



# music week

Handwritten notes: "Hatty £2000 on the way", "VICT Bric Car", "100 outside", "over success"

For Everyone in the Business of Music

23 MARCH 1996 £3.10

## Smiths' £1 soldiers spark chart outcry

by Martin Talbot and Robert Ashton

RCAs Robson & Jerome album rebounded up the chart and into a wave of controversy last week following a WFL Smith promotion which offered the cassette format for sale at £1.

The title, which had fallen to number 25 in last week's chart after becoming the biggest-selling album of 1995, was at the centre of a campaign which enabled customers who spent £20 or more in the store to buy the tape at the reduced price.

By the end of business last Thursday, the album had sold 18,000 copies in five days - compared with 8,500 for the whole of the previous week - boosted by sales on cassette. The offer began on the Saturday of the previous week (9) to capitalise on the Mothers' Day market and concluded last Saturday.

WFL Smith declines to comment on the promotion, which is understood to have been launched to clear overstocks

Glasgow three-piece **Bis**' appearance as the first unsigned band on Top Of The Pops last Thursday has prompted massive interest from the record industry's A&R community. Management company Sano Management has been inundated with calls about the band, who signed a publishing deal with PolyGram Island a month ago. Bis performed Kandy Pop on the show after they were

sponsored by TOTP executive producer Ric Blaxill who heard a tape passed on by Anglo Pluging's Dylan White. Kandy Pop will be released today (Monday) by Glasgow label Chemical Underground.

of the album. Sources within Virgin Our Price indicate that the promotion does not include any of its stock.

BMG sales director Richard Storey declined to comment on the promotion, but the company is understood to be furious. The major is said to have written to Smiths in protest at the cut-price offer.

Rivals too were angry. One company chairman adds: "This is a huge scandal. This is like giving away free records for the chart."

Another major label managing director adds, "This is worrying. We don't want records speeding up the charts like this when they are going out as loss leaders."

Retailers argue that the promotion is de-valuing music. Bard chairman Richard Wootton, of Ainsleys in Leicester, says, "I don't know how it could work and I don't think it is good for the business because it devalues the product. A price of £1 is a pretty bold statement."

John Corbett of Easy Listening in the West Midlands, says, "How I am going to explain to people that I have it on sale for £9.99 in my shop? And people who bought this for a quid are going to be less inclined to buy the next Robson & Jerome album for £10."

The tape, which has a dealer price of £6.02 and is generally available at around the £10 mark, has been an important format for the album since its release in the autumn.

CIN figures for 1995 show 45% of the album's sales were on cassette, compared with an overall market average for tape of 30%.

Catharine Pusey, chart director at CIN, says Smiths' offer does not contravene any chart rules and that there is nothing that can be done about such a promotion while the chart rules are not linked to retail price. It is understood that the issue will be examined at the next Chart Supervisory Committee meeting on April 9.

● See Top 75 albums chart, p15

## Revamped Rajars get mixed reaction

The radio industry gave a cautious welcome to long-awaited audience figures on Friday, with Rajar vowing to further examine its much-criticised new research method.

The figures, which cover the last quarter of 1995 and show Radio One's audience stabilising at 11.2m listeners, are the first under a new surveying system and have been delayed for six weeks because of concerns among the radio industry about their accuracy.

Roger Gane, executive director of Rajar, indicated that the new method may be changed again and refuses to rule out a return to the old system. "The methodology is currently under review, but it is not yet completed," he says.

The figures brought a mixed response from the music industry. In a statement issued on Friday, the BBC said, "The fourth quarter figures are a one-off... however, overall they seem to support the results of the previous quarters."

John Pearson, managing director of Virgin Radio, added, "We're in a slightly leaky boat because we've moved to another currency, but we've got to take a grown-up view and move forward."

● Rajar analysis, p8

### THIS WEEK

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## BPI files action against Rock Box

The BPI is claiming six figure damages in a legal action against Rock Box Promotions, the company it identified as a buying team in last month's chart hyping probe.

In the county court action - which has been launched as a countersuit against Rock Box's claim for damages against the BPI - the industry body accuses the promotions company of:

- civil conspiracy to manipulate the charts;
- inducement of Castle and Edel to breach their duties as laid down in the code of conduct, and;
- unlawful interference with the BPI's interests.

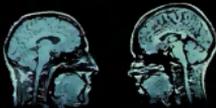
The BPI claims damages and costs, comprising all legal expenses as well as the cost of the year-long chart hyping investigation.

Lawyer Laurence Gilmore of Hamlin Slow, who is acting for the BPI in the action, says, "The importance of this action to the BPI and for all its members is to show that anybody who unlawfully tries to interfere with the charts will be sued; the BPI is here on behalf of its members to protect the integrity of the chart." He says he does not expect a full hearing of the case until autumn at the earliest.

Paul Carr, a partner at Rock Box, says it will defend the claim.

The move comes a month after the BPI revealed that it had levied fines of £30,000 against Edal Records and Castle Communications following hearings in January. Castle has refused to pay its fine and has scheduled a meeting with the BPI this week.

Rock Box immediately launched county court proceedings claiming £13,324 in damages over the BPI's seizure of more than 3,000 CDs, records and cassettes at the centre of the "buying in" allegations. The promotions company says the records were bought for market research purposes and had subsequently been stolen from an address in Mill Hill, north London.



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One of the Sex Pistols' reunion shows, at Finsbury Park in London on June 23, will be broadcast live by Radio One as part of the BBC's Music Live festival. The band were due to come together today (Monday) for an international press conference at The 100 Club in London's Oxford Street - the site of the band's infamous 1976 gig - to announce details of their reunion tour. A live album is also due for release internationally by Virgin Records this autumn. The tour, promoted by Solo/ITB, will continue in Europe after the UK dates, with plans for US dates to be added later.



# BBC takes to the road for Music Live festival

by Catherine Eade

BBC Radio is relaunching its Music Live festival in June as a three-week roadshow of concerts and events around the UK.

The event, which starts in Wales on June 2 and ends with a broadcast of The Top 40 live from Nottingham on June 23, is evidence of the BBC's continuing investment in music, says festival organiser and Radio Two head of music, Bill Morris.

"We decided to use a very different format this year, taking the spirit of Music Live 95 around the country so everybody could get a flavour of it," he says. The BBC is investing £750,000 in the festival which will feature more than 40 events, Morris adds. "We're taking live music to some weird and wonderful places this year."

Radio One controller Matthew Bannister says, "It's great to have the extra time to go to different parts of the UK this time. This year's festival is even bigger and better."

Bannister says there are still a number of acts to be announced, but Radio One highlights will include M People and The Lighthouse Family performing at theme park Alton Towers on June 15; an unplugged session from a key artist

## Gina G up for Eurovision - with strings attached

The team behind Britain's Eurovision entry Och Aah... Just A Little Bit by Gina G are planning to reshape the song ready for May's final in Oslo.

The song faces a series of pre-selection juries on March 20 and March 21 with an announcement due to be made on March 22 whether it has qualified. But Great British Song Contest organiser Jonathan King says he is confident it will proceed to the grand final on May 18.

And plans are already being put together to rearrange the song for the live event. Eurovision guidelines dictate that a maximum of six group members can be on stage at the final, all of whom must play an instrument, and orchestras are not made available to performers.

Use of the orchestra is optional, but King feels strings will help rather than hinder the Europop song. Steve Allen,

### THE BEST OF MUSIC LIVE

June 3	BBC National Orchestra of Wales: St David's Hall, Cardiff. (R3)
June 4	The King's Singers: St David's Hall, Cardiff. (R3)
June 8	Gala Concert, Hampton Court Palace, London. (R2)
June 10	Royal Gala Concert, Birmingham NEC. (R2)
June 15	José Carreras, Northampton's Althorp Park. (R2)
June 15	M People, The Lighthouse Family at Alton Towers. (R1)
June 22	Blur in Dublin. (R1)
June 23	Sex Pistols: Finsbury Park in London. (R1)

during Simon Mayo's show on June 18; and Blur's only concert this year in the UK and Ireland which will be broadcast from Dublin on June 22.

"We'll be creating special places in the schedule to broadcast concerts live as they happen, and the Evening Session live from Belfast. University will see us covering a number of cutting-edge bands," says Bannister.

For the three weeks of the event, BBC Radio will also run a helpline offering advice to listeners interested in getting into the music business and

contact numbers for organisations such as the Musicians' Union and the BPI.

Each of the three stations involved will stage a week of events, starting with Radio Three which begins with a tour of Wales from June 2-8.

Radio Two will follow from June 7-15 with broadcasts from Wales, Scarborough, Birmingham and Berwick-Upon-Tweed with artists including the BBC Big Band, folk outfit the Kathryn Tickell Trio and Scottish group Stravag.

A Royal Gala Concert at Birmingham's NEC Arena will include Sir Cliff Richard, David Essex, Beverley Craven and Chris de Burgh. Radio Two's broadcasts will culminate in a performance from José Carreras with the BBC Concert Orchestra on June 15 at Althorp Park in Northampton. Radio One's week runs from June 15-23.

BBC Radio's first Music Live festival, staged in Birmingham over five days last May, attracted more than 40,000 people and broadcast 60 hours of live music from 21 locations to a radio audience of around 11m, says Bannister. Next year the event returns to the five-day format over the May bank holiday weekend and will move to Manchester.

● Fourth quarter Rajar results, p8

## Societies group for hi-tech show

Five key music industry organisations are joining forces to explore the implications of new technology on the music business through a three-day Multimedia Roadshow this week.

The show has been organised and funded by the PRS, PPL, BPI, MPA and MCPS, and is co-funded by the DTI's new information society initiative.

Event organiser Colleen Hye, PPL's head of external affairs, says the roadshow - which kicks off in Glasgow today (Monday) and moves to Manchester on Wednesday (20) and London on Friday (22) - is aimed at a cross section of the music industry. "The roadshow is not just aimed at major record companies and music publishers," says Hye. "Smaller companies read all the buzz words and think everyone is doing things except them, so this is their chance to get involved."

## NEWSFILE

### Prodigy to head Carling May festival

The Prodigy, Moloko, Underworld, Fluke, Transglobal Underground and Burning Spear are among the headliners for the Essential Carling Music Festival to be staged at Stammer Park, Brighton, from May 25 to 27. The festival will be set in five Big Top-style tents with a 10,000 capacity each day. Tickets are £19 per day in advance plus booking fee.

### Video sales show 13% increase

The value of the video retail market increased 13% in 1995 to £785m, according to new figures released by the British Video Association. The success of Rivalendence from VCI not only lifted the music genre to a 10.6% retail share, but also made it the best-selling non-Disney video of all time. BMG's Robson & Jerome was the second best-selling music video of 1995. The survey also showed the rental market at its highest level for six years, with a 4% increase to £457m.

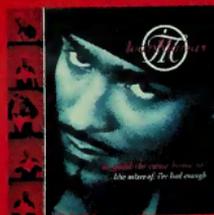
### Computer expert joins PRS board

The PRS has appointed the senior director of a computer company to its board of non-executive directors. Malcolm Coster, vice president of the Unisys Corporation, is the first non-executive board director to come from outside the PRS membership of composers, lyricists and music publishers.

### Chart Show in birthday promotion

The Chart Show is celebrating its tenth birthday with a co-promotional CD to be given away free through a promotion with sponsor Twix. Around 25,000 copies of the CD, put together by the Chart Show in association with the PolyGram Commercial Marketing Division, are available to purchasers of special packets of Twix. It features a selection of chart hits covering the past decade from Take That, Whigfield, Soap, Rick Astley and Gabrielle.

## Ivan Matias



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▶▶▶▶ TOM ZUTAUT: THE ANGLOPHILE ON A MISSION - p6 ▶▶▶▶

# The committed Anglophile on a mission to establish the next great record label

Few American A&R people have spent much time on this side of the Atlantic. Fewer still are as likely to pepper their conversation with references to the Dublin Castle or Camden Underworld as they are to reminisce about New York's CBGBs or Coney Island High. But then Tom Zutaut is a little different.

Sure, he claims responsibility for signing such US names as Moxley Cray, Guns N' Roses and Edie Brickell & The New Bohemians. But he also paints himself as a committed Anglophile who has worked with UK artists including Mike Scott, The Chameleons, The Candyskins, Elastica and The Stone Roses. And now that he is launching his own label, he has the UK firmly in his sights.

Less than a year after leaving Geffen Records, 36-year-old Zutaut has launched The Enclave, a start-up handled through EMI in North America and Virgin in the rest of the world.

The first signing are pop punkettes Fluffy (pictured right with Zutaut at their signing), with more UK acts expected to follow. Although Zutaut has two UK-based scouts passing him tips, when he arrives in London at the start of April one of his tasks is to hire a full-time A&R representative.

It sounds like a dream job: working from home, spending two weeks of every four in New York, excellent pay and prospects. Indeed, Zutaut says he thought he had found the dream candidate in A&M A&R manager Martin Toner, though the latter finally opted to stay put.

Whoever he chooses will have a lot to live up to, but not as much as Zutaut himself. After 13 years at Geffen, this is his chance to secure his entry in the rock 'n' roll industry his way. And he does not intend to let it slip.

"When I left Geffen, I felt it was time for the next great record company to start. It really appeared to me to set up the next Geffen or the next Interscope," he says. "Now I believe the next one will be The Enclave."

Zutaut has come a long way. Starting in the mailroom at WEA Distribution in Chicago, he spent time in sales before moving into A&R at Elektra. Subsequently hired by David Geffen, he ruled Geffen Records as part of the renowned A&R partnership with John Kalodner (now senior vice president at Columbia) and latterly Gary Gersh (now head of Capitol Records).

While there, Zutaut's fame as a by-product as a bon viveur — tales of reputed penthouse suites and stretch limos abound (though he insists that he travels by BMW) — alone in the UK.

Whatever his tastes, few doubt the quality of Zutaut's ears. "He's always looking to the future where music is going — he's very open-minded," says Virgin International chief Ken Berry. "He has great taste and he knows how to make records with artists, rather than just being a talent scout."

Pinnacle managing director Tony Powell, the former MCA UK managing director who built up a close working relationship with Zutaut — "he was the first person to tell me I was going to be fired" — agrees. "When we sat and discussed music you knew you were with a music man. Too many times, especially in the UK business, you have pretenders to the throne, whereas he



TOM ZUTAUT (LEFT) WITH ALL-GIRL GROUP FLUFFY AND (FROM LEFT) DAVE BOYD, PAUL CONROY AND KEN BERRY

## DEVELOPING THE HITMAKERS

**Tom Zutaut (b May 11, 1959)**

**1979:** Joins mailroom of WEA Distribution in Chicago, subsequently working in inventory, field merchandising and sales, specialising in singles.

**Jan 1980:** Moves to Los Angeles to work in sales for Elektra.

**1981:** Moves into an A&R role, persuading the label to make Motley Crue his first signing. Their 1983 debut *Shot At The Devil* sells more than 3m copies.

**1984:** Joins Geffen Records, where he goes on to sign or play a role in signing acts including Guns N' Roses, Dokken, Enya (for North

America), Edie Brickell & The New Bohemians and Elastica. **1987:** Guns N' Roses release their debut *Appetite For Destruction*, which sells more than 13m copies in the US.

**1994:** Although he was not directly involved in signing The Stone Roses, he assumes A&R responsibility for the band following the departure of Gary Gersh, overseeing the recording of their second album.

**1995:** Leaves Geffen Records

**Aug 1995:** Launches The Enclave as president/coo.

**1996:** Signs UK band Fluffy, the first act to join The Enclave's roster.

attained a reputation by bringing in the business," says Powell. "In A&R, there comes a time when you have to have a rest period. Now Tom's recharged his batteries and off he goes again. I have no doubt that he will make a good do of it."

Unsurprisingly, it is the music that is being emphasised at The Enclave — not least in the name, conceived two years ago during one of Zutaut's daily five-mile walks along the beach in Malibu. "This is a safe haven for artists and executives, a nurturing environment, a small place that's part of something bigger but yet has its own territorial environment," he says, excusing himself for lapsing into California-ese. "Product is a verboten word."

Whatever the claims, this emphasis on music does not distinguish The Enclave from the crowd of high profile start-ups launched in the US over the past year.

What does make it more unusual — and more relevant to the UK — is its backing. Rather than just being bankrolled by its US parent company, the funding is being split between EMI Records Group North America, headed by Charles Koppelman, and Virgin International, led by Ken Berry. In effect, this means The Enclave's signings are likely to receive genuine international commitment from the outset.

The investment will run into millions of dollars. Plans to sign 20 artists over two years with average advances of \$350,000-\$500,000 per album, plus maintaining a highly-paid

staff of 26 in a slick New York office, do not come cheap. "You have to be willing to dig deep, although, if you do it right, the rewards are great," says Zutaut.

"With Charles and Ken, they each have to dig half as deep."

Zutaut traces his relationship with the UK — and Virgin — back to the late Seventies, when the UK label was distributed via Atlantic in the US. A fan of artists such as Mike Oldfield and Gong, the keen 18-year-old WEA salesman won a Virgin-organised competition in which the first prize was a 60-second spot grab in the London Virgin Megastore.

It was lucky timing: in the space of a hectic two week visit, Zutaut saw bands including The Undertones, Sex Pistols, X-Ray Spex, The Jam and Johnny Thunders.

After that trip, Zutaut lost contact with Virgin and Berry: the two only met again last year at the suggestion of John Kennedy, The Stone Roses's lawyer, when Zutaut was seeking a label deal. But he remained a frequent visitor to the UK — Powell says he always knew Zutaut was in town because his driver went missing — spending as much as six months out of the past two years on this side of the Atlantic. Indeed, he was planning to move to London three or four years ago to launch a stand-alone Geffen office.

"At a time when people in the US were writing 'British music is dead' and MTV didn't want to play English videos, I was quietly signing Suede, Elastica and feeling this underground current of great music in England," he

recalls. "The whole scene felt really vibrant."

Right now, he suggests, there is good reason for optimism in the US, as well. "We're right on the cusp of another British invasion," he says. "I think the doors are opening here. When you go to MTV or radio, they will pay attention rather than saying 'go away, British music is dead'."

Zutaut is clearly relishing the task of building up his own label, not to mention working with new colleagues. Among those he singles out are Dave Boyd and his team at the Hut label, which will be overseeing the first Fluffy album (even though it will be released on the Parkway imprint in the UK).

"Dave and I met for the first time last October. We were like soul mates — he and I have been brothers in another lifetime, if I got really Californian about it," gushes Zutaut. According to Berry, there is a "stone-cold inevitability" that Hut will work other Enclave releases where appropriate.

Asked what makes The Enclave different from other clubs, Zutaut recites an old cliché. "Everybody can walk the walk but very few can talk the talk. It's very easy for people to say 'we're artist-driven, A&R-empowered' but, at the end of the day, people have a hard time living that."

For now, Zutaut is talking the talk and walking the walk, queuebeek in hand. Bands performing at the Underworld or Dublin Castle — or even Billy's Bordello in Dublin — had better watch out if there's an unfamiliar BMW parked outside.

Alix Scott

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# Stations in subdued mood over revamped Rajar calculations

The methodology rather than the results dominates the release of the latest radio audience figures

You'd have thought that any research which showed Radio One's listening figures were up, even by 25,000 listeners, would have been the station something to shout about.

But when Rajar made its quarterly results announcement on Friday, the atmosphere was particularly subdued. This time the format was different - gone were the customary jibes about BBC Radio audiences, fielded by BBC Network Radio's head of marketing Sue Farr. Instead, Rajar's executive director Roger Gane faced a barrage of questions about the accuracy of the figures.

Rajar delayed releasing its latest audience figures, due in January, following rows of protest from stations which appeared to suffer huge losses of audience during September-December, the first period using a new methodology.

Traditionally, Rajar figures are calculated using listening diaries, completed by a cross-section of up to 500,000 people.

On the face of it, the new method - requiring listeners to label the diaries instead of ticking pre-labelled boxes - does not appear hugely controversial. But, in practice, the system under-represents "light" or casual listeners and, as a result, reduces the weekly reach for many stations.

Although Gane went in to get into detail about which stations had been hit hardest, the BBC was said to have fared worst with stations across the board suffering losses.

"It was never assumed that there would be no changes in listening figures after adopting a new methodology," says Gane. "But the sort of changes we found, which did not come to light during the pilot period (carried out during the same period of 1994), showed that the reduction in listeners who tune in for a short time distorted the overall trend."

After a period of consultation with the BBC and the AIRC, Rajar agreed on a method of "ascrption" using historical data to compensate for the loss of casual listeners.

What has resulted is a set of figures which have been "tweaked", as one radio executive put it, and which leave some radio heads less than convinced.

"You have to be cautious about any direct comparisons, which is very frustrating," says Farr. "But these figures are broadly in line with the three previous quarters and we're generally quite happy with them."

The Radio Advertising Bureau's strategic planner Justin Sampson adds, "You have to take these figures with a pinch of salt - but then you always have to take research with a pinch of salt. Ascrption is not ideal and it's certainly not a long-term solution, but Rajar is well aware of that. We'll be happier talking to advertisers about the figures when the final choice of methodology has been confirmed."

Gane says he is confident that the new figures give an accurate picture of the radio market.

The figures over the September-December quarter which was certainly eventful for London. So, in January, the launch of new London station Heart 106.2; another temporary period on air

for alternative station XFM; and Virgin Radio director of programming Mark Storey's pledge to broaden its sound and air more Britpop.

New addition Heart 106.2 says it is happy with its first results. The Chrysalis-owned station set a first-year target of 9% reach and 900,000 listeners. Following more than £2m worth of promotional activities, it has around 821,000 listeners and an 8% reach, putting it in 10th position in the city.

However, it has 71,000 listeners fewer than Virgin - which has 892,000 listeners - and is 2.25m listeners behind Capital FM (3.06m), whose reign as the leading metropolitan station looks unchallengeable. Although Capital Gold lost 150,000

listeners, Capital FM gained 25,000 to retain its 31% weekly reach.

Virgin managing director John Pearson says he's happy with the latest results because the London service has not suffered at the hands of Heart. "The only reduction is with the AM service, but Virgin FM is static and, with no marketing in that quarter compared to massive campaigns from both Capital and Heart, we're not unhappy with over one million listeners in London."

"The highly-publicised relaunch of Jazz FM netted the station 69,000 more listeners last quarter, but most of them seem to have tuned out again according to the figures which show a drop of 65,000 down to 495,000. And the BBC's GLR lost 28,000 listeners to settle at

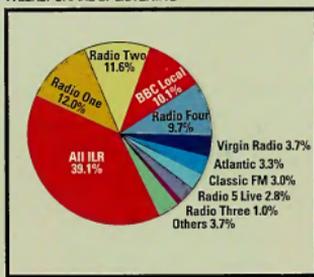
373,000 (4% reach), with a share of 1.0%.

Nationally, Radio One's audience increased by 0.2% to 11.2m, showing further stabilisation of Matthew Bannister and Trevor Dann's new-look station, but the other BBC national services all took a drop and Atlantic 252 suffered a loss of 3% to 4.5m, although it has achieved the highest listening figures for its target of 15-34 year olds.

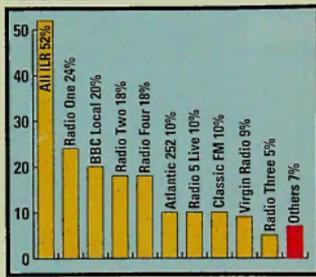
As a whole, the gap between the commercial and BBC radio sectors closed again: the commercial sector covered an audience of 30.0m and a 49.7% share of all listening, compared with the BBC network's 29.1m and 47.2%.  
Catherine Eade

## THE NATIONAL PICTURE

WEEKLY SHARE OF LISTENING

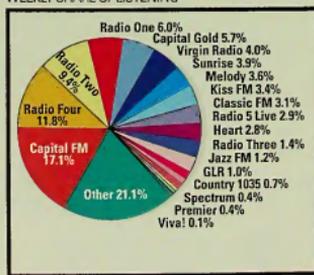


WEEKLY REACH

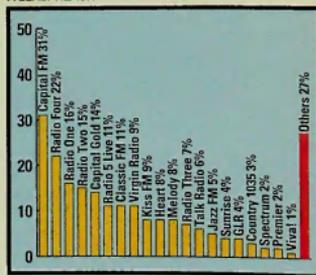


## THE REGIONAL PICTURE: LONDON

WEEKLY SHARE OF LISTENING



WEEKLY REACH



### LISTENING HOURS (NATIONAL)

1	Radio 2	123,101.8
2	Radio 4	103,012.0
3	Radio 1	93,031.9
4	Virgin (AM)	74,776.8
5	Atlantic 252	63,812.0
6	Classic FM	57,333.0
7	Radio 5 Live	51,152.0
8	Radio 2	37,315.0

Average hours per listener per week, Sept to Dec 1993.  
Last quarter's figures in brackets.  
Source: Rajar/RSL

### WINNERS AND LOSERS (UK)

1	BBC Local	+10.3%
2	Classic FM	+3.4%
3	Radio 1	+1.7%
4	All ILR	+1.8%
5	Radio 2	-1.3%
6	Atlantic 252	-5.7%
7	Radio 4	-5.8%
8	Radio 5 Live	-6.1%
9	Radio 3	-10.0%
10	Virgin (AM)	-12.1%

Quarterly change in share of national radio listening.  
Exp to Dec 1993. Source: Rajar/RSL

### WINNERS AND LOSERS (LONDON)

1	Spectrum	+10.0%
2	Talk Radio	+9.2%
3	Classic FM	+10.9%
4	Radio Four	+4.7%
5	Capital Gold	+4.0%
6	Virgin Radio	-4.9%
7	Kiss FM	-10.2%
8	Radio One	-11.0%
9	Jazz FM	-16.5%

Quarterly change in share of London radio listening.  
Sep-Dec 1993. Source: Rajar/RSL

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One business concept,  
Quality On Time.



**CD PLANT**  
QUALITY ON TIME

# Student boffins pave the way for the distribution revolution

From humble beginnings, Firefly has established itself as the essential music-based Net community in the US. But more importantly, it has made real inroads into on-line distribution

In a converted church hall on the outskirts of Boston, you will find the lilac and lime painted offices of a high-tech start-up company called Agents Inc.

In the current Net-obsessed economy of the US, high-tech start-ups are about as rare as kids who wear their baseball caps backwards, but Agents has particular relevance to the music industry.

It has created Firefly, an on-line, Internet-based, community (find it at [www.fly.com](http://www.fly.com)). Using a technology called an Intelligent Agent, it will ask you a few questions about your musical tastes. Based on your preferences and those of other users with similar tastes to you, it will suggest artists and albums you might like, let you listen to samples, read reviews, and finally give you the option to buy the albums there and then, with delivery across the US in five days simply by pressing a button.

For its party piece, it will put you in touch with people who have similar taste to you, let you have a look at their personal pages (created, like your own, by Firefly itself) and allow you to talk to them, in real time if they happen to be on-line at the same time.

What makes this all so special is that it is not something that might just happen in a couple of years. It is up-and-running and working very smoothly now. There are around 50,000 users who have ranked around 14,000 artists. And, this week, they are launching version 2.0 of Firefly, redesigned, and now allowing exactly the same process with video.

The company started as a group of students at the Massachusetts Institute of Technology's Media Lab. The first system created in 1994 was simply based on e-mail. You sent a list in, and it sent a list back. This was called Ringo. It was then transferred to the World Wide Web, and called HOMR - the Helpful On-Line Music Recommendation service. It was



through this that the programmers created a sense of community by letting users get in touch with each other. In the early days, only 200 artists were listed, and the recommendations, it must be said, were rather poor. But as more people joined, and they added more artists taking it up to the current total, so the agent software became more intelligent and the recommendations became chillingly accurate.

Once you have ranked around 50 artists you find it starts suggesting albums you already own and like. And the more you rate, the better it gets. In March 1995, they stopped being students and with \$3m of venture capital (there is another wave of funding being negotiated) set up as a company. The only drawback is that some of the partners still had to graduate. The two programmers who created the system are still only 23 and 24, and all bar one of the founding partners are under 30.

His newly-appointed vice president of marketing, Saul Klein is also under 30, and importantly for its 'sorry-we-can't-give-any-details' plans for European expansion, he's English. He previously worked with ad agency Ogilvy & Mather with whom Agents Inc has a strategic alliance.

With backing now in place and its retail operation set up with the East

Coast retailer Newbury Comics, Agents business involvement with the music industry is really just about to start. According to ceo Nick Grouf, it turned down offers of backing from major labels. "When we first started," he says, "there were a number of the major conglomerates interested in buying us out, but we felt that would jeopardise the integrity of the system."

It is also about to start selling advertising to labels. Its sales point is that you are not simply buying numbers but, because of all the profiling information, a label can target exactly the fans it wants, and only they will see the relevant advertising.

To give a simple example, this means an announcement that Oasis were about to launch a new album could be processed so that it will only be seen by Oasis fans and not by Blur fans. Again, using the intelligence of the system, it could also be processed to be seen by all those who haven't actually said they like Oasis, but whose listed musical tastes indicate that they might like Oasis.

They are in negotiations with "various content providers" about other information that might be personalised to improve the site. In the UK, this is thought to involve a deal with NME, although neither side would give any details when asked.

Whether it be with NME or whoever,

the basic idea is that you will be presented with a personalised edition of the magazine, based upon your stated musical preferences.

Exactly where this is all going is unclear. "The Net is moving so damn fast that no-one knows what is going to happen in a year's time," says Grouf.

The retail side of the operation is clearly important - although it is just one of four planned revenue streams. "The others are ad sales, marketing data and licensing of the technology. Grouf will not reveal, even approximately, the number of discs they have already sold through the system. What he does stress is that the technology is perfectly safe for this, and it is simply a matter of time before consumers are happy to send their credit card details over the Net.

He believes that on-line music distribution, for example, which is also already technically viable, is set to happen. "You will not really see music distributed on-line for two years," he says.

"The record companies are too powerful and there are just too many systems in place for it to happen sooner, but it's inevitable. The people in labels who understand the future admit it is going to happen, but it will be a very painful process."

He believes that the leap to on-line distribution will come as "unknown artists will start selling this way and, when they eventually get signed to the big labels, it will carry on."

The head of Agents retail partner, Mike Dreese, ceo of Newbury Comics, has been quoted as saying that, within three years, 2%-3% of US retail sales will be over the World Wide Web and even a moderate slice of a \$12bn dollar market is more than enough to keep start-ups such as Agents Inc happy. "What remains to be seen is the coming months is whether the industry, both labels and manufacturers, sees Agents as potential threat or potential partner. Simon Waldman

## NEW ON THE NET

5 items

73.2 MB in disk

3.6 MB available

Ion, the multimedia producer responsible for Dave Navro's Jump and a soon-to-be released enhanced CD from Todd Rundgren, titled *The Individualist*, has become the latest company to use Macromedia's web-based multimedia software.

Shockwave, Ion's ceo Ty Roberts has declared Shockwave 'a big thing' and created a virtual drum set as well as a game, Pong Hit, for his site. Their web address is [www.ionmusic.com](http://www.ionmusic.com) - and is worth visiting on the grounds of its good looks alone. To see the

Shockwave bits you will need to be using Netscape 2.0 on a Windows PC, and to have downloaded the special Shockwave plug-in from [www.macromedia.com](http://www.macromedia.com). It's not easy, but it's worth the effort. Ion, incidentally, worked with Macromedia last year to create the enhanced CD toolkit.



CompuServe, the commercial on-line service and the largest provider of Internet connections in the UK, has created a special forum dedicated to UK music. CompuServe users can find it by typing GO UKMUSIC. At the moment it is simply working as a rather busy bulletin board, covering all areas of

music. But, the organisers say, there are plans to use the area to host chat sessions with UK artists - which are likely to attract a larger audience and be more technically reliable than similar sessions done over the Internet. Also worth watching out for are developments in the music content of AOL, the market leader in the commercial on-line world which



launched here last month. For those who are not already suffering from information overload about the latest developments in the entertainment industry and technology, a monthly San Francisco magazine Red Herring has become essential reading on the other side of the Atlantic. You will be unlikely to find it in the shops here, although international subscriptions are available. Get a check out its set of back issues on the web site, [www.herring.com](http://www.herring.com).

And finally, those interested in For those who are not already suffering from information overload about the latest developments in the entertainment industry and technology, a monthly San Francisco magazine Red Herring has become essential reading on the other side of the Atlantic. You will be unlikely to find it in the shops here, although international subscriptions are available. Get a check out its set of back issues on the web site, [www.herring.com](http://www.herring.com).

# scooter

## Our Happy Hardcore



**RELEASED 1st APRIL**

One of Europe's biggest acts at the moment with sales in excess of 1million Scooter follow on the success of their two top twenty singles - 'Move Your Ass' and 'Back In The UK' and their debut album - 'And The Beat Goes On' which has already sold over 60,000 units in the UK Edal Records UK limited are pleased to announce the release of the brand new album 'Our Happy Hardcore' A tailor made marketing campaign is being aimed into the key areas where the act have achieved most success

### THE CAMPAIGN

#### TV

TV is being used as the major thrust in the following areas CENTRAL, SCOTLAND, LISTER, TYNE TEES & YORKSHIRE. Ads will run on ITV 1 during the Chart Show week one of release. To compliment this there will be a Pan European MTV advertising Campaign spread over three weeks of the albums life

#### RADIO

30" radio ads of the following stations will go out week one of release and Edal will look to extend in week two and three Atlantic 252, Metro FM, Forth FM & Cool FM (Ireland).

#### PRESS

There will be full colour ads in MB, Eternity, Clubscene We will also be placing Co-op ads in selected youth orientated publications in conjunction with the major high street chains

#### ON THE STREET

A fly posting campaign using 60x40 posters will be in operation covering all major conurbations week prior to release There will also be extensive instore promotion with all major retailers and displays in all major indie outlets

#### CD ROM

'Our Happy Hardcore' will be released on Cossette, Vinyl and CD-ROM, which amongst other things includes exclusive interviews with Scooter, information on the band and their success and a preview of a brand new game to be launched by Virgin Games this summer. The game uses state of the art graphics to provide realistic landscapes of Europe's capital cities which the player then races round in a karting challenge. The Scooter album will include the London race as a preview to the games release.

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CLUB TOOLS

SINGLES

**PRESIDENTS OF THE UNITED STATES OF AMERICA:** Peaches (Columbia 653077). A fantastically catchy track which is the highlight of the Seattle band's acclaimed debut album and likely to be bigger than the Top 20 hit Lump. □□□□

**BLACK BOX: I Got The Vibration (Manifesto 822662).** It's back to the Seventies with samples from Diana Ross's Love Train. Hangover. This is unlikely to put Blackbox back in the Top 10 but should hit the spot in the clubs. □□

**RAGE AGAINST THE MACHINE: Bulls On Parade (Epic 653572).** This typically strident, groove-laden rocker initially lacks the impact the raucous foursome managed three years ago, but it's a compelling, driving return. □□

**MEAT BEAT MANIFESTO: Transmission (Play N Again Sam BIAS 282 CD).** Reduced to sole member Jack Dangers, MBM seem to have lost their edge. Although this is effectively atmospheric, it suffers by comparison with past triumphs. □□

**FUSIE: Do Something (EMI 8282).** This latest offering from 'the inkies' serves, with its urgent cry of "do something," sitting atop a chorus that sounds at times like Michael Bolton, is unlikely to take the charts by storm. □□

**BOY GEORGE: Set (New Line PROT12).** A bad-tempered, stinging distribe is counterbalanced by the inclusion of Satan's Butterfly Ball, a touching antidote to the late Leigh Bowery. □□□□

**MC 901 FT. JUSU: Falling Elevator (Networks NET320).** Lewis still has a knack of giving newcomers a boost, and this slow, atmospheric-jazz number could find itself chartbound. □□

**HEATHER NOVA: Truth & Bone (Big Life BR139).** A third single from the singer/songwriter's Oyster Band. But with no Top 40 action yet, this doesn't sound like the one that will get her there. □□

**JACK: White Jazz (Too Pure PURE3).** A flamboyant second single from the Anglo-Welsh six-piece. Its ultra-smooth vocals from Anthony Reynolds should appeal to Pulp fans. □□

**REPUBLICA: Ready To Go (Deconstruction RSDY001).** This techno pop rock outfit, bursting with potential, lay down a mean, radio-friendly single. □□

**UPSIDE DOWN: Every Time I Fall In Love (World CDWORLD2A).** Starting out like a US cop album theme, this develops into a pop ballad which is pleasant enough but will require another PR hit to turn it into a hit. □□

**TOP POP: Pop Musik (Sony Dance Pool DANUP011).** A silly, given version of M's original which, given Radio Top 3's alleged fanclub, could head charts. But it's not quite silly enough to make it interesting. □□

**GOYA DRESS: Glorious (Nade NADJ93).** A step forward from last year's *Lasters*. Astrid Williamson's glorious vocals



SEND NO FLOWERS: ROUSING, ROCKING DEBUT

send out dirty guitar and drums to make an indie chart hit. □□□

**MATT GOSS: If You Were Tonight (Polydor 576232).** The Bros man returns with a smooth, silky cover of the 1986 Alexander O'Neal hit. □□

**THE TONY RICH PROJECT: Nobody Knows (Ruff LC249).** Gentle soul with echoes of D'Angelo from this producer/remixer who takes the spotlight after serving the likes of Babyface and Toni Braxton. From his forthcoming album *Words*, it's winning radio play Stateside. □□

SINGLE OF THE WEEK

**CATATONIA: Lost Cat (Blanco Y Negro NEG88CD).** A classy outing from the mainstays of the Welsh Wave, melding Sundays-tinged vocals with classy harmonies, gritty guitar and an ethereal melody. □□□□

ALBUMS

**SHED SEVEN: A Maximum High (Polydor 531028).** Second album from York's finest finds them in storming form. Where Have You Been Tonight? has already been a hit, but Getting Better and Magic Streets are among their finest cuts to date. □□□

**MACHINES OF LOVING GRACE: Gift (Ede/Concrete 0986522TR).** Industrial rock with elements of thrash and some dark and interesting guitar work. The sort of thing you imagine doing well in Germany. For existing fans only. □□

**MAXWELL: Maxwell (Columbia 6530912).** Being given a huge push, Maxwell is a young American doing that retro jazz funk thing. Nice but hardly groundbreaking. □□

**ELKE BROOKS: Amazing (Capitol 30369 002).** An epic album with Brooks in fine form and featuring the Royal Philharmonic Orchestra. A TV ad push should prompt chart success. □□

**VARIOUS: Mastercuts Classic Mellow Vol 4 (Beechwood CUTS033).** A package of laid-back smooth soul gems such as Taja Seville's *Love Is Contagious* and Juicy's *Sugarfree*. □□□□

**MIKE JOHNSON: Year Of Mondays (Taz Recordings/Warner Music 756726982).** Dinosaur Jaz's bassist releases his second solo outing, an alternately melancholy and rocky affair with varying vocal skills. □□

**TOENUT: Information (Mute Stumm8).** Hilarious could find his time has come holler and shrill their way through a varied set. UK gigs will attract a small following. □□

**JUAN GARCIA ESQUIVEL: Cabaret Manana (RCA 5783366572).** The godfather of easy listening could find his time has come with this re-release of space age pop compilation *Manana*. Sits alongside RCA's *History Of Space Age Pop Volumes 1, 2 and 3*, also released on this date. □□□

**ACETONE: If You Only Know (Hat CDHUT3).** A low-key melodic set with meandering guitar and lyrics that remind one of a male hybrid of Mazy Star and Cowboy Junkies. □□□

**FATHLESS: Reverence (Cherry Records CHEK050).** An astonishingly varied collection of Rollo and Sister Bliss's tracks, from the wonderful to the just okay. □□

**VARIOUS: The Return Of Lectroluv (Produce Records PLEM04).** Not living up to the promise of its misers Rocky & Diesel, this compilation turns out to be rather unexceptional. □□

**VARIOUS: Artcore 2 (React CD75).** A compilation drawing together the pleasingly ambient and jazzy side of drum and bass, from *Adams* and *T*. Power to Aphrodite. □□

**ERIC MATTHEWS: It's Heavy In Here (Sub Pop STCD312).** A re-release for Matthews' indescribably good solo outing, a sweetly melodic tour de force deserving wider recognition. □□□

**STONE TEMPLE PILOTS: Tiny Music...Songs From The Vatican Gift Shop (WEA 7567 828712).** There are few surprises on the Californian grungers new album, but hard rock fans will be impressed with the rattle on *Drives*. □□

**THE BARRIUM ALLIGATORS: Gateway To The South (Proper PROPERCD1).** Punchy,



MATT GOSS: SMOOTH SOUL COVER

unpretentious cajun, boogie and rocking blues on the third album from Gerard Watkins' celebrated dance band. □□

**MARTIN NEWELL: The Off White Album (Hamburg BAH25).** The former frontman of Cleaners From Venus, Newell comes across as a mild-mannered one-man XTC boss by quirky folk whimsy. □□

**SEND NO FLOWERS: Juice (East West 063012954 2).** Unlike so many new metal acts, these West Country rockers are looking for their own path, and this is a rousing debut that augurs well for the future. □□

**ALISON MOYET: Singles+Live (Columbia 486663).** Moyet's number one hit album is reissued together with a live set featuring her biggest-selling singles and more. □□□

**VARIOUS: The Best Punk Album In The World...Ever! (Virgin VTD078).** A journey from *The (very) timely Sex Pistols* to *The B2s*, taking in *The Flamin' Groovies* and *Wire*. Expect high sales for this bawling-at-the-seams compilation. □□□

**APPASSIONATA: Warner Classics 03014342.** Jilly Cooper's personal 20-track selection of the music featured in her steamy new novel about orchestral lives and loves. □□

**DAWN UPSHAW: White Moon - Songs to Marlene (Nonesuch 75044).** The double Grammy-winning soprano brings together music from Handel to George Crumb in delightful style. □□□

ALBUM OF THE WEEK

**TINA TURNER: Wildest Dreams (Parlophone CD02279).** With a European stadium tour sold out in days and current profile well sorted thanks to the *GoldenEye* theme, Turner's latest, largely produced by Trevor Horn, is a shoo-in for chart success. □□□□

This week's reviews: Michael Arnold, Peter Brown, Catherine Eads, Tony Fardes, Leo Finlay, Lee Fisher, Paul Gorman, Ian Nicolson, Martin Talbot and Paul Vaughan



ALAN JONES TALKING MUSIC

As one of the first to throw stones at *The Beatles' Anthology 1* - great for fans, but surely a lo-fi disappointment to casual buyers - I'm pleased to say that *Anthology 2* delivers. Crammed with 45 examples of the Fab Four's alternative versions, demos, out-takes and live cuts, it's only the latter which occasionally drag the set down to the level of ordinary. Especially delightful are John and Paul's attempts to overbend *You Bird Can Sing*, where both collapse laughing, the first take of *Yesterday*, more fussy and note-filled than it finally became, and, for contrast's sake, the strings-only version of *Eleanor Rigby*, a powerful piece in its own right with a memorable George Martin score...The group

who've come closest to rivaling the Beatles' popularity, at least in the singles chart, in recent years is *Take That*, and their Greatest Hits album includes all eight of their number ones as well as their other hits. They came a long way from covering *It Only Takes A Minute* to Gary Barlow's masterworks like *Back For Good*, only to finish up with the spectacularly unremarkable *How Deep Is Your Love*... Mercury follows up last year's excellent four-CD boxed set *The Legend of Dusty Springfield* with *Something Special*, a double CD framed with 48 recordings from the UK's premier Sixties female vocalist. It contains long-lost B sides, first-time stereo releases, 12-inch versions, foreign language versions and

previously unreleased tracks...EMI launches its new EMI Gold budget label with an initial 20 releases, whose content varies from his collections interspersed with lesser known tracks (*Suzi Quatro, Mud, Kim Wilde*) to a *Diana Ross* 12-inch package and an ELO collection. With up to 20 tracks apiece, these are perfect impulse buys...The most unusual single of the week is *Boy, Don't Miss The Train* by *Legacy Of Sound Starting Loro*. Swathed in strings, it's a haunting dance disc of constantly altering tempo with some outstanding R&B style vocals. It's likely to break via radio and

# THE OFFICIAL UK CHARTS



After the relative disappointment of her French language album *D'Eux*, which peaked at number seven at the beginning of a brief career,

**Celine Dion** is back with a vengeance, debuting at number one with *Falling Into You* which becomes only the second album this year – the first was the *Bluetones' Expecting To Fly* – to keep *Oasis* off the summit. Falling into *You* sold 100,000 copies last week and is Celine's second number one, following 1997's *The Colour Of My Love*. She has a second reason to celebrate this week – the set's introductory US single vaults from five to one on the *Billboard* Hot 100. The latest in a long line of major hits written by *Diane Warren*, who ranks with *Barbra Streisand* as the Nineties most successful US songwriter, it brings to an end the record 16-week number one tenure of *Mariah Carey* and *Boyz II Men's One Sweet Day*.

**Dion's** follow-up *Unleash The Music* (catalogues at the top of the US album chart with *Jagged Little Pill*). Though the album has spawned a succession of singles in Britain, it didn't spawn an American single until *Ironic*, which debuted at number 11 last week and now moves up to number seven. In the circumstances, the popularity of *Jagged Little Pill*, which has sold more than six million copies in the USA in nine months is staggering and is a tribute to the power of radio where tracks such as *Hair* in *My Favourite City* and *You Learn* have been airplay hits.

Back in the UK, **Robson & Jerome's** self-titled album rebounds from 18 to five. The resurgence is clearly a result of the controversial *WH Smith* promotion offering the cassette for sale at £1 (see p1 story); sales of the album are up 317%, with cassette making up 87% of its 35,000 sales last week.

On the singles chart, **Take That's** *How Deep Is Your Love* remained surprisingly strong especially towards the weekend when it turned a meagre midweek advantage over **Robert Miles' Children** into a comfortable victory. *How Deep...* sold approximately 90,000 copies in the week, while *Children* has its best week yet, selling more than 75,000 copies.

**Scots/American band Garbage** continue to make impressive progress. *Stupid Girl*, the fourth single from their self-titled debut album, debuts at four to give them their biggest hit yet. Each of the singles so far has improved on the performance of its predecessor. *Last August* Subhuman peaked at 50, followed in September by *Only Happy When It Rains* (29) and *Queer* in November (13). Their album dips three



## AT-A-GLANCE WEEKLY MARKET SHARE



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



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

places to 30, but has now sold well over 100,000 copies. **Gabrielle's Give Me A Little More** Time has made a notable recovery after a slow start. After moving 15-14-15-12, it surges to number five this week to become her biggest hit since *Dress*, her chart-topping 1993 debut. **DJ Mijaah and DJ Tim's Access** single demonstrates the value of club support. The single debuts at number 16 despite registering a miserly seven radio plays, each from a different station, and lies 403rd in the airplay chart. Another of the more reliable ways of boosting a record is to have the artist

perform on the *Des O'Connor* show. It worked wonders in recent weeks for the likes of *Diana Ross* and *Cher*, but hasn't done much for *Jodie Wilson*, whose *Falling/Call Me Talls* about of the Top 75 (it's number 82) this week despite an airing on *Des's* show. *Des* will be disappointed, not least because *Jodie* is *Mrs O'Connor*. In a week of unusually strong product with 11 new albums entering the Top 75 and both *St Patrick's Day* and *Mother's Day* providing a boost – for *Rose Marie* and *Bill Whelan* particularly – album sales were strong, climbing 16% week-on-week.

Alan Jones



Three weeks after losing their sales throne to *Take That*, *Oasis* are more reluctant to surrender their airplay advantage to their fellow Mancunians. After moving to the top of the airplay chart last week, *Don't Look Back In Anger* adds a further 212 plays this week. Meanwhile *How Deep Is Your Love* is up a notch to number two with 205 extra spins.

Take That are notably more popular on regional ILR stations, while *Oasis* are better supported by *Radio One*. *Virgin*, *Heart* and similar rock/AOR adherents. Neither is being played as much as the *Lighthouse Family's Lifted*, which slips from number four despite massive support in the provinces and a number one posting from *Virgin 1215*, where it gained 34 plays, an impressive five more than any other disc. (Incidentally, our mentions of *Virgin* are always accompanied by its AM frequency because its London FM frequency has daily opt out which mean that it frequently plays records fewer times than *Virgin 1215*).

Another Manchester band, *M People*, are benefiting from increased airplay for *Search For The Hero*. The song, which accompanies Peugeot's TV ad, has been largely responsible for fueling massively increased sales of their album *Bizarre Fruit* as their record label *Deconstruction* continues to starve the market of singles, which is skulking at number 197 on the sales chart. But listeners also continue to demand the single and it has been climbing through the ether regions of the Top 100 of the airplay chart for weeks and enters to the Top 50, making a leap of nine places to 45 after gaining nearly 400 plays last week.

**Glaswegian band Bis**, who last week became the first unsigned band to appear on *Top Of The Pops*, are receiving good support from *Radio One* too. Their song *Kandy Pop*, which is at number 97 in the airplay chart by virtue of a dozen plays on the national pop station, which thus provides 99% of its total audience. The track picked up only seven other plays from the other stations which are monitored by *Media Monitor*.

The Top 50 published in last week's *Music Week* was actually a Top 49, due to grammies. The chart which occupied the bottom rung of the chart was *The Beatles' Real Love*. It continues to conquer radio playlists, despite *Radio One's* reluctance to play it and climbs to number 37 this week with a 60% increase in audience and a respectable 434 plays. It remains the least heard record in the Top 10 of the sales chart of any song though.

Alan Jones

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# AIRPLAY PROFILE

## STATION OF THE WEEK

To many people, thoughts of Radio 2 still conjure up cozy images of Mantovani, pipes and slippers.

However, a listen to the daytime output will show just how wrong that assessment is. While the network continues to cater for its older listeners with a wealth of specialist evening and weekend programmes, in the daytime you're more likely to hear George Michael or Simply Red than the likes of Frank Chacksfield or Ted Heath. Brian Stephens, editor of programmes at Radio Two's music department, readily admits the image problem, but there's always an image problem: "We're really proud of what we broadcast," he says. "People who tune in for the first time or have a different image of us are pleasantly surprised. But there's always an image problem for a long-established station."

Radio Two's cause was aided tremendously last year when it was named UK station of the year at the Sony Radio Awards. "It's actually being a great deal in people reassessing the station and many people who would have just dismissed us have tuned in," he says.

Stephens, who has been with the station for a decade, works with the daytime producers in drawing up music which weaves towards artists with wide appeal to cater for its 35-plus target audience. "Part of our attraction is there's a huge range of music played. Basically it's got to have a good tune," he says. "We're not worried about what age it is, whether it's popular jazz or the charts. We just choose music we think our audience will like."

More contemporary music is



## RADIO 2 TOP 10

Track	Artist	Plus
1	She's Every Woman	Garth Brooks (Capitol)
2	Never Never Love	Simply Red (East West)
3	Please Don't Leave	John (Rock/Affinity)
4	To Be Loved By You	Wynton Marsalis (Columbia)
5	Real Love	The Beatles (Apple/Parlophone)
6	How Deep Is Your Love	Tina Turner (Capitol)
7	Runaway Cowboy	Tim Lincecum (A&M)
8	I'm Not Crying Over You	Chris Rea (Mercury)
9	Don't Look Back In Anger	Green Day (Reprise)
10	State Of Mind	Golden Earring (Mercury)

figuring these days as Stephens sees a greater emphasis on melody returning to the chart. And despite having to please a broad range of ages, the latest data show the musical balance seems to be working - 8.38m listeners, an 18% reach and a 11.8% market share, according to last Friday's results.

The station's audience research also suggests it is spot on. Stephens explains, "They said they would like a station that plays plenty of gold material, current records as well and gives them something more than just music - and, of course, that is kind of what Radio Two does." Paul Williams



## RADIO 1

## ILR

Rank	Track	Artist	Plus	LR	TW
1	GOING OUT	Supergay (Parlophone)	28	30	30
2	STUPID GIRL	Garbage (Warner)	27	30	30
3	GOING FOR GOLD	Shed Seven (Polygram)	22	28	28
4	DON'T LOOK BACK IN ANGER	Green Day (Reprise)	25	26	26
5	OUT OF THE SINKING	Paul Weller (Epic)	26	26	26
6	HOW DEEP IS YOUR LOVE	Tina Turner (Capitol)	28	24	24
7	BREATHING A LITTLE DEEPER	Blumentopf (Capitol)	17	24	24
8	GIVE ME A LITTLE MORE TIME	Cherish (A&M)	22	23	23
9	GOOD THING	Ernest (Interscope)	20	23	23
10	RETURN OF THE MACK	Mark Morrison (WEA)	22	23	23
11	FIRESTARTER	Prodigy (Epic)	26	23	23
12	THESE DAYS	Blue (Mercury)	22	22	22
13	PASSION	Get On Up (Jive)	21	22	22
14	COMING HOME NOW	Byronne (Polygram)	22	21	21
15	CHILDREN	Robert Miles (Decca)	23	21	21
16	SOMETHING CHANGED	Roby (Island)	23	21	21
17	KEEP THE MUSIC STRONG	Beats Inc. (Stone Island/Mercury)	17	20	20
18	FALLING INTO YOU	Celine Dion (Epic)	17	20	20
19	READY OR NOT	Lighting Seeds (Epic)	25	19	19
20	ONLY ONE	Fever Area (Mercury)	6	19	19
21	IN WALKED LOVE	Louise (Interscope/EMI)	1	19	19
22	FU-GEE-LA	Lugers (Ruffalo Camp/Columbia)	1	19	19
23	SLEEP MASTER	London (Virgin)	17	19	19
24	PERSEVERANCE	Terrence (Total/VEVA/EMI)	22	18	18
25	WALK SPACEBOY	Blue (Mercury)	22	18	18
26	KAWKAWAY	Crit (Polygram)	11	18	18
27	TAKE ME TO HEAVEN	Roby (D/Systems/London)	9	18	18
28	BEING BRAVE	Menowear (Laural)	12	17	17
29	STATE OF INDEPENDENCE	Boma Summer (Manhattan)	0	16	16
30	LADYKILLERS	Lush (MCA)	18	15	15
31	STATE OF MIND	Golden Earring (Mercury)	12	15	15

© Media Monitor. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 10 March 1996 until 24:00 on Saturday 16 March 1996.

Rank	Track	Artist	Plus	LR	TW
1	THE ASSAULT	1103	1361	1361	1361
2	ONE OF US	LIFTED Lightbox Family (WHL/Capitol)	1164	1336	1336
3	DON'T LOOK BACK IN ANGER	Green Day (Reprise)	1098	1170	1170
4	NEVER NEVER LOVE	Simply Red (East West)	1063	1132	1132
5	GIVE ME A LITTLE MORE TIME	Cherish (A&M)	894	1068	1068
6	FALLING INTO YOU	Celine Dion (Epic)	1046	1067	1067
7	ONE OF US	Janet Jackson (A&M)	904	938	938
8	THESE DAYS	Blue (Mercury)	827	918	918
9	COMING HOME NOW	Byronne (Polygram)	501	795	795
10	IF YOUR SOUL BE YOUR PILOT	Sting (A&M)	769	793	793
11	SUGHT RETURN	Bluesance (Superior Quality)	706	762	762
12	READY OR NOT	Lighting Seeds (Epic)	612	698	698
13	WHATEVER YOU WANT	Tina Turner (Parlophone)	537	682	682
14	ANYTHING IS POSSIBLE	1780	682	682	682
15	ALL I NEED IS A MIRACLE	'96 M&A & The Mechanics (Virgin)	624	652	652
16	IN WALKED LOVE	Louise (Interscope/EMI)	355	639	639
17	TOO MUCH LOVE WILL KILL YOU	Queen (Parlophone)	599	631	631
18	I JUST WANT TO MAKE LOVE TO YOU	Enya (Jive/MCA)	820	548	548
19	MISSING	Everything But The Girl (Virgin)	499	545	545
20	YOU LEARN	Ayala Morrisette (Mercury/Warner Bros)	580	541	541
21	ONE BY ONE	Cher (WEA)	675	523	523
22	CHILDREN	Robert Miles (Decca)	350	424	424
23	74-75	Concert 17(London)	300	419	419
24	EARTH SONG	Maxwell Jackson (Epic)	475	419	419
25	DON'T WANNA LOSE YOU	Loni Richke (Mercury)	259	417	417
26	ONE MORE CHANCE	Melodons (Mercury/Warner Bros)	269	403	403
27	REAL LOVE	Realize (Polygram)	221	403	403
28	RETURN OF THE MACK	Mark Morrison (WEA)	129	403	403
29	GOOD THING	Ernest (Interscope/EMI)	348	387	387
30	SEARCH FOR THE HERO	M People (Decca)	339	368	368

© Media Monitor. Titles ranked by total number of plays on 46 mainstream independent local stations from 00:00 on Sunday 10 March 1996 until 24:00 on Saturday 16 March 1996.

## VIRGIN



Rank	Track	Artist	Plus	LR	TW
1	ONE BY ONE	Cher (WEA)	32	29	29
2	DON'T LOOK BACK IN ANGER	Green Day (Reprise)	31	29	29
3	SUGHT RETURN	Bluesance Superior Quality	23	29	29
4	ONE OF US	Janet Jackson (A&M)	25	28	28
5	STUPID GIRL	Garbage (Warner)	22	24	24
6	GOING OUT	Supergay (Parlophone)	7	23	23
7	MISSING	Everything But The Girl (Virgin)	20	22	22
8	DARLING PRETTY	Mark Knopfler (Decca/Mercury)	22	22	22
9	NEVER NEVER LOVE	Simply Red (East West)	19	22	22

## ATLANTIC 252



Rank	Track	Artist	Plus	LR	TW
1	STEREOTYPES	Cher (Polygram)	19	26	26
2	COMING HOME NOW	Byronne (Polygram)	10	26	26
3	ONE OF US	Janet Jackson (A&M)	59	24	24
4	ARMY ARMS	Mania (Capitol)	56	24	24
5	DON'T LOOK BACK IN ANGER	Green Day (Reprise)	80	23	23
6	READY OR NOT	Lighting Seeds (Epic)	10	19	19
7	BEAUTIFUL LIFE	Al Bano (Mercury)	14	19	19
8	GIVE ME A LITTLE MORE TIME	Cherish (A&M)	11	18	18
9	FALLING INTO YOU	Celine Dion (Epic)	48	18	18
10	GOOD THING	Ernest (Interscope/EMI)	11	18	18

© Media Monitor. Station profile charts rank titles by total number of plays per station from 00:00 on Sunday 10 March 1996 until 24:00 on Saturday 16 March 1996.

## TRACK OF THE WEEK

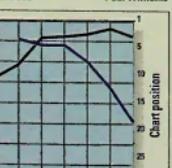
LIGHTHOUSE FAMILY-LIFTED  
Lifted proved to be a decent-sized hit just waiting to happen as Radio eagerly took hold of the track weeks before charting.



Peaking at a miserly 62 last May, the single has been massively successful the second time round, not only cracking the sales top five after its first week back out, but also impressively registering a long run at the top of the Airplay chart.

Three weeks before its retail return, Lifted was already in the Airplay Top 20 with 410 plays, which almost doubled a week later. Still not yet in the shops, the song then hit both Capital and Virgin's top 10. By the time it finally reached the sales chart at its peak position of four it had broken through 1,000 plays, only then to rise in popularity again to head the Airplay listings with a first-week 50% lead over its rivals. That came week 11 and also to the top of Virgin's chart.

Although Radio One gave healthy support to the song, it has been even more popular on commercial stations, hitting number one on both Capital and the overall ILR chart. Meanwhile, at



# TOP 50 AIRPLAY HITS

23 MARCH 1996

**MEDIA MONITOR**

The LAST 2 weeks	1	2	3	4	5	6	7	8	9	10	Title	Artist	Label	Total plays	Plays % or -	Total audience	Audience % or -
<b>1</b>											<b>DON'T LOOK BACK IN ANGER</b>	Oasis	Creation	1257	+10	62.23	-7
<b>2</b>	3	4	7								HOW DEEP IS YOUR LOVE	Take That	RCA	1411	+17	55.66	+2
<b>3</b>	1	14	4								GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat	1144	+21	49.86	+30
<b>4</b>	2	1	12								LIFTED	Lighthouse Family	Wild Card/Polydor	1434	-3	47.97	-28
<b>5</b>	9	15	5								THESE DAYS	Bon Jovi	Mercury	978	+72	45.29	+26
<b>6</b>	7	13	6								READY OR NOT	Epique	Mercury	767	+13	43.36	+6
<b>7</b>	5	5	8								FALLING INTO YOU	Celine Dion	Epique	1109	-1	40.18	-12
<b>8</b>	19	23	3								COMING HOME NOW	Boyzone	Polydor	942	+57	39.44	+34
<b>9</b>	6	3	7								NEVER NEVER LOVE	Simply Red	East West	1182	-2	34.56	-21
<b>10</b>	4	4	5								LET YOUR SOUL BE YOUR PILOT	Sting	A&M	964	-2	32.08	-54
<b>HIGHEST CLIMBER</b>																	
<b>11</b>	42	43	3								IN WALKED LOVE	Lozise	1st Avenue/EMI	677	+84	31.89	+128
<b>12</b>	19	6	13								ONE OF US	Joan Osborne	Blue Gorilla/Mercury	996	n/c	30.36	-15
<b>13</b>	17	40	4								GOING OUT	Supergass	Parlophone	328	+23	30.33	+15
<b>14</b>	18	46	3								WHATEVER YOU WANT	Tina Turner	Parlophone	731	+23	29.15	+16
<b>15</b>	23	77	4								GOOD THING	Eternal	1st Avenue/EMI	467	+14	27.16	+16
<b>16</b>	33	47	4								RETURN OF THE MACK	Mark Morrison	WEA	502	+184	27.04	+62
<b>17</b>	30	35	3								GOING FOR GOLD	Shed Seven	Polydor	159	+49	25.11	+34
<b>18</b>	18	17	24								MISSING	Everything But The Girl	Blanco Y Negro/Eternal	594	+6	24.37	-5
<b>19</b>	25	48	3								STUPID GIRL	Garbage	Mushroom	213	+111	24.12	+15
<b>20</b>	22	26	3								CHILDREN	Robert Miles	Deconstruction	481	+20	23.64	-2
<b>21</b>	21	26	4								TOO MUCH LOVE WILL KILL YOU	Queen	Parlophone	668	+5	21.85	-10
<b>22</b>	11	9	10								SLIGHT RETURN	Blustones	Superior Quality	794	+2	21.84	-29
<b>23</b>	21	32	4								OUT OF THE SINKING	Paul Weller	Go! Discs	164	+1	19.56	-7
<b>24</b>	15	19	5								ANYTHING	3T	MJJ/Epic	694	-9	19.38	-46
<b>25</b>	62	335	1								ONLY ONE	Peter Andre	Mushroom	253	+156	19.25	+109
<b>26</b>	49	50	3								BREATH (A LITTLE DEEPER)	Blameless	China	53	+89	18.80	+61
<b>MOST ADDED</b>																	
<b>27</b>	10	20	2								REAL LOVE	Beates	Apple/Parlophone	434	+75	18.43	+58
<b>28</b>	43	45	4								KEEP THE MUSIC STRONG	Bizarre Inc	Some Bizarre/Mercury	164	+53	17.98	+23
<b>29</b>	10	43	1								ONE MORE CHANCE	Madonna	Maverick/Warner Bros.	417	+56	17.62	+86
<b>30</b>	11	7	12								ONE BY ONE	Cher	WEA	569	-36	17.40	-81
<b>BIGGEST INCREASE IN PLAYS</b>																	
<b>31</b>	10	38	3								SOMETHING CHANGED	Pulp	Island	156	+218	17.26	+6
<b>32</b>	43	129	2								DON'T WANNA LOVE YOU	Lionel Richie	Mercury	425	+55	17.19	+34
<b>33</b>	31	68	3								PASSION	Gat Decar	Way Of Life	158	+21	15.70	-15
<b>34</b>	46	72	2								BEING BRAVE	Menswear	Laurel	133	+90	15.44	+23
<b>35</b>	25	21	6								HALLO SPACEBOY	David Bowie	RCA	186	+46	14.93	-42
<b>36</b>	14	31	7								YOU LEARN	Alanis Morissette	Maverick/Warner Bros.	572	-10	14.64	-39
<b>37</b>	12	12	6								STEREOTYPES	Bur	Food/Parlophone	220	-43	14.44	-117
<b>38</b>	24	18	4								PERSEVERANCE	Terraviva	Total Vegas/EMI	60	-83	14.41	-54
<b>39</b>	28	13	2								FIRESTARTER	Prodigy	XL Recordings	48	+7	13.52	-13
<b>40</b>	15	34	11								74-75	Cannells	TVT/London	436	+35	13.11	+26
<b>41</b>	19	62	1								ONE MORE GOOD NIGHT WITH THE BOYS	Tasmin Archer	EMI	154	+59	13.09	+65
<b>42</b>	15	23	14								JESUS TO A CHILD	George Michael	Virgin	357	-3	12.09	-1
<b>43</b>	47	212	2								MORNING	Wet Wet Wet	Precious Organisation/Mercury	365	+53	11.88	n/c
<b>44</b>	18	20	1								WALKAWAY	Cast	Polydor	104	+65	11.82	+76
<b>45</b>	36	17	9								SEARCH FOR THE HERO	M People	Deconstruction	333	+8	11.81	+14
<b>46</b>	34	34	7								ALL I NEED IS A MIRACLE '96	Mike & The Mechanics	Virgin	654	-5	11.78	-39
<b>47</b>	40	40	1								WE GOT IT	Immature (featuring Smooth)	MCA	82	+19	11.67	+119
<b>48</b>	38	21	24								GANGSTA'S PARADISE	Coolio Featuring LV	Tommy Boy/MCA	249	-11	11.24	-43
<b>BIGGEST INCREASE IN AUDIENCE</b>																	
<b>49</b>	41	345	1								STATE OF INDEPENDENCE	Dunns Summer	Manifesto	88	+184	10.98	+2324
<b>50</b>	140	230	1								STARS	Dubstar	Food/Parlophone	150	+142	10.87	+219

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## TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	THESE DAYS Bon Jovi (Mercury)	979	409
2	RETURN OF THE MACK Mark Morrison (WEA)	572	312
3	IN WALKED LOVE Louise (1st Avenue/EMI)	677	306
4	COMING HOME NOW Boyzone (Polydor)	942	307
5	HOW DEEP IS YOUR LOVE Take That (RCA)	1411	295
6	GIVE ME A LITTLE MORE TIME Gabrielle (Go Beat)	1144	198
7	REAL LOVE Beates (Apple/Parlophone)	434	186
8	ONLY ONE Peter Andre (Mushroom)	253	154
9	DON'T WANNA LOVE YOU Lionel Richie (Mercury)	425	150
10	CARS Gary Numan (Polygram TV)	187	149

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

## TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total plays	Plays +40%	Days discussed
1	REAL LOVE Beates (Apple/Parlophone)	62	45	13
2	SOMETHING CHANGED Pulp (Island)	31	18	10
3	RETURN OF THE MACK Mark Morrison (WEA)	45	36	8
4	MORNING Wet Wet Wet (Precious Organisation/Mercury)	55	30	8
5	HOW LONG? Paul Carrack (RS/EMI)	32	27	8
6	LET YOUR SOUL BE YOUR PILOT Sting (A&M)	62	48	7
7	IN WALKED LOVE Louise (1st Avenue/EMI)	53	43	7
8	HOW DEEP IS YOUR LOVE Take That (RCA)	61	57	6
9	NEVER NEVER LOVE Simply Red (East West)	61	56	6
10	FALLING INTO YOU Celine Dion (Epique)	60	56	6

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

**AIRPLAY**

Media Monitor provides detailed station data from 80 radio stations 24 hours a day, seven days a week. Atlantic 232, 387 FM, 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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BBC Radio 473

# THE OFFICIAL CHARTS - 23 MAR

music week

AS USED BY V



# SINGLES

## 1 HOW DEEP IS YOUR LOVE

	Take That	RCA
2	CHILDREN Robert Miles	Deconstruction
3	DONT LOOK BACK IN ANGER Oasis	Creation
4	STUPID GIRL Garbage	Mushroom
5	GIVE ME A LITTLE MORE TIME Gabrielle	Go Beat
6	RETURN OF THE MACK Mark Morrison	WEA
7	COMING HOME NOW Boyzone	Polydor
8	GOING FOR GOLD Shed Seven	Polydor
9	REAL LOVE The Beatles	Apple/Parlophone
10	BEING BRAVE Menswear	Laurel
11	ONE MORE CHANCE Madonna	Maverick/Sire
12	I WANNA BE A HIPPIE Technohead	Makum
13	FALLING INTO YOU Celine Dion	Epic
14	GET 5 ON IT Limpiz	Noo Tropic/Virgin
15	PASSION Gat Decor	Way Of Life
16	ACCESS DJ Misjah And DJ Tim	freedom
17	IN WALKED LOVE Louise	1st Avenue/EMI
18	ANYTHING 3T	MLJ/Epic
19	CARS (PREMIER MIX) Gary Numan	PolyGram TV
20	GOING OUT Supergrass	Parlophone
21	SOMETHING DIFFERENT/THE TRAIN IS COMING Shaggy	Virgin
22	TALULA Tori Amos	East West
23	WHATSOEVER YOU WANT Tina Turner	Parlophone
24	LITTED Lighthouse Family	Wild Card/Polydor

# ALBUMS

## 1 FALLING INTO YOU

	Celine Dion	Epic
2	(WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
3	HITS Mike & The Mechanics	Virgin
4	BIZARRE FRUIT/BIZARRE FRUIT I'M People	Deconstruction/RCA
5	ROBSON & JEROME Robson Green & Jerome Flynn	RCA
6	JAGGED LITTLE PILL Alanis Morissette	Maverick/Sire
7	MERCURY FALLING Sting	A&M
8	REGULAR URBAN SURVIVORS Terrorvision	Total Vegas
9	SECOND TOUGHEST IN THE INFANTS Underworld	Junior Boy's Own
10	COUNTDOWN 1992-1993 Pulp	Nectar Masters
11	SAID AND DONE Boyzone	Polydor
12	DONT STOP Status Quo	PolyGram TV
13	LIFE Simply Red	East West
14	GREATEST HITS 1985-1995 Michael Bolton	Columbia
15	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
16	STANLEY ROAD Paul Weller	Go Discs
17	DIFFERENT CLASS Pulp	Island
18	PURE SAX Slate Of The Heart	Virgin
19	FOREVER ELIA Ella Fitzgerald	Nerve/PolyGram TV
20	DEFINITELY MAYBE Oasis	Creation
21	TARANTULA Ride	Creation
22	HISTORY-PAST, PRESENT AND FUTURE, BOOK 1 Michael Jackson	Epic
23	RELISH Joan Osborne	Blue Granite

primitive  
radio gods

standing a  
broken phone  
booth with  
money in  
my hand

OUT NOW ON



# gina win crowns eternal's year of pop



**Club:**  
The Wig!, of The Jazz Place, 10 Ship Street, Brighton. Wednesdays, 10pm-2am.



**Capacity/PA special features:**  
150/8K/backdrops, lights.

**Door policy:**  
"The crowd is a mixture of locals and students. People are more into the music than the posing about," - Robert Luis.

**Music policy:**  
Jazz, hip hop, soul, funk, reggae, drum and bass.

**DJs:**  
Ashley Beedle, James Lovelle, LTJ Bukem, Patrick Forge, Depth Charge.

**Spinning:**  
America "House With No Name"; The Fugees "Killing Me Softly"; Universal Jones "Phoenix Rising"; Charles Island "Cabin Fever"; Roy Davis Jr "Melody Blues".

**DJ's view:**  
"Probably one of the best clubs I've played at. The crowd is great and that's endemic of Brighton, really. As a DJ you can get away with murder," - Ashley Beedle.

**Industry view:**  
"A really good, compact club. All the London DJs play there because they can play what they want, from Talking Heads to funk." - Ross Allen, Dada.

**Ticket price:**  
£3, £2.50 concessions.

Having monopolised the pop dance market for the past year, it seems only fitting that Steve Allen's Eternal label should provide the UK's Eurovision entry with "Oh, Ah... Just A Little Bit" by Gina G (pictured).

This record provides perhaps the only ray of following up Eurovision's huge Everything But The Girl hit "Missing" and in general starts a burst of renewed pop dance activity for Allen and his label.

However, having reached the Eurovision finals, Allen is trying to remain level-headed about Gina G's chances of winning the competition.

"It's the cherry on the cake but it's definitely not the whole cake. It's all part of the plot but being number one in *iFM's* On A Pop Tip chart is also part of the plot," he says.

Of all the UK dance labels Allen has been particularly successful in installing his UK hits to other territories.

"Exporting the UK's pop dance has always been a goal of mine. For the past few years it has been one-way traffic from places like Italy but I think the tide is going to change now,"



says Allen. He also points out that the Gina G record will be one of the most genuinely Euro pop tracks the Eurovision contest has ever

will be two new Italian tracks from the JJ Brothers and Carol Bailey, both produced by Alex Party. Allen also has an Italian version of the classic "Iained

seen. Away from the song contest, the spring ends a quiet period for Eternal with a host of new releases.

"Most of the records I've got I didn't want out of the beginning of the year. My records sound better in the summer," says Allen.

Prime among these releases is "That record had everything: great song, lyrics everybody could relate to and a credible club mix. So there were lessons to be learned and I definitely want to do more projects like that. This year we'll be more widespread," he says.

Allen is currently laying with the idea of starting an Eternal imprint for such material. However, success brings its own problems and the eyes of the industry are on Eternal to see whether it can keep the hits coming.

Not that Allen worries about such things: "I don't really feel any pressure because something always comes along," he says.

## back to basics pokes fun at icons with new club album

Having avoided getting caught up in the glut of club albums released before Christmas, Leeds club Back To Basics has left it until now to give its definitive statement of the club LP phenomenon.

Entitled *Get The Groove*, Back To Basics has produced a three-CD set with a disc each given to DJs Derrick Carter, Andrew Weatherall and Ralph Lawson - and not a handout anthem in sight.

"Basically the reason we decided to do the album is because everybody has been doing these '20 of the crappiest tracks you've ever heard for £2.99' albums," says Back To Basics promoter Dove Beer.

"It's almost killing the scene that spawned it. It's something we're quite passionate about and I thought it was our duty to do something about it."

The LPs come packaged in the punk-style graphics for which Back To Basics has become famous, featuring among others the Pope (pictured) and Princess Diana.

"When we started to use that punk imagery, everything was raw with people wearing white gloves and putting Vicks ol over themselves, and we were rebelling against that," says Beer. "Now we've decided to do it again. It's allowed us to poke fun at these icons like the Pope again. It's good to have a go at them."

Aside from the record, Beer feels the club is as strong as ever. "We've stuck to our guns. We don't just use the obvious bums on seats DJs other people have. We just trust our instincts and take risks with people," says Beer. He adds, "When I started the club, I said if I lasted six months we'd have done well...and here we are four-and-a-half years later. I'm worried about the scene in general because it's going so mainstream, but as long as we keep changing we'll be alright," he says.



RCA is the latest company to delve into its vaults and dust off that currently hotter-than-hot easy listening material. The first offerings are three LPs in a series called "The History Of Space Age Pop" featuring cuts from such renowned MOR names as Henry Mancini, Perez Prado and Money Gold & His Organ Ensemble. To win all three CDs just answer this question: which London club helped launch the easy listening boom - (a) That's How It Is (b) A.W.O.L. or (c) Smashing Answers to Easy Listening Comp. RM, 245 Blackfriars Road, London SE1 9UR by March 26.

you'll never find

# eechnie

the new single released 25th March  
featuring mixes by maurice joshua, ubq, georgie porgie,  
the rhythm masters, twirling trio, ollie d  
12" cd

2

fm namecheck: editor-in-chief: steve redmond • managing editor: selina webb • contributing editor: tony farsides • designer/sub-editor: flona robertson • marketing manager: mark ryan



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
HOW	CHILD	DONT	STUPID	GIVE M	RETURN	COMIN	GOING	REAL L	BEING	ONE M	WALL	ILLAN	LOT 5	PASSIC	ACCES	IN WA	AMYTH	CARS I	GOING	SOMET	TALLU	WHATE	LIFED
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Shop  
focus

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**Owner's view:**  
"We've existed as a shop  
since 1971, doing our  
own independent thing.  
You can't really compete  
against the multiples but  
we try to get specialist  
dance tracks into the  
shop before anyone else,  
and we do attract our  
regular customers and  
DJs because of that.  
Saturdays are our best  
days for people coming  
in to buy records. We  
also get a lot of trade  
because we're the only  
dance shop at this end  
of Liverpool." - Bob  
Parker.

**Distributor's  
view:**  
"They're really cool. They  
take all the experimental  
records and the abstract  
material and they really  
get behind a record and  
sell it. They've got  
competition locally where  
they are but they're  
holding their own." -  
Richard Yatesman.  
**DJ's view:**  
"I get all my records there.  
Personally, I don't go to  
Unity because Pete  
Waterman owns it. I've  
been going to Probe for  
years now, since the time  
when I used to buy punk  
records. When the shop  
went towards dance, I  
went with them. They've  
always found records for  
me in there and if they  
haven't got a particular  
track, then they will order  
it for you." - Jo  
McKechnie.

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

COOL CUTS



LET THIS BE A PRAYER  
Rollo Goes Spiritual

Cheiky

2	(2)	ALWAYS THERE Incognito featuring Jocelyn Brown	Talkin Loud
3	(4)	JUMPIN' Lisa Marie Experience	Three Beat/Hrr
4	NEW	MK2A The Shamen (Original over ever with mixes from Tranquilly Bass and The Beatmasters)	One Little Indian
5	NEW	FK EP Francois K (Double pack of remixes from Todd, Tenaglia, Angel Morass and Deep Zorie)	Open
6	(7)	KLUBBHOPPING Klubbheads	AM:PM
7	(6)	WALKING WOUNDED Everything But The Girl	Virgin
8	(10)	TALULA Tari Amos	East West
9	NEW	I GOT THE VIBRATION Black Box (With the sample cleared and new mixes from Komazutra)	Manifesto
10	(16)	FUNKY ACID BABY Narcotic Thrust	Indochina
11	(12)	LOVE ME NOW Sacred Knowledge	Deconstruction
12	NEW	PALATIAL DAWN Sunday Club (The trance sound of, er, Jersey - but it's just as good as Goa)	Stress
13	NEW	FEEL THE MUSIC Planet Soul (Big breakdowns and vocals on this hot US garage track)	Strictly Rhythm
14	NEW	WAS I HERE BEFORE Robert Owens (With mixes from Just about everyone on this triple pack)	Musical Directions
15	NEW	COME BACK TO ME Angelheart feat. Rachelle Harris (Groove Park and Lisa Marie Experience provide the mixes)/HI-Life	
16	NEW	THE BOTZ EP Uberzone (Excellent! breakout electro fusion from the west coast of America)	City Of Angels
17	NEW	FUNKY ESP/THE HAUNTED GROOVE Last Sector (Unusual and atmospheric deep techno workout)	Fishtank
18	NEW	NEIGHBOURHOOD Spoca (UK house with mixes from Aquarius and LIVE IT)	Gut
19	NEW	MAUVE ZONE Chakra Khan (Slomping Goa trance)	Brute
20	NEW	A NU DIOCESE Various (Strong collection of experimental tracks from five Irish DJ musicians)	Peck

a guide to the most essential new club tunes as featured on this "essential selection" with peak levels! (available every Friday between 7pm and 10pm. Compiled by DJ feedback and ditty collector! Item listing do end the following stores: city soundcity/ingrown/bass market (London), eastern blood/underground (Manchester), 23rd precinct ( Glasgow), 3 beat (Liverpool), warp (Sheffield), mix (Newcastle), Jay for life (Nottingham).

**Lionrock**  
"Straight As Yer Head"  
Released on 25th March 1990 on CD and 2 x 12"  
Featuring mixes of Pocket Of Peace by The Chemical Brothers and Jeff Mills, and a second 12" previously released as a limited edition clubplate.  
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19	24	LITEL
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11	31	EVERY
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22	35	SPACE
11	36	SECRE
21	37	74-75
24	38	DISCO
11	39	DEMOI
25	40	BEAS

▶ Bullerized titles an

0	19	SHIBUYA CHIPS (FALL IN LOVE) (DAVID MORALES/UND CLUB MIXES)
0	20	NEIGHBORHOOD (AQUARIUS/LIVE IT!) (MIXES) Space
11	21	TAKE ME S.M.S. Project
15	22	GIVE ME STRENGTH (ISLAMMIN' MIXES) Jon Of The Pleasant Warrmin'
0	23	PATIENCE/FRUSTRATION (Stammybase)
0	24	WHAT ABOUT OUR LOVE? (TOMMY MUSTO/D-INFLUENCE/ORIGINAL MIXES) Mayca
0	25	YOU SEXY DANCER (SURE IS PURE/MR ROY/ROCKEORO FILES MIXES)
0	26	THOUGHTS OF A TRANCED LOVE (ORIGINAL/YELLOW PUMPKIN/BLACK LETTUCE MIXES)
0	27	LET THE RHYTHM MOVE YOU (MADAM FRICTION/PTP/STAR BOYS/ORIGINAL MIXES) Media/MCA
0	28	ARE YOU GONNA BE THERE? (K-KLASS/PAUL TAYLOR/SERIAL DIAL MIXES) Hi-Life
0	29	YOU SHOULD BE DANCING (MIXES) E-Semual
0	30	FIND LOVE (MIXES) Layla
0	31	FIRESTARTER (MIXES) Prodigy
0	32	BOY I GOTTA HAVE YOU (DIDDY/CANDY GIRLS/O-BOP MIXES) Rio & Mairs
0	33	LOVELIGHT (BLUE AMAZON/GEORGIE FORBES/LESS/MI) Jayn
0	34	MANASAKI (I NEED A LOVER TONIGHT) (KEN DONISTAK & STONES MIXES) Ken Don

Our club charts is available as a special limited service in a condensed form as soon as it is compiled on the below before publication, call Nancy Hunter at 817-338-3330

# THOUGHTS OF A TRANCED LOVE

## WINC

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18 THE LOOK OF LOVE  
 19 THE GREATEST DANCE ALBUM UNDER THE SUN!  
 20 HITS 86

18 (Don't)  
 19 (I've)  
 20 (I've)

0	62	RU-GELA Figures
0	63	FOREVER YOUNG Interactive
0	64	MOVIN' (JAZZ-N-GROOVE/FRANKIE FELD/GIANI/MELLER & FARLEY MIXES) Monie
0	65	THE SOUND (NUS/JAAMEZ & DOBRE/HEAD HEAD/CLUB MIXES) X-Press 2
0	66	GOOD TIMES '86 (TONY O DE VIT/LUDDUP/KEITH MAC MIXES) Funkydory
0	67	TAKE ME TO HEAVEN (K/UB/HEADS/HELICOPTER CLUB MIXES) Production House/Syematic
0	68	DON'T NEED HER (LION DASH/LVA MIXES) Ideal
0	69	CALIFORNIA LOVE (MIXES) 2 Pac featuring Dr. Dre & Roger Troutman
0	70	FIND OUR WAY (US MIXES/REUS/VEPE/PERMINT JAM MIXES) Key To Life featuring Kathleen Murphy
0	71	JUMP FOR JOY (Tad)
0	72	FK EP: HYPNODIEG (DEEPZONE MIX/MIND SPEAK (DANNY TENAGLIA MIX/VEGE OF OPEN STRESS
0	73	TIME (TODD TERRY MIX/ADOOV (ANGEL MORALES MIX) Francois K
0	74	PALATAL DAWN Sunday Club
0	75	SOMEONES I MISS YOU SO MUCH (K-KLASS/B-FAT/DALLAS AUSTIN/FEMII FEMY/DOY/STUART MATTHEWMAN MIXES) PM Dawn
0	76	YOU DON'T CARE ABOUT US (LOVE TO INFINITY/TRACK MASTERS/DALLAS AUSTIN/CHARLES ROANE MIXES) Michael Jackson

# up yersonson

## Featuring Mary Pearce

are you gonna be there?

includes mixes from k-class & serial dial



includes mixes from k-class & serial dial

includes mixes from k-class & serial dial

but a certain primary attraction remains: because until it can be used in the way it was originally intended, the living years don't dream it's over. It's a classic, it's a classic, it's a classic. It's a classic.



# 23 ON A POP TIP Club chart

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

- |           |            |                                     |                             |                     |           |            |   |   |                       |
|-----------|------------|-------------------------------------|-----------------------------|---------------------|-----------|------------|---|---|-----------------------|
| <b>1</b>  | <b>1</b>   | <b>OOH AAH...JUST A LITTLE BIT</b>  | Gina G                      | Eternal             | <b>21</b> | <b>NEW</b> | <b>PRESSURE DROP</b>                                  | Specials                                | Kuff                  |
| <b>2</b>  | <b>3</b>   | <b>LET THE MUSIC PLAY</b>           | Mary Kiani                  | 1st Avenue/Mercury  | <b>22</b> | <b>11</b>  | <b>THE PLEASURE PRINCIPLE/ALRIGHT/TWENTY FOURPLAY</b> | Janet Jackson                           | AM:PM                 |
| <b>3</b>  | <b>2</b>   | <b>STATE OF INDEPENDENCE</b>        | Donna Summer                | Manifesto           | <b>23</b> | <b>NEW</b> | <b>ARE YOU BEING SERVED?</b>                          | Grace Brothers                          | EMI Premier           |
| <b>4</b>  | <b>4</b>   | <b>CHILDREN</b>                     | Robert Miles                | Deconstruction      | <b>24</b> | <b>16</b>  | <b>DISCO'S REVENGE</b>                                | Gusto                                   | Manifesto             |
| <b>5</b>  | <b>5</b>   | <b>POPCORN</b>                      | Bounce                      | Steppin' Out/Encore | <b>25</b> | <b>NEW</b> | <b>SHAKE IT UP</b>                                    | Divine                                  | Avex                  |
| <b>6</b>  | <b>6</b>   | <b>LOVE IS THE DRUG</b>             | Roxy Music                  | Virgin              | <b>26</b> | <b>23</b>  | <b>TAKE ME HIGHER</b>                                 | R.A.F.                                  | Media/MCA             |
| <b>7</b>  | <b>19</b>  | <b>MARY'S PRAYER</b>                | DC Project                  | Blonde Bombshell    | <b>27</b> | <b>NEW</b> | <b>THEY DON'T CARE ABOUT US</b>                       | Michael Jackson                         | Epic                  |
| <b>8</b>  | <b>NEW</b> | <b>IT'S RAINING MEN</b>             | West End                    | RCA                 | <b>28</b> | <b>32</b>  | <b>I JUST WANNA MAKE LOVE 2 U</b>                     | Lois                                    | Daco International    |
| <b>9</b>  | <b>27</b>  | <b>BACK FOR GOOD</b>                | Lipstick                    | Almighty            | <b>29</b> | <b>NEW</b> | <b>I GOT THE VIBRATION/A POSITIVE VIBRATION</b>       | Black Box                               | Manifesto             |
| <b>10</b> | <b>7</b>   | <b>SHOW ME THE WAY</b>              | C.B. Milton                 | Logic               | <b>30</b> | <b>NEW</b> | <b>DOG (THE REMIXES)</b>                              | Dictation                               | Blue Iris             |
| <b>11</b> | <b>10</b>  | <b>I JUST CAN'T HELP BELIEVING</b>  | Borsetta                    | Neoteric            | <b>31</b> | <b>31</b>  | <b>ONE NATION UNDER A GROOVE</b>                      | Funkadelic                              | Charly                |
| <b>12</b> | <b>NEW</b> | <b>SHOULD I EVER (FALL IN LOVE)</b> | Nightcrawlers               | 1st Avenue/Arista   | <b>32</b> | <b>RE</b>  | <b>NAKASAKI</b>                                       | Ken Doh                                 | ffrr                  |
| <b>13</b> | <b>8</b>   | <b>HEAVEN</b>                       | Neuronic                    | Interpop/Mute       | <b>33</b> | <b>NEW</b> | <b>THE SCREAMER</b>                                   | Yosh presents<br>Lovedeejay Akemi       | Limbo                 |
| <b>14</b> | <b>13</b>  | <b>SOME MIGHT SAY</b>               | Supernova                   | Sing Sing/RCA       | <b>34</b> | <b>NEW</b> | <b>JUMPIN'</b>  | Lisa Marie Experience                   | Three Beat Music/ffrr |
| <b>15</b> | <b>18</b>  | <b>DO WATCHA DO</b>                 | Hyper Go Go featuring Adeva | Avex                | <b>35</b> | <b>NEW</b> | <b>COME BACK TO ME</b>                                | Angelheart featuring<br>Rochelle Harris | Hi-Life               |
| <b>16</b> | <b>25</b>  | <b>OU EEE OU</b>                    | D.F.S.                      | Smashin'            | <b>36</b> | <b>15</b>  | <b>ONLY ONE</b>                                       | Peter Andre                             | Mushroom              |
| <b>17</b> | <b>25</b>  | <b>PASSION</b>                      | Gat Decor                   | Way Of Life         | <b>37</b> | <b>RE</b>  | <b>AMERICA</b>  | Full Intention                          | Stress                |
| <b>18</b> | <b>33</b>  | <b>STARS</b>                        | Dubstar                     | Food                | <b>38</b> | <b>NEW</b> | <b>BABY I LOVE YOU</b>                                | TSD                                     | Avex                  |
| <b>19</b> | <b>NEW</b> | <b>YOU SHOULD BE DANCING</b>        | E.Sensual                   | Dance Pool          | <b>39</b> | <b>21</b>  | <b>RAME</b>   | Snap                                    | Arista                |
| <b>20</b> | <b>NEW</b> | <b>LET THE RHYTHM MOVE YOU</b>      | Sharada House Gang          | Media/MCA           | <b>40</b> | <b>40</b>  | <b>THE X-FILES</b>                                    | Mark Snow                               | Warner Bros           |



- |           |                |           |                |
|-----------|----------------|-----------|----------------|
| <b>1</b>  | <b>HO</b>      | <b>1</b>  | <b>HO</b>      |
| <b>2</b>  | <b>CHILI</b>   | <b>2</b>  | <b>BEING</b>   |
| <b>3</b>  | <b>DON'T</b>   | <b>3</b>  | <b>ONE N</b>   |
| <b>4</b>  | <b>STUPI</b>   | <b>4</b>  | <b>I WAN</b>   |
| <b>5</b>  | <b>GIVE A</b>  | <b>5</b>  | <b>FALLIN'</b> |
| <b>6</b>  | <b>RETR</b>    | <b>6</b>  | <b>I GOT I</b> |
| <b>7</b>  | <b>COMIT</b>   | <b>7</b>  | <b>PASSI</b>   |
| <b>8</b>  | <b>GOING</b>   | <b>8</b>  | <b>ACCES</b>   |
| <b>9</b>  | <b>REALI</b>   | <b>9</b>  | <b>IN WA</b>   |
| <b>10</b> | <b>BEING</b>   | <b>10</b> | <b>ANYTI</b>   |
| <b>11</b> | <b>ONE N</b>   | <b>11</b> | <b>CARS</b>    |
| <b>12</b> | <b>I WAN</b>   | <b>12</b> | <b>GOING</b>   |
| <b>13</b> | <b>FALLIN'</b> | <b>13</b> | <b>SOMET</b>   |
| <b>14</b> | <b>I GOT I</b> | <b>14</b> | <b>TALJUL</b>  |
| <b>15</b> | <b>PASSI</b>   | <b>15</b> | <b>WHAT</b>    |
| <b>16</b> | <b>ACCES</b>   | <b>16</b> | <b>WHAT</b>    |
| <b>17</b> | <b>IN WA</b>   | <b>17</b> | <b>LIFTED</b>  |
| <b>18</b> | <b>ANYTI</b>   | <b>18</b> |                |
| <b>19</b> | <b>CARS</b>    | <b>19</b> |                |
| <b>20</b> | <b>GOING</b>   | <b>20</b> |                |
| <b>21</b> | <b>SOMET</b>   | <b>21</b> |                |
| <b>22</b> | <b>TALJUL</b>  | <b>22</b> |                |
| <b>23</b> | <b>WHAT</b>    | <b>23</b> |                |
| <b>24</b> | <b>LIFTED</b>  | <b>24</b> |                |



# KEN DOH

## NAKASAKI EP (I NEED A LOVER TONIGHT)

OUT NOW



CD + 7 inch previously unissued recordings including 'I Dream It's Over' & into the MYSTIC CASSETTE contains previously unissued recordings of 'The Living Years' & 'I Don't Dream It's Over' from the wonderful new album BLUE VIEWS which has received the full couple eyes of Blue

# hot vinyl

namecheck: ralph tee @ daisy & havoc @ jeremy newall @ brad beatnik @ andy beavers

### tune of the week

#### darren price: 'blueprints' (novamute)

Mr Price, currently on techno tour with Underworld, has produced a beautiful, moving trance track that gives a considerable nod to his four mates. Moody synths sway in the background as the beats increase before a swirling breakdown whips up the atmosphere. **Slurring.** ●●●●● **bb**



whooping gives this one away within seconds. Yup, it's another big, bold and bouncing Youth club anthem. The theme and formula is much the same as 'It's What's Upfront...' and this time mixes some courtesy of Lites & Skins, a faster, hands-in-the-air vocals version from Stuart Crichton and the original which is packed with breakdowns. ●●●● **bb**

**DISCOCAINE** 'Back 2 Back (Remixes)' (Zoom). Recently reviewed on these pages, this one's back with a monumental Derrick Carter mix that keeps the shipped-down funky feel. Perhaps even better though is the band's own Rough Afro Dub which is even funkier and a little more original. Definitely worth digging out. ●●●● **bb**

**ANGELHEART** 'Come Back to Me' (Hi-Life). Nottingham's DJ Angel has produced this rhythy piece of vocal piano house that features vocalist Rochelle Harris. It starts off predictably but has some well groovy breaks, a not-half-bad song and some pianos that may take you back in time but are still quite irresistible. Lisa Marie Experience contribute a harder version that builds to a disco climax and ends in OTT Edom overdose. There's a smoother

dub doing the rounds too but the original's the best on offer. ●●●● **d&h**

**FRANCOIS K** presents 'FK-EP (The Remixes)' (Wave/Open). Originally released at the end of last year to critical acclaim, this EP has now been revitalised for floors of every kind. Dance pioneer Francois Kevorkian hands over each track to a different NY producer.

'Hypnotic' is remixed by Deep Zone (Mike Delgado and Mathias Heilbronn) who pump up the drums and add a muted trumpet solo and sleazy keys. Danny Tenaglia subtly remixes 'Mindspark', smoothing it out somewhat but still retaining its hippy feel. Edge Of Time gets the Todd Terry treatment, trademark beats, tribal drum hits, poly-time keyboards and horns blend with the rolling bassline and dinosaur sounds from the original. Lastly, Angel Moroz's interpretation of 'Moov' has an organ solo that carries you through this Sound Factory-style throbber. An essential purchase for fans of quality NY house. ●●●● **jn**

### alternative

**KILOWATT** 'The Lost EP' (Reb's). Somewhere between house, techno and trip hop lies

### house

**DOUG WILLIS** 'Down To The Disco EP' (Z). Disco Doug serves up four more highly useful sample-laden slices of Nineties boogie business. The title track sees him having fun with longer and rolling out big piano lines along with dozens of discoed touches. 'Body Shine' and 'I Got It' bring together pumping Eighties house beats with Seventies vocal samples to create a very Nineties feel. 'Keep On Keeping On' sounds a bit like a vintage 'Prelude' dub by Kevorkian or Pettibone. ●●●● **ab**

**SPACEBASE** 'Patience' (Higher State). This is the best release from this label in a while - a steady US-style groove with just a hint of a deep. 'Don't make me wait' (vocal), all sorts of space effects and some reassuringly familiar sounds and patterns. 'Frustration' on the B-side is a bouncer, angular affair packed full of hi-hats and spooled up by the fact that its hint of vocal concerns 'releasing yourself'...again. It's all quite subtle but very effective. ●●●● **d&h**

**BOOGIE BUFFET** 'Back to Boogie' (Back To Basics).

Craig J Glover smoothly reintroduces the Eighties boogie sound and adds some very tasty Nineties touches to this tune. So far the BIB label output has been a bit gentle to have an enormous effect on life as we know it, but this track is similar enough to all the madly popular disco-sampling house to succeed big style while still being different enough to make its mark. It disco is beginning to bore the hatpans off you, then 'Boogie' is the stuff you need. Enjoy. ●●●● **d&h**

**YOSH** 'The Screamer' (Limbo). The disco loops and vocal

- 18 THE LOOK OF LOVE
- 19 THE GREATEST DANCE ALBUM UNDER THE SUN
- 20 HITS 99

MANIFESTO RECORDS PRESENT

# DONNA SUMMER

AND THE ALL STAR CHOIR

## STATE OF INDEPENDENCE THE REMIXES

MIXES BY: DJ DERO / JULES & SKINS / MURK

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CD + SAC + CAS + DVD  
unaccompanying remixed recordings including 'I Dream It's Over' & into the MYSTIC CASSETTE contains previously unissued recordings of 'The Living Years' & 'I Don't Dream It's Over' from the wonderful new album BLUE VIEWS which has received the full couple eyes of Blue

19	24	LIFED
23	25	ONE 0
16	26	ONLY 1
27	BREAT	
20	28	GOOD.
15	29	TOM M
7	30	THESE
31	EVERY	
32	HOW L	
33	KEEP I	
34	DONT	
22	35	SPACE
36	SECRE	
21	37	74-75
24	38	DISCO
39	DEMOI	
25	40	BEAS

Bullerized titles are







# club chart commentary

by alan jones

With an 86% increase in chart points, the **Lisa Marie Experience** are 'Jumper' all the way to the top of the chart with their debut Three Beatfir single. It's doing particularly well in the North, where its lead over **Donna Summer's 'State Of Independence'**, is more than 40%, compared to a 24% margin nationally. It's the first fir single to top the chart since Nu Soul's 'Hideaway' (last November) and is Liverpool-based Three Beat's first number one club record, eclipsing the New Atlanta/Berri hits 'I Know' and 'Sunshine After The Rain'...

In addition to surging from 28-1 on the Pop Tip chart last week, **Gina G's 'Ooh Ach...Just A Little Bit'** romped to victory in the Great

British Song Contest. It's a measure of its popularity in Pop Tip venues that, even though it was already number one, it registers a massive 75% increase in support this week to move streets ahead of its nearest competitor, **Mary Kiara's 'Let The Music Play'**. Both are mixed by Motiv 8, who, as main motivator Steve Rodway reminds me, had six records in the Pop Tip chart last week, not five as stated. With a couple of their older mixes dipping out of the chart they really are down to five this week - but they're all in the Top 16, and include (inevitably) the week's highest new entry, **West End's** re-styling of the Weacher Girls' ode 'It's Raining Men', which has also been mixed by Wand and Mobius Loop - the latter being an alternative name for Stock and Aitken, who also produced the record.

Saturday Night Fever continues apace. Following N-Trance's updating of 'Stayin' Alive' and Take that's pop chart success with 'How Deep Is Your Love', newcomers **E. Sessual** are off to a flying start with their version of 'You Should Be Dancin!'. Following the N-Trance template, it's a stomping remake, with occasional outbreaks of rap, here contributed by **TechnoCore**, of 'what/ever happened to' fame. It debuts at 19 on the Pop Tip chart and at 29 on the upfront chart...Club Chart breakers include: **J'son, Sherree Ford-Payne, Nation of Grace, Sol Brothers, S'Express, Nicolette, Source Of Light, Yvette Michelle, Chanay Savage** and **Loed**.

# beats &

Bidding war of the week is apparently the struggle of the dance giants over the new single from pop dance girl duo **E'Voke**, 'Arms Of Loren', which has received a fair amount of radio exposure as an acetate from the likes of Pete Tong, Judge Jules and Graham Gold...

Trendy weird dance outfit **Meloko** are doing a short UK tour to coincide with the release of their new single, 'Fun For Me', which will be out in mid-April. The dates are: Concordia, Brighton (19); Waterfront, Norwich (20); Sublermia, London (21); and Mean Fiddler, Dublin (23)...

**World Dance** has released a video of its various award-winning parties with a soundtrack recorded live at World Dance's Lydd Airport event. The 54-minute video will be distributed by I.M.C. and will be available from leading record outlets and Woolworths...

Manchester's **South** bar has lured easy listening club **Fondue** from its monthly residency of the Ten Bar. From Wednesday March 27, the club will be weekly of South with DJs **Bri Nova** and **Max Seymour**...all for a jolly decent \$3...**New Electronica** have the second volume of their 'unreleased' series out on April 2 with never heard material from the likes of **B12, Blake Baxter, Mark Broom, Ian Pooley, Neropolitique** and **Claude Young**. **Stamm Records** is updating its mulling list and is also interested in demos of house, garage, trance and nu-NRG material. Contact Sherlock at Stamm, Unit 107, 134-148 Curran Road, London EC2A 3AR. Tel: 0171-739 8188; fax 0171-739 8388...**Strutt** will be holding another **Deluxe** party on Easter Sunday (April 7). The night will get an extension to run from 9.30pm-4.30am during which punters will be treated to a three-hour set by **Richie Hawtin** with support from **John Kennedy, Nick James** and **Tom & Josh**. AND THE BEAT GOES ON!



dances

From the platinum album: 'Gangsta's Paradise'

Includes the SMASH singles: 'GANGSTA'S PARADISE' (No. 1 single in the world) & 'TOO HOT'

SINGLE & ALBUM AVAILABLE ON ALL FORMATS AT ALL GOOD RECORD STORES

# Dilemma

IN SPIRIT

Out Now  
Mixes By  
Biff 'N' Memphis  
& Adam & Eve

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
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Supernatural/Phonogram  
12 24 CAROLINA TO FLY THE QUEENSTONES

19 24 LIFTED

23	25	ONE OF US	Joan Osborne	Blue Garcia
16	26	ONLY ONE	Peter Andre	Mushroom
8	27	BREATHE (A LITTLE DEEPER)	Blameless	China
20	28	GOOD THING	Eternal	1st Avenue/EMI
15	29	TOO MUCH LOVE WILL KILL YOU	Queen	Parlophone
7	30	THESE DAYS	Bon Jovi	Mercury
8	31	EVERY LITTLE THING I DO	Soul For Real	Uptown
8	32	HOW LUCKY YOU ARE	Skin	Parlophone
8	33	KEEP THE MUSIC STRONG	Bizarre Inc	Some Bizarre
8	34	DON'T LEAVE FAITHLESS		Cheeky
22	35	SPACEMAN	Babylon Zoo	EMI
8	36	SECRETS	Sunstream	Sony/SZ
21	37	74-75	The Connells	TNT/London
24	38	DISCO'S REVENGE	Gusto	Manifesto/Mercury
8	39	DEMOCRACY	Killing Joke	Butterfly/Big Life
25	40	BE AS ONE	Sasha & Maria	Deconstruction

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

# BEYONCÉ



## New Single

### Take Me To Heaven

CD + MC + CDS (hardly limited edition vinyl) pack featuring exclusive unreleased photos of "In My Mind" & "I Need Your Loving". The original cast of underground stars of "So Pure" & "I Need Your Loving". The original cast of underground stars of "So Pure" & "I Need Your Loving".

It also includes the single "So Pure", "I Need Your Loving" & "Let Me Be Your Fantasy". Baby B is now dominating the UK in her own right.



## 1 cassette and 3 track CD single

6 6 2 7 6 9 7 4 / 2

COLUMBIA

## TOP TWENTY COMPILATIONS

1	1	IN THE MIX 96	Virgin
2	2	THE BEST RAP ALBUM IN THE WORLD... EVER	Top
3	3	THE BEST OF WOMAN TO WOMAN	Polystyle II
4	4	TRANSFUTTING (OST)	BM/BMG
5	5	THE BEST... ALBUM IN THE WORLD... EVER! 2	Virgin
6	6	100% PURE GROOVE	Blue
7	7	SHINE FOUR	Polystyle II
8	8	THE HOUSE COLLECTION - CLUB CLASSICS	Atlantic
9	9	AMBIENT MOODS	Polystyle II
10	10	BEST SWING 65 - VOL 2	Blue
11	11	BABY LOVE	BMG II
12	12	TOP GEAR 3	Capitol
13	13	THE BEST OF THE NINETIES... SO FAR	BMG II
14	14	SESSIONS SIX	Murray Close
15	15	SISTERS OF SWING	Polystyle II
16	16	THE NO. 1 LOVE ALBUM	Polystyle II
17	17	CLASSIC MOODS	Blue
18	18	THE LOOK OF LOVE	Polystyle II
19	19	THE GREATEST DANCE ALBUM UNDER THE SUN	BMG II
20	20	HITS 96	Polystyle II

12 24 CAPTURING TO FLY THE BUNNETS

15	25	THE BENDS	Radiohead	Parlophone
36	26	MISSING YOU	David Essex	PolyGram TV
29	27	MADE IN HEAVEN	Queen	Parlophone
19	28	DAYDREAM	Mariah Carey	Columbia
24	29	POWER OF A WOMAN	Eternal	1st Avenue/EMI
27	30	GARBAGE	Garbage	Mushroom
21	31	THE COLOUR OF MY LOVE	Celine Dion	Epic
46	32	LOVE SONGS	Elton John	Rocket
26	33	POST	Björk	One Little Indian
28	34	ALL CHANGE	Cast	Polydor
25	35	JOLLIFICATION	Lightning Seeds	Epic
23	36	PARANOID & SUNBURST	Skunk Anansie	One Little Indian
30	37	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin
20	38	THE GREAT ESCAPE	Blur	Food/Parlophone
34	39	SOMETHING TO REMEMBER	Madonna	Maverick/Sire
31	40	PABLO HONEY	Radiohead	Parlophone

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

on tour with **mike & the mechanics**

# PAUL CARRACK HOWLONG?

the brilliant new single

cd 1 features Eyes of Blue & a previously unreleased recording of the living years

cd 2 contains previously unleased recordings including Don't Dream It's Over & into the mystic cassette contains previously unleased recordings of the living years & don't dream it's over

taken from the wonderful new album BLUE VIEWS which also features the hit single Eyes of Blue



# US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	BECAUSE YOU LOVED ME <i>Colin Debus</i>	BMG/World	26	THE WORLD I KNOW <i>Collection Soul</i>	(Atlantic)
2	NOBODY KNOWS THE TRUTH PROJECT <i>(Various)</i>	(Atlantic)	27	WOO-HAH GOT YOU ALLIN CHECK <i>Busta Rhymes</i>	(Ruffhouse)
3	SITTING UP IN MY ROOM <i>Brandy</i>	(Mercury)	28	WONDER <i>Ricardo Montalban</i>	(Epic)
4	NOT GONNA CRY <i>Mary J. Blige</i>	(A&M)	29	BEFORE YOU WALK OUT OF MY LIFE... <i>Melissa Etheridge</i>	(World Circuit)
5	ONE SWEET DAY <i>Janet Jack &amp; Boyz II Men</i>	(Jive)	30	NO ONE ELSE TALK	(J&R/TVT)
6	DOWN LOW (NOBODY HAS TO KNOW) <i>En Vogue</i>	(A&M)	31	BREAKFAST AT TIANANY'S <i>Deep Blue Grouping</i>	(StarLine)
7	IRONIC <i>Alma Mater</i>	(Mercury)	32	COUNT ON ME <i>Whitney Houston</i>	(Mercury)
8	MISSING Everything But The Girl	(Mercury)	33	CLOSER TO FREE THE BARRAGE	(Epic)
9	FOLLOW YOU DOWNTILL HEAR... <i>The Go-Go's</i>	(J&M)	34	HEY LOVER <i>Coal</i>	(J&R/TVT)
10	ONE OF US <i>Janet Jack</i>	(Jive)	35	PEACHES <i>The Presidents Of The USA</i>	(Columbia)
11	REAL LOVE <i>Real Beauty</i>	(A&M)	36	FU-SEE-LA <i>Fugees</i>	(Polygram)
12	LADY <i>Orange</i>	(Epic)	37	I WILL SURVIVE <i>Contigo Sampa</i>	(J&M)
13	1979 <i>Sampling Project</i>	(Epic)	38	HOCKEY <i>Travis</i>	(J&M)
14	BE MY LOVER <i>La Bouche</i>	(J&M)	39	JESUS TO A CHILD <i>George Michael</i>	(DreamWorks)
15	WONDERWALL <i>Disc</i>	(Mercury)	40	TONITE'S TALK <i>Kiss</i>	(Polygram)
16	ANYTHING 'TIL	(J&M)	41	FEELS SO GOOD (SHOW ME YOU...) <i>Lo Sombra</i>	(Mercury)
17	ALL THE THINGS (YOUR MAN WON'T DO) <i>Janet</i>	(Mercury)	42	DON'T CRY <i>Soul</i>	(J&R/TVT)
18	EXHALE (SHOOP SHOOP) <i>Whitney Houston</i>	(Mercury)	43	SET U FREE <i>Prayer Soul</i>	(Mercury)
19	L2A (SUMPIN' NEW) <i>Contigo Sampa</i>	(Mercury)	44	LUCKY LOVE <i>Alan B. Stone</i>	(Mercury)
20	DON'T U GO <i>Coal</i>	(J&R/TVT)	45	GET MONEY <i>Janet</i>	(Mercury)
21	TIME <i>Heads &amp; The Elephant</i>	(Mercury)	46	GLYCERINE <i>Travis</i>	(Mercury)
22	NAME <i>Don DeLorenzo</i>	(Mercury)	47	TELL ME <i>Contigo Sampa</i>	(J&M)
23	I WANT TO COME OVER <i>Michael Eavis</i>	(Mercury)	48	CUMBERSOUP <i>Essence Many Times</i>	(Mercury)
24	GANGSTA'S PARADISE <i>Ice Cube</i>	(J&M)	49	AS I LAY ME DOWN <i>Sophie &amp; Frankie</i>	(Mercury)
25	WHO DO U LOVE <i>Deborah Cox</i>	(Mercury)	50	DO YOU WANT TO KISS <i>Deborah Cox</i>	(Mercury)

Chart starts at 10:00pm on 23 March 1996. A record is awarded to those products demonstrating the greatest display and sales gain. UK, US & UK signed acts.

# US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	JAGGED LITTLE PILL <i>Alma Mater</i>	(Mercury)	26	FOUR <i>Janet Jack</i>	(J&M)
2	ALL EYED ON ME <i>Eric</i>	(Cash/World)	27	FRESH HORSES <i>Eric Burdon</i>	(Cash/World)
3	THE SCORE <i>Pages</i>	(Polygram)	28	SPARKLE AND FADE <i>Everclear</i>	(Tenet)
4	DAYDREAM <i>Mesh Camp</i>	(Columbia)	29	BOYS FOR PELE <i>Alma</i>	(Mercury)
5	WAITING TO EXHALE (OST) <i>Various</i>	(Mercury)	30	MR SMITH <i>Coal</i>	(J&R/TVT)
6	THE WOMAN IN ME <i>Deena Cain</i>	(Mercury)	31	WORDS <i>The Jay-Rich Project</i>	(J&M)
7	PRESIDENTS OF THE STORY <i>Morning Glory</i>	(Mercury)	32	AMERICAN STANDARD <i>Saves My Throat</i>	(Mercury)
8	(WHAT'S THE USA) <i>Protestors</i>	(J&M)	33	SWEET DREAMS <i>La Bouche</i>	(Mercury)
9	GANGSTA'S PARADISE <i>Ice Cube</i>	(Mercury)	34	TIME LOVE & TENDERNESS <i>Michael Bolton</i>	(Columbia)
10	RELISH <i>Janet Jack</i>	(Mercury)	35	TRAGIC KINGDOM <i>Don DeLorenzo</i>	(Mercury)
11	CRACKED REAR VIEW <i>Heads &amp; The Elephant</i>	(Mercury)	36	DAINGEROUS MINDS (OST) <i>Various</i>	(Mercury)
12	SIXTEEN STONE <i>Eric</i>	(Mercury)	37	TOTAL <i>Coal</i>	(J&R/TVT)
13	MELON COLLIE & THE INFINITE... <i>Sampling Project</i>	(Mercury)	38	STRIP OF THE STREETZ... <i>Eric</i>	(Mercury)
14	REVELATIONS <i>Wyman</i>	(Mercury)	39	PIMP FICTION (OST) <i>Various</i>	(Mercury)
15	THE GREATEST HITS COLLECTION <i>Alan Jackson</i>	(Mercury)	40	ONE HOT MINUTE <i>Red Hot Chili Peppers</i>	(Mercury)
16	1996 GRAMMY NOMINEES <i>Various</i>	(Mercury)	41	DOG DOG <i>The Dogz Project</i>	(Mercury)
17	R KELLY <i>Eric</i>	(Mercury)	42	YOUNG, RICH & DANGEROUS <i>Kiss</i>	(Mercury)
18	CRAZYSOXCOLD LLC	(Mercury)	43	YOUR LITTLE SECRET <i>Melissa Etheridge</i>	(Mercury)
19	SEAL <i>Soul</i>	(J&R/TVT)	44	NEW BEGINNING <i>Chris Chapman</i>	(Mercury)
20	THE MEMORY OF TREES <i>Eric</i>	(Mercury)	45	HELL FREEZES OVER <i>Eric</i>	(Mercury)
21	WHAT THE HELL HAPPENED TO ANGELO <i>Warner Bros</i>	(Mercury)	46	SOMETHING TO REMEMBER <i>Melissa Etheridge</i>	(Mercury)
22	BROWN SUGAR <i>Angelo</i>	(Mercury)	47	COLLECTIVE SOUL <i>Collection Soul</i>	(Mercury)
23	CONGRATULATIONS I'M SORRY <i>Go-Go's</i>	(Mercury)	48	AMPLIFIED HEART <i>Everything But The Girl</i>	(Mercury)
24	THE NIGHTS MOON <i>Janet Jack</i>	(Mercury)	49	INSONNIA <i>Green Day</i>	(Mercury)
25	TIGERLILY <i>Ricardo Montalban</i>	(Mercury)	50	A BOY NAMED OOO <i>Don DeLorenzo</i>	(Mercury)

# UK WORLD HITS

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

ISRAEL		AUSTRALIA		FRANCE		GERMANY	
1 (1)	HOW DEEP IS YOUR LOVE Take That (J&M)	1 (2)	MISSING Everything But The Girl (Mercury)	1 (1)	SPACEMAN Babylon Zoo (EMI)	1 (2)	SPACEMAN Babylon Zoo (EMI)
2 (1)	STREET SPLIT Roadhead (Polygram)	2 (2)	MISSING Everything But The Girl (Mercury)	2 (2)	MISSING Everything But The Girl (Mercury)	2 (1)	MISSING Everything But The Girl (Mercury)
3 (1)	BETWEEN FRIENDS Y&B (Mercury)	3 (1)	WONDERWALL Oasis (Epic)	3 (1)	JESUS TO A CHILD George Michael (Virgin)	3 (1)	HOW DEEP IS YOUR LOVE Take That (J&M)
4 (1)	MALLO SPACEBOY David Bowie (J&M)	4 (1)	REAL LOVE The Beatles (EMI)	4 (2)	CHIEF Roadhead (EMI)	4 (1)	WONDERWALL Oasis (Heiser/Chakras)
5 (1)	DON'T LOOK BACK IN ANGER Oasis (Creation)	5 (2)	GET DOWN ON IT Peter Andre (Festival)	5 (1)	JESUS TO A CHILD George Michael (Virgin)	5 (1)	JESUS TO A CHILD George Michael (Virgin)

Source: Retail Direct

Source: ARIA

Source: IFPI

Source: Media Control

# NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	HOW DEEP IS YOUR LOVE Take That	(J&M)	21	ANYTHING A	(Mercury)
2	CHICKEN <i>Ricardo Montalban</i>	(Mercury)	22	MISSING Everything But The Girl	(Mercury)
3	DON'T LOOK BACK IN ANGER <i>Oasis</i>	(Mercury)	23	TOO MUCH LOVE WILL KILL YOU <i>Oasis</i>	(Mercury)
4	STUPID GIRL <i>Everclear</i>	(Mercury)	24	SLIGHT RETURN <i>Business</i>	(Mercury)
5	GIVE ME A LITTLE MORE TIME <i>Janet</i>	(Mercury)	25	GOING OUT <i>Supergroup</i>	(Mercury)
6	RETURN OF THE MACK <i>Melissa Etheridge</i>	(Mercury)	26	GOOD THING <i>Eric</i>	(Mercury)
7	COMING HOME <i>Janet</i>	(Mercury)	27	ONE BY ONE <i>Dee</i>	(Mercury)
8	GOING FOR GOLD <i>Christina Aguilera</i>	(Mercury)	28	I WANNA BE A HAPPY <i>Technobunny</i>	(Mercury)
9	REAL LOVE <i>Janet</i>	(Mercury)	29	74-75 <i>Comets</i>	(Mercury)
10	BEING BRAVE <i>Warner Bros</i>	(Mercury)	30	PASSION <i>On Demand</i>	(Mercury)
11	LIFTED <i>Lightbulb Family</i>	(Mercury)	31	I GOT S ON IT <i>Janet</i>	(Mercury)
12	ONE OF US <i>Janet</i>	(Mercury)	32	CARS <i>Ray Norman</i>	(Mercury)
13	FALLING INTO YOU <i>Janet</i>	(Mercury)	33	YOU LEARN <i>Alma Mater</i>	(Mercury)
14	THESE DAYS <i>Janet</i>	(Mercury)	34	ONLY ONE <i>Prayer Soul</i>	(Mercury)
15	LET YOUR SOUL BE YOUR PILOT <i>Janet</i>	(Mercury)	35	STEREOTYPES <i>Eric</i>	(Mercury)
16	WHATEVER YOU WANT <i>Janet</i>	(Mercury)	36	JESUS TO A CHILD <i>George Michael</i>	(Mercury)
17	NEVER NEVER LOVE <i>Eric</i>	(Mercury)	37	ALL I NEED IS A MIRACLE <i>Janet</i>	(Mercury)
18	READY OR NOT <i>Lightbulb Family</i>	(Mercury)	38	EARTH <i>SOUL</i>	(Mercury)
19	IN WALKED LOVE <i>Janet</i>	(Mercury)	39	I JUST WANT TO MAKE LOVE TO YOU <i>Eric</i>	(Mercury)
20	ONE MORE CHANCE <i>Warner Bros</i>	(Mercury)	40	GANGSTA'S PARADISE <i>Ice Cube</i>	(Mercury)

© ERIA. The Network Chart is compiled by ERIA for Independent Radio using display data from Media Monitor and CIN sales data.

# VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	DANNA'S THE STORY: MORNING GLORY <i>Don DeLorenzo</i>	(Mercury)	21	GARBAGE <i>Garbage</i>	(Mercury)
2	HITS MIX & The Mechanics	(Mercury)	22	PARANOID & SUNBURST <i>Black Sabbath</i>	(Mercury)
3	JAGGED LITTLE PILL <i>Alma Mater</i>	(Mercury)	23	JOLLIFICATION <i>Lightbulb Family</i>	(Mercury)
4	BIG BROTHER FRUITBREAD FRUIT <i>Michael Bolton</i>	(Mercury)	24	PABLO HONEY <i>Blackhead</i>	(Mercury)
5	MERCURY FALLING <i>Janet</i>	(Mercury)	25	ALL CHANGE <i>Coal</i>	(Mercury)
6	OCEAN DRIVE <i>Lightbulb Family</i>	(Mercury)	26	MADE IN HEAVEN <i>Green</i>	(Mercury)
7	STANLEY ROAD <i>Janet</i>	(Mercury)	27	THE GREAT ESCAPE <i>Eric</i>	(Mercury)
8	REGULAR URBAN SURVIVORS <i>Terence Trent Darrow</i>	(Mercury)	28	ON <i>Eric</i>	(Mercury)
9	DON'T STOP <i>Eric</i>	(Mercury)	29	DEBIT <i>Eric</i>	(Mercury)
10	DIFFERENT CLASS <i>Janet</i>	(Mercury)	30	SOMETHING TO REMEMBER <i>Melissa Etheridge</i>	(Mercury)
11	LIFE <i>Eric</i>	(Mercury)	31	WELCOME TO THE NEIGHBOURHOOD <i>Janet</i>	(Mercury)
12	DEFINITELY MAYBE <i>Eric</i>	(Mercury)	32	IT'S A MAN'S WORLD <i>Coal</i>	(Mercury)
13	RELISH <i>Janet</i>	(Mercury)	33	THE MEMORY OF TREES <i>Eric</i>	(Mercury)
14	EXPECTING TO FLY <i>The Business</i>	(Mercury)	34	BLACK LOVE <i>The Afghan Whigs</i>	(Mercury)
15	GREATEST HITS 1985-1995 <i>Michael Bolton</i>	(Mercury)	35	IT'S GREAT WHEN YOU'RE STRAIGHT... <i>Janet</i>	(Mercury)
16	COUNTDOWN 1992-1993 <i>Janet</i>	(Mercury)	36	I SHOULD COO <i>Supergroup</i>	(Mercury)
17	THE BENDS <i>Robert</i>	(Mercury)	37	LEFTISM <i>Eric</i>	(Mercury)
18	PRESENT AND FUTURE <i>Michael Bolton</i>	(Mercury)	38	THE GHOST OF TOM JOKER <i>Black Sabbath</i>	(Mercury)
19	POST <i>Eric</i>	(Mercury)	39	THESE DAYS <i>Coal</i>	(Mercury)
20	TARANTULA <i>Eric</i>	(Mercury)	40	FORGIVEN, NOT FORGOTTEN <i>The Cars</i>	(Mercury)

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# R&B SINGLES

The Last Title	Artist	Label/Cat. No. (Distributor)
1 <b>RETURN OF THE MACK</b>	Mark Morrison	WEA WEA 0447 (W)
2 <b>GIVE ME A LITTLE MORE TIME</b>	Gabriella	Go-Been G00X 139 (F)
3 <b>EVERY LITTLE THING I DO</b>	Soul For Real	Uptown MCST 48005 (BMG)
4 <b>I GOT 5 ON IT</b>	Luniz	Hot Taylor/Virgin WJST 101 (E)
5 <b>KEEP THE MUSIC STRONG</b>	Bizarrre Inc	Some Bizarrre MERK 451 (F)
6 <b>GOOD THING</b>	Eternal	1st Avenue/EMI CD.COEM 419 (E)
7 <b>ANYTHING</b>	3T	M.J./Epic 9627156 (BMG)
8 <b>LIFTED</b>	Lighthouse Family	Wild Card 5779431 (F)
9 <b>MOVING ON UP (ON THE RIGHT SIDE)</b>	Beverly Knight	Dane 1200ME (E) (DMS/CS)
10 <b>URBAN CITY GIRL</b>	Benz	Hacktown CD-74321348742 (BMG)
11 <b>WE GOT IT</b>	InnuVibe (featuring Smooth)	MCA/MCST 48008 (BMG)
12 <b>NEW YORK UNDERCOVER 4-TRACK EP</b>	Various	Uptown MCST 48002 (BMG)
13 <b>LOVE GROOVE (GROOVE WITH YOU)</b>	Smooth	Jive JIVE7 300 (BMG)
14 <b>GANGSTA'S PARADISE</b>	Coolio featuring LV Tommy Boy	CD/MCST0 2194 (BMG)
15 <b>DOWN LOW (NOBODY HAS TO KNOW)</b>	R Kelly featuring Ronald Isley	Jive (BMG)
16 <b>CRUISIN'</b>	D'Angelo	Cothempo 1200CL3 18 (E)
17 <b>COLD WORLD</b>	Genie/D'Angelo featuring D'Angelo	Geffen GFST 72114 (BMG)
18 <b>DANGER</b>	Blaizay/Blaizay	Mercury Black Vinyl M59X 2 (F)
19 <b>WHO DO U LOVE</b>	Deborah Cox	Arista 74321327941 (BMG)
20 <b>HEY LOVER</b>	LL Cool J featuring Boyz II Men	Def Jam/Island 1202F 14 (F)
21 <b>ILLUSIONS</b>	Cypress Hill	Columbia 6629056 (S/M)
22 <b>LIKE THIS AND LIKE THAT</b>	Monica	Roady/Arista (BMG)
23 <b>NEVER KNEW LOVE LIKE THIS</b>	Pauline Henry featuring Wayne Marshall	Sony 52 862938 (S/M)
24 <b>PATHWAY TO THE MOON</b>	MNB	1st Avenue/Columbia 6629216 (S/M)
25 <b>I WILL SURVIVE</b>	Cherise Savage	RCA 783344911 (Impart)
26 <b>SITTIN' UP IN MY ROOM</b>	Brandy	Arista CD-74321344012 (BMG)
27 <b>LIKE MARVIN GAYE SAID (WHAT'S GOING ON)</b>	Speech	Columbia 1200C 3949
28 <b>SPACE COWBOY</b>	Jamiroquai	Epic 4277827 (S/M)
29 <b>ONE SWEET DAY</b>	Mariah Carey & Boyz II Men	Columbia CD.6629353 (S/M)
30 <b>PUSHING AGAINST THE FLOW</b>	Raw Stylus	Wired WIRE2 1224 (DMS/MS)
31 <b>BOOMBASTIC</b>	Shaggy	Virgin VST 1538 (E)
32 <b>WOOD-HAH!! GOT YOU ALL IN CHECK</b>	Busta Rhymes	East West 08050 (Impart)
33 <b>I AM BLESSED</b>	Eternal	EMI (E)
34 <b>SECOND THOUGHTS IN THE INFANTS</b>	Horace Brown	Motown 4228595611 (Impart)
35 <b>CREEP 96</b>	TLC	Lafayette 74321340341 (BMG)
36 <b>WHO CAN I RUN TO</b>	Xscape	Columbia 66281 16 (S/M)
37 <b>ONE SHOT/NOTHING IN PARTICULAR</b>	Brotherhood	Bla To (BMG) 9H00TX (E)
38 <b>TOO HOT</b>	Coolio	Tommy Boy 79V 718 (RTM/DISC)
39 <b>NO-ONE ELSE (REMIXES)</b>	Total	Puff Daddy 78672795211 (BMG)
40 <b>WHY YOU TREAT ME SO BAD</b>	Shaggy featuring Grand Puba	Virgin VST 1566 (E)

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# DANCE SINGLES

The Last Title	Artist	Label/Cat. No. (Distributor)
1 <b>ACCESS</b>	DJ Mejah and DJ Tim	Wrasound TABX 240 (F)
2 <b>EVERY LITTLE THING I DO</b>	Soul For Real	Uptown MCST 48005 (BMG)
3 <b>KEEP THE MUSIC STRONG</b>	Bizarrre Inc	Some Bizarrre MERK 451 (F)
4 <b>DON'T LEAVE</b>	Faithless	Cheeky CHEX 12012 (S/M/BMG)
5 <b>PASSION</b>	Get Daccor	Way Of Life WAYT 1 (F)
6 <b>RETURN OF THE MACK</b>	Mark Morrison	WEA WEA 0447 (W)
7 <b>OYE COMO VA</b>	Tito Puente Jr & The Latin Rhythms	Media MCST 40011 (BMG)
8 <b>BE AS ONE</b>	Sasha & Maria	7am/Deconstruction 742314291 (F)
9 <b>LET THE MUSIC PLAY</b>	BBB featuring Erin	MCA MCST 40029 (BMG)
10 <b>WHAT LOVE CAN DO</b>	SAIN Port 3 featuring W Williams	Effective EPFS 025 (F)
11 <b>CHILDREN</b>	Robert Miles	Deconstruction/RCA 74321348231 (F)
12 <b>MOVIN'</b>	Mare	AM-PM 581391 (F)
13 <b>I SEE ONLY YOU</b>	Nostropic	Hi-Life/Polydor 573831 (F)
14 <b>X-FILES</b>	DJ Dado	ZYX ZYX 80012 (Impart)
15 <b>DISCO'S REVENGE</b>	Gueto	Manhattan/Mercury PESX3 (F)
16 <b>NEW YORK UNDERCOVER 4-TRACK EP</b>	Various	Uptown/MCA MCST 48002 (BMG)
17 <b>SEXUAL PRIME</b>	Zella Mariah	Virgin VST 1570 (E)
18 <b>MOVING ON UP (ON THE RIGHT SIDE)</b>	Beverly Knight	Dane 1200ME (E) (DMS/CS)
19 <b>AMERICA</b>	Full Intention	Who's Di Selecta WDS 823 (Impart)
20 <b>NEW KICKS</b>	Johann	Perfecto PERF 1187 (W)
21 <b>THE SOUND</b>	X-Press 2	Junior Boy's Own JBO 36 (E)
22 <b>PLUG MYSELF IN</b>	DCS featuring Mark E. Smith	Casablanca/PWL TOGA 0017 (W)
23 <b>REACH</b>	Li Mo' Yin Yang	Multiple 12MULTI 9 (TRC/BMG)
24 <b>TAKE ME HIGHER</b>	RAF	Media MCST 48008 (BMG)
25 <b>HI-NITES EP</b>	Danny J Lewis	Shindig SHIN 011 (V)
26 <b>ALWAYS MUSIC</b>	Westbam/Koon + Stephenson	Low Spin 577815 (F)
27 <b>INDOCTRINATE</b>	Casie France/Clott	State MAMP 001X (A/D)
28 <b>MEISO</b>	DJ Krush	Mo Wax MW 042 (V)
29 <b>WE GOT IT</b>	InnuVibe (featuring Smooth)	MCA/MCST 48002 (BMG)
30 <b>I KNOW YOU WANT ME</b>	Barbra Streisand/Blondie	Junior Boy's Own JBO 32 (RTM/DISC)

# DANCE ALBUMS

The Last Title	Artist	Label/Cat. No. (Distributor)
1 <b>SECOND THOUGHTS IN THE INFANTS</b>	Urbanworld	Junior Boy's Own JBO 3 P 4330W 4187M5 (S)
2 <b>100% PURE GROOVE</b>	Various	Telstar -ITAC 2018 (BMG)
3 <b>THE SCORE</b>	Fugees	Columbia 4855491483394 (S/M)
4 <b>HOUSE OF GYPSY**</b>	Girls Against Boys	Touch And Go TG 14875 14053 (S/R)
5 <b>RETURN TO THE SOURCE: THE CHAKRA JOURNEY</b>	Vinay	Planet 7/SP 39753 (S/M)
6 <b>SESSIONS SIX</b>	Various	Ministry Of Sound MINSPL 03MMS (S/M)
7 <b>ALL EYED ON ME</b>	2 Pac	Death Row/Island -9242004 (F)
8 <b>BEST SWING 96 - VOL 2</b>	Various	Telstar -ITAC 2829 (BMG)
9 <b>THE BEST R&amp;B ALBUM IN THE WORLD... EVER!</b>	Various	Vega -VDMC 118 (E)
10 <b>THE HOUSE COLLECTION - CLUB CLASSICS</b>	Various	Fantasia FHCC2 119FHCC2 1MC (DMS/MS)

SPECIALIST CHARTS

23 MARCH 1996



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**RESCUE ME**

Featuring mixes by:  
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**a** avex uk

taken from the album:  
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Mixed by: GRAHAM GOLD (KISS 100)  
Featuring mixes by: JON OF THE LEASING WIMMIN  
HAPPY CLAPPERS • TODD TERRY  
Released 29/4/96 CD | LP

# VIDEO

This	Last	Title	Artist	Label (distributor)
1	1	DUMS AND DUMBER	Oasis	Creation CRECD 221 (3MV/V)
2	NEW	STAR TREK VOYAGER - VOL.22	Star Trek	CC Video W94912
3	2	SLEEPING BEAUTY	Walt Disney	Walt Disney 0204292
4	NEW	LITTLE WOMEN	Columbia TriStar	CC Video V919148
5	NEW	STAR TREK THE PICO SPACE NINE - VOL.4.2	Star Trek	CC Video W949148
6	15	BILL WHELAN: Renaissance-The Show	Bill Whelan	VO V0494
7	3	THE X FILES - FILE 1: THE UNDISPERSED FILE	FOX	VO V0354
8	6	RICHIE RICH	Warner Home Video	VO S01367
9	NEW	LES MISERABLES IN CONCERT	Warner Home Video	VO S01367
10	7	REAL RESULTS IN 10 WEEKS WITH 8 CALLAR	Video Collection	VC0316
11	5	TYSON - UNCAID	Ariston	AST0187
12	14	THE LION KING	Walt Disney	Walt Disney 0209772
13	14	WALLACE & GROMIT - A CLOSE SHAVE	BBC	BBCV3966
14	4	STAR TREK DEEP SPACE NINE - VOL.4.1	Star Trek	CC Video W949148

This	Last	Title	Artist	Label (distributor)
16	22	RI COLLEY'S COMPLETE FLAT STOMACH PLAN	RI Colley	RI Video W94912
17	19	THE GRAY AND THE HOUND	Shallow Grove	SG Video W94912
18	8	SHALLOW GROVE	Shallow Grove	SG Video W94912
19	12	RESERVOR DOGS	Freely Will	FW Video W94912
20	NEW	BRANLEY - BRANLEY	Brasley	B Video W94912
21	NEW	PRIDE AND PREJUDICE	Pride and Prejudice	P&P Video W94912
22	10	ONLY FOOLS AND HORSES - FROD'S LEGACY	BBC	BBCV3579
23	4	HOMEWARD BOUND	Warner Home Video	VO S01367
24	6	THE 3 MINUTE A DAY FACULTY	Ariston	AST1024
25	20	AGE VENTURA PET DETECTIVE	Warner Home Video	VO S01367
26	17	LEON	Touchstone	T043027
27	4	COOL BUNNINGS	Warner Home Video	VO S01367
28	24	TROUBLE ROMANCE	Warner Home Video	VO S01367
29	NEW	THE SECRET GARDEN	Warner Home Video	VO S01367

This	Last	Title	Artist	Label (distributor)
1	1	BILL WHELAN: Renaissance-The Show	Bill Whelan	VO V0494
2	NEW	LES MISERABLES IN CONCERT	Warner Home Video	VO S01367
3	2	MORAY GARTTWAY: In Motion Sports Center	SMV/Columbia	SMV V03002
4	3	BOYZON: Cool And Done	VO V03002	
5	6	BOYZON: Cool And Done	VO V03002	
6	5	TAKE THAT: Nobody Else - The Movie	BMG Video	14213030
7	4	OASIS: Live By The Sea	PAI/Music	14213030
8	6	MICHAEL JACKSON: Video Greatest Hits - Victory	SMV	14213030
9	7	PULP: Sorted For Films & Video	VO V03002	
10	13	TAKE THAT: Nobody Else - Live At Manchester	BMG Video	14213030
11	9	STATUS QUO: Don't Stop	Polymedia	14213030
12	13	DANIEL O'DONNELL: The Classic Live Concert	RIT	14213030
13	10	MICHAEL BOLTON: Greater Hits - Video Greatest Hits	Polymedia	14213030
14	17	KISS: MTV Unplugged	Polymedia	14213030
15	11	MRE & THE MECHANICS: Hit	Warner Home Video	VO S01367

# INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	DON'T LOOK BACK IN ANGER	Oasis	Creation CRECD 193 (3MV/V)
2	2	PASSION	Gaz D'Arco	Technobud
3	5	I WANKA BE A HIPPIE	Lush	4AD BAD 06020 (RTM/D)
4	3	LADYKILLERS	Cart Cox	Edel 890713 COX (P)
5	4	TWO PAINTINGS AND A DRUM	Echobelly	Faive FAX MW 0422 (V)
6	NEW	DARK THERAPY	DJ Krush	Mo Wax MW 0422 (V)
7	NEW	NEISSO	Oasis	Creation CRECD 195 (3MV/V)
8	12	WHATEVER	Oasis	Creation CRECD 196 (3MV/V)
9	10	WONDERWALL	Oasis	Creation CRECD 197 (3MV/V)
10	13	SLIGHT RETURN	Blatnotes	Superior Quality BLUE 0032 (V)
11	16	CIGARETTES & ALCOHOL	Oasis	Creation CRECD 198 (3MV/V)
12	8	SOME MIGHT SAY	X-Press 2	Junior Boy's Own JBO 3020 (RTM/D)
13	8	THE SOUND	Oasis	Creation CRECD 199 (3MV/V)
14	17	LOVE FOREVER	Djork	One Little Indian 10217922 (CP)
15	11	HYPFERBALLAD	John Allord	Love This LOVE71672 (P)
16	14	SMOKE GETS IN YOUR EYES	Nick Cave & PJ Harvey	Mute COMUTE 198 (RTM/D)
17	NEW	HENRY LEE	Pulse-8	CLOUSED 99 (P)
18	NEW	LOVE, LOVE, LOVE	Oasis	Creation CRECD 176 (P)
19	20	SUPERSONIC	Oasis	Creation CRECD 192 (3MV/V)
20	19	SHAKERMAKER	Oasis	Creation CRECD 192 (3MV/V)

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# INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	WHAT'S THE STORY MORNING...	Oasis	Creation CRECD 193 (3MV/V)
2	3	EXPECTING TO FLY	Blatnotes	Superior Quality BLUECD 804 (V)
3	4	DEFINITELY MAYBE	Oasis	Creation CRECD 163 (3MV/V)
4	2	ROOTS	Scputure	Roadrunner RR 8902 (P)
5	5	PARANOID & SUNBURNT	Skunk Anansie	One Little Indian TPLP 956 (P)
6	8	POST	Bjork	One Little Indian TPLP 912 (P)
7	6	ON	Echobelly	Faive FAX MW 0422 (V)
8	9	DEBUT	Bjork	One Little Indian TPLP 312 (P)
9	10	SAME OLD TOWN	Saw Doctors	Shantown SAWOOD 014 (P)
10	7	MURDER BALLADS	Nick Cave & The Bad Seeds	Mute CDSTUMM 136 (RTM/D)
11	11	GANGSTER'S PARADISE	Coolio	Tommy Boy TBCD 1141 (RTM/D)
12	12	DO YOU LIKE MY TIGHT SWEATER?	Moby	Eco ECHD 7 (P)
13	NEW	THE BEST OF	Small Faces	Summit SLIMCD 401 (SNM)
14	NEW	THE VERY BEST OF	Elvis Costello	Demos DPM 13 (P)
15	13	THE LOST EPISODES	Frank Zappa	Silverstone RCO 40573 (V)
16	18	THE COMPLETE	Stones Roses	Rykodisc OREC 525 (P)
17	NEW	...AND THE BEST OFS ON!	Scotstar	Club Tools 009692 CLU (P)
18	15	I AM AN ELASTIC BEINGCRACKER	Tripping Daisy	Island CIRL 1004 (V)
19	19	DOOGLITTLE	Fluxus	AAD CAD 9650 (RTM/D)
20	NEW	EVERYTHING IS WRONG	Moby	Mute CDSTUMM 130 (RTM/D)

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# ROCK

This	Last	Title	Artist	Label (distributor)
1	1	ROOTS	Scputure	Roadrunner RR 8902 (P)
2	2	DON'T STOP	Status Quo	PolyGram GV 531032 (P)
3	4	CARBAGE	Garbage	Mushroom 314549 (RTM)
4	6	MADE IN HEAVEN	Queen	Pelophone COPP 167 (E)
5	9	THESE DAYS	Ben Jovi	Mercury 5282482 (P)
6	5	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin COV 2799 (E)
7	8	THE BOY WITH THE X-RAY EYES	Beyoncé Zoo	EMI CDCEM 3742 (E)
8	7	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 58267232 (W)
9	12	CROSS ROAD - THE BEST OF	Ben Jovi	Jambop 5225382 (P)
10	3	SKUNKWORKS	Bruce Dickinson	Raw Power RAWCD 106 (BMG)

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This	Last	Title	Artist	Label (distributor)
11	19	HOW TO MAKE FRIENDS...	Terrorvision	Total Vega VEGASCD 1 (E)
12	11	PURIFICATION	Dave Purple	RCA 7423123022 (BMG)
13	10	THE GRAY RACE	Bad Religion	Dugones 483652 (SM)
14	15	WILD ONE - THE VERY BEST OF	Travis	Vertigo 5281132 (P)
15	13	DOOKIE	Green Day	Reprise 338495232 (W)
16	17	NEVERMIND	Nirvana	RGIC CD2 24425 (BMG)
17	18	FOO FIGHTERS	Foo Fighters	Roswell CDE2 2286 (E)
18	18	VAULT - GREATEST HITS 1980-85	Def Leopard	Bludgeon RIFM... 5286752 (P)
19	19	SO FAR SO GOOD	Bryan Adams	AAM 5401572 (P)
20	20	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 24727 (BMG)

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# COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	FRESH HORSES	Garth Brooks	Capitol CDGB 1 (E)
2	2	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD 11944 (BMG)
3	3	INGENUITY	KD Lang	Sire 759958402 (W)
4	4	REVELATIONS	Wyonna	Carb CURCD 20 (P)
5	6	THE LAST WALTZ	Daniel O'Donnell	Ritz RITZCD 0058 (P)
6	5	ENDLESS SEASONS	Rainn Family	Parlophone CDSET 2215 (E)
7	8	STONES IN THE ROAD	Many Chapin Carpenter	Columbia 4749673 (SM)
8	11	IN PICES	Garth Brooks	Liberty CDSET 2212 (E)
9	9	THE TROUBLE WITH THE TRUTH	Patty Loveless	Columbia 481482 (SM)
10	15	ESPECIALLY FOR YOU	Daniel O'Donnell	Ritz RITZCD 703 (P)

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This	Last	Title	Artist	Label (distributor)
11	10	WHAT A CRYING SHAME	Mavericks	MCA MCD 10961 (BMG)
12	8	WRECKING BALL	Emmylou Harris	Capitol CDGB 102 (P)
13	14	NO FENCES	Garth Brooks	Capitol CDE2 2136 (E)
14	12	GENIE	Reprise 532648052 (W)	
15	13	STARTING OVER	Reba McEntire	MCA MCD 11254 (BMG)
16	16	WILD ANGELS	Martina McBride	RCA 078636952 (BMG)
17	17	TRAIN A COMIN'	Steve Earle	Transatlantic TRACC 111 (P)
18	NEW	FOLLOW YOUR DREAM	Ritz RITZCD 701 (P)	
19	17	IT MATTERS TO ME	Faith Hill	Warner Brothers 582654722 (W)
20	18	ROPIN THE WIND	Garth Brooks	Capitol CDE2 2162 (E)

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# SPOKEN WORD

This	Last	Title	Artist	Label (distributor)
1	NEW	DOCTOR WHO - THE GHOST OF N-SPACE	(Original Cast Recording)	BBC Radio Collection 2801813 (P)
2	NEW	THE X FILES - CROUNDED ZERO	Gillian Anderson	Walt Disney 01
3	1	SLEEPING BEAUTY - HEAD ALONE	(Original Cast Recording)	Walt Disney 01
4	NEW	STEELING & SON: ANY OLD IRON	(Original Radio Cast)	BBC ZBBC 1800 (P)
5	NEW	DICK KING - SMITH - BABE...	Stephen Thorne	CTC 3063
6	5	AGATHA CHRISTIE AT BERTHRAM'S	(Original Radio Cast)	BBC ZBBC 17930
7	3	HANDCOCK'S HALF HOUR 7	(Original Radio Cast)	BBC ZBBC 1729 (P)
8	2	SMITH & JONES LIVE	Mae Smith and Gail Rhyss Jones	Speaking Volumes 1
9	7	RED DWARF - THE LAST HUMAN	Craig Charles	Speaking Volumes 528734 (P)
10	6	BLACKADDER GOES FORTH	(Original TV Cast)	BBC ZBBC 1682 (P)

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This	Last	Title	Artist	Label (distributor)
11	NEW	THE CASEBOOK OF SHERLOCK HOLMES	(Original Radio 4 Cast)	BBC ZBBC 1699 (P)
12	NEW	JANE AUSTEN'S SENSE & SENSIBILITY	Kate Winslet	Classic Collection WMS12 (W.H.SMITH)
13	11	TALKING HEADS	Alan Bennett	ZBBC 1699 (P)
14	10	DARIES 1986-1990	Michael Angelis	ZBBC 1624 (P)
15	NEW	THOMAS THE TANK ENGINE & FRIENDS	Tom Riddle	MUSIC FOR PLEASURE TOMTFF 8104 (E)
16	NEW	THOMAS THE TANK ENGINE - GORDON	Tom Riddle	Speaking Books word101 (EUK)
17	13	THE LION KING - STORY & SONG	(Original Cast Recording)	Disney PDC 315 (CDE)
18	15	CHARLIE & THE CHOCOLATE...JAMES & BOB	David Dahl	Speaking Books WORD 1000 (EUK)
19	NEW	THE NAVY LARK 7	(Original Radio Cast)	BBC ZBBC 1677 (P)
20	20	COMEDY COLLECTION	Rowan Atkinson	Laughing Stock LAFFW1 (I)

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Ash were one of *Music Week's* hot tips for stardom in our A&P preview of the year. Now, having exclusively heard their first full-length album in London's Orinoco studios, we can confirm the young Northern Irish band has produced one of the hottest records of the year – and one which has the right sound for the US market.

The latest single, Goldfinger, out on April 15, is the band's most commercial to date and is sure to win a whole swathe of non-indie fans.

Until last summer, County Down's Ash were very much a part-time band, as two of the three had to devote their energies to studying for their A-levels. Luckily, due to a sympathetic headmaster, the band were also able to get across to Britain to play half-term holiday tours with Elastica and Babes In Toyland and become darlings of the weekly rock press.

Interest in Ash started when Bad Moon PR Paddy Davis was sent a demo tape by a friend of the band in autumn 1993. He played it solely for the next month and then handed it to Steve Tavener, who was contemplating founding a small indie label.

After a weekend with the demo, Tavener and Davis travelled to Belfast to see the band perform and within months Jack Names: The Planets had been released on La La Land and Tavener was their manager.

The single was immediately picked up by Radio One's Mark Radcliffe, John Peel and The Evening Session and, after being wooed by several majors, Ash opted to sign for the Infectious label in spring 1994.

The band have since released five singles, including two top 20 hits, and a mini-album, Trailer. In the process, they have become the most talked about young guitar band since Supergrass. The band has also just been voted best newcomer by readers of Irish rock magazine *Hot Press*.

Ash have been heard at work with Oasis producer Owen Morris since January and the 11 tracks *Music Week* listened to, including eight previously unheard songs, show the band have the potential to become one of the country's finest.

Singer Tim Wheeler has matured from a schoolboy with a gift for power pop into a fully-fledged songwriting powerhouse and one who could prove very popular in the US.

The band and all connected with them are confident of major success for the album. Infectious managing director Rector Marshall says, "We're aiming at the top three and would be confident of a number one if we were not competing with new releases from The Cranberries and George Michael."

Wheeler says, "I'd like to be no. 1 in at number one but, even if that doesn't happen, I think Oh Yeah is strong enough to give a new lease of life to the album."

Marshall says, "I'm not surprised at the strength of the record. I always knew they were immensely talented – that's why I signed them." But he admits, "I am pleasantly surprised at the maturity of some of the songs." That maturity, aligned with Morris's excellent harnessing of the powerful songs, has produced a record that could well be this year's (What's The Story) Morning Glory?

Marshall insists that Morris was not chosen for his work with Oasis. He says, "We chose him because he's a genius and he's great at working with young bands."

Morris's success with Oasis in the US proves he is capable of honing a band's sound to suit ears around the globe.

And, while Wheeler's songwriting

# ASH

## MATURITY BEYOND THEIR YEARS



skills have matured, his songs have also become heavier, as belts a man whose favourite band is Thin Lizzy.

Marshall says, "I think the sound is far more Britrock than Britpop, which will do them no harm in the States. Our US label Reprise has high hopes for the band and is fully committed to them."

Tavener, who has previously worked with acts such as EMF and the KLF, also believes they stand a better chance of US success than many of their contemporaries. He says, "Buz, Supergrass and The Bluetones are all good bands who write good songs, but they all lack a bit of substance. They all sound thin compared with Ash and that depth in sound will appeal in the US."

When *Music Week* held its US radio workshop in October, Ash were one of the few acts to gain praise along with Oasis and Black Grape, while Britpop contenders such as Pulp and Blur were dismissed as unsuitable for US radio play.

Gary Briggs, vice president of artist development and creative marketing at Reprise, believes the scope for the band is huge and that being Irish will also assist their chances.

He says, "We see fewer bands from Ireland in the US, which gives them credibility. I'm also delighted that they

picked up the best newcomer prize at the *Hot Press* awards, because it shows they can succeed in their own backyard and it also gives me great scope for marketing the band. I definitely think they're on the same track to success as The Cranberries."

The band are gaining invaluable exposure in the US courtesy of Kung Fu, which features prominently in the soundtrack for the Jackie Chan hit movie *Rumble In The Bronx*. The song was selected as the music for the film's TV ads and demand shot up.

Briggs says, "Once the TV spots started, sales went through the roof. We had the single on a limited, low-key release and didn't have enough out there for the market. We have fixed that now and we're confident of maintaining interest in Ash."

TV has worked for Ash before, when Heineken picked up on their early single Uncle Pat and used it as the soundtrack for last summer's campaign for the beer.

Another boon to success in the US is a possible slot on the rolling Lollapalooza tour: the band are currently on the main-stage shortlist at the specific request of tour founder, Perry Farrell.

Marshall says, "The final decision

### TRACK BY TRACK

*Music Week* has heard 11 of the 12 tracks to be featured on the new album. For Will.

#### Love Central

Hard and heavy track with stirring guitar and strong drumming is underpinned by Tim Wheeler's ultra-sweet vocals. "It's like *Shot By Both Sides* as recorded by Sonic Youth and covered by Tim Lizzy," says Wheeler. Goldfinger

The first single off the album sounds like their biggest hit yet, with a simple love lyric brought to dramatic proportions. It's hard to see radio resulting this. Wheeler says, "It's the best tune and the best lyric I've ever written." Which is saying a lot when you consider such early gems as Uncle Pat and Jack Names The Planets.

#### On A Plate

Slow and heavy number which relies on Stooges influence for raw power.

#### Gene The Dream

A Beatles-style psychedelic strain paves the way for glorious use of strings in a beautifully mature song.

#### Kung Fu

Last April's number 11 hit is the current single in the US and should boost their profile through its exposure in Jackie Chan's blockbuster, *Rumble In The Bronx*.

#### Oh Yeah

The album highlight is a gloriously sweet love song featuring 30 strings and an aching streak of melancholy, ending with the heart-breaking line, "It was the start of forever." Scheduled to be the album's last single in late summer and sure to be a huge hit.

#### Let It Flow

Heard as a monitor mix, this is another catchy gem ensuring the album has no fillers.

#### Angel Interceptor

Probably the band's weakest single to date, lacking the immediacy of its predecessor, but still popular enough to reach number 14 last October.

#### Last In You

Another very immediate track, with the nagging familiarity of all great pop songs.

#### Innocent Smile

Heard in unsorted form, this is a strong hardcore track although the band claim it will end up as a far poppier effort.

#### Dark Side, Light Side

A secret track, to be heard some 30 minutes after the album has finished. The band's laddish humour is revealed to two minutes of recorded vomiting by bassist Mark Hamilton.

has yet to be made, but we'd like to do it and it would boost our US profile."

The band are pleased to have Morris at the helm for their first full-length album. Wheeler says, "It's good fun working with him and he's a great understanding of the music we're doing. It would be hard to work with another producer after him. It's also his first album since (What's The Story) Morning Glory, so he obviously respects us a bit."

But Tavener adds that Morris's reverence goes a bit further. He says, "It's funny seeing someone of Owen's stature in such awe of Tim."

The band aren't short of fans in the industry and they certainly have the seal of approval from guitar maestro, Bernard Butler. He says, "I love Ash, and Girl From Mars was one of my favourite songs last year. It reminded me a lot of The Only One's Another Girl. Another Planet, but they took an old-fashioned sound to a totally new place."

The band head out on a full UK tour in May, after playing a short series of Irish dates, to promote the new album, which, even in rough mix form, looks destined to confirm *Music Week's* New Year prediction that Ash are at the top of the class in British rock music. **Leo Finlay**

# TALENT

One to WATCH  
RUMBLE  
On their attention-grabbing debut album *Rope*, Khaled Anand and The Buzzards, these Irish punkers give the main choice with a bit of melody a sound that will sparkle across to Britain Day's core. Out in April. (See Dublin indie Dead Elvis)

Artist: Ash Project: album Label: Infectious Publisher: Island Music Producer: Owen Morris Songwriters: Wheeler, Hamilton Studios: Rockfield, Orinoco Released: May 13

# RARE

## DERRY'S TRIP HOP HOPEFULS

At the turn of the Nineties, guitarist Sean, formerly John, O'Neill found himself back in his native Derry, having opted out of That Petrol Emulsion, the experimental guitar outfit he founded with brother Damian after the break-up of punk pioneers The Undertones.

"I was a bit wary after leaving the Petrol," says O'Neill. "I sat around doing nothing in Derry for a while. This wasn't difficult because there is really nothing to do here at all."

But O'Neill is now active again and the focus of attention as a prime mover in trip-hop quartet Rare.

Their dreamy but driving Equator Records debut *Something Wild* created a buzz through Radio One airplay and reached number 57 in the UK singles chart last month. They are now working on a follow-up single. Don't Make Me Wait, for release in late April.



Through connections on the local arts scene, O'Neill met Rare's vocalist Mary Gallagher and guitarist/keyboard player Locky Morris. Their fascination with combining dance and rock elements coincided with O'Neill's enthusiasm for hip-hop and dub. After recruiting local drummer David Whiteside, they launched on to the Irish live circuit in 1992 and made their first recording, a one-off 12-inch for Setanta, in 1993.

This, however, proved to be the sole expression of interest in Rare from the music industry during the band's early

years. O'Neill, who has a day job as a music technology teacher for unemployed people at Derry's community-based New Centre, says, "The way Rare has developed has been remarkably loose. Mary originally did backing vocals, but took over the main role a couple of years ago. We continued to work at demos and perform live, but to no real extent."

Until, that is, the Cork Rock festival in April 1995. Among the assembled A&R executives was Equator Records' Dave Long, who had joined the label

just a few months earlier. "They were my first signings," he says proudly. "I was the only A&R man at Cork Rock who liked them - the rest thought they were rubbish. To me, they combine Sean's ability to write great pop songs with Mary's beautiful voice." This combination is much in evidence on *Something Wild*, where the crystalline quality of Gallagher's vocals are set against the funky swamp of tape loops and chopping guitar patterns.

This style has aligned Rare with Forthhead and other exponents of trip-hop. "It's a bit of a compliment because we really like what Forthhead do," says O'Neill. "Then again, we were performing *Something Wild* four years ago and most of our songs were written long before we'd heard of them."

"We got these comparisons because Massive Attack and all those other bands have the same influences as us," adds O'Neill. "Now those influences have crept up from the underground into the mainstream." Rare were due to start a mini-UK tour last Friday at London's The Garage before returning to Derry to record their debut album, due out this summer, at the city's newest studio, Blast Furnace. Production will be handled by the band along with local producer Claran Coyle, who provided the much-praised dub-enhanced mix of *Something Wild*. **Paul Gormea**

Acc: Rare Project: single Label: Equator Songwriters: Rare Publisher: copyright control Studio: Derry Collective Producer: Rare/Claran Coyle Released: late April

In 1991, the future looked bleak for Derwood and Liz Westwood after their well-remembered Eighties band Westwood disbanded, leaving the duo stranded in the Arizona desert with no record deal and little hope.

The group had fallen apart following the collapse of the final resting place for Westwood. Savage Records in the US. But five years later, the duo are back in London, musically rejuvenated by the underground sounds of the capital, with a new group MoonDogg, signed to Tim Mackley's Better Records. Abbot, marketing consultant to Oasis and manager of Robbie Williams, discovered the pair were back in town at the end of 1994 and, after hearing their new jungle-infused sounds, thought they would be the perfect act to start off his new label. "I always thought they had great pop sensibilities as Westwood and Derwood is the greatest guitarist in the UK. As MoonDogg, they wanted to make uncompromising music which is what I was interested in," says Abbot.

After the other members of Westwood returned home in 1991, Derwood and Westwood took an impromptu sabbatical, living in a small town named Carfree.

# MOONDOGG

## THE RETURN OF THE WESTWORLD PAIR

During their stay, they recovered from the tribulations of Westworld's ups and downs. Former Generation X guitarist Derwood learned to play the slide guitar and the pair made a movie. After a while, they began to write and record again. But it was only when the pair teamed up with producer Martin Lee Stephenson on their return to London that the full sound of MoonDogg was realised.

"We got back to London and started listening to pirate radio and met



Martin. I got on really well and he was able to fuse the desert and urban vibes," says Derwood. "We took it to all the majors. They liked it but weren't able to understand it and only Tim was able to see the potential."

Stephenson, who the pair had met through chubbing, had been recording as

Law And Order, producing acts such a Kenny Ken and recording for such influential drum and bass labels as Suburban Base. MoonDogg presented him with something slightly removed

from the hardcore breakbeat stereotype.

"I really like the slide guitar and attitude of the vocals. It wasn't like anything else I was doing," he says.

MoonDogg's mix of blues, dub and jungle may sound a bit far removed but Derwood and Westwood's musical experience, allied to Stephenson's production skills have moulded the disparate elements into something accessible, unique and far removed from Westworld's proto-dance rock fusions.

The group have already started work on their second album and, according to Derwood, are still operating on the cutting edge. "We were upfront with the jungle influences and we've moved right on again with the new stuff," he says. Better released the excellent first single, Wonderful, at the start of the year and the debut album, *Fat Lot Of Good*, comes out in late April.

For Abbot, Better and MoonDogg, it could be the start of something big.

"They're being marketed in a straightforward, servicing way with no fancy tricks," says Abbot. "I'd like to think of them as more of a rock band than a faceless dance act. They'll be massive." **John Barnes**

Acc: MoonDogg Project: album Label: Better Records Publisher: copyright control Songwriter: Bob Derwood/Andrews Producer: Martin Lee Stephenson Studio: Home recordings mixed at Pro 1

## NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
ABIGAIL	Singer from Liverpool	PULSE 8	Andrew Sigmund, Eden Music	singles	Steve Long/Frank Sansom
BOXCAR	New indie-ish trio from Australia	PULSE 8	Archangel Management	album	Steve Long/Frank Sansom
SIMON CLUMIE	Songwriter	BMG MUSIC PUBLISHING	r/a	worldwide publishing excl-UK	Marx Fox
JANET-LEE DAVIS	Lowend rock/singer/songwriter	FASHION RECORDS	Envoxy Management	album	John MacGillivray
DEE ELLINGTON	Female soul/R&B singer	RCA	Kevin Jones	singles and album option	Kenny Who
FADE	Chris Fortier & Neil Koo, US house duo	LIMBO	self-managed	album	Rick Lanxon
FUZZ	Amsterdam-based duo from Brooklyn	POLYDOR	The Hero Twins	album	Bill Pennington
THE GYRES	Five-piece rock/pop band from Glasgow	BMG MUSIC PUBLISHING	Paul Cardow	worldwide publishing	Jan Pennington
HOLY BARRIARANS	Ex Cult star Ian Astbury's new band	BEGGARS BANQUET	Carl Stuber	album	Jan McLaren/Roger Trust
JUNE	Pop five-piece from North Carolina	BEGGARS BANQUET	Dick Huey, Blah Blah Ent	album	Jan McLaren/Roger Trust
KIREE LLOYD	South London soul/rock artist	PULSE 8	none	album	Steve Long/Frank Sansom
LYLE MATS	Songwriter	BMG MUSIC PUBLISHING	Ted Kurland	UK publishing	Marx Fox
PAT METHERY	Songwriter/legendary jazz performer	BMG MUSIC PUBLISHING	Ted Kurland	UK publishing	Marx Fox
NEVILLE MORRISON	London-based reggae singer	FASHION RECORDS	none	album	Chris Lane
PEACE BY PIECE	R&B four piece from London	BLANCO Y NEGRO	none	album	Harvey Eagle
SAINT	Pop/indie four piece from Glasgow	ZEEF PUBLISHING	Brian Freshwater Mgt	album	Bobo
TOM & JERRY	R&B/jungle duo aka Maximum Style	PAROUSIA	none	worldwide publishing	Bobo
Compiled by Sarah Davis 0181-948 2320					

Use to WATCH

**SOPHIE ZELMANI**

The Swedish invasion continues with a 20-year-old singer/songwriter who sings in Swedish, English, and German. Her debut album, *Delirium*, is available on CD and cassette. She has already won a Swedish Grammy for best new musician and is expected to follow the Carpenters and White in the UK charts.

When Bernard Butler left Suede in late 1994, many in the industry thought he was mad and that he would struggle to be anything other than a jobbing session musician.

Butler proved the doubters wrong, though, by coming back bigger and better last year with his glorious collaboration with David McAlmont, which showed how he had progressed from the foppish indie-glam of Suede. Their single Yes soared to number eight and the album, *The Sound Of McAlmont And Butler*, reached the Top 40.

But that short-lived, and ultimately acrimonious, collaboration is not the only thing Butler has been up to since his departure from Suede. He has been working and writing with Edwyn Collins and Almes Mann. He has performed live alongside Sparks, Manic Street Preachers and Teenage Fanclub, and played guitar on several forthcoming releases including two tracks on Neneh Cherry's upcoming single and three songs for Eddi Reader's summer album.

He is also in demand as a producer following his brilliant co-production work with Mike Hedges on the McAlmont And Butler project. Butler's fingers will be at the controls on several of Sparks' new recordings of their greatest hits, as well as on tracks for the Tim Booth and Angelo Badalamenti project.

And, to cap it all, Butler is currently writing for his first solo project, which is expected early next year for Sony LRD. The LRD deal is a consequence of his long-term contract with Sony via Suede's deal with Nude, but Butler stresses that he is entirely satisfied with the arrangement and particularly with Sony LRD managing director Jeremy Pearce.

Meeting Butler in a West End cellar café, he is in a relaxed state of mind and keen to talk about his work, with the exception of the solo album, which is being kept "strictly under wraps".

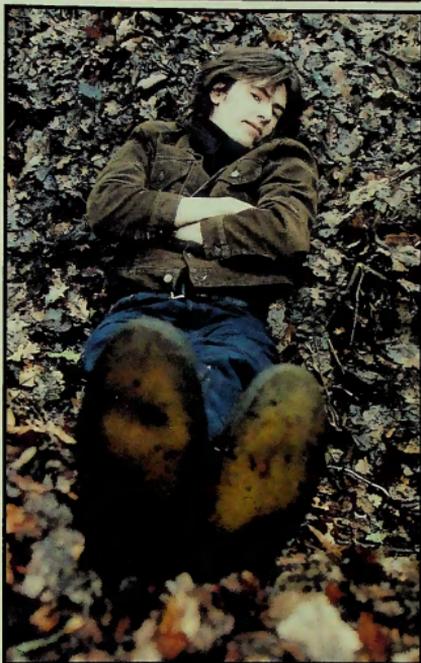
He says, "I'm refusing to talk about my solo work, because I've really just started writing it."

His manager Geoff Travis says some solo recordings will be released in the next few months, adding, "We were very aware that Bernard could slip into being just another jobbing session musician, which is why we placed a time limit on his work with other artists. Everything is crystallising into one central work - his solo album."

Details are unclear about the style of the material or even if Butler will sing lead vocals for the first time. Travis says, "A lot has yet to be decided, and I'm not sure how it will fit into the current pop scheme, but I do know it will be quality."

Butler is eager to dispel rumours that he's a boring muso and a difficult man to work with, as well as clearing

## BERNARD BUTLER PROVING THE DOUBTERS WRONG



up some misleading rock press reports.

He says: "It was reported in the *NME* before Christmas that I'd formed a band with Tim Booth called The Bad Angels, whereas I was just helping Tim and Angelo Badalamenti out with their album, *Booth And The Bad Angels*. It irritates me that journalists can't pick up a phone and get their facts right."

Butler played guitar on and co-produced six tracks for the album, and also met up with another acclaimed collaborator Brian Eno.

"I was terrified when I heard Eno was coming down to do some backing vocals," he says. "I was sure he was going to scrutinise all my work and pull it to shreds, but it was all really enjoyable and his efforts inspired me to do a better job."

Butler admits he has spent most of the past two years learning and refining his craft, and his work with these diverse artists has given him a new insight into his work.

He says, "I'm not prejudiced against

any kind of music as long as it's good. I could have worked with a lot of indie bands, which would have been expected of me, but there would be no progression. I know I can bring something different to people like Neneh and can also learn a lot in the process."

Edwyn Collins, is a major fan of the man and his music. He says, "When Gorgeous George came out in September 1994 and received curious reviews, he was the first person to ring up and tell me he thought the album was brilliant. We'd never even met before then and I had no idea he was interested in my work."

Collins adds, "Some people have difficulty with him because he's not particularly malleable. He's quite a reserved character and he can come across as very dogmatic, but that's not a problem in an artist."

Sony LRD's Pearce adds, "He's just a complete perfectionist and perhaps places unreasonable demands on people he works with. But that's why talented people really like working with him."

Butler's work with Cherry, Reader and Booth might make him appear to be a busy session musician, but even though his axe is for hire, Butler does not think he fits the standard session role.

He says, "People generally get me in because they're unhappy with a session player's work. Neneh Cherry's next single *Woman* had a really macho guitar solo, which wasn't in tune with the song, so I added something hard but not quite as manly. I can only play what I think is right for a song and, luckily, other artists and producers seem to like what I do."

Butler has just completed his first full-length album production for Factory Too's Hopper. It was the first project he's been involved with where he hasn't played guitar and he enjoyed the experience. Butler says, "I really like the demo I was given and I knew I could make the band sound different and better. I brought in strings to flesh out some of the tracks, which the band loved, but I've been as inspired by them as they were by me."

Collins adds, "I see a lot of parallels between my career and his, except what he's learned in five years has taken me 16."

Travis adds, "Bernard's success as a producer has given him a huge psychological boost and added another string to his bow. His experiences of working with other people will make his solo work all the more exciting."

And, while there will always be those in the industry who will shy away from the single-minded Butler, he's already proven himself to be a multi-talented artist. His solo work should be the icing on the cake. **Leo Finlay**

TALENT

## STEVE LAMACQ ON A&R

Calling all bands! Never get disillusioned if you find yourself going on stage to a crowd of 20 people - you never know who might be in the audience. The famous story, of course, is that Creation's Alan McGee saw Oasis playing Glasgow King Tut to an audience of anything between 30 and 100 people (depending on which source you believe and how many people now claim to have been there). Then there's Andy Ross from Food who spotted Seymour, the nascent Blur, while lurking in a tiny crowd at Dingwells in London... I've known bands drop their guard in front of small audiences and blow it completely. Not so Bristol's Telstar who played London last week to a cavernous, virtually empty room, but acted

as if they were performing to a sell-out Wembley Arena. The singer played up to his imaginary crowd of thousands with a bit of banter, while the rest of the band knuckled down to the job of sounding like a strung-out Pulp... These are the sort of gigs, especially in London, where anything can happen. The odd thing is that A&Rs, journalists and DJs like finding bands no-one knows about. There's a kick in discovering a group by chance in the back room of a pub. This is the sort of happy accident that legends and great anecdotes are made of and we thrive on them. I imagine I'll be boring at least the next three generations of scouts with the Sundays story ("So there I was sitting in the bar of The Falcon reading a

comic, waiting for the Caretaker Race to go on, when the guy says, 'pop your head in and see the support band'. And there they were, bingo, The Sundays!"). At the other end of the scale, you have the big A&R turns. Last week's was for Sun, playing at the Garage in front of numerous interested companies... Meanwhile, one of *Music Week's* Ones To Watch, *Three Colours Red*, were hammering out a good speed rock set at the Dublin Castle and seem to be improving all the time. By the way, I counted the audience, so there's no point in saying you were there when they get big and famous.



One to WATCH

CRADLE

The new band from House Of Love's frontman Murray Close is a six-piece of indie rockers. Murray Close is a six-piece of indie rockers. Murray Close is a six-piece of indie rockers. Murray Close is a six-piece of indie rockers.

## AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
THE ALMIGHTY Just Add Life	Chrysalis	March 18	TV	Ads will run on posters and in Kerrang! Metal Hammer, NME, Melody Maker, Loaded and The List. There will be in-store PAs and club nights. The release will be advertised in the music press including the NME and Melody Maker.
BURT BACHARACH The Best Of Burt Bacharach	ASM	March 18	TV	This release will be given a mass market push with national ads on ITV and Channel Four, co-op radio ads with Tower and Andy's, national and music press ads and posters (with HMV).
THE BEATLES Anthology II	Apple/Parlophone	March 18	TV, Radio, Press, Posters	The release will be advertised in the specialist music press including The Vibe, Straight No Chaser, Blues & Soul and Munk.
BROWNSWOOD Multidirections 2	Mercury	March 18	TV	This box set will be advertised with HMV, Q and Mojo.
ERIC CLAPTON Crossroads 2	Polydor	March 25	TV	There will be in-store displays with key retailers.
STEVE EARLE I Feel Alright	Transatlantic	out now	TV	There will be press ads in TOP The Guardian, Mojo, CMI, The Times and Q. Displays will run with HMV, Virgin, Menzies and Tower.
MARK ETZEL 60 Watt Silver Lining	Virgin	March 25	TV	The album is the solo debut by the ex-American Music Club singer and will be advertised in Q with HMV. There will be posters and a fan mailout.
JUAN GARCIA ESQUIVEL Cabaret Manana	BMG	out now	TV, Radio, Press, Posters	National and music press ads will be supported by radio ads on IRL stations. There will also be posters and in-store displays with HMV.
INSPIRATIONS Pan Pipe Images	Teistar	March 25	TV, Radio, Press, Posters	The album will be nationally advertised on Channel Four and regionally on ITV. There will be radio ads on Classic FM and Melody.
MARK KNOPFLER Golden Heart	Mercury	March 25	TV, Radio, Press, Posters	National and music press ads will target a broad range of listeners, particularly Dire Straits fans. There will also be posters and Internet ads.
GARY NUMAN/TUBEWAY ARMY The Premier Hits	PolyGram TV	March 18	TV	TV ads will run nationally on Channel Four, regionally on ITV and on BSkyB. There will be ads in the national press.
BUSTA RHYMES The Coming	WEA	March 25	TV, Radio, Press, Posters	There will be a co-op in Top Top Generation with HMV and a nationwide street poster campaign to support this release.
SALT Auscultate	Island	March 18	TV, Radio, Press, Posters	Ads will run in Kerrang!, NME, Melody Maker, Raw and Vox. There will be a database mailout and promotion on Virgin VBM.
SEND NO FLOWERS Juice	East West	March 25	TV, Radio, Press, Posters	The album will be advertised in the specialist rock press including Metal Hammer to be in with our dates. There will also be a fanbase mailout.
TAKE THAT Greatest Hits	RCA	March 25	TV, Radio, Press, Posters	A mass market campaign specifically targeting older female listeners. It will include extensive TV and radio ads, national press ads and in-store displays with WH Smith, EUK, Menzies, Tesco, Asda, Safeway and Boots.
VARIOUS Banging Hoops	Firm Music	March 18	TV, Radio, Press, Posters	The album will be promoted with specialist music press ads and radio ads on IRL stations. There will be posters in key cities and a mailout.
VARIOUS The Best Of Woman To Woman	PolyGram TV	out now	TV	National Channel Four and regional ITV ads will be backed by advertising on IRL stations, Virgin 1215 and Heart FM plus ads in the press.
VARIOUS Country Gold	Global TV	March 25	TV, Radio, Press, Posters	Ads will run in selected ITV regions and on Capital, Melody, Country 1035 and selected IRL stations.
VARIOUS Funky Jams IV	Hubbub	March 18	TV, Radio, Press, Posters	Ads will run in the specialist music press including Blues & Soul, Echoes and Touch.
VARIOUS Hits Revisited Vol. 1	Teistar	out now	TV, Radio, Press, Posters	National TV ads will run on Channel Four and BSkyB and there will be regional ITV coverage. Radio ads will run on Capital FM and Atlantic 252.
VARIOUS Mo' House Yo Mama	Moonshine Music	March 25	TV, Radio, Press, Posters	Ads will run in the specialist dance press and there will be radio ads on Kiss FM.
VARIOUS NOW 33	EMI/PolyGram/Virgin	March 18	TV, Radio, Press, Posters	National TV ads will run on ITV, Channel Four and satellite stations for at least three weeks and there will be ads on the Network Chart Show.
VARIOUS Pride And Passion	Dino	March 18	TV, Radio, Press, Posters	This compilation of contemporary Irish classics will be nationally TV advertised on Channel Four and regionally on ITV Ulster and STV.
VARIOUS 100% Pure Groove Classics	Teistar	out now	TV, Radio, Press, Posters	The 38-track compilation will be nationally advertised on Channel Four and regionally on ITV. Radio ads will run on Capital and Kiss.
VARIOUS Pure Rollers	Breakdown	out now	TV, Radio, Press, Posters	Press ads will run in Muzik, Eternity, Echoes, DJ and R&M and regional radio ads will appear on Kiss London and Manchester and Capital FM.
VARIOUS 80s Soul Weekender	Dino	March 18	TV, Radio, Press, Posters	TV ads will run on Channel Four South, Midlands and North and on ITV Meridian, Anglia, HTV and Central. There will be radio ads and posters.
VARIOUS Space Age Pop Volumes 1, 2 & 3	BMG	out now	TV, Radio, Press, Posters	National and music press ads will be supported by radio advertising and nationwide posters.
VARIOUS Straight From The Heart	EMI TV	March 18	TV, Radio, Press, Posters	This album is produced in association with Heart FM which will be running extensive promotion. TV ads will run on ITV and Channel Four.
VARIOUS Swing 88 Vol. 2	Teistar	out now	TV, Radio, Press, Posters	The release will be nationally advertised on Channel Four and regionally on ITV. There will be radio ads on Choice, Galaxy, Capital and Kiss.
VARIOUS X-Files	WEA	March 25	TV, Radio, Press, Posters	The release, which features music from the cult TV series, will be advertised in the specialist music press.

TV RADIO PRESS POSTERS

## CAMPAIGNS OF THE WEEK

## ARTIST



**TAKE THAT - GREATEST HITS**  
Record label: RCA  
Media agency: Target  
Media executive: Steve Gill and Julian Ireland  
Senior product manager: Louise Hart  
Creative concept: Morgan Renn  
Take That's final album, due out next Monday, will be the subject of a major marketing campaign by RCA, which is determined to cross the album over to slightly older females. The campaign begins with ads on GMTV and on ITV Central, Yorkshire, Tyne Tees, Granada, Border, and STV. Further ITV regions will be added later and there will be ads on Sky One Movies. Radio ads will run on Capital and Atlantic and there will be press ads in the Daily Mirror and Daily Mail (with WH Smith). EUK is running window and in-store displays for five weeks through various retail outlets including Tesco, Safeway, Asda and Savacentre.

## COUNTRY GOLD

Record label: Global TV  
Media agency: MCS  
Media executive: David Lamey  
Product manager: Matthew Stanford  
Creative concept: Nic Moran  
Global TV is backing its country compilation with a heavyweight TV campaign which takes in most ITV regions over three weeks. The double album, due out next Monday, includes tracks by Johnny Cash, Elvis Presley, Tammy Wynette and Patsy Cline. TV ads will start in the Scotland, Grampian, HTV, Meridian, Central, TSW, Ulster, Yorkshire, Tyne Tees and Anglia regions and will roll out on London, Granada and Border in week three. Radio ads will run on Capital, Melody, Country 1035, Asda FM and regional stations. The release is a WH Smith album of the week and will be displayed in-store by Our Price, Boots and Andy's - which is running co-op TV advertising.

## COMPILATION



## BEHIND THE COUNTER

MARC PRICE, HMV, Leicester

"Terravision and Underworld have been the new album front-runners for us this week and Celine Dion has also been pretty steady. Our three CDs for E21 campaign, which started last week, is going like a bomb. We've got very strong in-store graphics for it, with posters that feature Andy Warhol-style multiple screen prints. The campaign has very broad appeal as it covers the back catalogue of a wide cross-section of artists and genres. There is a big local following for The Almighty and we're expecting their forthcoming album *Just Add Life* to do very well. They are booked to do a PA here next week. This store has a very large video department, spanning around 2,000sq ft. We've been right behind the Star Trek 30th Anniversary and, at the moment, *Star Trek Voyager 2.2* and *Star Trek Deep Space 4.2* are flying out. HMV's midnight openings for the last X files video Unopened File were so successful we are having one here for the next release *Tooms*. It should be a laugh."

## ON THE RADIO

GAVIN SIMPSON, Impulse rep for Scotland

"We're gearing up to be really busy next week when we've got The Prodigy single out and we're aiming for number one with that. I believe it's a 110,000 ship-out and I imagine it will make it. They've been gaining a massive following, not only in the dance market but the indie market as well. There's a lot of talk about the Lush album and the TSD track. A few people have expressed interest in the new John Lee Hooker single with a possible album to follow. There's been nothing much coming from Silvertones as far as blues is concerned lately.

Everybody's still talking about the Trainspotting film and the soundtrack is doing very well here. The only titles that seem to be selling in the shops this week are Alanis Morissette, Oasis and Celine Dion. Every second person at the counter has either an Oasis or a Celine Dion CD in their hand. People are desperate for some new, good product to come out, but, overall, the dealers are fairly happy."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

There were plenty of strong album contenders with Terravision, Underworld, Celine Dion, Steve Earle, Pulp and The Best Rap Album In The World Ever spanning all tastes. Some retailers were sceptical about whether the limited availability of Rides's album *Tarantula* for one week would lead to additional business. It was also a good week for singles, spearheaded by Garbage, Menswear, Tori Amos, DJ Misjah & DJ Tim, Skin and Shed Seven.

## PRE-RELEASE ENQUIRIES

Albums - Lush, The Almighty; Singles - Cast, Bis, Marion.

## ADDITIONAL FORMATS

Smashing Pumpkins limited-edition 1973 remixes, Skin limited-edition CD single in Digipak, Garbage seven-inch in material sleeve, Louise CD single with poster

## IN-STORE

Windows - The Prodigy, Lush, Garbage, The Bluetones, Bruce Springsteen, The Beatles, Pavlovotti, Now! 33; In-store - Menswear, Terravision, The Almighty, Gary Numan, Truth, Paul Weller, Michael Bolton, Eternal

## MULTIPLE CAMPAIGNS



Single - Dubstar; Windows - Bruce Springsteen, Bluetones, buy two CDs get one free; In-store - This Is Easy, Terravision, Garbage, Menswear, Mansun, Octopus, Foo Fighters, Cecil, Get Shorty, Nusrat; Press ads - Garbage, Menswear, Mansun, Octopus, Foo Fighters, Cecil, Get Shorty, Nusrat



In-store - CD singles at £2.99 and cassettes at £1.99. EMI and Sony mid-price campaigns with CDs at £9.99 or two for £12, budget promotion with CDs at £5.99 or two for £10, Now! 33, Celine Dion, budget feature film videos, Pocahontas, Toy Story book, cassette and soundtrack



In-store - three budget rock and pop CDs for the price of two, free paperback novel with audio and video purchases of more than £17.50, three CDs for the price of two on selected mid-price ranges, The Beatles, Pocahontas, Little Women, Sleeping Beauty, Cinema Club promotion, Tori TV promotion, Les Miserables, Disclosure, Warner Screen Classics video promotion



Windows - Anonymous 4; In-store - Unesco campaign featuring classical music from around the world, four discounted titles: Russian Easter, Kitzmer, Grisinger, Anonymous 4



Windows - three CDs for E21, The Prodigy, Lush, Garbage, Pocahontas; In-store - Gary Numan, Pavlovotti, Judith Durham, Mark Snow, Cast, Truth, The Beatles, Now! 33; Press ads - Auteurs, Underworld, Bang In House, Pulp, Sunscreen, Steeleye Span, Lush



Albums - The Beatles, Top Gear; In-store - Star Buys catalogue promotion, Dominic Kirwan, Les Miserables, The Almighty



Press ads - Chocolate, Cooper, Small Town Heroes, Sussed, Manaco, Pilbox, TV Smith & Tom Robinson, Steeleye Span, Slow Burn, Whatever, Killing Joke, Cindy Lee Barryhill



Singles - Robert Miles, The Beatles, Boyzone, Gabrielle, Louise, Bon Jovi; Albums - Mike & The Mechanics, Boyzone, The Lighthouse Family, Paul Weller, Eternal, Michael Bolton, Now! 33, In The Mix 96, Pocahontas



Singles - Dubstar, Marion, PJ & Duncan, The Prodigy; Albums - Journeys By DJ Volume 10, LV, Number One Cup, Salt, Taj Mahal; Windows - Underworld, Mike & The Mechanics, The Beatles, Celine Dion, Under Seven Squad promotion with CDs for £9.99, Pocahontas, Dumb And Dumber



Single - Dubstar; Windows - Lush, Moloko, The Beatles, Toy Story promotion, Warner mid-price sale, Sepultura, Celine Dion, Pocahontas; In-store - Warner mid-price promotion, video and chart sale; Press ads - Classic Duo, Toy Story promotion, Oscar nominees soundtracks, chart and video sale, Lush, The Almighty



Megaplay singles - Solo, Demin; Windows/In-store - The Beatles, Lush, Pocahontas, The Almighty, The Prodigy, Now! 33; Press ads - Marion, Stereolab, Primitive Rock Gods, Steve Earle, Journeys By DJ Volume 10, Slowburn, Acid Jazz, Desperado, Trainspotting



Singles - The Beloved, The Prodigy, Album - The Beatles; Windows - The Beloved, Pavlovotti, Now! 33; In-store - Steve Earle



Album - The Beatles; Singles - PJ & Duncan, The Prodigy; In-store - EMI promotion, New double CDs for £9.99 and cassettes for £5.99, superbudget promotion with two double CDs or three double cassettes £10, mid-price promotion

The above information, compiled by *Music Week* on Thursday, is based on contributions from Andy's Records (Preston), Arcade Records (Nottingham), Diverse Music (Newport), H & R Clarke (Croydon), HMV (Leicester), Lizard (Norwich), Tower (Picesfield), Our Price (Letchworth) and Virgin (Birmingham).

## EXPOSURE

## TELEVISION

23.3.96

Live And Kicking features PJ & Duncan and Shed Seven, BBC 1: 9am - 12.12pm  
It's Not Just Saturday with Shed Seven, ITV: 10.55 - 11.30am

The Hit Mix with Deborah Cox, Sky One: 1-2pm  
Fashionably Loud, hosted by Chris Isaak and featuring Deborah Harry on the catwalk, MTV: 6-7pm

24.3.96

Young Musicians '96: Step Up The Ladder, documentary presented by Christopher Warren-Green, director of the London Chamber Orchestra, and pianist Sarah

Walker kicks off BBC 2's week of young musicians' finals, BBC 2: 3.55 - 4.55pm

25.3.96

Talking Telephone Numbers features Roxette, ITV: 7-7.30pm

27.3.96

Royal Gala, live from the Albert Hall featuring Barry Manilow, Shirley Bassey, Uppside Down and Jaija Migavet, ITV: 8-10pm

MTV Unplugged with Pearl Jam, MTV: 11pm - midnight

29.3.96

TH Friday features Garbage and Pulp, Channel Four: 6-7pm and 11.55pm-1am

23.3.96

John Peel with sessions from The Wedding Present and The Sights, Radio One: 5-7pm  
Janis Ian In Concert, recorded last year at the Royal Festival Hall, Radio Two: 5.03-6pm

The Essential Mix featuring DJ LTJ Beken, Radio One: midnight-2am

24.3.96

Radio One Rock Show with Newcastle band Whatever, Radio One: 8-10pm

25.3.96

In Concert features The Smashing Pumpkins at the Reading Festival, Radio One: 9-10pm  
Mark Lamarr with Scottish punk band The

Razillos. Other guests: Moloko (The Pao

Films (Thu), Radio One: 10pm - midnight  
Radio Days: Glenn Miller's broadcasts from 1944, Radio Two: 10.03-10.30pm

26.3.96

The Fillets: featuring Elise Presley and Chuck Berry, Radio Three: 4-5pm

27.3.96

Folk On Two presents Haw & Tony Williams, Radio Two: 7.03-8pm

28.3.96

The Great British Country Music Awards with Sarah Jay and West Virginia, Radio Two: 7.30-9pm





# CLASSIFIED

## APPOINTMENTS

From established names like Simply Red, Tori Amos, The Beloved, D.Ream, Stone Temple Pilots, Hootie and the Blowfish to up and coming, ground-breaking acts like B.T., Grace, Civ, Briana Corrigan, Ingrid Schroeder, 7 Mary 3, eastwest boasts an exciting and varied roster.

You will be working with artists who lead the way in their particular genre. As a result of a Marketing Department re-structure we have a newly created vacancy.

### Product Manager US/Affiliate

If you know good music, you'll help select releases by overseas artists - including those with Atlantic Records, the biggest label in the world - and promote them in the UK market. This is a highly proactive role taking care of day-to-day marketing responsibilities for various projects under the supervision of the US/Affiliate Marketing Manager.

You'll need to be highly motivated, diplomatic and creative. A good understanding of marketing techniques, especially within the music industry or FMCG is essential.

The position requires a vibey person with a passion for music, a sense of humour and the ability to remain cool under pressure!

Send your CV, quoting your current salary, to Vicky Bird, Personnel, eastwest records, Electric Lighting Station, 46 Kensington Court, London W8 5DP.

Talent doesn't discriminate and neither do we - if you're the best for the job, we'll sign you.



eastwest records

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MCA

## INTERNATIONAL CATALOGUE MANAGER

££ Competitive

London - West End

MCA Music Entertainment International are seeking a music enthusiast to be responsible for:

- The creation of back catalogue re-issues and collection (made of original albums and compilations)
- The coordination of International releases and marketing support

It is envisioned that the successful applicant will have the following skills and experience:

- Extensive catalogue knowledge
  - The ability to think creatively and laterally
  - Product development experience (sleeve design, booklets, etc)
  - Familiarity with clearance procedures both internally and with 3rd parties
  - Knowledge of marketing (including planning and support)
  - The ability to coordinate on an international basis
  - Fluency in a second language would be a major advantage
- In addition to the competitive salary package, MCA offers a challenging dynamic and pleasant working environment and the genuine opportunities for International career development.

Resumés or CV's should be sent to the attention of Nadia Stradling at 33 Broadwick Street, London W1V 1FR.

Reference MW0396. The closing date for applications is March 31st 1996.

### COPYRIGHT/ROYALTIES MANAGER CATALOGUE EXPLOITATION

Small Publishing company seeks enthusiastic, hard working person to fill the above vacancy. Experience essential, knowledge of Music Master preferable. We are a small and friendly, but very busy, company based in the West End.

Please send your CV and covering letter stating your current salary to:

Mr Peter Cornish  
Fairwood Music Ltd  
72 Marylebone Lane  
London W1M 5FF  
Fax No: 0171 935 2270

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6. Operate the office music rigs. 7. Change light bulbs.
8. Organise building contractors (get carpet laid). 9. Throw parties.
10. Film photographs/shorts/films/video directors.
11. Budget and account. 12. Dance. 13. Talk yourself out of a paper bag. 14. Be 100% available at all times. 15. Hamp furniture.
16. Use cakes and cook for six. 17. Drive.
18. Talk, eat and sleep new computer technology.
19. Scare children from the door. 20. Speak a foreign language.
21. Cataloguing. Tapes. Dats. Publishing.

Fax us your qualifications for the above and how much you want (be amusing, honest and realistic)

Fax: 0171 262 0152

Your sexual preference is irrelevant



## PRODUCT MANAGER

Music Collection International is one of the UK's leading low-price Music and Spoken Word Companies.

We now wish to strengthen our team by recruiting a product manager. The position will involve the product development of our various low and mid-price music ranges.

The successful candidate must be creative, self-motivated, work quickly whilst prioritising tasks and possess good communicative skills.

In addition, they must display a confident manner, have a conscientious eye for detail and show an enthusiasm for working on all types of music with equal commitment.

Previous experience in liaising and negotiating with design and repro companies would be advantageous. We are a young and expanding company which offers the right candidate an exciting challenge.

Please apply in writing with detailed CV to:  
Lorraine Blake (Personnel Manager)  
Music Collection International Ltd  
36-38 Caxton Way, Watford,  
Herts WD1 8UF

### ONE LITTLE INDIAN RECORDS GROUP

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music week

If you are replying to an advertisement with a  
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Box Number at:  
(Classified Department) Miller Freeman House, Sovereign  
Way, Tonbridge, Kent TN11 1RW

## APPOINTMENTS



THE DISTRIBUTION COMPANY

### Opportunities in Music

Disc Distribution Ltd, part of the VCI Plc group of companies is the UK's largest independent home entertainment distributor. An aggressive expansion policy has created the following opportunities.

### Audio Sales Executives

We are looking for dynamic sales people to manage territories spread across the UK preferably based in the South, the Midlands and the North of England, calling on branches of multiple record stores and independent record dealers. You need to have a good knowledge of the business across a range of musical genres and either have experience of the role or be able to demonstrate the attributes to move into the position. Good basic salary, plus bonus scheme and fully expensed company car.

### Audio Sales Manager

This position involves direct control of a national team of audio sales executives and some account management responsibility, calling on head offices of key multiple retailers. The individual we require will be experienced in man management and can demonstrate a sound knowledge of the music industry. Based within reasonable distance from our main distribution centre in Southgate, North London. Good basic salary, plus bonus scheme, company car and further benefits commensurate with the position.

Please send C.V.'s to:

Lorraine Blake, Disc Distribution Ltd  
36 Caxton Way, Watford, Herts WD1 8UF

Applications no later than Monday April 1st 1996.



## Parlophone

are seeking a new product manager!

If you can combine creative flair with the ability to see a project through to completion and think you have the right experience, then send a CV with details of your current responsibilities and projects you've worked on to:

Simon Prior, LHR, 222 Northfield Avenue,  
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(to arrive by Friday 29th March 1996)

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require a young and enthusiastic designer to work in the Creative Department. Prospective candidates should have at least 1-2 years experience designing for the Music Industry and have extensive knowledge of Quark X-Press, Illustrator and Photoshop. Other programs an advantage.

Apply with CV and examples of current work to: Jeremy Plumb  
Sonicon Ltd, 11th Fl, Bedford Square, Bloomsbury, London WC1A 0HN.

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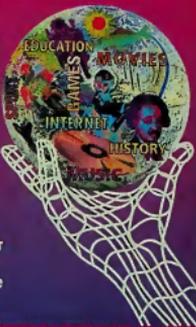
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The Global Entertainment Group

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## Is Evans going too far? The other side of the Jacko row

Has Radio One shot itself in the foot? When Chris Evans joined the station, the fresh approach helped lift morale and audience figures and he was welcomed by all fans of the station.

Recently however, he has become a bitter man and must be doing the station untold damage. He has become a male equivalent of a bitching schoolgirl.

He understands that he is in a powerful position and he forces his personal opinion to influence the listeners by alleging everything that he disagrees with: dance music, Top Of The Pops, other DJs, boy bands, Radio One—even his own staff. This morning it was the whole Top 10 (especially Robert Miles). It is relentless and must surely stop.

I am aware that it is gripping many listeners and he seems to pride himself on the attention it creates, but surely there is enough pressure and bitching in this world for most people and I don't see the point of waking up to it first thing in the morning.

Glenn Wilson,  
Club Promotions manager,  
Out Loud Promotions,  
London W1.

I have read the article in this week's *Music Week* concerning the proposed £3.10 dealer price for the new *That Greatest Hits* album in which Richard Story expresses the view "that we (BMG) have been of the opinion that CDs are undervalued."

Well, it too has used this argument in the past when working for a record company. Unfortunately the value of a CD is

often lost on record company employees. Why? Because a CD represents only a 50p cost to them. (The cost of manufacture before all other costs). So many are given away to radio stations, journalists, company employees et al, that the intrinsic value is diminished.

For the general public a CD is a highly-prized and treasured purchase. It is not a 50p item, but £12.00 plus, bought from earned income or pocket money, sometimes saved for weeks. They do not enjoy the full value until they have paid for it. No free auditioning for them.

But the real problem of a major price hike for all of us in the music retail business, large or small, I suspect will come from the supermarkets. They will simply use their muscle to secure large discounts from the record companies and use these best sellers as loss leaders. They will inevitably deny that they are so doing, but we could well see the cream of the greatest hits packages going the way of Disney Video. It is cheaper for most independent retailers to buy their supplies of Disney Video from a supermarket than it is to buy them from a wholesaler direct.

I am no Canute - I cannot turn back the tide: the music industry will not die while we still produce quality artists, but I do wonder how we will sustain the growth of new bands when there are few independents left to take the risk.

Supermarkets are no longer merely food retailers; record

companies will get the added volume that they covet—at least initially, but with some strings attached, I fear. In the long term raising prices will not raise the value of a CD. The value is in the grooves and in the willingness of consumers to meet a retail price requested.

Value is a perception, not an absolute.

Gareth Harris,  
Sound Store,  
London, SE26.

As representatives of a "silent majority," the millions of Michael Jackson fans around the world, we feel that "enough is enough."

*MT News International* has been inundated with letters and calls of protest asking what we are going to do to redress the balance in the media with reference to the Jarvis Cocker incident at the Brits.

A truthful answer would be "not a lot", as experience has shown that when it comes to positive and accurate publicity about Jackson, few in the media seem to care (*MJ* excepted).

What our members are objecting to is the fact that the media and music press seem to be side-stepping one very important fact. Regardless of any opinion Cocker had of Jackson's show, he had absolutely no right to invade the stage during another artist's performance.

However, because Jackson has become some sort of figure of fun in the eyes of the media, it is seen as perfectly acceptable for Cocker to make his "prerogative" in such a way Jackson is a world star without

comparison. He has been creating music of excellence for more than quarter of a century and—despite what we are forced-fueled by the media—his talent and creativity remain unchallenged.

What exactly has Cocker contributed to the world of music so far? If he was so offended by Jackson's interpretation of Earth Song, then he should have made his opinions known after the performance. And it is not astonishing how the proverbial bandwagon has been jumped on by every second-rate celebrity in the UK in order to provide the public with interpretations of Michael's actions.

Jackson has never, not even in jest, suggested that he is Jesus. The song, the video and the performance is about the destruction of our planet and has no religious connotations.

Michael Jackson has been releasing hit singles for 27 years and is in the unrivalled position of still being the number one selling artist around the world. And we, Michael's fans, admirers and supporters, have a right to enjoy the very rare opportunities to see him perform live, without fear of intrusion.

Where will Jarvis Cocker be in 27 years' time? Will he be creating the type of fan hysteria that Jackson commands? Or will he fade in to oblivion as a Nineties nobody? Jackson has the one thing this industry craves for, yet the one thing it also likes to destroy—staying power. Gloria Haycock, editor/publisher, *Robin Meltzer*, feature writer, *MT News International*, The British Michael Jackson Fan Club.

Please send all letters to:  
Letters to the Editor  
Music Week,  
Ladbroke Grove,  
London W8  
Tel: 01-491 4011  
Fax: 01-491 4010  
We reserve the right to edit letters on grounds of length or on the subject of our news.

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# DOOLEY'S DIARY

Remember where you heard it: Success seems to be **Infectious at Mushroom**. In the light of **Peter Andre** and **Garbage** both scoring hits, it looks like we can expect **Korda Marshall** to take the MD's chair shortly...A hack rings describing reluctant tabloid star **Rob Stringer** as "London's most eligible bachelor". We don't know about that, but the new **Manics** single is pretty special... After all the **rumpus at Radio One** concerning **Status Quo**, the rockers' manager **David Walker** believes head of production **Trevor Dann** may be a little **premature** in his comment that the group's version of **Fun Fun Fun** would not merit a chapter in a book on the history of music. "At this rate we could get a **whole book** written on the thing," he quips...The band even got a mention at last Friday's **Rajar results** meeting. When the organisation's head **Roger Gane** revealed that prizes had been introduced to tempt 15-24 year olds to take part in the research, one was piped up, "**Not Status Quo's** latest single, I presume". Meanwhile **Radio One's** head of publicity and marketing **Sue Farr** could only smile when a charge was levelled at Gane that the new



My oh my. And you thought **Sony's Jonathan Morrish** was strictly an M&S navy, nylon, Y-fronts type-of-guy. Not so. When it comes to swimwear, Jonathan can be particularly flamboyant, preferring the support of a skimpy floral two-piece instead of a pair of bermudas when he was invited to a swimathon to raise money for the **Rainbow Trust**. As well as showing off his cleavage, Morrish picked up £175 from colleague **Gary Farrow** who bet the swimmer a fiver a length he wouldn't do it in a bikini. Altogether Morrish and fellow swimmer **Pat Stead** from the **Rainbow Trust** raised £5,000 for the charity and Morrish hopes to add to the coffers of Childline this Friday when he dons his trunks for a 5km paddle.

sticking methodology was fine for older listeners who had nothing to do, but "What about people who listen to **Radio One** who are so **stoned** they put an old sticker in their diaries?" ...Poor old **Ric Blaxill** of **TOTP** has been inundated with messages from managers and **unsigned bands** after the performance of **Bis** on last week's show. "At least it's got the message across that we are accessible," he says ...Jarvis's stunt at **The Brits** seems to have come a little late to dim the standing of **Jacko** in the eyes of the UK's youth. According to a study researched by **CJMR/Handel** before the Brits, **Michael** was **top of the pop stars** among seven to 14-year-olds scoring **25%** in the popularity stakes while **Pulp** only scored **5%**. Dooley can't wait for the upcoming **March/April pop...London Records PR Eugene Manzi** and his costumier brother **Carlo** is following up his

appearance in the **First Direct** ads with an Italian fashion spread in this month's **Arena**. But at **£750** a throw for a designer jacket, **Eugene** says he is sticking to his usual rig of "anything without a label"... Talking of mannequins, **Lush** are bringing their album cover alive today (18), promoting the release with cover star **Don** standing in as a **live dummy** in the **Oxford Street Virgin Megastore** shop window for a day only, while **Tower Records** in **Piccadilly** will play host to **Single Girl** cover star **Antonio**...Press conference of this week will be today's **Sex Pistols** tour launch at the **100 Club** in **Oxford Street**. But what odds on an unannounced appearance by **Malcolm McLaren**, who has a home just round the corner in **Charlotte Street**?...Sincere apologies, to **Island's Nigel Coxon** whose name was omitted from the list of **A&R top dogs** in last week's story about the label. He only signed **Pulp** and **The Cranberries**, after all... Not content with managing **David Bowie** and running **Pool Edwards PR**, now **Alan Edwards'** little ones are making their own way into the limelight it seems, all four of his daughters coming together as **Familee**, the act behind a greetings card CD featuring a new, cute song, **Happy Birthday!**..



Watch out **Jack Nicklaus**, or anyone with a modicum of sartorial decency. A bunch of boys are donning the diamond-patterned knitwear in readiness for what is expected to be an annual tour to the **Le Manga** golf club in **Spain**. **Pinnacle's Steve Mason** hosted the first jaunt with a dozen pals who knocked off four rounds before **EM's Joe Gaghan** (a hustler off a handicap of 14) won by one point from **EUK's Adria Fit**. Pictured (from left) are **Sloane Productions's Ian Titchener**, **Sharp End's Robert Lemo**, **Now's Brad Aspell**, **Gallagher, Mason, DMC/Stress Records' Tony Prince**, **Windsong's Steve Bradley**, **PolyGram's Brian Berg**, **Fit**, **Don's Marie Warner** and **PolyGram's Tony Pye**.



It's a question to which many people have wanted the answer. And now Dooley can exclusively reveal how the king of the promoters, **Harvey Goldsmith**, keeps such a splendid figure. He likes his noah, so when it came to **Harvey's** 61st birthday, his staff knew exactly how he'd like to celebrate it - with profiteroles. Not just any old profiteroles, but a mountain of them that even **Chris Bottlington** would have trouble scaling. But, says an onlooker, not even **Harvey** and the 30 staff who piled into the boardroom to toast his 50th could make a dent in the ton of chocolate and cream.

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