

musicweek

For Everyone in the Business of Music

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George gets a flying start

by Martin Talbot & Robert Ashton

George Michael's *Older* became the fastest-selling album in Virgin's history last week, re-establishing the artist as one of the UK's biggest solo stars after a six-year hiatus.

By the end of business of Saturday, 280,000 copies of *Older* had been sold over the counter, the biggest first week sale since Ozis's *What's The Story?* Morning Glory? sold 346,000 copies in its first week.

The success gave an extra boost to a music industry which is already 13% up on last year's record-breaking sales. BPI trade delivery figures announced last week showed album sales at an all-

time high and the singles business approaching levels not seen since the late Seventies (see p3).

Virgin managing director Paul Conroy says, "To achieve these sort of sales at this time of the year is fantastic. The sort of figures we are getting from Woolworths and Our Price are amazing. It's great for the entire industry to have something like this to pull people in to."

Virgin's previous fastest-selling LP was Phil Collins' *But... Seriously*, which sold 250,000 copies in its first week in December 1989. The fastest-selling album to date is Michael Jackson's *Bad* which sold 350,000 copies in its first week in September 1987.

Repeat orders of around 150,000 pushed up the 450,000 ship-out of *Older* to close to double platinum status by the end of the week.

Retailers reported massive demand for the album, with HMV, Virgin and Tower all reporting queues at the bigger stores. Our Price in London's Bishopsgate shifted 500 copies in the first five hours of business on Monday.

Wayne Allen, manager of Leicester-based Ainley's, says the demand is greater than for any release since Ozis last year. "It's been a long time since people came in on the first day to make sure they got an album," he says.

Steve Lytton, manager of Tower's Piccadilly store, adds, "It is close to

being our biggest album on day one of release, better even than REM's *Monster* or The Beatles *Anthology*."

Neil Fortune, sales controller for Virgin's Oxford Street Megastore, says the record has been flying out of the door. "It outsold everything else by miles on Monday," he says.

Cormac Loughran, advertising manager at HMV, says the group is delighted with the first two days sales because the album is not typical HMV product.

The success sees *Older* already looking likely to challenge *What's The Story?* Morning Glory? as the biggest-selling album of 1996 so far. The Ozis album has sold more than 500,000 copies this year.

THIS WEEK

4 Music gets Blockbuster treatment

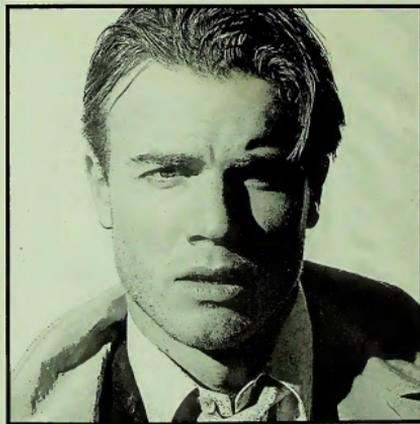
5 Brits mean business at Mideam Asia

6 Bucking retail trends with Now



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26 Inside the rare world of The Blue Nile



Atmospheric portraits shot by Norman Watson are to play a central role in RCA's campaign to launch the solo career of former Take That frontman Gary Barlow. The shot which appeared on the cover of *May's Arena* will also feature on the sleeve of his first single. See story p3.

Gray takes on new Bard role

Andy's Records boss Andy Gray has been elected as Bard deputy chairman, taking over from Tower's managing director Ken Sockolov, who is returning to the US next month.

Gray, who was Bard chairman in 1989, says he is looking forward to the job. "Bard is active on all levels and [chairman Richard] Wootton is doing a good job," he adds.

Former Bard chairman Simon Burke has stepped down as a council member and is replaced by Virgin product director John Taylor. Woolworths' trading manager entertainment Clare Williams has been installed as the chain's representative, replacing Steve Foulser, and New Tower managing director Andy Low has replaced Sockolov on the council.

BBC celebrates Rajar comeback

BBC Radio regained its position as the radio industry's market leader in Friday's Rajar figures, which showed it claiming 50.7% of all listening. The commercial sector claimed a 47.6% share.

The audience figures, which were compiled using the controversial "label" research method, were treated with caution by the radio industry. Rajar executive director Roger Gane says, "We're in a holding position. In terms of long-term trends it's best to wait for the second quarter results."

● Rajar analysis, p10

Euro gloom eased as Gina goes top

Eurovision favourite Gina G became the first UK entry to top the singles chart for 16 years yesterday (Sunday), the day after a disappointing result in the Oslo final.

Ooh Aah... Just A Little Bit, written by Steve Taube and Steve Rodway, finished seventh in the final, as Ireland won the competition for the fourth time in five years.

The Irish winner was The Voice, a traditional folk ballad sung by 23-year-old Eimear Quinn and written by Brendan Graham, who wrote Ireland's

1994 winner, Rock And Roll Kids. The Voice won easily with 162 points, ahead of host nation Norway in second place on 114 points. Ooh Aah... Just A Little Bit collected 77 points.

Jonathan King, who has been the BBC's music advisor on Eurovision for the past two years, says he is reconsidering his role following the result.

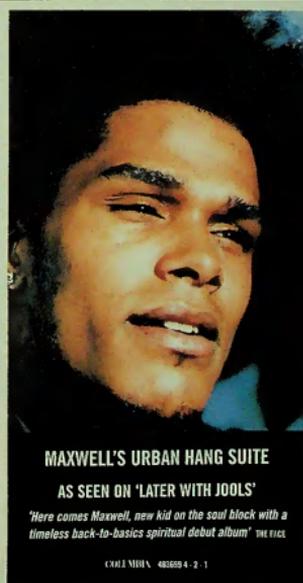
"I'm disillusioned, truly disappointed and wondering whether Eurovision is beyond the point of no return," he says. "I've always been convinced that if there is a genuine, mainstream hit, it

will win Eurovision. I think I was probably wrong.

Steve Allen, head of WEA's Eternal label which released the track, remains upbeat. "We went for the double and let the Coca Cola Cup," he says. "I'd rather have a platinum record, which it is looking like being."

The Gina G track is poised for international success.

Released, or scheduled for release, in 13 territories around the world, the track is already a top 10 hit in Australia and Ireland.



MAXWELL'S URBAN HANG SUITE

AS SEEN ON 'LATER WITH JOOLS'

"Here comes Maxwell, new kid on the soul block with a timeless back-to-basics spiritual debut album" THE TIMES

Congratulations

on behalf of RTM/Disc

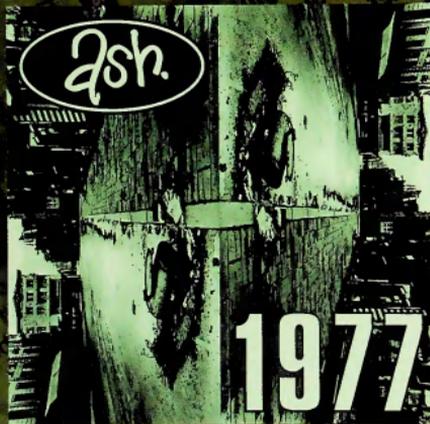
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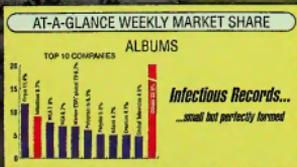
on the success of their number 1 gold album



SINGLES: Figures show top 10 shares by % of total sales of the combined Top 75; and



RTM/Disc putting independents first



Infectious Records home to: PWEI, Cable, Symposium and Ash.

Air Studios in north London provided the setting for Heart 108.2's first Heart Live gig, featuring EMU UK artist Paul Carrack. The singer/songwriter performed a 45-minute set to an audience of around 300, many of whom were Heart listeners who had won tickets in an on-air competition. Richard Huntingford, chief executive of the Chrysalis-owned station, says he hopes the gig, which is due to broadcast later in the summer, will be the first in a series of live broadcast events for Heart. "We've been talking to some major name artists with a view to them performing similar sets here," he says.



First quarter clocks up 20m all-unit deliveries

by Martin Talbot

The music business reached another record high in the first quarter of the year with album deliveries topping 200m for the year to the end of March.

New BPI figures show that 202.0m albums were shipped, worth \$927.3m, the highest number for any 12-month period since BPI records began in 1952.

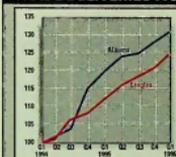
The figures show a massive growth in size of the market over the past three years; deliveries of albums represent an increase of 47% from 30.2m in the first quarter of 1993, while singles deliveries are up 49% from 12.5m.

The figures for the quarter underline the buoyancy of British music, with UK artists accounting for 15 of the top 20 albums of the period.

Oasis again claimed the best-selling album and there were strong performances from The Bluetones, Cast, Eternal, Queen, Status Quo and Mike & The Mechanics.

BPI director of research and develop-

TRADE DELIVERIES FIGURES: REACHING NEW HEIGHTS



Graph tracks the progress of newly annual trade of all sizes of albums and singles over last four quarters of 1996. © 1996 BPI

	units	change	value	change
SINGLES				
seven-inch	0.7m	-16.6%	£0.6m	-20.8%
12-inch	2.1m	-3.8%	£4.0m	+3.1%
cassette	4.3m	-12.1%	£4.3m	-18.7%
CD	11.5m	+21.1%	£20.7m	+18.3%
Total	18.6m	+9.7%	£29.6m	+8.8%
ALBUMS				
viny	0.7m	-16.8%	£2.7m	-2.6%
cassette	8.6m	-7.4%	£27.7m	-13.0%
CD	35.2m	+23.2%	£163.2m	+19.8%
Total	44.5m	+15.0%	£193.6m	+13.3%

Source: BPI, figures cover January to March 1996. Percentage change compared with the same period in 1995.

ment Peter Scapino says the figures have been boosted by the inclusion of the Now! 33 album, which was released two weeks earlier than the 1995 Now! album, but although that might inflate the figures, the underlying growth of 10% is still a very strong performance.

While albums shipments reached an all-time high, figures for the latest 12-

month period show 72.4m singles (value £113.5m) were delivered, the biggest total since 78.8m singles were sold in 1986. The value of the entire market was up to £1,040.9m for the year.

The figures show that CDs now account for four out of every five albums delivered (79.2%) and three out of every five singles (61.2%).

Virgin to open record stores within new cinema chain

Virgin Retail is planning to open its first record outlet in the newly-established Virgin Cinema chain, in Rochester, Kent, this August.

Three more cinema stores are already planned for next year, and others are being considered, according to Virgin Our Price managing director Simon Burke.

Film soundtracks and film-related albums, videos, books and memorabilia will be the main items on sale.

The Virgin Cinema chain, which comprises five cinemas and 20 multiplexes

across the UK and Ireland, launched a co-promotion campaign offering money off CDs and videos from Virgin stores at the beginning of this month.

"There are obvious opportunities for promotion for both sides of the business and we are anxious to draw an overt connection between the two," says Burke.

The launch of the cinema record store coincides with Virgin's decision to publish its own music magazine. The magazine, whose title, frequency and expected print-run is still under wraps, is expected to be launched in August.

Death leads to call for new safeguards

The Irish live music industry is rejecting calls for restrictions at arena concerts following the death of a fan at a Smashing Pumpkins gig in Dublin last weekend.

A 17-year-old schoolgirl from Cork died after suffering severe head and back injuries at the gig at Dublin's Point venue on May 11.

The Garda and the fire department have launched a joint investigation, which is expected to reach a conclusion by the end of the month. Promoters MCD and The Point Exhibition Company are also investigating the tragedy.

Barlow solo debut set for July release

Gary Barlow's debut solo single will be Forever Love, RCA has revealed. It is scheduling the single for release in July.

The piano and vocal ballad is written by Barlow and co-produced with Chris Porter. It will be followed in September by his debut album, to which Barlow is now adding the finishing touches.

The single sleeve will use the photograph featured on the cover of last month's Arena, which debuted after Tim Nicholson says

has become the fastest-selling issue in the magazine's history.

RCA product manager Louise Hart says, "Reaction to the Arena piece has been phenomenal. Several retailers have phoned to ask when Gary's first release is due. We are planning a playback or showcase for retailers to hear the album, possibly in August."

A video for Forever Love is due to be filmed over the next fortnight, while Nick Godwyn of Brilliant Plugging puts together the promotional campaign. Godwyn says, "The Arena piece is a fantastic start to the campaign."

"From what I've heard of the demo, it's going to be a great debut single and a staggering album, which radio and television are eagerly awaiting. The appeal goes across all radio formats."

Colin Brennan, manager of Sam Goody in Woking, says the chain will be giving Barlow's new material a heavy support. "It'll be a huge seller for us," he says.

NEWSFILE

Stansfield signs new management deal

Lisa Stansfield has appointed US partnership Gallin & Morey Associates as her new management company, a year to the month after ending a 10-year relationship with former manager Jazz Summers. The management company, run by Sandy Gallin and Jim Morey, represents Michael Jackson, Luther Vandross and Hollywood stars such as Nicole Kidman and Rosanne. Stansfield is currently recording a new album which is due for release later this year.

MTV boosts live programming

MTV Europe is launching two new six-part live music series. Studio-based series Live And Loud and Live And Direct - which will be broadcast from a gig - will be unveiled this week alongside at least another eight shows, including a weekly programme using MTV archive footage.

Robinson switches to Talk Radio

Talk Radio UK has poached BBC Radio's head of strategy and development Paul Robinson for the newly-created position of general manager. Robinson, who will join Talk Radio on August 22, says, "I wasn't looking to move from the BBC but the potential offered by the Talk Radio format is huge." Robinson joined Radio One as editor of programmes in 1991 from the Chiltern Radio Network.

Harris takes the helm at Select

John Harris has been appointed as the new editor of Emap Metro's Select magazine, after nine months as Q features editor. He takes over the role today (Monday), replacing John Hutton, who is moving to Emap Metro's special projects division.

Tribal Gathering battle goes to court

Tribal Gathering organisers The Mean Fiddler Organization and Universe have confirmed they will be applying to the courts in June for the right to stage the dance music festival after it was refused a licence earlier this month. A new date of June 29 has been set for the festival, which is provisionally booked for Otmoor Park in Oxfordshire. MCA's Black Group have confirmed they will top the bill. The National Union of Students launches a nationwide day of action this Friday (24) to support the festival.

Bill Graham dies, aged 44

Hot Press co-founder Bill Graham died on May 11, aged 44. Graham is the man credited with discovering U2, who he introduced to their manager Paul McGuinness in 1978. Graham, a former classmate of Bob Geldof at Dublin's Blackrock College, wrote two books on U2 and played a leading role in the Irish music industry.

Classic FM launches £1m ad campaign

Classic FM is launching a £1m poster and press campaign in an attempt to increase the station's monthly reach of 7.7m adults. The advertising, which will run from June to the end of the year, has been created by ad agency BST with media planning and buying through Booth Lockett Makin.

Michael races to platinum status

George Michael's Older album has been certified platinum by the BPI in its first week of release. Cast's All Change has also reached platinum status, while Joan Osborne's Relish and Everything But The Girl's Walking Wounded have been certified gold. Del Leppard's Slang, Sleeper's The It Girl, Mix-O-Matic and In The Mix 96 2 have earned silver awards.

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COMMENT

Lessons to be learnt from Point tragedy

Most of us will have felt a twinge of fear at a big rock gig. You know the moment: there you are, defending your position in front of the stage, when the crowd surges forward and you anticipate the weight of a few hundred sweaty music fans coming down on top of you. The fear is usually short-lived, and can contribute to a pleasant sensation of being in the thick of it. Not so for 17-year-old Bernadette O'Brian who, appallingly, died from the serious head and back injuries she sustained at a Smashing Pumpkins gig in Ireland last Saturday.

Looking at it dispassionately, it's inevitable that occasional accidents will happen at gigs. But incidents like the one which led to the death of Bernadette O'Brian could become more frequent if the escalating fashion for crowd surfing is allowed to continue. Certainly the early indications are that the tragedy at Dublin's Point Depot was triggered by the large number of surfers at the gig. As they have done in other venues, they stretched security measures to their limit. Calls for all-seated concert venues are loony - talk about taking the heart out of live music - but if the industry wants to silence the screamers, and minimise the risk of further accidents at gigs, it must get a grip on the crowd surfers. Music fans should be able to get close to the stage without the risk of a kick in the head - or worse.

Well played Gina

Congratulations to Steve Allen and Gina G for getting to number one. Too bad they couldn't do the double with a victory at Eurovision but, as is always easy to say after the event, those judges have long demonstrated a peculiar taste in music. As Jonathan King suggests, maybe it's time to concede that British pop music is just too good for this soporific contest.

Seina Webb

TILLY

Where have all the personalities gone?

These days, a few personalities in our business all seem to work in the media - take the great self-publicist Chris Evans as the biggest example. Elsewhere, we can look to the Gallagher brothers to keep us amused. Oasis are a great band, but these boys are so arrogant that, even by record business standards, they're untrifling! However we still pander to them. On the recording and publishing side, there are very few personalities left. This business is about success and making money, but it doesn't mean you can't enjoy yourself and have a little fun. At the various industry functions most people look so bored and miserable, you'd think they were in a funeral parlor.

Where are the Obies, the Devlins, Watermans or Kings of today, who can speak about our business with enthusiasm, commitment and, most of all, a love of it? Can't we show the media we have personalities on our side, too, otherwise Chris Noel and the boys will hog the limelight. Yes, I know that's their job, but if a few more execs expressed how they feel, the press, TV and radio would realise what a great industry we have and report more positively about it.

It makes me wonder why some of our peers hate real personalities who can mix on every level. Maybe "Yes Men" (or women) with little or no personality are easier to work with, or perhaps the corporate execs are afraid of being thought of as mavericks. Yet the mavericks and the irreverent personalities are the people who keep our industry colourful and entertaining - and set us apart from the rest of the world.

Of course, we need accountants and lawyers, but let's recognise the contribution of the mavericks, otherwise it might end up being more fun working in the Civil Service! Come on guys, men folk, loosen your ties (or the female equivalent) and hang out a little.

Tilly Rutherford's column is a personal view

NEWS

Retailers praised in new survey

Record dealers are among the most highly-regarded retailers in the High Street, according to a new shopping survey published last week.

The Perfect Shopping Centre, produced by the Total Research group, ranks record retailers third out of a range of 18 retail sectors. Total Research interviewed more than 1,072 consumers aged 15-75, who graded retail sectors for external appearance, internal layout, stock and staff. The survey gave record shops a mark of 6.93

out of a possible 10, behind only bookshops (7.14) and supermarkets (6.96).

The sector was ahead of 15 other retailers including clothes shops (6.63), newsagents (6.59), banks (6.27) and fast food outlets (5.89).

The survey also named Virgin as the most highly-regarded record retailer. Only Virgin, Our Price and HMV were represented as the study of 105 brand names was restricted to national chains.

Total Research's Mike Hamm says the three record retailers

were very close in terms of perception. "It shows the music industry represented in the High Street has a high perceived quality," he says. "The industry is getting it right."

The survey technique is based on a system used in America over a past decade, monitoring the value of more than 600 US brand names.

● The executive summary of the report, The Quality UK High Street and Shopping Centre, is available, priced £495, from Total Research. The full report is priced at £2,950. Call 0181-895 3801 for details.

Blockbuster steps up discount music policy

by Martin Talbot

Blockbuster Video is considering stocking music in more stores following the early success of a music discount scheme launched this month.

The video rental specialist, which stocks music in 240 of its 690 stores, launched a promotion on May 3 offering rental club members discounts on music and video bought in store.

The promotion offers all Top 20 CDs for £10.99 and cassettes at £7.99, compared with the normal prices of £12-£14.99 and £8-£10.99 respectively.

The move is intended to bring a new focus to Blockbuster's range of merchandise beyond its core video rental business, says director of product Charlie McAuley.

"We would like to encourage more members to spend money with us on retail products and the special members' deals are offering value for money and a reason to shop at Blockbuster," says McAuley, who was chairman of record retailers' body Bard before leav-

MVC HITS STORE NUMBER 29 WITH LEEDS OPENING

MVC's first store in the north of England will open in Leeds during July, the Kingfisher-owned operator revealed last week.

The new store, which will be the 29th in the MVC chain, will be sited in King Edward Street, in the city centre. It will comprise 600 sq m of trading space, which MVC marketing controller Fred Phillips says will make it the biggest store in the chain. It will also be the chain's first store to be situated on two floors.

The new opening is the first step in an expansion of the chain outside the south east, where most of its stores are sited.

News of the opening comes two months after Virgin announced plans to open a store in the city's Briggate which, with a floor space of 2,050 sq m, will be the chain's biggest club outside London. HMV has a 1,850 sq m store in the city, competing with independent specialist stores including Jumbo Records.

ing Woolworths a year ago.

The promotion's trial period will continue until August, when a decision will be taken whether to introduce music into the rest of the Blockbuster chain.

The campaign has been extremely successful in its first fortnight, says McAuley, increasing music sales in all stores. Music departments exist in all of the chain's supermarkets and a number of its Express stores.

McAuley says the offer was not launched as a response to the success

over the past four years of MVC, which will open its 29th store in July (see above).

Kingfisher-owned MVC has established a membership of more than 1m customers in the UK since its launch as a discount club and video rental operation in off-prime sites similar to those occupied by Blockbuster.

Club members, who are able to join free of charge, are given the opportunity to buy CDs and cassettes at discounted rates.

Lottery money to boost Albert Hall's pop quota

London's Royal Albert Hall will be able to stage up to 60 more rock and pop shows a year following a £58m refurbishment, partly funded by National Lottery money.

A £40m lottery grant, topped up by £18m from the venue, will be invested in improving acoustics at the 125-year-old building, as well as upgrading the stage, seating, front-of-house and back-of-house facilities and access for equipment trucks.

Announcing the rebuilding and restoration project, which will start immediately and be phased over the next few years, RAIH chief executive Patrick Deuchar says the work will allow the venue to cope with a faster turnaround of shows, including pop and rock events.

The venue currently stages an average of 280 events a year, of which between 100 and 120 are pop and rock shows. But Deuchar estimates that the improvements, which will enable equipment trucks to drive into an underground area, could double the number of performances to increase to around 340 concerts a year.

"We are very keen on rock and pop. It has been very successful for us and we are working closely with the people concerned to put on more," he says.

Deuchar also says the acoustics, which were last examined in the Sixties, will be brought into line with the latest technological advancements. "We know they could be better because there is more up-to-date technology," he says. "But essentially we are trying to make everything more welcoming and comfortable."



Demand for the new Collapsed Lung single is growing across Europe following the use of the band's Eat My Goo as the theme for a new Coca-Cola commercial. Although the track is the B-side of the band's current UK single London Tonight - it was originally released on their debut album two years ago - it is the A-side across Europe, where demand is building, according to London Records' international department. The track was picked up by Coca-Cola's advertising agency Wieden & Kennedy for the commercial which was launched in the UK and across Europe last week. Tony Smith, managing director of Collapsed Lung's UK label Deceptive, says there are also plans to launch the soft drinks ad in north and south America.

Brits out the business as Asian door opens

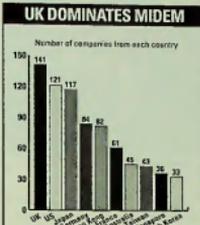
by Paul Gorman in Hong Kong

The buoyancy of the British music industry was undermined as the UK dominated the second Midem Asia in Hong Kong last week, accounting for more companies and stands than any other country.

With the US and German music market flattening out over the past year, the British music resurgence was illustrated by the fact that 45 of the 162 stands were of UK origin at the three-day event, which ended last Thursday.

The number of companies represented at this year's show jumped from 368 in 1995 to 595 this year, with the UK leading the way with 141 represented. The US contributed 121 companies, with 117 from Japan and 54 from Germany.

Paul Birch, organiser of the British At Midem Asia stand staged with the MPA and PMS, says the initiative will be repeated next year after a successful exhibition. The stand included representatives from 21 companies including



Beggars Barquet, Ace and Demco.

"It's been excellent," he says. "Everyone here has at least covered their costs while many have struck very promising deals with companies across Asia. We'll definitely be back next year with a bigger stand."

Xavier Roy, chief executive of organis-

er Reed Midem, says Hong Kong will remain the venue for Midem Asia at least until the territory is handed back to China in July 1997.

"We have scheduled next year's show for May 20 to May 22, and it was always our plan to review the site of Midem Asia after three years, regardless of the political situation," he says.

The Asian show also provided companies with a venue to consolidate Asian deals initiated at Midem in Cannes. "It's been very useful from that point of view," says MCI managing director Peter Stack. "We now have a place to firm up talks which started in January."

In addition, many British delegates viewed the event as a means of networking with their UK counterparts. "It's been just as valuable meeting up with people from other British companies, because many of us don't take the opportunity when we're working just down the road from one another," says Dino Entertainment label manager David Smith.

US piracy crackdown wins industry backing

The BPI and IFPI are heralding the US crackdown on China's pirate trade as a triumph in combating worldwide piracy, which is costing record companies around \$2.1bn a year.

The \$3bn worth of trade sanctions, introduced by the US Trade Representative office last Wednesday, come one year after China signed the watershed intellectual property rights agreement with the US. They also follow a recent meeting between EU trade commissioner Sir Leon Brittan and Chinese government officials where Brittan attempted to persuade China to honour its own deal with Europe to clamp down on piracy.

IFPI director general Nic Garnett says the US administration's move is fully supported by the worldwide music industry. BPI director general John Deacon adds, "Everyone involved in the worldwide music industry must applaud the dedication of the USTR, Britain, as a leading producer and exporter of music, has much to gain from the eradication of piracy in countries like China."

IFPI trade adviser Stefan Krawczyk says last week's conference brought attention to the problem of piracy in China. Despite receiving no immediate assurances from the Chinese authorities, Brittan will continue to press for enforcement of intellectual property rights, adds Krawczyk.

Asia: it's snake, battle and roll

Britons have long made Midem in Cannes their own, with the numerical superiority of the French posing only a minor inconvenience. Last week, at only the second Midem Asia, the Brits took Hong Kong too, writes Steve Redmond.

Maybe it was the opportunity to visit this colonial outpost little more than 12 months before we give it back to the Chinese.

Perhaps with the UK being one of the world's few booming markets, only Brits could afford to push the boat out. Whatever, they were everywhere, picking up local customs. The French only eat a frog's legs, in Hong Kong you eat the damn lot.

But the culinary misadventure was only one of the cultural challenges faced by the 141 UK companies who made the 13-hour trek.

Unlike travelling to the US, flying so far East produces jet lag en route rather than on return. The result was that, unlike most conventions, it seemed to build to a climax rather than fade away.

But even as the jet lag receded, there was another foe to fight: the after-effects of the inevitable visit to Hong Kong's notorious Wanchai district. Undoubtedly the discovery of Midem Asia was Three Snakes Wine, a concoction of rice wine and the venom of three snakes, and the most extreme cure for a hangover this side of abstinence.

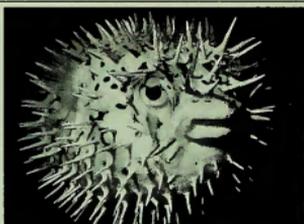
Such frivolity came further news of the brooding sino-American trade war. But that was a sideshow compared with the real trade war going on at Midem, that which pitted Briton against German, the

French against the Dutch—the battle to sell repertoire to Asia.

Music marketers may talk glibly of music being an international language, but the preponderance of mid- and low-price companies was a reminder that the true international language is money.

It's a sobering thought as you hear yet another old-time Western executive declaring enthusiastically "It's just like England in the Sixties" that what they really mean is that in many cases copyright protection is minimal, payola is rife and artists get ripped off.

Midem Asia is where a mature, sophisticated consumer industry meets the wild East. It's exciting, it can be profitable, but watch out for the hangover. Or lay in a big supply of Three Snakes Wine.



Volume, the CD magazine series with distinctive flip packaging, is launching its first foreign edition after striking a deal with Japanese magazine publisher Rital at Midem Asia. The Japanese **Volume** will appear simultaneously with the UK version, according to managing editor Rob Deacon. Rital, which publishes 10 music titles in Japan, will handle translation of text and distribution. "The only difference is that the format size will be expanded to 85 (half the size of AA) to cater to local racking demands," adds Deacon. The first issue will appear in September.

Jackson takes OLI promotions role
ZTT head of promotions Nick Jackson, 23, has moved to One Little Indian with a brief to rebuild the independent's promotions department. Jackson, who reports to head of marketing Karl Badger, says he is looking to appoint a radio plugger to join head of TV Cathy Crowley and assistant Sophie Korman.

Chrysalis pumps £1m into Galaxy 101
Chrysalis Radio is investing £1m in South West radio station Galaxy 101, seven months after buying the service from GWR for £4.1m. Station director Steve Parkinson has already hired former Top Of The Pops presenter Mark Franklin and Elliot Webb from Empa3. The Pulse is Bradford as part of the revamp.

MTV's Doyle rejoins U2 camp
MTV's talent and artist relations manager, Suzanne Doyle, is to rejoin U2 management company Principle. Doyle, who worked for Principle for six years prior to joining MTV two years ago, will be based in the company's offices in Dublin and work on the band's upcoming tour.

Profits up at Scottish radio group
Scottish Radio Holdings, which controls 11 radio licences in Scotland, has posted record half-year results showing its operating profits up by 58% to £3.28m for the six months ending March 31. The total group profit includes an increase of 25% in radio operating profits to £2.59m.

Gibb brothers publishing
The publishing for the Gibb brothers' *How Deep Is Your Love* is wholly owned by BMG Music Publishing and not EMI as stated in the publishing market share analysis in our May 11 issue. The figures were not affected by the error.

"if i had a hammer" i'd hit you on the head, i would'n stop a pounding "till i knew that you were dead"

208 / hammer 03/05/96

Bucking trends is the key to the Now chain's growing success

If there was one lesson retailers learned from the recession, it was to expand with caution.

But it was a lesson that Brad Aspens took no heed of. Two years to the month since his Now chain launched, a deal with the Alders department store chain leaves it with 33 outlets and plans for at least 60 by the end of the year.

And Aspens is on the verge of buying a 21-strong computer software retail chain to further boost his business.

The Now chairman is certainly not frightened of rapid growth. "If we had 100 sites we would open them tomorrow," he says confidently.

Such speedy expansion was the key to Aspens's operation from the outset.

For years a "frustrated retailer", Aspens had taken early retirement in 1989 on the proceeds of the sale of his Soto Sound distribution company when Debenhams approached him in May 1994 with the suggestion he move in with his own music and video business.

"We had nothing, no staff, no stock, no fixtures and fittings, nothing," he says. Two weeks later, on May 29, the first 12 Debenhams Now concessions were up and running.

Two years down the line and Now is burgeoning. Its first year of trading yielded a 14m turnover and second year figures will judge £8.5m.

One of the chain's strengths lies in Aspens's willingness to buck the trends. While HMV, Virgin Our Price and MVC are building reputations on depth of stock, Now takes a different route.

"People are confused by too much choice," says Aspens. "Most would prefer a small lunch menu to an extensive one because it makes their lives easier. So instead of 40 Rod Stewart albums, we just stock the best six."

Now's target audience is the market

BRAD ASPENS



PHOTOGRAPH BY CHRIS TAVAN

not catered for by the other chains, says Aspens. "There will always be people who are intimidated by the specialist music stores who will come to us," he says. "Our site in Littlewoods on Oxford Street took £350,000 in its first 12 months despite being opposite two of the biggest music stores in London (HMV and the Virgin Megastore)."

Such confidence in taking on the big boys is unsurprising from a man who earned enough to retire for five years when he sold Soto Sound, which he had turned from a £100 start-up in 1979 to a £65m turnover company.

He also has a team with more than 50 years of music industry experience between them, headed by managing director Steve Mandy who was managing director of Virgin Retail for 12 years, and Our Price co-founder Frank Darango, who was taken on as marketing and purchasing director from MVC three months ago.

The three form part of an eight-

strong team which runs the chain, using a computer software system designed by Aspens himself which enables head office to track every transaction in each store every day and make all stocking decisions centrally.

Now's main weakness is the fact of what is an increasingly competitive retail market is its low profile. Just 12 of its 33 outlets are stand-alone stores with High Street shop fronts.

To many independent retailers – even those competing in the same market as Now concessions – the name of Aspens's chain raises barely a flicker of recognition.

But HMV Oxford Street rock and pop manager Jonathan Rees says. "They're getting on with what they're good at without drawing too much attention to themselves. Once they start shouting about it, we'll have to look at them more seriously."

Raising profile is an imminent priority, according to Mandy, who is

overseeing Now's first step into TV and national press advertising in the run-up to Christmas. "We never intended to present ourselves until we were good and ready," he says.

In the meantime, the chain is continuing to increase its High Street presence. Its dozens of stand-alone stores, which range in size from 140 sq m to 230 sq m, will be joined in June and July by new similarly-sized sites in Castleford, York and Graves in Essex, and it is aggressively pursuing other sites throughout the UK.

The recent deal with Alders will also ensure at least a dozen more concessions to add to its sites within Debenhams, Beatties, Owen & Owen, Lewis's and Littlewoods.

Now's presence in department stores – a sector which recent forecasts show is growing by 25% per year – puts it in a healthy position to expand further, says Aspens.

He makes no bones about Now's bottom line. "Every store has to make an operating profit in its own right," he says. "If it fails to within the first six or 12 months, we move it to new premises."

All but six stores – which were moved to alternative sites as a result – have achieved this, largely due to the policy of centralised management, Aspens says. Mandy is bullish. "Once you've got the formula right, it's like shelling peas. You're able to bang stores out one after the other," he says, and Aspens shares his confidence: "We've got the infrastructure in place now that could cope with 200 stores," he says. "We want to make this a £100m turnover business, but there's no telling how quickly we'll get there."

At Now's current rate of growth, he shouldn't have too long to wait.

Catherine Eade

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SINGLES

REVELINO: I Knew What You Want (Muscivores 1197K2). A light, poppy rock offering from the highly-rated Irish act that should make the indie charts. **□□□**

HAPPY CLAPPERS: Can't Help It (Shining/PWL T06A 00403). Stirring stuff to follow the success of I Believe. Sandra Edwards' mighty vocals and a powerful rhythm make this a delight. **□□□□**

ROBERT MILES: Fables (Deconstruction 7421 362622). Miles attempts to follow the sensational success of *Children* with a near duplicate. It doesn't have the same magic, however. **□□**

OCEAN COLLECTOR Scene: The Day We Caught The Train (MCA CDST40066). Sixties elements mixed with that US rock sentiment dominate this fine follow up to the Top 20 Riverboat Song. **□□□□**

BIS: This Is Fake DIY (Teen-C SKETCHCD). This is nowhere near as immediate as KandyPop, but is punkily poppy enough for another chart entry. **□□□□**

NUBLES: I Wanna Be Your Kite For Sails (Line Street LS94). Evokes the driving swagger of Sympathy For The Devil but with a timorously affected vocal delivery that conjures up memories of The Soup Dragons. **□**

VELVET JONES: Scuse Me (Naked Discs 004). Sitting somewhere between Radiohead and Crowded House, the London sextet's debut is a finely wrought indie rock production. **□□□**

LARRY MULLEN & ADAM CLAYTON: Theme From Mission Impossible (MCA Records 12MUMCD75). Updated for the movie, the theme from the classic Sixties cult TV show, complete with stomking riffs, should be massive. **□□□□**

MORTEN HARBET: Hej Hej For Saitas (Arista 74231 390112). Arista has picked up this Freddie Mercury-esque epic from the former A-Ha man. Mammoth exposure as the curtain-raiser for Saturday's Eurovision Song Contest could get it off the ground. **□□□**

LUVIN' JOY: Don't Stop Movin' (MCA MCST40041). It is the same feelgood vibe and incredibly catchy hook as Dreamer and, although matching its success was always going to be difficult, this is pretty good going. **□□□**

R KELLY: Thank God It's Friday (Jive CD305). Smooth soul groove from the king of swing. Not a smash, but sparkling stuff all the same. **□□□**

RARE: Don't Make Me Wait (Epic AXIS CD012). Dancy, dubby pop from this Northern Ireland quartet formed by former Undertones man Sean O'Neill. Neither a completely compelling dance track nor an absorbing smoother, it sounds like a grown-up **□□□**

PLACEBO: 36 Degrees (Elevator Music FLORECD1). A furious, dramatic piece of melodic hardcore that raises the stakes for their imminent debut LP. **□□□□□**

COLLAPSED LUNG: London Tonight



RARE: COMBINING DANCE AND DUB TO GOOD EFFECT

(deceptively BLUFF CDSCD). Backed by the superbly tight Euro '86 track *Eat My Goal* - currently the music for a Coca-Cola ad - the Harlow rap trio could be looking at their biggest hit yet. **□□□□**

MANSUN: Mansun Two EP (Parlophone CD86437). The Chester band's second major single leads with a cracking version of their indie debut release and boasts an excellent treatment of five face Drastic Surgeon. **□□□□**

FU MANCHU: Asphalt Rising (Mammoth MR0 139-7). A prime cut of Detroit-infused rock, all dirty riffs and MCA wows that should find favour with the grunge fraternity. **□□□□**

SINGLE OF THE WEEK

THE LONGPISCS: She Said (Mothor Records MUMCD77). The wonderful Sheffield trio's remixed new single confirms them as wordsmiths, tunesmiths and future stars. **□□□□**

ALBUMS

BIM SHERMAN: Miracle (Mantra MNTCD104). Reggie's finest vocalist dips into his prodigious back catalogue for an often beautiful acoustic/orchestral set. **□□□□**

VARIOUS: Messen, Robots & Bey Men (Virgin AMB111). An accessible, thoughtfully compiled overview of the burgeoning post-rock scene with 26 tracks of often brilliant Krautrock-inspired experimentalism. Stereobal, UI and Goldfish stand out. **□□□□**

METALLICA: Load (Vertigo S128182). The US quartet have lightened the tone, but this follow up to 1991's *Black Album* is short of new ideas and too often errs on the side of self-indulgence. A big seller, nevertheless. **□□□□**

JAMES HALL: Pleasure Club (Geffen GED2491). There are some fine songs if you dig deep, but essentially this is bit of a disappointing mish mash of rawk, mawk and indie wallows. **□□□□**

HUKWE ZWANE: Ohlange (Real World CDW951). A set of traditional Tzhanzian songs whose unusual tones cast a mesmerising spell. **□□□□**

JOHNNY MATHS: All About Love (Columbia 463331 2). No surprises here: 10 new

sloppy ballads sung in the loveborn manner which has kept Maths's fans happy for 40 years. **□□□□**

SEAN MAGUIRE: Spirit (Parlophone CDPCSD 165). A somewhat disappointing attempt to capitalise on the varying success of his singles. It only has to reach number 74 to improve on his debut album. **□□□**

JETHRO TULL: Aquarian 25th Anniversary Edition (Chrysalis CD50A041). The album that put Tull in the top league is reissued with extra tracks and improved production. Time is a harsh critic, but it's fine for fans. **□□**

THE RAINCOATS: Looking In The Shadows (Rough Trade RA023). Proving old punk bands can reform with dignity, The Raincoats release their first set in more than a decade. It's less abrasive than before, but still as inventive. **□□□□**

SANMIX: Tales Of Great Neck Joke (Fire FRC058). The US alternative rockers combine hybrid elements of Pavement-style deconstructed rock with some discernible Sixties influences. **□□□□**

JALE: So Wound (Sub Pop SP350). One of a new breed of post-grunge acts on Sub Pop, Jale concentrate on sweet grilie vocals and harmonies, but they can also rock with the best. **□□□□**

FRANCISCE HARDY: Le Danger (Virgin CDV051). The French Sixties chanteuse has recorded with St Etienne and Blur, and there is a large hint of Britpop on her latest project, but there's no significant commercial appeal. **□□□**

CHIXDIGGITY: Chixdiggit! (Sub Pop SP395). The Canadian quartet play a rapid blend of punk that's high on humour and charm, but probably not distinct enough to impact a la Offspring or Green Day. **□□□**

SOPHIE ZELMANN: Sophie Zelmanna (Columbia 469593). A female Neil Young-s-like, the Swedish singer's sweet tones sit well atop acoustic and slide guitar. **□□□□**

THE KENNEDYS: Life Is Large (Green Linnet GLOCD129). Jangly folk pop in the Naasi Grifflin/Sangle/Osborne mould from the bush-banjo-wielding **□□□□**

BUSS: Sixteen Stars (Trauma 925312). A re-release for the UK band's debut with four extra tracks. They've made it in the US, so on this form, should find converts this side of the pond. **□□□□**



SOPHIE ZELMANN: SWEET TONES

VARIOUS: Jump Around: Rap's Hall Of Fame (J Press Records XPS04). All the artists you'd expect, including De La Soul, Jazzy Jeff, Coolio and NWA, in a commercial collection of summary sounds. **□□□□**

VARIOUS: England's Glory (EMI Premier CD ENG 106). A classical tie-in to the forthcoming Euro '96 which brings together "rousing anthems for the road to glory" such as You'll Never Walk Alone and Land Of Hope & Glory. **□□□□**

CARL COX: At The End Of The Day (Epic 095075CD). Mellow, electronic music from the techno godfather, which could achieve Goldie-style crossover. **□□□□**

RICKY ROSS: What You Are (Epic EPC 483984/29). Melodic, rocky fare from the former Deacon Blue frontman. **□□□□**

VARIOUS: An Open Minded Collection (Open Records OPEND1). The Ministry Of Sound's label offset releases its debut album of underground dance music with Latino/jazzy tinges. **□□□□**

WILLIE NELSON: Spirit (Island Z5242). Nelson lets his unique vocals ride easy on strong songs featuring the old outlaw's guitar. **□□□□**

GRANT LEE BUFFALO: Copperopolis (Slash/London 828760). The leftfield rockers should resuscitate a faltering career with this collection of ready-made tunes. **□□□□**

MEAT BEAT MANIFESTO: Subliminal Sandwich (Play It Again Sam BIAS302CD). The first album since 1992's *Satyricon* should delight MBM's extensive fanbase with its dark and moody journey into the underground. **□□□□**

ALBUM OF THE WEEK

OST: Dead Presidents (EMI Premier 7248324382). If any album could take the mantle from *Trainspotting* as a cult soundtrack this has to be it. Curtis Mayfield, Archie Franklin, James Brown, Al Green and more joints on this wonderfully evocative collection perfect for summer listening. **□□□□□**

Reviews: Piers Alder, Michael Arnold, Sarah Davis, Catherine Eade, Les Fisher, Duncan Holland, Ian Nicolson, Martin Talbot, Paul Vaughan and Selina Webb

LARRY MULLEN & ADAM CLAYTON TALKING MUSIC

The appeal of some of *Mike & The Mechanics'* hits has escaped me, but I've always considered *Silent Running* to be one of their better efforts. Originally released in 1985, it was their debut hit, and deservedly gets a second outing. Set in some apocalyptic war zone, it features one of Paul Carrack's finest vocals, excellent lyrics like "swear allegiance to the flag, whatever flag they offer" and a neat melody. Classic AOR... **The Mission: Impossible** soundtrack is bookended by Larry Mullen & Adam Clayton's soon-to-be-a-hit version of the theme. In between, you'll find some uninspiring incidental music from Danny Elfman plus a grab-bag of cool/n contemporary talents such as Bjork, Massive Attack, Skunk Anansie, Pulp

and Cast with familiar songs - none of which actually appear in the film... Aside from Jimi Hendrix, no artist has been more exploited in death than **Bob Marley**, with numerous standard cash-ins. Anansi Records' upcoming Marley single *What Goes Around Comes Around* has the blessing of Marley's family, however, and is well up to the required standard. The Alex Fery remix takes pride of place, transforming the song into a stomping house track, with Marley's excellent vocals very prominent. A hit... PolyGram's *Chronicles* series is an important archive collection which crosses label and company boundaries within the group. The latest releases are A&M's double retrospectives *Out Of The Blue* and

country rockers

The Flying Burrito Brothers, Diamonds by **Joan Baez**, which includes the majority of her output between 1972 and 1978, which was not her creative peak, and *Steal Your Heart* by **Nils Lofgren**, showing his skill as guitarist and songwriter on an excellent collection of tracks... More oldies, but in a wholly different vein, are covered by *Sequel Soul Cellar, Castle Communications'* low-price primer for its soul/disco/R&B repertoire. Among the dozen delights served up here are *Indee's* original *Last Night A DJ Saved My Life*, *Shannon's* *Let The Music Play* and *Jocelyn Brown's* rip-roaring *Somebody Else's* Guy.



THE OFFICIAL UK CHARTS

CHART FOCUS



After two chart-topping singles – the second of which only vacates its throne this week –

George Michael's *Older* album was a standard number one. But it fulfils its destiny in sensational fashion this week (as our front page story confirms) selling 280,000 copies, as many as the rest of the Top 10 combined. It also completes a hat-trick of number ones by Michael as a solo artist to go with the two he previously registered as 50% of Wham!

On the singles chart, Michael's *FastLove* is overtaken in emphatic style by Gina G's *Ooh Ahh... Just A Little Bit*, which has taken eight weeks to reach the summit, longer than any single since Selina Dion's *Think Twice* 18 months ago. Gina G – whose seventh place in Saturday's final was three places better than last year's 10th position but with just one point more – is the fifth British Eurovision entrant to top the chart out of 39 entries in the competition's 41 year history. It's the first to reach number one since Bucks Fizz's 1983 competition winner *Making Your Mind Up*.

Ireland's Eurovision winner, The Voice by Eimear Quinn, will do well to come anywhere near Gina G's success. The last Irish winner Rock And Roll Kids, also composed by this year's winning writer Brendan Graham, failed to chart in the UK at all. The Voice is released in Ireland on the tiny Ann label and published by Acorn Music.

The relevance of Eurovision to the charts is underlined by the German experience. Germany is Europe's biggest nation, but after finishing bottom last year failed to proceed through pre-qualification to this year's final. Yet Germany has never had a better week chartwise in the UK, with three new entries this week from the fatherland, these being *Scotter's* Rebel Yell, the self-titled hit by Vernon's *Wonderland* and Lemon Tree by Foo's *Garden*.

One of the longest-running hits around at the moment, Suggs' *Cecilia*, continues to impress, spending a sixth straight week in the Top 10. With sales of 250,000 copies, it's far and away the biggest selling of the four Top 40 hits thus far lifted from his debut solo album *The Lone Ranger*. The album charted briefly after release in October, debuting at 14 but disappearing after just three weeks. It has failed to appear in the Top 75 again since, an unusual if not remarkable occurrence in view of its string of hit singles. Warner Music is actively promoting it with radio commercials at present but it is barely responding, moving from 103 to 97 this week, having sold fewer than 60,000



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

copies to date. Two of the highest new entries to the singles chart are by young actors turned singers, Sean Maguire and John Alford. Maguire scores his sixth and biggest hit, debuting at number 12 with *Good Day*, while Mike Stock and Matt Aitken's latest protégé, London's Burning's John Alford, debuts at nine with his single pairing covers of *Filices* and *Blue Moon* and *Only You*. Stock and Aitken's pairings of classic oldies has previously worked to great effect with Robson & Jerome, while Alford's debut solo hit, also produced by the pair, was a cover of *Smoke Gets In Your Eyes*. **Alan Jones**

While Mark Morrison fades, George Michael lengthens his lead at the top of the airplay chart, being exposed to 14% more pairs of ears than his rival. Michael continues to command support from practically all stations on the panel, as does Morrison, the duopoly being most obvious at Capital Radio where they share top place in the airplay rankings with an impressive 50 plays each. Football records rarely attract much airplay, but the Euro '96 single *Three Lions* by comedians **David Baddiel**

and Frank Skinner and airplay favourite the *Lightening Seeds* is shaping up to be more popular than most. It's just outside the chart this week, at number 56, after receiving 249 plays.

The single's performance compares extremely favourably with the Manchester United and Liverpool FC efforts, which are finding it hard to attract airplay despite their Top 10 sales success. They were both played by about 30 stations last week, though most played them just once as a part of a chart countdown. The Liverpool song *Pass & Move* is ranked 103rd with 67 plays. Its biggest support was not, as you might expect, Radio City who aired it four times, but MFM in nearby Wrexham, which gave it five spins. Though a more solid sales hit, the Manchester United record was only five notches higher (148th) on the airplay chart with 89 plays. While Man United station *Rock FM* gave it seven plays, once again the main support for the single came inexplicably from Wales, with MFM also giving it seven times, while the Swansea-based *Sound Wave* imposed it on its listeners an unimaginable 20 times.

Making impressive leaps on both the sales and airplay charts in the past few weeks, the *Tony Rich Project's* folkie R&B style is winning it many friends including Virgin Radio, which has probably never played an single on the LaFace label so often. It soars 13-4 on airplay this week, after snaring an extra 171 plays last week.

The last new act to find such favour at radio was the *Lighthouse Family* with *Lifed*, the follow-up to which, *Ocean Drive*, is snuggling up behind *Rich*, at number five. *Ocean Drive* has increased its support significantly every week for seven weeks after starting off very modestly. That it can climb so high in the chart for an act with only one hit behind it is probably an indication that it will deliver them with another big hit when finally released commercially this week.

Radio One's sterling support of the *Fugees'* cover of *Killing Me Softly* is beginning to spread. The song climbs 29-4 at Radio One – which provided 94% of its audience last week compared to 94% the week before – and surges 64-23 nationally. Capital delivers the next largest segment of the record's audience, thanks to 10 plays last week.

The only track not yet released as a single in the Atlantic Top 50 is Bryan Adams' *The Only Thing That Looks Good On Me Is You*. It was played 22 times by the Dublin-based station last week, fuelling a 23-14 jump nationally. Adams topped the airplay chart with both *Everything I Do I Do It For You* and *Have You Ever Really Loved A Woman*. **Alan Jones**

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TOP 75 SINGLES

25 MAY 1996

WEEK	LAST	TITLE	ARTIST (PRODUCER) PUBLISHER (WRITER)	LABEL CD/CAS (DISTRIBUTOR)
1	1	OOH AHH...JUST A LITTLE BIT <small>(Duet)</small>	Cher & Fabrizio (Fabrizio) Warner Bros	WEA 94000/WEA 94000 (W)
2	1	FAST LOVE	Erasure (MCA) MCA	Virgin V58756/1578 (E)
3	2	RETURN OF THE MACK <small>(feat. Rick Ross)</small>	Mark Morris (Chameleon) Perfect (Morris)	WEA WEA 94000/WEA 94000 (W)
4	3	THERE'S NOTHING I WON'T DO	Cher (Fabrizio) Mute (Writers)	Cherry Red/Cherry Red/Cherry Red (MCA) MCA
5	10	NOBODY KNOWS	Leifur Eiriksson (Arista) Arista	Capitol/Capitol (Arista) Arista
6	5	CECILIA	Sheena Easton (Mercury) Mercury	WEA WEA 94000/WEA 94000 (W)
7	1	TONIGHT, TONIGHT	Smashing Pumpkins (Geffen) Geffen	Virgin MUTOX 69/HUTX 89 (E)
8	6	MOVE MOVE MOVE (THE RED TRIBES)	The Roots (A&M) A&M	Capitol/Capitol (Arista) Arista
9	NEW	BLUE MOON/ONLY YOU	Love This Luvvichicko (Arista) Arista	Capitol/Capitol (Arista) Arista
10	NEW	FAT NECK	Radiolab (Arista) Arista	Capitol/Capitol (Arista) Arista
11	4	PASS & MOVE (IT'S THE LIVERPOOL GUY)	Tommy Stinson (Arista) Arista	Capitol/Capitol (Arista) Arista
12	NEW	GOOD DAY	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
13	NEW	YOU'RE THE ONE	Cher (Fabrizio) Mute (Writers)	Cherry Red/Cherry Red/Cherry Red (MCA) MCA
14	11	OOH! AHH! CANTONA	1300 Drams (Arista) Arista	Capitol/Capitol (Arista) Arista
15	NEW	REACH	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
16	19	CHILDREN	Deborah (Arista) Arista	Capitol/Capitol (Arista) Arista
17	8	CHARMLESS MAN	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
18	13	KLUBBHOPPING	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
19	15	A DESIGN FOR LIFE	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
20	NEW	GET ON UP	MCA MCSTD 4801/MCSC 4801 (E)	MCA
21	1	I WILL SURVIVE	Cher (Fabrizio) Mute (Writers)	Cherry Red/Cherry Red/Cherry Red (MCA) MCA
22	NEW	THE LOVER THAT YOU ARE	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
23	18	THEY DON'T CARE ABOUT US	Michael Jackson (A&M) A&M	Capitol/Capitol (Arista) Arista
24	17	WOO-HAH! GOT YOU ALL IN CHECK	Erasure (MCA) MCA	Virgin V58756/1578 (E)
25	9	KEEP ON JUMPIN'	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
26	10	ONE OF THE MONEY	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
27	23	IRONIC	Mary McCormack (Arista) Arista	Capitol/Capitol (Arista) Arista
28	NEW	HEAVEN	Sarah Washington (Arista) Arista	Capitol/Capitol (Arista) Arista
29	18	24/7	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
30	NEW	REBEL YELL	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
31	NEW	DESIRE	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
32	5	THE X FILES	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
33	14	GIVE ME A LITTLE MORE TIME	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
34	6	FIRESTARTER	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
35	NEW	MISS PARKER	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
36	NEW	FUN FOR ME	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
37	4	SALE OF THE CENTURY	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista

WEEK	LAST	TITLE	ARTIST (PRODUCER) PUBLISHER (WRITER)	LABEL CD/CAS (DISTRIBUTOR)
38	NEW	DO YOU UNDERSTAND	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
39	14	PRETTY NOOSE	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
40	6	PEACHES	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
41	NEW	ONE MORE TRY	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
42	NEW	CANNIBALS	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
43	2	YOU LIFT ME UP	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
44	28	COME SOME RUG/CASTLE ROCK	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
45	2	THEME FROM S. EXPRESS (REMIX)	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
46	12	DON'T LOOK BACK IN ANGER	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
47	38	SLANG	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
48	24	PEARL'S GIRL	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
49	22	BULLY BOY	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
50	29	CRAZY CHANCE	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
51	4	BEFORE	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
52	25	RADIO ON	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
53	1	CALIFORNIA LOVE	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
54	NEW	SQUARE ROOT 231/MOVE YOUR BODY (REMIXES)	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
55	NEW	TWINKLE	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
56	4	THE WAY IT IS	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
57	3	FEEL THE SUNSHINE (REMIX)	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
58	1	ELECTRIC HEAV PT.2 (THE ECSTASY)	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
59	NEW	VERNONS WONDERLAND	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
60	2	YOU'RE THE ONE	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
61	NEW	LEMON TREE	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
62	32	PARTY DAY	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
63	5	GOLDENRING	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
64	12	HOW DEEP IS YOUR LOVE	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
65	34	WHATEVER	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
66	NEW	SO IN LOVE WITH YOU	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
67	8	PLAYA HATA	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
68	5	HAPPY BIRTHDAY	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
69	1	WALKING WOUNDED	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
70	NEW	BREATHE	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
71	51	THE NIGHTRAIN	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
72	3	YOU STILL TOUCH ME	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
73	4	YOU'RE OK	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista
74	3	CIGARETTES & ALCOHOL	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista

As used by TOP OF THE POPS and RADIO ONE

TITLES A-Z

WEEK	LAST	TITLE	ARTIST (PRODUCER) PUBLISHER (WRITER)	LABEL CD/CAS (DISTRIBUTOR)
1	1	OOH AHH...JUST A LITTLE BIT	Cher & Fabrizio (Fabrizio) Warner Bros	WEA 94000/WEA 94000 (W)
2	1	FAST LOVE	Erasure (MCA) MCA	Virgin V58756/1578 (E)
3	2	RETURN OF THE MACK	Mark Morris (Chameleon) Perfect (Morris)	WEA WEA 94000/WEA 94000 (W)
4	3	THERE'S NOTHING I WON'T DO	Cher (Fabrizio) Mute (Writers)	Cherry Red/Cherry Red/Cherry Red (MCA) MCA
5	10	NOBODY KNOWS	Leifur Eiriksson (Arista) Arista	Capitol/Capitol (Arista) Arista
6	5	CECILIA	Sheena Easton (Mercury) Mercury	WEA WEA 94000/WEA 94000 (W)
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9	NEW	BLUE MOON/ONLY YOU	Love This Luvvichicko (Arista) Arista	Capitol/Capitol (Arista) Arista
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37	4	SALE OF THE CENTURY	Pharrell (A&M) A&M	Capitol/Capitol (Arista) Arista

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AIRPLAY PROFILE

STATION OF THE WEEK

96.3
fm

Dramatic changes at the former Q96 FM have seen 13 of its 17 presenters leaving following the arrival of Jeff Graham as programme director. The one-time Radio 10 executive producer has brought in a fresh presentation line-up, revamped the classic hits output and rechristened the station 96.3 FM in a bid to turn around poor listening figures. Relunched on May 8, the Paisley-based station saw its market share fall even further in the last Rajar survey from 2.2% to 1.3%, though listeners rose slightly to 46,000 and weekly reach stood at 6% in its 758,000 transmission area. But with Graham and new owners the Independent Radio Group both now on board, there is huge optimism at the station that things are finally looking up.

Graham says when he first arrived any old track was deemed to be a "classic hit", but he has since rationalised the music to include only the highest quality songs of the past 30 years get played. And with a Promise of Performance allowing 25% of tracks to be from the past two years, a high quota of current material is also accommodated. "I can play one record in four from the current chart, so it's not much different to what a lot of breakfast shows are doing: playing a lot of oldies and a few current hits."

The former standard of presentation proved equally bleak for Graham. "It was very clear that many of the 17 presenters had to go," he says.

96.3QFM TOP 10

Track	Pos
1 1 They Don't Care About Us Michael Jackson (MJJ/Epic)	27
2 1 A Design For Life Manic Street Preachers (Epic)	27
3 1 Return Of The Mack Mark Morrison (WEA)	26
4 1 Walking Wounded Everything But The Girl (Virgin)	26
5 1 Cecilia Suge (WEA)	24
6 1 Before He Shot Boyz (Parlophone)	24
7 1 Feel Love George Michael (A&M/Virgin)	23
8 1 Let The Music Play Mary Keen (1st Avenue/Mercury)	22
9 1 Charlemagne Man Eel (Food/Parlophone)	22
10 1 Radio On Ricky Ross (Epic)	15

Mo played: tracks on 96.3QFM: 10/17/20/24/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/100

John Collins has been brought in from Fort as head of presentation and David Grant from West Sound as head of music, plus there is a new breakfast trio and four hospital radio staff are being trained. "I've filled all the important places with experience and found myself a few gaps where I can afford to take a few risks and try to develop some people," he says.

The name of Q96 also had to change, he says, as anyone tuning to 96FM found there was nothing there because it actually broadcasts on 96.3FM.

Though it is still early days, Graham says he is "incredibly happy" at the way the outreach has gone. "A lot of people have called up to say how much they're enjoying the new station. More than anything there's an element of fun involved," he says. **Paul Williams**



RADIO 1

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TRACK OF THE WEEK

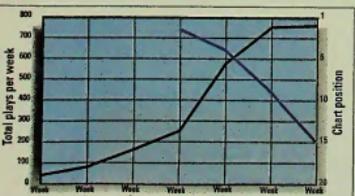
MANIC STREET PREACHERS: A DESIGN FOR LIFE

Radio has matched record buyers' enthusiasm for the latest Manic Street Preachers single by playing the band like never before. Not only has A Design For Life given the Welsh group their biggest hit to date, it has also seen them enter previously uncharted radio territory to land them a place in the Airplay Top 10.



First detected on Virgin, this first single since the disappearance of Richie Edwards was already on Radio One's playlist several weeks ahead of release and a fortnight before charting in the station's top 10 with an encouraging 25 plays. Overall plays rose to 249 in the week of issue before the single debuted at a band high of two behind Mark Morrison to send radio support rocketing.

Within seven days plays increased to a high of 332 and it won over more bursts than any other track to north into the Airplay Top 10 with a 43% increase. That week Radio One placed it at one and by the following week the track was in Virgin's top 10 and winning plays at



ILR

Atlantic. Also a big fan was Rod Rose for another record that featured in most plays for three consecutive weeks. Epic's director of promotions Adrian Williams says, "Radio One embraced it immediately. On their previous album there were a couple of tracks that were a little more difficult. This one is obviously a little bit more radio-friendly. The ILR network are always a little bit slower, but even on Atlantic 252, which is traditionally very slow, it was getting plays. In terms of the overall picture on radio, it was absolutely phenomenal - but then it's a great track." **Paul Williams**

Pos	Title	Artist	Label	Mo of plays	TW
1	1	SALE OF THE CENTURY	Crease (Redhead)	27	27
2	2	CHARLEMAGNE	Man Eel (Food/Parlophone)	26	25
3	2	BULLY BOY	Shed Seven (Polygram)	16	23
4	4	RETURN OF THE MACK	Mark Morrison (WEA)	14	23
5	29	KILLING ME SOFTLY	James Blunt (Columbia)	23	23
6	29	CUT SOME RUG	Business (Epic)	23	23
7	6	TONIGHT, TONIGHT	Seaweed (Parlophone)	19	22
8	7	CUT SOME RUG	Business (Epic)	20	22
9	15	THERE'S NOTHING I WON'T DO	Jax (Mercury)	19	22
10	17	DOH AHH... JUST A LITTLE BIT	Gina G (Eterna/WEA)	21	22
11	7	KLUBBHOOPING	Kubbheads (A&M/P)	15	21
12	11	OCEAN DRIVE	Lighthouse Family (WMA Card/Polygram)	26	21
13	11	KEEP ON JUMPIN'	Lisa Maria (Epic)	23	21
14	11	WOO-HAH! GOT YOU ALL IN CHECK	Busta Rhymes (Elektra)	10	21
15	11	HEAVEN	Shane (Virgin)	29	20
16	15	YOU'RE THE ONE	DW IRCAI	15	20
17	15	24/21	DMJ (Epic)	21	20
18	4	FEEL THE SUNSHINE	Aretha (RCA & Broadway/Interscope)	23	19
19	17	SLANG	Dad Lizzard (Budgeton/Riffa/MCA)	19	19
20	18	SO IN LOVE WITH YOU	Duke (EMI)	7	19
21	17	BEFORE PAT SHOW BOY	(Parlophone)	12	17
22	22	NOBODY KNOWS	Tony Rich Project (Epic/A&M)	7	17
23	22	THE DAY WE CAUGHT THE TRAIN	Osian (Columbia)	7	17
24	22	ONE FOR THE MONEY	Heaven (Mercury)	11	17
25	22	DO YOU KNOW WHERE YOU'RE COMING FROM	Mus featuring Jamiroquai (RCA)	15	17
26	11	FASTLOVE	George Michael (A&M/Virgin)	21	16
27	9	YOU STILL TOUCH ME	Shag (A&M)	22	16
28	9	RADIO ON RICKY ROSS	(Epic)	10	16
29	9	CALIFORNIA LOVE	2Pac feat. Dr Dre (Death Row/Interscope)	22	15
30	11	4 FINGER LASH	(Interscope)	21	15

© Music Central UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 12 May 1996 until 24.00 on Saturday 18 May 1996.

Pos	Title	Artist	Label	Mo of plays	TW
1	1	FASTLOVE	George Michael (A&M/Virgin)	1570	1547
2	2	RETURN OF THE MACK	Mark Morrison (WEA)	1558	1530
3	4	NOBODY KNOWS	Tony Rich Project (Epic/A&M)	1100	1234
4	7	OCEAN DRIVE	Lighthouse Family (WMA Card/Polygram)	938	1156
5	8	DOH AHH... JUST A LITTLE BIT	Gina G (Eterna/WEA)	925	1195
6	5	CECILIA	Suge (WEA)	1058	1058
7	7	GIVE ME A LITTLE MORE TIME	Cashola (Island)	1234	972
8	8	IRONIC	Alaris Morrison (Mercury/Warner Bros)	960	955
9	9	YOU STILL TOUCH ME	Shag (A&M)	901	908
10	19	DON'T LOOK BACK IN ANGER	Curtis (Creation)	830	874
11	14	RADIO ON RICKY ROSS	(Epic)	692	786
12	13	A DESIGN FOR LIFE	Manic Street Preachers (Epic)	648	739
13	18	CHARLEMAGNE	Man Eel (Food/Parlophone)	554	721
14	12	THEY DON'T CARE ABOUT US	Michael Jackson (MJJ/Epic)	789	642
15	11	BEFORE PAT SHOW BOY	(Parlophone)	587	602
16	17	24/21	DMJ (Epic)	587	602
17	27	REACH	Stevie Nicks (Epic)	365	563
18	22	ALWAYS BE MY BABY	Mariah Carey (Columbia)	152	561
19	25	YOU LIFT ME UP	Nabihah Fehmi (MCA)	398	556
20	16	WALKAWAY	Cast (Polygram)	598	540
21	26	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryn Adams (A&M/3CB)	330	527
22	20	BECAUSE YOU LOVED ME	Celine Dion (Epic)	330	495
23	24	I WILL SURVIVE	Cherrie (Virgin)	624	478
24	15	HOW LONG?	Paul Carrack (HISPAAC)	518	442
25	22	MISSING	Everything But The Girl (Blanco Y Negro/Normal)	444	436
26	21	HOW DEEP IS YOUR LOVE	Tina Turner (RCA)	485	407
27	18	SHOW ME	Dave Dawson (EMI)	536	380
28	24	FALLING RAIN	Odessa (WEA)	403	373
29	20	ON SILENT WINGS	Tina Turner (Parlophone)	301	361
30	26	I'LL BE THERE FOR YOU	Rembrandts (East West)	303	299

© Music Central UK. Titles ranked by total number of plays on 46 non-station independent local stations from 00.00 on Sunday 12 May 1996 until 24.00 on Saturday 18 May 1996.



Pos	Title	Artist	Label	Mo of plays	TW
1	1	IRONIC	Alaris Morrison (Mercury/Warner Bros)	10	10
2	2	SOMETHING CHANGED	Angie Brown	10	10
3	1	FASTLOVE	George Michael (A&M/Virgin)	33	30
4	1	GIVE ME A LITTLE MORE TIME	Cashola (Island)	30	30
5	1	RADIO ON RICKY ROSS	(Epic)	22	27
6	1	WALKAWAY	Cast (Polygram)	20	22
7	1	A DESIGN FOR LIFE	Manic Street Preachers (Epic)	22	22
8	1	TONIGHT, TONIGHT	Seaweed (Parlophone)	6	22
9	1	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryn Adams (A&M)	22	22
10	1	HOW LONG?	Paul Carrack (HISPAAC)	22	22
11	1	ILM & M. ANDREI LET TO REARER	Andrei & The Swedish Mobsters	22	22
1	1	CECILIA	Suge (WEA)	54	63
2	1	STUPID GIRL	Angie Brown (Polygram)	49	61
3	1	IRONIC	Alaris Morrison (Mercury/Warner Bros)	48	60
4	1	DON'T LOOK BACK IN ANGER	Curtis (Creation)	28	46
5	1	SOMETHING CHANGED	Angie Brown	28	46
6	1	DOH AHH... JUST A LITTLE BIT	Gina G (Eterna/WEA)	24	46
7	1	THEY DON'T CARE ABOUT US	Michael Jackson (MJJ/Epic)	44	37
8	1	FOLLOW YOU DOWN	Shane (Virgin)	33	36
9	1	WALKAWAY	Cast (Polygram)	18	35
10	1	FASTLOVE	George Michael (A&M/Virgin)	36	35

© Music Central UK. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 12 May 1996 until 24.00 on Saturday 18 May 1996.

TOP 50 AIRPLAY HITS

25 MAY 1996

music control
UK

This Week	Last Week	Wks on Chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	7	FASTLOVE	George Michael	AE/Virgin	1650	-2	66.60	-7
2	2	13	RETURN OF THE MACK	Mark Morrison	WEA	1614	+4	58.45	-15
3	7	19	OOH AAH...JUST A LITTLE BIT	Gina G	Eternal/WEA	1181	+21	54.99	+30
4	10	11	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	1308	+15	50.58	+34
5	5	23	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	1228	+22	49.61	+26
6	3	17	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat	1056	-27	46.30	-28
7	11	17	CHARLESS MAN	Blur	Food/Parlophone	785	+28	43.51	+13
8	5	7	IRONIC	Alanis Morissette	Maverick/Warner Bros.	1062	n/c	43.38	-2
9	12	8	CECILIA	Suggs	WEA	1119	+1	38.92	+2
10	6	7	A DESIGN FOR LIFE	Manic Street Preachers	Epic	819	+10	36.63	-20
11	4	8	THEY DON'T CARE ABOUT US	Michael Jackson	MJJ/Epic	716	-24	36.10	-35
12	9	12	YOU STILL TOUCH ME	Sting	A&M	946	-1	35.77	-10
13	9	17	DON'T LOOK BACK IN ANGER	Oasis	Creation	935	-4	34.91	-11
14	25	42	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams	A&M	582	+43	31.28	+72
15	15	5	SALE OF THE CENTURY	Sleeper	Indolent	269	n/c	30.14	+4
16	25	18	RADIO ON	Ricky Ross	Epic	833	+25	28.94	+48
17	15	21	24/7	JT	MJJ/Epic	666	+4	26.17	+17
18	42	32	THERE'S NOTHING I WON'T DO	3X	Hooj Choons/Freedom	298	+138	25.81	+84
19	14	5	BEFORE	Pet Shop Boys	Parlophone	630	-40	24.11	-53
20	55	75	BULLY BOY	Shed Seven	Polydor	129	+82	21.74	+103
HIGHEST CLIMBER									
21	48	36	TONIGHT, TONIGHT	Smashing Pumpkins	Hut/Virgin	156	+134	21.67	+77
22	31	82	YOU LIFT ME UP	Rebekah Ryan	MCA	596	+35	21.55	+24
BIGGEST INCREASE IN PLAYS									
23	54	85	KILLING ME SOFTLY	Fugees (refugee Camp)	Columbia	225	+295	21.38	+110
24	34	52	ON SILENT WINGS	Tina Turner	Parlophone	391	+18	21.18	+29
25	38	18	SOMETHING CHANGED	Pulp	Island	307	-10	20.70	+9
26	23	38	WALKAWAY	Cast	Polydor	597	-9	19.77	-3
27	22	27	SLANG	Def Leppard	Bludgeon Riffola/Mercury	172	-39	18.27	-14
28	53	97	REACH	Gloria Estefan	Epic	572	+54	18.02	+58
29	38	12	STUPID GIRL	Lisa Marie	Mushroom	304	-7	18.00	-2
30	38	12	KEEP ON JUMPIN'	Garage Experience	Frr/London	234	-73	17.93	-40
31	68	91	ONE FOR THE MONEY	Horace Brown	Motown/Polydor	262	+128	17.86	+82
32	30	37	KLUBBHOPPING	Klubheads	A&M	207	+51	17.73	+1
33	39	18	NEVER NEVER LOVE	Simply Red	East West	325	-6	17.37	-29
34	31	27	HEAVEN	Sarah Washington	A&M	143	+101	17.17	+65
35	24	3	CUT SOME RUG	Bluetones	Superior Quality/A&M	95	-78	15.97	-26
36	18	24	SHOW ME	Dana Dawson	EMI	416	-39	15.60	-49
37	21	34	I WILL SURVIVE	Chantay Savage	RCM	510	-9	15.60	-37
38	54	58	YOU'RE THE ONE	SWV	RCA	118	+37	15.59	+38
39	13	16	FOLLOW YOU DOWN	Gin Blossoms	A&M	292	-33	15.29	-7
40	27	40	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra	107	-21	15.25	-25
41	51	122	SO IN LOVE WITH YOU	Duke	EMI	161	+81	15.21	+135
BIGGEST INCREASE IN AUDIENCE									
42	181	224	IN A ROOM	Dodgy	A&M	59	+40	14.81	+287
43	41	33	MISSING	Everything But The Girl	Bianco Y Negro/Eternal	474	+1	14.40	+134
44	55	137	ALWAYS BE MY BABY	Mariah Carey	Columbia	642	+221	14.27	+136
45	49	82	SWEETEST SURRENDER	Factory Of Unlimited Rhythm	Kuff/Virgin	298	+47	14.22	+18
46	35	135	BECAUSE YOU LOVED ME	Celine Dion	Epic	501	+50	14.17	+26
47	34	82	ST TERESA	Joan Osborne	Blue Gorilla/Mercury	298	+66	14.09	+27
48	102	8	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene	MCA	52	+225	13.24	+140
49	18	12	CALIFORNIA LOVE	2Pac Feat. Dr Dre	Death Row/Interscope	167	-84	13.22	-7
50	29	23	HOW DEEP IS YOUR LOVE	Take That	RCA	443	-19	13.09	-14

© Music Control UK. Compiled from data gathered from 30.30 on Sunday 12 May 1996 and 24.30 on Saturday 18 May 1996. Figures subject to audiance figures based on latest full hour figure data. **Δ** Audiance increase **A** Audiance increase 50% or more

TOP 10 GROWERS

Pos.	Title Artist (Label)	Total plays	Increase in no. of plays
1	ALWAYS BE MY BABY Mariah Carey (Columbia)	642	442
2	OCEAN DRIVE Lighthouse Family (Wild Card/Polydor)	1228	225
3	OOH AAH...JUST A LITTLE BIT Gina G (Eternal/WEA)	1181	208
4	REACH Gloria Estefan (Epic)	572	200
5	THERE'S NOTHING I WON'T DO JX (Hooj Choons/Freedom)	298	198
6	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams (A&M)	582	174
7	CHARLESS MAN Blur (Food/Parlophone)	785	172
8	NOBODY KNOWS Tony Rich Project (LaFace/Arista)	1308	171
9	KILLING ME SOFTLY Fugees (refugee Camp) (Columbia)	225	168
10	BECAUSE YOU LOVED ME Celine Dion (Epic)	501	168

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

TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total adds	Outlets + plays	Adds to week
1	THREE LIONS Baddiel & Skinner & Lightning (Epic)	33	19	12
2	THERE'S NOTHING I WON'T DO JX (Hooj Choons/Freedom)	55	26	9
3	REACH Gloria Estefan (Epic)	54	43	8
4	MAKE IT WITH YOU Let Loose (Mercury)	18	9	8
5	GOOD DAY Sean Maguire (Parlophone)	33	21	7
6	ALWAYS BE MY BABY Mariah Carey (Columbia)	47	37	6
7	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams (A&M)	55	29	5
8	SWEETEST SURRENDER Factory Of Unlimited Rhythm (Kuff/Virgin)	34	22	5
9	A BETTER MAN Brian Kennedy (RCA)	8	5	5
10	ON SILENT WINGS Tina Turner (Parlophone)	40	29	4

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

AIRPLAY

Music Control
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 whose stations
 24 hours a day,
 seven days a
 week: Atlantic
 202, 87.7 FM,
 BBC Radio 1,
 BBC Radio 2,
 BBC Radio
 Scotland, BBC
 Three Counties,
 BBC Sussex,
 BBC West,
 BBC World,
 Capital FM,
 Century FM,
 Choice FM,
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THE OFFICIAL CHARTS - 25 MAY

SINGLES

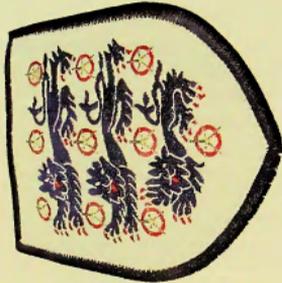
1	OOH AAH...JUST A LITTLE BIT Gina G	Virgin
2	FASTLOVE George Michael	WEA
3	RETURN OF THE MACK Mark Morrison	WEA
4	THERE'S NOTHING I WON'T DO JX Hoji Chorus/firestorm	
5	NOBODY KNOWS Tony Rich Project LaFace/Atista	
6	CECILIA Suggs featuring Louchie Lou And Michie One	WEA
7	TONIGHT, TONIGHT Smashing Pumpkins	Virgin
8	MOVE MOVE MOVE THE RED TREE The 1984 Maracas (Incl. RI Cup Squad, Mast Collector)	
9	BLUE MOON/ONLY YOU John Alford	Love This
10	FAT NECK Black Grape	Radioactive
11	PASS A MOVIE (IT'S THE LIVERPOOL GROOVE) Liverpool FC & The Boot Room Boys	Ishtar
12	GOOD DAY Sean Maguire	Parlophone
13	YOU'RE THE ONE SWV	RCA
14	OOH! AAH! CANTONA 1300 Drums featuring Unjustified...	Dynamo
15	REACH Gloria Estefan	Epic
16	CHILDREN Robert Miles	Deconstruction
17	CHARMLISS MAN Blur	Food/Parlophone
18	KLUBBHOPPING Klubheads	AM:PM
19	A DESIGN FOR LIFE Manic Street Preachers	Epic
20	GET ON UP Jodeci	MCA
21	I WILL SURVIVE Chantay Savage	RCA
22	THE LOVER THAT YOU ARE Pulse featuring Antoinette Hobson	fir
23	THEY DON'T CARE ABOUT US Michael Jackson	Epic
24	WOOD-HAH! GOT YOU ALL IN CHECK Busta Rhymes Elektra	
25	KEEP	

music week



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of the
England Football Team

Three Lions



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Skinner
Lightning Seeds

It's coming home,
it's coming home.

ALBUMS

1	OLDER George Michael	Virgin
2	JAGGED LITTLE PILL Atlantis Morissette	Maverick/Reprise
3	1977 Ash	Inferno
4	(WHAT'S THE STORY) MORNING GLORY? OASIS	Creation
5	SLANG Def Leppard	Bludgeon/Riffola
6	GREATEST HITS Take That	RCA
7	WALKING WOUNDED Everything But The Girl	Virgin
8	HITS Mike & The Mechanics	Virgin
9	THE IT GIRL Sleeper	Infectious/RCA
10	TO THE FAITHFUL DEPARTED The Cranberries	Island
11	FALLING INTO YOU Celine Dion	Epic
12	THE SCORE Fugees	Columbia
13	GARBAGE Garbage	Mushroom
14	MOSELEY SHOALS Ocean Colour Scene	MCA
15	BIZARRE FRUIT/BIZARRE FRUIT II People	Deconstruction/RCA
16	GOLDEN HEART Mark Knopfler	Vertigo
17	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
18	MELON COLLIE AND THE INFINITE SADNESS Smashing Pumpkins	Virgin
19	DEFINITELY MAYBE Oasis	Creation
20	RETURN OF THE MACK Mark Morrison	WEA
21	ALL CHANGE Cast	Polydor
22	MERCURY FALLING Sting	A&M
23	WILD MOOD SWINGS The Cure	Fiction



25 5 96

carl cox in singles protest

Carl Cox, one of the country's leading DJs, is launching his own protest against the lack of support he feels is given to serious dance music in the singles market.

Cox's next single 'Sensual Soph-is-ti-cat' will only be available for a limited period of 10 days. This is in response to the plight of several of Cox's previous single releases, which have made the Top 30 but then failed to move any higher

because of what Cox feels has been a lack of support from the mainstream media.

"I don't ignore the fact that there's a big fanbase that wants to buy my music. It should be able to come through and be respected for what it is. I'm concerned because of present dance artists don't progress in the charts unless they're the new 2 Unlimited.

"If my records are only going to be around for a week anyway

they might just as well only be out for 10 days".

Cox's popularity in the dance scene is such that he has won the International Dance Awards DJ of the Year category (voted for by the public) for the past two years. He is one of the UK's most in-demand DJs as well as being one of its most popular exports.

Starting his recording career at Perfecto/RCA in 1991 with 'I Want You (Forever)' which

reached number 23, Cox now releases his records through his own Ultimatum label. His last release 'Two Paintings & A Drum' reached number 24 in March before dropping to 41.

"That's quite a high initial chart placing and I hoped because of that it would get taken more seriously, but it didn't", he says.

While many of the problems that Cox faces are the same as those faced by many others in the fickle singles market, he

does feel there is still a bias against dance music. "Dance artists have it a lot harder, much harder than, say, indie guitar groups. Look at those kids who go on Top Of The Pops without even having a record deal - that would never happen with a dance act. A lot of people still miss the point with dance music; that it is a substantial market", says Cox.

'Sensual Soph-is-ti-cat' is out on May 27.

Manchester's favourite dance sons 808 State are to mark the launch of their new LP, 'Don Solaris', by playing a free gig at Manchester's Castlefield Amphitheatre on June 21. The venue has a 30,000 capacity and the night will include a mix session by members of 808 State and will be broadcast live on Manchester's Kiss 102. The concert will also introduce 808 State's new guest vocalists Rogga and Louise from Lamb. Since the last 808 State album, 'Gorgeous' in 1993, the band's Graham Massey's projects have included working as a producer on Bjork's 'Post' LP. 808 State's new single 'Bond' and the album 'Don Solaris' are released on June 17.



tribal gatherers get new date as organisers appeal

The Tribal Gathering Festival has been rescheduled for June 29 at its original Otmoor Park site in Oxfordshire.

The event's organisers, the Mean Fiddler and Universe, are now planning their hopes on a Crown Court appeal in early June, aiming to overturn Cherwell district

council's decision to withhold a licence from the event. Alternative sites are also being explored.

It has also been confirmed that Black Grape, the festival's original headline act, have rearranged some European tour dates in order to be at the rearranged event. Meanwhile Universe is

organising a petition through clubs and record shops for supporters of the event.

Petition forms are also available from: Universe, c/o the Forum, 9-17 Highgate Road, London NW5 1JJ. The National Union of Students is also organising a day of action for supporters on May 24.

inside

- 3 planoman single gets blur's blessing
- 5 frankie bones breaks through into the uk again
- 7 the slam djs pick their favourite tracks

dub chart:

1 STAND UP
Low Tide

cool cuts: WHERE
LOVE
LIVES
Alison
Limerick

- CD 1 + MC
1. Tonight, Tonight
 2. Mothership
 3. Rotten Apple
 4. Medicine of the Grey Skies

it's coming home.

1 24 WOO-HARRI! GUT YOU ALL IN CHECK! BUSIA THYMES! BASKA

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25	32	TR-X
27	33	GIVE N
30	34	FIREST
18	35	MISS I
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29	37	SALE C
14	38	DO YO
14	39	PRETT
36	40	PEACH

Bullitt titles at





Club:
Freestyle at The Crossbar,
267 Pentonville Road,
London N1. Second
Thursday of every month.
Next: June 13.



Capacity/PA special features:
4CD/2K (same layout as Crossbar).
Door policy:
"It's pretty relaxed because it's free to get in." - Sharon Reuben.
Music policy:
Quality drum & bass, dub, trip hop, house.
DJs:
Conemell, Spring Heel Jack, Mimi (International Dudes Of Leisure), Ben Wilmoth, Matt Herbert.

Spinning:
Rag "Miracles"; Harbert "Take Me Back"; Dirty Jesus "Cut A Rug"; Ruby Hoops (David Holmes Mix); Tortoise "DJ-ed".
DJ's view:
"It's a great place to play. There's an excellent sound system and everyone is up for it, definitely." - Mimi (International Dudes Of Leisure).
Industry view:
"People like Matt Herbert are at the forefront of new British house, the scene is really going off right now." - Robin Turner, Heavenly.
Ticket price: free

news
kiss gears up for sixth dance aid auction

The Dance Aid Trust is now so closely associated with the International Dance Awards that it's often forgotten that the UK has charity events throughout the year.
One of these events will be happening on Bank Holiday Monday (27) when Kiss FM has its annual auction day in aid of the Trust.
This year's auction will be the station's sixth. "It's the longest association we've had

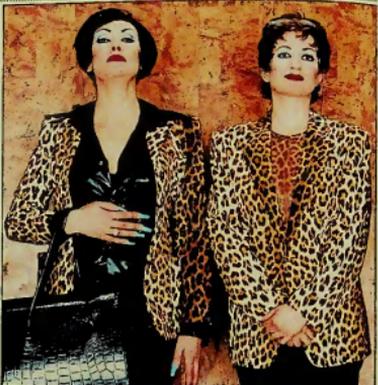
with a charity since we've been on air," says Lorna Clarke, Kiss FM's head of programming. "Last year we raised \$13,500, the year before it was \$12,000, so the amount goes up significantly each year."
This year's auction lots include items such as Shaggy's jeans and a gold disc, a Ministry of Sound VIP card, signed footballs from Arsenal and Manchester United and a Camcorder.

Overall 50 different lots will be up for offer. "These are also a lot of what we call 'wanna buy' prizes, where people can bid to do something they've always fancied doing. Last year someone paid \$500 to appear on Gordon Maq's show," says Clarke.
According to Clarke, the secret of making charity events work on radio is by ensuring that the event and the charity fit in with the concerns of your

audience. "As a company we're very selective about who and what we help. We don't want to come across like we're patronising our audience in any way."
"We try to take our lead from the listeners and this has always got a very positive feedback," she says.
Kiss is also organising a charity bike ride for Cancer Research on June 2 at Battersea Park in London.

mrs wood pins hopes on heartbreak high

Having narrowly missed out on the Top 30 with her last single, "Joanna", Mrs Wood has enlisted the help of some formidable allies for her new single, "Heartbreak" (released on June 17).
Written by Boy George, "Heartbreak" also features the vocal talents of Eve Gallager (pictured with Mrs Wood), who RM readers will remember from her dance hit "Love Come Down" back in 1991.
This storming house number is just a taste of what can be expected on Mrs Wood's debut artist album "Woodwork", which will feature the DJ in collaboration with a number of singers and musicians.
Meanwhile, Mrs Woods and Eve will be doing a number of PAs in support of "Heartbreak". The dates include: Club Led, Bristol (June 1); Frequency and Clear, Liverpool (7); Middlesex University (8); Pawlett Manor, Somerset (15 and July 20); Beetle Bash, Stratford on Avon (22); Gardening Club, London (27); The Manor, Ringwood (July 6); The House, Nottingham (13).
Mrs Wood's "Heartbreak" will be released on June 17.



Defying critics who predicted its swift demise after one series, Channel Four's *Bodassess TV* returns to the screen this week with its somewhat less than serious look at the outer limits of black music and culture from around the world.
US rapper Ice T will return to present the show which has proved, much in the same way as *Eurotrash* has with Jean Paul Gaultier, that there are very capable TV

presenters lurking in the mind of most unlikely people.
Ice T's co-presenter will once more be Andrea Oliver and features in the new series will cover such topics as Japanese

reggae, a homeboy video game and the first ever All Block Week at Bunnins in Skengen.
Ice T, meanwhile, has a new single, "I Must Stand" out now - which will consolidate his standing among the indie fraternity by sampling Paristhead. The track is lifted from Ice T's new LP "Return Of The Real".
Bodassess TV is broadcast at 11 pm from Friday (May 24) for six weeks.

more ice please



MAY 27

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pianoman get blur's blessing

Take a main riff looped from Blur's hit 'Boys & Girls' and a famous house piano lick, put them together with a banging four-on-the-floor beat and you have the recipe for Pianoman's 'Blurred', which is surely set to be one of the biggest dance tracks of the summer.

Many people have always regarded Blur's 'Boys & Girls' as something of a dance masterpiece, even in its original form, and Pianoman's James Sammon and partner Martin McCorry just thought they'd take things a bit further.

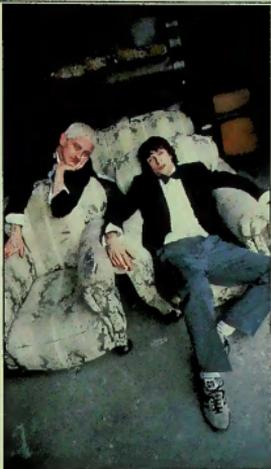
Inspired by seeing Blur on TV while taking a break during a recording session, Sammon rushed out to the local HMV, took extra sounds from a sample CD for dance

producers and had the track finished by the end of the afternoon.

"I knew I was going to get slated for it but I like my cheesy moments. It's going to sell millions and it took an hour-and-a-half to make," he says.

The track's ill-fated nature meant it was originally going to be restricted to a limited run of 500 white labels. "We thought we'd just do a few hundred whites for the North and that would be it. Then Kiss in London started playing it," says Sammon.

The real clincher was when Blur were approached and Damon Albarn had actually heard the track and liked it, going so far as to call it "brilliant". In a recent interview, "It'll definitely be a hit. To me that's a vindication of doing



something like 'Boys & Girls' because it's actually mutated into what it was about," Albarn said.

The way was then clear for 'Blurred' to get an official release through Liverpool's Three Beat Records and its deal with London/Vir, which has

already spawned one hit with the Lisa Marie Experience.

Sammon says, "I couldn't believe it. I really expected [Damon] not to like it. Far more surprised by this than people realise."

'Blurred' is released on May 27.

manchester's g-mex hosts all-nighter

An all-star line-up has been assembled for Club Nollan, the first ever all nighter at Manchester's legendary G-Mex venue on June 7. The venue's licence and all the acts have been confirmed and the night will run from 8pm to 8am.

Club Nollan will take place across five stages with the main stage playing host to live appearances from Ultra Sonic, Spring Heel Jack, Bandulu (pictured) and Art of Silence (formerly Art Of Noise vs Black Dog). In between the acts, the main arena will feature DJs such as Luke Slater, Dave Angel, Darren Emerson and Michael Dog. The other rooms will feature solely DJs, including Huggy from Back To Basics, Bobby Langley from the Hacienda, Ashley Bessie, or Alex Patterson from the O2 and many more.

As well as the DJs and live acts there will also be entertainment in the form of a full-size fun fair.

Tickets are £18 and more information is available on 01704 873036.



CD 1 + MC
1. Tonight Tonight
2. Michaelangelo
3. Rotten Apple
4. Mechanics of the Grey Skies

say what?

why don't 'serious' dance records do better in the singles chart?

Jo Allan - International manager, **Pulse-8**

"When an independent dance label does get a record in the charts, I don't think it gets as much respect as, say, on more Billboard record does. I think the reason that dance records seem to float in and out of the

charts is because TV and radio don't give the tracks as much support as guitar-based bands."

Simon Davis - Polydor

"Every week, the singles chart is littered with dance singles. Quite simply, if there is the demand then that is reflected in the chart. Less cheesy tracks do get into the charts but not necessarily into the Top 30. The more off-beat acts like Laffell

and Underworld are more album-oriented. I think it is more important to have a serious album than five singles in the chart."

Andy Thompson - Virgin

"The more 'serious' dance artists do have a far crack in the singles chart. You only have to go into the multiples and see how much dance product is on display - and

that includes 12s as well as CDs. The fact that these large shops display so much dance product is a good indication that there is sufficient demand. Hot records disappear from shops very quickly. I don't think you can argue that this is not reflected in the charts."

Dave Lambert - Positiva

"Credible dance records are being represented and can

cross over into the singles chart. Radio One does seem to recognise big club records and it seems to have a good idea of what's going on out there. As soon as there is a big tune, RI has picked it up and playlisted it. Tracks from artists like Josh Wink, Scott Tenk and Underworld are good examples of the more underground acts that did well in the singles chart."

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Blurred titles at



bones breaks through into the uk again

Anyone whose memory stretches back to the beginnings of the UK's house scene will be familiar with the name Frankie Bones.

Emerging initially towards the end of 1987 with the Break Boys' 'The Break Goes On' and other releases on Fourth Floor Records, Frankie - alongside his Brooklyn peers Tommy Musto and Larry Dee - helped pioneer sample and breakbeat-orientated house music when he was the only other person doing it was Todd Terry.

Finding a natural audience in the UK's emerging acid house scene, Bones was a constant fixture in the UK for the next few years through his records - such as the legendary 'Bones Blocks' and 'Looney Tunes' EPs - and DJing.

Indeed, such was Bones' popularity that he actually had one of the first ever releases on XL Records with 1990's 'Out On The Floor'.

However, just as suddenly as he had appeared, Bones disappeared.

Now, he's re-emerged with a new mix CD on ESP Records, 'Frankie Bones - Global House Culture Vol II'.

As for his sudden exit from the UK music scene, Bones

now says, "At the time, the UK seemed to be heading in the direction of the Euro scene, and I didn't actually like that kind of music."

"Also, the drugs got in the way by 1993 and I wasn't until 1994 that I really got going again," says Bones.

Bones's main area of concern now is his record shop in New York, Sonic Groove, and his position as the US's biggest domestic underground DJ.

"Producing records is on the back burner these days. I am making music but the problem is that there are a lot more fish in the sea than before."

"For me to come out again like in 1969, well, it's just not going to happen. I just don't want to sound like a has-been though, because I'm still the biggest underground DJ in the States," says Bones.

Through the record shop Bones



continues the process of building a US dance scene like the UK's, something he began when he put on some of the US's first ever raves back in 1992.

"We sell a lot of France and hard house. It's just opening up people's minds. We get English product the same day as it comes out in the UK," says Bones.

"The direction for the US should be to take all the DJs that want to spin and get the music to them. I want to give them guidance and help things grow," he says.

The new CD features tracks from when Bones was trying to pioneer the techno scene in the US, such as the Nightcaper's 'Tone Explorator' and Paradise 3001's 'Long Distance Call To Heaven'.

Bones's re-emergence has been greeted with much interest in the UK and he has begun to DJ here once more with recent dates of the Ministry of Sound and Bristol's Lokko.

"It's really amazing that people remember me," says Bones. Well some things never change.

'Frankie Bones - Global House Culture Vol II' is released on May 27.



- CD 1 + MC
1. Tonight's Tonight
 2. Michael's Message
 3. Ration Apple
 4. Meltdown of the Grey Skies

ENT

- 18 ESSENTIAL MIX 2 - TONG, MACKINTOSH...
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Bulletted titles are



Shop
focus

Shop:
Daddy Armhouse, 31
Bucklersbury, Hiltch,
Hertfordshire. Tel:
(01462) 459058 (20ft x
30ft).



Specialist areas:
Mainly drum & bass but
also stocks house, garage
and hardcore material.
Merchandise: T-shirts and
record bags.

Owner's view:

"At the moment we're in
the process of expanding
the store at the back
because we've got such a
high demand for the
amount of merchandise
that we do. There are a
lot of young customers in
the area who perhaps
can't afford to buy
records that often and
they're really into buying
the merchandise to
show that they support
the scene. We took after
them. After all, they are
our future." - Gavin
Cheung.

Distributor's view:

"It's cool up there. They're
all on top of it in the shop,
they know exactly what's
going on and what to
buy. It's not the biggest
shop in the world, but
that's not really a
problem. Basically it's a
good, efficient little shop."
- Lance, Vinyl
Distribution.

DJ's view:

"It's a wicked place. They
color for everyone really,
but they're particularly
good at the drum & bass
material. People also buy
their garage and house
records in there, too. I
spend quite a bit of
money down there and
there are always a
load of DJs hanging
around in the shop." - DJ
Barrington.

club & shop focus
compiled by Johnny Davis. tel:
0171-263 2693.

COOL CUTS



WHERE LOVE LIVES
Alison Limerick

Arista

2	(1)	MISSION IMPOSSIBLE Adam Clayton & Larry Mullen	Mother
3	(3)	SHOUT Staxx	Champion
4	(5)	THE PLAYER/SENSUAL SOPH-IS-TI-CAT Carl Cox	Ultimatum
5	(8)	FORGET ABOUT THE WORLD Gabrielle	Got Beat
6	(7)	CRIED TO DREAM Bullit	VC
7	NEW	ARMS OF LOREN E'voke (Big pop-house crossover tune)	Manifesto
8	NEW	BRING ME LOVE Andrea Mendez (Azuli's underground club hit surfaces again in new mixes)	AM-PM
9	NEW	VICIOUS CIRCLES Poltergeist (Powerful hard house groove)	Manifesto
10	(18)	WRONG Everything But The Girl	Atlantic
11	NEW	PASSION Miss Jones (Excellent Euro garage from Holland)	Mocca
12	NEW	NARCOTIC INFLUENCE Empirion (Tough mixes from Dove Clarke, Mest Beat Manifesto and Kris Needs)	XL
13	NEW	REAL LOVE House of 3-D (Big up mixes from Dalton Club on this northern happy house number)	Cleveland City
14	NEW	RADIKAL MADIKAL Da Junkies (Fearsome and aggressive techno-house)	Tripoli Trax
15	NEW	FABLE Robert Miles (Miles repeats his winning formula)	Deconstruction
16	NEW	DREAMTIME Zee (Trance house with mixes from Quivver)	Perfecto
17	(11)	SQUEEK The Bubble	Jackpot
18	NEW	NO-ONE'S DRIVING Dove Clarke (Stuntye funk with mixes from the Chemical Brothers)	Deconstruction
19	NEW	LOVE CAN'T TURN AROUND Heavyweather (With outrageous new Alcazar-inspired mixes)	Pukka
20	NEW	LOVE DON'T LIVE Michael Proctor (Excellent uplifting garage with mixes from Tommy Musto)	US Soul-Furc

is guide to the most essential new club tunes as featured on the "essential selector", with new long broadcast every Friday between 7pm and 10pm. Compiled by DJ Bedrock and star collector from leading DJs and the following stores: city.sophisticated.com/black market (London), eastern.sophisticated.com (Hertfordshire), 2nd and 3rd (London), 3 beat (Liverpool), warp (Cardiff), max (Birmingham), for her (Leeds), ...

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6

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jock on his box

the slam djs both blagged their entry into the dj circuit. here is their top 10

'I'll be your friend' robert owens (perfecto)
OM: "This came out in 1992. Very few people can put so much emotion into lyrics. This was one of the first records I heard with such lyrical, emotional content. It's due for a revival."
SM: "We played it recently. We don't play a lot of vocals, mainly because there are not many good ones."

'Ladies' smarttronix (ten)
OM: "I first heard this in Sheffield in 1984/85. It turned me on to a whole new style of music - New York electro. It's got one of the best basslines of all time."
SM: "It could have been the forerunner of techno."

'twilight maze' (capitol)
OM: "This record totally blew me away when I first heard it. It took me a year to track down what the record was. It's the forerunner to the deep house music we love."
SM: "When you listen to it now it doesn't sound dated."

'no way back' adonis (trax)
SM: "This came out in 1985/86 and I heard Frankie Knuckles play it at Delirium at Heaven, he was cutting with versions and he played 25 minutes of it. I'd never heard a DJ do that to a tune before and it inspired me to follow suit. It was the biggest house tune of the time, before acid kicked in. The bassline was impressive."
OM: "It's a superb record."

anything by larry heard (trax, black market, mca & his own label)

SM: "He's an innovator and very influential."
OM: "He's influenced so many people. I remember the first time I heard one of his records, the strings brought tears to my eyes. We had him at the club - Mr Fingers plays live. He's so quiet and humble for a man of his stature."

'the bottles' gill scott heron (champagne)
SM: "Before I was a DJ, I used to do a lot of second-hand record shopping and that and going to clubs was my first step into becoming a DJ. This was one of the big tunes of the time and made me become a 'transcripter'."
OM: "I'd bring it out occasionally but I wouldn't hammer it."

'conversation' lil louis (ffrr/london)
SM: "I've got a bootleg dublaptop. It's so soulful, it's got a 10-minute sax solo. I played it in Franco at the Rex club and 17-year-olds were asking what it was. It's refreshing to see people getting into things other than slamming beats."

'pacific state' BOB state (creed)
SM: "This came out at the same time as a lot of Detroit and Derrick May tracks. The drum programming is all over the place, very like today."
OM: "This is a haunting record - it's the use of the clarinet."

'london calling' the clash (cbs)
SM: "I wasn't sure I loved this at first. It was a changing point for The Clash, they were mixing up with reggae and blues. Some of the things that take a long time to get into are the best tunes. It's my favourite punk LP."
OM: "The Clash were a seminal band. We used to have parties on the ferry that crosses the Clyde and we danced with it all night and it went down fantastically."

'c'est' manual gottsching (spalax)
SM: "This is the original Susano Lento. It's electro music and so ahead of its time. It's pretty trancey, one of those records which uses a hook that stays in the whole track."
OM: "I bought it years ago, it was very expensive and copies are limited. It's almost classical."



orde meikle & stuart mcmillan

Photograph: GP

steamin'

- 'elvis' odavo one (430 west)
- 'sneaky finger man' dj snick (top)
- 'visco cubizm' 1 cube (versatile)
- 'galaxy of future visions' fusion (techo)
- 'new school science' jedi knights (evolution)
- 'blueprints' perpetual (growth)
- 'wilding' romanos (club hit)
- 'sumo's revenge' (green velvet mix) clubhouses (cornucopia)
- 'the search' transmitters (techno)
- 'tepe' seven (corrib)

Compiled by scott bowie.
Tel: 0181 948 2300

BORN: SM - Glasgow, 1966; OM - Oxford, 1964. **LIFE BEFORE DJING:** SM - worked in a bar; OM - studied geography at University. **FIRST DJ GIG:** SM - "It was in 1988. I held this gay raving a club in Glasgow that I had some records at home and asked if I could DJ. I must have been convincing because he later rang to offer me work." OM - "Same as Stuart. I just blagged it. At that time becoming a DJ wasn't a particularly big thing." **MOST MEMORABLE GIG:** Best - SM: "There have been so many but Space in Ibiza is one." OM: "Slam in the Park, September 1990, it was the first legal licensed all-nighter in Britain. It was on an island in the lake in Stratclyde." Worst - SM: "A few years ago in a club in Reading. No-one turned up but in the adjoining restaurant some old bitches were having a hen party, there and then an 18-30 bus turned up for their half-hour pitstop; and I never got paid." FAVOURITE CLUBS: The Fuse, Brussels; Shindig, Newcastle. **NEXT THREE GIGS:** UK Midlands (May 24); Renfrew Ferry, Glasgow (25); Temple Of Sound, Dublin (June 1). **DJ TRADEMARK:** SM - "Mixing in. I don't keep to one definite style, I mix techno with house." OM - "Remixing my legs down other people's tracks." **LIFE OUTSIDE DJING:** Artists: Slam debut album 'Headstarts' out on May 20; remixers. SM - "Chilling, spending time with my girlfriend, listening to tunes." OM: "Going to football, spending time with my fiancée."

CD 1 - MC

1. Tonight, Tonight
2. Mr. Tambourine Man
3. Notion Angles
4. Mechanics of the Gray Stone

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↑ Bulleted titles are



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- Movie: Melodies
- 9 **18** ON AND ON (FARLEY & HELLER/MBS) THE FINEST/WINSTON BROWN & GARY BENSON
Sidesup/Network
- 15 **19** HEARTBREAK Mrs Wood featuring Eve Gallagher
Blast
- 20 **41** JUST MAKE THAT MOVE Todd Terry
Sound of Ministry
- 21 **14** THE FEELING (ENJOVE MIXES) Enlive
Distinctive
- 22 **14** TAKE ME AWAY (ERIC KUPPER/DEKARD/BAM BAM/MARSHALL JEFFERSON MIXES)
Jack-pot
- 23 **14** DANCE WITH ME (KEN DOH MIXES) Intuition
Faze 2
- 24 **19** DO WITHOUT Rieker
Cleveland City
- 25 **12** STORM IN MY SOUL Kamassara
Sony S³
- 26 **36** GET ON UP (GRANT NELSON/MR DALVIN/INSTANT FLAVA MIXES) Jodeci
MCA
- 27 **39** NEW DIRECTION (FREAKPOWERWAY OUT WEST/FILA BRAZILLIA MIXES)
Freakpower
- 28 **10** MISSION: IMPOSSIBLE (JUNIOR VAOUZE/GUDDIE & ROB PLAYFORD/HOWIE
4th & B'way
B/D/AVE CLARKE/GURU MIXES) Adam Clayton/Larry Mullian
Mother
- 29 **35** REAL LOVE House of 3D featuring Die
Cleveland City
- 30 **36** FEMALE OF THE SPECIES (INSTILLO/MORCADE MIXES) Space
Gut
- 31 **34** IT SHOULD HAVE BEEN YOU (STRINK/KINKY BOYZ/ORIGINAL MIXES)
East Side
- 32 **17** WOMBO LOMBO (JUNIOR VAOUZE MIXES) Angulate Kidjo
Mango
- 33 **17** BORN SLIPPY (UNDERWORLD MIXES) Underworld
Junior Boy's Own
- 34 **32**
- 35 **32**

For an club chart to be available as a special listed service in measured form as soon as it is compiled on the Friday before publication, call Nancy bunny on 017-338 3333

- Ultra-phonics: East West
- X Trax
- Sud
- Blue
- Fat N Round
- Chexley
- US: Jellybean
- 59 **10** LAST NIGHT... I SAVED MY LIFE (Indoor)
LUST/Min X
- 60 **51** WHERE LOVE LIVES Ruess Project
- 61 **69** FUNNY WALKER The Difference
- 62 **63** PUSH THE TEMPO Bass Funk-Ton
- 63 **64** LET THIS BE A PRAYER (ROLLO & SISTER BLISS MIXES)
Robo Gears Spiritual with Paulina Taylor
- 64 **58** LIFT UP YOUR HANDS X-Odus
- 65 **28** VAQUE NOW & THEN: DISCO BISCUIT/VIGOR/EDWARD'S WORLD Soul Roots/MY HOUSE IS
Junior Boy's Own
- 66 **14** YOUR HOUSE Montini Experience I/FLOOR CONTROL Awex
EMI Premier
- 67 **21** DESIRE (ETHNIC BOYZ/INSLEE CAMPBELL/INDISP/MASTERS AT WORK/MILLION
Wild Card
- 68 **10** DOLLAR BABES MIXES) Nu Colours
Ruffness/California
- 69 **45** KILLING ME S-OFTLY Fugates
Solid Silver
- 70 **69** JUSTICE Shift
Junior Boy's Own
- 71 **53** THE NIGHT Reach More!
The Handbaggers
- 72 **38** MISS PARKER (STEVE SILK' HURLEY/HERE McALISTER MIXES) Benz
RCA
- 73 **37** KEEP ON TRIPPING ON (JOHNNY JAY MIXES) Space Monkeys
Factory Too
- 74 **10** YOUR LOVING ARMS (RHYTHM MIXES) YOU & I (KEEP HOLDING ON)
Billie Ray Martin
- 75 **10** WRONG Everything But The Girl
Magnet
Virgin

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LAND OF DREAMING

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SOUND SOUNDS

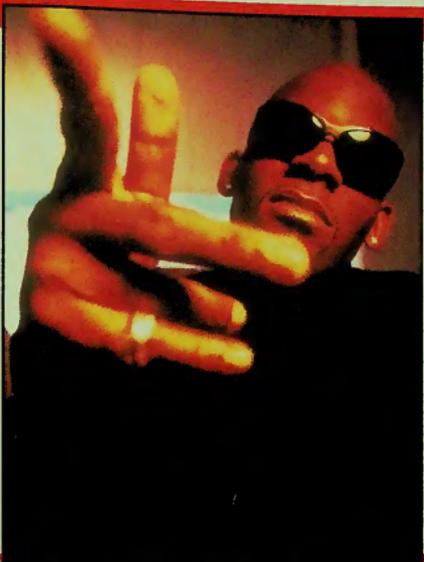
- CD 1 + MC
- 1. Tonight, Tonight
- 2. Master's Magpie
- 3. Boston Apple
- 4. Medallion of the Gray Skies

namecheck: ralph tee @ damien mendis @ james hyman @ daisy & havoc @ jim jellery

tune of the week

r Kelly: 'thank god it's friday (incognito mix) (jive)

spot This has to be the most inspired remix of the year so far, Incognito taking the king of urban r&b and delivering a majestic string laden jazz flavoured masterpiece. In its original form, the track chugs along with urban rhythms driving a Marvin Gaye 'Mercy Mercy Me' style melody and arrangement. Incognito's Bluey totally rebuilds the track with live drum sounds, a full horn section and a breezy, classy vibe. Already the track was regarded as the best from Kelly's most recent third album, and with The Bucketheads taking care of the club mixes, it looks like Jive are really going for it with this new single. ●●●● r



Robodisco Dub, are most welcome, if again rather biased towards the more late night and meditative worship. ●●●● d&h

DJ ICEY 'Come Into My House/Join Hands' (Zone). A very useful doubleheader from Orlando's prince of funky house, Icey. 'Come Into My House' is a chugging breakbeat rhythm with terrific buzz-saw synths and grungy woodered noises while 'Join Hands' is a more four-to-the-floor stripped down pounder with a relentless bassline sucking you in. Florida's finest exponent of this style, so search this out. ●●●● j

X-TENSION 'Not What You Think' (Millennium). US singer Michelle Ruppert's sweet 'Not what you think, it's what you know' vocal hook forms the basis of the main mix (sounding not unlike Lolo's 'Open Sesame') though in various remix guises it only crops up sporadically. Roloff's first mix is deep classy hot-butlered Euro with early rave synth washes whereas the second is considerably faster and phingier. Sny FX mixes should raise interest as well as chat from DJ Terror Fabulous who gave his services via an Internet downloading session. ●●●● jh

DREAM 2 SCIENCE 'My Love Turns To Liquid' (Confusion). This is a really cool deep houseer surfaces as a British release for the first time, complete with the original which was always ever so slightly similar to Satoshi Tomiie/Frankie Knuckles' 'Fears'. The remixes are provided by producer Ben 'Cosmo' Gancic who speeds it up a touch giving a tougher feel.

house

TRANSATLANTIC SOUL 'Release Yo Self' (Ultra). As Roger Sanchez continues to prove to be one of the few house DJs around really worth his hype, out comes another Sanchez track to please the devoted. The chosen vocal sample is the least interesting part of this outing but the instrumental Head Banging mix that follows the main vocal version more than makes up the difference with its 'demented crowds of carnival' atmosphere, never-fail skipping style and smooth builds and breakdowns. The Liquid Mix on the B-side is tougher and more based round his bass and organ while the Woooay! Out Mix sees the return of the demented crowds. Strong in most of the right places. ●●●● d&h

(DJ JUANITO presents) **LINA SANTIAGO 'Feels So Good (Show Me Your Love)' (Universa/MCA).** Before belting out house tracks became an unbearable cliché, it was the bizarre, almost unpleasant, vocals like this that used to drive people absolutely stupid with

excitement. Combining the vocal with a beautifully old-fashioned Latin house feel, it's DJ Juanito's Show Tape mix (rather than the good but plainer original) that wins hands down as its absurd vibrating breakdown. Mark Piccolotti provides three good and very varied remixes that are certainly more contemporary (one vocal garage, one harder dub, one club dub) and there's an ever-bubbling NCP dub to park in too. ●●●● d&h

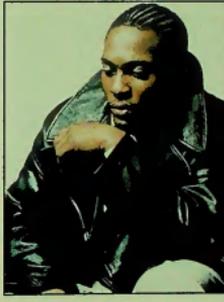
MEPHISTO 'Remixes' (SSR). To coincide with the release of the 'Mephisto: The Subterranean Sound of San Francisco' album there are two remix EPs of some of the smashing tracks from the all-sorts-of-everything double album. The first EP features two drum & bass mixes - EZ Rollies' very lovely moody working of Pimp Daddy Nash's 'Our Man In Stockholm' and Kid Loope's more head-unsettling look at Paid Motron's 'Trombolize'. House delights (with massive disco

tendancies) are provided on the other 12 inch - Glenn Underground gets down in the best possible way with 'Mass Of Atmos' by Q-Burn's Abstract Message and U-Star tackle 'Stooshim' from a house-es-ables angle. Also included on this one is the original hard-to-find '141 Revenge Street' by Q-Burn's Abstract Message. ●●●● d&h

THE BELOVED 'Deliver Me' (East West). As too many

reviewers miss the point of their latest album, The Beloved continue unperturbed and present a fine doublepack of mixes for this next single. Salt City (Miles Hillway and Elliot Eastwick) mix the vocal A-side gently and very religiously...so much so that we the so-far-unconvinced are converted and agree that Salt City are totally excellent. The Beloved go into their three mixes with more booming intent and oil, particularly the more eclectic

d'angelo



raw stylus

- CD 1 + AIC
1. Tonight, Tonight
2. Melancholy Blue
3. Barbershop
4. Melancholy of the Grey Skies

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30 REBEL
31 DESIR
25 32 THE X
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30 34 FIRES
35 MISS
36 FUN F
29 37 SALE
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14 39 PRET
36 40 PEAC

Boilerplate titles e

11

Beet Foundation's mix is a professional full-sounding glorious soundscape, sitting somewhere between Chameleon's "The Way It Is" and an old Perfecto mix. Initially breakbeat driven, then bassily beefed with added touches of clever swarming synth guitars and sprinkled piano. It's something that Sasha might have played five years ago but still good nonetheless. Machine Code try dancing in outer space with busy Atmosphere-like noises, swarming synth pads, lapping garage-type drums and a simple bassline. London houseer Phil Asher lums out his best work yet on the very deep and underground Murcom mix. Ushi's dark moody keys canvas the Born vibe while Sam Francis' seely sexy sax lures you in. ●●●● dm

HELICOPTER "On Ya Way" (WffLondon). Classic British house stomper from a few years ago which is instantly recognisable by its hands-in-the-air piano break. Then a screaming electric sax and the "It's outta sight" vocal hook kick in, both lifted from War's 1977 jazz-funk hit "Galaxy". The Original and Helicopter's slightly tougher '98 mix are included alongside Jules & Skins' old coo-ing Pumped Up Club mix. The Libi Monie Experience start with squinting synths firing with the Human League's "Keep Feeling" Fascination" before letting rip into a "Wanna Be Starlin'" Somaiah-styled bass and general party-type madness. The Klubheads' On Ya Piano mix simply farts around with the piano while Joey Maszocha's mix is the only different interpretation. It leaves out the main samples and sticks to the "Ain't No Doubt" vocal hook with very little "On Ya Way". Subtle jelly keys blend together a nice understated bumping garage dub workout. Exped a big hit. ●●●● dm

Soul

RAW STYLUS "Change" (Wire). Raw Stylus move on from the house mass of "Pushing Against The Flow" (which could not get a handle on) and proceed with a fabulous new single in a least

ruby

of different mixes. Throughout it all, the soulful tones of Donna Garland sound spectacular, the music in its Paul Waller Live Bass mix drawing inspiration from Savatras jazz funk with all the panache that the Brand New Heavies and Diana Brown had on all their best records. Elsewhere Herbobster takes the pose up for a lively New Beat Jazz interpretation with some gritty fule and busy percussive effects, while Joey Negro completes the picture with some disco mixes. Excellent. ●●●● n

D'ANGELO "Lady" (Cooltempo). Here's a track that's been around for a while on import and UK promo, but here gets treated to new mixes from CJ Mackintosh and 2B3. While the track has already been a massive hit in the US in its original rather lethargic lick, the UK has been treated to one of CJ Mackintosh's best remixes yet. The track now grooves along at a perfect pace for dancefloors with a funky persuasion, 2B3 doing likewise with more urban favoured beats, both allowing D'Angelo's breezy vocal the space to showcase a superb song. ●●●● n

techno

PHUTURE THE NEXT GENERATION Times Fede" (Djax). One of those occasional Djax releases that reaches beyond the techno arena. His Chicago-produced track has a subdued acid bassline that weaves its way through various percussive

noises, gathering momentum all the time. It still falls under the techno banner but it's more progressive and subtle and could easily fit into a harder US set. Miss Djax provides a harder, almost old-school mix on the B-side for those who like it that way. ●●●● n

DAVE CLARKE "No One's Driving" (Deconstruction). It must be Dave Clarke month. What with his ace mix of "Mission Impossible" and this EP, it could be "gets well and truly inposed outside techno" time. This EP contains the mind-tyring and rap-filled slow

breakbeat "No One's Driving" alongside a positively bouncing lose-your-cool-to-this Chemical Brothers remix of the track and a Robert Hood remix of "Wisdom To The Wise - Rad 2". Value for money and probably an investment too. ●●●● d&h



mixes including
Tony de Vit • Tom Wilson • Hyperlogic • Red Hand Gang

"just can't
 get enough
 of that riff"

the
Handbaggers
 "U Found Out"

Released 27.5.1996. Distributed via Pinnacle

TIDY TRAX

12

2	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
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AL'S RECORDS (Creation)
 1 (Island). The debut
 release on Alex Reece's
 drum & bass imprint has
 the aforementioned
 leaning up with the likes
 of Wax Doctor, DJ Pulse,
 Pim and Oscar. 'Touch
 Me' starts with a sort of
 spy-TV-themed fanfare and
 proceeds to roll into sturdy
 bongo-based drumming
 filled further by a warm
 bassline and quick 'won't
 you touch me' female
 samples. 'A Nu Era'
 whisks the listener into the
 land of the breakbeat
 Budocha via similar Reece
 trademarks. ●●●● Jh

alternative

RUBY 'HOOPS' (Creation).
 Picking up corners all the
 time, Ruby return with
 another couple of remixes.
 This time Genzby keeps
 the vocal and does very
 strange things with
 'Hoops' while David
 Holmes on the other side
 drops the lot and
 composes an excellent
 piece of triax theme
 music. Not one bad remix
 decision so far and lots of
 very satisfying material
 from this promising artist.
 More please. ●●●● d&h

**EBOMAN 'Sampling
 Madness Pt. 1' (Prime).**
 Josh Wink meets E.B.H.
 with an EP to put Holland
 firmly on the whole
 'Brit-hop/Amby house'
 map. 'Donalds With
 Buds!' is hard-edged clean
 303. 'Ebofrits' quickly moves
 from an 'Eboman' chant to a
 gurgling acidic freestyle frenzy;
 'Calippo Snas' starts as jingly
 electro and then mutates into a
 combination of looped laughter
 and the like; and 'himn' ends
 the four-tracker with its
 condensed Colabul-esque cut-
 ups, distorted bass and 'right
 on' sample. ●●●● Jh

**GARBAGE 'Stupid Girl (Mixes)
 (Masterroom).** The 'Train In
 Vain' sampling indie-smash
 gets further life expectancy
 through well-selected remixes
 from Deaconz and Red
 Snapper. The former's vocal

Version is a full-on digi-dubber
 that loops more guitar and
 makes the vocal stand out
 even more. Red Snapper's mix
 starts all shuffery with even
 tighter looped shained vocal
 hooks and then crashes into
 dangerous drum & doublebass
 — truly alternative. ●●●● Jh

jazz

**PROFESSORE CELENTANO
 Tito's Mamba/The Leather
 Flute' (Yardbird Suite).**
 Leeds's jazz Dig family bring
 forth more vinyl goodness from
 their homebase of three
 successful clubs, several DJs
 and now several recording

artists. The A-side of this one is
 a divine Latin groover that will
 have you positively legging it to
 the dance class while the
 B-side is whirlwind mania
 head-spinning jazz to move all
 your parts (keep up with that
 doubtfulness if you can). All
 round, this EP is fast but not
 never furious — it couldn't be
 more friendly. ●●●● d&h

garage

**BLACK MAGIC Freedom
 (Make It Funky)' (Positive/
 EMI).** His past hits — 'French
 Kiss', 'I Called U', 'Club Lonely'
 and 'Soved My Life' — are a
 good indication of something

special, and this does not fail.
 With Louis Vega on keys and
 drum programming and Gene
 Prenz on live bass, this
 unfortunately for Louis ends up
 sounding like a Masters At
 Work record. Shilly Rhythm
 released the original 13-minute
 version five months ago. Here
 in the UK it has been almost
 neatly edited down by Rob
 Acheson. Matthew Roberts
 drops the song into 'Bolton
 Dollars' territory, desperately
 trying to accentuate the
 original's qualities into
 Britness. However, it will
 actually be cheesy enough to
 win many new fans over here.
 Sleeping Lions dub out the

**dave
 clarke**

vocal to provide an astounding
 mix. The commercial 12s will
 include mixes from George
 Morel, Angel Marcos, Frankie
 Feliciano and Alex Ntola. But
 where is the Mindsell mix that
 Louis Vega, Tony Humphries,
 Roger Sanchez, Frankie
 Knuckles did at one playing?
 Hmm. For now, the original
 wins. ●●●● dm

**K LONDON POSSE featuring
 GINA BRIGHT 'Who's Gonna
 Love Me' (Dance 2), An**



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H&C

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⬆ Bulleried titles a



144



garbage

American-sounding garage tune with a tougher Deep Dish-style production that sounds as good as anything else coming over from the States. The actual song is a little unstructured but that is more than made up for with passion - Gina Bright really belts it out over the squelching bassline and its steady rolling rhythm combines to make a very useful release. ●●●●

MICHAEL PROCTOR 'Love Don't Live (Remix) (US Soul-Funk), Miami-based Brian Tepper and Marc Pomroy (aka Jazz N Groove) wrote and produced the original but this has been superbly remixed by NYC garage legend Tommy Musko. Great spooky keyboard

sounds, sublime chords and layered masterfully conveys this truly uplifting groove. Soulfully voiced in a gruff Michael Wolford style by Mr Proctor. The addictive "No more love..." hook returns again and again during the last third, like James Brown's "Please Don't Go". Pure class. Buy two copies. ●●●●

trip hop

OLIVE 'Miracle' (RCA). There's rather a glut of downtempo acts with female vocalists at present but the pick of the trip hops could be this enrapturing debut single from Olive. Dubby bossiness, well-chopped breakbeat arrangements, clear blue

vocals and ruffneck sounds all collide in a cradle of creativity. The richer production of the band's own mixes make them the strongest but there are other downtempo and drum & bass versions to choose from. ●●●●

trance

KIMBALL & DEKARD 'Starliner' (Multy). Kimball & Dekard may sound like the name of a hardware store but this duo have been building their reputations in trance as a unit and individually as Sasha's engineer and one half of Mindwarp respectively. This follows in the footsteps of their previous single 'Hardline' - full thrual trance with swirling

analogue sounds and big long breakdowns. It all sounds a little familiar now but these two at least know how to make it sound powerful and atmospheric. ●●●

KOXBOS 'Stratosfer' (Blue Room). Fast and furious trance with all the usual constituents - a pounding kick, offset bassline, synth arpeggios, quirky noises and plenty of stop-start drops. Its one recognisable feature is the deep squelchy acid synth line that pops out of the mayhem of frequent intervals. But the real attraction is that the track constantly changes, introducing new noises and changes of pace every few moments without sounding disjointed at

all. In fact it flows remarkably smoothly considering how much has been packed in. ●●●●

hip hop

MOLOKO 'Fun For Me (Remixes)' (Echo). Re-released and heavily remixed, the package now contains a further five interpretations. Mr Scuff's mix is very gentle, pushed along by MC's 'Fe to the Fi...', and simple old school hip-hop breaks; there is also an instrumental of his mix. Doctor Rockill goes to 6. Stepping Mole heads junglward with tick-lock fury and Loko Mole combines regga and breakbeat. But no harm in sticking to the P-Lunk power of the original. ●●●●



THE BELOVED
X

CD > LP > MC

144

2	1	001	Gina G
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4	4	THERE	
10	5	NOBOD	
5	6	CECIL	
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6	8	MOVIE MO	
MOU	9	BLUE I	
MOU	10	FAT NI	
4	11	PASS & M	
MOU	12	GOOD	
MOU	13	YOUR	
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MOU	15	REACH	
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15	19	A DES	
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20	24	WOOD	
25	25	KEPP C	

club chart
commentary

by alan jones

After clinching pole position by the skin of their teeth last week, **Love Tribe** draw clear at the top of the Club Chart as a second 12-inch, featuring mixes by Abstrax and Sharp, takes hold. **Livln' Joy** also feel the benefit of a belated second 12-inch, climbing 6-2 with "Don't Stop Movin'", after falling 4-6 last week. Likely to make a similar turnaround next week is **Strife's "Inspiration"**, which will be paired commercially with Tony De Vit mixes of "I Sure Do", which have just been mailed... A comparative dearth of new mailings brings only 15 new records into the Top 75 this week, and none to the remainder of the Top 100. This allows a window of opportunity for one or two of the slower turning records, notably

Fugees' "Killing Me Softly". This striking remake of the old Roberta Flack song is taken at a modest pace, and has not been declared at all for the dancefloor, but is still picking up some impressive support from individual DJs. It gains a toehold on the chart this week, of number 68. It's especially strong in the South-east and South-west, these two territories generating nearly 70% of its total exposure... Tying in nicely with **Eurovision**, there are two songs in the Pop Top chart of number one recorded by **Abba**. At number 18, on the way down from number four, is **Hazell Dean's** reworking of **"The Winner Takes It All"**, from her upcoming album of

Abba covers, while **The Visitors'** version of Abba's album title track of the same name is the week's highest new entry at number 10... The latest mover in the chart, up 50 places to number 15 on a 330% increase in support, is **Robert Miles's "Feble"**, which is even hotter in the capital, where it slots into the local Top 10 thus: (1) "Stand Up" - Love Tribe, (2) "On Ya Way" - Helicopter, (3) "Always Be My Baby" - Mariah Carey, (4) "Don't Stop Movin'" - Livln' Joy, (5) "Feels So Good" - Lina Santoliga, (6) "Feble" - Robert Miles, (7) "Badman" - Sister Bliss, (8) "Can't Help It" - Heavy Clappers, (9) "Love Can't Turn Around" - Heavy Weather, (10) "Indlar" - Moya Melodies.

beats &



"Discussion, dance, dope" is apparently the order of the day when **Irvine Welsh**, author of *Trainspotting*, unveils his new book, *Ecstasy*, live at the Hooglienda on Thursday June 13. Tickets are available from Waterstones in Manchester at £9.99 (the price includes a paperback copy of *Ecstasy*)... **Staying in Manchester**, the South bar will be playing host to the Underground Sounds of Sheffield this Thursday (May 23) with DJs Porat and Pipes... Apologies to **Greeme Park**, whose cultural identity was grovelly wounded by being listed under "England" for Dream's Euro 96 party. Greeme is, of course, Scottish and points out that the tartan army have actually qualified for the championships as well... **Kiss FM** will be having

its annual auction in aid of the **Dance Aid Trust** on Bank Holiday Monday (27) with 50 different lots up for grabs... **Avex UK** has appointed a new press officer, **Simon Dehony**. Previously Simon has worked with labels like Tongue & Groove and Mo' Wax... **Muzik** will be having a busy time next week with its first ever awards ceremony on Thursday (23) followed the next night by a first birthday party at UK Midlands, Wolverhampton. Open to the public, DJs for the party will be **Roger Sanchez**, **Armond Van Helden** (pictured), **LTD Bukem**, **Alex Reece**, **Slam**, **Darren Emerson** and **Dave Angel**... **Electric Underground** is a quality techno night happening every Wednesday at London's Gardening Club. Guest DJs this week are **Hero Uda** from Japan, **Mr Music** and **Ben Sims**. Admission is £3 for members and concessions (£2 before 11pm) and £5 non-members... **Profile Promotion and Artists Agency** are setting up a mailing list for information about future R&B and rap concerts they are promoting. Write to Profile Artists Agency, 141 Railton Road, London SE24 0LT, giving your name, address and preferred style of music... Contrary to our Cool Clubs chart last week, **Hong Kong Trust's "Cactus Funk"** is not on Liverpool's Three Beat Records (although it was actually made by some of the staff in the Three Beat shop but is a white label that is available for licence. So get on that phone now... **AND THE BEAT GOES ON!**

pieces



NEW



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grace

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ANGELES AND SPACE KITTENS.
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gabrielle



the album
27 may 96

SI

1 001
Gina G

2 FAST!

3 RETUR

4 THERE

5 NOBO

6 CECIL

7 TONIG

8 MARE MO

9 BLUE!

10 FAT NI

11 PASS & P

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24 WOO-

25 KEEP ON JUMPIN'

The Lisa Marie Experience

9 Beatfitt

it's coming

20 21 22 23 24 25

1/ 24 WOOD

- 20 **25** KEEP ON JUMPIN' The Lisa Marie Experience 3 Beat/Hfr
- 21 **26** ONE FOR THE MONEY Horace Brown Motown
- 22 **27** IRONIC Alamin Morissette Maverick/Reprise
- 23 **28** HEAVEN Sarah Washington AMPM
- 18 **29** 24/7 3T MJJ/Epic
- 19 **30** REBEL YELL Scooter Club Tools
- 20 **31** DESIRE Nu Colours Wild Card/Polybor
- 21 **32** THE X FILES Mark Snow Warner Bros
- 22 **33** GIVE ME A LITTLE MORE TIME Gabrielle Go Beat
- 23 **34** FIRESTARTER The Prodigy XL Recordings
- 24 **35** MISS PARKER Benz RCA
- 25 **36** FUN FOR ME Moloko Echo
- 26 **37** SALE OF THE CENTURY Sleeper Inhibent/RCA
- 27 **38** DO YOU UNDERSTAND The Almighty Raw Power
- 28 **39** PRETTY NOOSE Soundgarden A&M
- 29 **40** PEACHES The Presidents Of The USA Columbia

▶ Bullseye titles are those with the biggest sales gains over last week.

it's coming,
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- 4 SWING MIX \$5 - 2 Top
- 5 TRANSPORTING (OST) - 2 Top
- 6 WYB! 3 - NEW SOUL REBELS - 2 Soul, R&B
Soul, R&B
Soul, R&B
Soul, R&B
- 7 DANCE MIX UK - 2 Top
- 8 DANCE ZONE - LEVEL SEVEN - 2 Top
- 9 NOW THAT'S WHAT I CALL MUSIC! 33 - 2 Top
Blk/Pop/R&B
- 10 DANNY BUMPING - LOVE GROOVE DANCE PARTY - 2 Top
Mega Hit
- 11 THE BEST...ALBUM IN THE WORLD...EVER 3 - 2 Top
- 12 NATURAL WOMAN - VOLUME 2 - 2 Top
- 13 ROCK ANTHEMS - VOLUME 2 - 2 Top
- 14 SHARPE - OVER THE HILLS & FAR AWAY - 2 Top
- 15 LOST PROPERTY - 2 Top
- 16 MIXOTMATIC - 2 Top
- 17 UNITED DANCE - VOLUME FOUR - 2 Top
- 18 ESSENTIAL MIX 2 - TONG, JACKINTOSH... - 2 Top
- 19 LIVE AT THE SOCIAL - VOLUME 1 - 2 Top
- 20 THE BEST R&B ALBUM IN THE WORLD...EVER! - 2 Top

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- 15 **25** IN SIDES Orbital Intersal
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- 17 **27** WILDEST DREAMS Tina Turner Parlophone
- 18 **28** ALL THIS USELESS BEAUTY Elvis Costello And The Attractions Warner Bros
- 19 **29** PARANOID & SUNBURNT Skunk Anansie One Little Indian
- 20 **30** EXPECTING TO FLY The Bluetones Superior Quality/A&M
- 21 **31** FAIRWEATHER JOHNSON Hootie & The Blowfish Atlantic
- 22 **32** THE PRESIDENTS OF THE USA The Presidents Of The USA Columbia
- 23 **33** PURE LIGHTNING SEEDS Lightning Seeds Virgin
- 24 **34** STANLEY ROAD Paul Weller Go/Diss
- 25 **35** THE GREAT ESCAPE Blur Food/Parlophone
- 26 **36** HISTORY-PAST, PRESENT AND FUTURE, BOOK 1 Michael Jackson Epic
- 27 **37** SAID AND DONE Boyzone Polybor
- 28 **38** THE BENDS Radiohead Parlophone
- 29 **39** LES MISERABLES - 10TH ANNIVERSARY CONCERT Cast Recording First Night
- 30 **40** RAINDANCE Raindance PolyGram TV

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B&B

US SINGLES

#	Title Artist	Label
1	1 THE CROSSROADS Bone Thugs-N-Harmony (Ruffcut)	
2	2 ALWAYS BE MY BABY Masey Cee (Columbia)	
3	3 BECAUSE YOU LOVED ME Carlos Diaz (J&M Music)	
4	4 NOBODY KNOWS The Tony Rich Project (Atlantic)	
5	5 IRONIC Alicia Micaela (Warner)	
6	6 BE GIVE ME ONE REASON Tracy Chapman (Atlantic)	
7	7 YOU'RE THE ONE Sade (J&M)	
8	8 COUNT ON ME Whitney Houston (Arista)	
9	9 1, 2, 3, 4 (SUMPPIN' NEW) Celette (Stoney Hill)	
10	10 FOLLOW YOU DOWN/IT HEAR... The Do (Ruffcut/J&M)	
11	11 DOWN LOW (WHOO!YAS TO KNOW) Kelly Rowland (A&M)	
12	12 KEEP ON KEEPIN' ON MC Lyle Lovett (Ruffcut)	
13	13 SITTIN' UP IN MY ROOM Diddy (Arista)	
14	14 OLD MAN & ME (WHEN I GET...) Bruce & The World's End (Arista)	
15	15 21 FAST LOVE George Michael (Virgin)	
16	16 INSENSITIVE Janet Jackson (A&M)	
17	17 GET MONEY Jay-Z (Ruffcut)	
18	18 SWEET DREAMS La Bouche (J&M)	
19	19 BE MISSING Guy Sebastian (The End)	
20	20 WHO HAI GOT YOU ALL IN CHECK Kuba Byrne (Fremantle)	
21	21 DOIN' IT L'Orca (The Jam)	
22	22 ALL THE THINGS (YOUR MAN WON'T DO) Jay (Arista)	
23	23 WONDER Neala Mitchell (Atlantic)	
24	24 CLOSER TO FREE The Inevitable (J&M)	
25	25 THE EARTH, THE SUN... Color Me Badd (J&M)	

Charts courtesy Billboard 25 May 1998. A Arrows are awarded to those products dominating the greatest display and sales gain. UK Acc: UK-singled acts.

US ALBUMS

#	Title Artist	Label
1	1 THE SCORE Ruggers (Ruffcut)	
2	2 FAIRWEATHER Jillson Harris & The Bluefish (Atlantic)	
3	3 AGGED LITTLE PILL Alicia Micaela (Atlantic)	
4	4 THE GREAT SOUTHERN TRENDKILL Pumped Up Kump (J&M)	
5	5 FALLING INTO YOU Celine Dion (J&M Music)	
6	6 CRASH Dave Matthews Band (J&M)	
7	7 TO THE FATHFUL DEPARTED The Chieftains (J&M)	
8	8 NEW BEGINNING Tracy Chapman (Atlantic)	
9	9 BORDERLINE Brooks & Dunn (J&M)	
10	10 EVIL EMPIRE Rage Against the Machine (J&M)	
11	11 BLUE CLEAR SKY George Strait (J&M)	
12	12 WILD MOOD SWINGS The Cure (Atlantic)	
13	13 WAITING TO EXHALE (OST) Various (Arista)	
14	14 SUNSET PARK (OST) Various (Atlantic)	
15	15 DAYDREAM Mariah Carey (J&M)	
16	16 THE WOMAN IN ME Sarah Teague (Atlantic)	
17	17 SIXTEN STONE Bob (Atlantic)	
18	18 HE (WHAT'S THE STORY) MORNING GLORY? Elio (J&M)	
19	19 BAD HAI DAY World's End (Atlantic)	
20	20 TINY MUSIC... SINGS FROM THE... Tanya Tripp (J&M)	
21	21 GANGSTA'S PARADISE Sonico (Timber Bay)	
22	22 NEW BEGINNING U2 (J&M)	
23	23 ALL EYES ON ME Jay-Z (Ruffcut)	
24	24 CRACKED REAR VIEW Harris & The Bluefish (Atlantic)	
25	25 TIME MARCHES ON Tracy Lawrence (Atlantic)	
26	26 1999 ETERNAL Bruce Hornsby & The Range (Atlantic)	
27	27 BE ANTHOLOGY 2 The Beatles (Apple)	
28	28 THE GREATEST HITS COLLECTION Alan Jackson (Mercury)	
29	29 TRAGIC KINGDOM No Doubt (Geffen)	
30	30 WHATCHA LOKIN' 4 Gus Franklin (Geffen)	
31	31 R KELLY Kelly Rowland (J&M)	
32	32 RESURRECTION Goto Broe (J&M/A&M)	
33	33 SMELLS LIKE CHILDREN Hilly Kristall (Ruffcut)	
34	34 THE COMING Busta Rhymes (Atlantic)	
35	35 TIGERLILY Nicole Mitchell (J&M)	
36	36 MERCURY FALLING Ying Yang Twins (J&M)	
37	37 TWISTER (OST) Various (Warner)	
38	38 MELON COLLE AND THE INFINITE... Sheepdog/Purple/Hip (J&M)	
39	39 PIECES OF YOU Janet Jackson (Arista)	
40	40 FRESH HORSES Geth Brakes (J&M)	
41	41 ORIGINAL GANGSTAS (OST) Various (J&M)	
42	42 MB SMITH L.L. Cool J. (Arista)	
43	43 PRESIDENTS OF THE USA Presidents Of The USA (Columbia)	
44	44 RELISH Jason Osborne (Blue Note)	
45	45 SWEET DREAMS 1 Backstreet Boys (J&M)	
46	46 KILLA CALL Celly Cel (J&M)	
47	47 MELON COLLE AND THE INFINITE... Sheepdog/Purple/Hip (J&M)	
48	48 THE MEMORY OF TREES Elio (J&M)	
49	49 DANCE MIX USA VOLUME 4 Various (Ruffcut)	
50	50 THE HITS Cash Cash (J&M)	

UK WORLD HITS

UK WORLD HITS:

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

ISRAEL	FRANCE	AUSTRALIA	GERMANY
1 (1) DOH AHH...JUST A LITTLE BIT Gina G (J&M)	1 (1) BE BORN The Notorious B.I.G. (A&M)	1 (1) FAST LOVE George Michael (Virgin)	1 (1) FIRESTARTER The Prodigy (XL)
2 (1) BEFORE Pet Shop Boys (Parlophone)	2 (1) SPACEMAN Babylon Zoo (J&M)	2 (1) EVERYTHING The Girl (J&M)	2 (1) RETURN OF THE MACK Mark Mazzoni (J&M)
3 (1) WALKAWAY Cast (Polygram)	3 (1) YOU DON'T FOOL ME Queen (J&M)	3 (1) SPACEMAN Babylon Zoo (J&M)	3 (1) YOU DON'T FOOL ME Queen (Parlophone)
4 (1) FAST LOVE George Michael (Virgin)	4 (1) FAST LOVE George Michael (Virgin)	4 (1) FIRESTARTER The Prodigy (J&M)	4 (1) HOW DEEP IS YOUR LOVE Take That (J&M)
5 (1) FIRESTARTER The Prodigy (XL)	5 (1) ELECTRONIC PLEASURE T-Force (Dance Plus)	5 (1) I AM BLESSED Eternal (EMI)	5 (1) EVERYBODY WANTS YOU Power Brothers (Source: Media Control)

Source: Israeli Broadcasting Authority

Source: IFPI

Source: ARIA

NETWORK CHART

#	Title Artist	Label
1	1 DOH AHH...JUST A LITTLE BIT Gina G (J&M)	
2	2 FAST LOVE George Michael (Virgin)	
3	3 RETURN OF THE MACK Mark Mazzoni (J&M)	
4	4 THERE'S NOTHING I WON'T DO JZ (J&M)	
5	5 NOBODY KNOWS Tony Rich Project (Atlantic)	
6	6 CICILIA Sade (J&M)	
7	7 TONIGHT, TONIGHT Sheena Easton (J&M)	
8	8 MOVE MOVE MOVE Maxine Martin (J&M)	
9	9 BE BLUE MOON Alan Aron (J&M)	
10	10 FAT BECK Frank Dreggs (Ruffcut)	
11	11 IRONIC Alicia Micaela (Warner)	
12	12 GIVE ME A LITTLE MORE TIME Deborah (J&M)	
13	13 DON'T LOOK BACK IN ANGER Green (Geffen)	
14	14 CHARMLESS MAN Jay-Z (Ruffcut)	
15	15 THEY DON'T CARE ABOUT US Michael Jackson (A&M)	
16	16 A DESIGN FOR LIFE Steve Dorwin (Prestige)	
17	17 OCEAN DRIVE Lightsource Family (J&M)	
18	18 REACH Diana Evans (J&M)	
19	19 YOU STILL TOUCH ME Sing (J&M)	
20	20 THE ONE THAT YOU'RE GOOD ON M.E. (J&M)	
21	21 I WILL SURVIVE Cherise Savage (J&M)	
22	22 SOMETHING CHANGED Jay-Z (J&M)	
23	23 CHILDREN Robert Miles (Eurodisc/Interscope)	
24	24 WALKAWAY Cast (Polygram)	
25	25 24/7 JZ (J&M)	
26	26 RADIO Onyx (J&M)	
27	27 YOU LIFT ME UP Rebekah Patten (J&M)	
28	28 GOOD DAY Bob Sinclar (Parlophone)	
29	29 STUPID GIRL Madon (J&M)	
30	30 PAUL WELLS Paul Wells (J&M)	
31	31 YOU'RE THE ONE Diddy (J&M)	
32	32 FOLLOW YOU DOWN Onyx (J&M)	
33	33 NEVER NEVER LOVE Jay-Z (J&M)	
34	34 BEFORE Pet Shop Boys (Parlophone)	
35	35 SHOW ME Dave Navarro (J&M)	
36	36 ON SILENT WINGS Back Street (Parlophone)	
37	37 SALE OF THE CENTURY Sheena Easton (J&M)	
38	38 KLUBHOPPING E-Motion (J&M)	
39	39 ONE FOR THE MONEY Mariah Carey (J&M)	
40	40 HOW DEEP IS YOUR LOVE Take That (J&M)	

VIRGIN RADIO CHART

#	Title Artist	Label
1	1 OLDER George Michael (Virgin)	
2	2 JAGGED LITTLE PILL Alicia Micaela (Atlantic)	
3	3 1997 Ash (Interscope)	
4	4 (WHAT'S THE STORY) MORNING GLORY? Elio (J&M)	
5	5 WALKING WOUNDED Everything But The Girl (Virgin)	
6	6 THE IT GIRL Sade (J&M)	
7	7 HITS Mica & The Mechanics (Virgin)	
8	8 SLANG DJ Lizzard (J&M)	
9	9 TO THE FATHFUL DEPARTED The Chieftains (J&M)	
10	10 GARBAGE Garbage (Interscope)	
11	11 MOSLEY SHOALS Ocean Colour Scene (J&M)	
12	12 OLD HENRY Mark Knopfler (J&M)	
13	13 BIZARRE FRUIT/IZABELE FRUIT M People (Eurodisc/Interscope)	
14	14 WILD MOOD SWINGS The Cure (J&M)	
15	15 OCEAN DRIVE Lightsource Family (J&M)	
16	16 DEFINITELY MAYBE Oasis (J&M)	
17	17 MERCURY FALLING Sing (J&M)	
18	18 ALL CHANGE Cor (Atlantic)	
19	19 THE MEMBERS OF THE ORDER M People (Eurodisc/Interscope)	
20	20 DIFFERENT CLASS Pulp (J&M)	
21	21 PARADOX & SUNBURST Shark Attack (J&M)	
22	22 WILDEST DREAMS The Pioneers (Parlophone)	
23	23 EXPECTING TO FLY The Brantleys (Superior Quality/J&M)	
24	24 PURE LIGHTNING SEEDS Lightning Seeds (J&M)	
25	25 FAIRWEATHER Johnson Harris & The Bluefish (Atlantic)	
26	26 MELON COLLE AND THE INFINITE GAMES Sheepdog/Purple/Hip (J&M)	
27	27 THE GREAT ESCAPE Jay-Z (J&M)	
28	28 STANLEY ROAD Paul Weller (J&M)	
29	29 HISTORY, PAST, PRESENT AND FUTURE, BOOK 1 Michael Jackson (A&M)	
30	30 THE BENOS Benos (J&M)	
31	31 ALL THIS BEAUTY Benos (J&M)	
32	32 MERSEYBEAT The Merseybeats (J&M)	
33	33 SINGLES Jason Mew (J&M)	
34	34 ANTHOLOGY 2 The Beatles (Apple/Parlophone)	
35	35 LEFTISM Leftism (J&M)	
36	36 A MAXIMUM HIGH David S. (J&M)	
37	37 RELISH Jason Osborne (Blue Note)	
38	38 NEARLY GOD Nearly God (J&M)	
39	39 LIFE Sade (J&M)	
40	40 PORTRAIT (SO LONG, SO CLEAR) Versatile (J&M)	

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R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	2	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	74321356421	(BMG)
2	1	RETURN OF THE MACK	Mark Morrison	WEA	WEA 0407	(W)
3	5	YOU'RE THE ONE	SWV	RCA	74321383111	(BMG)
4	3	GET ON UP	Jodeci	MCA	MCST 48010	(BMG)
5	3	ONE FOR THE MONEY	Horace Brown	Motown	9605231	(F)
6	5	DESIRE	Nu Coolors	Wild Card/Polydor	5763631	(F)
7	5	I WILL SURVIVE	Charity Savage	RCA	74321377861	(BMG)
8	4	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra	EKR 2207	(W)
9	5	MISS PARKER	Berz	RCA	CD:74321377292	(BMG)
10	5	24/7	JT	M&J/Epic	6621982	(SM)
11	7	THEY DON'T CARE ABOUT US	Michael Jackson	Epic	CD:9629502	(SM)
12	10	GIVE ME A LITTLE MORE TIME	Gabriele	Go.Beat	GOBX 136	(F)
13	8	LOVE FOR LIFE	Lisa Mookish	Go.Beat	GOBX 145	(F)
14	9	PLAYA HATA	Luniz	Virgin	UJST 1203	(F)
15	11	CALIFORNIA LOVE	2 Pac featuring Dr Dre	Road Row/Island	1203	(F)
16	12	THE WORLD IS A GHETTO	Goto Boys featuring Raj	Virgin	UJST 104	(F)
17	16	I GOT 5 ON IT	Luniz	Noo Trybe/Virgin	UJST 101	(F)
18	13	...TIL THE COPS COME KNOCKIN'	Maxwell	Columbia	6621762	(SM)
19	15	ALL THE THINGS (YOUR MAN WON'T DO)	Joe	Island	135264	(F)
20	14	1, 2, 3, 4 (SUMPIN' NEW)	Coolio	Tommy Boy	TBV 721	(RTM/DISC)
21	17	FU-GEE-LA	Fugees	Columbia	662668	(SM)
22	18	TOP OF THE STAIRS	Skee-La	Wild Card/Polydor	5763551	(F)
23	20	HEY LOVER	LL Cool J featuring Boyz II Men/Eric Jam/Island	120EF	14	(F)
24	19	TWENTY FOREPLAY	Janet Jackson	A&M	CD:581512	(F)
25	21	ANYTHING	JT	M&J/Epic	6621986	(SM)
26	23	GANGSTA'S PARADISE	Coolio featuring LLTommy Boy	CD:MCST 2104	(BMG)	
27	27	SPACE COWBOY	Jamiroquai	Epic	427762	(SM)
28	22	RUNNIN'	The Pharcyde	Go.Beat	GOBX 142	(F)
29	24	GET MONEY (REMIX)	Junior M.A.F.I.A.	Big Beat/East West	095688	(Import)
30	26	GOOD THING	Eternal	1st Avenue/EMI	CD:CDEM 419	(F)
31	28	LIFTED	Lighthouse Family	Wild Card	573943	(F)
32	32	URBAN CITY GIRL	Berz	Hacktown	CD:74321346742	(BMG)
33	29	NOT GON' CRY	Mary J Blige	Arista	CD:74321338252	(BMG)
34	33	WHERE DO U WANT ME TO PUT IT	Solo (US)	Perspectives/A&M	587351	(F)
35	30	DOWN LOW (NOBODY HAS TO KNOW)	R Kelly featuring Raekwon	Jive	CD:JNGRCD 300	(BMG)
36	25	HIP HOP DON'T YA DROP	Honky	Higher Ground	HIGHS 11	(SM)
37	32	IN THE HOOD	Doreen Jones	Lafuze	7300624	1281 (Import)
38	39	KEEP THE MUSIC STRONG	Bizarre Inc	Some Bizarre	MEXX 451	(F)
39	35	CRUISIN'	D'Angelo	Cocheque	12CD00 316	(F)
40	34	SEARCH FOR THE HERO	M People	Deconstruction	7432128761	(BMG)

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	1	HEAVEN	Sarah Washington	AMP	PM 5415251	(F)
2	2	GET ON UP	Jodeci	MCA	MCST 48010	(BMG)
3	3	THE LOVER THAT YOU ARE	Pulse featuring Antoinette Robinson	Rfr	FR 728	(F)
4	4	DESIRE	Nu Coolors	Wild Card/Polydor	5763631	(F)
5	1	THERE'S NOTHING I WON'T DO	JX	Minefont	TABX 241	(F)
6	6	YOU'RE THE ONE	SWV	RCA	74321383111	(BMG)
7	3	KLUBBHOPPING	Kubbheads	AMP	PM 5815571	(F)
8	2	SCHONBERG	Marrion	Hooj Choons	HOOJ 43	(RTM/DISC)
9	9	ONE MORE TRY	K/rtine W	Champion	CHAMP 12317	(3MW/BMG)
10	10	VOLUME 1	Various	A's	12ALS1	(V)
11	11	ONE FOR THE MONEY	Horace Brown	Motown	9605231	(F)
12	12	VERNONS WONDERLAND	Vernons Wonderland	Eye-O Classics	EYEOCL004	(V)
13	5	YOU LIFT ME UP	Rebekah Ryan	MCA	MCST 40022	(BMG)
14	10	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra	EKR 2207	(W)
15	15	ORANGE SUNSHINE	Supersnaps Of Rock	Stress	12 STR9	(F)
16	9	THE WAY IT IS	Chameleon	Stress	12S TR45	(F)
17	17	QATTARA	Qattara	Steel Fish	12SF 001	(ADD)
18	19	KEEP ON JUMPIN'	The Lisa Marie Experience	3 Beat/Trf	FX 271	(F)
19	17	THEME FROM S.EXPRESS (REMIX)	S.Express	Rhythm King	SEXY 97	(3MW/V)
20	14	RAPPAZ RN DAINJA	KRS One	Jive	JIVET 306	(BMG)
21	6	FLOATING	Terra Firma	Platipus	PLAT 21	(SRO)
22	22	2 SQUARE FOOT 23 (MOVE YOUR BODY) (REMIXES)	Amicospelle	Media	MCST 48027	(BMG)
23	16	INTO YOUR HEART	8 By Six	5th S/KT	130	(EUS/SM)
24	24	WALK	Amira	Sigh'n'Slide	SLIP 37	(RTM/DISC)
25	25	SPACE PUSSY	Hallucinogen	Dragonfly	BRLT 37	(F)
26	26	ALLSTARS EP	99 Allstars	99 North	99N 51	(THC/BMG)
27	27	UNIVERSAL LOVE	Natural Born Grooves	Assured	NGRM 005	(ADD)
28	18	MOVE YOUR BODY	Ruffneck	MAW	MAW 029	(Import)
29	4	MAKE THE WORLD GO ROUND	Sandy B	Champion	CHAMP 12322	(3MW/BMG)
30	28	DO IT YOUR WAY	Mood 'N' Swing	Groove On	GO 42	(Import)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	2	THE SCORE	Fugees	Columbia	4825451/4825494	(SM)
2	1	IN THE MIX 96 - 2	Various	Virgin	VJTMCM 85	(F)
3	3	IN SIDES	Orbital	Interscope	TRULP 101	(TRM/JC)
4	1	I WILL SURVIVE (DOIN' IT MY WAY)	Charity Savage	RCA	74321381021/74321381024	(BMG)
5	5	NEW BEGINNING	SWV	RCA	07826364871/07826364874	(BMG)
6	7	ESSENTIAL MIX 2 - TONG, MACKINTOSH	Various	—	—	524314
7	7	URBAN HANG SUITE	Maxwell	Columbia	4826091/4826094	(SM)
8	10	DANNY SAMPLING - LOVE GROOVE DANCE PARTY	Various	Metrolite	ALCMI 12MAY/SM	(F)
9	9	IN ORDER TO DANCE 6 - DRUM N BASS	Various	—	—	165 RS 96092-01
10	10	UNITED DANCE - VOLUME FOUR	Various	—	—	-FRM/CJ 306

SPECIALIST CHARTS

25 MAY 1996

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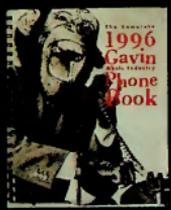
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They've yet to release anything and have just nudged into double figures in their number of live appearances, but London-based Tiger have already impressed the music industry enough to be up record and publishing deals.

In fact, the five-piece had only played three gigs when they attracted the attentions of Island imprint Trade 2 and EMI Music Publishing.

Trade 2 A&R Jeanette Lee and EMI Music senior A&R manager Mike Smith saw the band by chance at London's Dublin Castle and both were so bowled over that immediate A&R action was taken.

She says, "We were there to see Italian Love Party. Tiger came on after them and were just really good. I wanted to sign them straight away, although it took until last Friday (May 17) before everything was legally done."

Lee adds, "They came on just as I was about to leave the venue, but they just made me grin with pleasure. They were really so fresh and exciting. They looked really good and also looked like they were really enjoying themselves."

Guaranteeing Julie Sims says the band "were happy to commit themselves to 7-de 2 and EMI Music, almost immediately. She says, "It was quite simple really - Mike was the first industry person we met and we thought he was really nice and keen. We also liked Jeanette so we didn't feel the need to talk to anyone else."

The band has fans in high places, including Island managing director Marc Marot, who beamed like a proud father when granting *Music Week* an early listen to a tape of the band's debut single, which will be released on indie label Pierce Panda.

Marot says, "I always get a gut reaction from good music, and Tiger really gave me a good feeling. The original tape I heard showed a lot of promise, but there was a vibe present that was very unusual and very real."

Travis adds, "When I first saw them live, I thought they were wonderful and totally mesmerising. [Frontman and main songwriter] Dan Laidler has a rare skill in that he can write witty, clever and original takes on rock songs. That combined with Julie's bonecrunching riffs makes a really exciting sound. They remind me of Talking Heads, as they have the same kind of unusual, oddball charm."

The band's sound draws many comparisons - notably with The Fall and Jonathan Richman - but the lineup is slightly weird to say the least. Laidler plays the shy frontman who hides under a floppy fringe, with Sims

TIGER

LIVE IMPACT LEADS TO DEALS

on guitar, a male drummer and two female keyboard players. It's refreshingly different, as is the fact that Sims puts her guitar through a ghetto blaster for a strangely original noise.

On stage, Sims's bouncy enthusiasm contrasts with Laidler's more withdrawn approach, while the instrumentation makes the sound tunefully original.

Sims says, "Dan writes very intuitively and we're not about trying to emulate any heroes or idols. People have said we sound like The Fall, but we've never listened to them that much. When Dan writes, he's very true to himself, so people find it difficult to get a handle on the sound."

But the sound is clearly of 'the now', and the band were approached by NME to feature on the C-86 compilation, which is hoping to do for today's crop of indie acts what the semi-legendary C-86 did for Primal Scream, Soup Dragons and The Wedding Present. The compilation appears in June and should boost the band's profile alongside those of Baby Bird, Kenickie and Urusei Yatsura.

But all connected with the band are prepared to beat their time and no one expects or wants immediate chart action. Smith says, "There isn't even a barcade on the first single, because the band don't need a Top 40 hit. It is very early and I'll be happy if they start off getting critical acclaim in the music

press and some plays on Radio One's Evening Session."

Smith is confident of future success, however, regardless of how Tiger's sound develops. He says, "I see no reason why they can't be very successful. They could turn out as a punkish version of Stereolab and sell 200,000 copies of their albums or they could become an out-and-out pop band and be even bigger."

"I also think they can work internationally. It's important to get some seven-inch singles into the US so they can develop a fanbase a la Supergrass or Elastic. But if they sell around 100,000 copies of their debut album, everybody will be happy."

"That album probably won't see the light of day until the autumn, but the band's debut Trade 2 release is slated for July."

The fact that they've signed major record and publishing deals before releasing a record or gaining broad live experience might make it sound like Tiger have had it easy but, on the basis of what we've heard, this is the finest new indie band in the country.

As Travis points out, "Tiger are great because they always make you smile, and they always make you think."

Leo Finlay



Act: Tiger Project single Label: Pierce Panda Songwriters: Laidler/Sims Producer: Tiger/Darren Eskritt Studio: EMI Music Released: June 17

STEVE AMACO ON A&R

I write these columns on Wednesday nights or Thursday mornings, which is usually a good time (it's like working out the midweek chart positions for A&R). Sadly, this week is an exception. Not just because of the misery induced by Colchester United's dramatic exit from the play-offs, but because I was shockingly out-drunk last night by a crack squad of production bods from, erm, Radio Four. Without giving too much away, the station is making a programme about A&R, which is due for broadcast in September. To do this, it needed to know where people hang out, what they do, and oh, would it be possible Steve, if you could take us around town for a night? Luckily the Gods were with us. We met in Camden's Spread Eagle, to be greeted by members of Blur, Menswear, 3 Colours Red, and Pullover (the latter two were both on the

verge of signing deals this week). Not bad, eh? Apparently, we'd only missed Liam Gallagher by a matter of 30 minutes, which would have nearly completed the set, but still, a good result. I had a terrible vision, that having sold them the Spread Eagle as a flat scouting hang-out, we'd arrive to find two flat caps playing dominoes... From there it was across the road - all part of the nearly routine plan - to see Waddle at the Dublin Castle. Waddle are very noisy. Two journalists are beating a hasty retreat as we arrive, with the verdict that it's "metal". Radio Four, meanwhile, look a tad confused. It's quite a challenge, when you think about it, trying to explain all the vagaries of A&R to someone who has only a minimal knowledge of the music industry. I'm beginning to believe everyone outside the business thinks we're all corrupt or mad. Radio Four go to the

bar again (so they've picked up that one quite quickly). By cab next to the Ascap showcase at the Water Rats in King's Cross. We'd missed Tam - another lesson in A&R that, missing bands - but saw headliners Swelling Meg. Having spent 10 minutes earlier in the evening explaining that we're looking for a band that's "just a bit different", Radio Four peer quizzically at the stage, where the Megs are making a raw, souful, churning sound with what looks like a cell (difficult to see from the back). It's an odd, unnerving set, but there are a zillion A&R people in the venue, who our radio friends start interrogating with, it has to be said, a good deal of charm and enthusiasm. I think they had a good night. As soon as I know exact broadcast date and time, I'll let you know...



TALENT

CHRIS WALTERS

Don't WATCH

ALISHA'S ATTIC

Mercury's new signings are cutters from Dagesthan and were taken to the lab by MD Howard Burman. They look sensational and their debut single is a happy slice of pop with nods to Alexis Korner and Eric Burdon.

JOHN BERRY

GOING FOR A COUNTRY CROSSOVER

No steel guitar, no fiddles and definitely no cowboy hat. That's the unusual route EMI Premier has chosen to launch country star John Berry in the UK. A specially-priced eight-song mini-album, *Faithfully*, presents his most successful Stateside hits in radically remodelled form, suggesting crossover possibilities into the rock singer-songwriter market.

Berry, 37 this year, is an old hand—he's been releasing albums on independent labels since he was 19 years old. The last two before his major label debut, *Things Are Not The Same* and *Saddle The Wind*, from 1986 and 1990 respectively, have just been reissued in the US by EMI. "They are pretty good little records," says Berry. "Listen and you can see where we've come from musically." But for the UK he's been happy to take advice, "the ballying the music to fit the market."

"From what we've gathered from people in the UK, country is not that much a part of your lifestyle. I am a country singer, but I don't want to be confined to playing the US. I've made quite a commitment to go other places. I'd like to emulate Wynonna, she's such a great talent," he says.

So what are his chances of success in the UK? Mark Blake, who is assistant editor of *Country Music International*, believes the first factor in his favour is the fact he clearly doesn't want to be a Garth Brooks.

"Having heard his last two studio records, I think he's a little more equipped to cross over than some of the others," says Blake. "There's no fiddle or pedal steel at all, which I think is an attempt to reach people who aren't country music fans. It could cut either way: there is a risk element involved, but then he might get radio play and be listened to by people he wouldn't normally reach. I have the feeling he's in for the long haul."

Berry hails from Athens, Georgia, home-town of REM, and like their drummer Bill Berry has survived serious health problems (a brain tumour halted his career but he broke in the US) to return all the stronger.

Much is made in his press pack of a soul influence on his work, and he

admits the first version he heard of Fire—the Bruce Springsteen song he covers on *Faithfully*—was by The Pointer Sisters. "It was a big hit, but it had no soul. It didn't make sense until I heard Bruce's version on MTV. I started doing it in the clubs and it got a good reaction. It's such a cool tune."

He's not a prolific songwriter, preferring to put his own personal twist to the input of Nashville veterans. His just-completed new US album, with the working title *Faces and slated for autumn release, includes one of his four self-penned songs he brought to the sessions, but he admits he's his own fiercest critic. "I won't include a song just because it's mine. I need to sell records. I don't want people saying 'great singer...but the songs just aren't there'."*

Maybe he's too hard on himself. Standing On The Edge Of Goodbye, a number one US country hit and the title of his last US album, was co-written by the singer with Stuart Harris and, along with Chuck Jones and Amanda Hunt (Taylor's Your Love Amazes Me and If I Had Any Pride Left At All, he is a highflier in his UK debut. The last-named, a Troy Seals composition, is perceived as being a bit big because people have enjoyed the song. Berry reveals, "It actually died at number 21. It didn't even make the Top 20, but it gets the applause of a number one," he says.

Country Music International's Blake believes Berry has never been a purely country artist. He says, "I hear a little Bruce Hornsby and Marc Cohn in him, but we will certainly feel an artist of his quality."

Whatever label you care to hang on Berry, he has his next three years already mapped out. "I'd like to be a real serious contender for entertainer of the year," he says without a hint of false modesty.

"I think I put on a great show; it might be a little different, but it's very good. And I'd like to have received the male vocalist of the year award—I guess that means dethroning Vince (Gill) or Alan Jackson, but I'm willing to do that!" His nomination last year suggests that

event could yet fall within his time frame. Berry spent 240 days on the road last year, travelling in a mobile home with his children and wife Robin, who sings with him; the other four members of his band occupy a similar vehicle. But, true to his stripped-down year approach, we Brits see him armed only with his guitar when he arrives at the end of the month for a 10-date tour.

Michael Dwyer

Artist: John Berry Project: album (*Faithfully*) Label: EMI Premier Songwriters: various
Publishers: various Studios: various Released: May '97

Of the flood of acts who have opted for reunion or comeback tours in recent times, it is fitting that the regrouping of the four original Sex Pistols for their forthcoming European jaunt has provoked the strongest reaction.

McGowan's such as Pink Floyd, The Who, Kiss and The Eagles have been able to resurrect their live careers with relative ease, financial motives were unquestioned. Yet the cries of "sell-out"—first voiced at the Pistols' 100 Club press conference in March—have been boosted by the apparent candour of their reunion decision; after all, the dates are bannered *The Filthy Lucre Tour* and each member—vocalist John Lydon, guitarist Steve Jones, bassist Glen Matlock and drummer Paul Cook—has stressed that it and this autumn's live album on Virgin Records only came together once the price was right.

Now, however, the foursome claim they used the "cash from chaos" line to pre-empt media reaction. And rehearsal in Los Angeles, which started last week, have rekindled old sparks and eradicated any doubts they secretly held about the musical content of the shows, according to John Lydon: "After 20 years we've just taken up where we left off. It's been excellent," he says. "We're a talented bunch and we know our shit."

'When you come to our gigs you'll see a bunch of 40-year-olds playing their arses off a lot better than the dullard title I've had to tolerate for the past 10 years'
John Lydon

Speaking on a rare day off from rehearsals, Lydon also declares himself happy to be back with Virgin, the company which released the Pistols' definitive album *Never Mind The Bollocks* in 1977 and to whom Lydon's Public Image Ltd were signed before being dropped in 1983 on sales of the group's output hit rock bottom.

"If we'd have gone to another record company we could have probably doubled the money," Lydon claims grudgingly. "But I think it's best to keep things with people who were there in the first place rather than go for the cash. I know that might surprise you, but this really doesn't have anything to do with cash."

The Sex Pistols are signed collectively to a single album deal with Virgin Records covering the live album of the tour to be released this autumn.

The deal and tour, engineered by John Lydon's manager Eric Gardner and Anita Camarata, who handles the affairs of the other three, coincides with a burst of activity in individual projects. Lydon re-signed to Virgin as a solo artist earlier this year after bumping into EMI International president and ex-Ken Berry on a transatlantic Virgin Airways flight. "I had a solo deal with Atlantic for about a year, but I was unhappy with it and bought myself out of the contract," says Lydon. "I met Ken when I was record company-less and Virgin offered me rather a nice amount of cash for the solo record."

With one track to be remixed, the album is all-but-completed, but Lydon wants to finish his duties with the Pistols before releasing it early next year. Meanwhile, he refuses to be drawn on details, apart from claiming it "could not be more different" from the Pistols sound.

However he stresses that the music doesn't draw on current musical genres such as ambient, trip hop or drum and bass. "Do you think I follow trends?" he

IS IT BOLLOCKS?

DAVE BALFE, HEAD OF A&R, COLUMBIA

"As they say themselves, they're doing it for the money and who am I to deny that? I wouldn't dream of going to see them because I'm a firm believer in the fact that it's not just the music or the people, but it is also the timing."

MARC MAROT, MANAGING DIRECTOR, ISLAND

"I think it's a travesty and a bit of a joke. I think sleeping dogs should be left to lie and I won't be going to see them just like I was in no rush to see Page & Plant."

ANDY ROSS, DIRECTOR, GOD

"Anything that makes Glen Matlock (who has an album out on Creation) a millionaire is alright by me, because he's one of the nicest men I've ever met in the music industry. I'll go to the concert if I'm on the ground."

NEL TENHANT, PET SHOP BOYS

"When I first heard about the Pistols getting back together, I thought it was a ruff idea. But seeing footage of their press conference was great. What impressed me was how good they still are at being Sex Pistols."

DEREK GREEN, CHAIRMAN OF CHINA RECORDS

"I'm not really motivated to see the band now, but I also don't want to go to see The Who. I still enjoy listening to the record, however."

green signed *The Sex Pistols* to A&M in 1977

asks in mock outrage. "No, no, no, dear boy, I make them!"

Steve Jones has just completed an album as a member of Neurotic Outsiders, who also include ex-Duran Duran star John Taylor and members of Guns N' Roses. Paul Cook is a regular member of Edwyn Collins' backing band and Glen Matlock currently has a Creation album, *Who's He Think He Is When He's At Home*, out now.

'After 20 years, we've just taken up where we left off. It's been excellent. We're a talented bunch and we know our shit'
John Lydon

But while Lydon is the sole member to taste major success outside the Pistols, he's keen to point out that they're not just in it for the cash. He says, "The talk about money was just a way of alleviating some of that journalistic pressure."

Now expect people to say you're just in it for the money, but the reality is that this is a relatively small tour. It ain't a huge, change-the-world project, it's just a bunch of live gigs."

Steve Jones says that the group has regained its musical confidence as a result of rehearsals, which have centred on the dozen or so original tracks which formed the bulk of their output, including *Anarchy In The UK*, *God Save The Queen* and *Pretty Vacant*.

Use the WATCH THE HORMONES. Yet another lead featuring an ex-William. But the London-based outfit are even more people who a busy gear pop that could make heads turn this Autumn.



THE SEX PISTOLS

REUNION TOUR STARTS THE SPARKS FLYING AGAIN



These will be supplemented by the handful of cover versions they performed between late 1975 and early 1978: No Fun (by The Stooges), Stepping Stone (The Monkees) and No Lip (Dave Berry).

"It's been great — better than the old days," enthuses Jones. "To be honest I was a bit fearful about it before we got together, but now I'm really looking forward to the tour. It's better than staying home wanking isn't it? Though I suppose I can always wank in the hotel."

The private interests of group members aside, Lydon says that original tensions which created the group's unique chemistry still exist. "All the problems we had between our personalities are still there. But that is a bonus point for us," he adds. "We haven't mellowed at all."

This extends to the friction between

'If we have the right energy as a unit we can play anywhere, whether it's the 100 Club or The Hollywood Bowl.'

Steve Jones

the inflammatory singer and Glen Matlock, though Lydon tends to be more circumspect in voicing his opinions about the band's these days. Of all the members, Matlock has appeared the most keen to try out new material, but Lydon says, "That's his personality — cheap and cheerful. You know,

"Wouldn't it be nice?" My point of view is if we forced ourselves into writing songs it wouldn't work. But if something comes up that's a really brilliant idea then that's fine too. This is supposed to be a really pleasant excursion for us, getting back to basics."

As such they don't intend to tailor their sound for any of their summer shows, including London's Finsbury Park on June 23 and other dates on the European festival circuit. "I've never played a festival," admits Jones. "But that doesn't matter. If we have the right energy as a unit we can play anywhere, whether it's the 100 Club or the Hollywood Bowl."

Lydon adds, "Most people would expect a horn section to turn up so that it would be Johnny Showbin and His Troubadors, but it ain't nothing like that. It's the same as we did 20 years ago and you can either like it or lump it. The festival thing doesn't bother us — it could be a good or a bad gig, but that can be responsive or belligerent. Either way you get what you're given and be grateful or not."

As ever, the former Mr Rotten reserves particular spleen for his critics and the bands who have sought to plug into punk's heritage. "Too many people seem to have a wrong idea of what punk is. I find it quiet frankly appalling for people to tell me it's not punk to do this or that. Just listen to what The Sex Pistols do. That's all there was as far as punk is concerned. All the rest of those wanker bands have got it wrong."

The band also believe the time is right for their reappearance, on the

basis that the music scene in Europe and the US is as musically conservative now as at any time since their formation. "We were a band which influenced a lot of people, most of whom don't like to admit it," says Lydon. "When you come to our gigs you'll see a bunch of 40-year-olds playing their

'There will be no more Pistols afterwards — this is absolutely the end. We all know that and appreciate it for what it's worth.'

John Lydon

arses off a lot better than the dullard shits I've had to tolerate for the past 10 years. There's no Pearl Jam politically correct nonsense with us. Rehearsing the songs has made me realize I'm very proud of the lot of them, almost boastful. We're poignant and our targets are always clearly defined. It's an old chestnut, but I deal with the royal family very successfully 20 years ago and my point has been proved in their behaviour ever since."

The live album is to be recorded at the Finsbury Park gig, which will feature support from Iggy Pop, The Wildhearts and Skunk Anansie. Lydon says the band decided on the bill. "There were a hell of a lot of people who wanted to become involved, like Billy Idol, but we don't want it to look like an old survivors' day out," he says. "Iggy can get away with it because he's very

active and that works very well live up against what we do."

Of newer acts Lydon likes the Foo Fighters, and is full of praise for the attitude displayed by Oasis, although he dismisses the notion that they are rock'n'roll rebels on a par with the Pistols. "Oasis are a pop band," he says. "They're very honest about where they stand, for which I respect them. They said outright that money is their main motivation and I think that's very good. It's also not true because they work so damn hard, which is why they're so successful in the US."

LA residents Jones and Lydon also welcome the prospect of a Stateside tour — a six-week stint due to start in late summer, followed by gigs in Asia and Australia. The band split in early 1978 after a ramshackle, drug-edged series of dates in the Deep South and the West Coast. "It was a fuckin' mess and we played in all the wrong places," recalls Jones, while Lydon adds, "The final US tour was very sad. I'd like it to end on a pleasant note, rather than the sour note it did. In a weird way this is like a clearing up operation for me. I'm getting rid of old ghosts. There will be no more Pistols afterwards — this is absolutely the end. We all know that and appreciate it for what it's worth."

There is, however, one final terrifying prospect — that the band will finally receive a laudatory, non-critical response. "I don't think the Pistols ever played to a crowd which appreciated them," muses Lydon. "It would be really stunning if I was received well," he adds before laughing. "That would create a serious dilemma for me." Paul Gorman

One to WATCH

CUCKOO

This fiery five-piece have attracted significant A&R interest in recent years, and are worth a more serious look following the release of a stylish new music video. Influenced by indie single acts like Bush and U2.

Rarely has a band carved such a reputation for itself by keeping its head so low for so long.

To date, only two Blue Nile albums have been issued. A Walk Across The Rooftops came out in May 1984 and failed to make the Top 75. The second — Hats — arrived six years later and peaked at number 12.

Both were on an independent label formed for the band by Scottish hi-fi manufacturer Linn Products and licensed to Virgin. And both have almost reached gold status, even though the band have played only 30 dates in 12 years.

Now, The Blue Nile are signed to Warner Brothers in New York and their long-awaited third album Peace At Last is scheduled for release on both sides of the Atlantic on June 10.

The Blue Nile have built an awesome critical reputation, thanks to Paul Buchanan's plaintive vocals, pensive lyrics and spacious soundscapes, which offer a serenity and spirituality rarely found elsewhere.

Buchanan has been compared with Leonard Cohen for his poetic vision, and his work and passionate vocal style have been applauded by artists such as Annie Lennox, (who recorded Buchanan's Downtown Lights on her Mercur album), and Michael McDonald, who drafted Buchanan in to help out on his 1993 Reprise album Blink Of An Eye.

And yet, Buchanan is more reluctant than almost any other artist to involve himself in the music media circus.

"I regard it as a triumph that each of our albums have been forged for exactly the right reasons: to make something good, certainly not out of self-advertisement," he says.

Of course, there have been a few harsh commercial realities to face. Six years is a long time to keep a band together between advances, but the core members — Buchanan, Robert Bell (guitar) and Paul Joseph Moore (keyboards) — have survived intact.

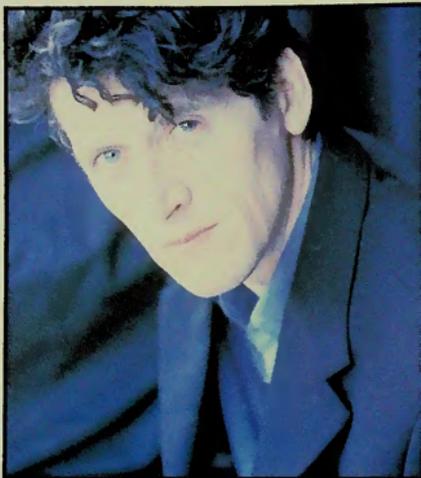
"We've had to be very frugal and fiddle through," Buchanan explains. "We never set out to become pop stars, so none of us have upgraded our lifestyles particularly. I'm not married, I don't have a car and I don't have a house."

And indeed, until this spring when they signed with John Cutcliffe's Gold Mountain management company, Blue Nile didn't have a manager either, which was another crucial factor behind the long gaps between releases.

"It was certainly nothing with wasting months in the studio. We never had the time to do that. We were too busy looking after everything ourselves, writing all the letters and taking all the calls," he says.

BLUE NILE

LOW PROFILE BUT HIGH ACCLAIM



And making friends in high places. Although the first two Blue Nile albums were licensed to A&M in the US, Buchanan developed a strong personal relationship with Warner Brothers' New York A&R chief Lenny Waronker. When the band ended their association with Linn in 1992, Waronker and Warner chairman Mo Ostin fought off fierce competition from Geffen for The Blue Nile's signature.

Then, almost before the ink was dry on the contract, a boardroom battle at Warner Brothers forced both Waronker and Ostin out. "It came as a real shock," says Buchanan. "But Lenny and Mo reassured us of the quality of the people left in the company." One of whom was Karin Berg, now vice president of A&R at Warner Brothers,

who was happy to allow the band the freedom to make the album at their own pace and with minimal A&R involvement.

"They have superb judgment and can be relied upon to edit their output themselves," she says. "We have no problem with them not being prolific as fewer albums usually means better albums in our experience."

She is delighted with Peace At Last. "What struck me immediately was how much the record fits the time," she says. "By avoiding all the trendy claptrap, they've come up with something really up to the minute."

Phil Straight, director of international artist development for Warner Music UK, adds, "Our plan is to use the album to reintroduce the band to

TRACK BY TRACK

Happiness

"I wanted to create the sense of something holy without being overly religious. We found a gospel choir in LA to sing the refrain. They struck absolutely the right balance."

Tomorrow Morning

"The song is all about living in the present and risking everything as a result."

Sentimental Man

"They saw this as the single in the US, probably because it's one of the toughest tracks. I like the way the brutal beat contrasts with the lyrics, which are delicate, even though I end up shouting them."

Love Came Down

"The album is basically all about being alive in the late 20th century and being bombarded by so much. I effectively made up the words on mic for this song."

Body & Soul

"I regard this as a soul song where I'm saying 'Woman, I love you, let's go live in the country, have children and live a simple, manual life'."

Holy Love

"This track is based almost entirely on a demo I made very quickly one night so I wouldn't wake people up in a friend's New York apartment."

Family Life

"To me this is Sha's Leaving Home but with the twist that it's all about a man and his memories. There's a full orchestra on it, which makes it unashamedly nostalgic."

War Is Love

"It's very tentative and very intense."

God Bless Your Kid

"I got discouraged when we are described as being professional and precious. When we're working, it's really knockabout stuff. We do a lot of playing together and this came that way, capturing that chaotic feeling of being a kid."

Son

"This is very AI Green-influenced and ambivalent. It's got a sound which, to me, epitomises post-war America."

all their old fans — especially those who might have been at college when they in the original records came out and are now in key media positions. The Blue Nile aren't the sort of act that needs to get on Radio One within the first two weeks to succeed, as we won't be looking at this single until after the live dates in July."

Buchanan remains unimpressed by the minutiae of marketing campaigns and the pre-eminence of playlists.

"If Radio One chooses to play us — then great," he says. "It means people will hear us who wouldn't normally. But I try to distance myself from all those considerations. There's more to life than spending the day sitting by the phone waiting for good news and then getting depressed if it doesn't come."

Chris de Whalley

Act: The Blue Nile Project album Label: Warner Brothers Songwriters: The Blue Nile Publisher: Warner Bros Music Corp Producer: The Blue Nile Studio: various Released: June 10

IN THE STUDIO

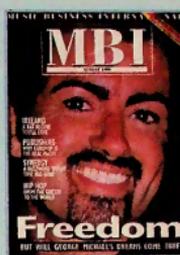
ARTIST	PROJECT	COMPANY	A&R	STUDIO	PRODUCER
BAWL	album mix	AS&M	Martin Trehar	WHITFIELD STREET (London)	Al Clay
BILLY BRAGG	tracks	SINCERE	Peter Jenner	CHISWICK REACH (London)	Draft/Spawitz
CHER	mixes	WEA	Rod Dickens	PRIVATE (London)	Trevor Horn
COTTONMOUTH	album	ATLANTIC (NY)	Michael Krumpner	CHIPPING NORTON (Oxon)	Craig Leon
DAMAGE	tracks	JERVY PRODUCTIONS	Steve Janvier	MARCUS (London)	Linslee Campbell
DINOSAUR JR	album	BLANCO Y NEGRO	Geoff Travis	BBY MONSTER (New York)	artist
FANCY	single	BIG LIFE	Tan Paury	GREENHOUSE (London)	Pat Collier
MICHELLE GAYLE	album	RIC	Nick Raymond	LIVINGSTON (London)	Johnny Douglas
MEL GARDISE	album	ECHO	Steve Ferrera	LIVINGSTON (London)	Julian Mendelsohn
CY HAMILTON	mixes	M&G	Jack Steven	BATTERY (London)	Aron Friedmann/Paul Gote
KLYMAX	single	ZTT	Fraser Eslay	PRIVATE (London)	Mike Cogan
CLARENIS	mixes	MCA	Steve Wolfe	METROPOLIS (London)	Carl Sturken/Evan Rogers
MENSHWAR	single	LAUREL	Howard Gough	METROPOLIS (London)	Gus Dugden
NIKEFLOWERS POPS	album	LONDON	John Nevin	LIVINGSTON (London)	Mike Roberts
PULLOVER	album	BIG LIFE	Tim Parry	BUTTERFLY (London)	DT
ROZALLA	mixes	PULSE 8	Steve Long	ROLLOVER (London)	Aron Friedmann/Paul Gote
RACHEL STAMP	album mix	WEA	Jonathan Dickens	EDEN (London)	Spoke Duke
WENDY STARK	album	EMI PREMIER	The Prems	METROPOLIS (London)	Nick Patrick
RUBY TURNER	album	INDIGO	Del Taylor	FROG (Warrington)	Norman Braker/Del Taylor
SARAH WASHINGTON	tracks	AS&M	Simon Dummore	MARCUS (London)	Ian Green
WET WET WET	album	MERCURY	Alan Pail	SARM HOOD END (Berks)	artist

Confirmed bookings week ending May 18, 1990 Source: Era

One to WATCH

UNION WIRELESS

This London-based four-piece have kept a low profile in their two-year existence, but have a wonderful debut album out on Jam On Records/Elefant label. The sound is largely instrumental, with guitar, but there's a wealth of influences that makes it worth repeated listening.



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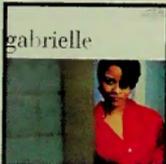
AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
THE CRISIS CHILDREN One More Time For The Stupid People	Neat Metal	May 27	TV	There will be advertising in <i>NME</i> , <i>Melody Maker</i> , <i>Kerrang!</i> , <i>Metal Hammer</i> , <i>Terrorizer</i> and <i>The Organ</i> . The album will feature on HMV listening posts and there will be a mailout to the fanbase.
GABRIELLE Gabrielle	Gof Discs	May 27	TV, Radio	There will be extensive music and style press advertising and nationwide posters. Displays will run in multiples and independents. There will be advertising in <i>Metal Hammer</i> , <i>Terrorizer</i> and <i>Kerrang!</i> to support this release.
HOLDOCAUST Spirits Fly	Neat Metal	May 27	TV, Radio	Extensive music and national press ads will be backed by in-store and window displays at multiples and selected independents.
MARCO STREET PREACHERS Everything Must Go	Epic	May 20	TV, Radio	There will be ads in <i>NME</i> , <i>Melody Maker</i> , <i>Kerrang!</i> , <i>Metal Hammer</i> , <i>Terrorizer</i> and <i>The Organ</i> . The album will feature on HMV listening posts. The album is a No Risk Disk at tower and will be advertised in the music press including <i>JOP</i> .
PROFUNDO ROSSO To Live And Die In The UK	Neat Metal	May 27	TV, Radio	The release will be promoted with press ads in <i>Kerrang!</i> , <i>Metal Hammer</i> and <i>Terrorizer</i> .
MIDGE URE Breath	Arista	May 20	TV, Radio	There will be selected regional radio ads which include Kiss London and Manchester and advertising in the specialist music press.
WRAITH Riot	Neat Metal	May 27	TV, Radio	National ads will run on ITV and Channel Four. Press ads and posters will be backed by ads on Capital, Jazz FM, Kiss and specialist shows.
VARIOUS Amsterdam Smokers	Breakdown	May 20	TV, Radio	The release will be nationally advertised on ITV and regionally on Channel Four. Ads on LR will be backed by in-store displays.
VARIOUS Best Of Acid Jazz	Global	May 27	TV, Radio	This release will be nationally advertised on Channel Four and Virgin Radio. There will be extensive press advertising and posters.
VARIOUS Best Rock Anthems Album...	Virgin	May 20	TV, Radio	This compilation of football anthems, including the Euro 96 TV theme <i>Ods To Joy</i> , will be radio advertised nationwide on AM and FM stations.
VARIOUS Common Ground	EMI Premier	May 20	TV, Radio	The album will be nationally advertised on Channel Four and regionally advertised in selected ITV areas.
VARIOUS England's Glory	EMI Premier	May 27	TV, Radio	This release will be supported by an extensive national TV and radio campaign, backed by nationwide posters.
VARIOUS Funkmaster Mix	PolyGram TV	May 27	TV, Radio	This collection of 20 of the world's most famous operas will be backed by press ads, PCS material and ads on Melody FM.
VARIOUS Massive Dance Mix 96	Telstar	May 27	TV, Radio	The album will be promoted regionally on ITV and nationally on Channel Four and BSkyB. Radio ads will run on Capital, Kiss and Jazz FM.
VARIOUS Opera Collection	Warner Classics	May 27	TV, Radio	A three-week TV campaign will run on GMTV and in selected ITV regions. There will be ads on Jazz FM, <i>Melody Maker</i> , <i>Capital Gold</i> and <i>iLR</i> .
VARIOUS 100% Pure Groove Volume 2	Dino	May 27	TV, Radio	Advertising will run in <i>Wire</i> , <i>i-D</i> , <i>Muzik</i> and <i>Waxto</i> to support this release.
VARIOUS Pure Jazz Moods	Moonshine Music	May 20	TV, Radio	The release will be nationally TV advertised on Channel Four, ITV and satellite stations. Radio ads will run on specialist and regional stations. There will be press ads, posters and displays with selected retailers.
VARIOUS Synthetic Pleasures	Moonshine Music	May 20	TV, Radio	
VARIOUS Vival Europop 96	warner.esp	May 27	TV, Radio, Press, Posters	

Compiled by Sue Kildroe: 0181-787-2255

CAMPAIGNS OF THE WEEK

ARTIST



GABRIELLE - GABRIELLE
Record label: Gof Discs
Media agency: London Advertising Partners
Media executive: Ian Ringrose
Product managers: Marilyn Firth and Fergus Denham
Creative concept: Simon Ryan and Tony Crean

Gabrielle's self-titled second album will be heavily promoted by Gof Discs, which is keen to capitalise on the crossover success of her current single, *Give Me A Little More Time*. The album, due out next Monday, will be supported by a nationwide poster campaign that will include some stunts on various London bridges. There will also be posters (with Tower) on London buses. Press ads will run in the music and style press and there are plans to TV advertise the release later this year.

COMPILATION



VIVAL EUROPOP 96
Record label: warner.esp
Media agency: BMP
Media executive: James Parkinson
Product manager: Phil Knox-Roberts
Creative concept: Phil Knox-Roberts
Warner.esp is cashing in on the Eurovision Song Contest and gearing up for Euro 96 with the launch of *Vival Europop 96* - a compilation featuring classic Europop hits by the likes of Corona, Capella, 2 Unlimited and S'Express. The album, released next Monday, will be nationally advertised on ITV, Channel Four and Sky. There will be extensive regional and specialist radio advertising and ads in the national and teen press. In-store, the release is album of the week with Menzies and will be displayed by multiples. HMV is running an underground poster campaign and there will be club nights and a mailout to DJs.

turn on tune in..

or



2000 videos a week

drop out

sales and marketing 0171 376 2000

BEHIND THE COUNTER

STUART WRIGHT, Menzies, Wallasey

"Sales of George Michael's *Older* have outdistanced everything else by a mile this week. Its closest competitors were Def Leppard's *Slang* and Sleeper's *The It Girl*, followed by compilations such as *New Hits 96*, *Dance Zone Level 7* and *In The Mix 96*. Chart stalwarts such as Alanis Morissette and Oasis are still shifting in bulk and we've seen an upsurge in the latter's sales since their recent concerts in Manchester. Singles business is motoring along well on the back of Black Grape, Gina G and George Michael, while the north west's involvement in the FA Cup has given a real boost to sales of Manchester United and Liverpool's current releases. For us, the summer is destined to be particularly busy as we are in the process of stepping up our profile as one of the Wirral's biggest music and video stores. We're running in-store competitions and inviting local bands to do live PAs. First in are The Marbles who should get the place thumping."

ON THE ROAD

GARETH SKINNER, Impulse rep, north east England

"The George Michael album is flying out and everybody's over the moon about it. It's a very good album and it's bringing people into the shops. Sean Maguire is selling very well here, as are the *SWV* and *Scoter* singles, but the Gina G single seems set to be number one. We've got the *Moloko* single and we're looking to take them on one step further and hopefully try to get a Top 40 hit out of it. It's an absolutely brilliant track in my opinion. We've got the John Alford single, which is selling very well on the two formats because they've put *Smoke Gets In Your Eyes* on one of the CDs and they're giving away a poster with the other. Unfortunately for me, as a Sunderland supporter, I've also got the Manchester United single. They've quickly bashed together this cassette single with Saturday's commentary on. I'm getting a lot of demand for the Backstreet Boys single and there's a buzz for the Pizzaman single and *Macarena* by Los Del Rio."

IN THE SHOPS THIS WEEK

NEW RELEASES

In every corner of the country, George Michael's album was in hot demand. Elvis Costello and Def Leppard's albums were also beating off last week's competition, selling well alongside compilations *Swing Mix 96* and *Strange Kind Of Love*.

PRE-RELEASE ENQUIRIES

Singles - Lightning Seeds, Fugees, Blue Melon, Metallica, Love Tribe; Albums - Manic Street Preachers, Soundgarden, Honeycrack, Super Furry Animals

ADDITIONAL FORMATS

Manchester United FA Cup Squad souvenir cassette, Almightly three-part CD set, 60tD Dulls coloured seven-inch, Skin coloured seven-inch

IN-STORE

Windows - Manic Street Preachers, Bryan Adams, Soundgarden, Sisters Of Swing 2, Neil Diamond, Jeff Mills, Slayer, Tracy Chapman, Pete Townshend, Alagna & Gheorghiu, George Michael, In-store - Manic Street Preachers, Ice T, Dimitri, West Side Story, Backstreet Boys, Peter Andre, Celine Dion, Lightning Seeds, Tony Rich Project, Gina G, Everything But The Girl, New Hits 96

MULTIPLE CAMPAIGNS



Windows - PolyGram Monster Sale, George Michael, In-store and press ads - Soundgarden, Dimitri, West Side Story, Ice T



Singles - Lightning Seeds, M Beat/Jamiroquai, Celine Dion, Lighthouse Family, Bryan Adams, Backstreet Boys, Peter Andre; In-store - Greatest Hits promotion with CDs at £3.99 and cassettes at £5.99, promotions on PolyGram videos, Cinema Club videos, James Bond videos and football videos



In-store - three for the price of two across selected music and video ranges, mid-price double cassettes for £10, classical CDs for £5.99, rock and pop CDs for £5.99 and cassettes for £3.99, George Michael, Natural Woman 2, Classic Love, The Beatles, New Hits 96, Dance Mix UK, West Side Story, Rock Anthems 2, Mark Knopfler, Cinema Club, Warner Screen Classics



Windows - Anonymous 4, In-store - Naxos promotion with five CDs for £20, label of the month campaign for Chandos with CDs at £13.99, choral campaign, classical and jazz chart, four discounted titles: Bryn Terfel, Arias, Anonymous 4 and Kletzner



Windows - Manic Street Preachers, Soundgarden, Bryan Adams, Super Furry Animals, Incognito; In-store - Common Ground, No Bananas, Ladykillers, Sisters Of Swing 2, Wildhearts, Backstreet Boys, Peter Andre, Jamiroquai



Singles - Lightning Seeds, Bryan Adams, Backstreet Boys, Peter Andre, Celine Dion; Album - Sisters Of Swing 2, Common Ground, Ladykillers, buy two get one free mid-price promotion



Press ads - Suzanne Little, Davedevils, Cooper, Rancid, Taste Of Joy, Fishmonkymen, Greg Sage And The Wipers, Carl Cox



Singles - Bryan Adams, Tony Rich Project, Celine Dion, Peter Andre, Gina G; Albums - Manic Street Preachers, George Michael, Ash, Everything But The Girl, New Hits 96, Vybinn 3, In The Mix 2, Natural Woman 2



Singles - Peter Andre, Backstreet Boys, Lightning Seeds, M Beat/Jamiroquai; Albums - Salt Tank, Super Furry Animals, Holy Barbarians, Honeycrack, Windows - Soundgarden, Def Leppard, George Michael, Manic Street Preachers, Really Wild Side, Lighthouse Family, Elvis Costello, Ash, Everything But The Girl



Single - Bryan Adams; Windows - Def Leppard, Pete Townshend, Slayer, Tracy Chapman, George Michael, Jeff Mills, Manic Street Preachers, Massive Mid-Price Sale, Alagna & Gheorghiu, Ash; In-store - Sony Classical sale, mid-price sale



Megaplay singles - Ice T, Blameless; Essential album - Weekenders; Windows and in-store - George Michael, Manic Street Preachers, Soundgarden, Ladykillers, Lightning Seeds, Ratt, House Volume 3, Outer Limits sale



Singles - Lightning Seeds, Peter Andre, Celine Dion, Backstreet Boys; Album - Sisters Of Swing 2; Windows - Neil Diamond, Sisters Of Swing 2; In-store - Natural Woman 2, George Michael



Singles - Lightning Seeds, Peter Andre; Album - Manic Street Preachers; In-store - Drive Time promotion with CDs at £3.99 and cassettes at £3.99, country CDs at £3.99 and cassettes at £5.99, Tina Turner, George Michael

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Hull), Avelanche (Edinburgh), Diverse Music (Newport), Groves (Halifax), HMV (Gateshead), Our Price (Islington), Revolution (Windsor), Tower (Picaopolis), Tracks (Hertford) and Virgin (Coventry). If you would like to contribute call Karen Faux on 0181 543 4830.

EXPOSURE

TELEVISION

25.5.96

The O Zone with Metallica, Backstreet Boys and Pauline Henny, REM, 10:35-11am
Hit Mix featuring Backstreet Boys, Sky One, 1-2pm
MTV Dance Floor with Moloko and Massive Attack, MTV, 5-6pm
MTV Unplugged: REM, MTV, 10-11pm
Later With Jools Holland featuring Ocean Colour Scene, Tony Rich Project, Cowboy Junkies, Everclear and Ice T, BBC 2, 11:50pm-12:55am
Pet Shop Boys In Concert, Channel Four 3-4pm

26.5.96

VII Baked with Louise and Peter Andre, BBC 2, 10am-noon
Beet Club 80s, featuring Kim Wilder, Depeche Mode, Wham! and Madness, VH-1, 4-6pm
28.5.96
VH-1-2: Kylie Minogue, VH-1, 6-7pm
30.5.96
The O Zone with Ice T, BBC 2, 6:45-7pm
MTV's X-Ray Vision featuring The Cure, MTV, 10-11:30pm
31.5.96
Flava featuring R.Kelly and Fugees Channel Four, 11:45pm-12:15am

25.5.96

John Peel presents Simon Joyner and Dweeb, Radio One 5-7pm
Maria Muldaur, Radio Two 6:03-7pm
26.5.96
John Peel with sessions from Dave Angel and Salar Race, Radio One 8-10pm
Andy Kershaw presents flava player Eliza Carthy, Radio One 10pm-midnight
Through The Night Opens: The Marriage Of Figaro, Radio Three 1:44m
27.5.96
Radio One Roadshow featuring Lou Lusa, Lisa Morrison, Bizarre Inc and Mike Flowers

Pops, Radio One 11:30am-12:30pm
In Concert: Eternal, Radio One 7-8pm
Jazz Notes: Miles Davis, 12:30-1am
28.5.96
Striking Chords with Jab Wobble and Ian Carr, Radio Four 2:42-3pm
Evening Session featuring Echabally and Fun Lovin' Criminals, Radio One 7-9pm
30.5.96
Opera Madness: *Vivaldi's Ozone* In Villa with Sally Bruce-Payne, Radio Three 1:15-15pm
31.5.96
English Chamber Orchestra: featuring pianist Mitsuko Uchida, Radio Three 7:30-9:30pm

RADIO

Table with columns: ARTIST, ALBUM, LABEL, CAT. NO., DISTRIBUTION, CATEGORY. Includes entries for The Beatles, The Rolling Stones, The Who, and many others.

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DISTRIBUTORS table listing various record labels and their addresses, including ABC-AMERICA, A&M, and others.

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Rates: **Advertisements** - £26.50 per single column centimetre (minimum) 4cm x 2col
Business to Business - £15.00 per single column centimetre
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Bus Numbers - £10.00 extra
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Music Week - Classified Department,
 Miller Freeman House, Sovereign Way, Tonbridge, Kent TN9 1RW
 Tel: 01732 377460
 Fax: 01732 368210/361534/Telex 95132
 All Box Number Replies to Address above

APPOINTMENTS

PRODUCT MANAGER

MILAN RECORDS U.K. FULHAM

A vacancy has arisen for a Product Manager for Milan Records U.K. based in Fulham. Milan Records are a distributed label. This position will report to the Marketing & Publicity Director and the Finance & Administration Director based in Paris. Key responsibilities will include:

- organising all aspects of releasing and marketing product;
- scouting for local product;
- assisting film companies and press with marketing activities and following-up independent promoters for important releases;
- basic accounting - cashflow forecasts, feasibility studies, VAT returns (in conjunction with Milan Records CPA);
- liaison with Sales and Ireland, following up of stock and liaising with BMG Stock Controller.

The ideal person will have a marketing background and should be used to working under pressure and to tight deadlines. The ability to speak French would be advantageous but is not essential.

You should be familiar with product management and be able to demonstrate excellent interpersonal skills, a high degree of organisational ability, self-motivation and attention to detail.

To apply, please write with full C.V., stating current salary to: **Beverly Daly, Human Resources Manager, BMG Records (UK) Limited, Bedford House, 69-79 Fulham High Street, London SW6 3JW.**

BMG Records is working towards becoming an Equal Opportunities Employer.

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 WEARMOUTH HALL, CHESTER ROAD, SUNDERLAND SR1 3SD.
 TEL: (0191) 514 5512 FAX: (0191) 515 2441

*Closing date for applications:
 12 noon, Monday 10 June 1996*

COPY DEADLINE IS EVERY THURSDAY AT MIDDAY

VITAL DISTRIBUTION



Vital Distribution is the U.K.'s leading independent music distributor, directly supplying more than 2,000 domestic multiple and independent retailers with over 5,000 product lines, together with a continually expanding international customer base.

Play It Again Sam is at the cutting edge of pan-European independent music product distribution, providing direct supply to retailers in Belgium, The Netherlands, Luxembourg and France, and worldwide wholesale shipping to other territories, from a distribution centre in Brussels.

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This is a senior management position, likely to be U.K.-based (Bristol) with regular visits to Brussels and other international travel.

The position involves overall responsibility for the warehouse and distribution operations at both locations, including evaluation and development of systems, personnel and facilities within these areas.

In addition, a key element of the job will be the design and implementation of improvements to the stock management process through increased use of I.T.

The ideal candidate will be a strategic thinker/planner and possess an in-depth knowledge of modern warehousing/distribution/inventory management practices and technologies (including current logistics software), ideally gained within a systems-driven high line-count FMCG environment or consultancy. First class interpersonal, influencing and communication skills are essential, as is a high degree of PC and general computer literacy.

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Please write in complete confidence - enclosing a full C.V. - to either:-

The Managing Director (ref. gfm/mw) • Vital Distribution Limited
 Unit 6 • Barton Hill Trading Estate • Herspash Street • Bristol • BS5 9RD • England

or

The Managing Director (ref. gfm/mw) • Play It Again Sam
 Rue De Veenvoyde 90 • 1070 Brussels • Belgium

closing date 28.06.96 • no agencies please



PLAY IT AGAIN SAM

BUSINESS AFFAIRS

Independent Multimedia Group of Companies based in Central London requires a Business Affairs Manager/Company Secretary.

The position will include responsibility for all licensing activities within the Group with particular emphasis on music and video product.

The successful applicant is likely to be a qualified solicitor with some entertainment industry experience and an ability to deal with commercial agreements as well as day to day corporate and legal affairs of the Group.

The post will command an attractive salary.

Those interested should write with full CV to Anthony Seddon at Messrs Seddons Solicitors, 5 Portman Square, London W1H 0NT. All applications will be treated in the strictest confidence and details of any applicant will not be discussed with the client without the applicant's consent.



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 Please send letter and CV (including interests and musical tastes) to -
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music week

If you are replying to an advertisement with a Box No. please send your correspondence to the relevant Box Number at:
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DOOLEY'S DIARY

Remember where you heard it: To Hong Kong where laddism proved to be no media invention...Can people get their stories straight on **AveX**? Conflicting rumours suggest (a) it is to be sold, and (b) it's embarking on a bullish acquisition drive...After Asia, next stop **Latin America**. Both **Midem** and **MTV** are expected to decide shortly on new ventures in the region...Back home, Dooley has it on good authority that the long-rumbling discussions between **Go! Discs** and **PolyGram** are very close to a conclusion. All manner of speculation has been flying around, but it now appears the outcome may be as many people first expected...When you're hot, you're hot. Not content with demonstrating its prowess in the singles chart, **WEA** has been putting its best foot forward on the pitch as well, with its footie team led by head of international **Hassan Choudhury** managing to stuff their **East West** muckers 6-1 in a recent "friendly" at Paddington rec...The hippest showcase attendees of the week were undoubtedly at London's Hanover Grand for **The Black Celt**, **WEA** signing **Martin Okasil**. But Okasil's reception, though warm, couldn't quite match the one he received earlier in the week in



The 350-plus delegates at **HMV's** conference in Turkey took the task of celebrating of the chain's 75th anniversary as seriously as you'd expect, although the high spirits backfired for the finance department's **Richard Colyer** who ended up with a broken arm after chasing a waiter around the pool during the final night's shindig...Guests weren't at all disappointed to discover that the star turn at the gala dinner was not **Bruce Springsteen** as had been rumoured, but catalogue manager **Cliff Gater** who, after getting his going for 25 years service, treated the throng to two bluesy numbers (1). **Cliff**, who once famously turned down the chance to join **Roxy Music**, was so impressive **Virgin** deputed **MD Ray Cooper** has offered to put him in the studio to lay down some tracks. **Cooper** himself (2, right) took the opportunity to show off his new plimmes after a day in the sun in the studio to lay down some tracks. **Cooper** (2) during the sports afternoon, but the most keenly-fought contest was undoubtedly the tennis, at which former **HMV UK MD James Yrrel** (4) demonstrated his smooth backhand, and even something turn-out...**Steve Knott**, the newly-installed **HMV Germany** boss and this year's recipient of the **Dave Wilda Award** for Outstanding Contribution, had been practising most, though **Knotty 5** (center), paired with the very much in-form **Sony** sales director **John Aston** (left), was presented with the coveted trophy by **MD Brian McLaughlin** after beating **HMV Direct** supremo **Glen Ward** and **The Hit Label's Phil Cokell 7-5** in the final...Even defeat couldn't make **Glen** glum, though, as he had just had news of his biggest **HMV Direct** order so far – just a couple of days after the service's launch, one punter ordered music to the value of £190. And the very first album ordered? **Alan Söndal's** **Brian Boni** from the roots section...In the in-house awards it was a good year for female store managers who scooped three of the six sales awards with **HMV Sunderland's Sylvia Smith** (5) picking up the award for customer service store of the year as well as a sales award from **HMV Group** chairman and chief executive **Stuart McAllister**.

Edinburg when **Forth FM** presenter **Mark Findlay** was so impressed he grabbed the **DAT** from the mixing desk and broadcast the whole thing as the band were getting back on their tour bus...Last Thursday's **Media Guardian** event at the **NFT** on **Youth And The Media** threw up some interesting facts, not least that **Tory MP Peter Luff**, when not perusing the problem pages of teen mags such as **Bliss** and **Sugar**, listens to a lot of pop music. Unfortunately the reason for his interest is not a love of the medium but the fact he is on the look-out for obscene lyrics. "You wouldn't believe some of the stuff they sing about these days," he told an amused audience. "I'm a regular correspondent of the **BPI** you know." The **BPI** confirms **Luff** has been in touch on a number of occasions – primarily around the time of **The**

Outhere Brothers' hit Don't Stop (Wiggle Wiggle), about which **Luff** expressed particular indignation...**Dooley** is sad to hear that **Columbia** in the **UK** currently has no plans to release the splendid little tune which has been released by its German label entitled, **British Be Is Safe** by **Bader Salz** (bath salts, in case you're wondering). **Pity**...Anyone who thought the whole of **EMI** had been spirited off to hear about demerger plans when **Brook Green** emptied on Thursday afternoon were to be disappointed. It was simply a session held by **J-F** outlining the new financial results which are due to be announced next month...**Top liner** notes for the **Lamacq**-compiled **Weekender** album, particularly the work-in-progress-style annotations, which reveal all the tracks that didn't make it on to the album.....



PBS rolled out the pop, cake and a top notch bunch of songwriters, including **Don Black**, **Tim Rice** and **David Heneker**, to help **Vivian Ellis** celebrate 70 years as a member of the illustrious organisation. Ninety-one-years-young, **Viv**, the composer of musicals **Mr Cinders** and **Bless The Bride** and one of the society's oldest members – but not the very oldest, apparently – kept the bash lively by hammering out his self-penned tune **This Is My Lovely Day** on the old **PBS** juanna. Pictured giving **Viv** a pat on the back are chief executive **John Hutchinson** (l) and former chief executive **Michael Freegard**.

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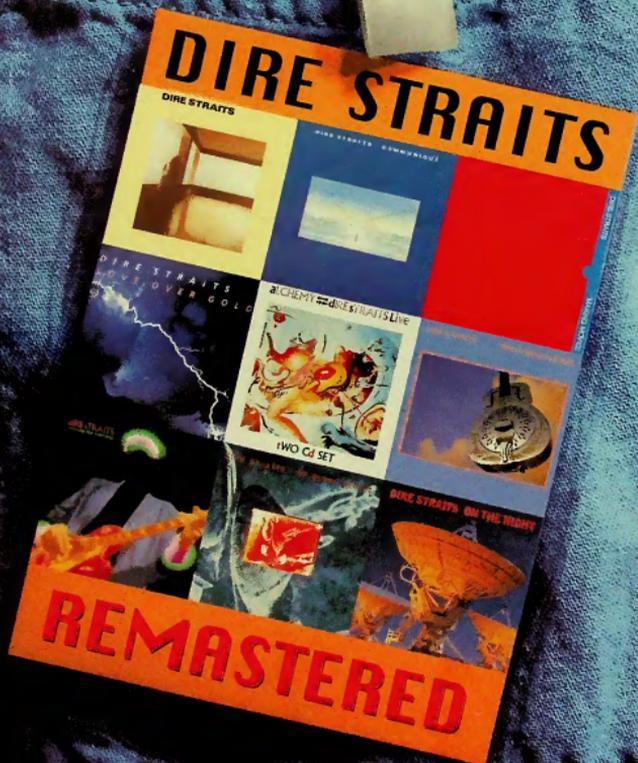
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