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music week

GEORGE MICHAEL:
EXCLUSIVE LP PREVIEW

For Everyone in the Business of Music

20 APRIL 1996 £3.10

Columbia UK tempts Doherty back to base

by Martin Talbot

Sony Music chairman and ceo Paul Burger has lured New York-based Englishman Ged Doherty back to the UK as the new managing director of Columbia Records.

Doherty, 37, will leave his position as senior vice president of Epic US to take on the new role in June. He will replace Kip Kronos, who left the label two weeks ago.

Burger says Doherty was his first choice for the job, after Kronos announced his resignation from the label in February.

"It's a very solid appointment," says Burger. "It's a great opportunity to be able to yank a Brit back home. Ged is a people guy, he knows the scene very well over here and has been very successful at Epic in New York."

As with his predecessor Kronos, Doherty built his career in management. For 10 years, he represented Columbia acts Paul Young and Alison

Moyet, through his Renegade Management Company, before joining Epic as vice president, international marketing in 1992. He was promoted to his current position two years later.

In his four years with Epic US he built the label's first international division and helped develop the careers of Spin Doctors, Rage Against the Machine and Oasis in the US and worked with acts including Michael Jackson, Luther Vandross, Gloria Estefan and Cyndi Lauper.

Burger adds, "Ged's roots as an artist manager have proved of great value to Epic US as it has rebuilt the label over the past five years. That model, of developing exciting new domestic artists together with the best talent from around the world, is exactly the blueprint we intend to follow at Columbia."

Doherty says he is looking forward to living and working again in London. He adds, "Opportunities like this don't come along every day. Columbia is a

great label which has slipped a bit in recent years, but I'm sure it will be back on top very soon."

Doherty will be charged with reviving the UK fortunes of the label, where it has become increasingly reliant on US-sourced repertoire.

In the late Eighties and early Nineties, Columbia was consistently the UK's top albums label. But in the first quarter of 1996 it slipped to third biggest albums label with a 4.1% market share and eighth biggest singles label with a 2.6% share. Most of the label's recent successes have come through international signings such as Mariah Carey, Bruce Springsteen, Michael Bolton and Presidents Of The USA.

Doherty says he has no immediate plans to make staff changes at Columbia, but adds that one position is to be filled. Until Doherty arrives, international marketing director Brian Yates – the label's former marketing director – will continue to oversee the day-to-day running of the label.

Performances from Yorkshire bands including Terrorvision (pictured), Shed Seven and Dubstar were among the highlights of last week's Sound City 96 which featured a record 29 signed bands and more than 120 local unsigned bands playing more than 40 gigs. As the Leeds event launched last Monday, Radio One controller Matthew Bannister used his keynote speech to highlight the success of the station in the past two years. The station's audience profile is younger than ever, said Bannister, which has allowed it to single-handedly break singles including Pulp's Common People, Coolio's Gangsta's Paradise and The Prodigy's Firestarter.



CHRISTOPHER WOOD

EMI and Virgin take early '96 lead

EMI and Virgin have emerged as the biggest victors in CIN's first quarter market share figures published this week.

EMI dominates with the largest share as distributor for both singles and albums, with figures of 20.9% and 20.1% respectively.

Its performance is boosted by Virgin's achievement in the albums market, where it is confirmed as top label and record company for the third quarter in succession with 6.3% and 7.1% shares respectively. The success is driven by its compilations in The Mix

96 and the Best Album in The World...Ever 2, which are the seventh and eighth top-sellers of the period.

Virgin managing director Paul Conroy says the variety of the company's roster is key to it retaining its position, adding that forthcoming albums from George Michael and Everything But The Girl will further boost its performance.

The quarter's biggest-selling album, Oasis's (What's The Story) Morning Glory? boosts Creation from sixth to fourth place in the labels listing with a 3.8% share. In the singles market, EMI

UK achieves an 8.4% share of the label market boosted by Babylon Zoo's Spaceman, the biggest-selling single of the period. Virgin also performs well as third strongest singles label on 5.6%, through releases by George Michael and Luniz, while the top label in the previous quarter, Epic, is ranked second with a 5.9% share.

Despite falling from its position as leading distributor, PolyGram remains the biggest corporate group for both singles and albums, with shares of 20.5% and 20.7% respectively.

● Full details next week

Frontline thumbs up boosts Michael LP

Retailers are giving an enthusiastic thumbs up to George Michael's new album *Older*, which is due to be released by Virgin Records on May 7 and is trailed by a second single, *FastLove*, which is out today (April 22).

Despite early reports that *Older* is too downbeat, the response from retail executives after playbacks staged by Virgin Records last week is enthusiastic.

"It's wonderful," says WH Smith music product team leader Alison Parker. "*Older* is much more uptempo than I thought, not as arty as people said it would be and very commercial," she adds.

HMV promotions manager Duncan Castle says that the record's mature tone – of the 11 tracks, six are ballads – will pose no sales problem. "This is a very strong album which will really do the business," he adds. "The mood is not an issue. George's core market these days is 20- to 45-year-old females and it is absolutely spot on for them."

As part of the initial support for the album, Virgin is supplying promo copies of *Older* for in-store play from April 22, a week ahead of release.

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THIS WEEK

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"ONE BY ONE" BY SALLY HADZ &
"LUNOR" A.S.O. 96

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Hut
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Five plead guilty to defrauding MCPS

Five people pleaded guilty to charges of conspiracy to defraud MCPS at the Inner London Crown Court last Wednesday (10).

Stellious Petrou, Peter Monroe and Rosemary Kearsley, who are all former MCPS employees, Lesley Greer and Alistair Angus are expected to be sentenced at the court on May 3.

The prosecution alleged Monroe was the leader of the operation, in which money was transferred from MCPS's suspense account into the five defendants' own bank or building society accounts between July 1994 and October 1995.

It is understood the Crown Prosecution Service brought the case after MCPS discovered around £50,000 had been transferred. It is not known what positions Monroe, Petrou and Kearsley held at MCPS.

At Wednesday's hearing, the court was told that the MCPS suspense account, which is operated for funds "it couldn't find a home for" sometimes held up to £1m.

It is understood funds up to the account - often made up of royalties from overseas which were not accompanied by a report for usage - are regularly distributed to mem-

bers, although a small amount may be held back as a contingency in case the MCPS receives a claim against it from writers.

At the hearing, a sixth person who was charged, Ronald Green, into whose account Kearsley deposited money, was discharged after pleading not guilty to the charges.

No evidence was offered against Green after the court was told by Nick Wood, counsel for the CPS, that his account hadn't been specifically set up to deposit money from the MCPS and no money had been withdrawn from the account by Green.

EMIs shuns down in battle over royalties

by Martin Talbot

EMI Music Publishing has called a ceasefire in its battle with the European collection societies and abandoned its attempt to self-administer royalties for its Simply Red album.

A statement issued on Wednesday (10), EMI revealed it had agreed to reverse its decision to withdraw the 10 songs which make up Life from the European societies network.

Following a series of talks led by Jean Louis Bourcier, coo of French mechanicals society Sacem, and Reinhold Kreile, coo of German society Gema, the Simply Red album will be licensed through Gema.

But Martin Bandier, chairman and coo of EMI Music Publishing Worldwide, says the decision is conditional on the success of a series of talks which are set to begin later this month. Bandier launched the boycott of the

European societies in December, putting the Life album through EMI's own Music Rights Society Europe (MRSE) body. He said he was taking the decision in protest at the European societies' practice of offering deals to major record companies in exchange for copyright royalties.

Bandier says, "We really set up MRSE as a last chance for the societies to hear us. We didn't want to be a collection society. When they saw us license Simply Red through MRSE, they realised they had better deal with some of the issues we had raised."

Tournier says, "We are very happy to reach this agreement, which is in the best interests of the societies and the rights holders."

The deal establishes an agreement to co-operate as the collection societies prepare to embark on negotiation talks on the Bism/IFPI agreement, under which the mechanical rights royalty

rates are laid down for continental Europe, Tournier adds.

The agreement creates a unique situation under which Gema will issue licences for the Life album, collect and pay royalties to MRSE which will then distribute royalties to Simply Red and EMI Music Publishing. "It is a mature compromise solution unique for this album," Tournier says.

The agreement between the two sides, which Bandier says is the first sign of accord between the publishing companies and the collecting societies, comes three months after a forum of music publishers met for the first time with the leaders of the collection society network at Midem in January.

Although Bandier says the ceasefire will be called off if no resolution can be found in discussions with the European societies before the end of September, he says he is confident that progress can be made.

Januszczak loses job in C4 music shake-up

Waldemar Januszczak, Channel Four's leading supporter of music on TV, is to leave the company this summer.

The channel's new controller of arts and entertainment Stuart Cosgrove is not renewing Januszczak's contract, which expires in August, and says the decision is part of a wider reorganisation in which arts and music are being split into separate departments. However, the pair are understood to have clashed repeatedly since Cosgrove's arrival last autumn.

Januszczak may leave before his contract expires, according to one C4 source. His number two Helen Spratt is understood to be staying in her current post. A Channel Four spokesman confirmed the news, but declined to comment further. Cosgrove also declined to comment and Januszczak was on holiday last week.

Since joining as commissioning editor for music and arts in 1989, Januszczak has been one of the most active music programmers within the TV industry, overseeing the commissioning of series including The White Room and masterminding the channel's award-winning coverage of the Glastonbury Festival over the past two years.

The White Room, which is produced for C4 by Initial Film & TV, has been one of Channel Four's most successful new music programmes in recent years.

In unveiling a £3.5m increase in the budget for arts and music programming last month, Januszczak said C4 was increasing its commitment to music following such successes.



Tower Records staged the launch of Rock The Vote's first registration day at its Piccadilly Circus store in London's West End last Wednesday (10), hosted by Gene frontman Martin Rossiter (pictured left) and comedian Eddie Izzard. Rock The Vote has created postcards designed to simplify the process for young people to join the electoral register. Tower will be stocking the voter registration cards in its flagship Piccadilly and Glasgow stores and cards will be handed out at concert venues and nightclubs. Among the companies which have pledged support are Virgin Megastores, MTV, MCP Promotions, Britson Academy and Harvey Goldsmith.

NEWSFILE

Williams takes new Woolworths role

Woolworths has appointed Clare Williams as its new trading manager for the entertainment division. She moves from the same role in the confectionery division and replaces Steve Fowler, who will become the company's advertising and promotions controller in the summer. A replacement for entertainment trading controller Charlie McAuley, who left a year ago, is still being sought.

Grigor made redundant by PWL

PWL International finance director James Grigor has been made redundant as part of a series of changes at the company. Other PWL moves include the departure of senior press officer Sam Tomlin and the appointment of Amber Rose from Hut Records as head of A&R and RCA's Jane Chapman as head of press.

France quits as Avex director

Phil France has resigned from Japanese-owned label Avex after 18 months as director of Avex UK, marketing manager of Avex DD, and director of Avex UK's club promotion arm Rhythm Republic.

Peel moves in Radio One revamp

Radio One is revamping its weekend schedule for this weekend, with John Peel moving from late night Friday to the Sunday night 8-10pm slot. The One In The Jungle show returns on Friday from 10pm-midnight. Chris Goldfinger's Danceshall Nite will be broadcast from midnight to 2am on Saturday evenings; The Essential Mix moves to 2am-4am Sunday; and Annie Nightingale moves to 3am-5am Saturday.

AIRC adopts new name

The Association of Independent Radio Companies has been renamed the Commercial Radio Companies Association and has moved to new offices at 77 Shaftesbury Avenue, London W1A 7AD. Telephone, 0171 306 2603 and fax 0171 470 0062.

Government delays response on rentals

The Government's white paper outlining its response to the EC Rental Rights directive has been delayed again. The Department of Trade says the paper, which should have become law at the beginning of this year, was expected to appear later this month, but is now likely to be delayed until the summer.

Waits wins case against publisher

Tom Waits has won a second victory over music publishers Third Story Music, which gave permission to Levi's Jeans to use his song Heartattack & Vine in a 1993 ad without the songwriter's consent. Third Story's appeal against an initial ruling in Waits' favour has been overturned by the California Court Of Appeal.

Sony/ATV buys Brampton catalogue

Sony/ATV Music Publishing is buying the Brampton Music catalogue, which includes the 1981 Ivor Novello award winner Together We Are Beautiful by Fern Kinney and a series of classic early Eighties soul songs, from founder Tony Hall. Hall is being retained by Sony as a consultant.

Children goes platinum

Robert Miles' Children single was certified as platinum last week as The Prodigy's Firststarter went silver. Also, the Lighthouse Family album Ocean Drive reached gold status with three other titles certified silver: Underworld's The Second Toughest In The Infants, Shed Seven's A Maximum High and Ocean Colour Scene's Moseley Shoals.

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STORY PROMISES SPARKS AT MUSIC RADIO 96 - p 7

COMMENT

Play the game, supermarkets

It's all very well for Sainsburys to blame "human error" for the fact that it sold Take That's Greatest Hits, in more than one of its stores, before the album's official release date.

What may not be a big deal to the supermarket giant is a course of considerable frustration to all those local specialists who have a) honoured the embargo and b) lost sales from one of the year's first truly bankable albums. How can they be expected to supply the supermarket system week-in-week-out when, the first time a real goodie comes along, the rules get flouted by a competitor for whom music isn't even a core business. There's no doubt that supermarket music departments are good news for the industry, both in whetting the appetites of lapsed buyers and continuing to build the flourishing budget and mid-price sectors. But they will only do damage if they are allowed to get away with breaking the rules on premium product. Record companies have vowed to come down like a ton of bricks on specialist retailers which break early delivery embargoes; the industry should be prepared to be equally tough on errant supermarkets.

Are we ready for the mature George?

There are few criticisms forthcoming from those who have heard George Michael's new album, although one comment which does recur is that it is, on the whole, downbeat. Certainly the restrained emotion which permeates the record is at times overwhelming and, speaking as a grown-up Wham! fan, I'm looking forward to the day when this talented man has put his troubles a bit further behind him. That said, his finely-crafted new work will be lapped up by record buyers in their droves. The only question is whether maturity is such an issue with George's old fans as it clearly is with him.

Selina Webb

TILLY

The fewer new entries the better

Well, last week we at last had the lowest number of new entries in the Top 40 for what seems like years. The reason, according to those in the know, was that kids off school for the Easter holidays are buying their favourites such as PJ & Duncan and Boyzone. But, of course, there must be other factors in the equation. Multiples are keeping the prices down on certain records to 99p for cassettes and £1.99 for CD for two weeks now instead of one. Independents fortunate enough to be giving information to Millward Brown get singles for nothing, and can therefore keep them at that price for the chart life of the single. Also, the recent controversy resulting in labels being fined by the BPI for allegedly using buy-in terms means that a lot of companies have cut back on their marketing activities, thus allowing the chart to be more stable. These factors appear to have allowed records with genuine sales to find their true positions. Whatever the reasons, if the industry can continue to expand records' chart life by two or three weeks I think it can only be a good thing for everyone in the business and Joe Public.

Eurovision: our chance to shine

It's Eurovision time again and I must say, thanks to the good standard of songs and the excellent TV and radio coverage, we have a wonderful chance of winning. We would then have the opportunity next year of hosting the contest in London and showing Europe we are the best at presenting this type of show. Seeing Gina G's entry well ensconced in the Top 10 prior to the contest makes a refreshing change from the winning entry limping into the charts after the show. Whatever its fate at the contest, I have no doubt Just A Little Bit will be a Eurohit, and I heard in clubs and holiday resorts all over Europe throughout the summer.

Tilly Rutherford's column is a personal view

NEWS

Prodigy follow Oasis on the multi-hit trail

by Catherine Eade

A string of Prodigy bad catalogue singles were set to enter the chart yesterday (Sunday) following a re-promotion launched by XL Recordings on the back of the number one first starter.

The success of the XL campaign follows Creation's Oasis singles promotion last summer, which saw six of the band's releases re-enter the Top 75.

As with the Creation initiative, XL is offering any three of the band's nine catalogue singles for £10 in a co-promotion with HMV, Virgin and Our Price stores. As a result, six of The Prodigy's singles were likely to re-enter the Top 75, with the other three charting lower down within the Top 100.

XL Recordings marketing head John Holborow says, "We're rather pleased with the result. It's the first time we've done a singles promotion and it looks as though at least five will be back in the singles chart. It's great because it keeps the band's profile high until the album is released in September."

THE OASIS TOP FIVE

Title	release	sales to date
Wonderwall	Nov 95	700,000
Don't Look Back	Feb 96	600,000
In Anger		
Whatever	Dec 94	400,000
Some Might Say	April 95	400,000
Roll With It	Aug 95	400,000
(Cigarettes & Alcohol, Sappho, Live Forever, Shalamar have each sold 200,000 units)		

A second single is planned for June or July to follow the success of the 300,000-selling Firststarter.

Meanwhile, three Oasis singles - Don't Look Back In Anger, Whatever, and Cigarettes And Alcohol - featured in the Top 75 last week. The promotion has now boosted total sales of Oasis singles to 3.3m in the UK (see table).

Creation marketing manager Emma Greengrass says Whatever continues to sell mainly because it appears on neither of Oasis's albums, but adds that B-sides are maintaining demand for the rest of the band's catalogue.

Vital operations director Pete Thompson agrees. "It's worth buying Oasis CDs because you get three good quality tracks you don't get elsewhere, and the fact that they've been on every magazine cover for the past six months is a huge help," he says.

A second promotion of Oasis singles is planned for the autumn to maintain the band's profile in preparation for their third album which is due in 1997. HMV head of rock and pop Jonathan Rees says the success of the Oasis and Prodigy promotions justify such support of the singles market.

An exclusive promotion of Take That singles in conjunction with RCA was also a significant success, he says. "We were reasonably cautious to start with, but we were surprised at just how well it did."

"People aren't keen to re-purchase another 1,000 singles," he adds. "But the argument that these promotions stop people buying albums is not the case. The people buying these singles are fans who already have the albums."

Long-term promotion keeps Morrison high

WEA is attributing the enduring success of its Mark Morrison single Return Of The Mack to its long-term promotional campaign across radio and the club circuit.

At the end of last week Morrison was challenging Michael Jackson's latest release for the number one spot, after six weeks climbing the chart.

Richard Marshall, WEA's label manager, says dance mixes of the record were available in clubs three months before its release, which built up a grassroots of specialist support. Radio One led with initial airplay, and the single was picked up across the independent radio network.

Mark Sadler, head of music at Birmingham's BRMB, one of the track's biggest supporters, says, "Mark Morrison has produced respectable R&B songs in the past but not with enough appeal for most programmers, so the uptake of the single was slow. But our enthusiasm for the song grew, and sales justify the airplay."

Mark Sadler is launching a six-sheet poster campaign this week to promote the April 22 release of Morrison's Return Of The Mack album. The label also plans to re-release his Friday single following its use on Channel Four's new Crazy music programme Flava.



Mercury has re-signed multi-million-selling act Wet Wet Wet to a new long-term deal, which will see the band remain with the company until well into the next century. The deal continues a relationship which started in 1987 and has covered 21 Top 40 singles and six top four albums. Pictured with the band at the signing are (third left) Mercury managing director Howard Berman and (right) Wet Wet Wet manager Elliot Davis.

Sound City wraps up in manic style



The crowd were getting restless anticipating Manic Street Preachers at the Leeds T&C last Monday, writes Neal Spence.

"The bouncer was gonna chuck me out for moaning" said one indignant young fan. "But it'll be alright - he'll have forgotten what I look like by the time the Manics come on stage."

Those who witnessed Matthew Bannister's sub introduction to Sound City on Easter Monday (justifying the re-positioning of Radio One, were pleased to acknowledge that amid all the talk of industry success, the rock 'n' roll spirit is alive, swastika and annoying the security guard.

Sound City was saturated with pun-

ters and bands broken on the back of Britpop. But the Manics set was the highlight of the week. Opening with From Despair To Where?, frontman James Dean Bradfield looked like a man who refuses to be polished off.

On the same bill, Galt's live performance belatedly won an energy which is lacking from their All Change album, in contrast to The Bluetones whose Wednesday gig showed a live sound which felt vaguely thin at times.

Ash at the Metropolitan University was arguably one of the most popular gigs, their powerful sound demonstrating the 70s influences which will serve them well in America.

Blasphemy through the week, The Wannadies and fellow Swedes The Cardigans offered soft-focus, seductive

Scandinavian strains. And, as a counterpoint, Hat's trans-continental three-piece Placebo played to their punchy post-rock strengths at the Metropolitan on Tuesday.

Sharing the Wednesday T&C bill with The Cardigans and The Bluetones, Mancunian urethra Northern Uproar have travelled a long way in 12 months and look no lighter than ever despite the current hint of a critical backlash.

As the week drew to a close, The Presidents Of The USA and Audioweb provided two more high moments at the T&C on Thursday. While fans of fun, the Presidents skillfully avoided treading the same path as They Might Be Giants, and Audioweb are pushing their dub/rock/reggae roots into pioneering, uncharted territory.

Embargo busters ticked off Leave charts as they are

My two local branches of Sainsburys were selling Take That's Greatest Hits on CD, tape and video on the Sunday before release date, along with the Mark Knopfler album and the new X-Files video.

In fact, both stores confirmed that they were selling all of the new releases that they had received. Both claimed this was normal practice.

BMG confirmed, when I contacted it on the Monday, that it had already logged complaints from other retailers about Sainsburys nationwide.

I was encouraged by the reactions of BMG and PolyGram, both of whom vowed to try to ensure that the same problem would not happen again.

The problem, it transpires, is that Sainsburys (and Tesco as well, which also broke the embargo in at least one store) are supplied by third parties.

The record companies are on the whole very conscientious about policing independents and the multiples whom they supply. Surely the onus is on the wholesalers to be equally vigilant if they want the privilege of supplying early to non-traditional outlets.

Adrian Rondueu,
Adrians,
Wickford,
Essex.

Does BMG intend to reduce its UK operation to a handful of key accounts?

I refer to Take That's Greatest Hits released on March 25. Having resisted the temptation to buy imports much cheaper and stayed loyal to the BMG rep, taking a quantity 1 in 10 deal, on delivery it was found that the product was short. To add insult to injury, I find

BMG is exclusively supplying Woolworths with a free poster with every unit purchased.

May I draw your attention to Channel, a new service from EMI devoted to supporting small "indie" dealers, to help ensure the future of our industry. Or is it the case that BMG only wants to deal with key accounts? Harry Blackwell, Castle Records, Darwen, Lancs.

What is all the fuss about the state of the singles chart today? Having spent five years working in music retail, I have now unfortunately left the industry but have the benefit of seeing things from a consumer's point of view.

Firstly, if I hear a good record in a club or on the radio and it appeals to me, but not to the point where I feel compelled to immediately rush out and buy it, I will probably purchase it in its first week of release if it is 99p or £1.99.

However, if it is £2.99 I tend not to bother, as it is too expensive for a song I like, but do not love. This seems to be true of a good majority of the record-buying public and therefore the reason why certain singles chart high first week then drop to obscurity in the second and third weeks.

But what is the answer? Ban sales at below dealer plus VAT from the chart as Jon Webster suggests? (*MW*, March 30). No, all that would achieve is a lot of new acts and dance singles would quite simply not chart, and we would be left with a chart full of George Michael, Oasis, Simply Red and other "guaranteed" hitmakers. The up-and-coming new talent and good one-off

club records would not sell, therefore record companies would be less willing to sign new acts and we would be left with a very dull and boring chart.

So why don't we take a leaf out of America's book and combine sales with airplay? It's worked for them, just look at how low their charts are.

But this wouldn't actually work for the simple reason that we aren't as big as America and don't have as many record stores or radio stations as them. So if we introduce a split chart then a very small amount of radio stations would have basically their own choice of chart that would be far easier to hype than our US counterparts.

So what is the solution then? Answer: leave the chart as it is. The theory that it is impossible to build new acts in a fast chart is unsubstantiated. If a record is good enough it will sell strongly in its first week at a cheap price and therefore achieve a decent chart position.

It will then gain more exposure in the media, especially in the chart-based TV-radio programmes and, if it is a strong song, will then rise even higher up the charts at a premium price.

The fact of the matter is that, yes, a lot of singles are "one-week wonders", but 99% of these are songs and acts that deserve no more than the aforementioned one week in the charts. If a song is truly worth buying it will remain in the charts for a decent length of time regardless of price.

If you don't believe me just ask JT, Babylon Zoo and Technohead who are all relatively new acts who have been in the Top 40 for 10 weeks and more. Kieron Donoghue, Hristley Wood, Sunderland.

If the industry really is interested in stabilising the chart here are some suggestions from an independent body of record buyers and chart watchers:

- Prices of records should remain the same throughout their release;
- CD singles should consist only of two tracks and be on sale for between £2 and £2.50;
- The chart supervisory committee should include members who have nothing to gain by making chart rules (ie us, the consumers and chart followers);
- A single should be treated as one track consumers are interested in at a reasonable price, not six different remixes.

Something needs to be done if the UK is to retain some sort of accurate chart, and we will be pleased to do it if no one else can be bothered.

Jon Kutner/Larry Foster,
Borehamwood,
Herts,
WD6 4HN.

I write with regard to Alan Jones' observations in last week's *Music Week* (Chart Focus, April 13) where he points out that if Don't Stop does not make a dramatic improvement it will be the ninth consecutive Status Quo single to peak in the bottom half of the Top 40.

It is a mere coincidence that the nine consecutive single he refers to, released over the past three years, have all been banned from the Radio One playlist? David Walker, manager, Status Quo, The Handle Group Of Companies, Hammersmith, London W6.

Please send all letters for publication to The Editor Music Week, Lodge House, 245 Blackfriars Road, London SE1 8LR. Or fax on 0774-401 925. We reserve the right to edit letters on grounds of length or on the advice of our lawyers.

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ON TOUR THROUGHOUT APRIL

Virgin



Take two CD-Roms: now judge how far technology has come

New releases across the musical spectrum show what multimedia can do, but there is still some way to go before it finally captures the public's imagination and cash

Sting is semi-naked and doing some yoga now that involves almost hovering in mid air. We have already discussed religion, death, his childhood, his musical heroes, his film career, his childhood and Amnesty International. A couple of minutes later, MC Det is muttering something about drum and bass and we listen to a junglist version of The Theme From The Monkees.

And all this from a night in front of the computer with a couple of the latest music CD-Roms.

The two discs are Junglism, a compilation created by Zone UK (the people behind the Vidzone in-store booths and the award-winning Un-Zip CD-Rom), and Sting's All This Time, created by US multimedia maestros Starwave.

Sting's disc is what we have grown to expect from the CD-Rom market—only bigger and better. As an artist, he sits comfortably alongside the previous big multimedia launchers—Dylan, Gabriel, The Stones, Bowie and Prince—as an international star with a rich archive and career to draw on.

In terms of content, the closest to this, so far, was The Rolling Stones' Voodoo Lounge. That, it has to be said, was a rather patchy effort. This is a considerable improvement.

First, there is the overall look of All This Time. As any good geek will tell you, it is remarkably similar in appearance to the ground-breaking CD-Rom game Myst. Then there is the layout—a 360 degree sweep around an island. This means you can always work out where you are and is infinitely easier to use than the usual endless virtual corridors which define so many multimedia products.

Once you start moving around, you start to find the goodies, which really make this work, such as Sting describing his setting career, talking about how he writes music and giving us that surreal yoga display. And we get some previously unheard acoustic versions of his work. Unsurprisingly, there are times when it all starts to take itself a little too seriously. But that doesn't detract from this magnificent opus.

Junglism, meanwhile, manages to be both exciting and disappointing at the same time. The exciting bit is that it

exists at all. Let's face it, jungle is not yet a mass market phenomenon. The likes of Dillinja and Rampage don't quite have the same appeal as Sting. And for that reason it's exciting to see something different on the medium.

The design, once you are inside, is good on the details, but poor on the big picture. The three areas are informative, entertaining, well-designed and easy to use. The only problem is that it takes so long—about an hour to get to Nightclub In The Sky—to find them.

So two discs, but what is going to

only likely to find a couple of discs in the multimedia department.

Junglism, it has to be said, has been somewhat hampered in another respect. It is also being launched on video and Video CD (CD Vision's main medium) and the official video launch was last year. This was hardly promoted, which meant the video did little business. So now the CD-Rom has arrived, buyers are somewhat cautious. Still, Palmer believes that they will "just about make money" if they manage to sell their target of between 2,000 and 4,000 units in the UK and

The truth is that this medium is still in its infancy, both creatively and commercially. Coletti, while still an ardent believer in the long-term future of multimedia, is more than happy to admit that, "With most multimedia products, you might as well just listen to the music while reading a book about the artist. What is missing is the truly interactive element."

The key word here isn't the much-touted "interactive", which has been boiled down to simply mean clicking on things.

What is missing from almost all CD-Roms is any sense of involvement. And it's that sense of involvement which makes the computer games, on which many CD-Rom designers base their designs, incredibly successful.

Don't just think of high blown adventures such as Doom or Marathon, but also low-budget stuff such as Petri or the Patience game which comes free with Windows. The chances are that both of these will have people glued to a screen for much, much longer than any music CD-Rom, yet they were a fraction of the cost to produce.

Coletti is like many who draw the comparison between the early days of video and CD-Rom. And how video was once just for the big stars and no-one really knew how to use it. Then it became a medium in its own right and video began to make stars as much

as stars made videos. This is true, but only to a degree. The problem with CD-Rom is that the average punter can't just turn on his telly and watch it as he would with a video. There is no public arena for multimedia. And as such, there is little commercial sense for most artists to make one. To make matters even worse, the market is still very much dependent on the spread of PCs, which is not proving to be anywhere near as rampant this year as expected.

All This Time and Junglism are both worth taking a look at. But it would be pushing it to say that between them they offer £70 worth of home entertainment.

And that, ultimately, is where all the big talk about the bold future of music and multimedia currently falls down.

Simon Waldman

MULTIMEDIA CONTENDERS

<p>Title: ALL THIS TIME Artist: STING Producer: Starwave Their credits: Muppet and Clint Eastwood CD-Roms; ESPNET and Mr Showbiz on the Net (company founded by Paul Allen, one of the founders of Microsoft) Publisher: Philips Media (in the UK) Estimated budget: Not given, but "absolutely huge" Is a good estimate Title in development: 18 months Description: Sting talks about life, the universe and everything in sanitised computer generated surrounds. Also does yoga demo Best bits: The exclusive acoustic sets, and the clips from The Simpsons Worst bits: Not being able to find the last target card Find out about it on the Net: www.starwave.com Technical requirements: Works on Windows 95 PC only Honest sales forecast: 50,000 in Europe in first year Retail price: £39.99</p>	<p>Title: JUNGLEISM Artist: VARIOUS Producer: Zone UK Their credits: Un-Zip, award-winning CD-Milia; Vidzone multimedia booths Publisher: CD Vision Estimated budget: Approx £25,000 Title in development: One year in designer's head, then six months after approach from Vision Description: The drum 'n' bass massive attack from the deepest darkest inner city Virtual VJ, MC Det etc etc Best bits: The music Worst bits: Moving around endlessly knowing where you're going and nowhere fast Find out about it on the Net: www.technicalrequirements: Works on Windows 95 Honest sales forecast: 2,000 (European licences under negotiation) Retail price: £24.99</p>
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happen to them now they are in the shop?"

Jean Michelle Coletti, the new vice president, multimedia music, Europe for Philips Media (which is distributing the Sting disc here) admits that selling the discs is an uphill struggle.

"First, you've got to find a Sting fan," he says. "Then they've got to have a multimedia PC, £2,000 worth. Then they've got to have Windows '95. Then they have to go in to the shop and into the multimedia department. And then they've got to have £40 to spend."

Now this is no simple chain of events. And to make matters worse, both Coletti and Andrew Palmer, the sales director of CD Vision, the publisher of Junglism, admit to having difficulties with distribution.

Junglism has managed to make it into most of the multiples, but you're

secure some overseas licence deals.

In the case of All This Time, you will find full PC displays and plenty of discs but, as Coletti admits, what they really want is to have the discs in the music, as well as the multimedia, department. He is looking for sales across Europe of 50,000 units in the first year, but believes that the disc might have a shelf life of as long as two years. Although, given the speed technology is moving at the moment, it could well start to look rather dated by that time.

To provide a benchmark, The Cranberries' Doors & Windows, which came out last year on Mac, PC and CD-i format, has sold an estimated 100,000 copies worldwide.

But the real problem isn't one of distribution or market size, or where the discs should be racked. It's whether they should really be worked.

MARK MOORE PRESENTS'S EXPRESS: Theme From S Express: The Return Trip (Rhythm King SKYCD). And what a trip. Moore steams in with his original Eighties classic plus some stomping vamped-up Nineties mixes. **DDDD**

5AM: Heaven (Polygram) PWL 7 06301 49125). A classy soul number is given a wholehearted performance by the Birmingham trio who include former **Music Youth** member Michael Grant on their ranks. **DDDD**

GRACE: Down To Earth (Perfects PERF 129CD). The hook doesn't really hammer home but superb production ensures this track still has impact. Likely to be a moderate success. **DDDD**

GLEN MATLOCK: My Little Philistiae (CRESCDD22P). A bombastic title thriller, replete with Pistolian flourishes, heralds the return of the spiky-top's most melodic member. **DDDD**

JOURNAY: In My Dreams (PWL 0630147022). After a stunning opening, this doesn't quite hit the same heights again but the New York-based female does enough to show Americans can deliver quality Euro-pop. **DDDD**

RUNWAY PICNIC: In the Middle Of The Ocean (Rehobed Records REDHDC50016). An interesting debut, mixing funk, laidback indie pop with strong vocals over a rhythmic background. **DDDD**

AC/DC: Neil Casser (East West America A6501CD). Brian Johnson's imitable vocals and that all-important guitar solo will doubtless have fans rushing in to buy this first single from the Top 10 Ballbreaker album. **DDDD**

WENDY WATSON: Where Do I Go From Here? (Dauntless Records). A competent charity single from the breast cancer survivor, the subject of a recent Channel 4 documentary. Widespread publicity should prompt sales. **DDDD**

RICKY ROSS: Radio D.E. (PZO 29M). The return of the former Deacon. Blue frontman is pretty pleasant, AOR stuff which will earn a lot of airplay by dint of its title, so expect a hit and a half. **DDDD**

COMPLUSION: Juviescens Scene Detective (See Little Indian 1157CD). The consistently marvellous Complusion again fuse punk and indie pop to brilliant effect, adding some bizarre keyboard flourishes that hint at the remix project to come. **DDDD**

DOCTOR BISON: Right About You (Trancebun Music 003). With the UK's punk scene bursting with fresh talent, Dr. Bison stand out thanks to surprisingly polished vocals, winning tunes and some lively guitar work. **DDDD**

PETER DRETTI: While: Wake Up Sticky (Demos VEXCD14). While this falls to match the grandiose abandonment of Another Girl, Another Planet, the Ingrid vult, plus a smatch of hairye guitar, led to cautious expectations for the forthcoming album. **DDDD**

ODESSA: Falling Rain (Warner Bros 3362-

SINGLES



COMPLUSION: POP/PUNK FUSION

4355A-2: A swirl of heavenly bliss from the ex-Husker Du's new album. A multi-instrumentalist Mark Hilton. A sweet-trill. **DDDD**

BWIA CORRIGAN: Love Me Now (East West EW041CD). The former Beautiful South singer wraps her delicate vocals around some attractive melodies on this solo debut. **DDDD**

SPACEHOG: In The Meantime (Sire 755994316). This is raring up the US chart and deserves to do well here, too. The sort of glam-infused romp which Suede might be doing if they were more commercially minded. **DDDD**

60FT DOLLS: Talk To Me (Ineludent Dolls 0004). A belting guitar refrain with an insistently bumblebee chorus that should ensure plenty of airplay. Muttier than previous releases. **DDDD**

BLUR: Charmless Man (Parlophone COF007). The fourth and final single from The Great Escape is probably its best track. This should restore Blur's status as a more-than-convincing chart band. **DDDD**

SINGLE OF THE WEEK

THE CRANBERRIES: To The Faithful Departed (Island CD0048). This third album consolidates the group's established strengths rather than exploring new avenues. Critics may carp but fans will be pleased. **DDDD**

DIVINE COMEDY: Casanova (Setanta STCD 025). Rapidly emerging as the Scott Walker of Northern Ireland, Neil Hannon steers his increasingly lavish pop vehicle skillfully through a captivating world of the strange and the sweet. **DDDD**

MARK MORRISON: Return Of The Mack (WEA SAM1796). A competent R&B offering with some cuts echoing the vocal style of Cannon's Larry Blackmon. A debut album to earn the bump and grinder a few more fans. **DDDD**

SUPERMODEL: Ciamba Mar (Fire FIRECD56). The Egham group's debut album fuses lo-fi elements, grinding riffs and some gorgeous vocals. Their bunch of admirers will surely expand. **DDDD**

SUZANNE LITTLE: Be Here Now (Network WZCD0-93). A pleasant concoction of guitar-led folk female rock from one of the new breed of singer/songwriters coming out of the US. **DDDD**

BOB MOULD: Bob Mould (Creation CRE 118).

The ex-Husker Du mainstay's first solo album since the split of Sugar is a predictably high-octane blast of tenebrous optimism. Mould seems set for more chart action. **DDDD**

THIRTY OUGHT SIX: Hag Seed (Mute America CD STUMM 86). A terrible name and some odd production fail to sabotage a pretty fine album from the post-grunge Oregon band. **DDDD**

FAIRPORT 'ACUSTIC' CONVENTION: Old New Borrowed Blue (Wormwood Records WRCD024). A mixture of live and studio tracks, the Fairports' contribution to the unplugged trend finds the band in a relaxed acoustic mood as they celebrate their 30th anniversary. **DDDD**

SEVEN MARY THREE: American Standard (Mammoth Atlantic 756732632). Sounding like a heavier Counting Crows, this former US college band have impressed many Stateside, and that US rock'n'roll sound has its fans here, too. **DDDD**

BUDDY GUY: Live! The Real Deal (Silvertone OREC058). Guy offers the true blues fan exhausting solos and howling vocals, showing why he's joined the ranks of blues legends. **DDDD**

HONKY: Kuljit (Higher Ground/Columbia HighCD). A suitably funky and frenetic mix of mashed-up beats to establish the four northern boys as a real force in British hip-hop. **DDDD**

CHINA DRUM: Goseelair (Mantra/Beggars Banquet MNTCD1002). The Newcastle threesome's debut is an enthusiastic ride through uptempo rock, filled with lots of hand-bobbing songs. **DDDD**

BEN FOLDS FIVE: Ben Folds Five (Caroline Records PRR591-2). Energetic, witty, piano-driven indie pop reminiscent of vintage Joe Jackson. An interesting debut and a definite grower. **DDDD**

SLAB: Freaky Sazed (Virgin/Dukebox DUKL320CD). Cut-up techno beats mixed with abstract vocal samples and some alternatively raw and phat sounds. A debut to cause a minor stir in the dance fraternity. **DDDD**

PAUL WESTERBERG: Eventually (Reprise 53624178). The follow-up to 1993's faded 14 Songs is well worth the wait. Passionate vocals, a live feel and infallible hooks. **DDDD**

LEVEL 42: Live An Assembly (World Famous WFR05D). The Eighties Britfunkers motor through 13 favourites without the aid of studio trickery. **DDDD**

CINDY LEE BERRYHILL: Straight Outta Maryland (Epic FCD 782). The fourth album from the anti-folk heroine



60 FT DOLLS: GETTING MATHEAR

sprinkles wacky dust over her American folk-rock. **DDDD**

VARIOUS: Urban Symposium (Bumpin Records BumpCD0001). Jazzy colts with a smoky touch, perfect for underground listening. Bound to prove a fave for jazz fans. **DDDD**

ORBITAL: In Sides (Internal TRUCD10). At times, hugely commercial; at others, more subtle and inaccessible, this is a mixed bag but intriguing all the same. How else it gets in the first. **DDDD**

VARIOUS: Pulse (Sah Terranova SPV0038592). Fans of the floor will snap up this excellent double CD of psychedelic trance tracks. **DDDD**

ELVIS PRESLEY: Elvis 96 (RCA 7863669592). Not as essential as the Sun Sessions, the status of such rock'n'roll cornerstones as Hound Dog and Blue Suede Shoes is only diminished by over familiarity. Worth getting for less celebrated cuts. **DDDD**

BILL TARMY: After Hours (EMI Premier PRMVT02). Our Jack takes a languid yet credible stroll through classics like I'm Not In Love and Love Don't Live Here Anymore. **DDDD**

THE POSIES: Amazing Disgrace (Geffen GRST0 2278). Their Seattle rock and power pop is closer to Radiohead than the Nirvana sound. Satisfying if not particularly ground-breaking. **DDDD**

VARIOUS: The Cream Of Britpop (Beachwood Music B07T093CD). All the best bits of the last year of Britpop. Roll up for PULP, WESTERBERG, Eventually, Pulp etc. Trendily packaged, it can't go wrong. **DDDD**

BRYN TERFEL: Opera Arias (Deutsche Grammophon 445868). For his first all-opera solo disc, the Welsh bass baritone is joined by New York's Metropolitan Opera Orchestra. A tantalising preview of Terfel's future plans. **DDDD**

ALBUM OF THE WEEK

PURESSENCE: Island CD0048). The Mancunians confirm why A&R folk wanted their signature with this magnificent debut album, with one killer song after another, vivid guitars and Jamie Mudrick's affecting voice. **DDDD**

This week's reviewers: Michael Arndt, Martin Aston, Peter Brown, Sarah Davis, Catherine Eade, Leo Finlay, Lee Fisher, Ruth Gitt, Paul German, Duncan Holland, Ian Nicolson, Emma Simon, Martin Talbot and Paul Vaughan



JOHANNA: AMERICAN TAKE ON EUROPOP

ALAN JONES TALKING MUSIC

Pauline Henry's update of Surface's Eighties American hit Happy is somewhat surprisingly released as a single only months after fellow Sony act MNS's version was a hit. Henry gives it her all, although she's restricted somewhat by the skittish house tempo of the track and it won't be one of her biggest hits...Hawkwind's most successful work, recorded for EMI, has been remastered and repackaged Digipack style. It includes their classic space-rock albums In Search Of Space (now including the classic silver Machine), Hall Of The Mountain Grill and Space Ritual. In a similar move, Castle Communications' Essential

imprint is releasing remastered picture CDs of the first five Emerson, Lake & Palmer albums at mid-price. Neither ELP or Hawkwind are likely to appeal to casual buyers, but for their hours of committed fans, these updates are a must...Cinema Century, Silva Screen's three-CD celebration of 100 years of movies, comprises 58 new recordings by a host of orchestras of some of the cinema's most famous signatures. Some are great pieces of music that recall celluloid classics and it will attract considerable interest...Charly is reissuing the funky One Night Under A Groove by Funkadelic, following its use in the

cool Nationwide Building Society TV ad. New mixes supplement the original edit and full-length mixes...Rising Scottish star Mary Kiani's update of Shannon's electro classic Let The Music Play is a pleasing, jolly celebration, with trademark Perfecto and Motiv-8 mixes which will pull in fans of these mixmasters as well as Kiani aficionados...Finally, one for soul buffs is The Very Best of Barbara Mason, Saque's lovingly assembled compilation of the Philadelphia singer's sultry and sophisticated Buddah, Prelude and WMOT recordings.

THE OFFICIAL UK CHARTS

CHART FOCUS



Ten number ones in a row have debuted in pole position, but the cycle is broken this week as Mark

Morrison's Return Of The Mack completes its steady climb to the summit - 6.6, 6.4, 4.3. The last record to climb to the top was Michael Jackson's You Are Not Alone in September.

Morrison's success is quite a triumph for a 21-year-old from Leicester. The last act from this town to top the chart was Showaddywaddy who did so in 1976 with Under The Moon Of Love. With Morrison at number one, Gina G at two and Mark Snow at five, Warner Music has three of the top five hits - while it distributes four of them as it also handles the distribution for the Prodigy's Firestarter.

Even though the Prodigy are no longer on top, they did sell more singles than any other act last week because their previous nine singles were all released and charted. Out Of Space leads the way at number 52, followed by No Good (Start The Dance) (57), Poison (62), Fire/Jericho (63), Charly (66), Wind It Up (Reworked) (71), Voodoo Fingers (75), One Love (77) and Everybody In The Place (78).

Alania Morisette's double platinum jagged Little Pill album yields its fourth and biggest hit with ironic debuting at number 11. The Canadian previously charted with You Oughta Know (22), Hand In My Pocket (26) and You Learn (24). In the US, Jagged Little Pill has sold nearly 8m copies in 10 months.

Take That's Greatest Hits album continues to sell at an impressive rate. It found a further 100,000 buyers last week to take its three-week sales tally to a massive 550,000.

Already the year's second biggest seller, it outsold the new number two Ocean Colour Scene's debut MCA album Manley's Shavels - by a margin of more than two to one. Ocean Colour Scene have never charted before, and their number two posting is as good as any MCA album since the label's last chart topper, television vamp's Velveten Seven years ago.

Elnaie Page's Encore album reached number 20 in 1995, but has been absent from the chart for a long time. Nevertheless it returns this week at number 36 following the South Bank Show repeat over the Easter holidays on the diminutive diva.

Also returning to the chart, after a much longer absence, are The Osmomds, whose Very Best Of enters at number 17 to give them their first chart appearance of any kind since 1976 and their highest placing since Love Me For A Reason got to number 13 in 1974.

If we're going to be picky, it is not an

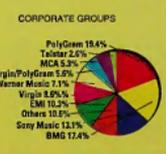
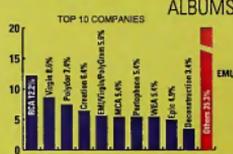
SINGLES UPDATE



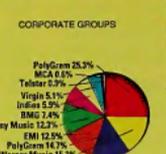
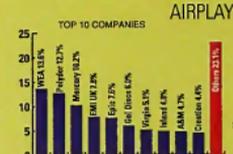
ALBUMS UPDATE



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

Osmomds album at all because it includes solo tracks by Donny, Marie and Jimmy. In fact, as Marie and Jimmy were never actually part of the group, it is in fact a various artists compilation.

But some latitude must be given in cases like this, otherwise even The Beatles' Anthology and Anthology 2 would be exiled to the compilation chart. The latter LP, for example, includes the double string section's parts from Eleanor Rigby as a track without any Beatles participation.

Suggs/Loucheie Lou/Michie One land a Top 10 hit with Cecilia's sprouting from 33 to number nine after its exposure on the National Lottery Show

(April 6). When referring to this and other hits from Simon & Garfunkel's classic Bridge Over Troubled Water album last week, I inadvertently suggested that the title track was S&G's only hit single from the package. In fact, The Boxer, a number six hit, also came from the LP.

My apologies for that, but not for dubbing Gina G as the first foreigner to represent the UK in The Eurovision Song Contest. Several readers have suggested I forgot about Cliff Richard. Not so - Cliff was born in Lockwood, India, but was born to British parents, and was registered as British from the start, not as Indian.



Mark Morrison's

Return Of The Mack taken over at the top of the sales chart, but on the airplay rundown it remains number two behind Gabrielle's Give Me A Little More Time. Return Of The Mack increases its airplay for the eighth week in a row, yet falls further behind as Give Me A Little More Time increases its audience by 10% and was exposed to 20m more listeners than Return Of The Mack last week.

The record most likely to break the domination of these two records is George Michael's Fast Love, which accumulated 468 extra plays last week. Although this represented a 77% increase, it gained only 12% more audience because much of the extra support came from minor stations. George Michael has almost peaked at Capital however, which scaled down its support from 64 plays to 52, although it was still the station's most played record.

Capital is also giving generous support to two songs by artists with no track record. It gave 19 spins last week to the Tony Rich project single Nobody Knows, a recent number two in the US, and 18 spins to Rebekah Ryan's number three Club Chart hit You Lift Me Up.

After a record 23 weeks on the airplay chart, Everything But The Girl's Missing is finally losing radio support, although the group's new single Walking Wounded is more than making up for it. Missing is down 500 plays this week, and dips to number 88, while Walking Wounded is up to 22, though it still had fewer plays (312).

A healthy Radio One chart includes eight records among its Top 40 that have yet to attain similar success on the C1N chart, though the only unproven acts among them are the Lisa Marie Experience, whose club cut Keep On Jumpin' is certain to explode at retail this week. Radio One's most played record last week was a rap track, the 2 Pac/Dre single California Love, which was played 30 times.

While One By One was an instant radio favourite and is still in the Top 50 after 16 weeks, Cher's new single Not Enough Love In The World, first recorded by Don Henley, is getting less enthusiastic support. It was played 260 times last week but many of these spins were on smaller stations which means it ranks at number 56 nationally.

Finally, radio is getting behind Gina G's Oh Ah. Just A Little Bit in a big way after a slow start. The record sprouts from number 20 to eight with a 65% jump in exposure. This follows its 110% growth the previous week.

Alan Jones

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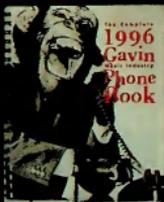
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AIRPLAY PROFILE

STATION OF THE WEEK

KLFM's efforts to become part of the local community in west Norfolk have paid off with one of the highest market shares in the country.

Thanks to a musical blend of classic hits and plenty of fresh material plus a healthy interest in local issues, the GWR station has seen its share rise still further in the latest Ragar figures to 23.2%. Coupled with the listenership going up to 120,000 and the reach rising to 30% in its 120,000 transmission area, KLFM appears to have cracked the problem of pleasing a wide range of tastes in its 25 to 45 target audience.

Programme controller Craig Morris says, "It's a big market so this music is selected very, very carefully. We try to make sure we are playing the current songs people want to hear, but we also make sure there are classics."

Daytime veers towards the more adult contemporary end of the chart, but by 4pm with people returning home from school or college, Morris says fresher material is introduced. "Then after 7pm we try to appeal to a younger age by playing a rightly chart of new music voted by local people called The Hot Seven At Seven," he says. "Very often you'll hear songs there which we would probably never play during the early part of the day."

Since Morris joined the station six months ago from Cambridge's Q103 FM research has been stepped up to play a vital part in selecting the music which has seen a reduction in Sixties tracks and more music by current bands like Cast, Oasis and Pulp. The current playlist ranges from core acts like Simply Red and Wet Wet Wet to new bands like Dubstar and Garbage. Morris



KL-FM TOP 10

Rank	Title	Artist	Points
1	GIVE ME A LITTLE MORE TIME	Gabriella (Go Beat)	31
2	LIFTED	Lighthouse Family (Wild Cat/Polygram)	27
3	DON'T LOOK BACK IN ANGER	Garbage (Creation)	27
4	THESE DAYS	Ben Jovi (Mercury)	26
5	SOMETHING CHANGED	Pulp (Island)	26
6	HOW DEEP IS YOUR LOVE	Take That (RCA)	26
7	NEVER NEVER LOVE	Simply Red (Epic)	23
8	MORNING WET WET WET	Wet Wet Wet (RCA)	20
9	ONE OF US	Juan Osborne (Blue/Gotai/Mercury)	20
10	DON'T WANNA LOSE YOU	Lionel Richie (Mercury)	20

Mail paper codes on KL-FM: W6/95/G Music Central UK

But despite efforts to include newer acts, Morris believes the secret of the station's success is playing "the big songs that people want to hear". He says, "Every time you turn on KL-FM you hear a song that you know or love, and I think that's the basis of the station's success - giving people what they want, and a lot of it."

Paul Williams

TRACK OF THE WEEK

GARBAGE: STUPID GIRL

Stupid Girl's top 10 breakthrough for Garbage was matched by a huge surge in radio support for the band.

Until this fourth hit, the Scottish-American outfit could only rely on Radio One and a few other stations for airplay. But while the previous release, Queer, could manage only a best of 83 plays and number 35 in the Airplay Chart, the follow-up has rapidly broken through 800 plays to send Garbage into the Airplay Top Five.

In line with the previous hits, Stupid Girl went much of its initial airplay at Radio One which, a fortnight before the song charted, provided 13 of its 43 plays. A week later plays rose to 101 and then broke through the 200 mark as the single became both Radio One's joint number one and the highest new entry at four in the singles chart.

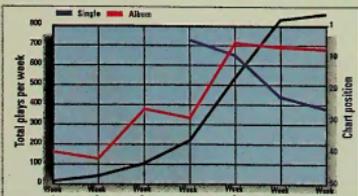
Against a sales chart fall to number 10 the next week, support rocketed on radio where more stations started playing Stupid Girl more than anything else. Another impressive performance came over the next seven weeks when the song dropped out of the sales Top 20, but experienced the second



biggest growth in plays of the week, spent a third week as Radio One's number one, hit the top at Virgin and reached the Atlantic Top 10 and ILR Top 20. Equally as welcome for Garbage has been the single's success in helping their self-titled debut album return to the Top 10.

Brighton PR's Matthew Austin, who plugged the single to national and London stations, says, "The initial support was from Lamacq and Whilley on the Evening Session and that led on to daytime play on Radio One and from there Capital Radio, Virgin and Atlantic came on board."

Paul Williams



RADIO 1

Rank	Title	Artist	Points	Weeks on chart
1	GIVE ME A LITTLE MORE TIME	Gabriella (Go Beat)	27	30
2	RETURN OF THE MACK	Mark Morrison (WEA)	27	28
3	STUPID GIRL	Garbage (Washington)	25	27
4	SOMETHING CHANGED	Pulp (Island)	25	26
5	RETURN OF THE MACK	Mark Morrison (WEA)	19	25
6	A DESIGN FOR LIFE	Manic Street Preachers (Epic)	25	24
7	GIVE ME A LITTLE MORE TIME	Gabriella (Go Beat)	21	24
8	FAST LOVE	George Michael (Virgin)	20	23
9	WALKAWAY	Cast (Polygram)	21	23
10	WALKING WOUNDED	Everything But The Girl (Virgin)	20	22
11	2, 3, 4 (SUMM'N' ME)	Castle (Epic)	20	22
12	I NEED A LOVE TONIGHT	Shaheen (Island)	22	22
13	I GOT THE VIBRATION	Black Box (Manhattan/Mercury)	12	21
14	STATE OF INDEPENDENCE	Donna Summer (Manhattan/Mercury)	23	21
15	TAKE ME TO HEAVEN	Baby D (Syntone/Manic)	25	21
16	GOING FOR GOLD	Shea Swann (Polygram)	15	20
17	OH OH AAH... JUST A LITTLE BIT	Line 6 (Epic)	16	20
18	CHARLESS MAN	Blue (Virgin)	25	20
19	KEEP ON JUMPIN'	Lisa Marie Sheridan (Epic)	8	19
20	IRONIC	Alvin Misra (Mercury)	16	19
21	GRODGINGER Ah!	Deaf (Island)	14	18
22	YOU DON'T CARE ABOUT US	Michael Jackson (MJ/Epic)	16	17
23	COMING HOME NOW	Beyrone (Polygram)	17	16
24	SAVATION	Casablanca (Island)	11	16
25	YOU AND ME SONG	Wendy (Island)	4	16
26	LET THE MUSIC PLAY	Mary J. Blige (A&M/Mercury)	12	16
27	BEFORE	Paul Simon (Philips)	12	16
28	CHILDREN	Robert Miles (Deconstruction)	24	16

© Music Central UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 7 April 1996 until 24.00 on Saturday 13 April 1996

Rank	Title	Artist	Points	Weeks on chart
1	GIVE ME A LITTLE MORE TIME	Gabriella (Go Beat)	1573	1512
2	RETURN OF THE MACK	Mark Morrison (WEA)	1022	1132
3	DON'T LOOK BACK IN ANGER	Garbage (Creation)	1116	1120
4	MORNING WET WET WET	Wet Wet Wet (RCA)	1040	1055
5	DON'T WANNA LOSE YOU	Lionel Richie (Mercury)	1043	1041
6	FAST LOVE	George Michael (Virgin)	547	597
7	LIFTED	Lighthouse Family (Wild Cat/Polygram)	1063	990
8	HOW DEEP IS YOUR LOVE	Take That (RCA)	1252	934
9	HOW LONG?	Paul Carrack (J&R/SME)	796	916
10	FALLING INTO YOU	Celine Dion (Epic)	751	858
11	SOMETHING CHANGED	Pulp (Island)	843	839
12	OH OH AAH... JUST A LITTLE BIT	Line 6 (Epic)	496	704
13	STUPID GIRL	Garbage (Washington)	727	684
14	STARS	Dubstar (Parlophone)	658	679
15	THESE DAYS	Ben Jovi (Mercury)	769	649
16	YOU DON'T CARE ABOUT US	Michael Jackson (MJ/Epic)	412	581
17	COMING HOME NOW	Beyrone (Polygram)	625	571
18	WHATEVER YOU WANT	The Turner (Parlophone)	573	538
19	MISSING	Everything But The Girl (Blanco Y Negro/Epic)	517	476
20	WALKAWAY	Cast (Polygram)	437	468
21	BEFORE	Paul Simon (Philips)	316	449
22	ONE OF US	Juan Osborne (Blue/Gotai/Mercury)	584	444
23	ONE OF US	Juan Osborne (Blue/Gotai/Mercury)	512	413
24	ONE BY ONE	Cher (WEA)	470	411
25	FOLLOW YOU DOWN	Big Black (J&M)	407	408
26	CHILDREN	Robert Miles (Deconstruction)	407	408
27	SEARCH FOR THE HERO	M. People (Deconstruction)	410	404
28	LET YOUR SOUL BE YOUR PILOT	Sting (J&M)	448	387
29	CECILIA	Suggs (WEA)	225	382
30	FOLLOW ME	Simply Red (Epic/War)	325	366
31	ALL I NEED IS A MIRACLE	66 M&B & The Mechanics (Virgin)	392	366

© Music Central UK. Titles ranked by total number of plays on 46 independent local stations from 00.00 on Sunday 7 April 1996 until 24.00 on Saturday 13 April 1996

VIRGIN

Rank	Title	Artist	Points	Weeks on chart
1	STUPID GIRL	Garbage (Washington)	32	30
2	SOMETHING CHANGED	Pulp (Island)	32	30
3	LIFTED	Lighthouse Family (Wild Cat/Polygram)	31	28
4	FAST LOVE	George Michael (Virgin)	17	27
5	READY OR NOT	Lighthouse Family (Virgin)	20	26
6	DON'T LOOK BACK IN ANGER	Garbage (Creation)	27	26
7	BREATHE (A LITTLE DEEPER)	Ambrosia (Epic)	27	24
8	ONE OF US	Juan Osborne (Blue/Gotai/Mercury)	28	23
9	WALKAWAY	Cast (Polygram)	22	23
10	NEVER NEVER LOVE	Simply Red (Epic/War)	20	22
11	FOLLOW YOU DOWN	Big Black (J&M)	21	22

ATLANTIC 252

Rank	Title	Artist	Points	Weeks on chart
1	GIVE ME A LITTLE MORE TIME	Gabriella (Go Beat)	55	63
2	ONE OF US	Juan Osborne (Blue/Gotai/Mercury)	52	60
3	NEVER NEVER LOVE	Simply Red (Epic/War)	53	55
4	HOW DEEP IS YOUR LOVE	Take That (RCA)	51	54
5	READY OR NOT	Lighthouse Family (Virgin)	34	52
6	FALLING INTO YOU	Celine Dion (Epic)	37	50
7	WALKING WOUNDED	Everything But The Girl (Virgin)	42	47
8	DON'T LOOK BACK IN ANGER	Garbage (Washington)	41	37
9	STUPID GIRL	Garbage (Washington)	34	37

© Music Central UK. Station specific charts rank titles by total number of plays per station from 00.00 on Sunday 7 April 1996 until 24.00 on Saturday 13 April 1996

TOP 50 AIRPLAY HITS

20 APRIL 1996

music control
UK

Pos	Weeks on chart	Title	Artist	Label	Total plays	Plays % w/e	Total audience	Audience % w/e
1	1	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat	1627	-4	74.73	+10
2	2	RETURN OF THE MACK	Mark Morrison	WEA	1241	+11	54.85	+3
3	5	FAST LOVE	George Michael	Virgin	1070	+78	51.18	+12
4	14	SOMETHING CHANGED	Pulp	Island	929	-1	49.39	+3
5	2	STUPID GIRL	Garbage	Mushroom	785	-6	44.06	+3
6	2	DON'T LOOK BACK IN ANGER	Oasis	Creation	1183	-1	40.37	-7
7	3	HOW DEEP IS YOUR LOVE	Take That	RCA	1001	-34	39.36	-35
8	20	OOH AAH...JUST A LITTLE BIT	Gina G	Eternal/WEA	763	+44	38.85	+65
9	4	COMING HOME NOW	Boyzone	Polydor	618	-7	37.04	+4
10	11	STARS	Dubstar	Food/EMI	714	+2	34.75	+29
11	1	LIFTED	Lighthouse Family	Wild Card/Polydor	1057	-8	32.43	-8
12	11	THEY DON'T CARE ABOUT US	Michael Jackson	MJJ/Epic	659	+41	32.32	+36
13	11	WALKAWAY	Cast	Polydor	542	+7	32.28	+2
BIGGEST INCREASE IN PLAYS								
14	29	CALIFORNIA LOVE	2Pac Feat. Dr Dre	Death Row/Interscope	284	+122	31.73	+62
15	13	FALLING INTO YOU	Celine Dion	Epic	902	+13	28.50	+1
16	11	DON'T WANNA LOSE YOU	Lionel Richie	Mercury	1049	-1	28.11	-8
17	14	MORNING	Wet Wet Wet	Precious Organisation/Mercury	1067	n/c	27.32	-1
18	30	HOW LONG?	Paul Carrack	IRS/EMI	923	+17	25.78	+39
19	12	NEVER NEVER LOVE	Simply Red	East West	440	-60	25.40	-17
20	30	A DESIGN FOR LIFE	Manic Street Preachers	Epic	160	+82	25.02	+30
HIGHEST CLIMBER								
21	48	BEFORE	Pet Shop Boys	Parlophone	468	+42	24.65	+71
22	26	1,2,3,4 (SUMPIN' NEW)	Cooolio	Tommy Boy	335	+18	24.29	+22
23	33	WALKING WOUNDED	Everything But The Girl	Virgin	312	+52	23.27	+22
24	22	FIRESTARTER	Prodigy	XL Recordings	173	-6	22.22	-3
25	21	ONE OF US	Joan Osborne	Blue Gorilla/Mercury	498	-20	22.06	-5
26	43	IRONIC	Alanis Morissette	Maverick/Warner Bros.	357	+58	22.06	+29
27	24	STATE OF INDEPENDENCE	Donna Summer	Manifesto/Mercury	354	+5	21.36	+2
28	55	I GOT THE VIBRATION	Black Box	Manifesto/Mercury	150	+5	21.19	+88
29	11	WHATSOEVER YOU WANT	Tina Turner	Parlophone	562	-10	21.15	-25
30	41	READY OR NOT	Lightning Seeds	Epic	340	-15	21.10	+21
31	11	CHILDREN	Robert Miles	Deconstruction	448	-3	20.98	-22
32	30	I NEED A LOVER TONIGHT	Ken Do	Frr/London	227	-6	20.55	+6
33	17	GOING FOR GOLD	Shed Seven	Polydor	167	-28	20.33	-28
BIGGEST INCREASE IN AUDIENCE								
34	140	CHARMLESS MAN	Blur	Food/Parlophone	241	+75	20.00	+513
35	21	TAKE ME TO HEAVEN	Baby D	Systematic/London	217	+61	18.54	n/c
36	27	STEPPING STONE	PJ & Duncan	Telstar	250	-13	17.44	+13
37	22	SLIGHT RETURN	Bluetones	Superior Quality	378	-28	17.23	-30
38	25	MISSING	Everything But The Girl	Bianco Y Negro/Eternal	500	-11	16.33	-14
39	62	SALVATION	Cranberries	Island	79	+13	16.21	+69
40	25	LET YOUR SOUL BE YOUR PILOT	Sting	A&M	430	-15	16.11	-25
41	21	THESE DAYS	Bon Jovi	Mercury	694	-18	16.00	-22
42	41	SEARCH FOR THE HERO	M People	Deconstruction	447	-2	15.69	n/c
43	21	YOU'VE GOT IT BAD	Ocean Colour Scene	MCA	175	-3	15.62	-18
44	28	PEACHES	Presidents Of The United States	Columbia	51	+70	15.57	+97
45	24	IN WALKED LOVE	Louise	1st Avenue/EMI	483	-29	15.22	-24
MOST ADDED								
46	11	CECILIA	Suggs	WEA	402	+79	14.81	+151
47	13	A GIRL LIKE YOU	Edwyn Collins	Setanta	313	n/c	14.39	+25
48	17	YOU AND ME SONG	Indolent	Indolent	116	+35	14.30	+35
49	50	FOLLOW YOU DOWN	Jim Blossoms	A&M	451	+119	13.92	+11
50	44	ONE BY ONE	Cher	WEA	435	-14	13.46	-18

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TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	FAST LOVE George Michael (Virgin)	1070	468
2	FOLLOW YOU DOWN Jim Blossoms (A&M)	451	245
3	OOH AAH...JUST A LITTLE BIT Gina G (Eternal/WEA)	763	232
4	THEY DON'T CARE ABOUT US Michael Jackson (MJJ/Epic)	659	193
5	NOT ENOUGH LOVE IN THE WORLD Cher (WEA)	260	192
6	CECILIA Suggs (WEA)	402	177
7	CALIFORNIA LOVE 2Pac Feat. Dr Dre (Death Row/Interscope)	284	156
8	BEFORE Pet Shop Boys (Parlophone)	468	139
9	HOW LONG? Paul Carrack (IRS/EMI)	923	136
10	IRONIC Alanis Morissette (Maverick/Warner Bros.)	357	131

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

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total sessions	Stations added	Added to week
1	CECILIA Suggs (WEA)	42	31	8
2	NOT ENOUGH LOVE IN THE WORLD Cher (WEA)	32	22	6
3	SHOW ME Dana Dawson (1st Avenue/EMI)	20	13	5
4	24/7 M (M&M/Epic)	32	13	5
5	LOVE FOR LIFE Lisa Morschi (Go Beat)	12	7	5
6	RADIO ON Ricky Ross (Epic)	16	5	5
7	FAST LOVE George Michael (Virgin)	61	52	4
8	IN THE END Giant Killers (MCA)	29	21	4
9	SWEETEST SURRENDER Factory Of Unlimited Rhythm (Kuff/Virgin 11)	8	4	4
10	BEFORE Pet Shop Boys (Parlophone)	38	28	3

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

AIRPLAY

Music Control UK monitors these stations 24 hours a day, seven days a week. Airplay: ZSL, BRP FM, BBC Radio 1, BBC Radio 2, BBC Radio Scotland, BBC Three Counties, BBC Solent, BBC South, BBC West, BBC WM, Capital FM, Gemini FM, Heart FM, Juice FM, Kiss FM, Kiss 100, Kiss 102, Kiss 103, Kiss 104, Kiss 105, Kiss 106, Kiss 107, Kiss 108, Kiss 109, Kiss 110, Kiss 111, Kiss 112, Kiss 113, Kiss 114, Kiss 115, Kiss 116, Kiss 117, Kiss 118, Kiss 119, Kiss 120, Kiss 121, Kiss 122, Kiss 123, Kiss 124, Kiss 125, Kiss 126, Kiss 127, Kiss 128, Kiss 129, Kiss 130, Kiss 131, Kiss 132, Kiss 133, Kiss 134, Kiss 135, Kiss 136, Kiss 137, Kiss 138, Kiss 139, Kiss 140, Kiss 141, Kiss 142, Kiss 143, Kiss 144, Kiss 145, Kiss 146, Kiss 147, Kiss 148, Kiss 149, Kiss 150, Kiss 151, Kiss 152, Kiss 153, Kiss 154, Kiss 155, Kiss 156, Kiss 157, Kiss 158, Kiss 159, Kiss 160, Kiss 161, Kiss 162, Kiss 163, Kiss 164, Kiss 165, Kiss 166, Kiss 167, Kiss 168, Kiss 169, Kiss 170, Kiss 171, Kiss 172, Kiss 173, Kiss 174, Kiss 175, Kiss 176, Kiss 177, Kiss 178, Kiss 179, Kiss 180, Kiss 181, Kiss 182, 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THE OFFICIAL CHARTS - 20 APR

music week
AS USED BY



SINGLES

3	1	RETURN OF THE MACK Mark Morrison	WEA
4	5	OOH AAH...JUST A LITTLE BIT Gina G	Eternal/WEA
1	3	FIRESTARTER The Prodigy	XL Recordings
2	4	THEY DON'T CARE ABOUT US Michael Jackson	Epic
2	5	THE X FILES Mark Snow	Warner Bros
0	6	WALKING WOUNDED Everything But The Girl	Virgin
4	7	CHILDREN Robert Miles	Deconstruction
8	8	PEACHES The Presidents Of The United States Of America	Columbia
33	9	CECILIA Suggs featuring Louchee Lou And Michie One	WEA
7	10	GIVE ME A LITTLE MORE TIME Gabrielle	Go Beat
11	11	IRONIC Alanis Morissette	Maverick/Reprise
6	12	CALIFORNIA LOVE 2 Pac featuring Dr Dre	Death Row/Island
13	13	SALVATION The Cranberries	Island
14	14	SICK OF DRUGS The Wildhearts	Round/Warner Music
9	15	X-FILES DJ Dado	ZYX
11	16	DON'T LOOK BACK IN ANGER Oasis	Creation
13	17	1, 2, 3, 4 (SUMPIN' NEW) Coolio	Tommy Boy
18	18	YOU & ME SONG The Wannadies	Indolent/RCA
10	19	HOW DEEP IS YOUR LOVE Take That	RCA
18	20	EVERY TIME I FALL IN LOVE Upside Down	World
21	21	I GOT THE VIBRATION/A POSITIVE VIBRATION Blackbox	Manifesto
14	22	THE NIGHTTRAIN Kadoc	Positive
12	23	WALKAWAY Cast	Polydor
24	24	LEVIN' IT UP Northern Exposure	Heavenly
8	25	RIIIII!	

A DESIGN FOR LIFE MANIC STREET PREACHERS

A NEW SINGLE OUT NOW

CD ONE INCLUDES MR CARBOHYDRATE, DEAD PASSIVE & DEAD TREES AND TRAFFIC ISLANDS
CD TWO INCLUDES STEALTH SONIC ORCHESTRA MIXES AND FASTER REMIXED BY THE CHEMICAL BROTHERS
CASSETTE INCLUDES LIVE VERSION OF BRIGHT EYES

ALBUMS

1 GREATEST HITS

1	1	GREATEST HITS Take That	RCA
2	2	MOSELEY SHOALS Ocean Colour Scene	MCA
2	3	(WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
5	4	JAGGED LITTLE PILL Alanis Morissette	Maverick/Reprise
3	5	FALLING INTO YOU Celine Dion	Epic
6	6	BIZARRE FRUIT/BIZARRE FRUIT II M People	Deconstruction/RCA
7	7	HITS Mike & The Mechanics	Virgin
4	8	WILDEST DREAMS Tina Turner	Parlophone
9	9	GARBAGE Garbage	Mushroom
10	10	DIFFERENT CLASS Pulp	Island
11	11	LOUDER THAN WORDS Lionel Richie	Mercury
13	12	ALL CHANGE Cast	Polydor
8	13	A MAXIMUM HIGH Shed Seven	Polydor
14	14	PORTRAIT (SO LONG AGO, SO CLEAR) Vangelis	Polydor
15	15	DEFINITELY MAYBE Oasis	Creation
12	16	SAID AND DONE Boyzone	Polydor
12	17	THE VERY BEST OF THE OSMONDS The Osmonds	Polydor
11	18	ANTHOLOGY 2 The Beatles	Apple/Parlophone
17	19	SINGLES Alison Moyet	Columbia
16	20	LORE Clannad	RCA
19	21	STANLEY ROAD Paul Weller	Go! Discs
14	22	GOLDEN HEAVE Mark Knopfler	Vertigo
18	23	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor

r m

20 4 96

george & tong sign ministry mixing deal

The Ministry of Sound has clinched a deal with Pete Tong and Boy George to provide exclusive mixes for compilation albums. In what is believed to be the first move of its kind, the Ministry of Sound record label has signed the pair to a two-year exclusive deal, believed to be worth \$250,000.

The deal covers the label's high profile 'Annual' and 'Dance Nation' series and is thought to amount to work on about four double CDs. Both series have already proved highly successful — the first 'Dance Nation' entered the compilation chart last week of number five while 'Annual' has gone gold with sales of more than 100,000. Pete Tong mixed the 'Annual' series and, through his work as presenter on Radio One's Essential Selection show and as head of A&R at frt, London, is one of the industry's highest profile figures.

However, Tong will continue to mix the 'Essential' compilation series on frt but will otherwise give his mixing services exclusively to the Ministry.

The deal will no doubt add



further fuel to the rivalry between the Ministry and fellow superclub Cream — Tong mixed the first Cream compilation 'Cream Live'.

Tong says, "I decided the Ministry's concepts would flow well with what I do at frt. I also didn't want to appear on loads of compilations and spread myself too thin. Personal choice, nothing sinister."

Boy George has established himself as one of the UK's top

DJs and says that money was not the prime consideration in his decision to bind himself to the Ministry. "There are so many

lovely compilations about that I decided to go with just the Ministry, because theirs mean something to clubbers," he says. The single now seems set for a flurry of similar deals as clubs and record companies attempt to tie down big names to their compilation series.

dmc awards to switch to italy

The Technics World Mixing Championships and the Mix/Mag/DMC Award ceremony are to move this year from London to a new home at the Nightwave '96 Music, Trends And Club Culture Exhibition in Rimini.

The move to Italy follows 12 years in London, at venues such as the Albert Hall, the Hippodrome and Ministry of Sound.

Since the late Eighties, the mixing championship and award ceremony has experienced decreasing attendances. Italy, meanwhile, has traditionally been a stronghold for DMC, which organises the event, and DMC chairman Tony

Prince feels that Nightwave will now be a natural home for the event.

"We're proud that we believed in Nightwave '96, a new and winning project, since the start," he says.

The four-day Nightwave '96 exhibition will focus on all aspects of club and youth culture. A main hall will feature 200 exhibitors, while UK experts will be prominent contributors to over 100 workshops during the event.

The organisers are expecting 40,000 people to attend Nightwave with the exhibits, fashion shows and workshops running from 3pm to 12pm on each day.

More information about Nightwave '96 is available on 44 541 711 249.

SHAREOUT: Dance music has confounded critics who were hankering its demise as a fad in the singles market with the advent of Britpop.

For the past three weeks, dance-based releases have accounted for seven out of the Top 10 singles in the UK. Furthermore, the make up of those hits has swung away from the commercial Euro sound which dominated dance hits in previous years.

Among the current big sellers, Mark Morrison's *Return Of The Mack* looks set to join Robert Miles' *Children* as a gold single, with sales of more than 400,000, as does *The Prodigy's Firestarter*. It continues, his like these will reverse last year's figures which saw dance's chart presence dip from 30% of the Top 100 sellers in 1994 to 25% in 1995.

inside

- 1 labels link up for battle of the beats
- 2 more gives in to s'express pressure
- 3 dj poulletie picks her favourite 10 tracks
- 4 check out the ups and downs on the pop chart

club chart:

1 ALWAYS THERE
Incognito

cool cuts:

1 FOR WHAT YOU DREAM OF
Bedrock

The Box

18 THE BEST OF WOMAN TO WOMAN

19 COUNTRY GOLD

20 HALL OF FAME

18 THE BEST OF WOMAN TO WOMAN

19 COUNTRY GOLD

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19 COUNTRY GOLD

20 HALL OF FAME

AMIRA WALK 6.5

LZ LOVE SEE THE LIGHT 22.4

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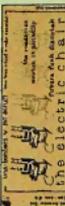
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- 38 38 THE S
- 30 39 FU-GE
- 26 40 STATE



Bullened titles a

NEW MUSIC WORK



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The Electric Chair, The Roadhouse, Newton Street Piccadilly, Manchester. Last Saturday every month, 11pm-4am.

Capacity/PA/special features:
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Door policy:
"Anything goes," - Dave Stokes.

Music policy:
Future funk mix of drum and bass, old electro and hip hop.

DJs:
Mark Roe, Mr Scuff, Fila Brazillia, Justin Crawford, Luke Cowdry.

Spinning:
Cloud 9 The Ultimate Seduction), The Gas Lamp 'Sad 5', Fluke 'Nosh (Fila Brazillia Mix)', Only Child 'The Electric Chair EP', Macalbook 'The Art Of Drums'.

DJ's view:
"It's a very distinctive club in Manchester. The most impressive thing is the party atmosphere. Everyone who goes there is really into it. No-one comes from a particular clan." - Mark Roe.

Industry view:
"It's Manchester's worst kept, best kept secret." - Emma Warren, Jockey Slut.

Ticket price: £5.

news

labels link up for battle of the beats

With competition between record labels currently hotter than ever, it's refreshing to see them collaborating.

This month sees the release of a new album, 'Wall Of Pussycat - Battle Of The Beats', and two of the UK's most respected hip hop indie - 'Wall Of Sound and Howie B's Pussycat label - join together for a musical head-butt.

Both the labels' main artists are featured including the Wise

Guys, Howie B himself, Attery and Daddykings in a beat-orientated beatfest.

"I'm a big supporter of projects like this," says Howie B. "We're all in the same boat. The main point is that we both want to get new music out to people and if we can use methods like this, great."

The LP also shows that despite Howie's own career as a solo artist and superstar producer, he's still very much

committed to the label. "I'm still doing tons of work for the label," he says. "If you get tracks out quickly, then the feedback is quicker."

By the end of the year, Pussycat will have released albums by Howie, Dabbe,



Noted and Sae. 'Wall Of Pussycat - Battle Of The Beats' is out on My 7.

new label gets to grips with all that jazz

Although they've been beavering away for years putting together excellent compilations of old jazz, Soul Jazz hit the nail on the head with its release of 'Nu Yorica', a compilation of Seventies New York Latin and jazz fusion that has so far been re-pressed four times.

On the back of the album's success, the label is seeking to follow through with a crowded release schedule mixing re-releases with new material. Now a new label, Universal Sound, has been set up to handle all the old material. "Nu Yorica will be the last compilation on Soul Jazz. Universal Sound will do all that kind of thing from now on and Soul Jazz will concentrate on new and more experimental projects," says Simon Ward, Soul Jazz label manager.

The first offerings from Universal Sound (both out on April 22) will be two releases of material culled from the obscure US Seventies label Black Jazz, a "best of" compilation and an album of tracks by Doug Carn (pictured below, far right), one time husband of soul diva Jean Carne. The LPs have been put together by Soul Jazz's MD Stuart Reid. Ward says, "We want to release sounds that have been lost but should be heard, tracks that were either never released in the UK or become unavailable years ago."

Soul Jazz's priority artists, meanwhile, will be 26-year-old multi-

instrumentalist

Chris Bowden

(pictured right),

formerly of Palm Skin Productions,

who has a single out on April 23.

"Mothers And Daughters And Daughters

Mothers" will be followed by an LP at the end of May. Ward says, "I don't know how you'd categorise his music, it's very strange stuff.

There are lots of strings and it's quite soundtrack but very experimental," says Ward.



shining again after the eclipse

While most club compilations have contented themselves with grabbing as many current smashes as possible and promoting a club on the back of them, one club collection with a difference is 'Eclipse Presents... Dance 'Till Dawn'.

The LP gives a musical history of The Eclipse, one of the Midlands' most influential clubs which ran in Coventry between 1990 and 1992.

The club was set up by local promoter Stuart Reid, who co-ordinated the current compilation. Reid believes the club's unique musical flavour which bridged northern house and southern rave was partly due to its Midlands location. "Because we were centralised geographically, we were accessible to most of the nation," says Reid.

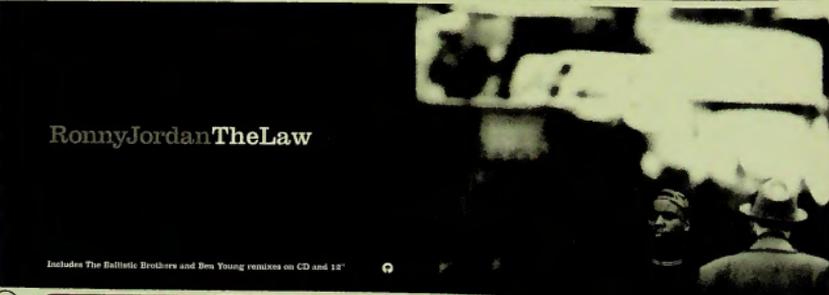
The album reflects that more open-minded time, mixing the Belgian house music of 199's 'Anastasia' with the northern rave of 'Feel Free' by Mank and on to

the early ragga breakbeat of SL2. In between, there are classics from the likes of DJ Seduction, an early Ledit, and Human Resource and Unique 3.

Reid says the scene was home to many household names such as Leftfield. "They sum up what it was all about. They were churning out sounds and weren't getting the



recognition they deserved," he says. The club came to an end in 1992 as that original rave split broke away into different directions. Reid is unsure whether he'll open another club. "I'm monitoring who's happening with people like Bakem, who is bringing things back on course," he says. "Eclipse... Presents Dance 'Till Dawn' is out on April 29.



Includes The Ballistic Brothers and Ben Young remixes on CD and 12"

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3	1	REI	3	1	DOH	4	3	FRES	4	5	THEY	1	4	THE X	0	6	WALKI	4	7	CHILD	8	PEACHE	9	CECILI	7	10	GIVE M	11	IRONIC	6	12	CALIF	13	SALVA	14	SICK O	15	X-FILE	11	16	DONT	13	17	1,2,3	18	YOU &	19	HOW D	10	20	EVERY	18	21	IGOTT	14	22	THE NI	12	23	WALK	8	24	LVING	8	25	RITTS
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moore gives in to s'express pressure

Although most house releases now only succeed in eliciting a yawn, one record which has been universally welcomed on its re-release is S'Express's 'Theme From S'Express'.

Brought out in Spring 1988, 'S'Express' was one of the first and best UK house tracks, taking the emerging house sound and giving it a trendy London twist with a Rose Royce sample thrown in.

S'Express was the brainchild of DJ Mark Moore (pictured), who at the time was regarded as one of London's most innovative DJs through his residencies at the Mad Club, the Opera House and Heaven.

Eight years on, Moore is still DJing but like many veteran London jocks, mostly away from London on the northern club circuit. "You get used to standards of crowd reaction up north that you just don't get in London. The London crowd can jodel and spell rotten," laughs Moore.

In the Eighties, Moore was known as the DJ who would mix Madonna into Public Enemy and out into a hi-NRG track. Nowadays records dictate that he's had to tone the experimentation down.

"People look at me strangely when I put a Garage record on in the middle of a set because everybody's so programmed into everything having to be 130bpm. It just goes over their heads," says Moore.

However, he does by no means shy his music as much as possible. "It's definitely

in the house realm but I like to mix garage, techno, acid, a bit of everything," says Moore.

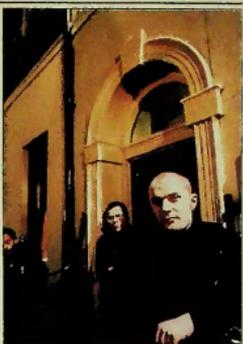
Moore was originally opposed to reissuing 'Theme From S'Express'.

"Initially it was suggested a few years ago and I said what a despicable idea. But I changed my mind when the really good remixes — such as the 'Gangby Girls' remix of Felix's 'Don't You Want Me' — started coming out. Also, when I'd play at clubs people would always ask for 'Theme From S'Express', so I thought maybe it would be a good idea to have new mixes," he says.

The remixes chosen by Moore were Tony De Vi, Aquarius and Carl Craig, the Detroit techno man who actually programmed the drums on S'Express's second LP.

At present Moore is undecided about the likelihood of new S'Express material. "I think it would be a good idea, as long as I could do what I wanted. The thing about S'Express is that it was pop but it was weird pop, and that's exactly why music like that about anymore, probably only Bjork and Pulp. I hate formula stuff," he says. Meanwhile Moore will continue to concentrate on his label, S'olo Fiction.

'Theme From S'Express' is out on April 29.



Last week saw the release of Lionrock's long awaited debut album, 'An Instant For Detection', and next week the group (pictured) launch their first ever tour following their well-received appearances on the Megadrop tour. Support will alternate between Death In Vegas and the Cocteau Twins. The dates are: Glasgow Art School, Glasgow (April 24); Sankay Soap, Manchester (25); University Of London (26); the Zone, Nottingham (27); the Zap, Brighton (28); the Waterfront, Norwich (May 1); the South Parade Pier, Portsmouth (2); the Hub Club, Bath (3); Tribel Gathering, Oxford (4); the Archies, Glasgow (5); the Ritz Ballroom, Manchester (6); the Ministry Of Sound, London (23); and The Point, Dublin (with Fluke, Chemical Brothers and Leftfield) (June 1).



george michael is not allowing outsiders to mix his track.

is it OK for artists to make this kind of decision?

say what?

Dave Proctor — *Azuli Records*

"Absolutely. Some tracks just don't need to be remixed. A lot like Seal, for example, has house mixes done on his tunes which simply demystify what he does. Often these remixes are a marketing decision rather than a musical and artistic one. It is often a shame and a waste of time."

Peter Harris — *Kickin'*

"Artists should generally be

allowed to do what they want with a track. They have a moral right to artistic freedom which I think should be respected. I think George Michael should be allowed to interpret his own artform in the way he chooses. I admire what he's done."

Gilles Peterson — *Talkin' Loud*

"Despite the fact that I've often spent a lot of time convincing bands they need remixes, I actually agree with George Michael. Unfortunately, however, he's throwing his

principles down against a strong line of opposing opinions. Although remixes are important I can see exactly why he's doing it."

Seven Webster — *Jackpot Records/manager of Sista and John Dwyer*

"It's completely understandable. There's often a resentment between artists and the label when mixes are completed without the artists' consent or they aren't completely in the picture about

what's happening with their track. It's better if people are allowed to have an opinion about who's doing the remixing. It's also important that there is a degree of mutual respect between the artist and the remixer."

Paul Oakenfold — *Perfecto*

"It's George's record and I respect his choice. If one of my artists didn't want any remixes on their tune and I suggested it would have to say something like 'The reason why acts sign to

my label is because they value my advice and it's my job as an A&R to voice an opinion. However if they really didn't want any mixes done then I would have to accept that, despite the fact there is a good chance the record might fluff because of it."

Pete Tong — *London Records*

"Artists can do what they like, that's what most fan artists. As to George's particular choice on this tune — I think he's made a mistake."



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The BOX

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19 COUNTRY GOLD
20 HALL OF FAME

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30	39	FU-GE
26	40	STATE

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 slipmats.

Owner's view:
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 years and right now is
 easily our busiest time.
 We do get through a lot of
 vinyl and we get all the
 local DJs in here as well
 as people coming from
 Wales, Taunton and the
 South-west. We've just
 opened our specialist
 merchandise shop next
 door. We're also the only
 independent record shop
 in Bristol." - **Dave**

Dave Cridge,
Distributor's view:
 "They're a bloody good
 shop. They do a fair bit of
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 particularly in the drum
 and bass sector. They
 know what they're on
 about and they're very
 clued up." - **Lance, Vinyl**

DJ's view:
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 but they have pulled
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 people. I've been going
 there for years and
 they've always been
 really on the case. The
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 sounds. When Transmat
 and Basic Channel first
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 jumped on them
 immediately." - **Nick**
Warren (Way Out
West).

Club & shop focus
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COOL CUTS

NEW

FOR WHAT YOU DREAM OF

Bedrock (Back out with new mixes and buzzing from its inclusion in *Transporting*)

Stress

2	(1)	BADMAN Sister Bliss	JanKdog
3	(4)	TRIPPIN' ON SUNSHINE Pizzaman	Loaded/Pulse 8
4	(2)	DOWN TO EARTH Grace	Perfecto
5	(6)	DESIRE Nu Colours	Wild Card
6	NEW	PEARLS GIRLCHERRY PIE Underworld (Taken from their LP <i>Second Toughest In The Infants</i>)	Junior Boy's Own
7	NEW	SNAPPINESS BBG (Re-release with new mixes for this early <i>Nineties</i> dance hit)	Hi-Life
8	(11)	STAND UP Love Tribe	AM:PM
9	NEW	DREAMTIME Zee (Trancey house with mixes from Quiver)	Perfecto
10	NEW	WOMBA LOMBA Angelique Kidjo (Tribal mixes from Junior Vasquez)	Mango
11	(12)	THE GREEN EP Variosus	Skinny Malinky
12	NEW	MOTHER OF PEARL Urban Blues Project (Excellent soulful garage production)	Soul-furic
13	NEW	DIRT/08H Death In Vegas (Mad, bad and dangerous EP of chunky funk)	Concrete
14	(15)	LATIN THING Latin Thing	UMD
15	NEW	COME BACK TO LOVE Mr Happy (Euro garage with more than a passing resemblance to Bloss' <i>Dayz Man</i>)	S ³
16	NEW	WISH YOU WERE HERE/BITTER SWEET The Aloof (Change in style for the Aloof and mixes from Beeble)	East West
17	NEW	SCHONEBERG Mammion (Techno classic back with mixes from Man With No Name and Tony De Ve)	Hojo! Choons
18	NEW	PUSH THE TEMPO Bass Funk-Tion (Tough bass breakbeat workout)	Fat 'N' Round
19	NEW	SISTER MOON Sting (With house mixes from Ham)	AM:PM
20	NEW	THIS IS THE ONLY WAY Lovebeats (US garage with mixes from Jahkey B and Farley & Heller)	Liquid Groove

11
 27
 A guide to the most essential new club tunes as featured on 10's "essential collection", with peak hour, broadcast every Friday between 7pm and 10pm. Scanned by 4 backbeat and nine million from London, six and the following genre: only recordings (London), ezatim (London), ezatim (Manchester), 23rd precinct (Chicago), 3 beat (Liverpool), tramp (Sheffield), final (Newcastle), 1st for the (Manchester)



may 6th

4

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3	9	CECILI	
7	10	GIVE!	
6	11	IRON!	
6	12	CAUF	
6	13	SALVI	
6	14	SICK!	
9	15	X-FILE	
11	16	DON!	
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8	24	WINN	
8	25	WALK	

jock on her box

dj paulette continues her search for the perfect beat. here are her top 10 cuts



photograph: GP

'you got the love' the source feat. candi staton (tracktwo)

"This is one of my desert island discs. It came out in about 1991/92 and it's just fantastic, so strong. I remember the video being shown on TOP; it charted really highly. The energy of the track is inspirational."

'leave a light on' martha wash (rca)

"An anthem - I love the vocal. It lasts for ages and it's an end-of-the-night track that'll send them all home singing. She's one of my favourite vocalists."

'carry on' martha wash (rca)

"I play this track towards the end of the night. The lyrics are perfect - she is the voice."

'get with it' fidelix townsell (white label)

"This came out in '92. The lyrics are great and the double bassline is a killer. I like records that make you emotional and this is one of them. Most of the records that make me emotional consist of bassline, beats and vocals. But this vocals have got to be really good or I don't want to know. That's why all the vocal songs I've chosen here are from divas."

1 dj paulette

'1 feel love (masters at work club mix)' donna summer (manifesto)

"Another anthem. It makes me want to cry - just that mix. It's so fantastic. It's emotional; you could dedicate it to someone. You'd really like to be looking in someone's face and singing it to them."

'and I'm telling you I'm not going' donna giles (orc)

"A showstopper. She's sadly missed, she could have been a star. You can tell it's a show tune because of the style of the song. It's a real performance track. I can never help singing along behind the decks and doing all the occlusions. I've so many memories of playing this tune."

'on ya way' helicopter (tic tac toe)

"This came out in 1991/92. It's a really good instrumental record and is the best record that they've done. I can play it now and the floor just goes mental. It gets a cheer whenever I play it. I've had people asking me for a copy but I've only got one and I would be gifted if anyone took it."

'new york express' hardheads (frr)

"This is a real head banger - it goes from 75bpm. It's got the maddest break that goes down to almost nothing and speeds up to a mad fast tempo and by the time it gets to the end of the break - and no-one can dance to it - people are cheering."

'keep the fire burning (todd terra remix)' koleatta holloway (columbia)

"Another of those voices, it's a fantastic record. This is probably one of Todd Terry's best mixes. It's one of his dark mixes with covetous sounds and beats that bounce all over the place."

'rhythm is rhythm (schley beedle mix)' strings of life (network)

"I love this because of the moment when the piano comes in - it's like watching the sun rising. I play both mixes, but for playing clubs I like this one because of the beat."

steamin'

tips for the week

- 'vestire' nu-bolox (wizbiza)
- 'always there '96' incognito (turban head)
- 'jumpin' like a more experience (frr)
- 'spook 2 hot ladies and a duck (white label)
- 'ingertza '96' body tany remixes (bemp street)
- 'heaven' sarah washington (anthem)
- 'see the light' big boy (slide n' slide)
- 'walkin' around (slip 'n' slide)
- 'chronicles' davidson osorio (thely-sin)
- 'bractify' box saga (fides)

compiled by sarah covell
tel: 011-1448-2320

BORN: Manchester, December 22, 1966. **LIFE BEFORE DJING:** College; management trainee; co-presenter with Chris Evans of a youth programme for Piccadilly Radio for two years; presenting Juice for Granada TV from '91 to '93. **FIRST DJ GIG:** The Boardwalk, Manchester in 1990. "I was working for Piccadilly Radio and they had a new dance gig but didn't have a DJ or a compere so I did both." **MOST MEMORABLE GIG:** Best - Honeycombe, Edinburgh. "It was fantastic. The club is beautiful and the crowd is really up for it." **Worst** - "Getting dropped from The Zap after two years, and after playing a really good and busy night on my last day." **FAVOURITE CLUB:** The Loft on Wednesdays; Sated at the Metz Bar on Thursdays and Bar Rhythmic on Mondays. **NEXT THREE GIGS:** Club Fester, Dijon (April 29); Angels of Love Naples (29); Ministry of Sound (May 5). **DJ TRADEMARK:** "Hot beats, big basslines, a bit of Latino house thrown in and huge vocals." **LIFE OUTSIDE DJING:** Mercury press officer; compilation mix DJ - Club Mix 96 (PolyGram TV out now); "Looking for the perfect man and the perfect beat."

The Box

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19 COUNTRY GOLD

20 HALL OF FAME

NO BAVA

VOICE & GABBANA

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ging 9

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8	25	BULLS
17	26	NAKA
21	27	I GOT
28	POEM	
29	MY W	
15	30	TAKE I
25	31	COMII
23	32	I WAN
24	33	STARS
34	SHOUL	
27	35	STUPI
20	36	STEPF
22	37	SOME
31	38	THE S
30	39	FU-GE
26	40	STATE

Bulleried titles a



(M)

- 8 **25** BULLS
- 8 **26** MAKA
- 17 **27** I GOT
- 18 **28** POEM
- 19 **29** MYW
- 15 **30** TAKE
- 25 **31** COMIT
- 23 **32** IWAN
- 24 **33** STARS
- 23 **34** SHOULD
- 27 **35** STUPID
- 20 **36** STEPP
- 22 **37** SOME
- 11 **38** THE S
- 30 **39** FU-GE
- 26 **40** STATE

↑ Bullieted titles at



- 0 **19** NO OTHER LOVE/THE BLESSING PART II (Blue Amazon)
- 14 **20** NOTHING I WON'T DO (JERRY & JAWAY OUT WEST/CARL COX MIXES) JX
- 0 **21** JUMPIN' (BIZARRIE INC./LISA MARIE EXPERIENCE MIXES) Lisa Marie Experience
- 0 **22** TRIPPIN' ON SUNSHINE (BFF & MEMPHIS/PLAY BOYS/PIZZAMAN MIXES) Pizzaman
- 0 **23** SCHNEBERG (ORIGINAL/MAN WITH NO NAME MIXES) Marmion
- 0 **24** DOWN TO EARTH (DAKE/FOLD & USORP/ANGELS/SPACE KITTERSKEMV MIXES) Geace
- 0 **25** BOOPALOPPA (PHIL KELSEY/SEKA MIXES) B) Boy Action Squad
- 0 **26** T'M ALRIGHT (LUDJAN NAPOITANO MIXES) Insight Project
- 0 **27** INTO YOUR HEART (GRAND LARGEN/MARK MINGTALL PAUL MIXES) 6 By Six
- 0 **28** LAND OF LOVE (CHROME/JUNIQUE MIXES) Patti
- 0 **29** DO IT (TRIGGER & AUBURN/TONY DE VIT & SIMON PARKER MIXES) Tiger & Auburn
- 0 **30** I WILL SURVIVE (STEVE SILK/HURLEY/PUFF DADDY MIXES) Charity Savage
- 0 **31** LOOKING AT YOU (JIMMY GOMEZ MIXES) Sunstream
- 0 **32** COMA AROMA (PERFECTO MIXES) Insura
- 0 **33** TAKE ME HIGHER (LUBO/MAURICE JOSHUA/GEORGE FORGIE & JOEY DONATELLO/AQUARIUS/KOOLWORLD MIXES) Georgia Parade
- 0 **34** TAP (MOL/LA) (TOUCH ME THERE) (JOHNNY VIOLETS/DJ LELEWEL MIXES) Popcorn Mercury

See mixtape chart for availability and a special favor service as soon as it is compiled on the Friday before publication; call Tracey Ramsey at 875-531-7333

- 0 **35** WAVE (ORIGINAL/GREAT FOUNDATION/TYDOL WORKING MIXES) Split Ocean
- 0 **36** DEEPEST DUBS (Warren Clark)
- 0 **37** SISTER MOON (HANI MIXES) Sing
- 0 **38** FIRE THE BELIEF
- 0 **39** OF WRITE/THE SPIRITUALIST/ASCENSION TO ALTITUDE (Dimension)
- 0 **40** IN MY DREAMS (Johnna)
- 0 **41** HOUSE IS A FEELING (MIXES) I.U.M.L.
- 0 **42** LOVE ON LOVE (COTTON CLUB/SELF-PRESERVATION SOCIETY MIXES) Ecate Posses
- 0 **43** STAND UP (ROGER SANCHEZ/DEWEY B/W/DCHILD MIXES) Love Tribe
- 0 **44** COME BACK TO ME (SHOON/USA MARIE EXPERIENCE MIXES) Angelheart/featuring Rochelle Harris
- 0 **45** NEURODANCER (ORIGINAL/KEVIN WHITE & MRS WOODS MIXES) Wippenberg
- 0 **46** DUBS UCC
- 0 **47** IT'S BANNING MEN (WAND/MOBIOUS LOOP/MOTY 6 MIXES) West End
- 0 **48** GIANT ABOVE ART OF Silence
- 0 **49** IT'S MY BEAT (RICHIE SULLIVAN/DEEP SIX & KENTISH MAN MIXES) Sweet Tee
- 0 **50** PATIENCE/FRUSTRATION (Spacebase)

0 **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75**

keep on jumpin'
CD MC 12" OUT NOW

0 **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75**

Clubheads. Klubbhopping.

Mixes from:
Lisa Marie Experience/Joey Musaphia
and **Itky Bitty Boozy Woogy.**

Out 22nd April 1996. 12/ Cassette/ CD.

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0 **18** THE BEST OF WOMAN TO WOMAN

0 **19** COUNTRY GOLD

0 **20** HALL OF FAME

0 **18** THE BEST OF WOMAN TO WOMAN

0 **19** COUNTRY GOLD

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0 **18** GABBANA

0 **19** BAVA

0 **20** GINGA

0 **18** GABBANA

0 **19** BAVA

0 **20** GINGA

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cup ON A POP TIP chart

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

Rank	Artist	Label	Rank	Artist	Label
1	IT'S RAINING MEN West End	RCA	20	NEW I'M ALRIGHT Insight Project	Extravaganza
2	2 ANYTIME Obsession		21	6 WONDERWALL Bombayblue	Fundamental
3	3 OOH AAH...JUST A LITTLE BIT Gina G	Almighty	22	NEW FEEL THAT LOVE AGAIN A69	Koch Dance Force
4	4 TAINTED LOVE Icon featuring Julietta Jaimes	Eternal	23	NEW LAND OF DREAMING Masterboy	Urban
5	5 IN MY DREAMS Johnna	Eternal	24	23 1, 2, 3, 4 (SUMPIN' NEW) Coolio	Tommy Boy
6	6 8 THEME FROM S-XPRESS S-Xpress	Eternal	25	28 WONDERWALL/SOME MIGHT SAY De-Code featuring Beverli	Neoteric
7	10 THE X-FILES DJ Dado	PWL	26	NEW ALWAYS THERE Incognito	Talkin Loud
8	23 RESCUE ME Eurogroove	Rhythm King	27	26 CHILDREN Robert Miles	Deconstruction
9	7 SOME MIGHT SAY Supernova	ZYX	28	30 I GIVE YOU GIVE Five Star	TRI
10	4 LET THE MUSIC PLAY Mary Kiani	Avex	29	17 HAPPY BIRTHDAY Technohead	Mokum
11	14 YOU SHOULD BE DANCING E.Sensual	Sing Sing/RCA	30	18 FIRESTARTER Prodigy	XL Recordings
12	NEW STOMP! BG		31	NEW SHOW ME Dana Dawson	EMI
13	25 BASS (HOW LOW CAN YOU GO?) Simon Harris	Dance Pool	32	20 CECILIA Suggs	WEA
14	NEW CAN'T TAKE MY EYES OFF YOU Boys Town Gang	Sony	33	NEW BEFORE Pet Shop Boys	Parlophone
15	13 KLUBBHOPPING Klubbheads	Living Beat	34	19 JUMPIN' The Lisa Marie Experience	Three Beat Music/ffrr
16	35 THE WAY IT IS Chameleon	Big World	35	NEW WONDERWALL/LIVE FOREVER Jackie 'O'	Euphoric
17	9 PARTYTIME (IS ANYTIME) Partyzone	AM:PM	36	11 NOTHING I WON'T DO JX	ffreedom
18	NEW IF I COULD TURN BACK TIME Chelle	Stress	37	NEW ISLAND OF LOVE Patti	Cleveland City
19	38 THE NIGHTTRAIN Kadoc	Control	38	34 I THANK YOU Adeva	Cooltempo
		Energise	39	NEW YOU LIFT ME UP Rebekah Ryan	MCA
		Positiva	40	NEW I WILL SURVIVE Chantay Savage	RCA

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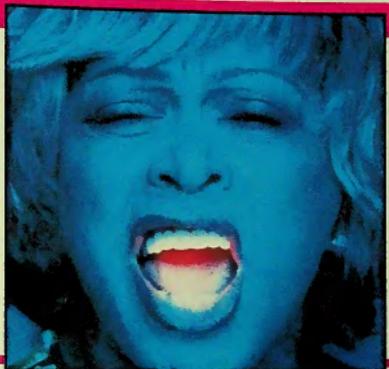
S **1** RE Marky
 5 2 OOH /
 1 3 FIRES
 4 4 THEY
 2 5 THE X
 0 6 WALK
 4 7 CHILD
 8 8 PEACH
 33 9 CECILIA
 7 10 GIVE I
 11 IRONI
 6 12 CALIF
 13 SALVA
 14 SICK I
 15 X-FILE
 11 16 DON'T
 13 17 1, 2, 3,
 18 YOU 8
 10 19 HOW I
 18 20 EVERY
 21 I GOT I
 14 22 THE N
 12 23 WALK
 24 24 LIVIN'
 8 25 BILLS

namecheck: damien mendis @ fraser cook @ brad beatnik @ andy beavers @ james hyman

tune of the week

tina turner: 'whatever you want (remix)' (parlophone)

garage Written originally for Taylor Dayne by Arthur Baker this has been gloriously produced here by Trevor "how many strings?" Horn. Had David Cole been alive, this would've been remixed by C&C. However, Todd Terry has tackled the Phil Spector-style production and turned it into a way cool Frozen Sum mix that, although minimalist, is effective enough to keep dancefloors jumpin' and speakers pumpin'. Todd's Rubber Dub has a different feel that has no music, just the main vocal and repeated sampled bits over bouncy skipping drums and a throbbing punch sub bass. Slammin'. ●●●● dm



garage old Paradise Garage favourite (good move), 'My First Mistake' by the Chi-Lites. Check the ingredients: a beefily kicked disco drum loop, resampling wukka-wukka guitar, tambourines, and school house snares which roll to build the tension, and a main boss and horn lick which drop before it all goes off with pure

disco-mess oozing out punctuated by a warming male vocal. It all breaks down tentily, filtering the sound high and low Gusto-style to a speaker-popping dirty drum and bass then returning to boogie once more. 'Keep On Sampling' utilises Gary's Gang's 'Keep On Dancing', the B-side's 'The Rain' is a mellow

jazzy affair based around Don Roy's 78 gay classic 'Standing In The Rain'. Finally, 'Duke's All Jizzed Out' dips into an early Eighties Tony Humphries feel with floating vibes. Essential. ●●●●● dm

RUFFNECK featuring YAVAHN 'Move Your Body' (US MAW/Strictly Rhythm). Big in the clubs of the Miami Winter Conference when played from acetate by Louie Vega (lunatic enough) and Tony Humphries. Less commercial, harder and thus more underground than 'Everybody Be Somebody', this lacks the appeal of the last hit which relied heavily on the Yello sample to create its memorable vocal hook. This doesn't have an obvious hook, however, save for a half-hearted 'Move Your Body' vocal refrain from Marshall Jefferson's 'House Music Anthem'. Instead it's the throbbing jizzonic bassline that comes the track from start to finish. Remember, this is only the 'original' Backroom Productions mix and rest assured Masters At Work et al will be on hand to provide the necessary remixes when it comes out commercially here on PositivaEMI. ●●●● dm

MOTHER OF PEARL 'You're Heaven' (Soultronic). Happening Miami-based production team Urban Blues Project launch their own independent label with a strong disco-style club track utilising the bassline from Lenny Williams' 'You Got Me Ramin'g'. A smooth, sassy female solo along with the gliding keys, giving it a classy feel. The house club is presented in a typically bouncy peak-time manner with sharp

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The truck-driver and his mate
Hit and miss
In the Night 1995

CDP 2 - over 35 minutes of remakes by

Love To Infinity
Joey Negro
Danny Tenaglia

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 - 29 29 MY W
 - 15 30 TAKE
 - 25 31 COMI
 - 23 32 I WAN
 - 24 33 STARR
 - 34 SHOULD
 - 27 35 STUPI
 - 20 36 STEPP
 - 22 37 SOME
 - 38 THE S
 - 30 39 FU-GE
 - 26 40 STATE
- Bullethead titles at



by James Hamilton

THE LISA MARIE EXPERIENCE
"Jumpin'" (3 Beat Music/ITRR
 1X217). Mustache "Keep On
 percussive chugging, then fully
 1978 disco 0-132.08pm original
 legally re-recorded by Dave Lee
 for use in similar 0-132.10pm
 Bounce the Remix, glitter-wig-
 gily bounding Bass Construction
 0-131.70pm The Lisa Marie
 Vocal Experience, especially pro-
 mised, bippy bumping 0-
 131.70pm Sequential Dub,
 episodic jumpy absolute kickin'
 133.7-08pm Dub Sequential...
WESTWOOD 'Is Rinsing Hair' (1st
 Avenue Records/RCA 74321)
 Speed/Airfare remote Weather
 Girls got on them, spread over two
 promos with just one track differ-
 ing on each but out somehow as two
 CDs, in storm sweep! I Feel
 Love-It's 0-135.2-135pm Num
 12" Master, galloping Euro
 135pm Motiv 8 Storming Vocal
 Mix and Hi Pressure Dub, reggie
 bippy skipping 134.9-0-
 134.9-135pm Word's a Man's
 Mix, still 1983-styled 0-135.1-
 135pm Radio Edit. **MELT-
 DOWN 'My Life Is in Your Hands'**
 (see 53 DANU 7/DANU 72),
 Hazel Watson wailing loud
 soundscaper promo help-packed,
 is heavily charted bippy dub but
 then improving 131.7-0-
 131.8pm Diskdirt 'N' Don't's
 Whitehouse Chase Mix and
 131.9-0-131.8pm Congo Dub,
 Krenk-inhale vinyl chugged swifting
 waltzies 0-131.6-08pm Blue
 Amazon Band Foxy Vocal Mix and
 stuttery jittering then stiding

Disco Connection-13h
 131.6pm 20/20 Confusion
 Dub, Swiss tearfully promoted
 bleeping jumpy 130.8pm Leo
 Marle's Vocal Experience and
 booshing chippy 130.8-
 130.8pm Sequential Dub, out
 on two 12-inches. **TECHNO-
 HEAD 'Bunny Birthday'** (Mokum
 72594. P), ultra indie tech-
 no-pop crenn/crunchwave, a
 long overdue replacement for
 Aligned Images with obvious uses
 (If you - Scottish - parties can
 stand the pace), in 163.4-08pm
 Timothee 8's Radio Blast,
 173.4-08pm Scott Brown's Tweed
 Vinyl, 181.8pm Tellurian, 0-
 179.08pm Roize The Roof
 Mixes, the CD and promo subse-
 quently 163-08pm Timothee's Party
 Blast for the latter gear... **ROXY
 MUSIC 'Love Is The Drug (Radio
 Edit) & Sister Billies Mixes'** (Virgin
 VST 1580), 1975 smash, still a
 strong song, stripped down in
 mostly started then frothing
 sometimes percussion ruffled 0-
 126.3-08pm Monster and stalker-
 ing kicking bippy 126.3-08pm
 Deep Mixes. **JOE 'All The
 Things (Your Man Won't Do)'**
 (Blond 125 634), oppositely
 Joe Tex's (Cahoon) then Mercury
 hit-maker Joe Dobby's crooned
 musically romantic 66.39pm
 smoocher, cougled into film the
 "Don't Be A Menace" soundtrack
 by the gently mumbled, cooed
 and wailed 90pm ISLAND
**INSPIRATIONAL ALL STARS
 'Don't Give Up'** (a December
 import)... **STAKKA 80 'Great
 Blood'** (Stockholm Records/
 08pm/Polydor 5V7 239-2),
 Swedish DJ's funtinely crooned

husky rumbling Mott wailed in
 song "We Go To Rio"-ish
 86.18pm Albam Version, only
 resolved on CD with lively lush
 piano rippled 86.8pm Disco
 Wash, bippy luscious 0-86.43-
 08pm LP/Chant, Breary Egyptian
 Reggae-13h 108 08pm Allen
 Abduction Mixes... **LIPSTICK
 Back For Good '96'** (Aimighty
 Records 12ALM 92, TCR6M),
 remixed Take That remake's
 Probing stinky Euro-style
 134.8pm Millennium, 0-
 133.98pm Summer, thinner
 133.78pm Pop It Up Mixes...
**ADRYA 'Thank You (Coolidge
 12C001318)**, revamped 1988
 garage classic's jiggly clomping
 groove 122pm Low Lo
 inately, organ jacked jolting
 punline typical 129.88pm Dancing
 Divaz Club and stutty Rhythmic
 Mixes... **SWEET LIFE 'Shine'**
 (Foze 2 12FAZ29, P), Bop-
 ishly cooed jingly bubbling chug-
 ger's 130.8pm Original, break
 beats polished bippy 132.98pm
 Alternative, popping lush creative
 125.88pm Boomerangs Mixes...
HOOK 'New Ordinance' (Whoopi
 WHO 11, P), jittery swarling bright
 soundscaper-ish instrumental's
 131.58pm Up Generation,
 132.18pm Whoopi 11 Up... "I
 believe" girl wailed jangler frob-
 bing 132pm Posio Up Mixes...
**ROUTE 66 'International Revo-
 lution'** (Stress STRDP 6, P),
 1994's polemic punctuated
 "Revolution" pro-soundscape
 revamped on commercial help-
 pack with throbbing episode 0-
 127.7-08pm Original Mcvick
 Mix, quavering bippy 130.88pm
 Nick Hook Boltswick Bumper Mix

and fluffy 0-130.88pm Wobbly
 Dub, jittery wallo waked stid-
 ing 127.78pm Creative Thives
 Mix, Wilmy mooling 0-128.2-
 08pm Tom & Jerry Beathier
 Remix, Jean Van Lee's more
 vocal bippy jiggling 0-133-
 08pm All The Villa Remix
 Edit... **EZE POSSEE 'Leaving Dr
 Mouthpiece 'Love On Love '96'**
 (Mont Protein-PROT 114, V), re-
 remixed 1993 winning jangler
 remixed in Cotton Club's jiggly
 bumping 128.8pm Terminal
 Velocity and frenetic stutty
 127.7-0-127.88pm Dub
 Dependency Mix, Self Preservation
 Society's throbbing jumpy
 sparse 125.8pm Dub Edit in
 Paris and Bonicard Dub Mix...
ORAGE & ASIA 'Bratner'
 (Opqueur OPT 11, P), Japanese
 pop stars shufflingly remixed here
 in Good Nation's chunky stid-
 ing 124.98pm Rezel Fury Mix and
 124.88pm Edit. Sure Is Pure's
 murlky jiggling "Twilight"-ish
 122.8pm Vocal Mix and Dub...
**SECRET KNOWLEDGE 'Love Me
 Now'** (deConstruction 74321
 34243-1), "Think about this
 moment" preambled breathy girl
 whined dull wiggly shuffling 0-
 130-08pm General Knowledge,
 jazzy based percussive Original,
 manousonous Future Knowledge
 battle walking boss thumped
 127pm Lull Mixes... **PLASTIC
 'Compliments (Glamus + Egypt
 Mixes)'** (Club Teat/UltraPop/
 eel 00975) (OUTL, P), Swedish
 girl's monousons rained wail-
 ing lolly code 137.8-08pm
 Skreamed Acid, Abtine and gal-
 lured Metal Mixes, guitar
 droned shouting original pop 0-

130pm Extended Version... **ARC
 ANGEL 'Sally Messager'** (Horse
 Home HANSTPROOT), interactive
 Bournemouth DJ's regrettably
 changed bippy snubler in acidic
 healthy 134-08pm Arc Angel's
 Healthy Out, more lightweight
 healthy sounding Ramp Club and
 Generation, beefier jiggly chug-
 ging 134.98pm Burger Queen
 Kilishonoma Mixes... Also out
 about now, in brief: L.V. 1 Am
 L.V.' (Temmy Boy TB 724), US
 12-inch sedate soulful wailing
 lovely lush tender anarchy
 64.88pm Album Version, **SKEL-
 100 Top Of The Skins'** (Gambine
 Records/Wild Card 376 355-1),
 tough rap's jerky lurching 96.9-
 08pm Soul Inside Mix, **REPUBLI-
 CA 'Ready To Go'** (deconstruction
 74321 32613-1), rousous
 punky girl scowled buzzing jiggly
 0-129.88pm Mester Mix
**KOOLWORLD PRODUCTIONS
 'Darkdog (Real World Records
 RWR 011, KTM DISC)**, ironic
 rock-look popping 139.98pm
 percussive sniffer... **BABY BUMPS
 'Funky Sugar '96'** (SOM Sound
 or Military SOM122, ADD), odd
 fading afloat scurrying fluttery
 percussive scris Buchenhaus's
 125pm Monoc Mix and Mix, **BABY-
 LON ZOO 'Animal Army (EMI
 12EMDJ 425)**, murlky doped
 jittery galloping 0-138-0-
 136.78pm Arthur Plays with
 Animals, YUM YUM (restating
 Snowbery) 'Feel Me Now (OTI
 Feel Myself)' (Sperm Records
 SPM 014), willy healthy quav-
 erly purring, 137pm Foch Bong
 Mix, accompanied by a photo that
 almost rivals the Pat Shop Boys'
 less bolly perle promo!



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RIDGEPACK

The Ray Keith Mixes

Release Date 22nd April 1996
 Distribution 3mv/Vital

JVCD-0002-6 (12")
 JVCD-0003-1 (CD)

Taken from the forthcoming
 album Ridge Racer
 (JVC-9002-2)

8	25	BULLS	17	26	NAKAI	21	27	I GOT	28	28	POEM	29	29	MY W	15	30	TAKE	25	31	COMIN	23	32	I WAN	24	33	STARS	34	34	SHOULD	27	35	STUPID	20	36	STEPPI	22	37	SOME	38	38	THE SC	30	39	FU-GEE	26	40	STATE
---	----	-------	----	----	-------	----	----	-------	----	----	------	----	----	------	----	----	------	----	----	-------	----	----	-------	----	----	-------	----	----	--------	----	----	--------	----	----	--------	----	----	------	----	----	--------	----	----	--------	----	----	-------

↑ Bulleried titles are

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clubchart
commentary

by alan jones

Five years ago, *Incognito*'s recording of 'Always There' stormed to the top of the Club Chart, elbowing aside another classic - Jonico's 'Got A Love For You'. This week, it returns to the summit, narrowly beating off a challenge from another remixed oddie, *S'Express*'s 'Theme From S'Express'. These two records are some way ahead of *Rebekah Ryan*'s 'You Lift Me Up', which is fortunate to climb from eight to three even though it has exactly the same amount of support from DJs as last week...Narrowly missing the honour of being the week's highest new entry, *Pulse*'s 'The Lover That You Are' debuts at 13. This eagerly-awaited garage groove was huge on import on the Jellybean label, spending 12 weeks on the Club Chart after debuting on November 18, and climbing as high as 32. Expect it to move higher still next week...There are probably more copies of *Beetles* songs recorded every year than any other act - but few are club-friendly. The last time a *Beetles* song made a decent splash was in 1991 (I think) when Saundersonian ad Qayene re-interpreted 'Drive My Car'. This week, however, *Groove Collective*'s version of an 'Abbey Road' track, 'I Want You (She's So Heavy)' debuts at 49. Originally recorded for the GRP jazz label's *Beetles* tribute album 'I Got No Kick Against Modern Jazz', it's popular largely in its Jazzmasses mix, a wholly instrumental take on the song, with an appealingly dirty mouth organ riff eventually yielding earthe stage to a powerfully tooted flute...Slacking of number 11, *Chamelean*'s recording of 'The Way It Is' is *Brothers In Rhythm*'s faithful remake of their DMC mix of Bruce Hornsby's most famous track. Bruce wouldn't sanction the commercial release of the mix, which has been widely bootlegged, so BIR re-did it, with admirable results. By coincidence, two new DMC mixes are turning up in DJ charts now - Jimmy Gomez's vision of Donna Summer's 'State Of Independence' (better than any of the recent commercial released remixes) and *Junior Vasquez*'s inspired overhaul of Everything But The Girl's 'Missing'. It's hard to say it's better than the smash Todd Terry version but it is equally good, with some clever judiciousing of 'Missing' and a vocal sample from Billie Ray Martin's 'Loving Arms'.

beats & d

Phil Franco has resigned from the London headquarters of Japanese dance giant Avex. Franco, who joined the company from PWL, was director of Avex UK, manager of Avex DD and director of Rhythm Republic, Avex's club promotion wing. In a short statement, Hisao Aso, managing director of Avex UK, says that the departure of Franco has no bearing on Avex's commitment to its UK operation. 'We have built a strong roster since setting up in the UK and intend to build on this to move the company forward in one of the most exciting and innovative A&R arenas in the world,' he says. No news has emerged about Franco's future plans, although industry speculation is already pointing towards the empty managing director's chair at Edel UK, following Andrew Cleary's recent departure. *RM* was unable to contact Franco at the time of going to press...Having had to content themselves with matches against each other for two years *Hoo!* *Choons* and *Add Jazz* are looking for other cricketing record companies to join in the fun; call Jerry on 0171-221 8822...Truec are playing a date this Thursday (April 18) at London's Jazz Cafe. The girls (pictured) will be backed by a full live band...*Rising High* will be having a launch party for its 'Self Evident Truths - Volume 3' compilation on Wednesday (17) at London's Blue Note. *Witchman* will be performing a live PA as will *Bedouin Assault*. *Rising High* staffers *Gosper Pound* and *David Conway* will be joined on the decks by *Frank Helms*...Telaar continues its fine run of '100%' compilations with a classic rap title, '100% Rap Originals', which features such classic tracks as Run DMC's 'Peter Dinklage', LL Cool J's 'Rock The Bells' and De La Soul's 'Say No Go'. Recently-formed record label Love To Be Labelled is compiling a mailing list. Interested DJs should send details to Louisa Lurvery at Love To Be, 64-68 Cane Lane, Leeds LS1 4MF...AND THE BEAT GOES ON!



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LOVE FOR LIFE



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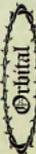
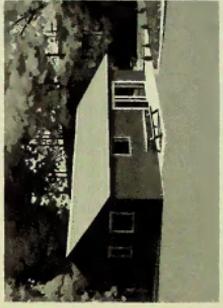
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- 14 22 THE N
- 12 23 WALK
- 25 24 WIN
- 25 25 RULLS ON PARADE

Photo: [unreadable] / [unreadable]

24	X THE Beloved	East West
25	PAN PIPE IMAGES Inspirations	Telstar
26	GREATEST HITS Queen	Parlophone
27	THE VERY BEST OF Robert Palmer	EMI
28	MERCURY FALLING Sting	A&M
29	AN INSTINCT FOR DETECTION Lionrock	Deconstruction
30	LIFE Simply Red	East West
31	YOU? ME? US? Richard Thompson	Capitol
32	HISTORY-PAST, PRESENT AND FUTURE BOOK 1 Michael Jackson	Epic
33	PARAMOID & SUNBURNT Skunk Anansie	One Little Indian
34	OUR HAPPY HARDCORE Scooter	Club Tools
35	ENCORE Elaine Paige	WEA
36	THE COLOUR OF MY LOVE Celine Dion	Epic
37	THE PRESIDENTS OF THE UNITED STATES OF AMERICA: The Presidents Of The United States Of America	Dunamis
38	EXPECTING TO FLY The Bluetones	Superior Quality/A&M
39	DISGRACEFUL Dubstar	Food/EMI

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The Box



TOP TWENTY COMPILATIONS

1 NOW THAT'S WHAT I CALL MUSIC! 33

EMI/Virgin/PolyGram

- | | | |
|----|---|------------------|
| 2 | THE BEST RAP ALBUM IN THE WORLD...EVER | Capitol |
| 3 | TRAINSPOTTING (OST) | Sir Hammer |
| 4 | CLUB MIX \$6 | Virgin/Py |
| 5 | DANCE NATION | Mersey Of Sound |
| 6 | IT TAKES TWO | Spy/Real Tr |
| 7 | IN THE MIX \$6 | Virgin |
| 8 | 100% PURE GROOVE | Virgin |
| 9 | PURE SYING \$6 | Virgin |
| 10 | EIGHTIES SOUL WEEKENDER | Py |
| 11 | TRADE - VOLUME TWO | Mercury |
| 12 | TECHNOHEADZ | Virgin |
| 13 | TWENTY | Superior Quality |
| 14 | L.J. BROWN PRESENTS LOGICAL PROGRESSION | Py |
| 15 | THE BEST...ALBUM IN THE WORLD...EVER 2 | Virgin |
| 16 | SONGS IN THE KEY OF X | Mersey Bto |
| 17 | THE BEST PUNK ALBUM IN THE WORLD...EVER 2 | Virgin |
| 18 | THE BEST OF WOMAN TO WOMAN | Virgin/Py |
| 19 | COUNTRY GOLD | Mersey Bto |
| 20 | HALL OF FAME | Capitol/Py |

8	BILLS ON PARADE Rage Against The Machine	Epic
25	NAKASAKI EP (I NEED A LOVER TONIGHT) Ken Deh	ffrr
26	I GOT 5 ON IT Luniz	Noo Trybe/Virgin
27	POEMS Nearly God	Durban Poison/4th&B way
28	MY WAY Shane MacGowan	ZTT
29	TAKE ME TO HEAVEN Baby D	Systematic
30	COMING HOME NOW Boyzone	Polydor
31	I WANNA BE A HIPPIY Technohead	Mikum
32	STARS Dubstar	Food/EMI
33	SHOULD I EVER (CALL IN LOVE) The Nightcrawlers featuring John Reid	1st Avenue/Arca
34	STUPID GIRL Garbage	Mushroom
35	STEPPING STONE P.J. And Duncan	Telstar
36	SOMETHING CHANGED Pulp	Island
37	THE SCREAMER Yosh presents Loveteejay Akemi	Limbo
38	FU-GEE-LA Fugees	Columbia
39	STATE OF INDEPENDENCE (REMIX) Donna Summer	Manifesto
40		

⬆️ Bulleted titles are those with the biggest sales gains over last week



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Night to Remember
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US SINGLES

#	Title	Artist	Label	#	Title	Artist	Label
1	BECAUSE YOU LOVED ME	Celine Dion (IRE/MCA)	26	I WANT TO COME OVER	Melissa Etheridge (Globe)		
2	ALWAYS BE MY BABY	Monie Love (Columbia)	27	NAME GO	Don Dokken (Mercury)		
3	NODODY KNOWS (The Easy Rider Project)	Easy Rider (Capitol)	28	ONE OF US	Joan Osborne (Blue Note)		
4	IRONIC	Alana Morante (Mercury)	29	5 O'CLOCK	Nerzhina (MCA)		
5	DOWN LOW (NODODY HAS TO KNOW)	112 (Atlantic)	30	JUST A GILLie No Fish	(Dream)		
6	1, 2, 3 (SUMPIN' NEW)	Cozbi (Tommy Boy)	31	PEACHES	The Presidents Of The USA (Columbia)		
7	SITTIN' UP IN MY ROOM	Brandy (Arista)	32	WONDERWALL	Oska (Epic)		
8	WOO-HOO! GOT YOU ALL IN CHECK	Busta Rhymes (Ruffalo)	33	GIVE ME ONE REASON	Tracy Chapman (Elektra)		
9	WHO-YEAH! YOU'RE THE ONE	911 (Mercury)	34	IN THE MEANTIME	Living Colour (World Circuit)		
10	COUNT ON ME	Whitney Houston (Arista)	35	INSENSITIVE	Janet Jackson (A&M)		
11	NOT GON' CRY	U2 (RCA)	36	RENEE	Loosie (Globe)		
12	DOIN' IT	Cher (Geffen)	37	LUCKY LOVE	Ace Of Base (Arista)		
13	FOLLOW YOU DOWN TIL I HEAR...	The Dixie Chicks (A&M)	38	GANGSTA'S PARADISE	Coolio (MCA)		
14	ALL THE THINGS (YOUR MAN WANT'D DO)	Joe (Mercury)	39	HOOK BE TRANSISTOR	SABU (MCA)		
15	LADY	Orange (Epic)	40	DOIN' CRY	Loosie (Globe)		
16	MISSING Everything But The Girl	(Virgin)	41	BEFORE YOU WALK OUT OF MY LIFE...	Melissa Etheridge (Globe)		
17	ONE SWEET DAY	Mariah Carey & Boyz II Men (Columbia)	42	FU-GEE-LA	Philly Daze (Ruffalo)		
18	1979	Smashing Pumpkins (Virgin)	43	TIME	Travis (Mercury)		
19	WHO DO U LOVE	Michael Gao (Arista)	44	SWEET DREAMS	La Bouche (RCA)		
20	BE MY LOVER	La Bouche (RCA)	45	FEELS SO GOOD (SHOW ME Y'ALL)	Janet Jackson (A&M)		
21	CLOSER TO FREE	The Badnews (Epic)	46	BREAKFAST AT TIFFANY'S	Deep Blue Something (Mercury)		
22	WONDER	RuPaul (Mercury)	47	GET MONEY	Junior M.A.F.K.A. (Atlantic)		
23	ANYTHING IS	Black (Mercury)	48	KEEP ON, KEEP ON	MC Lyte & The Jocks (Polygram)		
24	I WILL SURVIVE	Country Girls (RCA)	49	A THIN LINE BETWEEN LOVE AND HATE	Travis (Mercury)		
25	THE WORLD I KNOW	Collective Soul (Mercury)	50	NO ONE ELSE	Travis (Mercury)		

Data courtesy Billboard 25 April 1996. A-Artists are awarded to those products demonstrating the greatest airplay and sales gain (UK acts only). UK act only.

US ALBUMS

#	Title	Artist	Label	#	Title	Artist	Label
1	JAGGED LITTLE PILL	Alana Morante (Mercury)	26	THE MEMORY OF TREES	Eyes (Polygram)		
2	FALLING INTO YOU	Celine Dion (RCA)	27	BROWN SUGAR	Collection (Mercury)		
3	THE SCORE	Rage Against The Machine (Mercury)	28	THE GREATEST HITS	Collection Alan Jackson (Mercury)		
4	ANTHOLOGY 2	The Beatles (Apple)	29	SPARKLE AND FACE	Anderson (Mercury)		
5	TINT MUSIC...	Songs From The... (Mercury)	30	FOUR BROS	Traveler (Mercury)		
6	RESURRECTION	Eric Burdon (Mercury)	31	WORDS	The Tech Project (Capitol)		
7	DAYDREAM	Meshuggah (Columbia)	32	A THIN LINE BETWEEN LOVE...	(OST) Velours (Mercury)		
8	WHAT'S THE STORY...	Morning Glory (Mercury)	33	SWEET DREAMS	La Bouche (RCA)		
9	ALL EYEZ ON ME	Dr. Dre (A&M)	34	SEAL	Capitol		
10	WAITING TO EXHALE	Various (Arista)	35	TIGERLILY	Nasima Mercant (Elektra)		
11	THE COMING	Busta Rhymes (Mercury)	36	CRAZYSZYDD	Travis (Mercury)		
12	SIXTEEN STONE	Rush (Mercury)	37	REVELATIONS	Wyonna (Mercury)		
13	THE WOMAN IN ME	Shania Twain (Mercury)	38	WHAT THE HELL HAPPENED...	Alan Sandler (Mercury)		
14	GANGSTA'S PARADISE	Coolio (Tommy Boy)	39	COLLECTIVE SOUL	Collective Soul (Mercury)		
15	PRESIDENTS OF THE USA	Presidents Of The USA (Columbia)	40	AMERICAN STANDARD	Eaves Mary Three (Mercury)		
16	BEAD HAIR DAY	Wynonna Judd (Mercury)	41	CONGRATULATIONS I'M SORRY	Don Henley (Mercury)		
17	MAD CHILD	Various (Mercury)	42	ONE HOT MINUTE	Rudie T. C. (Mercury)		
18	RELUK	Joan Osborne (Blue Note)	43	DA DANCE MIX USA VOLUME 4	Various (Mercury)		
19	MERCURY FALLING	Slip (A&M)	44	THE HITS	Dark Horse (Mercury)		
20	CRACKED REAR VIEW	Needs & The Bloods (Mercury)	45	IN SOUND FROM WAY OUT	Bunkie Davis (Capitol)		
21	NEW BEGINNING	Tracy Chapman (Elektra)	46	DANCE MIX USA VOLUME 4	Various (Mercury)		
22	TRAGIC KINGDOM	No Doubt (Elektra)	47	GARBAGE	Elektra		
23	MR SMITH	U2 (Arista)	48	1999	External Group (Mercury)		
24	FRESH HORSES	Garth Brooks (Capitol)	49	YOUR LITTLE SECRET	Melissa Etheridge (Globe)		
25	Kelly	Kelly (Arista)	50	JARS OF CLAY	Clay City (Mercury)		

UK WORLD HITS

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

NETHERLANDS		SWEDEN		FRANCE		AUSTRALIA		
1	FIRESTARTER	The Prodigy (MCA)	1	FIRESTARTER	The Prodigy (MCA)	1	MISSING	Everything But The Girl (WEA)
2	HOW DEEP IS YOUR LOVE	Tina Turner (BMG)	2	HOW DEEP IS YOUR LOVE	Tina Turner (RCA)	2	SPACEMAN	Babyzone Zoo (EMI)
3	YOU DON'T FOOL ME	Queen (EMI)	3	RETURN OF THE MACK	Mark Morrison (Mercury)	3	POWER OF A WOMAN	External (Mercury)
4	STREET SPIRIT	Red Hot Chili Peppers (EMI)	4	SPACEMAN	Babyzone Zoo (EMI)	4	GET DOWN ON IT	Peter Andre (Festival)
5	HALL OF SPACEDOY	David Bowie (BMG)	5	DIANE	Therapy? (ASM)	5	MISSING	Everything But The Girl (WEA)

NETWORK CHART

#	Title	Artist	Label	#	Title	Artist	Label
1	RETURN OF THE MACK	Mark Morrison (MCA)	21	IRONIC	Alana Morante (Mercury)		
2	OOH AHH... JUST A LITTLE BIT	Go-G (Mercury)	22	MORNING	Van Van (Polygram)		
3	FIRESTARTER	The Prodigy (MCA)	23	CALIFORNIA LOVE	Featuring Dr. Dre (Death Row)		
4	HOW DEEP IS YOUR LOVE	Tina Turner (MCA)	24	WALKAWAY	Cap (Polygram)		
5	X-FILES THEME	Mark Snow (Mercury)	25	READY OR NOT	Lightning Seeds (Epic)		
6	WALKING WOUNDED	Everything But The Girl (Virgin)	26	NEVER NEVER LOVE	Simple Plan (East West)		
7	CHILDREN	Robert Miles (Mercury)	27	ONE OF US	Joan Osborne (Blue Note)		
8	PEACHES	The Presidents Of The USA (Columbia)	28	WHATEVER YOU WANT	Van Van (Polygram)		
9	CECILIA	Leggs (MCA)	29	STARS	Quasar (Mercury)		
10	GIVE ME A LITTLE MORE TIME	Enrique Iglesias (Capitol)	30	SALVATION	Creedence Clearwater Revival (Mercury)		
11	DON'T LOOK BACK IN ANGER	Guns N' Roses (Geffen)	31	SUGHT RETURN	Shenandoah (Mercury)		
12	HOW DEEP IS YOUR LOVE	Tina Turner (RCA)	32	THESE DAYS	Joe J. (Mercury)		
13	SOMETHING CHANGED	Alip (Mercury)	33	MISSING	Everything But The Girl (Blanca Y Negro)		
14	LIFTED	Lightshow Family (Mercury)	34	1, 2, 3 (SUMPIN' NEW)	Cozbi (Tommy Boy)		
15	FAST LOVE	George Michael (Mercury)	35	IN WALKED LOVE	Calista (Mercury)		
16	FALLING INTO YOU	Celine Dion (RCA)	36	LET YOUR SOUL BE YOUR PILOT	Sing (Mercury)		
17	STUPID GIRL	Garbage (Mercury)	37	SEARCH FOR THE HERO	Mr. Mister (Mercury)		
18	COMING HOME NOW	Bonnie Raitt (Mercury)	38	BEFORE	Paul Shogren (Mercury)		
19	HOW LONG?	Paul Carrack (Mercury)	39	ONE BY ONE	Over (Mercury)		
20	DON'T WANNA LOVE U	Usher (Mercury)	40	ONE MORE CHANCE	Melissa Etheridge (Mercury)		

VIRGIN RADIO CHART

#	Title	Artist	Label	#	Title	Artist	Label
1	WHAT'S THE STORY...	Morning Glory (Mercury)	21	MERCURY FALLING	Slip (A&M)		
2	JAGGED LITTLE PILL	Alana Morante (Mercury)	22	GREATEST HITS	Queen (Mercury)		
3	BIGARETTE/DREAMS	Primo (Mercury)	23	HISTORY PART 2	Future Sound Of London (Mercury)		
4	WILDSTREAMS	Tina Turner (Mercury)	24	THE VERY BEST OF	RuPaul (Mercury)		
5	MOSLEY SHOES	Green Colour Scene (MCA)	25	DON'T STOP	Stones (Mercury)		
6	HITS	Melissa Etheridge (Mercury)	26	EXPECTING TO FLY	The Brantleys (Mercury)		
7	DIFFERENT CLASS	Alip (Mercury)	27	COUNTDOWN 1982-1993	John Mellencamp (Mercury)		
8	GARBAGE	Garbage (Mercury)	28	JULIFICATION	Lightning Seeds (Epic)		
9	A MAXIMUM HIGH	Dr. Dre (Mercury)	29	RELUK	Joan Osborne (Blue Note)		
10	ALL CHANGE	Cap (Mercury)	30	SOMETHING TO REMEMBER	Melissa Etheridge (Mercury)		
11	DEFINITELY MAYBE	Claremont (Mercury)	31	PARANOID & SUNBURST	Shanice (Mercury)		
12	ANTHOLOGY 2	The Beatles (Apple)	32	REGULAR ANIMAL SURVIVORS	Veronica (Mercury)		
13	SINGLES	Alana Morante (Mercury)	33	X The Second	External (Mercury)		
14	LORE	RCA (Mercury)	34	PORTRAIT (SO LONG AGO, SO CLEAR)	Vanessa Paradis (Mercury)		
15	GOLDEN HEART	Mark Knopfler (Mercury)	35	DON'T RISE UP, GET TO THE CHORUS...	The Roots (Mercury)		
16	STANLEY ROAD	Paul Weller (Mercury)	36	GREATEST HITS 1985-1995	Michael Bolton (Mercury)		
17	OCEAN DRIVE	Lightshow Family (Mercury)	37	WILD ONE...	The Very Best Of This Library (Mercury)		
18	THE BENDS	Redhead (Mercury)	38	LOVE LIFE	Leah (Mercury)		
19	LIFE	Simple Plan (Mercury)	39	DISGRACEFUL	Debut (Mercury)		
20	TOGETHER FOR THE CHILDREN OF BOSTON	Various (Mercury)	40	MADE IN HEAVEN	Queen (Mercury)		

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	RETURN OF THE MACK	Mark Morrison	WEA	WEA 0407 (W)
2	NEW	THEY DON'T CARE ABOUT US	Michael Jackson	Epic	6K29502 (SM)
3	2	CALIFORNIA LOVE	2 Pac featuring Dr Dre	Death Row/Island	12DRW3 (F)
4	3	GIVE ME A LITTLE MORE TIME	Gabrielle	Go-Best	GOOX 139 (F)
5	4	1, 2, 3, 4 (SUMM'N' NEW)	Coolio	Tommy Boy T&T	91TMO (SM)
6	5	FU-GEE-LA	Fugees	Columbia	6C30666 (SM)
7	6	I GOT 5 ON IT	Laurie	Non Trybe/HIGH	VJST 101 (E)
8	7	TWENTY FOREPLAY	Janet Jackson	A&M	CD-5815112 (F)
9	NEW	HIP HOP DON'T YA DROP	Honky	Higher Ground	HIGS 17 (SM)
10	8	RUNNIN'	The Pharcyde	Go-Best	GOOX 142 (F)
11	NEW	WHAT ABOUT OUR LOVE?	Maysa	Blue Thumb	BTR 30761 (BMG)
12	10	ANYTHING	ST	M&J/Epic	6627196 (SM)
13	8	LIFTED	Lighthouse Family	Wall Cat	5739431 (F)
14	12	NOT GON' CRY	Mary J Blige	Arista	CD-7432156826 (BMG)
15	14	GOOD THING	Eternal	1st Avenue/EMI	CD-CD EM 419 (E)
16	15	SO GOOD [TO COME HOME TO] I'VE HAD...	Ivan Maslis	1st Avenue/Arista	(BMG)
17	11	DO SOMETHING EP	Eusebe	Mama's Yard	12MAMA 8 (E)
18	15	WHERE DO U WANT ME TO PUT IT	Solo (Solo)	Perspective/A&M	5875311 (F)
19	23	EVERY LITTLE THING I DO	Soul For Real	Uptown/MCST	48X02 (BMG)
20	17	DANGEROUS MINDS EP	Aene Ridd's Vets/Sire featuring Craig Mack	MCA/MCST	4807 (BMG)
21	21	GANGSTA'S PARADISE	Coolio featuring LV/Tommy Boy	CD-MCSTD 2194 (BMG)	
22	25	URBAN CITY GIRL	Beiz	Hacktown	CD-74321346742 (BMG)
23	16	I FELL SO YOU COULD CATCH ME	Shara Nelson	Cooltempo	(E)
24	19	KEEP THE MUSIC STRONG	Bizarrre Inc	Some Bizarrre	MERX 451 (F)
25	18	CELEBRATION OF LIFE	Trace	Big Life	BLRT 126 (F)
26	20	SEARCH FOR THE HERO	M People	Deconstruction	74221287961 (BMG)
27	24	WE GOT IT	Immature (featuring Smooth)	MCA/MCST	48009 (BMG)
28	27	HEY LOVER	LL Cool J featuring Boy II Man	Def Jam/Island	12DEF 14 (F)
29	22	WILL YOU BE MY BABY?	Intimid featuring Grand Puba	GHG	74321339381 (BMG)
30	NEW	WHAT'S MY NAME	Naiive Soli	Talkin Loud	TLXS (F)
31	29	DOWN LOW (NOBODY HAS TO KNOW)	R Kelly featuring Ronald Isley	Jive	CD-JIVECD 382 (BMG)
32	32	CRUISIN'	D'Angelo	Cooltempo	12COOL 318 (E)
33	33	NEW YORK UNDERCOVER & TRACK EP	Various	Uptown/MCST	48X02 (BMG)
34	NEW	YOU'RE THE ONE	SWV	RCA	7833645151 (Import)
35	35	I WILL SURVIVE	Charity Savage	RCA	7833644911 (Import)
36	31	MOVING ON UP (ON THE RIGHT SIDE)	Beverly Knight	Dome	12DOME 107 (2M)/USM
37	26	SUGARHILL	AZ	Cooltempo	12COOL 315 (E)
38	28	GOOD LOVE REAL LOVE	D'ora	Music Plant/MCST	40023 (BMG)
39	NEW	BOOMBASTIC	Shaggy	Virgin	VJST 1538 (E)
40	NEW	EVERYDAY AND EVERYNIGHT	Yvette Michale	Go-Best	GOOX 14277 (Import)

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	I GOT THE VIBRATION/A POSITIVE VIBRATION	Bodkin	Merino	ME29/49 (F)
2	NEW	WALKING WOUNDED	Everything But The Girl	Virgin	VST 1577 (E)
3	NEW	THE SCREAMER	Yosh presenta Lovidejay Alami	Limbo	LIMS 547 (F)
4	1	NO OTHER LOVE	Blue Amazon	Jackpot	WIN 006 (A&M)
5	NEW	SAVE THE DAY (REMIXES)	Dias-cuss	Hoai Choons	HOAJ 42 (RTM/DISC)
6	4	THE NIGHT TRAIN	Katrina	Positive	12TV 136 (E)
7	5	CALIFORNIA LOVE	2 Pac featuring Dr Dre	Death Row/Island	12DRW 3 (F)
8	2	LOVELIGHT (RIDE ON A LOVE TRAIN)	Jaym Hanna	VC Recordings	VDXTR 9 (E)
9	9	FIRESTARTER	The Prodigy	XL Recordings	XLT 70 (W)
10	8	NAKASEKI EP (I NEED A LOVER TONIGHT)	Ken Dah	Mr FX	272 (F)
11	7	STORM	Space Kings	Hoai Choons	HOAJ 41 (RTM/DISC)
12	NEW	NEURODANCER	Wippenberg	Prolekt	KULT 010 (BMG)
13	6	AMERICA (I LOVE AMERICA)	Will Carr	Stress	12STR 96 (E)
14	3	SKY PLUS	Nylon Moon	Positive	12TV 150 (E)
15	20	RETURN OF THE MACK	Mark Morrison	WEA	WEA 0407 (W)
16	NEW	FUNKY ACID BABY	Narcosis Thrust	Indochina	IO 0417 (F)
17	13	STATE OF INDEPENDENCE (REMIX)	Danna Summer	Manhattan	PRESX 7 (F)
18	NEW	WHAT ABOUT OUR LOVE?	Maysa	Blue Thumb	BTR 30761 (BMG)
19	14	FOREVER YOUNG	Interactive	Freedom	TARX23 (E)
20	NEW	EVERYDAY AND EVERYNIGHT	Yvette Michale	Go-Best	7833645271 (Import)
21	NEW	YOU'RE THE ONE	SWV	RCA	7833645151 (Import)
22	11	FU-GEE-LA	Fugees	Columbia	6C30666 (SM)
23	NEW	SHOULD I EVER (FALL IN LOVE)	The Nightzweilers featuring Johnnie	1st Avenue/Arista	74321287961 (BMG)
24	NEW	JOY	Gene West	Arista	74321358151 (BMG)
25	17	POLICE STATE	T-Power	SOUP TOWN	0301R (SRD)
26	16	COME BACK TO ME	Angelbeat featuring Rachelle Paris	H-I-Lo/Polyor	576331 (F)
27	26	RUNNIN'	The Pharcyde	Go-Best	GOOX 142 (F)
28	12	STRAIGHT AT YER HEAD	Lionrock	Deconstruction	74221342571 (BMG)
29	NEW	MOVIN' ON	Pascal	Surbanbase	SURBASE 07 (SRD)
30	NEW	BE THERE	Force Mass Motion	Rabbit City	CLT 328 (A&M)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	UJA BUKEM PRESENTS LOGICAL PROGRESSION	Various	Mr	8287281/8287294 (F)
2	NEW	TRADE - VOLUME TWO	Various	Feverpitch	(F)VRTC 2 (E)
3	NEW	AN INSTINCT FOR DETECTION	Lionrock	Deconstruction	7422134261 (BMG)
4	2	THE COMING	Busta Rhymes	Elektra	7559617421/7529617424 (W)
5	3	THE SCORER	Fugees	Columbia	4835491/4835494 (SM)
6	8	PURE TWEAVE 96	Various	Onyx	(D)NYMC120 (F)
7	NEW	THE SWEARING PRINCIPLE/ALRIGHT	Janet Jackson	A&M	PM 581515U (F)
8	4	SECOND TOUGHNESS IN THE INFANTS	Underworld	Junior Boy's Own	JBOJ 41/40M4 417M/DISC
9	4	DANCE NATION	Various	Ministry Of Sound	(D)NMS 36 (2M)/USM
10	NEW	THE SOUND OF CLUB KINETIC - VOL II	Various	Club Kinetik	VKLP 21VMK 2 (16RP/F)

SPECIALIST CHARTS

20 APRIL 1996



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VIDEO

MUSIC VIDEO

This	Last	Artist Title	Label	Cat No	16	9
1	1	POCANTONS	Walt Disney	027452Z	17	18
2	11	TORVILLE & DEAN - FACE THE MUSIC THE TOUR	VCL	031793	18	15
3	11	STAR TREK: THE DEEP SPACE NINE - VOL. 43	CD Video	091613	19	20
4	1	LIFE CAST RECORDED: The Misérables In Concert	CD Video	091616Z	20	12
5	2	THE X-FILES - FULL 2 - TOOMS	Fox Video	09023	22	13
6	3	TAKE THAT Greatest Hits	BMG Video	7432155683	23	21
7	8	THE LAND BEFORE TIME 2	DCI Video	091126Z	24	19
8	7	DUMB AND DUMBER	Fox	Independent VHS0616	25	26
9	10	WALLACE & GROMIT - A CLOSE SHAVE	BBC	0805156	26	16
10	4	SLEEPING BEAUTY	Walt Disney	020476Z	27	28
11	4	BATMAN FOREVER	Warner Home Video	0913068	28	24
12	14	WALLACE & GROMIT: THE WRONG TROUSERS	BBC Video	0905261	29	25
13	14	THE LONG KISS	Walt Disney	020977Z	30	22
14	20	THE ULTIMATE BOTTOM	VCL	036383	31	29

Label	Cat No	16	9
Walt Disney	027452Z	17	18
VCL	031793	18	15
CD Video	091613	19	20
CD Video	091616Z	20	12
Fox Video	09023	22	13
BMG Video	7432155683	23	21
DCI Video	091126Z	24	19
Fox	Independent VHS0616	25	26
BBC	0805156	26	16
Walt Disney	020476Z	27	28
Warner Home Video	0913068	28	24
BBC Video	0905261	29	25
Walt Disney	020977Z	30	22
VCL	036383	31	29

This	Last	Title	Label	Cat No	16	9
1	2	LIVE CAST RECORDING: The Misérables In Concert	Video Collection	03073	16	17
2	1	TAKE THAT Greatest Hits	BMG Video	743215568	17	18
3	3	BILL WHELAN: Bewilderment - The Show	VCL	0363003	18	19
4	4	ROTCONE: Sold And Done	PVI	MM041472	19	20
5	5	DASSIS Live By The Sea	PVI	MM041472	19	20
6	6	OSMOND'S Very Best Of	Waterbury	WN0202	20	21
7	7	MICHAEL JACKSON: Video Greatest Hits - History	SMS	01021223	21	22
8	8	TAKE THAT: Body On! - The Mirrors	BMG Video	743215568	22	23
9	7	MARABU: The Mystery - Live At Mountain Stage	SMS	01021223	21	22
10	13	TALENTED MURDERERS - Live At Mountain Stage	SMS	01021223	21	22
11	9	ROBSON GREEN & JESSE: The Mirrors For So Long	BMG Video	743215568	22	23
12	13	PULP: Sorted For Film & Video	BMG Video	743215568	22	23
13	13	DANIEL O'DONNELL: The Classic Live Concerts 1971-1975	BMG Video	743215568	22	23
14	15	THE PRODIGY: The Prodigy Presents... Punk	BMG Video	743215568	22	23
15	11	BON JOVI: Live In London	PolyGram Video	6382193	23	24

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(distributor)
1	4	K-FILES	DJ Dado	ZYX ZYX	05058 (Self)
2	3	DUNTY LOOK BACK IN ANGER	Oasis	Creation	CRESO 221 (SMJVW)
3	2	1,2,3,4 (SUMPIN' NEW)	Cozilo	Tommy Boy	TBCD 721 (RTM/DJ)
4	1	EVERY TIME I FALL IN LOVE	Upside Down	Waymo	CDWORLD 2A (P)
5	6	DAYDREAM BELIEVER (CHEER UP...)	Simply Red & White	Replay	SHAYSIGSO (Self)
6	5	I WANNA BE A HIPPIE	Technoband	Mokym	DM 17303 (P)
7	4	AMERICA (I LOVE AMERICA)	Full Intention	Stress	CD5R 56 (P)
8	12	WHATEVER	Oasis	Creation	CRESO 155 (SMJVW)
9	8	PASSION	Get Dancer	Way Of Life	WAYDA 1 (P)
10	10	STORM	Space Kittens	Hooj Choons	HOJCD 41 (RTM/DJ)
11	10	POLICE STATE	T Power	SOUL	TPWOCU 101 (SR)
12	11	YOUNG LIVERS	Rocket From The Crypt	Elemental	ELM 330DS (RTM/DJ)
13	13	BACK FROM THE EDGE	Bruce Dickinson	Raw Power	RAWX 102Z (P)
14	14	POP COP	Oyces	Sugar	SUGA 3CD (RTM/DJ)
15	15	CIGARETTES & ALCOHOL	Oasis	Creation	CRESO 196 (SMJVW)
16	10	NEIGHBOURHOOD	Space	GO	CDGUT 1 (TI)
17	7	THE SECRET VAMPIRE SOUNDTRACK	Bis	Chemical Underground	CHM CDU (SR)
18	16	WONDERWALL	Oasis	Creation	CRESO 215 (SMJVW)
19	11	BEING BARE	Mopwhear	Laurel	LAUCD 8 (P)
20	19	LIVE FOREVER	Oasis	Creation	CRESO 185 (SMJVW)

This	Last	Title	Label	(distributor)
1	1	WHAT'S THE STORY? MORNING...	Oasis	Creation
2	2	DEFINITELY MAYBE	Oasis	Creation
3	1	OUR HAPPY HARDCORE	Scooter	Club Tools
4	4	SECOND TOUGHEST IN THE INFANTS	Underworld	Junior Boy's Own
5	5	EXPECTING TO FLY	Blutonium	Superior Quality
6	4	LOVEJIFE	Lush	4AD
7	3	COUNTDOWN 1982-1983	Pulp	Nectar
8	10A	PARANOID & UNSHOWN	Stink	One Little Indian
9	11	GANGSTA'S PARADISE	Cozilo	Tommy Boy
10	10B	DEMOCRACY	Butterfly	BFLCD 17 (P)
11	8	ON	Echobaby	Feeze
12	12A	THIRD VERSION EP	Money Mark	Mo Wax
13	7	POST	Egypz	One Little Indian
14	6	EMPEROR TOMATO KETCHUP	Stencils	Doughphonic
15	10	ROTS	Singulature	Roadrunner
16	10C	WHO CAN YOU TRUST?	Marchebsa	Indelcena
17	9	NUISANCE	Marsவர்	Laurel
18	10	THE HAPPIEST MAN ALIVE	Ruby Bird	Babybird
19	10D	I FEEL ALRIGHT	Steve Earle	Transatlantic
20	14	MURDER BALLADS	Nick Cave & The Bad Seeds	Mute

ROCK

This	Last	Title	Artist	Label	(distributor)
1	1	GARBAGE	Garbage	Meridian	D 31658 (RTM)
2	3	REGULAR URBAN SURVIVORS	Terriovision	Total	VEAS 053 (P)
3	7	DONT STOP	Status Quo	Polygram	TV 53035Z (P)
4	2	TINY MUSIC...	Stone Temple Pilots	Atlantic	756782817 (P)
5	6	MADE IN HEAVEN	Ozzen	Parlophone	CDPCS2 187 (P)
6	11	FOO FIGHTERS	Q: Jaz	Roswell	CDDEST 2366 (P)
7	5	MADE AGAIN	Marillion	EMI	CDDEMO 1094 (P)
8	9	ROOTS	Sequahra	Roadrunner	RR 8900Z (P)
9	4	LUCKY	Skin	Parlophone	CDPCS2 188 (P)
10	10	THESE DAYS	Cher Jovi	Mercury	528248Z (P)

This	Last	Title	Label	(distributor)
11	8	JUST ADD LIFE	Almighty	Chrysalis
12	13	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin
13	12	CROSS ROAD - THE BEST OF	Bob Dylan	Jamco
14	16	ONE HOT MINUTE	Red Hot Chili Peppers	Warner
15	20	NEVERMIND	Nirvana	DCG
16	19	DOOKIE	Green Day	Reprise
17	14	APPLETITE FOR DESTRUCTION	Guns N' Roses	Geffe
18	18	INSOMNIAC	Green Day	Reprise
19	17	SLIPPERY WHEN WET	Bob Jovi	Vertigo
20	20	SO FAR SO GOOD	Bryan Adams	A&M

This	Last	Title	Label	(distributor)
1	1	TIMELESS	Daniel O'Donnell/Mary Duffy	MCA
2	1	I FEEL ALRIGHT	Steve Earle	Ritz
3	2	FRESH FROGS	Garth Brooks	Original Radio Cast
4	3	MUSIC FOR ALL OCCASIONS	Mavericks	Original Radio Cast
5	4	JINGUNE	KD Lang	Original Radio Cast
6	8	IN PIECES	Garth Brooks	Original Radio Cast
7	5	THE LAST WALTZ	Daniel O'Donnell	Original Radio Cast
8	13	WILD ANGES	Martine McBride	Original Radio Cast
9	10	ENDLESS SEASONS	Rankin Family	Original Radio Cast
10	7	ALMOST ALONE	Cher Adams	Original Radio Cast

COUNTRY

This	Last	Title	Artist	Label	(distributor)
1	1	TIMELESS	Daniel O'Donnell/Mary Duffy	Ritz	RTZCD 787 (P)
2	1	I FEEL ALRIGHT	Steve Earle	Transatlantic	TRACD 227 (P)
3	2	FRESH FROGS	Garth Brooks	Capital	CDG08 (P)
4	3	MUSIC FOR ALL OCCASIONS	Mavericks	MCA	MCD 11344 (SMG)
5	4	JINGUNE	KD Lang	Sire	75928848Z (P)
6	8	IN PIECES	Garth Brooks	Liberty	COEST 221Z (P)
7	5	THE LAST WALTZ	Daniel O'Donnell	RCA	RTZCD 0958 (P)
8	13	WILD ANGES	Martine McBride	RCA	07806659Z (SMG)
9	10	ENDLESS SEASONS	Rankin Family	Parlophone	COEST 227Z (P)
10	7	ALMOST ALONE	Cher Adams	Columbia	48324Z (SM)

This	Last	Title	Label	(distributor)
11	6	WHAT A CRYING SHAME	Mavericks	MCA
12	9	SPECIALLY FOR YOU	Daniel O'Donnell	Ritz
13	12	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia
14	14	STARTING OVER	Reba McEntire	MCA
15	16	TRAIN A COMIN'	Steve Earle	Transatlantic
16	11	REVELATIONS	Wyonna	Cur
17	17	WRECKING BALL	Emmylou Harris	Grapevine
18	10	MERLE HAGGARD 1996	Merle Haggard	Cur
19	15	NO FEENCES	Garth Brooks	Capital
20	18	COME ON COME ON	Mary Chapin Carpenter	Columbia

This	Last	Title	Artist	Label	(distributor)
1	1	JOINERS AT THE BEEB	Brian Johnson	BBC	
2	2	TOP STORY - READ ALONG	Original Radio Cast	BBC	
3	3	HANCOCK'S HALF HOUR	Original Radio Cast	BBC	
4	4	ROUND THE HORNE 7	Original Radio Cast	BBC	
5	5	THE X-FILES - GROUND ZERO	Gillian Anderson	BBC	
6	6	AGATHA CHRISTIE AT BERTRAM'S HOTEL	Original Cast Recording	BBC	
7	7	DAD'S ARMY - SORRY WOUND NUMBER	Original Cast Recording	BBC	
8	8	BLACKADDER GOES FORTH	Original Radio Cast	BBC	
9	9	THE GOON SHOW: HOLIARIES...	The Goons	BBC	
10	1	DOCTOR WHO: THE GHOST OF N-SPACE	Original Cast Recording	BBC	

SPOKEN WORD

This	Last	Title	Artist	Label	(distributor)
1	1	JOINERS AT THE BEEB	Brian Johnson	BBC	
2	2	TOP STORY - READ ALONG	Original Radio Cast	BBC	
3	3	HANCOCK'S HALF HOUR	Original Radio Cast	BBC	
4	4	ROUND THE HORNE 7	Original Radio Cast	BBC	
5	5	THE X-FILES - GROUND ZERO	Gillian Anderson	BBC	
6	6	AGATHA CHRISTIE AT BERTRAM'S HOTEL	Original Cast Recording	BBC	
7	7	DAD'S ARMY - SORRY WOUND NUMBER	Original Cast Recording	BBC	
8	8	BLACKADDER GOES FORTH	Original Radio Cast	BBC	
9	9	THE GOON SHOW: HOLIARIES...	The Goons	BBC	
10	1	DOCTOR WHO: THE GHOST OF N-SPACE	Original Cast Recording	BBC	

This	Last	Title	Label	(distributor)
11	11	WOMAN'S HOUR SHORT STORIES VOL 2	Radio Collection	BBC
12	12	DEAD MAN'S RANSOM ...	Original Radio 4 Cast	BBC
13	5	DICK KING-SMITH - BOB THE SHEEP-PIG	Stephen Thorne	Cover To Cover
14	14	ROUND THE HORNE: MOVIE SPODS	Original Radio Cast	BBC
15	14	DIARIES 1960-1990	Alan Bennett	BBC
16	4	STEPFOT & SON: AN OLD ION	Original Radio Cast	BBC
17	12	JANE AUSDEN'S SENSE & SENSIBILITY	Original Radio 4 Cast	Classic Collection
18	11	THE CASKET OF SHERLOCK HOLMES	Original Radio 4 Cast	BBC
19	10	HANCOCK'S HALF HOUR 6	Original BBC Radio Cast	BBC
20	10	JUST WILLIAM 4	Martin Jarvis	BBC

This	Last	Title	Label	(distributor)
1	1	JOINERS AT THE BEEB	Brian Johnson	BBC
2	2	TOP STORY - READ ALONG	Original Radio Cast	BBC
3	3	HANCOCK'S HALF HOUR	Original Radio Cast	BBC
4	4	ROUND THE HORNE 7	Original Radio Cast	BBC
5	5	THE X-FILES - GROUND ZERO	Gillian Anderson	BBC
6	6	AGATHA CHRISTIE AT BERTRAM'S HOTEL	Original Cast Recording	BBC
7	7	DAD'S ARMY - SORRY WOUND NUMBER	Original Cast Recording	BBC
8	8	BLACKADDER GOES FORTH	Original Radio Cast	BBC
9	9	THE GOON SHOW: HOLIARIES...	The Goons	BBC
10	1	DOCTOR WHO: THE GHOST OF N-SPACE	Original Cast Recording	BBC

ORBITAL

MOVING INTO THE MAINSTREAM

TALENT

Last year, Leffield began to enjoy mainstream success after a long time being a dance scene cult; this year, it seems that Orbital will trend that same path to wider recognition.

Not that the duo, brothers Paul and Phil Hartnoll, are residing in danceland obscurity; their last album, 1994's *Snivilisation*, sold a healthy 50,000 copies, helped by an indie press who adopted the group early on and have remained vocal supporters ever since. Orbital's popularity has grown via their live work. Last summer, they gave a grandstand performance at Glastonbury for the second year running, while appearances in the US have helped Orbital to build a healthy transatlantic fanbase. And their remix CV — including Madonna's *Bedtime Story* — shows they are in demand for studio work, too.

The duo are now set for a flurry of activity surrounding the release of their fourth album, *In Sides*, which is due out on April 29. It is preceded by the single, *The Box*, released today (April 15) and, alongside promotional work, Orbital embark on a 13-date UK tour on May 1, including a date at London's Royal Albert Hall.

The single works as an ideal appetiser for the new album, with its subdued drum and bass style providing a bed for a haunting and instantly catchy cinematic-style melody played on a dulcimer.

The duo are pleased with the result. "There's always this dreaded moment when the record company comes to us and says 'Is there a track we can use as a single?' and we usually say, 'Well, no, not really,'" says Paul Hartnoll. "But when I was actually doing that track, I started to think we could do a great short version of this for a single. So we were able to say 'Yes, here you are.'"

In its final state, however, *The Box* is almost a mini-album with four versions of the track twisting and turning the key melody through a variety of differing soundscapes, ending with a

fully-vocalised reprise version featuring singer Grant Fulson.

The *Box*'s soundtrack mood is also evident throughout the album and it comes as no surprise to discover the Hartnolls have been long time fans of soundtrack and easy listening kings such as John Barry and Lalo Schifrin.

"That's all I've been listening to for years. It started because you could afford get loads of those LPs for 50p in charity shops and there were always lots of good sounds to sample on them. Then eventually I started listening to the music and I'd find myself cleaning the car listening to A Little Latin," laughs Phil.

The songs on the album take in a variety of musical moods, adding up to Orbital's most varied album to date. Tracks such as Adams will keep old fans happy by again displaying the group's capacity to come up with innovative sounds and synth lines, while the nods towards drum and bass on tracks like *The Box* and *The Girl With The Sun In Her Head* will help draw new listeners.

More than anything else, *In Sides* still demonstrates the duo's ability to come up with a strong melodic theme for their tracks.

Phil says, "That's something a lot of electronic music lacks. It's good to have something there that people remember and take away, that they can whistle at a bus stop. That's obviously not all that matters but it is important."

The group are happy to see the success of their peers from the original house scene such as *LeMond* and *The Prodigy* but remain philosophical about whether they will attain such platinum-selling heights.

"When we started, all I wanted was to be Cabaret Voltaire. Our last album sold 80,000 copies and I thought that was incredible. We've loved to sell 300,000 albums but I've been around too long to believe you can predict or influence what the mass market is going to do," says Phil. **Tony Forlides**



IN SIDES INSIGHT

Throughout Orbital's career, they have displayed an unflagging ability to come up with an innovative and colourful palette of sounds to work with. This project, recorded at London's Strongroom studio, is no exception. The duo program and record on Apple Macs using Logic Audio and an Emu E Max 2 E54 sampler. "We were going to buy an Akai S1000, but Moomster insisted we buy one of these, it's almost more like an analogue synthesiser than a sampler," says Phil Hartnoll.

A Roland 808 drum machine was used on the album but many of the tracks were samples taken from recordings they made of a friend

drumming live. Phil says, "We recorded him with about 15 mics playing along to click tracks and doing things on his own." Vintage analogues used on *In Sides* include an Arrp 2800, a Roland SH01, an Oberheim Expander and a Roland Jupiter 6. The track *The Girl With The Sun In Her Hair* was recorded using electricity generated by Cyrus, Greenpeace's mobile solar generator. Finally, the backbone of Orbital's live shows are banks of Alexis MMB3 sequencers which, Hartnoll says, are still the most reliable way of programming their shows in the absence of specialised equipment for digital performances.

Act: Orbital. Project: album. Label: Internal. Writers: Hartnoll/Hartnoll. Producers: Orbital. Studio: The Strongroom. Released: April 29

STEVE LAMACQ ON A&R

This column comes to you live from the demo jury at Radio One's Sound City in Leeds. It's pretty scary. Imagine being a scout and having 200 people from different bands all in your office at the same time. The jury, in case you've never been to one of these things, is made up of A&R representatives, the Musicians' Union and, in this case, me. There's a cassette player and a box full of nearly 100 demos (of which about 14 get randomly picked and played). The audience at the West Yorkshire Playhouse are nearly all in bands. It's instant A&R. Or at least as near as you can get. We trundle through the first few tapes, with me taking suitable offence to the use of words like "vibey" by the panel, before hearing a pretty cool effort by a band called **Elephant & Rhino**. Terrible name, but they sound like a proggy Stone Roses on a really moody day. I think

there's probably an art to being a panellist on these occasions but I haven't found what it is yet. I keep thinking that I'm going to get into a 12 Angry Men scene with my fellow panellists (we're discussing artwork for demos at the moment and whether a flash sleeve helps your demo get heard; I'm doing the case for the defence. Demos could come in bog paper as far as I'm concerned as long as the music is good. I think our side are going down for a 15-year stretch). Another good tape pops up from **Baby Nation**, who my colleagues like immensely. Unfortunately, I'm over cautious about this one. It's loud and energetic but needs more of a sense of identity before competing with the indie big boys. It's a nice try though. Baby Nation go running off to play a gig in a shop as soon as we've finished... Congratulations to anyone who managed to

get around Leeds for the daytime shows at the Virgin

Megastore's outdoor stage and the fringe gigs in the evening. Among the most talked-about groups of the week were **Chest**, who played a couple of times and have already attracted label attention; **Orange**, who played an impressive set to a crowd of 40 rain-soaked supporters; **Lazerboy**, tipped by the indie fraternity in Leeds; and my own personal favourites, the frenetically noisy and very lovable **Coping Saw**... Back at the Demo Jury, everything winds up politely. Thanks to everyone who dropped us a cassette afterwards (16 in all). Probably need new batteries for the Walkman on the train home... Steve Lamacq presents Radio One's Evening Session with Jo Whitley, Mon-Thur 7-9pm



Don't miss the TWISTER

Featured by the energetic Man Saturday — meet The The man... Analyser's diverse piano-punk free-space base caused a stir with a series of low-key live appearances which they cap with the keyboard-driven single *The Chip*, out next month on local indie Retator.

GEORGE MICHAEL

SIX-YEAR WAIT IS OVER FOR A NEW ALBUM FROM THE MATURING SINGER AND SOLO SINGER

TRACK BY TRACK

Artist: George Michael
Album: *Older*
Label: Virgin
Publishers: Dick Loveley Music/various
Studio: Sarm West
Released: May 7
Jesus To A Child (5:50)

In the context of the album, *Jesus To A Child* sets the scene for Michael's current direction — brooding, mature, reflective but not so downbeat as to disallow the good times. **FastLove (5:24)**

Written with British R&B producer Jon Douglas, the second single from *Older* — out on April 22 but already receiving heavy radio support — is powered by a sample from disco classic Patrice Rushen's *Forget Me Not*. **Older (5:32)**
The album moves into a jazzy mood as Michael brusquely casts off a former lover — "I'm not the man you want... these are wasted days without affection, I'm not that foolish anymore" — to the quavering accompaniment of Steve Sidwell's trumpet. Due to be the album's third single.

Spinning The Wheel (5:08)
The album's upbeat highlight (and second song written with Douglas) finds Michael sending out warning signs to an errant partner: "Five o'clock in the morning, you ain't home... I will not accept this as part of my life... I would rather be alone than watch you spinning the wheel for me."
I Don't Really Matter (5:33)

Michael plays all the instruments on this slow late-night track which extends into a P-funk workout.

The Strongest Thing (5:00)
Heavy-lifted basslines, hissing hi-hats and an intriguing oriental keyboard fill contrast with Michael's breathy vocals and heartfelt lyrics: "There's a liar in my head/ There's a thief in my bed..."
To Be Forgiveness (5:26)

Michael's fascination with Brazilian rhythms comes to the fore with a slowed-down stampede and a lightness of touch reflected in confident (post-Sony court case) lyrics: "I've got to get back on my feet/ Feel like I've been sleeping/ Sweet, sweet time has been a good friend of mine."
Sar People (5:15)

Deft use of a Rhodes electric piano, Brazilian beats and gangsta-funk touches present a retro Seventies feel wherein Michael attempts to distance himself from others in the superstar bracket by embracing the Malibu set: "I do not court myself among you... there's a difference between you and me."
You Have Been Loved (5:27)
Co-written with friend David Austin, who also plays keyboards, Michael plays bass, guitar and drums and sings a wistful tribute to his mother over the track's dreamy landscape.

Free (7:39)
A thundering drum loop presages this instrumental track which acts as a closer for *Older*, reintroducing many of the album's musical elements, such as the oriental effects on *The Strongest Thing*. In the closing seconds, Michael makes the album's only direct lyrical reference to the dispute with Sony: "Feels good... to be free."

Rare are the releases which can match the anticipation currently building for George Michael's new album *Older*, which comes out on May 7.

The solo superstar's third solo album since the Wham! split in 1986 is now the focus of intense interest — fana, the media and the industry are all eager to discover how Michael's creative direction has altered since 1990's *Listen Without Prejudice*, which sold 5m copies worldwide but failed to match the excitement surrounding its predecessor, the 12m-selling *Path*.

During the past six years, Michael's life has changed drastically, mainly as a result of his multi-million pound legal dispute with former record company CBS/Sony which, at one stage, threatened to alter the entire course of the international record industry.

Yet, on *Older*, Michael refuses to dwell on the legal row which led to a six-month long court case and the \$10m settlement allowing him to sign with David Geffen's *DreamWorks* in the US and Virgin Records in the rest of the world.

Although he embarked on recording the new album at Sarm West immediately after last July's settlement, *Older* is an intensely personal collection. There is only an allusion to his fight for artistic and contractual freedom, although, at the end of final track *Free*, you can hear the singer utter the phrase, "it's good... to be free."

It is also worth noting that the small print on the album's first two singles — *Jesus To A Child* and *FastLove* — state that the tracks are licensed by Michael to Virgin, tiny but nevertheless significant reminders that the singer now possesses his masters as part of the settlement.

For the most part on *Older*, Michael chooses to dwell on private passions, the problems of fame and maturity, and the loss of lovers and friends. Indeed, Michael has dedicated *Older* to two people who have died in recent years, one a profound musical influence — Brazilian composer/arranger Antonio Carlos Jobim, the writer of such Latin classics as *Girl From Ipanema*, who died in December 1994 — the other a close friend — Anselmo Feleppa, who Michael says "changed the way that I look at life" in the album's sleeve notes. *Older* is a mature and exciting album, says the singer's publisher and long-time confidant Dick Love: "We're all very pleased with how it turned out — a number of the tracks are undoubtedly the best of his career."

There is no avoiding the fact that *Older* has a regretful, downbeat air, reflected in such lyrics as "I never should have looked back in your direction" (from the track also called *Older*), "Yes, those clouds are closing in" (from *Spinning The Wheel*) and "So I learn to live with shame/tell myself I leave no pain/ but I do" (from *It Doesn't Really Matter*). But to quote these out of context ignores the lush musical textures and lighter melodic flourishes at which Michael is so expert.

"*Older* is an album which is strong on light and shade," says Virgin's deputy managing director Ray Cooper. "Sure, it's a ballad-led collection but it also has a number of upbeat pop-dance tracks and, in *Older*, George has come up with the outstanding song of his career, a definitive statement."

Older is under consideration as the third track to be spun off as a single,

only just finishing up with the first single *Jesus To A Child* when *FastLove* was delivered to us."

FastLove is one of two tracks on the album which draws on the writing and production talents of British R&B producer Jon Douglas, who met the singer last summer when he was working at Sarm West with *Go Beat* solo singer Lisa Moorish.

Douglas, whose credits also include Gabrielle and Eternal, recalls, "Lisa and Perry [Unger-Hamilton, *Go Beat* A&R director] had this idea to cover Wham!'s *I'm Your Man*, which I initially thought was a bit cheesy and Eighties, given that I was a major Wham! fan and wanted to be George Michael when I was a kid. We started to work on it and a tape up at Sarm got a copy to George. He strolled in and was really surprised, even adding some uncredited backing vocals."

Thus Douglas formed a musical relationship with Michael which blossomed into *FastLove* and the album's centrepiece *Spinning The Wheel*. "That started off as a moody, trip-hop orientated beat. George comes into his own in the studio, writing his own stuff and fine-tuning the very best bits to be included in the final mix."

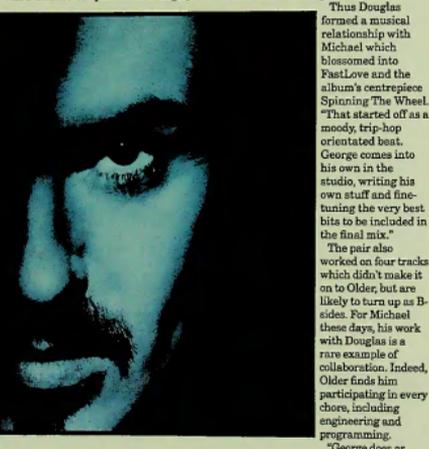
The pair also worked on four tracks which didn't make it on *Older*, but are likely to turn up as B-sides. For Michael these days, his work with Douglas is a rare example of collaboration. Indeed, *Older* finds him participating in every chore, including engineering and programming.

"George does as much as he can, whether it's working behind the desk or playing instruments," says Andy Stephens, the former Sony executive who became Michael's manager last autumn. "As a result, engineering duties are shared with a number of people, including long-time collaborator Chris Porter, while Michael plays the majority of the instruments."

Often during the eight-month sessions, Michael could be found rushing between studios two and four at Sarm, laying down a track in one and adding production textures in the other. "If there were solos that needed adding or particular production effects which George couldn't achieve, then he would call somebody in," Stephens says.

The select band of instrumentalists include saxophonist Andy Hamilton, keyboard player Chris Cameron, guitarist Danny Jacobs and horn players Steve Sidwell, John Thirkhall and Stuart Brooks.

Michael's single-mindedness is not in



but the singer and the record company are waiting to gauge the public response to second single *FastLove*, released next Monday (April 22) but already receiving hefty airplay.

Michael's insistent, rhythmic drive finds Michael scaling the pop heights of *Faith*, and by hiding modern dance techniques to his assured pop sensibilities, he silences any suspicion that he cannot compete with the crossover R&B giants such as Mariah Carey and Boyz II Men who sprang up in his absence.

Capital Radio group director of programmes Richard Park is a friend of Michael's and an early champion of the album and *FastLove* in particular. "I was fortunate enough to be privy to some of the tracks just after they were completed," he reveals. "It's really been worth the wait. *FastLove* is a fantastic single and I wouldn't be surprised if it was around for four or even five months. This is what happens with George. After four months, we were



DAVE GRANAY IN THE CORAL SNAKES
The Australian has been around for a few years, mostly with Egnam rockers The Moogies, but his return to the music scene is a commercial work success. You'll find him on *Just Too High* (Geffen) on a CD release, but Granay's tongue wrings you in an open all of its own.

E!
SONGWRITER

question — here is a major recording star prepared to put his career on ice for five years to fight against the perceived unfairness of contractual clauses. Yet Older denotes a sea-change in his attitude to the use of his image.

Unlike Listen Without Prejudice, Michael appears on the sleeve, and recently completed a four-day video shoot at Pinewood Studios for a promo for PostLove, directed by Vaughan & Anthea, the hip team responsible for striking ads for Kiss FM and Levi's Jeans.

However, Michael will not be participating in press interviews for Older. Virgin's Cooper says, "We are quite happy to work alongside him and the fact that he is unavailable for the usual promotional processes like press interviews is no problem. George's view is the right one. There is no point in over egging the pudding, particularly for a project which we believe is going to be around for two years or more. The Virgin view is that artists make records and we're here to hold up a magnifying glass and highlight areas that we should maybe concentrate on."

Last week, executives from retail chains including Virgin Our Price's Neil Boote and Tower's Elspeth Thompson were granted playbacks of the album and, on Wednesday (April 17), Michael will be present at a retail dinner where more executives and some senior management will also hear Older and be given details of the marketing plans.

An irony of Michael's career over recent years is that, while he sought privacy and freedom from his contract with Sony, the publicity surrounding the courtroom battle maintained his profile.

Cooper acknowledges this as an unexpected bonus. "George probably got more publicity in that time than if he'd released a couple of albums," he says.

What will undoubtedly please the camera-shy star is that the public gaze will now turn away from business wrangling and again focus on his music.

On the back cover of Older, Michael extends a heartfelt message, "Thank you for waiting". Now his fans can judge for themselves whether the wait has been worth it.

Paul Gorman

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
A	melodious power pop/rock group from London via Leeds	LONDON	Andrian Adams	long-term albums	Paul McDonald — "I saw them by accident. They were amazing and had excellent songs."
SALLY BURGESS	rainy, middle market, multi-instrumental/act from Brighton	MCA MUSIC PUBLISHING	none	production deal	Will Morrison — "I was impressed by her very fresh sound."
JOHN BUTLER	Former Diesel Park West vocalist	CHRYSALIS	c/o Food Records	album	Andy Ross/U-F Decillion "He's a great singer and writes great songs" — Russ
OD FAITH	London-based trance/house singer/songwriter from the LIS	PULSE 8	Lewis Dena	single plus album option	Steve Long — "People will compare him to Robert Miles but it's an individual, catchy tune."
FANCY	London based, girl-fronted	BIG LIFE	DB Management	album	Tom Parry
ANGEL MORAES	pop/rap trio commercial dance artist	MCA MUSIC PUBLISHING	Stephanie Reid	exclusive worldwide publishing	Ruth Rothwell
THE RISE	London-based solo dance vocalist and production unit	MULTIPLY	self-managed	single and album	Scott McLachlan
SUPER FURRY ANIMALS	hotty-tipped Welsh guitar band	POLYGRAM MUSIC	Alun Lloyd	worldwide publishing	Mark Lewis
TABU	signed to Dreamtime East Rice & Kipling Tolstrup in a jazzy techno style	FLEX/POSITIVA	self-managed	singles and option	Kennet Bager
SCARFO	heavy guitar indie group	MUKKA ISLAND MUSIC PUBLISHING	Katharine Harvey	worldwide publishing	Nigel Coxon

Compiled by Sarah Davis and Jake Barnes

One to WATCH

HAIRY BOWSIES

Currently being down a storm on the Irish cabaret circuit, this speed rebel band led by Joshua Tree frontman Paul Woulfe are as funny as they are irreverent. While Tories fans might be upset, but the splendiferous The Crazies We Had That Day We Glad For Ireland is a huge novelty hit waiting to happen.

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BANDULU Cornerstone	WEA	April 22		The release will be advertised in the music press and posters will be available for in-store display.
COCKLE & FREEMAN Milk & Kisses	Mercury	April 15		There will be press ads in the <i>NME</i> , <i>Melody Maker</i> , <i>Q</i> , <i>Big Issue</i> and <i>Time Out</i> and nationwide posters. In-store displays will run with Virgin.
FACE DOWN Midfield	Roadrunner	April 15		Ads will run in <i>Kerrang!</i> with Virgin and <i>Metal Hammer</i> with HMV, both of which are offering a discount voucher promotion.
KE [Am]	RCA	April 22		The release will be advertised in the music press and in <i>Q</i> with HMV. It is an Our Price accompanied release and a No Risk Disk with Tower.
X KLASS Remix And Additional...	Deconstruction	April 15		Ads will run on Capital and Kiss and in <i>The Face</i> , <i>MixMag</i> and <i>TOTPMagazine</i> . Posters will run in London, Manchester and Glasgow.
HOOTIE & THE BLOWFISH Fairweather Johnson	East West/Atlantic	April 22		The release will be advertised in <i>Melody Maker</i> , <i>Q</i> , <i>Time Out</i> and the nationals and promoted in-store at Woolworths, HMV, Tower and Andy's.
LONGPINS The Sun Is Often Out	Mother	April 22		There will be extensive music and style press advertising to support this release, plus nationwide posters and a database mail-out.
MARK MORRISON Return Of The Mack	WEA	April 22		National and music press ads will be backed by radio ads on ILR stations. There will also be a nationwide 48-sheet poster campaign.
NEARLY GOD Nearly God	Island	April 22		Ads will run in the <i>NME</i> , <i>Melody Maker</i> , <i>Select</i> , <i>Time Out</i> , <i>i-D</i> , <i>The Face</i> , <i>Dazed</i> & <i>Confused</i> and <i>MaxMag</i> .
THE OSMONDS The Very Best Of The Osmonds	Polydor	out now		TV ads run on GMTV, Granada, Border, Yorkshire and Time Two. This is the first time any Osmonds material has been released on CD.
THE SPECIALS Today's Specials	Virgin	April 15		The album will be advertised in the national and music press and there will be displays with independent retailers.
SWV New Beginning	RCA	April 22		Press ads will run in <i>True</i> , <i>Touch</i> , <i>Blues & Soul</i> , <i>The Voice</i> and <i>Echoes</i> .
VARIOUS Back To Basics - Cut The Crap	Network	out now		There will be a nationwide street poster campaign and a mailout to fans. Advertising will run in music and style magazines and the <i>Southport Soul Weekend</i> programme. Radio ads run on Kiss, Choice and Galaxy.
VARIOUS The Best Album In The World...Ever! Part 3	Virgin	April 15		The campaign includes national Channel Four and regional ITV ads, national radio ads and in-store displays with multiples and independents including Menzies and EUK, where the release is album of the week.
VARIOUS Boneshakers Vol 1	Internal Bass	April 15		Advertising will run in the specialist music press including <i>Blues & Soul</i> , <i>Soul Trader</i> and <i>Street Vibes</i> .
VARIOUS Dance Zone Level 7	PolyGram TV	April 22		National ads on Channel Four, ITV and BSkyB will be backed by ads on Kiss and Atlantic 252 and in-store displays.
VARIOUS Go With The Flow	PolyGram TV	April 15		This release, sponsored by Aerc, will be nationally TV advertised on Channel Four, ITV and satellite stations and radio advertised on Atlantic 252. There will be music and national press ads and nationwide posters.
VARIOUS Hall Of Fame	Classic FM	out now		This 30-track compilation featuring Classic FM listeners' favourite tracks will be advertised on Channel Four and Classic FM.
VARIOUS Love II Swing	Telstar	April 15		The release will be nationally advertised on Channel Four and regionally on ITV. There will be radio ads on Kiss, Choice and Galaxy.
VARIOUS Masterclass Classic Mellow Vol 4	Beechwood Music	April 15		Press ads will run in <i>Blues & Soul</i> , <i>Echoes</i> , <i>Touch</i> and <i>Soul Trader</i> and radio ads on Kiss, Jazz FM, Choice FM and Choice Birmingham.
VARIOUS Raidance	PolyGram TV	April 15		National TV ads on Channel Four and satellite stations will be backed by radio ads on Virgin and national press ads.
VARIOUS 100% Rap Originals	Telstar	April 22		A two-week radio campaign will run from release on Kiss 100, Kiss 102, Galaxy, Capital FM, City, Piccadilly and BRMB.
VARIOUS Technehdz	Telstar	out now		Ads will run nationally on Channel Four, regionally on ITV and on BSkyB. There will be ads on Capital, Kiss, BRMB, City, Piccadilly and Power.
VARIOUS Trade Vol 2	Cooltempo	out now		TV ads will run on Channel Four (excluding Scotland) and there will be radio ads on both Kiss stations, HMV is promoting the LP in-store and running nationwide posters. There will also be music press ads.
VARIOUS Out Of This World	Telstar	out now		This compilation of sci-fi themes will be promoted with national Channel Four and regional ITV ads and radio ads on Melody. There will also be ads on satellite channels.
VARIOUS Unreleased Vol. 2	Beechwood Music	April 15		Radio ads will run on Kiss and Galaxy and there will be press ads in the <i>NME</i> , <i>Melody Maker</i> , <i>Jockey Star</i> , <i>Music</i> and <i>Magic Feet</i> .
VARIOUS Vague Now & Then	EMI Premier	April 15		This album will be regionally advertised on dance radio stations and in the music press. There will be a nationwide street poster campaign.

Compiled by Sue Sillitoe: 0181-757 2255

CAMPAIGNS OF THE WEEK

ARTIST



HOOTIE & THE BLOWFISH – FAIRWEATHER JOHNSON
 Record label: East West/Atlantic
 Media agency: BMP
 Media executive: Ali Cassell
 Product manager: Richard Engler
 Creative concept: Hootie & The Blowfish

Hootie & The Blowfish's second album on the East West/Atlantic label will be heavily press advertised from its release next Monday as part of a campaign that aims to break the band to more mainstream audiences. The marketing for the album – Fairweather Johnson – will be in two phases, the first of which includes press ads in *Time Out*, *Mojo*, *Q* and the nationals. There will be leafletting of all UK gigs, a direct mail competition and promotions with key media. In-store the release is album of the week with Woolworths, which is running window displays and there will be displays with HMV, Tower and 200 independents. Andy's is featuring the album on listening posts. Phase two of the campaign will start during the summer and will include radio and TV advertising.

COMPILATION



DANCE ZONE LEVEL 7
 Record label: PolyGram TV
 Media agency: The Media Business
 Media executive: Tina Digby

Product manager: Nigel Godsiff
Creative concept: Nigel Godsiff
 PolyGram TV is launching a mass-market advertising campaign to support Dance Zone Level 7 – the company's latest release in the Dance Zone compilation series which has now sold more than 2m units in the UK. The campaign starts next Monday with the release of the album and will include national television advertising on Channel Four, ITV and satellite station BSkyB. There will also be a two-week radio advertising campaign on Kiss, Kiss102 and Atlantic 252. Dance Zone Level 7, which features tracks by artists such as Kendoh, Crescendo, DJ Misjah, Baby D and Helicopter, will be promoted with a nationwide street poster campaign and there will be in-store displays with multiple and independent retailers including Menzies, where the release is album of the week.

BEHIND THE COUNTER

CHRISTINE HEBRON, Andy's Records, Lincoln

"Business was very brisk this Easter, especially on Good Friday when we had a lot of students in the store. Dance compilations sold well and we couldn't get enough of Club Mix '96. While The Beatles' album has slowed, Take That's Greatest Hits is still flying out. There also seems to be no stopping Oasis. One might think that everyone would have bought (What's The Story) Morning Glory? by now, but we're still seeing peaks in demand. I think their regular appearances on television – and particularly Noel Gallagher's recent spot on *TFI Friday* – is turning new customers on to them. We're now seeing a resurgence of interest in the debut album Definitely Maybe and their poster is our number one seller, winning out against Pamela Anderson. Our new PolyGram buy-two, get-one-free campaign promises to do well. There are some great artists in there including The Beautiful South, Bon Jovi and Mark Knopfler. It's surprising how many people we get into the store who have just purchased a CD player and are looking to replace their vinyl collection. For them, these sorts of promotions are very appealing."

ON THE ROAD

DAVE MANSFIELD, 3mv rep for the Midlands

"This week on the car-stock front, we're doing a smaller single on Better Records and it sounds very much like Oasis. They've supported them on a few shows and the single was produced by Mark Coyle, who did the first Oasis album. We've just picked up the Nude label and we've got the Goya Dress single this week. The Garbage single is still doing well for us and it has helped the album phenomenally. Oasis is still flying out and the Ministry Of Sound Dance Nation compilation and Fantasia Club Classics are doing well. We've got a Creation mid-price campaign coming up in May, which I'm mentioning to people this week. It will feature 10 big titles being re-released, including Teenage Fanclub, Ride, St Etienne, Primal Scream and My Bloody Valentine. On pre-sales, we're doing Super Furry Animals, we've also got the Glen Matlock solo stuff and we're doing a Peter Andre single soon called Mysterious Girl. It has been out before, but demand has slowly built up, especially in my area. Every shop I'm in, at least one person will come up to the counter and ask when it's out."

IN THE SHOPS THIS WEEK

NEW RELEASES

Some retailers were dismayed that their orders of Ocean Colour Scene's album did not arrive until Tuesday as for many this was by far the week's best-seller. The week's singles winner was Everything But The Girl, followed by The Wildhearts, Michael Jackson, Presidents Of The United States Of America, Tupac and Interactive.

PRE-RELEASE ENQUIRIES

Singles – Pet Shop Boys, George Michael, Chantay Savage; Albums – The Cranberries, Tricky, Rage Against The Machine, Longpigs

ADDITIONAL FORMATS

Ocean Colour Scene limited-edition vinyl album, The Cranberries CD single in a collector's box, The Wildhearts CD single with grass seeds

IN-STORE

Windows – Rage Against The Machine, Ash, Sting, Celine Dion, Meat Loaf, Adagio 2; In-store – Rage Against The Machine, Tina Turner, Cher, Babylon Zoo, Voices Of Light, Best Indie Album In The World Ever 3, Go With The Flow, Technohead

MULTIPLE CAMPAIGNS



Single – Meat Loaf; Windows – Celine Dion, Country Gold, Adagio 2; PolyGram buy two and get one free; In-store and press – Julian Bree, Specials, Rage Against The Machine, Bruce Springsteen, Voices Of Light



Single – Meat Loaf; In-store – Take That, Tina Turner, MFP classical promotion with two CDs for £10, two double budget CDs or three double cassettes for £10, family film promotion



In-store – Rupert Parker, Sing, The Beatles, Tina Turner, mid-price promotion with three CDs for the price of two, Warner Screen Classics promotion, Roy, Les Miserables, Rocky Horror Picture Show, Pocohontas, Wind In The Willows, Shawshank Redemption, BBC Comedy Videos



Windows – Classic CD Awards promotion in association with The Independent featuring discounted winning albums; In-store – Acid Jazz campaign, choral campaign, Unesco campaign, four discounted titles: Bryn Terfel, Klezmer, Anonymous 4 and Grainger



Windows – Rage Against The Machine, Sting, Ash, United, In-store – Classic Opera Experience, Go With The Flow, Love To Swing, Cinema Century, Raindance, Cher, Babylon Zoo



Singles – AC/DC, Enya, Meat Loaf; Album – Best Indie Album In The World Ever 3; Windows – mid-price promotion; In-store – Megablast promotion with selected videos from £2.99



Press ads – Heave, The Pop Group, Eddie And The Hot Rods, Grass Sampler, Sudden Death, Daredevil, Loop Guru, Tribe 8, John Dwyer, Hallucirogen, Serenity Dub 3 and 4, Alien Mutation Versus Indigo Egg, Chocolate, Hocten 3 Car



Singles – Mark Morrison, Michael Jackson, Everything But The Girl, Ocean Colour Scene, Gina G; Albums – Tina Turner, M People, Caline Dion, Boyzone, Mark Knopfler, Club Mix 96, Best Rap Album In The World Ever; Videos – Take That's Greatest Hits



Singles – Babylon Zoo, Manic Street Preachers, Orbital, Skunk Anansie; Albums – Artcore 2, Classic Mellow 4, Voices Of Light, Kids, K-Klass; Windows and in-store – Shed Seven, Lionel Richie, Rage Against The Machine, Ocean Colour Scene, Manic Street Preachers, Orbital, Legends Of The Fall, Ash, Skunk Anansie



Single – Everything But The Girl; Windows – Lionel Richie, Pure Swing 6, Cocteau Twins, Rage Against The Machine, Alison Moyet, Bruce Springsteen, Buddy Live, EMI sale, Mandy Patinkin; In-store – EMI sale, Fox World Cinema promotion



Singles – Technohead, Orbital; Album – Kids; Windows and in-store – CD1V promotion with CDs at £7.99 or three for £20, VCI games promotion, Rage Against The Machine, Raindance



Singles – Ash, Cher, Meat Loaf, Technohead; Album – Raindance;



In-store – Meat Loaf, Best Punk Album In The World Ever 2, greatest hits CDs at £8.99 and cassettes at £3.99, Take That, children's spoken word promotion

The above information, compiled by *Music Week* on Thursday, is based on contributions from Arcade (Nottingham), Andy's Records (Lincoln), HMV (Sunderland), H & R Cloake (Croydon), Dur Price (Notting Hill, LA, London), One Up (Aberdeen), Power Play (Eastbourne), Rival Records (Bath), Town (Piccadilly) and Vinyl (Wimborne). If you would like to contribute, call Karen Faux on 0181 543 4830.

EXPOSURE

TELEVISION

20.4.96

Michael Jackson More Dangerous Than Ever, MTV 9 – 9.30pm
It's Not Just Saturday features John Alford, ITV: 10.55 – 11.30am
Hi Mix with Dana Dawson, Sky One: 1 – 2pm
The Road: The Doors, VH-1: 1 – 2.30pm

21.4.96

Fully Booked featuring JT, BBC1: 10am – noon
Bonnie Raitt: in concert with Jacksone Brown and Brian Adams, VH-1: 4 – 5pm

22.4.96

Talking Telephone numbers features Incognito, ITV: 7 – 7.30pm

23.4.96

Without Walls: Not Fade Away, documentary on Buddy Holly, Channel Four: 9 – 10pm

24.4.96

Meat Loaf Rockumentary, MTV: 7.30 – 8am
MTV Unplugged: Kiss, MTV: 10.30 – 11.30pm
25.4.96

Boy II Men Rockumentary, MTV: 7.30 – 8pm
Not Fade Away, presented by PJ & Duncan, features Paul Waller, Oasis, Madness and Boy II Men, Carlton: 1.40 – 2.40pm

26.4.96

TFI Friday with The Cure, Sleeper and Zig & Zag, Channel Four: 6 – 7pm and 12.15 – 1.15am

20.4.96

Crosby, Stills and Nash in concert, Radio Two: 8.03 – 7pm
John Peel presents Dream Theatre and Fleming Stars, Radio One: 5 – 7pm
Radio One Dancemall Nitro, presented by DJ Chris Giffordler, Radio One: midnight – 2am
The Essential Mix featuring DJ Daniele Davelli, Radio One: 2 – 4am

21.4.96

The Mr Wax Story, featuring the label's James Lavelle, Radio One: 5 – 6pm
John Peel featuring studio sessions from Lung Leg, New Bad Things and Gerky's

Zygetic Mycic, Radio One: 8 – 10pm

Andy Kershaw with a session from Positively Testcard Ends, Radio One: 10pm – midnight

22.4.96

Mark Radcliffe features a session from Sleeper, Radio One: 10pm – midnight

23.4.96

BBC Symphony Orchestra: European Tour 1996, Radio Three: 7 – 9.30pm

Elia Fitzgerald's Songbooks features Irving Berlin songs, Radio Two: 10.03 – 10.30pm

24.4.96

Mark Radcliffe presents the High Llamas, Radio One: 10pm – midnight

RADIO

Table with columns: ARTIST, ALBUM, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Includes releases like 'The Best of...', 'The Return of...', 'The Best of...'

Table with columns: ARTIST, ALBUM, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Includes releases like 'The Best of...', 'The Best of...', 'The Best of...'

SINGLES RELEASES FOR 22 APR 28 APR 1996: 125 YEAR TO DATE: 2,100

Table with columns: ARTIST, TRACKS, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Includes releases like 'The Best of...', 'The Best of...', 'The Best of...'

Table with columns: ARTIST, TRACKS, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Includes releases like 'The Best of...', 'The Best of...', 'The Best of...'

SINGLES TITLES A-Z

Table with columns: ARTIST, TRACKS, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Includes releases like 'The Best of...', 'The Best of...', 'The Best of...'

Table with columns: ARTIST, TRACKS, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Includes releases like 'The Best of...', 'The Best of...', 'The Best of...'

CLASSIFIED

Rates: **Appointments** - £25 per single column centimetre (minimum) 4cm x 3cm
Business to Business - £14.00 per single column centimetre
Situations Wanted - £10.50 per single column centimetre
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Copy Date: Advertisements may be placed until Thursday 12 Noon for publication Monday (space permitting).
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EMI

OPPORTUNITIES IN RELEASE PLANNING

West London

EMI International's continued success has created opportunities for two outstanding, energetic and enthusiastic individuals to join the Release Planning team based in Hammersmith. You will help to coordinate the international production process and manufacture of audio, video and enhanced CD releases.

Management Information Assistant

Responsible for the management and distribution of weekly release schedules and reports, you will also interface with Marketing and Operations. You will possess a bright and naturally enquiring mind as well as the ability to combine creative ideas with practical solutions.

You must enjoy manipulating, interpreting and presenting quality information.

Music Operations Co-ordinator

Responsible for co-ordinating master tape production and duplication, you will also produce the relevant documentation to support product releases. Progress-chasing and ensuring that quality standards are met are key aspects of the role.

You should have excellent organisational and communication skills coupled with an eye for detail, accuracy and clarity of presentation.

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MBI World Report 1996

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DOOLEY'S DIARY

Remember where you heard it: Among the highlights of the Sound City panels were John Peel's chats with industry celebs, which quickly degenerated into interviews with the great man himself. Peel's revelations included the tittle that he was in Dallas on the day of JFK's shooting and posed as a reporter from the *Liverpool Echo* to sneak into the press conference announcing the arrest of Lee Harvey Oswald... What a palaver at the demo jury on Thursday when one mouthy punter started shouting that the prize draw was fixed. After being asked on to the stage, in the spirit of openness, to draw the winner of the big prize – a set of mics worth £500 donated by Audio Technica – the lucky fellow pulled out his own tape... The London industry may have a little further to go for next year's Sound City, with Newcastle and Belfast the two frontrunners to be the sixth host city... With Ged Doherty on his way back to these shores, you won't have too long to wait for a tasty final piece of the Columbia jigsaw to be put in place... Also keep your eyes peeled for a bit of retuning at Island... And despite murmurings on



"Beers out for the lads," came the cry from *Music Week*'s own A&R columnist Steve Lamacq (pictured centre, practicing the old stick your tongue in a bottle trick), who spent a night in Newcastle with trio China Drum to celebrate the launch of their new album *Gossamer*. The band's set at The Tavern in High Spenn was rounded off by said journalist and RT presenter jumping on stage to pronounce them "the best band in Britain" and proceeding to drag them back on. The Beggars Banquet album is due out on April 29, and the band's tour runs until May 5 with a final date at London venue LA2.

the grapevine about Asda's Steve Gallant, he assures us he is not about to step into Charlie McAuley's old shoes as Woolies entertainment trading controller... Making the most of their new-found fame in the US, Pulp's appearance on the *Letterman* show a week ago was notable for the in-house band's performance of 'Wanna Be Startin' Something by a certain Mr Jackson as Jarvis & Co's walk-off music... Congrats to Dave Dee, the pop star turned charity worker, who was inducted as a fully-fledged *Justice of the Peace* by Brent Council last week. It won't be the first time Dee has been a fine fighter – he started off adult life as a copper and was, apparently, one of the first men in blue on the scene when Eddie Cochrane was killed in a car crash in 1960... Slap on the back to WEA for its success with Mark Morrison's *Return Of The Mack*, which was expected to jump to the number one spot in yesterday's chart, and for having three of the top five in last week's rundown... Not content with being in all the papers as one of Ian Levine's (legit) lunch guests recently, Jimmy Brown of *MW*'s sister company Era is finding that his dance version of Oasis's *Some Might Say* on RCA is proving a real hit at

radio. Literally. Chris Evans took great pleasure in smashing said item to pieces on-air last week, and the day before, 30 seconds of it was followed by a recording of someone vomiting profusely. Dooley waits to see if the old adage about bad publicity being good publicity proves true when the record is released next Monday (22)... Isn't the music biz just totally wacky? EMI Ireland signing Dustin The Turkey, who comes from the same stable as Zig & Zag, has started work on his second album, called *Dustin Unplucked*, on which he duets with such luminaries as Bob Geldof and Boyzone. But a request for a duet with ex-Taoiseach Albert Reynolds was rejected because his



British songwriter David Heneker, who wrote the musicals *Half A Sixpence* and *Charlie Girl*, celebrated his 90th birthday in style last week with a tribute show at the Theatre Museum in Covent Garden, organised by his publisher Warner Chappell. Heneker (front right) is pictured with a full selection of WC staff including head honcho Ed Heale (third from left, back row). Guest performers at the tribute show included Dame Vera Lynn, Jess Ackland, Derek Nimmo, Keith Mitchell and Maril Webb, who performed a selection of Heneker's best known songs and shared recollections of their memories of working with him with the audience.

secretary insisted, "Albert hasn't got a note in his head." The label is now considering approaching Ken Livingstone. "He did it with Blur, what's wrong with doing it with another turkey?" joshed one wag... Music industry marathon runners are starting to limber up for next Sunday's event and competitor Tony Harris, sales director of Castle, warns that anyone phoning him this week will be automatically asked to pledge some cash for the Imperial Cancer Research Fund, Prince's Trust and Dreams Come True charities.....



The dress code was strictly black and white – preferably stripes – when the Soweto String Quartet rode into town to showcase songs from their new *Zebra Crossing* album at Central London's Pizza on the Park. For extra camouflage the snazzy-suited band scouted around London in a zebra-striped BMW, but reports they were tracked by a leopard-spotted Jaguar were apparently unfounded. Pictured with Sandie Reuben, Thami Khemesa and Makhosini Mnguni of the SSQ are BMG Confier's managing director Alison Weanham, marketing manager Graime Devine, marketing manager Richard Wean and marketing services administrator Kathy Rooh.

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