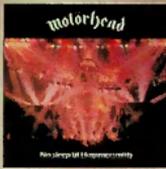
BLACK SABBATH  
BORN AGAIN



ESMCD334

Also Available  
LIVE EVIL - ESMCD333  
SEVENTH STAR - ESMCD335  
ETERNAL IDOL - ESMCD336  
LIVE AT LAST - ESMCD331

MOTORHEAD  
NO SLEEP TIL HAMMERSMITH



ESMCD313

Also Available  
OVERKILL - ESMCD310  
BOMBER - ESMCD311  
ACE OF SPADES - ESMCD312  
IRON FIST - ESMCD372  
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NO REMORSE - ESMCD317\*  
ANOTHER PERFECT DAY - ESMCD348

BOB JAMES  
TOUCHDOWN



ESMCD431

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SEVEN  
H  
ALL AROUND THE WORLD  
SIGN OF THE TIMES  
BOB JAMES & EARL KLECHUONE ON ONE

THE DUBLINERS  
30 YEARS A-GREYING\*



ESMCD423

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28TH ANNIVERSARY CELEBRATION - ESMCD422\*

\* DOUBLE CD  
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THE DUBLINERS

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DIVISIONS OF CASTLE COMMUNICATIONS PLC

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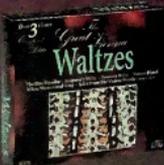


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► more of our efforts into master-licensing in the spring and getting as much stock as possible out there early in the year."

Here he has an ally in Warner Music general manager Martin Craig, who sees little point in competing for shelf space with his company's own top-line releases such as REM and Phil Collins.

He says, "We have a series of titles that have gone mid-price in the US that we are putting to mid-price this month and we are saving a batch of releases for a campaign at the beginning of next year. Traditionally we've run a campaign in January and February—we're planning to do that again with a major tranche of new titles. We've recruited Ian Dewhurst (former Mastercuts compiler) as catalogue product manager to really get behind mid-price in the coming year. It's something we've done very well at, but we could do a lot better."

Musical trends may develop over the course of the year, but the secret of a successful mid- and low-price Christmas is to build on traditional sales patterns.

"Our retailers give us a lot of feedback," says McE's Keane, "so when we put our release schedule together, we put a fair percentage of stuff in there that has sold well for them in the past and it gives them the security of knowing they're going to be buying more of the same. We look at the pre-Christmas quarter and try to capitalise on what we've done before."

"In the Eighties, people wouldn't buy CDs at £2.99 and £3.99 because there was a stigma of buying cheap CDs. Nowadays, there's no snobbery in picking up a bargain."

The message is clear: give the public what they want at a price they're more than willing to pay and you're on to a winner. ■

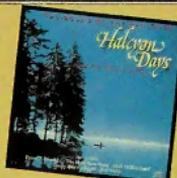
## PRODUCT GUIDE: K TEL



K Tel hopes to continue its climb back to the top in the budget sector with a slew of releases designed to appeal to family audiences of all ages. A quartet of vocal jazz and nostalgia titles—Masters of Swing, Ladies Of Swing, You Must Remember This and



Partners—bring together gifted artists such as Nat King Cole, Tony Bennett, Frank Sinatra, Ella Fitzgerald, Sarah Vaughn and Billie Holiday and super standard repertoire such as Over The Rainbow, That Old Devil Called Love and We'll Meet Again.



Mood music releases include The Celtic Harp (a former Top 10 full-price album in France by traditionalists Triskell) and a panpipe selection, Halloween Days, which features folk music favourites such as The Skye Boat Song and Amazing Grace.

## PRODUCT GUIDE: CONNOISSEUR/TRING/TARGET/TROJAN



Connoisseur is expecting good support from non-traditional outlets for 25 Years Of Number

One Hits—10 individual CDs with a dealer price of £4.85 each containing between 16 and 18 US and UK chart topplers from 1970-1994.

Artists on offer range from Matthews' Southern Comfort to Tamsin Archer.

● Tring will be adding to its existing range of 18 four-CD 'quads' with two seasonal specials plus two separate decades of Dance Hits and an Essential Swing set.

The 'Triplet' three-CD packs include a show collection combining My Fair Lady, Fiddler On The Roof and Oklahoma!

● Target's super budget Laserlight International imprint reflected a world music slant long before the genre became fashionable. This year, Brazilian, Cuban and Mexican music will be added to a 50-title catalogue.

Laserlight is also doubling its seasonally slanted repertoire



with Christmas offerings from Frank Sinatra (Christmas Through The Years), John

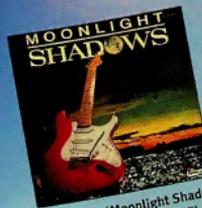
Denver (Christmas Like A Lullaby) plus Favourite Carols, Panpipes, a Party album and a 3CD Home For Christmas set.

● Trojan's revived Rialto has assembled a range of 20-track Archive compilations from owned repertoire by mixing hits with rare tracks.

Featured artists include Gary Numan, Bob Marley, Alan Price and Blue Mink, along with generic reggae, new wave and blues titles.

## Original artists...original recordings...original hits

# Original entertainment!



The Shadows 'Moonlight Shadows'  
Hey Jude, Sailing, Memory



Brenda Russell 'Greatest Hits'  
Piano In The Dark, Get Here, Dinner With Gershwin



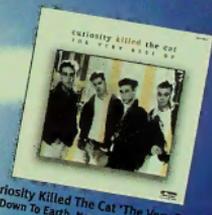
Teena Marie 'Her Greatest Hits'  
Behind The Groove, It's A Shame For Your Love,  
I Need Your Love



Rick James 'Greatest Hits'  
Super Freak, Dance Wit' Me, You And I



Atlantic Starr 'Secret Lovers...The Best Of'  
Secret Lovers, Clides,  
Stand Up



Curiosity Killed The Cat 'The Very Best Of'  
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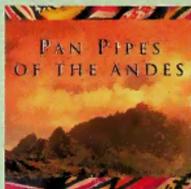
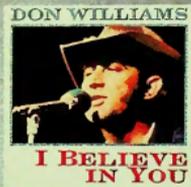
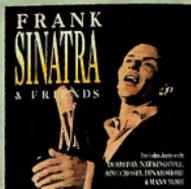
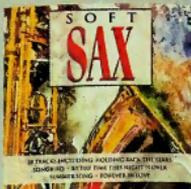
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# SUPERMARKET SWEEP

MUSIC RETAILERS ARE FACING INCREASED COMPETITION FROM SUPERMARKETS, PETROL STATIONS AND OTHER NON-TRADITIONAL OUTLETS. CAROLINE MOSS REPORTS ON THE EXTENT OF THE CHALLENGE AND THE NATURE OF THE MARKET

It is an increasingly common sight – The Beatles Orchestral Hits or 20 Blues Guitar Favourites riding in a shopping trolley alongside the cat food and frozen peas or being picked up at a petrol station together with a tankful of four star.

The improvements in packaging, presentation and programming which have boosted the credibility of the low- and mid-price sectors over the past five years have coincided with the growth in the numbers of those non-traditional retailers who now regularly stock music products.

Admittedly, the market in lower price product in the UK is flattening out. According to BPI figures, it fell in both volume and value terms in 1995, with total budget sales slipping by 20% from an all-time high of 33.5m units the previous year to 28.7m.

But, initial signs are that it is picking up again this year, with second quarter unit sales in the budget sector increasing by around 17% over the first three months of the year. And with the combined sectors accounting for a healthy 50m sales a year with a trade value in excess of £150m, it

is a business which no retailer can afford to ignore.

Despite this, traditional retailers seem to have a relaxed view about the effects that the combination of quality, lower-priced product and the proliferation of non-traditional outlets may have upon the future shape of music retail in the UK.

According to Bard general secretary Bob Lewis, no research has been done to identify the extent to which non-traditional outlets such as petrol stations or supermarkets may have taken low-price sales from established music specialists and multiples.

"To be frank, most of our members are more concerned with securing good deals from the majors on high-turnover chart product," he says. "At the end of the day, mid- and low-price are lumped into general catalogue sales and, as long as they stay healthy, people don't bother with sophisticated analysis."

Consequently, in the absence of any hard data, most traditional music retailers don't consider they have much, if anything, to fear from what they dismiss as impulse purchases made at the new outlets. Many take a surprisingly charitable >



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► view of their potential competitors.

"Supermarkets and service stations offer a completely different shopping experience, and, if it results in people buying music, it can't be a bad thing," says Scott Pack, audio campaign buyer at HMV.

Pack admits to a certain amount of customer crossover, but adds, "When you go to a garage or a supermarket, you're not going to get the customer service or product range you expect get from a record retailer." Alan Hodgson, campaigns product manager at Virgin Or-Price is equally unconcerned by the competition offered by non-traditional outlets. "I think they actually build the market for the budget price point, whereas I'm not convinced that they have much impact on mid-price at the moment," he says.

Established retailers believe that sustaining levels of service and knowledge of stock will be enough to stave off any challenge mounted by the new non-traditional outlets. But that could be to misread the situation.

Subtle changes in buying patterns, driven in part by the sustained public interest and record company commitment to budget releases, could put the old notion of the friendly local record store under threat and signal the beginning of possibly alarming trends in the future of music retailing.

Until recently, entry-level or lapsed music buyers would expect to make their initial purchases at a recognised specialist. Now, chains such as Asda and Tesco are soaking up many of those sales, whether they are to school age children or middle-aged housewives.

Not surprisingly, the supermarkets are also laying plans to educate and encourage customers to include music purchases routinely on their weekly shopping lists (see breakout).

The danger to established music retailers is that they will lose a new generation of record buyers just at the point that they are growing into the habit of buying records as well as missing out on the pocket money purchases.

It's a point that supermarket buyers and product controllers are reluctant to address directly. "We're reaching a different part of the market," says Asda category controller for entertainment Steve Gallant. "I don't think many of those people buying those £2.99 panpipe CDs from us would be straying into HMV or Virgin, looking for it in the first place."

Boots' product manager Michael Coves, on the other hand, reports that the High Street chemist and beauty product chain is developing sales in the mid-price/budget areas to the point that low-price CDs and tapes now account for around 10% of the audio product stocked by the company.

He also recognizes that links are being forged with new customers. "I think we've made a lot of non-traditional music buyers aware of products at these price points," he says. "Their response has been very encouraging."

Matthew Crosswaite, selector of catalogue music at WH Smith,



WH SMITH HEAVILY INVOLVED IN PROMOTING LOWER-PRICED PRODUCT

views the growing involvement of non-traditional in the music market rather more cautiously.

"I don't think we offer a particular threat to Virgin or Or-Price but, if I were them, I'd still keep an eye on what we're doing," he says. "After all, I make sure I'm very aware of how Asda is performing."

Enterprising traditional music retailers have made active moves to retain their pre-eminence on the High Street by strengthening their grip on both mid- and low-price sector sales with a variety of different initiatives. Multiple purchase schemes are a particular favourite with Virgin Or-Price, according to Hodgson.

"Once or twice a year, we'll do a major price-led campaign around mid-price - usually

involving a multi-purchase campaign where customers get three items for £20. We do the campaigns in March and September, when the major record labels announce their new mid-price lists."

In March, Hodgson also co-ordinated the first high-profile low-price promotion at Or-Price in conjunction with MGI. It was so successful that he has run a second campaign at both Virgin and Or-Price with a variety of suppliers.

"It was a departure for us, but the quality of the product available convinced us that it would be worthwhile," he says.

HMV also runs regular in-store promotions, while joint campaigns with record companies are felt to be particularly

effective. "The difference between supermarkets and garages and HMV is that they do little more than merely rack the product, whereas we look to promote it more aggressively. If we decide to do a multi-buy campaign, or something else which is outside our normal repertoire, then we'll really shout about it," says Pack.

Increasingly though, the non-traditionalists are following suit. WH Smith is one multiple which believes in heavily promoting the lower price points to attract customers.

"We're trying to make them aware not just that we're stocking the product, but that we've got brands and lines which are tailor made to suit their interests and profile," says Crosswaite.

WH Smith is currently running monthly promotion mechanics in each of its music stockists.

Smaller stores now offer an island dedicated to budget and super budget promotions, taking up a metre of space, with up to four wall drops in the larger outlets.

Boots also runs regular promotions for mid- and low-price product. These differ from competitors mounted by HMV and Virgin, in that music products on special offer carry the same promotional mechanics applied to all products on special offer nationwide.

At present, of course, established music specialists seem to take these developments with a pinch of salt.

"Someone who's after a Blur album isn't going to go to Tesco to buy it. He or she might buy it on impulse while they were in Tesco, but if they've already decided on buying it before they leave the house, the odds are they'll head straight to HMV or Virgin," says Pack.

But while all is comparatively calm and peaceful along the High Street at the moment, suspicions are that this may not last.

"What I would consider to be more of a threat than non-traditional outlets shifting quantities of budget and super budget titles is supermarkets starting to sell chart and catalogue repertoire," says Hodgson.

Following the news that Sainsbury's will now report to the CMA that Asda's decision to improve its range of product and invest in in-store displays and Tesco's move to concentrate on chart repertoire, established retailers may well have cause to regret the complacency with which they have so far regarded the growing interest supermarkets and other non-traditional outlets show in music sales in general and the low-price sector in particular.

## ON THE ROAD TO SALES SUCCESS

There is little doubt that the increase in CD and cassette sales through garage forecourt and motorway service stations is directly linked with the improvements made in car stereos and a developing desire among motorists for quality in-car entertainment.

"A lot of our customers buy on impulse. People see tapes or CDs at the counter when they're paying for their petrol and want to buy them so they can play them in the car straight away," says David Selly, buying controller of Lifetime, which distributes music product to non-traditional outlets including motorway service stations.

Selly doubts that such outlets are eroding traditional retailer market shares. "People who go into our stores and service stations are usually coming in for something else and they'll see the titles while they're there. The cheaper the price, the more likely they are to consider making a purchase."

But when it comes to supermarkets, one man's impulse buy could be another woman's positive choice, according to Janet Deacon, buying controller at Tesco.

"We refer to our non-food or household goods areas as those where the customer makes a positive choice," she says. "But you have to work on developing those areas and educating your customers. People have to get used to seeing that you're stocking

CDs or cassettes before they start including them in part of their regular weekly shopping routine. It's a business which you must build up over time. It doesn't happen overnight."

Although supermarket chains are looking at the music market with increasing interest, each has its own agenda. Asda, for example, is consolidating and strengthening its mid-price and budget range.

Category controller for entertainment Steve Gallant, formerly with Or-Price, reports that, over the past two years, sales of mid-price have doubled, while super budget has gone through the roof.

"We used to go from one label to another with no continuity," he says. "About a year ago, when Carlton launched its Hellmark label, we started to use that as a permanent offer at the super budget end of the market. It's got one bay of space, or two in some stores." In less than a year, Asda has sold 600,000 units, which Gallant attributes to a combination of the range's wide selection of 200-300 titles and good quality packaging.

As a result, Asda has built up brand recognition and raised the profile of super budget. Further merchandising of the music departments of all 20 Asda stores is scheduled to provide new PoS material, clearer signposting and new fixtures, all

designed to display product to even better advantage. Listening posts will also be introduced into around 100 stores this autumn.

Tesco, on the other hand, is on the brink of a relaunch which will see mid- and low-price releases being dropped to strengthen the company's commitment to chart repertoire.

"In future, all stores that stock music will have a two-bay display featuring the Top 75 releases," says Deacon. "A significant number of others will also have a double bay of bestsellers which won't necessarily be full-price titles but they won't be mid-price either, they'll be a mixture of prices by title."

The move has been prompted by the fact that Tesco is scheduled to join Asda and Sainsbury's in supplying sales data to Millward Brown later this year and that sales through its participating outlets will contribute to the national charts.

Deacon feels that once the company has gained credibility as supplier of chart music, then aggressive marketing of budget and mid-price may be reconsidered. "At the moment, though, we believe that if we want to be taken seriously regarding music, we have to start with full-price, current product," she says.

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DISTRIBUTORS

Table listing various music distributors and their contact information, including labels like Atlantic, Capitol, and others.

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SINGLES 28 SEPT 1996: 167

Table with columns: ARTIST, TRACKS, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Lists various singles releases such as 'I Wanna Dance with Somebody' and 'The Power of Love'.

28 SEPT 1996: 167 YEAR TO DATE: 5,099

Table with columns: ARTIST, TRACKS, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Lists various singles releases such as 'I Wanna Dance with Somebody' and 'The Power of Love'.

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