

music week

For Everyone in the Business of Music

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Ames gets the world

by Steve Redmond

PolyGram UK chairman Roger Ames is to take on one of the biggest jobs in the music industry – running PolyGram's entire music output across the world.

The promotion to the newly-created position of president, PolyGram Music Group comes just three years after Ames succeeded Maurice Oberstein as head of the UK's biggest record company and makes him one of the most powerful men in the global music industry.

Replacing Ames will be his long-time associate and friend John Kennedy, the lawyer awarded an OBE last year for his work for Live Aid. Kennedy, the most successful UK music industry lawyer of the past decade, is to dissolve his practice JP Kennedy & Co. The two appointments take effect from June 1.

PolyGram president and coo Alain Levy says, "Roger Ames is one of the finest record executives in the world today and I can think of no better candidate for this new position."

The new job gives him responsibility for international pop marketing, publishing, classical and jazz, all of PolyGram's US music and video labels, US distribution and the UK company.

The job also involves what is described as "functionally overseeing" the music output of PolyGram divisions in continental Europe, the Far East, Latin America and Canada, although the presidents of these divisions will continue to report to Levy. The appoint-

ment means Ames also becomes an executive vice-president of PolyGram, alongside chief financial officer Jan Cook and PolyGram Filmed Entertainment president Michael Kuhn.

Ames joined the UK music industry in 1975, working in EMI's international and A&R departments.

In 1979, he joined Phonogram, working in A&R until 1983, when he moved to PolyGram-owned London Records with a unique deal in which he was given an increased shareholding in the company as it became more successful. London is now an independent company owned by a family trust, but licensed to PolyGram.

Ames says, "To me, it's really simple. When I was at London, I used to work with one record company; now I work with six. With this new job, I just have a few more people to talk to."

Commenting on the appointment of Kennedy to replace him, he says, "It's an accident of fate that John Kennedy is a lawyer – I think of John primarily as a good record guy and a good people guy."

Kennedy's appointment promises a bonanza for rival lawyers. While his partners Richard Bray and Mark Kraus expect to take some clients to a new practice they are setting up with former partner George Babbington, others look set to move. JP Kennedy & Co clients include Take That, The Cranberries, Wet Wet Wet, Robson & Jerome, The Stone Roses and Enya.

● Kennedy's rise, p3



Despite having a low public profile and a passionate aversion to public speaking and to press coverage of himself, Roger Ames, 46, has become one of the most influential figures in the UK music industry. He says the low point of his three years at PolyGram UK was having to appear before "Gerald Kaufmann's ill-informed House of Commons committee investigating CD pricing." And the high point? "Convincing the MMC that we are a reputable industry that the government should be proud of."

THIS WEEK

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Branson returns to challenge majors

Richard Branson has revealed that he is planning a new-style independent record company to break the major labels' domination of the Nineties record business.

Breaking his silence for the first time about speculation surrounding his plans to launch a label, Branson says he has already spoken to artists and industry executives who have voiced concern that the majors are too dominant.

"The Virgin idea has always been to fill a gap in the market," he says.

"My feeling is that there aren't any strong independents any more."

Branson stresses that he has not yet fully committed to launching a label, but he has hired Sony's LRD managing director Jeremy Pearce to investigate the possibility.

● Branson's plans, p3

Radio gets single preview as Michael album push kicks in

Virgin Records is building up to the launch of its new George Michael album *Older* by issuing its second single to radio next Monday (April 1), three weeks before release.

FastLove is not released until April 22, but Virgin joint deputy managing director Ray Cooper says the label wanted plenty of time for the song to build. "We've got a world air date of April 1, when the single will be delivered to all radio stations at 6am," he says.

Capital Radio group head of programming Richard Park has already pledged substantial support for the track on the station; Capital is planning to play the single 70 times in the first week alone. "When Richard heard *FastLove* he said he thought it would become the record of

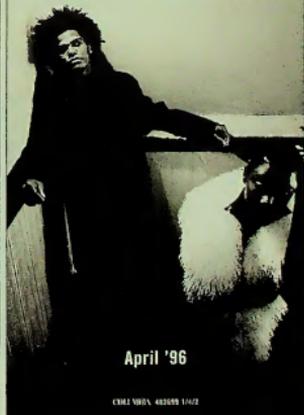
the summer," says Cooper.

Capital Group head of programming Clive Dickens says, "It's a fantastic record and should shut up the critics who say he can only write ballads." Intermedia's Nigel Sweeney says the response from LLR generally has been strong.

Virgin Radio's programme director Mark Story, who says he was played the single once by Sweeney, says, "It's quite dancy, and I think it's more accessible than *Jesus To A Child*."

FastLove is one of the more up-tempo songs from the largely ballad-led album *Older*, which is due for release on May 13. The marketing campaign for the album is currently being put together, although Michael has opted not to promote the album personally.

MAXWELL'S URBAN HANG SUITE



April '96

▶▶▶▶▶ MUSIC MERCHANDISING ENTERS A NEW ERA - p27 ▶▶▶▶▶



tina



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- 14th July Cardiff Arms Park**
- 18th July Sheffield Don Valley**
- 20th July Wembley Stadium**
- 21st July Wembley Stadium**



Bis: let's give them room to grow

Poor Bis. They're getting a great angle out of being unsigned (even Zig & Zag were interviewing them last week, for heaven's sake) but you can't help but wonder how such a baby band can survive so much interest, so soon. You can understand the eagerness to find the Next Big Thing in the wake of such a phenomenal 1995, but let's hope our most promising new talent doesn't get squashed in the rush to find the next Oasis. When Don't Look Back In Anger kicked it at the end of BBC2's epic Our Friends In The North, it hit you between the eyes: this band's songs will still sound like classics in 30 years' time. And bands with songs like that don't come along very often. But, fear not, at least one massive success story for 1996 is waiting in the wings and it's from an act which has been around for 13 years. Some cynics have cursed their lips at the idea of Tracy Thorn and Ben Watt pairing their introspective songs with drum and bass beats. Having heard their forthcoming Virgin album, I can tell you it sounds phenomenal and will sell by the bucketload.

After Kennedy: the feeding frenzy

When someone new takes over as the chairman of the UK's biggest record company, the obvious temptation is to believe the news is happening there. But, in the case of last week's developments in Hammersmith, it could be that the biggest news is happening elsewhere. And that's because the scores of artists and executives represented by John Kennedy are now without a lawyer. His move could result in the biggest feeding frenzy ever seen among the industry's normally stable legal community. Above all, though, Kennedy's appointment is an exceedingly smart move by PolyGram. There must be considerable advantages in having a man in charge who is intimate with the legal affairs of at least half of his main rivals. *Selina Webb*

WEBBO

Don't blame Smiths, blame the rules

Of Smiths in controversy shock! After years being the soft touch of the retail industry, good old Smiths is waking up. Selling the Robson & Jerome album for £1 is a bold move...except that of course that it isn't. As a punter has to spend £20 to buy the cassette for £1 they actually need to spend £20 to get £30 worth of value, hardly a massive discount.

So the retailers complaining have never sold a CD at below cost plus VAT? Or sold off an overstock? Or sold a 99p single? Let him throw sin etc. And as to the record companies bosses quoted (wimply anonymously) in last week's *MV* complaining about loss leaders. What in blasphemous expletive's name is the singles chart? It's full of 99p singles week after week. If they aren't loss leaders, I'm a deal mite. If Smiths doesn't try to get the overbought stock back, then heads should roll. And if BMG didn't want to do a deal, then what did it expect?

But the biggest problem, as usual, is chart rules. Any product sold off cheaply as overstocks etc shouldn't count towards the chart. It happens every January with the Christmas single overstocks and throughout the year with below cost (full to mid) sales. It also happens every week with 99p singles. These sales could, and should, be removed from the chart. The technology exists. Record companies would stop short-term 99p singles. Who's preventing this? The retailers, on the grounds they don't want to supply price data to anyone as it's commercially confidential. Yes I'm sure no-one else in the industry noticed the Soldiers' campaign! And any record company can work out Smiths market share by requesting the figures from CIN.

It's so simple. Ban sales at below dealer plus VAT from the chart and watch the world change. To everyone's benefit.

Jon Webster's column is a personal view

BPI and R1 join ranks in job swap challenge

by Catherine Eade

RCA Records and Radio One are swapping executives for a week as part of a series at next month's Music Radio 96 conference, which is sponsored by the Radio Academy in association with *Music Week*.

RCA marketing director Kevin Dawson is swapping roles with Pat Connor, the producer of Radio One's Mark Goodier show, for all of this week.

The job exchange has been set up as a direct result of discussions between BPI and BMG chairman John Preston and Radio One's head of production Trevor Dann. Preston challenged the music and record industries to work more closely in a keynote speech at last November's Commercial Radio Convention in Dublin.

Dawson, who says he was keen to volunteer for the swap, says, "The idea

is for us to gain an appreciation of a radio station's way of working and for them to see the kind of pressures we work under. Pat will get to see how the press, promotions and marketing side of a record company works, and I will be finding out what a radio producer has to put up with."

Both Connor and Dawson will be recording the activities of their week with Hi-8 camera. The videos will feature in 45-minute presentations at the Music Radio conference on April 18 at Bafta in London.

"We'll probably use about three or four minutes of footage to give a flavour of what the job entails and spend most of the time discussing our findings and exposing the preconceptions," says Dawson. The presentation will be moderated by Dann and BMG Music Division president Jeremy Marris.

Preston says he is delighted the swap

has come off. "Trevor and I spoke almost immediately after I suggested the idea and we both agreed that we should make it actually happen. In terms of forming a better understanding of the music and radio businesses, I'd encourage it for other companies as well, and not only with the BBC, but independent stations too," he says.

Dann, who opened up the Radio One playlist to pluggers earlier this year, says that anything which enables the two industries to learn more about each other must be encouraged.

"It's an opportunity for poachers to learn how gamekeepers work and vice versa," says Dann. "The more our people find out about the strategies of record companies and the more they know about our concerns, the better."

◆ Tickets for Music Radio 96 are available from the Radio Academy on 0171-255 2010.

MTV to quit Camden for Oxford Street HQ

MTV is moving its headquarters from Camden, north London to Oxford Street, just three years after taking over the former TV-am headquarters.

A series of phased moves will see the channel's production, administration and business affairs staff relocated to a new centre at 180 Oxford Street, although MTV Europe's parent group Viacom will retain a full production and technical facility at the present site.

"We are splitting at the seams here," says Peter Einstein, MTV Networks Europe's president/business director. "Everybody will move to Oxford Street, which is better, because it is the centre of town."

Meanwhile, MTV Europe has announced plans to split its operation into three regions, with increased devolution of activities to the company's five offices in Germany, Italy, France, Sweden and Holland.

The music channel, which serves 37 countries, is creating northern, central and southern regions and introducing different playlists for these areas to run alongside the current network playlist. The UK will form part of the northern region alongside France and The Netherlands.

New technology such as digital compression will allow MTV Europe to tailor its programming to the different regions, says Einstein.

Abbado compilation battle dismissed as one-off action

The classical industry is confident that its compilations business will remain intact despite a legal action launched by conductor Claudio Abbado against Deutsche Grammophon in France.

Abbado, the artistic director of the Berlin Philharmonic, filed a lawsuit against the company over the Mahler Adagio Abbado CD which contains excerpts from four Mahler symphonies. Abbado claims the action infringed his copyright and damaged the artistic integrity of his music. A court date has been postponed until April 2.

Kevin Kleinmann, managing director of PolyGram Classics France, says the album was produced by DG in Hamburg and given the go-ahead on the basis that there is no restriction for such use in Abbado's contract.

Initial concerns that Abbado's action could lead to legal actions by other artists in other territories and impact on the classical compilation business have been dismissed by the UK classical industry.

Alison Wenhams, head of BMG Confier, says, "There is a misconception that compilations are a cheap and nasty area of the business, but most companies take extreme care over what they do."

"However the case is resolved, compilations won't go away. They don't detract from new recordings, they run in tandem with that market," she adds.

Warner Classics marketing manager Dickon Steiner says editing tracks for compilations is standard practice and adds that he is surprised the Abbado case has got so far.



Mute act Moby is donating all proceeds from the use of his God Moving Over The Face Of Waters track in the latest *River 400* ad to an environmental charity. There is something perversely satisfying about taking money from a car company and giving it to organisations which work to protect the environment," says Moby, an active anti-car protester. Mute says he has no plans to issue a single of the track, which appears on Moby's *Everything is Wrong* album as well as the Heat soundtrack.

Jimmy Nail scoops two country awards

East West's Jimmy Nail and MCA's The Mavericks were the biggest winners at the second Great British Country Music Awards staged in Birmingham on Thursday.

The awards were recorded at the BBC's Pebble Mill Studios to be televised on BBC1 today (25) at 2pm. The show will be relayed on Radio Two at 7.30pm this Thursday.

The Mavericks picked up a hat-trick of awards – international album of the year for *Music For All Occasions*, international group of the year and show of the year. Nail picked up two awards, for best *Rhythm* album with *Big River* and best song (British composer) for the single *Big River*.

Veteran songwriter Roger Cook also won an achievement award for his success in the international country music market.

The maverick behind the Irish industry's success story

Any man who can persuade the denizens of Dublin to turn their attentions away from the black stuff and on to Budweiser surely has what it takes to succeed in the sales game. And if you can then persuade the world that an Irish boy band is just what's needed, you're surely a marketing genius.

PolyGram Ireland managing director Paul Keogh is the man who signed Boyzone and who made the smooth-tasting Budweiser Dublin's favourite lager.

Now, as the man putting together Ireland's Brits equivalents, the Irmas, which take place in Dublin's Burlington Hotel on Friday, he remains remarkably relaxed.

"It's all shaping up well," he says. "The awards are less formal than the Brits and people tend to be under less pressure."

Keogh entered the music business in 1988 from Guinness Brewers after meeting then-PolyGram chairman Maurice Oberstein at a Budweiser-sponsored horse racing meeting.

Keogh says, "Oberstein had a reputation for being eccentric, but I hit it off with him. A lot of people told me I was mad, and that I wouldn't last three weeks, but it's all worked out well."

The move which has left Keogh as the Irish director most likely to succeed was his signing of the Dublin boy band, Boyzone.

Keogh signed the act after an approach from their manager, Louis Walsh, and after months of fine-tuning, they have gone on to rival Take That in the hearts of teenagers around the world.

Walsh says PolyGram Ireland was the first label he considered when he began looking for a deal, and found it

PAUL KEOGH



KEOGH (LEFT), WITH VAN MORRISON

easy to convince Keogh that Boyzone had the potential to be a success.

"I sold him the band on the strength of a photo," he says. "I knew he was good at spending money and I knew that he would be prepared to work really hard on the project."

Keogh acknowledges he is not a music man, which hasn't helped his integration into a new business. And more than one Irish industry executive dismisses him as a "maverick".

MCA Ireland managing director Dave Pennefather is a fan, though. "I know Paul is unpopular with a lot of people here, but there's a large element of begrudging respect in that. I suppose you could say he is eccentric, but he enjoys life, works very hard and certainly gives me the impression of getting results. He hasn't been in the industry that long, but his track record speaks for itself."

And it is hard to argue with Keogh's success, particularly with Boyzone. A man with marketing as his forte, Keogh has clearly helped pinpoint gaps in the music marketplace.

Two years ago the idea of an Irish boy band would have seemed unlikely, but Boyzone's success has created a booming industry of copyists with more than 15 such Irish acts.

Keogh pays particular tribute to the dedication of the Polydor label and PolyGram chairman Roger Ames' commitment to the project in the UK, where Boyzone have become only the second recent Top 10 success from an Irish A&R source, following Bill Whelan's Riverdance.

Boyzone apart, Keogh has also taken PolyGram Ireland to the top of the domestic market share table and has kept it there for six years in succession – latest figures show it with a 20.5%

SO GOOD, SO FAR

Paul Keogh (b. August 1952)

1981: Keogh graduates from University College Dublin with an MBS in marketing, with the highest grade for an Irish masters degree student. In the same year he wins the Sir Charles Harvey Award for post-graduate studies in Ireland.

1981: Becomes management consultant in The Irish Productivity Centre, a joint body controlled by the Congress Of Trade Unions and the Employers Federation

1983: Joins Guinness marketing department as senior brand manager

1985-1988: Becomes new product development manager at Guinness. Introduces new brands such as Kalbar and Budweiser which goes on to be the biggest selling lager in Dublin within three years.

1988: Joins the Guinness as managing director of PolyGram Ireland.

1990: Keogh wins the Cecil King Award as Young Manager Of The Year in 1990 from the Irish Management Institute, a first for the music industry.

1994: Signs Boyzone to PolyGram Ireland offshoot, Raglan Road.

1996: Becomes chairman of Irish IFPI and organises the Irma awards.

share. His next success looks likely to be Who's Eddie?, another Walsh-managed act who are signed to Raglan Road and Polydor in the UK and who are already enjoying success in the UK clubs.

Keogh's predecessor as chairman of the Irish IFPI, EMI's Willie Kavanagh, sees Keogh is a valuable asset to the Irish music industry.

He says, "Paul Keogh cracks me up – I think he's mad as a hatter. His views don't change from day to day, but from minute to minute, but he thrives on that. He's done a very good job for PolyGram and the icing on the cake is that he's broken one of his own signings outside Ireland, for which I have to applaud him."

For all his detractors, Keogh has undoubtedly achieved more than any other senior Irish executive in the past few years.

Leo Finlay

PAUL THOMAS

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Two years ago this month, a dozen of the music industry's most senior executives came together at a crisis meeting to examine ways of slowing down the accelerating singles chart.

Calls for change dominated the industry for more than six months, as chart bullets were introduced and the number of chart formats was reduced to three in a bid to slam on the brakes.

But, for all such initiatives, little appears to have changed, with the singles chart continuing to race along at record speeds.

It is now six months since a single actually climbed the chart to reach number one: every chart topper since Michael Jackson's *You Are Not Alone* in September has entered the chart in the top slot. And only one single in the past seven months - Paul Carrack's *Eyes Of Blue* on EMI UK - has climbed into the Top 40 from the lower reaches of the chart.

By last week, 35 singles had debuted inside the Top 100 in year, with just four - by Virgin's Meat Loaf, Mokum's *Technohead*, Mercury's Bon Jovi and Got Discs' Gabrielle - moving up into the Top 10 from a lower position.

Even compared with last year, that represents a dramatic change. At the same stage of 1995, 18 records had made their debut in the Top 10, with nine moving through the ranks to reach the Top 10.

But despite the apparent worsening of the situation the industry appears to have accepted its lot; there are no immediate plans for a repeat of the industry summit meeting of 1994. "I haven't heard anyone complaining for quite some time," says Virgin Records managing director and BPI chart spokesman Paul Conroy. "The reason

Has the industry lost the will to slow the charts?

CHARTING THE PACE SETTERS



BUCKING THE TREND? THE FEW WHO SHOW YOU CAN STILL CLIMB THE CHART

people aren't screaming about it is because the old days of a single going down and being out of the picture are over. Although records are going down the charts, they are still getting substantial sales."

He points to the fact that Virgin's own Lamin single *I Got Five On It*, which has dropped out of the Top 10, is still picking up significant sales. "It's at number 14 and we've sold 200,000 copies," he says, adding that radio's tendency to stay with records longer, even if they are falling down the chart, is also beneficial.

But for some, the speed of the chart still needs to be addressed. "We've created a monster, a one-week chart in which it's impossible to build acts," says EMI singles sales manager John Walsh. "Singles go into the charts all guns blazing."

One of the main reasons is the increasingly common industry tactic of issuing singles at a low price in their first week. Fans are thus encouraged to

buy singles then and sales inevitably fall away in the second week.

Brian Mack, owner of Replay Records in Staffordshire, believes that the tactic is flawed and that music fans will buy singles at a full £3.99 if the music is strong enough. "Got Discs' success with Gabrielle gives hope that singles can climb the chart, if handled correctly," he says. Give Me A Little More Time spent three weeks at number 15 in the chart and then moved up to number five, but its price remained steady from the outset.

Another label which is showing it is possible to buck the trend is Epic, whose last four singles from *The Lightning Seeds* all moved up the charts. Epic marketing director Catherine Davies says each of the singles have been given a strong start with the issue of a second CD format in the second week of release, a previously common strategy which many labels have ditched as they go for the big first-week entry.

"We did it with Celine Dion as well,"

she says. "When you're building a fanbase, you don't want to blow it by going in high and dropping immediately. The idea is to prolong the life of the single so you don't lose out on TV opportunities, but to try to go in high enough to get Top Of The Pops."

Bard chairman Richard Woodson admits many in the industry would be grateful for a slower chart, but says, "It's more important to have an accurate chart that reflects the marketplace than a manipulated chart that gives an artificial view."

Sam Gooly, managing director Ken Onstad, who is member of the Chart Supervisory Committee, says the issue is currently being considered by the CSC but there is no obvious answer. "People have certainly been talking about it, and it's important to get it straightened out, but everyone has their own opinion and no definitive answer. We're doing a lot of hard work on chart rules to see where improvements might be made and I think we will crack it, but there's no solution just around the corner."

Onstad adds that he would welcome a meeting for industry organisations to discuss future moves. "We need more input from Bard, the BPI, CIN and Millward Brown," he says.

Ultimately, says Conroy, the industry could work together to slow the chart, but there does not appear to be the will to do so. "No one wants to doctor it," he says. "Everyone could decide to bring down the price and out on gimmicks, but no one is going to because we're all in competition."

"Most people realise the chart is the way it is. You either hate it or love it, but you can't blame misser history old chart for everything." Catherine Eade

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SINGLES

MICHAEL JACKSON: They Don't Really Care About Us (Epic EPC629502). With echoes of Bad, Jackson's next single from HIStory sees him in tougher mode, with some real raucous guitar backing his scaring vocals. □□□□

NEARLY GOD: Poems (Island DPC0003). This taster from Tricky's Durban Poison project also features Terry Hall and Martina. It's an interesting rather than commercial project, with loads of ideas but it lacks a discernible theme. □□

THE CRANBERRIES: Salvation (Island C0633). Taken from the Irish group's new album, due at the end of the month, this is more upbeat than previous offerings. The fans will lap it up. □□□

GENA WEST: Joy (Arista 7432138152). With a voice like Heather Small and a pumping house number to use it on, Gena West should make an impact with her debut single. □□□

SPARE SNARE: Smile, It's Sugar (Deceptive BLUFF07). Nagging but sparkling and melodic lo-fi from the much-tipped Dundee quartet, who shrug off easily Joy Division influences. □□□□

GRACE BROTHERS: Are You Being Served? (EMI Premier PRESCD1). This break-beat version of the Seventies sitcom theme is the first single to cross jungle and easy listening. With John Inman helping its promotion, it will no doubt do commercial business. □□□□

MORCHEEBA: Never An Easy Way (IndoChina ID044CD). A dreamy, divine song with a trip hop feel. Morecheeba has been championed by Gilles Peterson and other cool cats and is definitely one to watch. □□□□

THE DEAR JANES: Angry (Trax 1019). Folkie guitar pop from the new Castle signees. Pleasant enough, but insensational. □□

OCEAN COLOUR SCENT: You've Got It Bad (MCA MCST04003). A swaggering, rocky follow up to the Radio One fave The Riverboat. Song, but this one lacks the same admirable experimental elements. □□

DENIM: It Fell On The Back Of A Lorry (Echo EDCSD017). Quirky and kitsch - but, unlikely to enable Denim to emerge from cult corner into the mainstream. A children's chorus and some primitive keyboards are among the many quirky ingredients here. □□□□

K'S CHOICE: Not An Addict (Epic/CPCD2011). A brooding, bass-heavy torch song overlaid by breezy atmospheric vocals from the Belgian four-piece. □□□□

UNLUNULUM: Dissent (Twisted Lim Vinyl Records line001). Shades of Dragstore permeates this downtown debut from the London four-piece. It could be an indie hit, but isn't crossover material. □□

THE MURDER SEEDS: Get a Dog (Epic 0829795IDE). This US outfit are making



GENA WEST: POWERFUL DEBUT



MAX SHARAM: DRAMATIC POP

waves at home, but their diverse sound will take more than this debut to convince the UK. □□□

GIANTKILLERS: In the End (MCA MCST04003). The Lightning Seeds influence is clear in this pleasant, lushly-produced pop ballad from the Grimley threesome. □□□□

SEVEN MARY THREE: Cumbersome (Mammoth/Atlantic A5688CD). Tough, simple and effective radio rock delivered with love and grit. A US Top 40 hit, it may struggle in Britain, but deserves better. □□□□

BACKWATER: Shady (Ché 50CD). The latest Northern Irish contenders, who tour the UK next month, aren't quite as commercial as Ash, but Shady is a fine slice of heavy guitar-driven pop. □□□

THIRTY OUGHT SIX: Adamantine (Mute America CDMU196). This Portland, Oregon band's February dates stirred some interest and Adamantine is a strong enough debut to convince most alternative rock lovers. □□□

THE GUESTS: Always Done (Mause MSEC0019). This Middlebrough quartet's debut single is a sweet and gentle guitar strum with strong vocals and lyrics. Definitely on the radio-friendly side of indie. □□□

BABY CHAOS: Hello (East West EW03CD). Hard-edged, sexy indie rock from the punky Scottish foursome. An ample taster for forthcoming releases. □□□

ALANIS MORISSETTE: Ironic (A&W W03CD). The young Canadian's latest builds into another powerful anthem with beautiful echoes of The Cocteau Twins. It could see her break into the Top 20 for the first time. □□□□

SINGLE OF THE WEEK

EVERYTHING BUT THE GIRL: Walking Madness (Virgin VSCD157). After the success of Missing, EBTG are assured sales for this wonderful take on ambient jungle, with Tracey Thorn's vocals striding over the top. □□□□

ALBUMS

RUBY: Salt Peter Remixed (Creation CreelCD003). The ex-Silverfish singer goes through the mine, courtesy of Ring Snapper, Fila Brasilia and Metalheads among others. Takes Lesley Rankine into a new dimension. □□□□

LOOP GURU: Catalogue Of Desires Vol 3 (North South Records Gur300CD). The ambient festival favourites deliver a very slow builder - until the tribal drums and flutes kick in. Listen in a candle-lit bath at midnight. □□□□

MAX SHARAM: Million Year Girl (Mammoth/Australian 4500 95373). The maverick Australian singer/songwriter delivers pop-rock, angry pop-metal and sophisticated pop-chaert on her debut. A prodigious vocal range sustains her dramatic effects. □□□□

ANGELIQUE KIDJO: Fila (Mango CDCIDM 1112). The distinctive Paris-based West African singer Kidjo is set for US success with this album, and the UK is likely to come on board, too, thanks to her instant, danceable single Wombo Lombo. □□□□

PAUL HARCISTACE: Harcistace (Capasy CP5001). The man behind 19 a decade ago returns with a smooth, soul-imbued techno collection which retains a defensible Eighties feel. □□□□

LIONEL RICHIE: Louder Than Words (Mercury 532412). No real change of direction for the classic crooner. Richie is certainly on form and fans will find pleasure in this largely balladic return. □□□□

BIG JOE LOUIS: Big Sixteen (Ace CDHCD 622). A potent, rootsy and accessible rockin' blues set from the Jamaican-born long-time UK blues stalwart. □□□□

THE OSMONDS: The Very Best Of The Osmonds (Polydor 527027). This first UK CD release from the teen idols should stir the Seventies kitsch nostalgia boom. This album even includes a Utah Saints remix. □□□□

ALANIS MORISSETTE TALKING MUSIC

Spike Lee's latest movie, *Girl 6*, features music by Prince and his acolytes, reason enough to release a soundtrack album pulling together previously-released material and a couple of new songs. It's a pretty cool selection with the majestic Pink Cashmere, which should have been a single, standing out alongside the poignant *How Come U Don't Call Me Anymore*, although the newly-recorded *Don't Talk 2 Strangers* shines brightly, too. Judith Durham's winsome warble is enduringly popular, as proved by the success of 1994's *Carnival Of Hits*, which reached the Top 10 and sold more than 140,000 copies. Durham's new solo showcase, *Mona Lissas*, moves a little away from the folksy style of the Seekers and into full-on MOR, with

competent versions of pop and rock staples like *Morning Has Broken*, *You've Got A Friend* and *Heart On My Sleeve*. In a growing sector of the market, don't write this one off... The latest batch from Music Club's impressive budget range includes worthwhile blues collection *Up Jumped The Blues*, which concentrates on slightly schizophrenic uptempo blues songs, *El Rinto Latin 2*, a sampler of South American music, and *Northern Soul Floorshakers*, a fabulous if somewhat obscure grab-bag from the RCA archives... ABC's 1982 album *Lexicon Of Love* is back, digitally remastered and rarities hitched to the original 10 tracks, giving fans of the group an extra half hour's fun.

This is the album that spawned *Poison Arrow*, *Tears Are Not Enough* and the *Look Of Love*, making Martin Fry momentarily the coolest man on Top of the Pops since Bryan Ferry. His has been kind and Trevor Horn's production remains spot on. Well done to Mercury for making it available again... An attractive synthesis of modern rap rhythms, old school R&B vocalising and the guitar riff from Otis Redding's *My Girl*, *LAD's* debut *Hollywood single* *Ridin'* Low has reached the top half of the US Hot 100. It's unlikely to fare quite so well here, but it's very attractive and the sort of record that can do LAD no harm at all.

JOE HENRY: Trampoline (Mammoth/Atlantic 7567 926862). One of America's most accessible poets in music packs lyrical punch and charm on one hip and irresistible hooks on the other. □□□□

RICHARD THOMPSON: You? Me? Us? (Capitol CEST 2282). A double CD - one electric, one acoustic - which finds Thompson in the familiar territory of heartbreak and despair to the tunes of his marvellous guitar. □□□□

FREAKS OF DESIRE: Intoxicated (East West 963113862). Brimming with confidence, the Freaks' debut album features slabs of chest-beating but hummable industrial-lite rock. □□□

HUGO RACE AND THE TRUE SPIRIT: Valley Of Light (Pandemonium PANNC01). The established Australian singer's Nick Cave influences are clear on this interesting but firmly underground swamp/country outing. □□□

ALTAN: Blackwater (Virgin COV296). There's a mark for this trad Irish stuff and the Donagel outfit certainly have no shortage of fans. A little marketing could go a long way. □□□

TRANS AM: Trans Am (City Slang EA 00677-2). The Maryland trio trade a nice line in guitar rock reminiscent of, but more mainstream than, Tortoise. □□□

THE THREE SISTERS: The Sound (Caroline CAR750-2). The most accessible album to date from the LA-based band, with a distinctly country-pop feel replacing the hardcore workings of yore. □□□

MEPHISTO: The Subterranean Sound Of San Francisco (SSR 162CD). A jazz/dance album from the Belgian label, sparked by DIY collective member Steve Gray's move to the city of col. □□□□

VARIOUS: Trade Val 2 (Coolestampa FVNC02). A triple album mixed by Tall Paul Newman, Ian M and Alan Atkinson featuring favourites from the mother of all clubs. □□□□

SIBELIUS: Symphonies Nos 3/5 (EMI Classics CDC55533). Moris-Jansons and his Oslo Philharmonic Orchestra continue their cycle of the Finn's orchestral works. This combines the popular Fifth with the lesser-known, beautiful Third. □□□

ANYOMUSU: A Miracles Of Sant Iago (Harmless Music HMV97156). The latest from the four American ladies who have a unique historical and vocal approach to medieval chant and polyphony. □□□□

ALBUM OF THE WEEK

LIONORCK: An Insect For Detection (Deconstruction 7423134210). Mancunian DJ and mixer Justin Robertson's inimitable style takes this mix of dance, movie soundtrack and Sherlock Holmes film samples an innovative and exciting album. □□□□

This week's reviewers: Peter Brown, Catherine Cole, Len Fisher, Paul Gorman, Duncan Hall, Ian Nicolson, Martin Talbot and Paul Vaughan



MARK MORRISON

THE LEICESTER SOUL STAR READY TO TAKE ON THE US HEAVYWEIGHTS

EMI UK managing director Clive Black's comparison of Mark Morrison with Mike Tyson in a previous *Musik Week* article proved to be prophetic when both had smash hits last Sunday.

While the boxer was pulverising Frank Bruno, Morrison's Return Of The Mack held its ground in the UK singles chart at number six, showing his muscle as a promising musical heavyweight.

It was the third single from the forthcoming album, also called Return Of The Mack, and full confirmation that WEA had established its artist as a mainstream act.

Black signed Morrison to WEA in 1994 and oversaw the launch of the Leicester-born singer's career with a lavish campaign and a bold ambition to create a new British soul giant.

But after the release of Morrison's debut single Crazy and the follow-up, Let's Get Down, Black returned to EMI and WEA A&R manager Mickey D took over the job of steering Morrison's career.

"It was said that Clive left because the vibes with him were perfect," Morrison says. "I was in limbo for a while but Mickey was always part of the team and now the vibes are just as good."

Mickey D, who had co-run the Morrison project with Black, says, "Mark was a double signing. Clive handled the business and I dealt with the music, A&R'ing the project from the beginning. From WEA's point of view, when Clive left there was no change in the Morrison situation."

Black admits, "I wanted to take Mark with me to EMI, but he'd already released records. Mark wasn't like Babyfyr Zoo, who were a personal signing. Everyone at WEA was behind him and knew he'd be a star."

Mickey D's slight change in promotional tactics and knowledge of the club scene has now pushed Morrison into the mainstream and helped make Return Of The Mack a huge hit.

The song was first serviced to club DJs last December. In January, it was on the playlist of specialist London radio station Choice FM and the record stalled from there on the back of copious club and radio play generated by Hype Promotions – a specialist PR company run from a black music store where Mickey D has shopped for years.

"I always pushed for the single to be out there a long time. Too many records don't get enough time to be hits," he says.

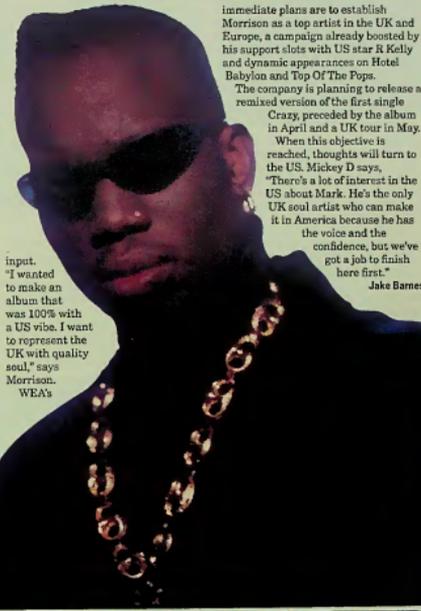
Morrison's success is also built on key elements such as his distinctive Larry Blackmon-ish vocal and his confident personality.

"The thing that Mark has that no other British soul artist has got is self belief. Some people mistake it for arrogance but I think living in Miami gave him that extra bit of attitude," says Mickey D.

Despite living in the US for several years, Morrison is proud of his British roots.

His excellent debut album bursts with modern US influences, along with a touch of Jamaica, yet was produced and recorded in this country and makes use of homegrown talent. Mica Paris and Don E guest and production comes from Phil Chill, known for his work with Neneh Cherry, Apache Indian and Brock Pocky.

Only US producer Mark Taylor provides an overseas



input. "I wanted to make an album that was 100% with a US vibe. I want to represent the UK with quality soul," says Morrison. WEA's

inmediate plans are to establish Morrison as a top artist in the UK and Europe, a campaign already boosted by his support slots with US star R Kelly and dynamic appearances on Hotel Babylon and Top Of The Pops.

The company is planning to release a remixed version of the first single Crazy, preceded by the album in April and a UK tour in May.

When this objective is reached, thoughts will turn to the US. Mickey D says, "There's a lot of interest in the US about Mark. He's the only UK soul artist who can make it in America because he has the voice and the confidence, but we've got a job to finish here first."

Jack Barnes

Act: Mark Morrison. Project: album Producers: Brock Pocket, Chill, Morrison, Taylor. Publisher: Perfect Songs Studio; Strongroom, London. Release: April 15

BS

THE RAPID RISE OF THE GLASGOW TEENAGERS

Glasgow's Bis seem to have come straight from now-here, but the level of A&R interest generated by their Top 40 Secret Vampire Soundtrack EP ensures they won't be heading straight back there.

The trio formed 18 months ago and the single is part of an ad hoc verbal agreement with the Chemical Underground label, run by Scottish band The Delgados, and makes Bis one of the hottest unsigned acts around.

The group – 17-year-old Maeda Rin and brothers Stephen and John Dinko – have cultivated an immediate and absorbing mixture of punk, kitsch funk and electronic power pop that has impressed many within the industry, on record and live.

Bis have already built up an impressive list of credits including a slot on the NME Brats tour, a John Peel

session, a Radio One playlisting for Kandy Pop, the EP's lead track, and a tour with Super Furry Animals, which is shaping up as a corker to rival last January's Superglory/Bustones dates.

Most notably, two weeks ago they became the first unsigned band to play Top Of The Pops.

Their first release, Transmission, on the Teen-C Tip was released on the Spanish Acuarilla label in mid-1994 before they were picked up by Chemical Underground and released Disc Nation last Easter.

Last October, the three teenagers agreed to be managed by Richie Dempsey and John Williamson, who had been handling the band's PR.

Bis took another step forward when they signed a publishing deal with PolyGram in January. The deal included tour support and a marketing

budget but wasn't, as has been widely remarked, extravagant.

"It was a standard worldwide publishing deal," says PolyGram Island Music A&R manager Miles.

"We signed them because they're incredibly talented, intelligent and weren't to be successful – and they write great songs. We knew they were good but it's going a hell of a lot faster than we expected."

With gigs supporting Garbage and Lush lined up, as well as a slot with Orbital at this year's Sound City event in Leeds, the world is seemingly at their feet. Bis's only dilemma is who to sign with.

Williamson says they have had some "fantastic" offers from major labels and independents but he insists they can afford to think carefully about their decision.

"We're looking for a label that will allow us to develop in an independent way and includes an American option. Who knows, we may even start our own," he says.

The Secret Vampire Soundtrack was originally conceived as a limited 4,000-copy single, but the band have been forced to reconsider their options.

Songwriter Stephen Dinko says, "The initial run sold out weeks before its release, but we're more than happy to get more pressed up. We want to sell as much as possible so we don't get stuck in some indie rut of limiting our own progress."

If this single is anything to go by, and live dates reveal a clutch of similarly catchy pop gems, it would seem that there's little that can hinder the progress of Britain's hottest new teenage guitar band. Jack Barnes

Band: Bis. Label: Chemical Underground. Project: single Secret Vampire Soundtrack. Songwriters: Bis. Producer: "Our mate Richie". Release date: March 18

LOOK WATCH

MAINSTREAM
MUSIC
MUSIC WEEK 30 MARCH 1996
Mainstream music doesn't have any product relevance and isn't in the new, but it does reveal a well-served market. They are definitely on the harder side of the alternative scene, but there's also a deep groove in the sound which indicates a sophisticated knowledge of music.



MANSON

PARLOPHONE'S LATEST GUITAR BAND HOPES

Parlophone stands unrivaled in recent years for unearthing young guitar acts who take the charts by storm. Blur, Radiohead and Supergrass have all become household names and the latest hopefuls off the label's production line are Chester's Mansun.

The band was signed by Keith Wozencroft on the strength of two industry tip-offs, a two-song demo and one stirring live performance.

Frontman and songwriter Paul Draper says, "We had virtually every label after us and we basically interviewed them all. They split into two camps: those who wanted to hype our indie single *Take It Easy* into the charts and those who were prepared to take a more level-headed approach."

Parlophone clearly fitted into the latter camp and Wozencroft is happy to bid his time with his young protégés. He says, "They're a good live, vixen band with a great songwriter in Paul. They'll develop and put out more great songs and, hopefully, it will happen for them. If it doesn't, at least they'll have remained true to themselves."

Draper adds, "We've delivered the goods to Parlophone. They've got a great album full of singles and a live show to back it up; now it's up to them to do the business for us. We've taken a lot of risks, when we could have gone to a pop label who'd have broken us straight away."

"We might be cocky, but I think it's deserved. Because our progress has been organic rather than forced, we're confident of breaking through on the fourth single."

On the strength of their third single—the radio-friendly *Egg Shaped Head*, which is out today (March 30)—the band have every reason to be optimistic.

Lee Finlay

SOUTH BY SOUTH WEST

A MAGNET FOR THE WORLD'S A&R EXECUTIVES

Austin, Texas, might be the setting for the classic Generation X film *Slackers* but every March, it gets seriously busy and hosts South By South West, a music event which is part Glastonbury, part In The City.

This year's three-day event saw daily industry seminars and demo listening sessions followed by showcase gigs, where almost 700 bands performed at 40 venues.

With established alternative label acts dominating the schedule, S&SW is no longer an A&R fest for unsigned bands. But it is still a magnet for A&R people from major labels and publishers.

One UK A&R man, Echo's Steve Ferrers—"an American based in London"—says, "This is where you check the pulse of the future of US rock music. The seminars are most important in revealing the mood of the industry here."

This year's event was predominantly American in favour and almost entirely guitar-orientated, but there was also a sprinkling of British and Irish bands.

Virgin/Hut signings Placebo played their first American show as total unknowns on the cacophonous Sixth Street strip of bars and juke joints. Lesley Rankins, by contrast, is known from her days in Silverfish and her new band Ruby played an eagerly-anticipated show at a more prestigious outdoor venue, sharing the bill with new US rap sensations The Fugees.

Also on the bill were Sney Ireland signing's Sachtam, who played an enthusiastic set, which combined an American indie feel with early U2. But the British and Irish acts were largely overshadowed by their US counterparts. It was apparent that even unheralded indie-signed US bands playing S&SW have a musical tightness rarely encountered in the UK.

A case in point are Mensclub, a young, charismatic power trio from San Francisco, who have a debut album, *Comin' To Take You Away*, out on Hoboken indie Bar/None.

Mensclub play a dynamic heavy rock boogie, strongly influenced by early Seventies outfits like The MC5 and Grand Funk Railroad. Playing live, they are incredibly tight and extremely loud.



RUBY: EAGERLY-ANTICIPATED SHOW

Bands like The Grifters, who have been around a bit longer, are also trying to throw off all-embracing but unhelpful tags such as "lo-fi". The band's third album and first on Sub Pop, *Ain't My Lookout*, displays an eclectic mix of influences, from punk to post-rock jazz, with a vocalist who, at times, sounds uncannily like early-Cure Robert Smith.

Their album, which has received rave reviews from the US music press, was released in the UK on March 18.

Coming from an altogether different direction are the Joe Jackson-esque wing-walkers Ben Folds Five, whose self-titled debut album is a surprise hit in the US. They combine some old-fashioned, almost cocktail/cabaret style tunes and arrangements with decidedly eclectic lyrics, which was maybe a rather too "uptown" experience in Texas.

By contrast, Son Volt were home from home at S&SW with their cool brand of country rock. Their album, *Truce*, may have been received with massive indifference in the UK on its release by WEA last October, but the

Gram Parsons-influenced band packed Austin's largest venue, the 4,000-capacity Music Hall.

Also well received were Golden Smog, a veritable supergroup of alternative country rock. Comprising members of The Jayhawks and Uncle Tupelo, this is a band which creates something greater than the sum of its parts. Their excellent set showcased their splendid album *Down By The Mainstream* which is already out in the UK, to be followed by a new EP released on Rykodisc on April 29.

Other highlights included The Geraldine Fibbers, Mark Eitzel, playing songs from his solo Virginia album 60 Watt Silver Lining, and former Golden Palominos singer Syd Straw, whose new *War And Peace* album, on Capricorn Records, includes the potential country hit *I'm Not The Toughest Girl In The World*.

Guided By Voices, Ron Sexsmith and The Fuges and Jules Shear all impressed live. But the weirdest act was The Upper Crust, who sound like AC/DC but dress like characters from *Dangerous Liaisons*.

To say S&SW is a feast for the music enthusiast is an understatement. But that does not dispel the feeling of caution among the major label A&R delegates at a difficult time for the US record industry.

As panel member Clair West-Parr of Curious Records said, "The retail situation has lightened up considerably." And the message from the panels was that getting involved in bidding wars for unsigned bands was bad news—for the labels and the bands.

Echo's Ferrera couldn't help but draw the obvious comparison. He says, "That's exactly what's happening in the UK at the moment." David Knight



THE UPPER CRUST: WEIRD ROCKERS RECAPTURING THE SOUND OF AC/DC

IN THE STUDIO

ARTIST	PROJECT	COMPANY	A&R	STUDIO	PRODUCER
SHOLA AMMA	single	WEA	Mickey D	RG JONES (London)	D'Influence
GARY BARLOW	album	RCA	Nick Raymond	PORTERHOUSE (Surrey)	Chris Porter
THE BELVEDUE	single	EAST WEST	Andy Kenyon	MAYFAIR (London)	artist
BOY GEORGE	album	COMET/MARKET	n/a	MAYFAIR (London)	John Thomas
DON CAMPBELL	album	CAPASTIC	Mike Plumley	BETHOVEN STREET (London)	Graham Dickson
DINA CARROLL	album	MERCURY	Howard Berman	SARM HOOKEND (Surrey)	Nigel Lewis/David Morales
CURE	album mix	FICTION	Chris Parry	LOCO (Wales)	Mike Drake
D'ANGELO	mixes	COOLTEMPO	Trevor Nelson	SARM WEST (London)	PJ Mackintosh
DEF LEPPARD	album	Q PRIME	Peter Mensch	ENTERPRISE (LA)	Chris Woodruff
DR ROBERT	mixes	PERMANENT	John Leonard	MARCUS (London)	artist
EQUATION	album	BLANCO Y NEGRO	Harvey Eagle	METROPOLIS (London)	John Mendelsohn
MICHELLE GAYLE	tracks	RCA	Nick Raymond	SARM WEST (London)	Gary Langan
JANUARY LAND	album	MERCURY	Dave Bates	METROPOLIS (London)	Paul O'Duffy
KATDEE	single	EMI (Ire)	Thomas Black	NOMIS (London)	Phil Vinall
LICK	album	WEA	Jonathan Dickens	MILO (London)	Billie Lawrie
ILLU	album	SONY MUSIC	Blair MacDonald	RED BUS (London)	MARCUS (London)
JAN MATHIAS	mixes	ARISTA	Paul Kendrick	MARCUS (London)	Paul Jennings
GEORGE MICHAEL	album mix	ROBOBUILD	n/a	SARM WEST (London)	Paul Gomersall
MNS	album	COLUMBIA	Mick Clark	MARCUS (London)	Dennis Charles
ALISON MOYET	single	COLUMBIA	Ronnie Gurr	AIR (London)	Mike Hedges
CLIFF RICHARD	tracks	CLIFFTOP	n/a	RG JONES (London)	Paul Moestl
RACHEL STAMP	album	WEA	Jonathan Dickens	LOCO (Wales)	Spike Drake
SUEDE	album	NUDE	Saul Galpern	MAYFAIR (London)	Ed Buller

Confirmed bookings, week ending 23 March 1996. Source: EBU

WAVE TO WAVE TO SPARE SHARE

These Dudes on 4 machines are the latest evidence of big things happening north of the border. Their new single *Smile*, on their current UK tour.



Slang has been an aid to musical self-expression since songwriting began, so when singer Joe Elliott explains why Def Leppard's first album for four years bears such an enigmatic title, his answer has a familiar ring.

"We're using the word 'slang' like a bleep, the same way we've missed out words on songs that obviously would have been swear or sexual words," says Elliott. "If there was no slang language, there would be no rock'n'roll. You can't walk into the Houses of Parliament and go 'I ain't got nobody' - but if you're Ella Fitzgerald, Little Richard, Johnny Rotten or me you can make a living out of it."

Like Mercury stablesmates Bon Jovi, Def Leppard are embarking on a new risk-taking musical chapter. The wall-to-wall harmonies are used sparingly, anthemic choruses now take second place to overall feel and the lyrics are more oblique.

Elliott anticipates brickbats as well as bouquets from fans. "We just hope people give it the chance. I'm sure there's a few out there who want more of the same - but we need to be able to grow up."

The band's early history was intertwined with studio supremo Mutt Lange, whose multi-overdubs characterised their sound. Currently behind the controls is Pete Woodroffe, who first worked with the band in 1985 as assistant to Adrenalize producer Mike Shipley. His brief as engineer and co-producer was to create an organic, natural sound and one of the key ingredients is that drummer Rick Allen is playing an ordinary kit for the first time since the 1984 car accident that cost him an arm.

"It was nice to see Rick playing real

DEF LEPPARD TAKING A BRAVE NEW DIRECTION

drums again," explains Elliott. "Eleven years later, he's playing better than he was when he had two arms. It made the rest of us attack our own part of the album with a lot more confidence."

The band's own Bludgeon Riffla label operates independently of Mercury's A&R machinery, allowing them to put out what they want. Elliott says, "After 40th albums, I don't think we need to prove anything. There's no

way we could be puppets the way bands like Sweet used to be."

With three members of the band based in the US and two in Dublin, demo tapes have been winging their way across the globe as hours spent hunched over DAT machines bore fruit. "You don't need to go to Electric Ladyland to make a good record anymore," says Elliott. "You can do it in your kitchen."

The result was honored and perfected

during 11 months in the Spanish villa they turned into a studio. Elliott says, "Once, when people put Def Leppard records on, they went 'wow, listen to the production, isn't it great?' Now we want them to think the band sound great."

Guitarist Vivian Campbell's first album with the band has seen him contribute fully to the songwriting and recording processes. Indeed, *Work It Out*, the first US single, is his song. Elliott says, "When Vivian joined the band, his sound was slightly alien to us; now he blends very well with Sid [Rick Savage, bass] and Phil [Colton, guitar]. The three of them have really got it nailed."

The tour to promote Slang hits India and South-East Asia in May and June, then moves on to the US before arriving in Europe around October.

Radio One Rock Show presenter John Cavanagh is confident the album and tour will go down well. "They're one of the bands who, on the hipness scale, rate lower than Cliff Richard but, as far as selling records goes, I'm sure they dwarf Oasis. What they've done very cleverly is kept faith with their fans of 15 years ago. They've evolved into something akin to Bon Jovi - a rock band who are popular entertainers." *Kerrang!* news editor Malcolm Dome awaits the new release with interest. "We still regard them as being a cool band. Iron Maiden are their one contemporary who've stuck with them, but they're on the slide now and Leopard are still very relevant."

With drummer Allen back to his best and Campbell a fully-fledged replacement for the late Steve Clark, Def Leppard have never been in better shape to promote their most challenging album to date.

Michael Heatley

TRACK BY TRACK/SLANG

Truth

An earlier version was full-on metal, but this re-recording is more oblique.

Turn to Dust

A Phil Collins song evocative of Plant & Page, featuring a 30-piece orchestra.

Slang

The first single in Britain and Europe. "It's probably the most obviously Leppy thing on the record," says Elliott.

All I Want Is Everything

Previewed on the Vault video, the song has lost its country favour. U2 or REM are now the reference points here.

Work It Out

Vivian Campbell's first writing credit is described by Elliott as "an Iggy Pop/Tiam Waites-type song". The first US single.

Breath A Sigh

Elliott's devotion to black music shows on

this, the closest the band have come to R&B. Gift Of Flesh

This has a definite Guns N'Roses/New York Dolls sheen. Knuders describe it as "the best song Johnny Thunders ever wrote".

Blood Red Roses

Reminiscent of Pink Floyd's Shine On You Crazy Diamond in its measured tempo and lyrical references to ex-member Steve Clark. Deliver Me

An unexpected change of style: the guitar riff is Paperback Writer, but there are hints of The Police and even Nirvana in a song which will surprise many.

Where Does Love Go When It Dies?

A potential single in the When Love And Hate Collide vein.

Pearl Of Euphoria

A strangely psychedelic song, with lyrics which remain open to interpretation.

STEVE LAMACO ON A&R

So the New Romantic revival is over already. Or at least that's what I gathered from trawling through all 110 obituary pieces in various magazines over the past week. For those of you who blinked and missed it, Romo was a mixture of post-modern pop and New Romantic flair. We mentioned it quite a lot around the turn of the year, as labels and publishers battled it out to sign the likes of **Plastic Fantastic** and **Orlando**. Unhappily, the hype hasn't translated to the public at large, especially north of Watford. A recent Romo package tour was hit by poor ticket sales and record sales have also been disappointing - the most high-profile Romo record thus far - **Sexus's The Official End Of It All** - failed to make the Top 75. The problem now for the bands and their backers is, where do you go when the scene that launched you hits the

media rocks? Do you disown your involvement? Do you soldier on? Do you just hide under the bed, until the witch hunt has moved on to someone else? The interesting factor about the Romo backlash is that it is based on a dislike of arrogance. Take away the music and the make-up and Romo's biggest crime was ambition. It strutted around London clubs telling people how it was going to change the world. It had a self-important air, even before it had flogged a record. The poor things were just goading journalists into having a pop at their pop. While bands like **Oasis** can make fans out of their arrogance, others just make enemies. It's an obvious point, but unless you're genuinely the bees knees, too much cockiness can be your downfall (just look at previous Creation signings **Adorable** for how things can go

horribly wrong if you impersonate God in public). Then again, we like swagger. We like hype. We trust that our bands will get to that larger than life level, where they can walk all over us, but it's still a dangerous tightrope act. Talking to a friend from an American magazine this week, it hit home how we breed bands with a flair for arrogance, then we send them off to America and tell them to be nice to people instead (would **Blur** have been bigger in the States if Damon Albarn had been more subservient on his first trips there?). It's getting to the stage where bands will have to apply for new personality visas to break America. Getting the chemistry of cockiness right is turning into a science. Sadly for Romo, the equation hasn't yet balanced.



One to WATCH

BACKWATER
The Che-lyped Neutron funk act are made of flesh, but their sound is a much-harder edge. Current single *Shy* is a sort of a pop song, with hints of US hardcore and Jay Durston influences.

RAW POWER : BRUCE DICKINSON, HELLOWEEN, WASP, PSYCHO MOTEL, G/Z/R,

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FM, GODS HOTEL, MICHAEL KISKE, TRANSATLANTIC, STEVE EARLE, BIG COUNTRY, FOUR MEN AND A DOG,



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The Beatles storm to the top of the albums chart for the 14th time in their career this week with the second of their three anthologies. Anthology 2 sold around 78,000 copies last week, a modest tally compared with the first-week performance of both Anthology 1, which sold 125,000 copies when first released last November, and Live At The BBC, their last number one album, which had a 148,000 start. The relevant factor here, however, is that these albums were released with the Christmas boom in full swing. In terms of market share, Anthology 2 scores more heavily than either.

The album chart's other star performer this week is Garbage's self-titled album which was released exactly six months ago, and capitalises on the success of the group's fourth single Stupid Girl by vaulting from number 30 to number seven, to reach its highest position yet. The album has already sold 170,000 copies in the UK.

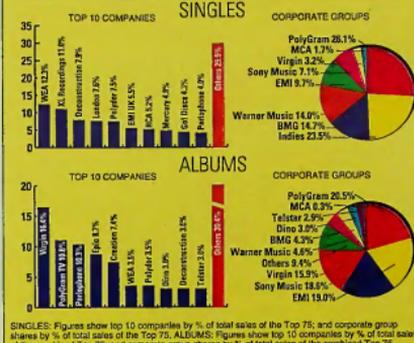
On the singles chart, The Prodigy completes a string of 10 consecutive top 10 hits with the big one — debuting in pole position with Firestarter which sold nearly 120,000 copies last week. Oddly enough, their last single, Poison, was their least successful single to date, peaking at number 15. Their second single, Everybody In The Place, came within an ace of number one in January 1992, being foiled only by the tenacity of Queen's Bohemian Rhapsody. The Prodigy are a curious act: dance-based, they invariably under-perform in the club charts, but there's no doubting their popularity. In specialist shops, they also perform indifferently — though Firestarter debuts at number two on the sales-based dance chart, it sold only a third as many copies in specialist shops last week as the number one, Ken Dob's Nakasaki EP.

Firestarter is the 10th consecutive number one single to debut in that position. It sold 50% more copies last week than Mark Snow's The X Files, which debuts at number two. With Robert Miles' Children at number three, there are two instruments in the top five for the first time since August 1977, when two of Children's spiritual ancestors — Space's Magic Fly and Jean Michel Jarre's Oxygene — were going the business.

Last week's singles chart is dominated by the vast intake of new releases, with 18 in the Top 40, and 29 in the Top 75, both of which approach the highest figures ever. Among the losers are Madonna, who falls short of the Top 10 for only the third time in 40 attempts with One More Try (releasing from number 11 to number 29 and Tori Amos, whose Talitha tumbles from



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 10. 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.

number 22 to 63. It didn't do much good for Cliff Richard either. Cliff's third Heathcliff single, a duet with Helen Hobson entitled The Wedding, debuts at number 40. The first two were Misunderstood Man, which peaked at number 19, and Had To Be, a duet with Olivia Newton-John, which reached number 22. Helen Hobson, incidentally, is the seventh different duetist to share a hit with Cliff, not counting his number one teaming with The Young Quins, which can't really be termed a duet. The only artist to score with more partners is Elton John, who has launched his larynx to 10 teamings, including Show Rivers, a 1986 effort on which he

was joined by — Cliff Richard. In the Seventies, it was quite commonplace for a while for new acts to get Top Of The Pops exposure. Even though the programme then had a larger audience than it has now, it didn't always result in a hit, as Arista didn't manage to do, among others, could testify. Even so, the energetic radio performance of untried Scots band Bis made enough of an impression when it was screened two weeks ago to tempt nearly 12,000 record buyers to purchase their Secret Vampire Soundtrack EP (featuring Kinky Put, which debuts at number 25 this week.

Alan Jones



Oasis's Don't Look Back In Anger continued to command the largest audience of any record last week,

though the once wide gap between it and the rest has closed. The record that had looked set fair to take over — Take That's How Deep Is Your Love — has gone into reverse, however, and the potential new champion is Gabrielle, whose Give Me Just A Little More Time moves up one place to number two after gaining an extra 444 plays in the week. Its total of 1,558 plays last week was easily the highest.

The new number one sales hit, The Prodigy's Firestarter, moves from number 39 to a considerably more modest gain of 22 plays, bringing its tally to a mere 70. Luckily 27 of those plays came from Radio One, which provided 90% of its audience. Radio One is also notably behind Robert Miles' Children, which it played 21 times last week. Children is still having problems elsewhere, though it moves up two places to number 18 nationally, with an average of eight plays per station.

Fellow instrumentalist Mark Snow's X Files theme was a similarly insouciant sales hit, however, and finding radio support hard to come by, with 47 plays, primarily on smaller stations, earning it the week's 294th biggest audience. For the top three records in the CIN chart to be collectively ranked so low on the airplay chart is unprecedented.

After six months in heavy rotation, Everything But The Girls' Missing is still a multi-format smash. It drifts from number 18 to number 21 this week, though it increases its plays for the second week in a row, even though the act's debut Virgin single Walking Wounded has now been surpassed. Walking Wounded is off to a steady start, with 92 plays earning it 65th place this week.

Gina G's Ooh Aah... Just A Little Bit, which cleared the fifth of six hurdles it needs to negotiate to win the Eurovision Song Contest by getting through the final pre-selection procedure last week, isn't yet getting the kind of support it might have expected from radio. It scored a paltry 117 spins last week, enough to move it up from number 75 to number 69.

Finally, Gold is proving to be Prince's most durable airplay hit since 1989's Bada... Four months after it was released, Gold is still commanding well in excess of 200 plays per week, and is hovering just outside the Top 50. This continued airplay support is forthcoming despite the fact Gold wasn't a particularly massive sales hit, reaching number 10 in December.

Alan Jones

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AIRPLAY PROFILE

STATION OF THE WEEK

Metro FM's head of music Sean Marley admits there were shockwaves around the station when Enmap announced it was taking over the Metro Radio Group last year.

However, so far at least, it's proving to be an amicable new relationship with the media giant reportedly looking to give more programming autonomy to the individual stations. Marley says, "It's always hard for a station when it's taken over. We always thought we'd be the predators, so it came as a bit of a shock to us when it happened."

For the Newcastle-based station the takeover has coincided with a slight shift in music policy to try to attract a younger audience. Although its primary target age is 25 to 44, Marley says, "We were keen not to just sit here and think as long as we're keeping everybody happy we're keeping everybody young. We looked at what everybody else wanted us to play and we found the younger end of our market, the 15 to 24s, did want us to play Oasis and Blur type music. It would be wrong to say we're not going to go into it because we never have done."

Where possible the station gives support to new acts and new releases including the daily Best spot which features a highly prized track. Marley adds, "We had an event called 'His of the Future' where we had a combination of local and national new acts who were on the verge of being signed to show local people they were there. We also had a song from Warner's who put out an appeal for demos. We got about 500-600 tapes and the poor guy is listening to every single one."

TRACK OF THE WEEK

STING: LET YOUR SOUL BE YOUR PILOT

As arguments rage on about veteran acts Status Quo and The Beatles' exclusion from Radio One's playlist, 44-year-old Sting has been enjoying a highly successful spell on the station.

Outstripping by far its retail performance, Let Your Soul Be Your Pilot has won A-listed ranking on the network, as well as gaining the former Police frontman his usual ambivalent support across regional radio. His popularity has been boosted this time by a dance mix of the single, which has broken on board stations which otherwise might not feature Sting.

Without any new material from him since the Fields Of Gold compilation more than a year ago, stations picked up on the track several weeks before release, including BRMB where plays were first detected. Ahead of its debut at 15 in the sales chart, the single had already topped 620 plays to reach the Airplay Top 10. Against a radio sales fall to 31 the next week, rapid support continued building as the song hit 23 plays on Radio One, 31 on Capital and 99 on Hampshire's Power FM which was its biggest fan for six consecutive



METRO TOP 10

Pos	Title	Artist	Plays
1	LIFTED Lighthouse Family (Wild Card)	Polydor	39
2	Give Me A Little More Time	Gabrielle (Dot Beat)	34
3	Coming Home Now	Boyzone (Polydor)	32
4	How Deep Is Your Love	Take That (JCA)	32
5	Don't Look Back In Anger	Disturbed (Crated)	30
6	In Walked Love	Louise (1st Avenue/EMI)	28
7	Falling Into You	Celine Dion (Capitol)	28
8	Never Never Love	Simply Red (East West)	24
9	These Days	Don Jazzy (Mercury)	23
10	Do My Love	La Bouche (Arista)	21

Metplay tracks on Metro FM.
 M: Metplay 2000 © Media Monitor

Already market leader with 82,000 listeners, a 44% reach and 29.4% share in its 1401m transmission area, Metro FM is looking forward to an even brighter future as the group's stations work closer together exchanging ideas.

Marley says, "You're getting very experienced programmers who are all now talking to each other, looking at ideas, swapping ideas and success stories, talking about how research differs around the country and it's really interesting to compare how one viewpoint differs from another."

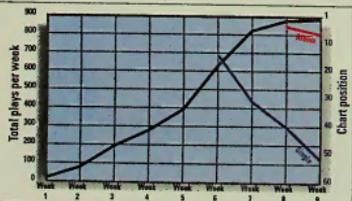
Paul Williams



weeks. As the single headed out of the sales Top 40 one week later, play rose again to peak at 677.

ADM's regional promotions manager Jo Bennett reckons having both an original and dance mix of the track helped to widen the song's appeal. She says, "The original mix was picked up by about 20 stations in the first week. The next week it was 42 and then 92 stations. And then we served the A&G dance mix to stations with more contemporary playlists. That mix made him appeal to people who wouldn't necessarily go out and buy a Sting record."

Paul Williams



RADIO 1

© Media Monitor. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 17 March 1996 until 24.00 on Saturday 23 March 1996

Pos	Title	Artist	Label	No. of plays	TW
1	5	GIVE ME A LITTLE MORE TIME	Gabrielle (Dot Beat)	1058	1504
2	1	HOW DEEP IS YOUR LOVE	Take That (JCA)	1361	1439
3	2	LIFTED	Lighthouse Family (Wild Card/Polydor)	1335	1297
4	3	DON'T LOOK BACK IN ANGER	Disturbed (Crated)	1170	1242
5	4	FALLING INTO YOU	Celine Dion (Capitol)	1097	1119
6	7	ONE OF US	Jane DiMarco (Blue Star/Atlantic)	929	940
7	8	THESE DAYS	Don Jazzy (Mercury)	918	919
8	4	NEVER NEVER LOVE	Simply Red (East West)	1132	893
9	16	IN WALKED LOVE	Louise (1st Avenue/EMI)	639	809
10	9	COMING HOME NOW	Boyzone (Polydor)	795	798
11	13	WHATEVER YOU WANT	The Temptations (Parlophone)	682	776
12	12	MORNING	Max Vatakencherry (Mercury)	354	752
13	7	RETURN OF THE MACK	Musik Morrison (VIVA)	403	658
14	10	LET YOUR SOUL BE YOUR PILOT	Sting (J&M)	793	667
15	12	READY OR NOT	Lynchies (Sire)	638	621
16	15	ALL I NEED IS A MIRACLE	360 Mike & The Mechanics (Virgin)	652	615
17	13	ANYTHING	3T (J&M/J&R)	682	601
18	26	ONE MORE CHANCE	Madonna (Maverick/Warner Bros.)	407	598
19	20	YOU LEARN	Alisa Morrison (Maverick/Warner Bros.)	541	591
20	19	MISSING	Everything But The Girl (Virgin)	545	571
21	25	DON'T WANNA LOSE YOU	Lionel Richie (Mercury)	413	569
22	21	ONE BY ONE	Cher (WEA)	523	545
23	11	SLIGHT RETURN	Maroon 5 (Capitol)	762	531
24	22	CHILDREN	Robert Asch (Mercury)	424	478
25	17	TOO MUCH LOVE WILL KILL YOU	Queen (Parlophone)	621	459
26	22	STUPID GIRL	Barbiee (Mercury)	138	446
27	27	REAL LOVE	Barbiee (Mercury)	403	444
28	29	74-75	Conex (TVT/London)	419	430
29	18	I JUST WANT TO MAKE LOVE TO YOU	etc. James (MCA)	548	425
30	30	SEARCH FOR THE HERO	M People (Deconstruction)	358	405

VIRGIN

Pos	Title	Artist	Label	No. of plays	TW
1	1	LIFTED	Lighthouse Family (Wild Card/Polydor)	34	33
2	1	DON'T LOOK BACK IN ANGER	Disturbed (Crated)	29	27
3	2	ONE BY ONE	J&M	29	31
4	4	ONE OF US	Jane DiMarco (Blue Star/Mercury)	28	30
5	5	SLIGHT RETURN	Maroon 5 (Capitol)	29	29
6	4	SLIGHT RETURN	Maroon 5 (Capitol)	26	25
7	7	KEEP ON BURNING	Keane (Capitol)	26	25
8	8	NEVER NEVER LOVE	Simply Red (1st West)	22	21
9	9	LET YOUR SOUL BE YOUR PILOT	Sting (J&M)	21	21
10	10	STEREOTYPES	etc. (Parlophone)	21	21

© Media Monitor. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 17 March 1996 until 24.00 on Saturday 23 March 1996

Pos	Title	Artist	Label	No. of plays	TW
1	1	STUPID GIRL	Barbiee (Mercury)	30	29
2	2	BEING BRAVE	Messiah (Laurel)	17	28
3	3	GOING FOR GOLD	Shed Seven (Polydor)	23	27
4	4	FIRESTARTER	Prodigy (Epic)	20	25
5	5	KEEP THE MUSIC STRONG	Maroon 5 (Capitol)	23	25
6	6	RETURN OF THE MACK	Musik Morrison (VIVA)	23	25
7	7	GIVE ME A LITTLE MORE TIME	Gabrielle (Dot Beat)	23	24
8	8	HOW DEEP IS YOUR LOVE	Take That (JCA)	24	24
9	9	GOING OUT	Supersax (Parlophone)	24	24
10	10	BREATHE (A LITTLE DEEPER)	Blancetree (Chisla)	24	24
11	11	FU-GEE-LA	Fugees (Polygram)	19	24
12	12	PASSION	Gas (Wax Of Life)	26	22
13	13	DON'T LOOK BACK IN ANGER	Disturbed (Crated)	26	22
14	14	THESE DAYS	Don Jazzy (Mercury)	21	21
15	15	CHILDREN	Robert Asch (Mercury)	22	21
16	16	OUT OF THE SINKING	Pulp (Water (Dot Beat)	26	21
17	17	SATELLITE	Beloved (East West)	11	21
18	18	ARE YOU GONNA BE THERE?	Up For Reason (Hi-Lite)	7	21
19	19	SOMETHING CHANGED	Pulp (J&M)	21	20
20	20	COMING HOME NOW	Boyzone (Polydor)	21	20
21	21	IN WALKED LOVE	Louise (1st Avenue/EMI)	19	19
22	22	ONE MORE CHANCE	Madonna (Maverick/Warner Bros.)	9	19
23	23	ON AND ON	Conex (Mercury)	2	19
24	24	ONLY ONE	Paul Anka (Mercury)	19	19
25	25	TAKE ME TO HEAVEN	Body 2 (Sympson/EMI)	19	18
26	26	WALKAWAY	etc. (Polydor)	18	18
27	27	1,2,3,4 (SUMPIN' NEW)	Conex (Torney Bay)	15	18
28	28	STATE OF STRESS	Manassas (Mercury)	16	16
29	29	GOOD THING	Disturbed (Crated)	23	15
30	30	SOMETHING DIFFERENT	Chippie Feet, Wayne Wonder (Virgin)	14	15
31	31	TISHIBITE	Cocaine Tapes (Mercury)	12	15

© Media Monitor. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 17 March 1996 until 24.00 on Saturday 23 March 1996

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5	4	FALLING INTO YOU	Celine Dion (Capitol)	1097	1119
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28	29	74-75	Conex (TVT/London)	419	430
29	18	I JUST WANT TO MAKE LOVE TO YOU	etc. James (MCA)	548	425
30	30	SEARCH FOR THE HERO	M People (Deconstruction)	358	405

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ATLANTIC 252

Pos	Title	Artist	Label	No. of plays	TW
1	1	DON'T LOOK BACK IN ANGER	Disturbed (Crated)	23	56
2	2	STEREOTYPES	etc. (Parlophone)	28	49
3	3	LIFTED	Lighthouse Family (Wild Card/Polydor)	13	48
4	4	READY OR NOT	Lynchies (Sire)	19	48
5	5	COMING HOME NOW	Boyzone (Polydor)	25	44
6	6	ONE OF US	Jane DiMarco (Blue Star/Mercury)	26	45
7	7	NEVER NEVER LOVE	Simply Red (Mercury)	17	41
8	8	GOOD THING	Disturbed (Crated)	18	38
9	9	LET YOUR SOUL BE YOUR PILOT	Sting (J&M)	15	38
10	10	SANDSTORM	etc. (Polydor)	16	36
11	11	DISCO 2000	Pulp (J&M)	15	36



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TOP 50 AIRPLAY HITS

30 MARCH 1996



Pos	Last	Weeks on chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	8	DON'T LOOK BACK IN ANGER	Oasis	Creation	1361	+8	62.05	n/c
2	3	8	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat	1588	+39	61.45	+23
3	2	3	HOW DEEP IS YOUR LOVE	Take That	RCA	1507	+7	58.16	+4
4	4	2	LIFTED	Lighthouse Family	Wild Card/Polydor	1415	-1	45.04	-7
5	5	8	THESE DAYS	Bon Jovi	Mercury	986	+1	43.46	-4
6	8	13	COMING HOME NOW	Boyzone	Polydor	855	+3	41.07	+4
7	7	5	FALLING INTO YOU	Celine Dion	Epic	1181	+6	39.11	-3
MOST ADDED									
8	11	28	STUPID GIRL	Garbage	Mushroom	535	+151	36.75	+52
9	11	42	IN WALKED LOVE	Louise	1st Avenue/EMI	864	+28	36.34	+14
10	18	28	RETURN OF THE MACK	Mark Morrison	WEA	794	+58	35.99	+33
11	3	6	NEVER NEVER LOVE	Simply Red	West	964	-23	32.46	-6
12	12	10	ONE OF US	Joan Osborne	Blue Gorilla/Mercury	1023	+3	31.63	+2
13	14	10	WHATEVER YOU WANT	Tina Turner	Parlophone	831	+14	31.21	+7
14	29	10	ONE MORE CHANCE	Madonna	Maverick/Warner Bros.	632	+52	30.33	+72
15	6	7	READY OR NOT	Lightning Seeds	Epic	700	-10	28.87	-50
16	10	4	LET YOUR SOUL BE YOUR PILOT	Sling	A&M	748	-16	28.35	-13
17	34	6	BEING BRAVE	Menswear	Laurel	289	+117	28.04	+82
18	20	28	CHILDREN	Robert Miles	Deconstruction	530	+10	26.42	+12
19	17	20	GOING FOR GOLD	Shed Seven	Polydor	291	+83	25.29	+11
20	17	5	GOING OUT	Supergass	Parlophone	269	-22	24.43	-24
21	18	25	MISSING	Everything But The Girl	Blanco Y Negro/Eternal	619	+4	24.13	-1
22	28	4	KEEP THE MUSIC STRONG	Bizarre Inc	Some Bizarre/Mercury	178	+9	22.89	+27
HIGHEST CLIMBER									
23	43	42	MORNING	Wet Wet Wet	Precious Organisation/Mercury	768	+110	22.63	+90
24	20	11	ONE BY ONE	Cher	WEA	608	+7	22.60	+30
25	15	22	GOOD THING	Eternal	1st Avenue/EMI	424	-10	21.94	-24
26	31	25	SOMETHING CHANGED	Pulp	Island	275	+76	21.88	+27
27	22	15	SLIGHT RETURN	Bluetones	Superior Quality	586	-35	21.42	-2
28	25	40	BREATHE (A LITTLE DEEPER)	Blameless	China	105	+100	19.38	+3
29	32	43	DON'T WANNA LOSE YOU	Lionel Richie	Mercury	578	+36	18.33	+10
30	25	42	ONLY ONE	Peter Andre	Mushroom	323	+28	17.04	-13
31	32	4	PASSION	Gat Decor	Way Of Life	218	+10	16.96	+8
32	44	28	WALKAWAY	Cast	Polydor	204	+96	16.96	+43
33	28	2	FIRESTARTER	Prodigy	XL Recordings	70	+46	15.77	+17
34	15	36	SEARCH FOR THE HERO	M People	Deconstruction	450	+15	15.37	+30
35	42	43	JESUS TO A CHILD	George Michael	Virgin	386	+8	14.89	+23
36	37	30	REAL LOVE	Beasties	Apple/Parlophone	483	+11	14.83	-24
37	35	30	FU-GEE-LA	Fugees (refugee Camp)	Columbia	68	+53	14.70	+46
38	27	27	OUT OF THE SINKING	Paul Weller	Go! Discs	98	-67	14.54	-35
39	27	12	STEREOTYPES	Blur	Ford/Parlophone	215	-2	14.15	-2
40	42	196	SATELLITE	Beloved	East West	118	+97	13.97	+114
41	41	15	SOMETHING DIFFERENT	Shaggy Feat. Wayne Wonder	Virgin	122	+74	13.46	+26
42	47	27	DISCO 2000	Pulp	Island	299	-15	13.12	+33
43	38	14	YOU LEARN	Alanis Morissette	Maverick/Warner Bros.	611	+7	13.09	-12
BIGGEST INCREASE IN PLAYS									
BIGGEST INCREASE IN AUDIENCE									
44	24	9	ON AND ON	Longpigs	Mother/Polydor	26	+767	12.91	+853
45	24	15	ANYTHING	3T	MJJ/Epic	608	-14	12.83	-51
46	33	113	STEPPING STONE	PJ & Duncan	Telstar	126	+26	12.47	+19
47	119	293	ARE YOU GONNA BE THERE?	Up Yer Ronson	Hi-Life	53	+36	12.37	+214
48	48	28	GANGSTA'S PARADISE	Coolio Featuring L.V.	Tommy Boy/MCA	281	+13	11.81	+5
49	31	21	TOO MUCH LOVE WILL Kill You	Queen	Parlophone	486	-57	11.47	-90
50	50	84	TAKE ME TO HEAVEN	Baby D	Systematic/London	55	+10	11.29	+17

© Media Monitor. Compiled from data gathered from 30 UK radio stations on Sunday 11 March 1996 until 24 March Saturday 23 March 1996. Stations ranked by audience figures based on latest full year Radio data. Audience increases + Audience increases 50% or more

TOP 10 GROWERS

Pos.	Title Artist (Label)	Total plays	Increase in no. of plays
1	GIVE ME A LITTLE MORE TIME Gabrielle (Go Beat)	1588	444
2	MORNING Wet Wet Wet (Precious Organisation/Mercury)	768	403
3	STUPID GIRL Garbage (Mushroom)	535	322
4	RETURN OF THE MACK Mark Morrison (WEA)	794	292
5	ONE MORE CHANCE Madonna (Maverick/Warner Bros.)	632	215
6	IN WALKED LOVE Louise (1st Avenue/EMI)	864	187
7	BEING BRAVE Menswear (Laurel)	289	156
8	DON'T WANNA LOSE YOU Lionel Richie (Mercury)	578	153
9	GOING FOR GOLD Shed Seven (Polydor)	291	132
10	SOMETHING CHANGED Pulp (Island)	275	119

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

TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total stations	Stations + jobs	Adds
1	STUPID GIRL Garbage (Mushroom)	53	37	8
2	FOLLOW YOU DOWN Gin Blossoms (A&M)	12	7	7
3	MORNING Wet Wet Wet (Precious Organisation/Mercury)	58	48	6
4	BEING BRAVE Menswear (Laurel)	48	29	6
5	IF YOU WERE THERE TONIGHT Max Goss (Polydor)	26	12	6
6	THEY DON'T CARE ABOUT US Michael Jackson (MJJ/Epic)	30	12	5
7	BEFORE Pat Shop Boys (Parlophone)	18	4	4
8	RETURN OF THE MACK Mark Morrison (WEA)	57	44	3
9	SOMETHING DIFFERENT Shaggy Feat. Wayne Wonder (Virgin)	22	9	3
10	CECILIA SUGGS (WEA)	19	10	3

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

AIRPLAY

Media Monitor monitors these stations 24 hours a day, seven days a week. Airplay: BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio X, BBC Radio Y, BBC Radio Z, BBC Radio 1X, BBC Radio 1Y, BBC Radio 1Z, BBC Radio 2X, BBC Radio 2Y, BBC Radio 2Z, BBC Radio 3X, BBC Radio 3Y, BBC Radio 3Z, BBC Radio 4X, BBC Radio 4Y, BBC Radio 4Z, BBC Radio 5X, BBC Radio 5Y, BBC Radio 5Z, BBC Radio 6X, BBC Radio 6Y, BBC Radio 6Z, BBC Radio 7X, BBC Radio 7Y, BBC Radio 7Z, BBC Radio 8X, BBC Radio 8Y, BBC Radio 8Z, BBC Radio 9X, BBC Radio 9Y, BBC Radio 9Z, BBC Radio 10X, BBC Radio 10Y, BBC Radio 10Z, BBC Radio 11X, BBC Radio 11Y, BBC Radio 11Z, BBC Radio 12X, BBC Radio 12Y, BBC Radio 12Z, BBC Radio 13X, BBC Radio 13Y, BBC Radio 13Z, BBC Radio 14X, BBC Radio 14Y, BBC Radio 14Z, BBC Radio 15X, BBC Radio 15Y, BBC Radio 15Z, BBC Radio 16X, BBC Radio 16Y, BBC Radio 16Z, BBC Radio 17X, BBC Radio 17Y, BBC Radio 17Z, BBC Radio 18X, BBC Radio 18Y, BBC Radio 18Z, BBC Radio 19X, BBC Radio 19Y, BBC Radio 19Z, BBC Radio 20X, BBC Radio 20Y, BBC 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THE OFFICIAL CHARTS - 30 MAR

SINGLES

1 FIRESTARTER

1	XL Recordings	The Prudery	Wanted Bros
2	2	THE X FILES Mark Snow	Deconstruction
3	4	CHILDREN Robert Miles	RCA
4	1	HOW DEEP IS YOUR LOVE Take That	Go Beat
5	5	GIVE ME A LITTLE MORE TIME Gabriella	WEA
6	6	RETURN OF THE MACK Mark Morrison	fir
7	7	NAKASAKI EP (I NEED A LOWER TONIGHT) Ken Doh	Creation
8	8	DON'T LOOK BACK IN ANGER Oasis	Polydor
9	9	WALKAWAY Cast	Mushroom
10	11	STUPID GIRL Garbage	Telstar
11	11	STEPPING STONE PJ And Duncan	Polydor
12	13	I WANNA BE A HIPPIY Technohead	Makum
13	14	I GOT 5 ON IT Lumiz	Non Thylze/Virgin
14	15	STARS Dubstar	Food/EMI
15	16	MORNING Wet Wet Wet	Precious Org./Mercury
16	17	SLEEP Maroon	London
17	18	FALLING INTO YOU Celine Dion	Epic
18	19	SATELLITE The Beloved	East West
19	20	GOING FOR GOLD Shed Seven	Polydor
20	21	SOMETHING DIFFERENT/THE TRAIN IS COMING Shaggy	Virgin
21	22	REAL LOVE The Beatles	Apple/Parlophone
22	23	WALK LIKE A CHAMPION Kalipiz featuring Prince Naseem	Payday
23	24	WHATEVER YOU WANT Tina Turner	Parlophone
24	25		

music week
AS USED BY



ALBUMS

1 ANTHOLOGY 2

1	The Beatles	Apple/Parlophone
2	FALLING INTO YOU Celine Dion	Epic
3	(WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
4	HITS Mike & The Mechanics	Virgin
5	BIZARRE FRUIT/BIZARRE FRUIT II M People	Deconstruction/RCA
6	JAGGED LITTLE PILL Atlantis Morrisette	Maverick/Sire
7	GARBAGE Garbage	Mushroom
8	LOVELIFE Lush	4AD
9	SAND AND DONE Boyzone	Polydor
10	MERCURY FALLING Sting	A&M
11	TOGETHER FOR THE CHILDREN OF BOSNIA Pavarotti & Friends	Decca
12	GREATEST HITS 1985-1995 Michael Bolton	Columbia
13	COUNTDOWN 1992-1993 Pulp	Nectar Masters
14	STANLEY ROAD Paul Weller	Go! Discs
15	DIFFERENT CLASS Pulp	Island
16	OCEAN DRIVE Lighthouse Family	Wild Cat/Polydor
17	SECOND TOUGHEST IN THE INFANTS Underworld	Junior Boy's Own
18	REGULAR URBAN SURVIVORS Terrorvision	Total Vegas
19	DEFINITELY MAYBE Oasis	Creation
20	ROBSON & JEROME Robson Green & Jerome Ryan	RCA
21	THE PREMIER HITS Gary Numan/Tubeway Army	PolyGram TV
22	ALL CHANGE Cast	Polydor
23	PURE SAX State Of The Heart	Virgin

fugees

SETTLIN' THE SCORE



FU-GEE-LA

01-10-12



30 3 36

euro-focused miami gets thumbs up

UK delegates provided the most visible presence at last week's Miami Winter Music Conference and, say the organisers, helped this year's conference become the most successful in the event's 10-year history.

Although UK attendees made up only a third of all delegates, they became the focus for most of the networking and deals being done around the pool of WMC's long-standing location, the Fontainebleau Hilton.

"There's a different feel to the conference this year," says Bill Kelly, WMC director. "Three years ago we realised that our market was with a more European-orientated event and now the world's out."

Delegates were enthusiastic about this year's event. "It's a great opportunity to catch up with people you deal with from around the world," says Ross Allen, A&R manager at Filter/Dorco Records.

A number of UK companies unveiled US deals at the conference including S.O.U.R., which clinched a US distribution deal with Alliance Records.

"The conference is good," says S.O.U.R. MD Dave Stone, "but it's still mostly US DJs after new vinyl. I'd like to see it widened out to different areas, like getting some alternative music people here as well."

On the back of this year's success, the organisers are

hoping to expand the scope of the event. Louis Possenti, the owner of the WMC, says, "We want to expand but also stay true to what we have already. In the future, we'd like to include areas like reggae which are dance related. We'd also like to key into the Asian and Latin American market."

RM was one of a number of UK visitors represented on seminar panels. Meanwhile A&M's AM-PM label and Phuture

Trax were among the UK firms who held club events in Miami.

With most of the night-time events situated in Miami's deco South Beach area, delegates experienced first hand the rejuvenation which is seeing Miami become one of the US's most glamorous cities. This was another key factor in the conference's success. "People come here and fall in love with it. Five years ago it was like a ghost town," says Possenti.

cut a cassette preview measure recordings across your 1-track into three's and our top 10 cassette cassette cassette previously cassette recordings of the living years a don't miss it's over from the winter new than blue news which also includes the hit single eyes of blue



all-night highland fling

Recreation, one of the longest-running northern/Scottish party organisers, has announced its first big party of 1996.

Called The Arc, it will take place on April 6 at the Royal Highland Centre, Edinburgh and has a licence to run from 8pm to 8am.

Spread across two big arenas, the music, as always, will reflect current Scottish tastes concentrating on hard techno and happy hardcore. DJs confirmed for the party include Su, Producer and Scorpio, Brix, Vibes, Bass Generator, Marc Smith, M-Zone and FX with MC support in the shape of Sharkey, MC G and MC Toking.

The event will also include live performances from Stingee & Sonicdriver, Neurotek, Active Force and The Casio Brothers. Aside from the music, other attractions will include a Quasar laser arena.

Tickets and details are available from Recreation on 01661844 449.



As the UK industry ovated this Thursday's International Dance Music Awards, those gathered at the Winter Music Conference got the chance to applaud some UK talent at the Miami event's own Dance Music Awards. British winners included Billie Ray Martin (pictured) who carried off the gong for best new dance solo artist in 1995, and Nikki French, whose Total Eclipse Of The Heart was named best hi-RG 12-inch of the year. The other winners were DMC (best remix service); strictly Rhythmic (best video); Logic (best indie distributed by a major); Arista (best major label); The Backstreetheads (best house 12-inch for 'The Bomb'); David Morales (best remixer); Kenny 'Babyface' Edmonds (best producer); Montell Jordan (best R&B 12-inch for 'This Is How We Do It'); Coolio (best rap 12-inch for 'Gangsta's Paradise'); Atlantis Morissette (best alternative 12-inch for 'You Oughta Know'); Cynthia (best freestyle 12-inch for 'How I Love Him'); Janet Jackson (best video for 'Runaway'); La Bouche (best new group); Real McCoy (overall dance group of the year); and Mariah Carey (overall dance solo artist and best 12-inch for Fantasy).

inside

club chart



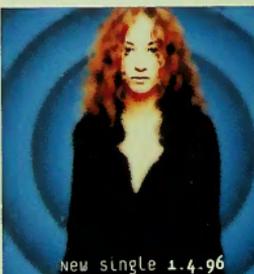
JUMPIN' Lisa Marie Experience

cool cuts



LET THIS BE A PRAYER Rolo Goes Spiritual

- 2 the empire raps back
- 3 on the silk road with renaisance
- 5 needle locks picks this top 10 tunes



Lovelight

(ride on a Lovetrain)

order from soul trader (011 438 079) janata (011 064 3500) zenetic (0154 30007), or virgin tele-sales on 0161 964 8040



Jayn Hanna

- CD 2 x 12" VCR10
- 12" 1 blue arabian remixes VCR10
- 12" 2 Alessi & George Porgie Fxalms VCR10

VC : record life

New single 1.4.96

at the Warehouse Theatre, Kingston

OUT NOW AVAILABLE ON CD AND CASSETTE
 Distributors: Virgin Records
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24 WHAT EVERY YOU WANT into names

25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
PASS	ARE YOU	LAND	ONE	ANYT	IN WA	CARS	BEAK	TISHB	DANG	ONE	TILBE	ACCE	NOT	THEY	

Balladed these a

1



Club:
Full Circle, of
The Quary
Club,
Cherisey
Bridge Road,
Cherisey,
Surrey, Sundays, 4pm-
10pm.

**Capacity/PA/
special features:**
600/2K/Two-tier venue,
upstairs features internet,
saos and food.

Door policy:
"No scars, cigars, suits or
mobiles." - Phil Perry.

Music policy:
Extremely broad: house,
techno, jungle,
downtempo. Varies with
the DJs playing.

DJs:
Andy Weatherall, Carl
Cox, Nic Rapaccioni, Colin
Dale, Jon Pleasaid
Wimmin.

Spinning:
Deep Dish Productions
'Hydroelectronic'; Max
404 'Infinite Legs'; Flan
sampler; BFD 'Evolution';
Ian Pooley 'Chord
Mamory'; Bushfong
'Long Drive'.

DJ's view:
"Great sound system and
the people going are
excellent, they're all
having it. Definitely one of
the best clubs there is,"
Nic Rapaccioni.

Industry view:
"It's become an
institution. Loads of DJs
go, as well as industry
people and promoters. It's
their Sunday local." -
Martin Passy, White
Noise.

Ticket price: £6.

new 4's

empire raps back

Empire Management, the American rap management company, has opened an office in the UK.

In the States the company has come to prominence through the management of artists like Gang Starr and Guru, as well as for its label Payday, home to acts like Jeru Da Damago, Group Home and Showbiz and AG.

The new UK office will be run by longtime Empire employee Neil Eastberry, while the US office will continue to

be run by Empire's founder Patrick Maxey.

"We had our most successful year ever last year in the States with Jeru, WC & The Mad Circle and Group Home," says Eastberry. "So because everything's going so well, it's given us the breathing space to open up in the UK - which is something we've always wanted to do."

A main part of Empire's activity will be a new label, as yet unnamed, that will be

distributed in the UK by RTM and in the States by the rap indie Relativity.

Initially the label will focus on the dance market with a number of house tracks already lined up from such revered names as Roger Sanchez, MK and Armand Van Helten.

"We've been known mostly for rap but we've been friendly with a lot of these people for a long time. So, it's a perfect chance to work together. We'll start out with

dance but we'll be going into other areas. We're very open," says Eastberry.

Empire Management, meanwhile, has already begun talking on a number of UK-based acts, including the most talked about UK rap group The Brotherhood. Empire will also be joining forces with Cameron McVey's Cherry Bear management company and helping to look after artists like Neneh Cherry, Palm Skiz Productions, Whale and Trust.



Rap imports don't enter the *RMJ* club chart very often. However, the entry of Busta Rhymes' 'Woo-Hah!! Got You All in Check' in our chart last week is evidence of the crossover potential of this New York slang-on-long hip hop tune which has already conquered the Big Apple. Currently being heavily rotated by Kiss FM and even picking up plays on Radio One, Busta Rhymes (right) could be the man to break the monopoly of West Coast rap on the UK charts from his likes Coolio and Skeelo.

Rap fans will know Rhymes as a former member of acclaimed rap group Leaders Of The New School and as a guest on records by the likes of Boyz II Men, Mary J Blige, TLC and A Tribe Called Quest.

Rhymes' album 'The Coming' will be released on March 25, while everyone will have to wait until April 25 for the release of 'Woo-Hah!! Got You All in Check'. He will also be playing a one-off live date on May 5 joined by lauding new York DJ Doc Wop.

mute goes pop with neuronc release

Mute is launching its new pop-dance offshoot, Interpop, with a release from Neuronc, a new group headed by Pascal Gabriel, producer to the likes of S'Express and Bomb the Boss.

Since helping launch the British house sound, Gabriel has subsequently veered off in a more pop direction working with the likes of EMF, Jimmy Somerville and The Inspiral Carpets amongst others. "I wanted to get back to writing stuff and doing pure pop dance things," says Gabriel. "Things

that lift you up like that classic disco stuff."

Having hooked up with fellow collaborator Paul Shurman the duo then met singer Lisa Lamb on their way to the Glastonbury festival. "Our car broke down and Lisa, who's a fully-trained motor mechanic, was the person that got sent to mend it," laughs Gabriel.

Previous to her induction into Neuronc, Lamb, who hails from America, worked with Eighties Washington Go Go

bands like EU and Trouble Funk, followed by a stint with Band Of Gypsies.

While the group's first single "Iscover" wanders into Europop territory, a soon-to-be released LP 'Easy Ecstasy' will be much more experimental. "We want to make the kind of music that is a marker for people's lives. You hear the song and you remember where you were and what you were feeling when you first heard it," says Gabriel. Neuronc's 'Heaven' is out now.



swish pub for NW3

The latest addition to the Moon Fiddler empire of London venues is a chic bar in London's Swiss Cottage. The Cube Bar will be split across three levels encompassing a moit bar, a café and a music area in the basement.

"We're not going for something that's super fancy," says the Cube Bar's promotions manager, Neil Russell. "It's aimed at the people living in that area. It looks beautiful."

The music for the venue will be programmed by Adrian Gibson of the Jazz Cats. The club has a capacity for 270 people. The Cube Bar at 135 Finchley Road, London NW3, (Tel 0181 987 8856) opens on April 4.



Backbox

I GOT THE VIBRATION / A POSITIVE VIBRATION

01-04-96

fm homebase: editor-in-chief: steve redmond • managing editor: selina webb • contributing editor: tomy forsaldes • designer/sub-editor: flora robertson • marketing manager: markryan

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on the silk road with renaissance

Renaissance, the Midlands-based itinerant club organisation, has lined up a 16-date UK tour to celebrate its fourth birthday. Called 'The Renaissance Silk Grand Tour', the nationwide jaunt began last Saturday (see picture) with a huge party at Colwick Hall, a stately home in Nottingham. There will be a return visit to the venue in May.

The stately home date follows on from Renaissance's ill fated 'Stately Home' tour last year, some dates of which fell victim to licensing problems. Even though Renaissance lost large amounts of money because of the cancelled dates last year, Geoff Oakes, Renaissance's founder, has held onto the stately home concept, having already managed to pull off a hugely successful New Year's Eve party at the 1,800-capacity Colwick Hall venue in December.

"The original reason for it was because towards the end of 1994, I felt that it was becoming the era of corporate clubbing and I could sense that the clubbers themselves were getting bored and I wanted to give them



something different," says Oakes.

DJs featured on the tour will include the likes of John Digweed, Jeremy Healy,

Fathers Of Sound, Paul Oakenfold, Dave Seaman and Jon Pleased Wimmin.

While many of the dates on the tour will be in standard club venues, Oakes is making sure that as much of the legendary Renaissance opulence is present in terms of decor. "We take a team of dressers to the clubs the day before and they do the clubs up to be as close

to Renaissance as possible. We don't just arrive and put up a banner and some lights," he says.

Renaissance will also be

releasing its third club CD, towards the end of May, on Network Records. The first Renaissance triple-CD set was released in December 1994 and sold 130,000 copies (its follow-up sold 80,000), and this success has spawned a host of imitators. "Well, it certainly seemed that other we'd done it, everyone else began doing them. It's good, because our CD is still the benchmark for club mix CDs," claims Oakes. Renaissance will also be issuing a limited-edition mix CD to mark the tour, called 'The Renaissance Silk Mix', mixed by Dave Seaman.

Finally, Renaissance, the club itself, will return at an as yet unannounced venue towards the end of the year.

The dates for the tour are as follows: Ministry Of Sound, London (April 5), The Cross, London (20), Time & Space, Stoke (26), The Leadmill, Sheffield (May 3), The Tunnel, Glasgow (11), Colwick Hall, Nottingham (25), The Tunnel, Glasgow (June 8) and Lakota, Bristol (22).

playford grabs honours at hardcore awards

The bulk of the 1995 hardcore community were gathered at Club UH in Tottenham last Saturday for the third annual Hardcore Dance Awards, co-sponsored by Kiss FM and *Muzik* magazine.

Men of the night was Rob Playford, of the prolific Moving Shadow label, who won the award for outstanding contribution to the industry in 1995.

The full list of winners is: Grooverider (best male DJ); Rap (best female DJ); Nippy (best radio DJ); Fabio & Grooverider (best radio show); Noel FM (best radio station); 'Pulp Fiction' by Alex Ross (best tune); World Dance (best club promoter); Club UH (best venue); Section 5-Chelsea (best record shop); GG (best MC); *Heartline* (best record label); 'The Ultimate Drum & Bass Collection' - Strictly Underground (best compilation); *Delite* (best producer); *Blammy* (best magazine); and *Dreamscape* (best flyer).

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Region 11

Daily Mail

Disc

say what?

what did you achieve at the winter music conference ?

Simon Dunmore - Label manager, ABM/AMPA
I signed a new single, H2O's 'Sofiedad', which I got from Liquid Groove, a New York label. It's been around for a while as a big DJ record. Also our party was really great.

Simon Sadler - Head of Music, Kiss FM
"My mission was to get a few superstar DJs interested in doing shows on Kiss, and it's gone really well, although I don't name any names. For

me, it's been more useful to meet people like DJ rather than record company people who I meet all the time."

Guy Moot - A&R manager, EMI Publishing
"I've spent quality time in a quality place with quality people. There are artists of mine here and companies like Novus Records and it's good to get to see them for more

than just a quick meeting."

Tony Byrne - Single Minded Promotions
"I've come over specifically to launch his LP called 'United Kingdom', which is an album put together with the Miami bass market in mind. I'm doing it with an American company called Pandino and the reaction's been super. It's been good hooking up here

with DJs and journalists who are all really interested."

Jim Masters - Ministry of Sound
"I've been firming up ties and strengthening relationships. I've put in an offer on something and I'll hear when I get back if I've been lucky. I also intend to beat the world record for consumption of vodka in a 36-hour period."

18 18 THE LOOK OF LOVE

19 CLUB BIZA SILVER EDITION

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chart

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- 2 THE X
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- 4 HOW
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- 6 RETURN
- 7 NAKA
- 8 DON'T
- 9 WALK
- 10 STEPP
- 11 COME
- 12 I WAN
- 14 I GOT
- 15 STARS
- 16 MORN
- 17 SLEEP
- 18 FALL
- 19 SATEL
- 20 GOING
- 21 SOM
- 22 REAL
- 23 WALK
- 24 WHAT

- 1** **JUMPIN' (BIZARRE INC./LISA MARIE EXPERIENCE MIXES)**
Lisa Marie Experience
- 2** **KLUBBINGUPS (JOEY MUSA/PHIL KUBBEHEADS/BOZY WOZZY MIXES)** Kubbeheads
- 3** **ONE MORE TRY (ROLLO & ROB D'ROULLO & SISTER BLISS/JUNIOR VASQUEZ/DAVID MORALES MIXES)** Krishna W
- 4** **I GOT THE VIBRATION (DJ LELEWEL/LEWIS M & ROGER CINAMASUTRA/CHICO SECCO/INDEL WATSON MIXES)** Blackbox Manifesto
- 5** **INTO YOUR HEART (GRAND LARCENY/MARK NRG/TALL PAUL MIXES)** 6 By Six
- 6** **MY LIFE IN YOUR HANDS (DEKARD 'N DANIELUE AMAZON MIXES)** Multicam
- 7** **STORM (KITTEEN'S '90/DISCO MIXES)** Space Kittens
- 8** **THE NIGHT TRAIN (AQUARIUS/ORIGINAL MIXES)** Kaidoc
- 9** **THE SCREAMER (JULES & SKINS/STUART CRICHTON MIXES)** Yash presents Lovedeally Akant
- 10** **COME BACK TO ME (SWOON/LISA MARIE EXPERIENCE MIXES)** Angelheart featuring Rochelle Harris
- 11** **I THANK YOU (LOVE TO INFINITY/DANCING DIVAS MIXES)** Adeva
- 12** **AMERICA/HOLDIN' THE FLOW (J.L. Immanuel)** Stress/US Sugar Daddy
- 13** **MAKE THE WORLD GO ROUND (KEERRI CHANDLER/STONEBRIDGE MIXES)** Sandy B
- 14** **VICIOSA (MIXES)** Sueno Latino presents Valeria Vix
- 15** **NO OTHER LOVE/BE BLESSING PART II Blue Amazon**
- 16** **YOU'LL NEVER FIND (RHYTHM MASTERS/THE DON'T/WIBBLING TRIO/AURICE JOSHUA/OBO/GEORGE PORCIE MIXES)** Mieschke
- 17** **STATE OF INDEPENDENCE (MURK/JULES & SKINS/DJ DERO MIXES)** Donna Summer
- 18** **WHAT ABOUT OUR LOVE? (TOMMAY MUSTO/D-INFLUENCE/ORIGINAL MIXES)** Mayra
- 19** **STARS (IMITY 84/IMPRESS/WAY OUT WEST MIXES)** D.uberz

- 34** **LOVE POWER (CLEVELAND CITY MIXES)** Claudia Chin
- 35** **COMIN' OUT TO PLAY (PAUL GOTE/DAVID MORALES MIXES)** Junior Dangerous
- 36** **LET ME DO MY THING (BBGWAVE/CLAPPIERS/PARTY FAITHFUL/ORIGINAL MIXES)** Mercury
- 37** **HOUSE IS A FEELING (MIXES)** U.M.I.
- 38** **LET THE RHYTHM/TEARS** Chroma
- 39** **PATIENCE/FRUSTRATION** Spacebase
- 40** **YOU SHOULD BE DANCING (MIXES)** E.Sensual
- 41** **NEIGHBOURHOOD (AQUARIUS/LIVE IT MIXES)** Space
- 42** **LOVE ME NOW (ISCREET KNOWLEDGE/SHIRLEY BEEDLE MIXES)** Secret Knowledge
- 43** **DO WATCHA DO (HYPER GO GO/ASSOCIATION/HYBRID/SIGNAL HILL MIXES)** Hyper Go Go featuring Adeva
- 44** **YOU SEXY DANCER (SURE IS PURE/MR ROY/ROCKFORD FILES MIXES)** Rockford Files
- 45** **THOUGHTS OF A TRANCED LOVE (ORIGINAL/YELLOW PUMPKIN/BLACK LETTUCE MIXES)** Winc
- 46** **NO FASHIONED LOVIN' (HYPER GO GO/MAG YA TALL MIXES)** Floma Day
- 47** **NO OTHER Agent Orange**
- 48** **FIRESTARTER (MIXES)** Prodigy
- 49** **SHINE Sweet Life**
- 50** **TAP MOLI LAI (TOUCH ME THERE)/JOHNNY VICIOSO/DJ LELEWEL MIXES)** Popcorn
- 51** **SHAKE IT UP (AQUARIUS/ORIGINAL MIXES)** Divine
- 52** **BOY I GOTTA HAVE YOU (DIDDY/CANDY GIRLS/D-BOP MIXES)** Rio & Mars
- 53** **1, 2, 3, 4 (SUMPIN' NEW)** Corbin
- 54** **MAKASAKI (I NEED A LOVER TONIGHT) (KEN DORSTYX & STONES MIXES)** Ken Doh
- 55** **IT'S RAINING MEN (WAND/AMBIUS LOOP/MOTIV 8 MIXES)** West End
- 56** **ARE YOU GONNA BE THERE? (K-KLASS/PAUL TAYLOR/SERIAL DWA MIXES)** Up Yer Bosen featuring Mary Pearce
- 57** **FI-GEE-EE** Fi-Gees
- 58** **FORM IN A...**

- 23 **NEW** **24** **WHA!**
- 24 **NEW** **25** **THE SE**
- 15 **26** **PASS!**
- 27 **NEW** **27** **ARE YOU**
- 28 **LAND!**
- 11 **29** **ONE A**
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- 10 **33** **BEING**
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- 35 **DANG**
- 25 **36** **ONE C**
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- 16 **38** **ACCE**
- 39 **NOT G**
- 40 **THE W**

Bullseye mixes e

- 7 **19** **STARS (MOTIV & PRESS) ZWAY OUT WEST MIXES) Dubstar**
- 20 **TAKE ME S.M.S. Project**
- 21 **NEURODANCER (ORIGINAL KEVIN WHITE & MRS WOODS MIXES) Wippenberg**
- 22 **SHOULD I EVER (FALL IN LOVE) (DAVID MORALES/JUNO CLUD MIXES) Nightcrawlers**
- 23 **LET THE RHYTHM MOVE YOU (MADAM FRICTION/PTP) STAR BOYS/ORIGINAL MIXES) Sharada House Gang**
- 24 **LET THE MUSIC PLAY (PERFECTO/MOTIV) JUNIOR JACK/WR SPRING MIXES) Mary Kiani**
- 25 **IN SPIRIT (ADAM & EVERETT 'N' MEMPHIS MIXES) Dilemma**
- 26 **THE PLEASURE PRINCIPLE (DANNY TENAGLIA MIXES)/ALRIGHT (TODD TERRY MIXES)/ TWENTY FOURPLAY (JORGE "G.MAN" CORANTE MIX) Janet Jackson**
- 27 **SKY FLUX MIXES) STARS OF LIFE (SECRET GENERATION) Nylon Moon**
- 28 **CHASE (TWA MIXES) Midu/Access**
- 29 **LOVELIGHT (BLUE AMAZON/GEORGIE FORGIE/ALESSI MIXES) Jayn**
- 30 **EUGINA Salt Tank**
- 31 **BIG BOY (DEEP RADIO.9 & MIXES) Celeste**
- 32 **GIVE ME STRENGTH (SLAMMIN' MIXES) Jon 01 The Pleasur**
- 33 **WE DON'T CARE ABOUT US (LOVE TO INFINITY/BACK MASTERS/DALLAS AUSTIN/CHARLES ROANE MIXES) Michael Jackson**

If the club charts available as a special hard service in verted form is soon as it is complete on the 14th before publication, call track listing on 0753 330 723

- 16 **NEW** **54B** **STORM IN MY HEAD (KICK) Sista**
- 17 **SATELLITE (THE BELOVED) MANNY WARD & KONRAD CABELL/HEIGHT 611 MIXES) East West**
- 18 **EASY TO LOVE (CLOCK/APE MIXES) Kyra**
- 19 **X-TRA LARGE EP South Central**
- 20 **WHAT YOU WANT (MARRK PICCHOTTI MIXES) Future Force**
- 21 **IF YOU HAVEN'T DANCED YET Digital Noise**
- 22 **CALIFORNIA LOVE MIXES) 2 Pac featuring Dr Dre & Roger Troutman**
- 23 **WOOD-HAHI! GOT YOU ALL IN CHECK Gusto Rhythms**
- 24 **NEW** **61** **NEW CREDENCE Hook**
- 25 **ARE YOU BEING SERVED? (TWAANN BURKS MIXES) Grace Brothers**
- 26 **FIND LOVE MIXES) Layla**
- 27 **GAME (SNAPP MIXES) Snap!**
- 28 **BOY, DON'T MISS THE TRAIN! Legacy Of Sound starring Lori**
- 29 **MUSIC VS EMOTION EP- FREEFALL (BEAT FOUNDATION MIX/ORIGINAL) REFUNK (NUSH ANATO INTERNATIONAL**
- 30 **MIX/ORIGINAL) Move & Motion**
- 31 **BLACKMEN UNITED Shut Up & Dance**
- 32 **GOODTIMES '96 (TONY DE VITALI/DUPE/KEITH MAC MIXES) FunkyDory**
- 33 **CUMBERS ON TOP OF LOVE (MERRY MIXES) MBG (featuring Mata J**
- 34 **LOVE HAS NO NAME (TODD TERRY/VARIABLE MIXES) Bubble**

18 **NEW** **62** **NEW** **63** **NEW** **64** **NEW** **65** **NEW** **66** **NEW** **67** **NEW** **68** **NEW** **69** **NEW** **70** **NEW** **71** **NEW** **72** **NEW** **73** **NEW** **74** **NEW** **75** **NEW**

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tune of the week

busta rhymes: 'woo-hah!! got you all in check' (elektra)

Imagine the inane style of Biz Markie mixed up with a pinch of Leaders Of The New School, Ot' Dirty Bastard (who appears on one mix) plus production from the likes of DJ Scratch (EPMD) & J.D. (Pharcyde) and you simply have the most boisterous, most infectious and freshest rap single of the year. ●●●●● **jh**



house

PERRY HILL 'Manifesto' (SCR). The SCR stable unleashes another disco floorfiller. Perry Hill comes from the same stock as Dogtrax and this one also keeps its feet firmly on the disco floor with a bassline to die for on 'Give Up The Junk' and enough beats to keep you up all night. Wickedly funky and dubby in all the right places. ●●●●● **bb**

DOGTRAX 'Deep In The Powder' (SCR). You can't hold a good band down. The Dogtrax crew whip up another disco storm across four mixes. These guys have disco in their blood but unlike Tosh, who goes for the pure commercial rhythms, Dogtrax like to take the listener on a journey that will sweat them dry. Needless to say, this EP is packed with cooking samples and trails. ●●●●● **bb**

IAN PODLEY 'Chord Memory' (Force Inc.). Man of the moment Podley supports his excellent album 'The Times' with a three-track EP. Two cuts — the thundering funky trancey 'Ile track and 'Distances' — are from the album while the more rhythmic 'Codies' is a new track. Fairly minimal but a must for all Podley-fans. ●●●●● **bb**

VARIOUS 'Green EP' (Skinny Malinky). Four essential cuts make up this phenomenal EP from one of the hottest labels of the year. First up is the tribal pan pipery of Yekunyo's 'Ethnic Loopus' followed by Beat Foundation's typically epic, BT-style 'Give Me Shelter.' Then comes the tribal disco house of Rumpus' 'Hypnotize,' which features that very familiar vocal sample, and the groovy, funky beats of Bozo's 'Groove Melon'. Awesome value for money. ●●●●● **bb**

BLACK BOX 'I Got the Vibration' (Manifesto). 'Love Hangover' is back again, this time wrapped up in the popular Black Box track that's finally getting a release. As well as the stupendous Lelewe! Freak mix there are all sorts of other things on offer in this doublepack — a harder Lelewe! Summer Breeze mix, a piano-crazy Bahia Beatz mix, two very funky Kamocutro versions, some more trad piano stuff from Chico Saco, and finally a lovely little dub by Noni Watson that should not be overlooked even if it is the eighth track out of eight. With

an unoriginal but totally unbeatable main track, Black Box as usual win hands down by having the biggest cheek of all. ●●●●● **cbk**

SECRET KNOWLEDGE 'Love Me Now' (Deconstruction). "There's no future in our love," moans Wonder over and over again, "so love me now" —

that should give you an idea of the kind of track we're dealing with. It's miserable with a kind of don't care feel and lots of weird and confusing little breakdowns, build-ups and losing it sections. Available in four mixes of varying lengths, all by Kris Needs, Wonder and Ashley Beedle, it's the Original and Secret Knowledge mixes that concentrate most on the excellent vocal and so make the best impression. It may well be one of those dance records that in the long run you enjoy most when you're sitting down with your feet up, but it's still powerful and very more-ish. ●●●●● **cbk**

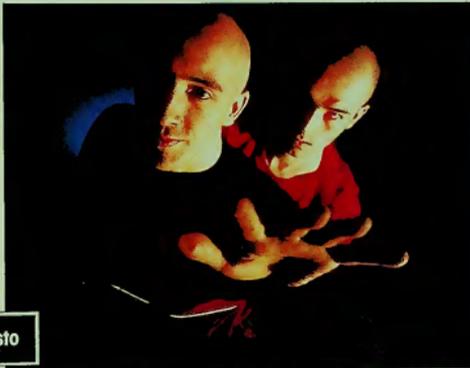
SOURCE OF LIGHT 'Let Me Do My Thing' (Wire). This track is packed with every atrocious happy happy vacaciono lara cliché but somehow it manages to be very appealing despite that. There are lots of poppy mixes that are all pretty similar from the likes of Party Fairchild, Ben Angwin and the

band themselves but, perhaps surprisingly, it's the Happy Coppers mixes that change the mood by toughening the whole thing up, bringing in more boss, some nice organs and then just letting the very catchy hook do its work. ●●● **dsh**

MOON RAKER 'SpaceMan' (Urban). It was inevitable really: love the best part — i.e. the speeded up bit — from Babylon Zoo's chart-topper and inset over more furious beats 'r' pieces. Suspiciously West-bomb-sounding, this stop-starting novelty builder will be destined for a shorter shelf-life than the former number one overnight star. ●●● **jh**

hip hop

MEAT BEAT MANIFESTO 'Transmission' (Play It Again Sam). After four years, Joak Dangers returns, now alone, with new MGM material. As ever, the sound-sculpting is impeccable. The album version



meat beat manifesto

CD 2 contains previously unreleased recordings including 'Dumb' 1. Original mix. CD 3 contains previously unreleased recordings of the 'Living Years' which also include the hit single 'Days of Blue'

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Bullseye titles

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Ⓜ FEVERPITCH

"PLEASE STAND FOR THE NEW NATIONAL ANTHEM" MUZIK

is slow jazz-hop, the Slately Pleasure dub is a more upbeat echo-ey affair with its faint female "burning tires" main hook amid other "take-it" split samples. Bonus track "Mad Bember/The Woods" starts as a lengthy blasp and bound workout, ending with ambient burning noise. ●●●● jh

2 PAC "California Love" (Atlantic) Care of Death Row Records on the West Coast, and from the album which is already double platinum, comes a fusion of funk and hip hop on this excellent rap cut about the splendour of the US's sunshine state. Dr Dre's production sparkles on this potential hit which takes the woozier and horns from Zapp's "So Ruff So Tuff" (Roger Troutman also appearing in the *Mad Max*-style video) and on its best mix the sticky bassline

from Kleer's "Intimate Connection" underlines it all. ●●●● n

Jungle

RIDGE RACER "Ridge Racer" (JVD) Ray Keith, helped along by Nozibe, creates a well-paced instrumental (harder in "Jazz Dub mix") punctuated by the odd "3-2-1" coin-op countdown and innovative jazzy evening breakdowns. Jungle has always deserved commercial soundtrack success and it's great to see it starting to finally attract it albeit via arcade games. ●●●● jh

DJ RED "Devastating" (Trouble on Vinyl) Excellent hard-stepping tune. Begins with a political type of speech, then breaks up with an almighty bassline to shock out any dancer. Tremendous drum patterns are incorporated into its marching style. Massive. ●●●● n

SHY FX "Keep It Real" (Dub Plate) Shy does it again with this full-on roller. Flowing breakbeats, funky bassline and ruff hip hop vocals keep the flow on this track forthcoming on Ebony Records. This guy has only just started. Top points to Mr FX. ●●●● n

DOPE DRAGON "Numbers" (Dope Dragon). An innovative piece of marching drum and bass to definitely rock you on the dancefloor with a wicked bassline which just keeps



ringing in your head. Big up the Bristol massive for this. ●●●● n

alternative

PULP "F.E.E.L.I.N.G. C.A.L.L.E.D. L.O.V.E." (Island). This very limited edition one-sided promo has Pulp radically renosed by weirdo darlings of the moment, Moloko. The result is an eerie track where Jarvis's whipsaw vocal drifts over low-fi electro bogged drum and bass. Rock rock, planet pop. ●●●● jh

PROPELLERHEADS "Dive EP" (Wall of Sound) The first of this

EP's four tracks, "Dive", is an absolute giant of a tune with speedy breakbeats, a vibrating bass and, yes, even some stiers. It's a track that can appeal to all sorts of crowds in the way that your Prodigy/Chemical Bros stuff does so it should not be overlooked by anyone who likes a high-speed police chase feel to their music. Alex Gifford and Will White have got three more in their bag of tricks though—"Ron's Theory" that's slow, low and scratchy, "Telhal Cuf" that's a mood fast judder and "Go Faster" that's a moody little indie rock number. ●●●● dah

pulp

SOUND ENFORCER "2nd Series - Icon EP" (Blunted Vinyl) While Dove Angel's last album was greeted favourably, it wasn't exactly groundbreaking. His second series of Sound Enforcer releases look set to change that. This one harks back to his jazzier beginnings and, while it is still very techno-minded, the jazzy-styled rhythms are back in abundance making these four tracks irresistibly funky. Back on track. ●●●●● bb



black box

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	
NEW	NEW	2	1	5	6	NEW	3	4	NEW	NEW	12	14	NEW	NEW	NEW	13	NEW	8	21	9	NEW	23	NEW	
FIRE	THE X	CHILD	HOW	GIVE	RETURN	NAKKA	DON'T	WALK	STUPID	STEPS	COMI	I WAN	I GOT	STARS	MORN	SLEEP	FALL	SATEL	20	GOING	SOME	REAL	WALK	WHAT

club chart
commentary

by alan jones

After ramping to the top of the Club Chart last week on the strength of an 86% increase in support, the **Lisa Marie Experience** retain top billing this week after a further 29% gain gives their 'Jungle' single - a future pop smash - the third best level of DJ support this year. That should be enough to guarantee them another week of number one, though they will actually be lucky to fight off the **Klubbheads**, whose 'Klubbhopping' debuted at number 51 on Dutch import last week, and surges to number two on UK-AM-PM prime, after posting an impressive 580% gain in support. It is now just 22% behind the Lisa Marie Experience single, and gaining fast. If it takes over next week, LME have only themselves to blame - they provided some of the best mixes of 'Klubbhopping'...

...There are 24 new entries to the chart this week, the highest tally for a month. Dis actually gave enough support to warrant a 25th new entry for **Zhi-Vago's 'Celebrate The Love'** on Edis. According to their returns, it should have entered the chart at number 68, but a pressing plant error means that the record that actually bears that information on its label is **Inight Project's 'I'm Alright'**. Edis is to reissue both records with correct label information. We could, of course, chart the Inight Project record in place of Zhi-Vago, but that would cause identification problems when we start getting support for the real Zhi-Vago single. **'They Don't Care About Us'** is **Michael Jackson's** biggest dancefloor hit in a long time, and climbs 75-33 and 27-12 on the Club/Pop Tip charts this week - and that's even before the newly-minted bonus remixes of 'Beat It' by **Moby** and 'Don't Stop Til You Get Enough' by **Roger Sanchez** kick in. **Gina G** remains solid at the top of Pop Tip chart (her third week at number one), though she has already dipped out of the upfront chart. As has happened twice before this year already, **Motiv 8** have mixed all of the top three at the Pop Tip chart, which is completed by **Mary Kiani's 'Let The Music Play'** and **West End's 'It's Raining Men'**.

beats &



Commissioners to the likes of **A&M**, **East West**, **Perfecto**, **BT** (pictured), **CJ Mockintosh** and **Galexy**, who were among those to arrive late in **Miami** following a mind-numbing six-hour delay in leaving Heathrow club to fog. **Stephanie** from **Subversive Records**, meanwhile, made it a one-way trip by falling asleep in the 90-degree sun for two-and-a-half hours. So badly burnt was the poor girl that she got put on a drip, although I'm glad to report she made a full recovery. The most amusing spectacle of the WMC was provided of the night-time club events, most of which were held in gay clubs. At the **AM:PM** **Narcotic** bash, for instance, we were treated to the sight of some of the UK's most fervent neuroticists discussing the stiffest garage promos at the bar while on the same bar a male go-go dancer-cum-stripper slipped off inches away as the club's more regular clientele deposited dollar bills in his underworn... Big ears at the poolside picked up the rumour that the forthcoming **Deep Dish** album on **Deconstruction** will be a jungle LP... Finally, **Laura** from **MCA** thought she'd overdone it in the sun as well when her fringes went a pretty shade of pink - only to find out when going for a massage that she'd been bitten by a jellyfish... Back in Blighty, **Club UK's** general manager **Fraser Donaldson** is climbing that corporate ladder with his promotion to operations manager of **First Continental's** entire estate including **UK Midlands** and **UK Ipswich**... West London hang-out **Jimmy Beez** on **Portobello Road** plays host to a new house and garage Tuesday nighter called **Down**. Entrance gratis... Hip talk in Greater Manchester appear to have their bedside radios permanently tuned to **Kiss 102**. Official **Major** data reveals that nearly 40% of 15-24 year olds in the area now listen to the station for more than seven hours a week... **AND THE BEAT GOES ON!**

DISCO BEATS



janet jackson

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
NEW	NEW					NEW		NEW		NEW				NEW		NEW		NEW					
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
NEW	NEW					NEW		NEW		NEW				NEW		NEW		NEW					

- 24 **THE SECRET VAMPIRE SOUNDTRACK EP** B1s Chemical Underground
- 25 **PASSION** Gat Decor Way Of Life
- 26 **ARE YOU GONNA BE THERE?** Up Yer Rascal featuring Many Pearce H&S/4Ever
- 27 **LANDSLIDE** Harmonix Deconstruction
- 28 **ONE MORE CHANCE** Madonna Maverick/Sire
- 29 **ANYTHING 3T** MJJ/Epic
- 30 **IN WALKED LOVE** Louise 1st Avenue/EMI
- 31 **CARS (PREMIER MIX)** Gary Numan PolyGram TV
- 32 **BEING BRAVE** Menswear Laurel
- 33 **TISHBITE** Cocteau Twins Fontana
- 34 **DANGEROUS MINDS EP** Aaron Hall/Idie Yante/Sista MCA
- 35 **ONE OF US** Joan Osborne Blue Gonilla
- 36 **I'LL BE THERE** 95th Floor Elevators featuring Tony De Vit Larche/Dorco/PWL
- 37 **ACCESS DJ** Misjah And DJ Tim freemason
- 38 **NOT GON' GRY** Mary J Blige Arista
- 39 **THE WEDDING** Cliff Richard featuring Helen Hobson EMI

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

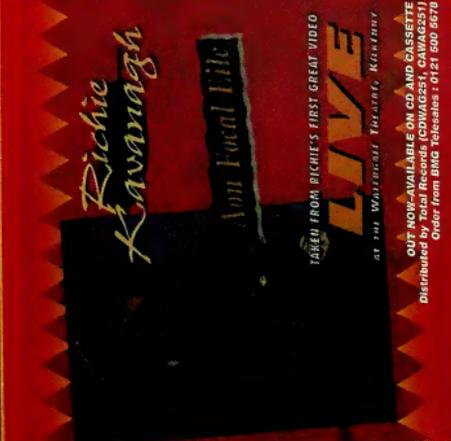
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TOP TWENTY COMPILATIONS

- 1 NOW THAT'S WHAT I CALL MUSIC!** 33
EMI/Ampex/PolyGram
- 2 **THE BEST RAP ALBUM IN THE WORLD... EVER!** Wip
- 3 **TRAINSPOTTING (OST)** Bill Haver
- 4 **100% PURE GROOVE** Star
- 5 **IN THE MIX '95** Wip
- 6 **THE BEST OF WOMAN TO WOMAN** PolyGram TV
- 7 **EIGHTIES SOUL WEEKENDER** Bop
- 8 **THE BEST ALBUM IN THE WORLD... EVER 2** Wip
- 9 **THE HOUSE COLLECTION - CLUB CLASSICS** Various
- 10 **SHINE FOUR** PolyGram TV
- 11 **DANCE WARS - JUDGE JULES VS JOHN KELLY** .50
- 12 **BEST SWING '95 - VOL 2** T-Swag
- 13 **SESSIONS SIX** Ministry Of Sound
- 14 **AMBIENT MOODS** PolyGram TV
- 15 **THE BEST OF THE NINETIES... SO FAR** EMI TV
- 16 **TOP GEAR 3** Various
- 17 **SISTERS OF SWING** PolyGram TV
- 18 **THE LOOK OF LOVE** PolyGram TV
- 19 **CLUB BEZA SILVER EDITION** Quality First Music
- 20 **CLASSIC MOODS** Bop

- 25 **DONT STOP** Status Duo PolyGram TV
 - 26 **FOREVER ELA** Ella Fitzgerald Verve/PolyGram TV
 - 27 **EMPEROR TOMATO KETCHUP** Stereolab Duophonic UHF
 - 28 **THE BENDS** Radiohead Parlophone
 - 29 **MADE IN HEAVEN** Queen Parlophone
 - 30 **RELISH** Joan Osborne Blue Gonilla
 - 31 **EXPECTING TO HV** The BlueTones Superior Quality/A&M
 - 32 **HISTORY-PAST, PRESENT AND FUTURE, BOOK 1** Michael Jackson Epic
 - 33 **POWER OF A WOMAN** Eternal 1st Avenue/EMI
 - 34 **JUST ADD LIFE** The Almighty Chrysalis
 - 35 **SOMETHING TO REMEMBER** Madonna Maverick/Sire
 - 36 **JOLLIFICATION** Lightning Seeds Epic
 - 37 **THE COLOUR OF MY LOVE** Cealine Dion Epic
 - 38 **DAYDREAM** Mariah Carey Columbia
 - 39 **PARAMOUNT & SUNBURNT** Skunk Anansie One Little Indian
 - 40 **PUST** Bjork One Little Indian
- © CUN. Produced in co-operation with the BPI and BAHF, based on a sample of more than 1,000 record outlets.



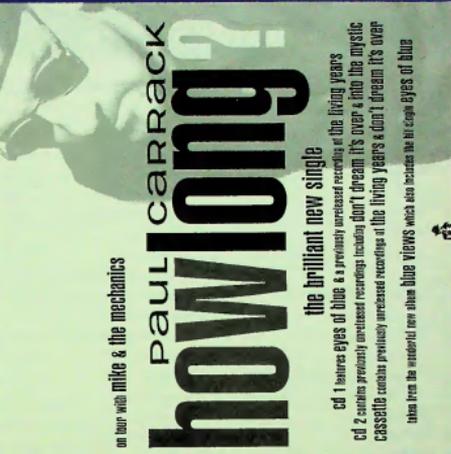
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cct

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distribution)
1	1	RETURN OF THE MACK	Mark Morrison	WEA	WEA 0407 (NW)	
2	2	GIVE ME A LITTLE MORE TIME	Gabriele	Go Beat	GD03 130 (F)	
3	4	I GOT 5 ON IT	Luniz	Woo Tryna/Virgin	WUS1 101 (F)	
4	NEW	ANGEROUS MINDS EP	Aerna He/De Vette/Sis featuring Cray Mack	MCAMCST	4807 (BMG)	
5	NEW	HOT GON' CRY	Mary J Blige	Arista	CD-7432135923 (BMG)	
6	NEW	WHERE DO U WANT ME TO PUT IT	Solo (US)	Parade/Red	RAM 59231 (F)	
7	NEW	CELEBRATION OF LIFE	Truce	Big Life	BLRT 126 (F)	
8	NEW	WILL YOU BE MY BABY?	Infinite featuring Grand Puba	GHO	74321328091 (BMG)	
9	NEW	KEEP THE MUSIC STRONG	Bizarrac Inc	Some Bizarrac	MCST 4003 (F)	
10	7	ANYTHING	3T	MLJ/Epic	9627158 (SM)	
11	6	GOOD THING	Eternal	1st Avenue/EMI	CD-CDDEM 418 (F)	
12	NEW	GOOD LOVE REAL LOVE	D'ora	Music Plant	MCST 40023 (BMG)	
13	3	EVERY LITTLE THING I DO	Soul For Real	Upworn	MCST 48005 (BMG)	
14	8	LIFTED	Lighthouse Family	WJL	Card 577943 (F)	
15	NEW	SUGARHILL	AZ	Co tempo	12CDOL 315 (F)	
16	10	URBAN CITY GIRL	Beatz	Hacktown	CD-7432134824 (BMG)	
17	NEW	LET'S PLAY HOUSE	The Dugg Beard feat. Michele	Death Row/Warland	12DRW 219 (F)	
18	9	MOVING ON UP (ON THE RIGHT SIDE)	Beverley Knight	Corne	12CDOME 107 (J&M/SM)	
19	11	WE GOT IT	Inmature featuring Smooth	MCA	MCST 48009 (BMG)	
20	12	NEW YORK UNDERCOVER 4-TRACK EP	Various	Upworn	MCST 48042 (BMG)	
21	14	GANGSTA'S PARADISE	Coolio featuring LV Tommy Boy	CD-MCSTO 2104 (BMG)		
22	16	CRUISIN'	D'Angelo	Co tempo	12CDOL 316 (F)	
23	15	DOWN LOW (NOBODY HAS TO KNOW)	R Kelly featuring Ronald Isley	Jive	(BMG)	
24	17	COLD WORLD	Genesix/GZA featuring D'Angelo	Geffen	GFST 22114 (BMG)	
25	13	LOVE GROOVE (GROOVE WITH YOU)	Smooth	Jive	JWET 396 (BMG)	
26	19	WHO DO U LOVE	Deborah Cox	Arista	74321337941 (BMG)	
27	20	HEY LOVER	LL Cool J featuring Boyz II Men	Def Jam/Island	12CFE 14 (F)	
28	18	DANGER	Blizazy Blizazy	Mercury Black Vinyl	BMVX 2 (F)	
29	21	ILLUSIONS	Cypress Hill	Columbia	662965 (SM)	
30	22	LIKE THIS AND LIKE THAT	Monica	Rowdy/Arista	(BMG)	
31	23	NEVER KNEW LOVE LIKE THIS	Paulina Rubio featuring Wayne Marshall	Sony	SR 962306 (SM)	
32	24	PATHWAY TO THE MOON	MNB	1st Avenue/Columbia	6629216 (SM)	
33	25	SITTIN' UP IN MY ROOM	Brandy	Arista	CD-7432134012 (BMG)	
34	26	I WILL SURVIVE	Charity Savage	RCA	786304911 (Import)	
35	28	SPACE COWBOY	Jamiroquai	Epic	4277822 (SM)	
36	27	LIKE MALVIN GAYE SAID (WHAT'S GOING ON)	Speech	Co tempo	12CDOL 314 (F)	
37	29	ONE SWEET DAY	Mariah Carey & Boyz II Men	Columbia	CD 6629285 (SM)	
38	31	BOOMBASTIC	Shaggy	Virgin	VST 1536 (F)	
39	32	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	East West	096920 (Import)	
40	35	CREEP 96	TLC	Lafayette	74321340241 (BMG)	

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distribution)
1	NEW	NAKASAKI EP (I NEED A LOVER TONIGHT)	Kan Dob			Per (FX)ZDF (F)
2	NEW	FIRESTARTER	The Prodigy	XL	Recordings XL 70 (NW)	
3	1	ACCESS	DJ Mish and DJ Tim	Freedom	TARX 240 (F)	
4	NEW	LANDSLIDE	Harmonix	Deconstruction	74321330781 (BMG)	
5	NEW	ARE YOU GONNA BE THERE?	Up 2nite/Rescue featuring Mary Pearce	Hi-Life/Phonogram	55201 (F)	
6	NEW	SATELLITE	The Beloved	East West	EW 0241 (NW)	
7	NEW	ANGEROUS MINDS EP	Aerna He/De Vette/Sis featuring Cray Mack	MCAMCST	4807 (BMG)	
8	NEW	THE X FILES	Mark Snow	Warner Bros	W04241 (NW)	
9	NEW	GOOD LOVE REAL LOVE	D'ora	Music Plant	MCST 40023 (BMG)	
10	NEW	I'LL BE THERE	9th Floor/Elements featuring Tonya Jiv	Labels/Decca/PLU	LD2570 (F)	
11	NEW	LET'S WHIP IT UP (YOU GO GIRL)	Sheezisters with Vikki Shepard	Pulse	812L05E 102 (F)	
12	6	RETURN OF THE MACK	Mark Morrison	WEA	WEA 0407 (NW)	
13	5	PASSION	Get Decor	Way Of Life	WAYT 1 (F)	
14	NEW	SUGARHILL	AZ	Co tempo	12CDOL 315 (F)	
15	4	DON'T LEAVE	Faithless	Cheeky/Cher	12012 (3RM/BMG)	
16	3	KEEP THE MUSIC STRONG	Bizarrac Inc	Some Bizarrac	MCST 4003 (F)	
17	NEW	CELEBRATION OF LIFE	Truce	Big Life	BLRT 126 (F)	
18	7	OYE COMO VA	Trio/Panaz & The Latin Rhythms	Meca	MCST 40019 (BMG)	
19	NEW	SUPER BAD	Bonafide	Frontiers	FRONT 012 (ISPD)	
20	12	MOVIN'	Mone	AM.FM	5014391 (F)	
21	11	CHILDREN	Robert Miles	Deconstruction/ITA	7432134822 (BMG)	
22	2	EVERY LITTLE THING I DO	Soul For Real	Upworn	MCST 48005 (BMG)	
23	NEW	WILL YOU BE MY BABY?	Infinite featuring Grand Puba	GHO	74321328091 (BMG)	
24	21	THE SOUND	X-Press 2	Junior Boy's Own	JBO 36 (F)	
25	13	I SEE ONLY YOU	Noctologic	Hi-Life/Polydor	5778031 (F)	
26	NEW	GREEDO - THE KILLER PIMP	Allium	Moving Melodies	MMR 009 (Import)	
27	20	NEW KICKS	Johann	Perfecto	PERF 1187 (NW)	
28	8	BE AS ONE	Sasha & Maria	7pm/Deconstruction	7432134261 (BMG)	
29	NEW	LIFE LOVE & UNITY	Dreadzone	Virgin	VST 1562 (F)	
30	23	REACH	Li Mo'Yn Yang	Multiple	12MULTI 9 (TRC/BMG)	

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distribution)
1	NEW	THE COMING	Busta Rhymes	Elektra	755081/0M2/555661/12424 (NW)	
2	1	SECOND TOUGHEST IN THE INFANTS	Underworld	Junior Boy's Own	JBO 36 (F)	
3	3	THE SCORE	Fugees	Columbia	483549/1483594 (SM)	
4	2	100% PURE GROOVE	Various	Telstar	STAC 2938 (SM)	
5	NEW	DANCE WARS - JUDGE JULES VS JOHN KELLY	Various	JOU	JOUJMC 10 (IMP/SM)	
6	6	SESSIONS SIX	Various	Ministry Of Sound	MOSP 66/67 (IMP/SM)	
7	NEW	EIGHTIES SOUL WEEKENDER	Various	Decca	02FMIC 122 (F)	
8	NEW	ICON EP	Sound Enhancer 2nd Series	Blurred	Key/Labels 02910 18 (F)	
9	NEW	THE BEST RAP ALBUM IN THE WORLD...EVER!	Various	Virgin	VTOMC 75 (F)	
10	7	ALL EYEZ ON ME	2 Pac	Death Row/Warland	6520044 (F)	

SPECIALIST CHARTS

30 MARCH 1996

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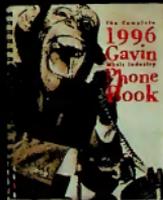
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- Independent US record companies
- US Radio stations
- US Promotion companies
- Artist managers
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- And more ...



MUSIC VIDEO

VIDEO

This	Last	Title	Artist	Label (distributors)	16	20	S RAY VAUGHAN & DOUBLE TROUBLE Live From Austin Texas	Video	Title	Label (distributors)	
1	7	CAST RECORDING - Los Miserables In Concert	Label Cast	16	20	S RAY VAUGHAN & DOUBLE TROUBLE Live From Austin Texas	SMV 513132	1	1	POCAHONTAS	Walt Disney 074528
2	1	BILL WYMAN...Evidences-The Show	Capricorn	17	16	BUSBY Mammals In The World	PMI MW419563	2	13	LOVE CAST RECORDING Los Miserables In Concert	Video Claret 4532
3	4	BYRON JONES-Said And Done	VCL 630003	18	19	EDDIE BOON-The Colour Of My Love Concert	SMV Eric 220472	3	1	DUMBS AND DUMBER	First Independent VCC036
4	7	OASIS: Live By The Sea	PMI 1AN/941773	20	21	DALE D'ONNELL-The Classic Live Concert	Ritz Eric 0702	4	3	SLEEPING BEAUTY	Walt Disney 020482
5	3	MARRAH CAREY-Fameary - At Madison Square Garden	SMV Columbia 501342	21	23	ROSE MARIE-Memories Of Home	BMG Video 7422123713	5	5	THE SHAWMUSIC REDEMPTION	Video Collector VQ201
6	8	TAKE THAT-Nobody Else-The Movie	BMG Video 74323253	22	18	RON JUVY-Cross Road-Best Of	Teletel Video 710173	6	4	LITTLE WOMEN	Columbia TriStar VCA482
7	6	MICHAEL JACKSON-Video Greatest Hits - History	SMV Eric 321353	23	28	BOB JOY-Cross Road-Best Of	PolyGram Video 82274029	7	7	THE A FILES-FILE 1 - THE UNDISCOVERED FILE	Video Video 80115
8	5	ROBSON GREEN & JEROME FLYNN-Go For So Good	BMG Video 742131843	24	24	VARIOUS ARTISTS-Karaoke Chart Hits	Avid AA0006	8	13	THE LION KING	Walt Disney 022672
9	10	TAKE THAT-Hometime - Live At Manchester G-Mex	BMG Video 7421284153	25	31	VARIOUS ARTISTS-Reflections Of Ireland	Prism PJA0399	9	2	STAR TREK VOYAGER - VOL 2	DC Video 104032
10	9	Pulp-Sent For Films & Vide	VCL 630063	26	27	FINN FLOYD-Playa...20.10.94	PMI MW049103	11	11	WALLACE & GROMIT: THE WRITHING THUMBSPYERS	BBC Video 950351
11	13	MICHAEL BOGTON-Greatest Hits-Video 85-85	SMV Columbia 205532	27	27	HOKI AND ALLENAGE In Concert	Teletel Video 741071	12	11	MIN REMING BODY-360S337ART7 Thru The Video Circle 17029	Video Video Circle 17029
12	15	MIKE & THE MECHANICS-Sites	Warner Music Video 330632613	28	28	THE ROLLING STONES-Buffing Shaves - Videoo Live	Gate Entertainment CD018	13	14	THE FOX AND THE HOUND	Walt Disney 020482
13	17	RON JUVY: Live In London	PolyGram Video 8221803	29	28	THE PRODIGY-Electronic Parks	XL Recordings XL0017	14	14	WALLACE & GROMIT - A CLOSE SHAVE	BBC Video 950351
14	11	STATUS QUO-Duo!Step	PolyGram Video 8221803	30	30	M PEOPLE: Live & Sound At Manchester G-Mex	BMG Video 742131843	15	8	RICHIE RICH	Warner Home Video VCS002
15	14	KISS MTV Unplugged	PolyGram Video 8221803	31	31			16	5	BILL WYMAN: Riverdance-The Show	VCI V02694

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributors)
1	NEW	BEING BRAVE	Mentawar	Laurel LAUCD 8 (P)
2	1	DON'T LOOK BACK IN ANGER	Oasis	Creation CRESCD 221 (MMV)
3	2	PASSION	Gas Decor	Way Of Life WAYL 1 (P)
4	3	I WANNA BE A HIPPIE	Technotrade	Mekum DB 17003 (P)
5	NEW	BREATHE (A LITTLE DEEPER)	Blameless	China WOKCD 2070 (P)
6	NEW	DEMOCRACY	Killing Joke	Butterfly BFIDA 33 (P)
7	4	LADYKILLERS	Lush	AAA BAD 60020 (RTM/D)
8	8	WHATEVER	Oasis	Creation CRESCD 195 (MMV)
9	9	WONDERWALL	Oasis	Creation CRESCD 195 (MMV)
10	11	CIGARETTES & ALCOHOL	Oasis	Creation CRESCD 195 (MMV)
11	5	TWO PAINTINGS AND A DRUM	Carl Cox	East 880715 CDX (P)
12	12	SOME MIGHT SAY	Oasis	Creation CRESCD 254 (MMV)
13	14	LIVE FOREVER	Oasis	Creation CRESCD 185 (MMV)
14	6	DARK THERAPY	Echobelly	Faive FAJH 8CD (MMV)
15	20	SHAKERMAKER	Oasis	Creation CRESCD 182 (MMV)
16	19	SUPERSONIC	Oasis	Creation CRESCD 176 (V)
17	7	MEISO	DJ Krush	Mo Wax MW 042CD (V)
18	RE	ROLL WITH IT	Bljak	Creation CRESCD 212 (3MMV)
19	15	HYPERBALLAD	Bljak	One Little Indian 132 TP7CD (V)
20	10	SLIGHT RETURN	Blutstones	Super Little Blue 083CD (V)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributors)
1	1	(WHAT'S THE STORY) MORNING...	Oasis	Creation CRESCD 189 (3MMV)
2	NEW	SECOND THOUGHTS IN THE INFANTS	Underworld	Junior Boy's Own JBOD CD (RTM/D)
3	NEW	COUNTDOWN 1982-1983	Pulp	Nectar Masters NTMCD 521 (P)
4	NEW	TARANTULA	Ride	Creation CRESCD 180 (3MMV)
5	3	DEFINITELY MAYBE	Oasis	Creation CRESCD 189 (3MMV)
6	2	EXPECTING TO FLY	Blutstones	Superior Quality BLUECD 004 (V)
7	6	POST	Bljak	One Little Indian TPLP 51CDX (P)
8	5	PARANOID & SUNBURST	Skunk Anansie	One Little Indian TPLP 55CD (P)
9	NEW	BLACK LOVE	Alphaville	Muse CDSTUMM 143 (RTM/D)
10	7	ON	Echobelly	Faive FAJH 8CD (3MMV)
11	8	DEBUT	Bljak	One Little Indian TPLP 51CD (P)
12	4	ROOTS	Sepultura	Roadrunner RR 89062 (P)
13	9	SAME OLD TOWN	Saw Doctors	Shantown SAWOOD 084CD (P)
14	NEW	HOUSE OF GIBBS	Jays Against Boys	Touch And Go TG 104CD (SRD)
15	10	MURDER BALLADS	Nick Cave & The Bad Seeds	Mute CDSTUMM 138 (RTM/D)
16	NEW	TIME	Steelzies Span	Park PRKCD 34 (P)
17	11	GANGSTA'S PARADISE	Coolio	Tammy Boy TBCD 1141 (RTM/D)
18	14	THE VERY BEST OF	Elvis Costello	Demmo OPAM 13 (P)
19	19	DOOLITTLE	Pixies	4AD CAD 905CD (RTM/D)
20	16	THE COMPLETE	Stone Roses	Silverstone CRESCD 325 (P)

ROCK

This	Last	Title	Artist	Label (distributors)
1	-	REGULAR URBAN SURVIVORS	Terraviva	Total Vegas VEGAS3 J (E)
2	2	DONT STOP	Status Quo	Polygram TV 5130152 (F)
3	3	GARBAGE	Garbage	Mushroom D 31450 (RTM)
4	4	MADE IN HEAVEN	Queen	Parlophone COPCSD 167 (E)
5	1	ROOTS	Sepultura	Roadrunner RR 89062 (P)
6	5	THESE DAYS	Bon Jovi	Mercury 5282482 (F)
7	-	MTV UNPLUGGED	Kiss	Mercury 528992 (F)
8	6	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin QUD 2739 (E)
9	7	THE BOY WITH THE X RAY EYES	Babylon Zoo	EMI COEMC 3742 (E)
10	9	CROSS ROAD - THE BEST OF	Bon Jovi	Jambco 5292362 (F)
11	8	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 526347332 (E)
12	19	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GEF2 2410 (BMG)
13	-	BEAT THE BASTARDS	Exploited	Rough Justice RLJUSTX 22 (P)
14	17	BLEACH	Nirvana	Geffen GEFCD 24433 (RTM)
15	16	SLUPPERY WHEN WE	Bob Jovi	Verity VERIHC 26 (F)
16	17	FOO FIGHTERS	Foo Fighters	Roswell CDST 2266 (E)
17	11	HOW TO MAKE FRIENDS...	Terraviva	Total Vegas VEGAS2 2 (E)
18	10	SKUNKWORKS	Bruce Dickinson	Raw Power RAWCD 106 (BMG)
19	12	SPUNKY MONKEY BUSINESS	Deep Purple	RCA 7432133802 (BMG)
20	19	SO FAR SO GOOD	Bryan Adams	ASAM 540152 (F)

CLASSICAL

This	Last	Title	Artist	Label (distributors)
1	1	CLASSIC MOODS	Various	Decca 4322482 (F)
2	2	PASSION	Jose Carreras	Erato 063012562 (F)
3	3	SONGS OF SANCTUARY	Adiemus	Erato 063012562 (F)
4	4	DIVA - THE ULTIMATE COLLECTION	Maria Callas	COEM1VD113 (E)
5	6	BEST CLASSICAL ALBUMS IN THE WORLD...EVE	Various	COEM1VD113 (E)
6	5	SPRANO IN RED	Various	COEM1VD113 (E)
7	16	SENSE AND SENSIBILITY...D.S.T.	Patrick Doyle	Silva Classics SILKTVCD 1 (CDN/SS)
8	7	100 POPULAR CLASSICS	Various	Sony Classical S8C258 (SM)
9	10	THE PIANO	Michael Nyman	Castle Communications MBS0231 (BMG)
10	8	100% CLASSICS VOLUME 2	Various	Venture CDVEX19 (E)
11	8	CINEMA CLASSICS	Various	Teletel TRCD 2800 (BMG)
12	11	THE 3 TENDERS IN CONCERT 1994	Various	EMI CDEM102 (F)
13	14	IN CONCERT	Carreras, Pavarotti, Domingo	Decca 440332 (F)
14	12	ADAGIO	Carreras, Pavarotti, Domingo	BPO/Karajan Deutsche Grammophon 454522 (F)
15	15	100% CLASSICS	Various	Yelster CD 2757 (BMG)
16	17	CLASSIC EXPERIENCE (I)	Various	EMI Classics cdc7003532 (E)
17	19	THE CHOIR	Anthony Way	Decca 481632 (F)
18	13	CLASSIC DISCOVERIES	Various	Classic FM CFMCD05 (P/C)
19	18	THE ALBUM	Lesley Garrett	Teletel TRCD 2299 (BMG)
20	20	SIBELIUS: VIOLIN CONCERTO	Anne-Sophie Mutter	Deutsche Grammophon 478952 (F)

MID-PRICE

This	Last	Title	Artist	Label (distributors)
1	1	PABLO HONEY	Radiohead	Parlophone CDPC5 7360 (E)
2	-	COUNTDOWN 1982-1983	Pulp	Nectar NTMCD 521 (P)
3	2	A NEW FLAME	Simply Red	Elektra 244682 (E)
4	3	PICTURE BOOK	Simply Red	East West 903180912 (E)
5	5	TRACY CHAPMAN	Tracy Chapman	Elektra EKT40CD (V)
6	4	HEAVEN & HELL	Meat Loaf & Bonnie Tyler	Columbia 4736662 (SM)
7	10	DIVA	Anita Lennox	RCA PD 75320 (BMG)
8	9	THE DOCK OF THE BAY	Dixie Redding	(I)
9	6	MEN AND WOMEN	Simply Red	East West 2282402172 (E)
10	6	MODERN LIFE IS RUBBISH	Blur	East West F00CD0 9 (E)
11	13	TANGO IN THE NIGHT	Freeway Mac	Warner Bros VXX 65CD (F)
12	14	HOTEL CALIFORNIA	Eagles	Asylum K 23045 (F)
13	11	THE LIVING YEARS	Mike And The Mechanics	WEA International K 2260642 (W)
14	12	LEISURE	Blair	Fred COP 7915942 (E)
15	-	BLUES BROTHERS	Original Soundtrack	Warner Bros 7567814715 (W)
16	8	HITS OUT OF HELL	Meat Loaf	Eric 450442 (SM)
17	10	NORTHERN SOUL	M People	Deconstruction 432111772 (BMG)
18	19	THE ROAD TO HELL	Chris Rea	East West 2282402172 (W)
19	19	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	Columbia 4624482 (SM)
20	15	PAST PRESENT	Clannad	RCA 7432128912 (BMG)

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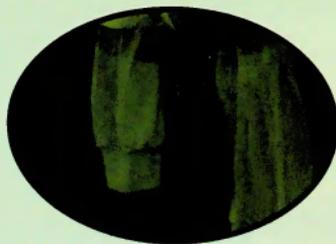
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PROMOTIONS

HIDDEN PROFIT

Merchandising is one of the music industry's Cinderella sectors. Many companies feel they do not get the recognition they deserve for what is a multi-million pound business and which, for many smaller bands, can be the deciding factor in whether a tour makes a profit. Indeed, many tours would not

happen at all unless sales of merchandise could be guaranteed. Brockum Global Merchandising's Sarah Yeoman says there are a number of artists on her roster who survived on sales of their promotional merchandise for years before sales of their music really took off. The success of merchandise sales at gigs has been mirrored by brick business at retail in recent years, while the industry is getting a further boost from the use of new technology such as the Internet.

ENTERING A NEW ERA

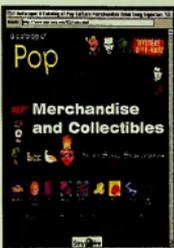
THE TRADITIONAL MERCHANDISING ROUTE WAS TO SELL T-SHIRTS, CAPS, PROGRAMMES AND RECORD BAGS AT LIVE EVENTS, BUT, AS SUE SILLITOE REPORTS, MERCHANDISE COMPANIES ARE NOW EXPANDING INTO MANY NEW AREAS

INTERNET

The advent of the Internet has prompted a number of merchandising companies to set up their own web sites, either under their own names or linked with the bands they represent.

Brockum was one of the first companies to try the Internet, offering merchandise for sale in conjunction with The Rolling Stones' Voodoo Lounge tour. Marketing manager Sarah Yeoman says, "We learned a lot from the experience, but one of the main problems was that there were too many pages to download."

Sony Signatures (<http://www.sep.sony.com>) has set up various sites for artists such as The Beatles and Michael Jackson. Senior marketing manager Steve Glasenk says, "We are getting tremendous visitation to our sites, but it is too early to say how many of these



SEEKING SALES FROM NET SURFERS: SONY SIGNATURES, UNDERWORLD, RAZAMATAZ AND MOBY HAVE JOINED THE INTERNET REVOLUTION

are converting into sales. There have been concerns about the security of transactions involving credit cards but new software is being introduced to make this safer."

Other companies who are experimenting with the Internet



include Underworld (<http://www.rise.co.uk/underworld/>), Razamatanz (<http://www.subnet.co.uk/subinfo/co/index.html>) and Rock-it! (rock-it@easynet.co.uk).

Wayne Clarke, director of touring for Underworld, says,



"Our sales via the Internet are shooting up and we are getting 10,000-15,000 people a week visiting our sites. The Oasis and Moby sites are doing particularly well, as are some of our sites featuring US artists."

Merchandising companies say



it is too early to judge the Internet's viability as a sales medium, but they believe it will play a vital role in the future, especially when combined with other electronic media such as home shopping channels on cable and satellite television.

RETAIL

The retail arena for merchandising has grown significantly in the past 10 years, to the point where larger music stores devote up to 20% of their floor space to items such as T-shirts and posters.

Multiples such as Virgin Our Price and HMV prefer to deal with the main merchandise distributors such as Underworld, Viz and Distribution Network Company, which sign exclusive deals with full service merchandise companies to take their products into retail.

Wayne Clarke, Underworld's director of touring, says, "Retail sales account for around 30% of our turnover. We distribute to more outlets than any other merchandising company because we encourage sales to independent retailers. We offer them a telesales service and we do not have a minimum order policy."

Although merchandise is popular with the multiples, many independent retailers cite a lack of space in their stores as the main reason they do not stock significant amounts of gear.

However, merchandise companies such as BIG Tours are now courting the independents to find retail space for bands, especially local acts, that might not secure shelf space in the multiples.

Edinburgh-based Coda Records is one independent that has taken the plunge with merchandise material and is doing well with its carefully chosen range of T-shirts.

Coda's owner Ross Norton says, "We only sell music-related shirts and they sell well. Bands like Oasis and Bon Jovi are popular at the moment, as are Scottish bands like Runrig, which sell to our local customers and to tourists."

"In the summer, we sell a lot of shirts to French and Italian students who always seem to be about a year behind UK fans in what they want."

In the multiples, product that tends to do well usually has mass market appeal or is characterised such as Wallace & Gromit or The Simpsons.

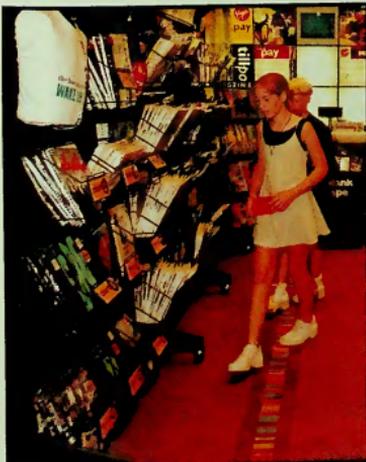
Andy Burgess, Nice Mob's head of tours department and artist relations, says, "Multiple retailers are looking for Top 20 artists that the public are

familiar with." And Mark Conlon, sales director for DNC, adds, "We try to cross merchandise wherever possible, using images from a band's album or CD sleeve to create a much bigger presence in-store."

Underworld has noticed up heavy sales at retail with bands such as Oasis, Boyzone, Take That and Pulp, while Viz is doing well with Black Grape merchandise, which it handles directly for the band. Jo Conlon, of Black Grape's management company Hot Soup, says, "We decided to look after our own merchandising because it gave us greater control over ideas and quality."

"We use Viz to distribute our product to retail, but we handle our own tour sales and mail order, which are building steadily."

Bootleg or unlicensed product is still a source of concern in some European territories, says Brockum's Sarah Yeoman. She adds, "Until recently, it was a problem in the UK, but the introduction of the new trademark laws has helped. Provided the band trademark their name, we can now take action with the help of the police and trading standards officials."



PROFIT CENTRE: SOME STORES ALLOT 20% OF THEIR FLOOR SPACE TO MERCHANDISE

MAIL ORDER

Many merchandisers see mail order as a huge growth area for the future, particularly for bands with older fans who rarely visit traditional retail outlets.

Success with mail order is often linked to tours, says Underworld's Wayne Clarke. "Mail order works well for bands that sell a lot of merchandising through concerts. We operate our mail order service on an act-by-act basis, advertising in various publications, including fanzines, and making sure our ads are always kept up to date."

One of the main advantages of mail order is that merchandisers can sell more expensive items. Mark Conlon, sales director of DNC, says, "With mail order, you don't have to be so conservative about what you sell. For example, there is huge demand for tour jackets - but try getting them into retail outlets."

And Steve Glasnik of Sony Signatures adds, "With mail order you are using a more focused medium and, as a result, you are likely to sell items that are often more expensive."

Sarah Yeoman, marketing manager at Brockum, says catalogues are distributed at live events and to an existing database. For The Rolling Stones' Voodoo Lounge tour, the company had 73 merchandise items available, so it was imperative

that it offered a mail order service, which is only now winding down.

She adds, "If fans can take home a catalogue and read it at their leisure, they are more likely to make a purchase. When you are offering leather jackets at £299 each, it is unlikely that people will turn up at a venue carrying that amount of cash. So, unless the venue offers credit card sales, which most do not, you have lost a potential sale."

Some merchandise companies are pushing mail order very hard. For example, Rock-It! produces one of the largest mail order catalogues in the world and buys in product from other merchandisers. Its managing director Andy Campen says, "We only represent quality products and we keep a careful eye on the material other merchandisers supply to make sure it comes up to scratch."

Although mail order is a growing part of the business, not all merchandisers are convinced about its cost effectiveness. Glenn Orsher, managing director of Winterland, says, "Success with mail order bears a direct relationship to the success of the band and to the amount of money you spend creating awareness of the catalogue. For a lot of bands, this isn't a huge, untapped resource. It only really works for very large bands or for bands that keep closely in touch with their fans."

INSERTS

Selling T-shirts, key rings, baseball caps and all other gear through inserts into singles and albums is still a relatively new medium, but one that is gaining in popularity as bands realise the huge potential of targeting an existing fanbase.

Inserts are usually organised by the record company or the band's own fanclub. Glenn Orsher, of Winterland, says, "We expect a higher response rate because we are aiming at individuals who already have an interest in the artist. We recently ran an insert for Bjork and it worked very well, creating a noticeable rise in sales."

Brockum's Sarah Yeoman believes better relationships between record companies and merchandisers have helped sales because both have the interests of the artist at heart.

Rock-It!'s managing director Andy Campen thinks bands should be encouraged to build up fanbase mailing lists early in their career, either by getting names at gigs or by inserting reply cards in their singles and album sleeves. He adds, "Some bands don't realise how important this is until they have left it too late."

However, Underworld's Wayne Clarke says any activity of this sort must be done with the artist's blessing. "Some acts love it, but some hate it," he says. "I think you have to be careful because some artists don't like the idea of ramming merchandising products down their fans' throats."



ROAD RANGE: BANDS SUCH AS SIMPLE MINDS OFFER A WIDE PRODUCT SELECTION

TOURING

Sales at concerts make up the lion's share of merchandise sales, and, for many bands, this income can be the difference between a tour making a profit or a loss.

Nice Man's Andy Burgess says, "Some bands get up to 70% of their merchandising revenue through touring, although it really depends on the type of fans they attract."

Winterland's managing director Glenn Orsher adds, "Bands fit into different categories. Artists like Rod Stewart, Barry Manilow or Michael Bolton do well on tour; at retail, it's a different story. Perhaps it's a case of out of sight, out of mind."

The advantage of selling at tours is that you are dealing with a captive audience, all of whom are already fans.

Wayne Clarke, Underworld's director of touring, says, "The Take That tour broke every ball record for merchandise sales in Australia and the Far East and we have had similar success with Oasis."

And Steve Glasnik from Sony Signatures adds, "What sells is very much artist driven."

Programmes, T-shirts and other clothing are always popular but, when you're dealing with an artist that attracts older fans, the merchandise needs to be more collectable and less "in your face."

Merchandisers feel their importance is often underestimated by the industry. Brockum's Sarah Yeoman says, "A merchandising deal is not distasteful to a record deal in that an advance is paid to the artist for a set period of time and this is then recouped against sales. Often it is this money - along with record company tour support - that allows artists to go on the road. Also, during the tour, the artist is constantly earning money from merchandise sales."

One on-going gripe from merchandise companies is the fee many venues charge for allowing gear to be sold on their premises.

Jeremy Goldsmith, account manager at Event, says, "Everyone wants their slice of the cake. Some venues take up to 25% of the revenue generated through sales and there isn't much we can do about it. The onus should be on the band to negotiate this point with their promoter when they are organising a tour."

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Who's Who in Merchandising

SUE SILLITOE PROFILES SOME OF THE TOP BRITISH COMPANIES INVOLVED IN MERCHANDISING



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A BIGGER SPLASH

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Contact Robert Graves
Manchester-based A Bigger Splash is now 10 years old and has become one of Europe's most successful poster companies.

It specialises in rock, pop and film posters and postcards, and its core market remains independent music retailers.

Robert Graves says, "We pride ourselves on the fact that all the posters and postcards we produce are fully-licensed and approved,

which means artists receive royalties on sales of posters."

The company also provides posters for bands to sell on tour. Among its current best sellers are Oasis, Blur, The Beatles and Nirvana/Kurt Cobain. Its posters and postcards for Barb Wire, the upcoming film starring Pamela Anderson, are likely to be highly popular over the coming months.

BASKIND PROMOTIONS

TEL: 0113 263 6862

Contact Simon Baskind

Leeds-based Baskind Promotions specialises in producing unique and novelty merchandising items, especially textiles.

The company has its own in-house design, embroidery and screen printing facilities and has recently produced garments for Opera North's Broadway-style musical Love Life and T-shirts and bomber jackets for Radio One and Sound City.

By having all the necessary textile facilities on site, Baskind says it can maintain full quality control throughout the production process.

BIG TOURS

TEL: 0181 540 8211

Contact Doug Hurcombe

Part of the Bravado International Group, BIG Tours supplies a

complete merchandising service for a wide range of acts including Paul Weller, Portishead, Suede, The Prodigy, Coline Dion and Foo Fighters. It specialises in finding the right merchandising material for every client and ensuring bands are consulted on all aspects of their merchandising.

BIG Tours has recently opened a regional office in Liverpool for artists based in north-west England as part of its commitment to a personalised service.

BROCKUM

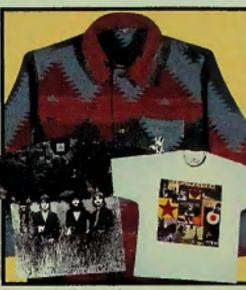
TEL: 0181 964 3311

Contact Sarah Yeaman

Brockum was established 25 years ago and, until recently, was part of the BCL Group which comprised a concert promoter, a live touring division and a merchandising arm.

In Europe, the company is primarily a music merchandiser, but, in the US, it also handles sport and promotional merchandise. Among the artists Brockum represents are Pink Floyd, The Rolling Stones, Bon Jovi, Soundgarden, Penny Wise, Sugar Ray and No FX.

Brockum says its strength lies in the expertise of its product



DISTRIBUTION NETWORK COMPANY: GETTING ITS RANGE OF GOODS INTO MUSIC RETAIL STORES

development team and in developing good relationships with artists so each act has a clear understanding of how they want to promote themselves.

DISTRIBUTION NETWORK COMPANY

TEL: 0181 540 4740

Contact Mark Conlon

Distribution Network Company represents music merchandising companies on an exclusive distribution basis in order to get

their products into music retail outlets. Among its distribution clients are Sony Signatures, Giant and BIG Tours, and the company also offers mail order services in conjunction with tour merchandisers.

DNC says its strength lies in its knowledge of the retail market, which is a specialised business and requires good contacts with individual buyers, as well as an understanding of what each retailer is looking for. Its aim is to create a much bigger in-store presence for bands, often by tying in with other events such as album releases and tours.

EVENT MERCHANDISING

TEL: 0181 238 1166

Contact Martin Goldsmith

Event Merchandising supplies a wide range of merchandising material for music industry clients and for a number of sporting events such as the World Wrestling Federation.

It has been involved in many classical music projects including La Bohème at the Royal Albert Hall and the forthcoming Three Tenors tour. It also handles >

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► promotional material for a number of record companies including Virgin, plus Capital Radio.

Event says its strength lies in being adaptable and in finding niche projects that, with the right approach, can be turned into something viable.

GREEN ISLAND

Tel: 0181 896 1746

Contact: Steve Lucas

Fashion items are particularly popular for Green Island and it sources a lot of its products and ideas from fashion companies. One of its biggest-selling items is the MA2 jacket.

NICE MAN MERCHANDISING

Tel: 0171 973 8585

Contact: Alvin Ross

Nice Man Merchandising is 80% owned by BMG which helps to open retailers' doors while providing it with plenty of record company back-up. This includes access to fan clubs and mailing lists for targeted mail order selling.

The company specialises in offering a full merchandising service to more than 100 clients including REM, ZZ Top, Blur and Status Quo. It is also expanding into other non-artist areas, handling merchandising for companies such as Ferrari and venues like The Royal Albert Hall.

RAZAMATAZ

Tel: 01282 861029

Contact: Mike Leonard

Razamataz is better known as a merchandising manufacturer than a full service merchandising

company, but it has recently started to take on specific clients including three rock bands - Cradle Of Filth, Venom and Kronos.

The company has its own print plant and makes a wide range of merchandise products for sale on tour and through retail. It specialises in manufacturing or sourcing unusual items such as footballs which were produced for Rage Against The Machine, guitar-shaped stress balls and condom cases.

SONY SIGNATURES

Tel: 0171 911 8800

Contact: Rhona Levene

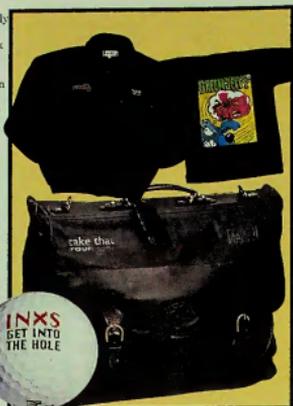
Sony Signatures

handles merchandising for more than 100 clients which include bands, films, television and sporting events such as the World Cup.

Most of the artists it represents are Sony signings, although exceptions include The Beatles, Prince and Janet Jackson.

Sony Signatures was set up in 1993 by merchandising supremo Dell Furano, who originally created Winterland.

Its strength lies in having the weight of the Sony operation behind it, which is particularly helpful for getting product into retail outlets. It is also at the cutting edge of electronic and multimedia selling, using the Internet and home shopping channels.



NICE MAN: OFFERING A MERCHANDISING SERVICE TO MORE THAN 100 CLIENTS FROM BLUR TO STATUS QUO

ULTRA-VIOLET

Tel: 0181 847 0009

Contact: Jeremy Joseph

Merchandise company Ultra-Violet was launched in the UK in 1994 as a joint venture between US merchandising company Winterland and the band U2. The band, who own 45% of the company, are not involved in the business on a day-to-day basis, though they do select their own merchandise and suggest ideas for styles and designs.

Managing director Jeremy

UNDERWORLD

Tel: 0171 488 0288

Contact: Toby Hall

Underworld has made a huge impact by specialising in younger, more indie-based bands.

In the past year, it has generated sales income for UK acts in this country of £2.5m through retail and £20m through tours. Among the 250 acts it represents are Take That, Blowfish, Eternal, Oasis and Pulp. The company offers a full merchandising service, providing

Joseph says specialisation has pushed manufacturing prices up. "To create bespoke garments, you have higher origination costs than if you use a standard T-shirt. If you have different coloured ribbing on the side, which we use for the Beastie Boys, it costs more than a basic T-shirt," he says. He says the success of merchandise lies in its exclusivity, so it is important to produce new designs and product. If U2 fans purchase an item that isn't perceived as a high quality item, the band's reputation is harmed. All U2 product is from Fruit Of The Loom or Screen Stars, primarily because it is manufactured in Ireland and is good quality," he says.

everything from tour programmes to teddy bears. It recently invested in its own print plant so it can control the quality of its T-shirts and other printed merchandising products.

VIZ DISTRIBUTION

Tel: 0191 281 5629

Contact: Andy Inman

Viz Distribution was set up nine years ago to handle the distribution of the Viz comic into music retail outlets such as Virgin, Our Price and HMV. It now handles retail distribution for four merchandising companies including Winterland, Ultra Violet, Flitz Column, Back Street and TCB.

Viz also deals direct with bands such as Black Grape who prefer to control their merchandising. Its strength lies in its extensive retail contacts and commitment to handling only the highest quality merchandising items.

WINTERLAND PRODUCTIONS

Tel: 0191 568 8400

Contact: Glenn Oscher

Winterland is one of the oldest merchandising companies in the business, representing nearly 300 artists all over the world including U2, Eric Clapton, Madonna and Björk.

The head office is based in California but the company also has an office in London, which looks after the European market. Winterland can supply anything from T-shirts and sweatshirts to printed programmes, jewellery, key rings and condoms. The company's strength lies in its experience of the business and its commitment to quality. ■

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BEHIND THE COUNTER

STUART ALLEN, Beat Route, Congleton

"The week got off to a particularly strong start with albums from Lush and The Beatles exceeding expectations. While demand for The Beatles' first Anthology died down very quickly after the initial rush, I reckon sales for Anthology 2 are going to hold up for longer. I think it is a much better album, with more popular material. Now 33 is also selling extremely well and, like its predecessors, can be relied on to notch up high level sales. Interest has certainly been sustained in Sunscreen despite the fact that it is four years since their last album release. A steady stream of enquiries, fuelled by their hit singles, translated into solid sales for their new album Change Or Die this week. Although around 60% of our customers are aged between 16 and 25, we aim to attract people of all ages and tastes into the store. Apart from doing well with mainstream and indie material, we also have strong classical and dance sections, which enables us to keep the competition from our neighbouring Woolworths and WH Smiths at bay."

ON THE ROAD

CHRIS HARRISON, Pinnacle rep for NE England

"The Beatles album is selling really well and it's been on in just about every shop I've been in this week. Obviously, Oasis and Alanis Morissette are still selling, but a lot of people seem to be having sales at the moment, trying to get rid of dead stock and get punters in the shops. But the only things going for £1 are cassettes in a certain place!

That, of course, has annoyed the indies endlessly. They're so exasperated by it all that they're trying to ignore that sort of thing. There's also a bit of controversy over the dealer price of the Take That album, but that will just sell anyway. With the Sex Pistols reunion, people are not that bothered about it. For our product, we've already sold Scooter in, we're doing an album of techno versions of Gary Numan songs and there's a new Chumbawamba album called Portraits of Anarchists. Also, we've got a new album called Face Down who are like Machine Head, plus an old Iggy Pop previously-unreleased studio recording which is getting a fairly good reaction."

IN THE SHOPS THIS WEEK

NEW RELEASES

Opinion on the strength of this week's new albums was divided, although most retailers confirmed solid sales for The Beatles, Lush, Stereolab and Now 33. There was little doubt The Prodigy would shoot straight to the top of the singles charts; other strong performers included Ken Doh, Bis, Mark Snow, Dreadzone, Dubstar, Cocteau Twins and Boss Hog.

PRE-RELEASE ENQUIRIES

Single - Chantay Savage; Albums - Rage Against The Machine, whose imminent release date has now been put back, Tasmin Archer and Tina Turner

LUSH CLEAR VINYLS

Lush clear vinyl album in fabric sleeve, Marlon seven-inch on numbered, orange vinyl, Stereolab 12-inch on gold glitter vinyl

IN-STORE

Windows - Mark Knopfler, Clannad, Take That, Celine Dion, Oasis, Country Gold; In-store - Take That, Gina G, Daniel O'Donnell, Pendragon, Club Mix 96, Pulp, Coolio

MULTIPLE CAMPAIGNS

Single - Paul Carrack; Windows - Celine Dion, Oasis; In-store - Pendragon, This Is Easy, Tereovision, Garbage, Menswear, Mansun, Octopus, Fox Fighters, Cecil, Get Shorty, Nusrat; Radio ads - Paul Carrack (ILR stations); Press ads - Pendragon, Mark Etzel

ASDA

In-store - CD singles at £2.99 and cassettes at £1.99. MFP budget promotion with CDs at £5.99 or two for £10, budget feature film videos at £4.99, children's videos at £2.99, Disney mug and chocolate eggs free with purchase of two Disney videos, Toy Story

Boots

In-store - mid-price and budget promotion with three CDs for the price of two, buy two Cinema Club videos and save £1, Take That, Forever Ella, Mark Knopfler, Country Gold, Clannad, Celine Dion, Baby Love, Les Misérables, Richie Rich, Showshane Redemption, Warner Screen Classic videos, Pechontias, Little Women, Disclosures, Tots TV

FARRIN CORNERS

Windows - Anonymous 4; In-store - Unesco campaign featuring classical music from around the world, Acid Jazz campaign, Choral campaign for Easter, four discounted titles - Russian Easter, Klomser, Grainger, Anonymous 4



HMV
Singles - X Files, Les Misérables, Mark Knopfler, Country Gold, Clannad; In-store - Murli's Wedding, Stone Temple Pilots, Tasmin Archer, Club Mix 96, Pulp; TV ads - Country Gold (TV, Granada, Border); Press ads - The Prodigy, Ninja Cut, Busta Rhymes, Beverly Knight, Eric Clapton, Lionel Richie, Club Mix 96



MENZIES
Singles - Coolio, Pulp; Windows - Take That; In-store - Take That, Clannad, Country Gold, Daniel O'Donnell, Mark Knopfler, Marillion, Skin, Star Boys promotion with discounted titles



NOW
In-store - Pendragon, Whatever; Press ads - Loop Guru, Chocolate, Cooper, Whatever, Small Town Heroes, Daredwits, The Sussed, Nanaco



NOW
Singles - Baby D, Gina G, Pulp; In-store - Clannad, Daniel O'Donnell, Mazy Duff, Mark Knopfler, Take That, 12, Club Mix 96, Country Gold, Take That, Murli's Wedding, Drop Zone, X Files, Three Minute Facelit



our price
Singles - Coolio, Ocean Colour Scene, Pulp, Lionel Richie; Albums - Dub Syndicate, Mark Etzel, High Limes, Jaki Knights; Windows - Tina Turner, Garbage, Mark Knopfler, The Beatles, Under Seven Squid promotion, Mark Snow, Underworld, Celine Dion, Mike & The Mechanics



TOWER RECORDS
Single - Lionel Richie; Windows - Pure Swing 6, The Beatles, Adagio, Lush, Sunscreen, EMI Oasis, Ocean Colour Scene, Mark Knopfler, Alison Moyet, Pechontias; In-store - video and chart sale



VIRGIN
Megaplay single - Full Intention; Essential album - Garbage; Windows and in-store - mid-price promotion with CDs at £7.99 or three for £20; Garbage, Club Mix 96, Skin, Marillion, Mark Knopfler, Coolio, Pulp



WH SMITH
Singles - Tupac, ST; Album - Take That; Windows - Take That, Mark Knopfler, Pavavotti; In-store - Steve Earle, Mark Knopfler



WOOLWORTHS
Singles - Gina G, Lionel Richie; Album - Take That; In-store - EMI Now and That promotions, double CDs for £3.99 and double cassettes for £5.99, super budget promotion with two double CDs or three double cassettes for £10, mid price CD promotion

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Chelmsford), Archiblanche (Edinburgh), Best Route (Congleton), HMV (Cardiff), FL Moore (Svenago), Our Price (Nelson), Spinades (Coveyett), Solo Music (Truro), Tower (Picesidley) and Virgin (Birmingham).

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

EXPOSURE

TELEVISION

30.3.96

Live And Kicking features Sean McGuire, 9.5c, 1.5pm - 12.12pm
K! Not Just Saturday with Upside Down and Pulp, ITV, 10.55 - 11.30am
MTV Unplugged Pearl Jam, MTV, 9 - 9.30pm
3.1.96
Young Musicians' 96: Concerto Final, featuring the five finalists with the National Youth Orchestra at Birmingham's Symphony Hall, BBC 2, 7 - 10.15pm (Results at 10.55pm)
1.4.96
Ten Of The Best: Tim Turner selects Sting, Madonna and Peter Gabriel, VH-1, 2 - 3pm

2.4.96

Ten Of The Best: The Specials select Elvis Presley, The Pogues and UB40, VH-1, 2 - 3pm
3.4.96
VH-1 To 1: Madonna, VH-1, 8.30 - 9pm
5.4.96
TFI Friday with The Wannadies, Channel Four, 6 - 7pm and 11.55pm - 12.55am
Phil Beat Club 80s featuring Pat Benatar, Altered Images, Twisted Sister, Jean Jett, Albert Collins and Shakin' Stevens, VH-1, 8 - 8.30pm
6.5 Specials with Lonnie Donegan, Petula Clark and Cleo Laine, Channel Four, 1.55 - 3.20am

30.3.96

Vintage Years: Yehudi Menuhin at 80, Radio Three, 1 - 3pm
John Peel with sessions from Loop Guru and Comet Gain, Radio One, 5 - 7pm
Live From The Met: Salome stars Catherine Malinaire, Radio Three, 5.30 - 7.50pm
1.4.96
BBC Philharmonic in Oman, featuring pianist Kathryn Slott, Radio Three, 2 - 3.45pm
In Concert: Best Of Sound City '96 featuring Alanis Morissette, Pulp, Pulp, Marillion, Ash and The Orb, Radio One, 8 - 10pm
John Peel with a session from Super Furry

Animals, Radio One, 10pm - midnight
Radio Days featuring Count Basie, Radio Two, 10.03 - 11.30pm
2.4.96
The Ella Fitzgerald Songbooks, Radio Two: 11.03 - 11.25pm
3.4.86
Bluegrass Remble featuring Alison Krauss, Radio Two, 8.03 - 8.30pm
5.4.96
Les Misérables: pats performance at the Royal Albert Hall, Radio Two, 1.30 - 4pm
John Peel presents Madness, Radio One, 10pm - midnight

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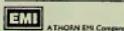
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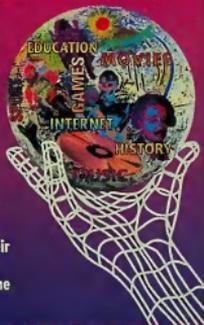


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music week

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DOOLEY'S DIARY

Remember where you heard it: He got it in the end: when Roger Ames first arrived at Sussex Place in 1993, it was to find his new office completely empty - Obie had taken the furniture with him to PolyGram HQ. Now he's discovered that when he moves to St James' Square he's getting Obie's old office, and he finally gets the furniture...Despite it being an open secret for weeks, the announcement finally came at the unearthly hour of 8am on Friday since it was deemed stock market sensitive. In the event, the share price did rise in response to the news...Among John Kennedy's many talents, he used to be landlord to MW's own Catherine Eade. So what's the inside track, Catherine? "He was very good when we had problems with the shower," she reports... "Better than most gigs," was the general verdict on the Sex Pistols confrontation with the press at the 100 Club last week. Following a warm-up of pre-war tunes by George Formby and Gracie Fields, John Lydon adopted his usual scorched earth policy, while the



Clyde 1FM rock jock Tom Russell turned axe for a day when The Almighty popped by with a hallowed Gibson to celebrate the platter spinner's 15th anniversary of presenting the station's Rock Show. Tattooed frontman Ricky Warwick handed Tom his plunk as a special gift, and quipped "I'd better not start playing it on his show rather than our records". No chance of that... Tom's first lesson should be to remove the plectrum from the neck before trying to form a chord shape.

others recalled the glory days by ordering beer and belching loudly... Best question of the press conference came from an unidentified Irish hack at the back who could only see Lydon's freshly dyed blond bird's nest of hair. "Will you be singing Roxanne, Sting?" asked the journalist to general hilarity... John-boy's answer to another inquiry about whether he was on any prescribed medication was: "Only ego. And I've more than enough for all of us"... Lydon's new solo deal with Virgin came about when he bumped into Ken Berry on a transatlantic flight. The pair, it must be recalled, spent a few post-Pistols weeks in Jamaica in 1978 with Richard Branson. Lydon acted as unofficial reggae A&R man while Berry knocked out record contracts on the hotel typewriter... Radio One and RCA's job swap has started a few people thinking. According to Trevor Dann, Roger Ames has been asking "who next?" Dann admitted to Dooley that, yes, he'd love to swap places with Ames. "I rather fancy being the head of a multinational corporation," he uttered, with more than a hint of excitement... If you're heading for the Irma Awards in Dublin this Friday, be gentle with PolyGram Ireland MD Paul Keogh. Keogh, who as Irish IFLI chairman is organising the awards, is currently hobbling with the aid of a walking stick after a

number 16A bus ran over his foot in Dublin. The bike-mad boy racer has also had to shelve plans to ride in the Isle Of Man TT races... Speaking of races, superfit New School pluggers Richard Evans is pulling on his shorts again to run in this year's London

Marathon on April 21 - despite having had his pacemaker replaced just two weeks ago. The limbersome Richard, who will be running alongside actress Cathy Shipton - "Duffy" from Casualty - wants to raise at least £2,000 for the British Heart Foundation. Hefty pledges are welcomed on 0171-610 9598... As Carlton prepares to broadcast The Brits Uncut tonight, Dooley hears official Bar figures put last month's audience at 11.08m, the highest Brits figure since 1985... Contributions from the industry are welcome for the newly-formed Trevor Key Memorial Trust set up in honour of the groundbreaking photographer, who shot Mike Oldfield's Tubular Bells and died at the end of last year of a brain tumour. Money raised will be put towards the education of Key's five-year-old daughter Letty. Contact Brian Cooke at Visualeyes, 24 West Street, London, WC2H 9NA... For all you celluloid nuts, the Nordoff Robbins Film Club is screening Terry Gilliam's Twelve Monkeys on March 26 and Mr Holland's Opus, starring Richard Dreyfuss on April 12, as part of its season. Tickets from Linda Norris on 0181-871 0870... Finally, a hearty handshake to MW's very own columnist Jon Webster and his wife Debra Clancy, who are now the proud owners of an as yet unnamed baby girl.



Those Yanks think of everything, don't they? Cruise control. Political correctness. Beer bellies. So it's only right that when their British cousins from the music biz descended on the lone star state for the South By South West convention in Austin they were properly catered for. EMI's Anna Carpenter and Nick Robinson (who should know what makes a decent Dooley pie after all those years at MW) even had a store exclusively tailored to the needs of all good A&R crews - fags, beer and...erm...ice.

music week

Incorporating Record Mirror

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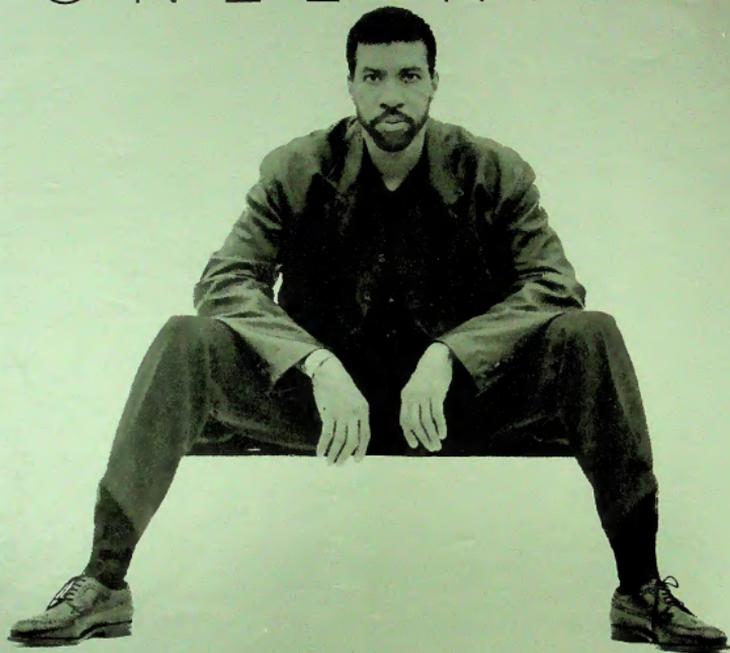
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