

# music week

For Everyone in the Business of Music

6 JULY 1996 £3.25

## Sales pay penalty for Euro '96 football fever

by Martin Talbot

The music business is saying an enthusiastic goodbye to Euro '96 fever this week after the football tournament helped spark off a summer sales slump in June.

Business declined across the three weeks of the championship, as the spring sales boom came to an end at the beginning of June.

Despite strong sales of individual soccer-related records including Epic's Three Lions single (see p3) and RCA's The Beautiful Game official Euro '96 album, which has been promoted as all Wembley matches and generated four Top 10 singles, business has slumped overall.

Sales of singles and albums over the fortnight were 5% down on the period before the competition, according to C.I.N. data. The figures are supported by reports from retailers.

Steve Lyttleton, manager at Tower Records' Piccadilly Circus store in

London, says, "It has been crap for business. On Saturdays, or when England played, we were just killed.

The England games against Spain and Scotland were the worst for business." Scott Richardson, area manager of Solid Sounds, which has four stores in Burnley, Gateshead, Darlington and Hartlepool, says sales are definitely down. "Staff are asking for half-days off," he says. "We know when matches are on and everyone goes home or down the beer shops."

Even the influx of tourists into host cities including London, Newcastle and Birmingham has failed to boost sales. Lyttleton says, "A lot of tourists have decided not to come to London because of the football and the Dutch fans [in London for the England game] have not been great music buyers."

HMV managing director Brian McLaughlin says, "We had a great April and May, but having got off to a good start of the year it's all gone a bit wrong. We've had the football, the tube

and postal strikes and hot weather, which have all made things very difficult."

The football has also hit Top Of The Pops following its move to a temporary slot on Friday evenings. Official Barb figures for the first show in the new slot show it attracted just 3.5m viewers on June 14. However unofficial figures indicate it improved to around 5m for the June 21 show.

Now's marketing and purchasing director Frank Daranjo says business has been hit by a lack of strong product as well as the football, but voices confidence for the rest of the summer. "There's still a feel-good factor around despite the football effectively being finished for England," he says.

McLaughlin believes business will look up towards the autumn. "We have to be positive. All the indicators - unemployment figures, consumer spending and inflation rates - suggest a general improvement in the overall economy, which has to be encouraging."



Arista president Cive Davis has been confirmed as the keynote speaker for this autumn's In The City conference in Dublin. Davis, who has launched the careers of artists including Barry Manilow, Patti Smith, Whitney Houston, Curtis Stigers and Crash Test Dummies, will speak at 5pm on the Monday of the event, which takes place in Dublin's Temple Bar district from September 7-11. In The City co-founder Tony Wilson says the comp follows in a tradition of strong celebrity interviews including Malcolm McLaren and Peter Grant. Fellow director Yvette Livesey says, "We are overjoyed that Cive has agreed to be In The City's special guest this September. The great players usually excel either in business or music; obviously, Cive excels in both."

## Brits lead the way in IFPI awards

UK artists account for 32 of the 95 million-selling albums which will be recognised at the IFPI's inaugural Platinum Europe awards next Thursday (11), the highest number of any country worldwide.

In all, 27 UK artists had albums selling a million units in Europe in the survey period. And six of them are honoured for two albums - The Beatles, Oasis, Blur, The Rolling Stones, Elton John and Wet Wet Wet.

The US has notched up the second most awards with 27 albums from 23 artists. Germany, Italy and France

have four artists honoured, Sweden three and Canada, The Netherlands, Spain and Ireland have two each.

INXS, who are one of the first acts confirmed to appear at the IFPI awards in Brussels, are the only Australian act to win an award, for their Mercury Album Greatest Hits. Iceland has won one, with Björk's Post on One Little Indian.

The awards recognise albums released in the 30 months since January 1994, and honours will continue to be presented as albums reach 1m sales.

Swedish acts Ace Of Base and Roxette have been confirmed to appear, along with German acts Pur and Westernhagen, Italy's Laura Pausini, France's Patricia Kaas and Holland's André Rieu. No British acts are currently scheduled to appear but the event will be hosted by VH-1 presenter Pip Dinn.

The event is the first awards organised by the record company body, and heralds the first pan-European certification system. A BPI spokesperson says the awards are further evidence of the strength of UK music.

## Silver Clefs go to charity stalwarts

Retailer HMV and veteran fundraiser Dave Dee were honoured with Silver Clef Awards at last Friday's Nordoff Robbins lunch, along with Wet Wet Wet, Supergrass, Blur and AC/DC.

The awards were presented in front of 700 industry executives and artists who came together for the 21st Silver Clef lunch at London's Inter-Continental Hotel, which raised £128,500 in its charity auction alone.

Dee and HMV were honoured for their contributions to the charity. HMV has raised around £80,000 as part of its 75th anniversary celebrations, while Dee has supported the charity for two decades.

At the lunch, it was announced that the relaunched Music Industry Trust's Dinner, which raises funds for Nordoff Robbins and the Brit Trust, has signed a £50,000 sponsorship deal with technology consultancies Anderson Consulting and Sun Microsystems.

The dinner will honour Alan Freeman on October 14. Awards committee chairman David Muuns says, "It is fantastic that two organisations from outside the industry are committing themselves to the industry in this way," he says.

### THIS WEEK

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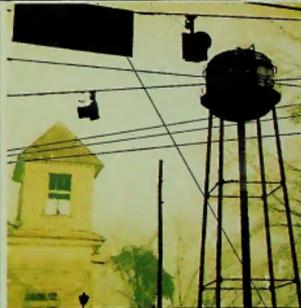
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## Hootie & the Blowfish TUCKER'S TOWN

The most popular band in the world\*

\*As measured by the number of copies of their CD's sold in the US

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▶▶▶▶▶ ROARING TRADE FOR THREE LIONS SINGLE - p3 ▶▶▶▶▶

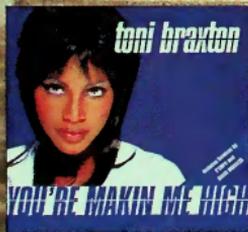
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# Earl's Court fined in Pink Floyd case

Earl's Court has been cleared of principal responsibility, but fined £12,000, for the seating collapse during Pink Floyd's concert in October 1994 that left 36 people injured.

A Crown Court judgment saw Earl's Court Olympia Ltd and the two other defendants – structural engineer David McCullum and chairman of the seating company Arena Jonathan Smith – fined a total of £500 plus £15,000 costs.

Judge Timothy Hartshill said Earl's Court, in his mind, was the least blame-worthy of all the defendants.

The two-day hearing saw prosecutor

Philip Kolvin, for the Royal Borough of Kensington and Chelsea, accuse the three defendants of breach of the Health and Safety At Work Act of 1974.

Smith and McCullum both pleaded guilty on two counts of breaching regulations, while Earl's Court pleaded guilty to a technical offence – that it did not ascertain that blocks eight and nine, the two blocks of seating that collapsed on the night of October 12 1994, were being constructed in accordance with plans and specifications. Jonathan Caplan QC, on behalf of Earl's Court, said the organisation only became

aware of an unexpected modification to the seating system on October 10, two days before the concert.

In his summing up, Judge Fortous said, "All three defendants failed in varying degrees to assume responsibility. As a result, people were hurt, some seriously."

The chairman of Earl's Court, Hugh Scrimgeour, said he accepted the judgment as "fairly fair". The organisation has strengthened its own safety procedures and appointed a health, safety and environment director since the incident, he added.

# Three Lions anthem opens a roaring trade

by Martin Talbot

The Three Lions single may have passed its sales peak but it has established itself as the most popular tune of the year so far.

Sales of the single, written and recorded by Lightning Seeds' Ian Brodie with Frank Skinner and David Baddiel, soared following its adoption by England fans as the team progressed to the Euro '96 semi-final.

The single, which had already shipped 500,000 copies by the beginning of last week, recorded a massive increase in sales in the three days prior to Wednesday's match between England and Germany.

Twenty extra packers were brought in at Sony's Aylesbury depot to prepare for a rush of product on Thursday while staff at its pressing plant in Austria were standing by to press extra copies in the event of an England victory.

Epic managing director Rob Stringer says, "At the start of the week, it was

**MW KICKS OFF MUSO '96**

*Music Week* is teaming up with north London's Business Design Centre later this month to launch *Musico '96*, the music industry's answer to Euro '96.

The five-a-side competition will take place on Thursday July 25, staged on three pitches erected inside the exhibition centre, which is also the venue for next

spring's London Music Week. Up to 24 teams will take part in the contest, which will follow the structure of the Euro '96 tournament which ended yesterday.

The entrance fee will be £50 per team, with all funds going to the Dance Aid Trust. For further information, contact Andrew, Chris or Joanna on 0171-288 6460.

flying out. We had extra packers standing by at Aylesbury in case of a win. If we had won we could have sold another 100,000 during Friday and Saturday."

Jeremy Lascelles, managing director of Chrysalis Music which publishes the song, adds, "The song is a rallying call. I'm sure fans will still be using it next season, adapted with their own lyrics." Brodie's involvement was suggested by Lascelles in March, when he approached the FA's executive producer of music for Euro '96 Rick Blaske, of the Music & Media Partnership, who was looking for an England theme song.

After talks with the FA, which voiced earlier concern about the negative nature of some of the lyrics, the track was recorded at north London's The Church Studios at the end of March.

In addition to proceeds from the single sales, it is already beginning to be licensed for use on compilations, says Lascelles. However, royalties will not be paid for the thousands of fans who have sung the song at Wembley Stadium over the past three weeks. The £150 PRS fee paid by Wembley Stadium per match for the use of music is too small for a per-track pay-out.

# Manchester gets back to work after the bomb

As the music industry in Manchester picks up the pieces after the IRA bomb, retailers are gradually beginning to re-open.

The smaller HMV store, Virgin Megastore, and indie stores Music Junction and Goldmine are still out of action, but a number of others have re-opened.

The larger HMV store at the south corner of Market Street opened last Monday (24) with just one window left to re-glaze, but its store near the blast will remain closed at present. A Virgin Megastore spokesman says, "Despite all the windows being blown in, our building is structurally secure and we're hoping to partially re-open within a couple of weeks."

Goldmine, the closest record store to the blast, was due to re-open today (Monday). Manager Derek How says the front of the shop was wrecked but no stock was damaged. "We were very lucky," says Howe, who was not allowed in to inspect the shop until a week after the blast. Howe says the two weeks it has been closed will cost him about £10,000, although he is covered by insurance for the damage.

The New concension, within the Debenhams store in the Arndale centre, opened at the end of the week after the bombing, says chairman Brad Aspell. The Arndale centre itself is gradually opening its doors to the public despite press suggestions that it would be demolished and rebuilt. The centre's owners P&O said in a statement, "Engineering inspections have indicated little structural damage in most of the centre."



At one minute past midnight last Thursday morning, Robbie Williams and Emi Records president and CEO Jean-Francois Cécillon sealed the ex-Take That star's new deal with Chrysalis. At a packed press conference in central London Williams announced that his first single would be Freedom, which he described as an "ironic" version of the George Michael song to comment on his departure from RCA after five years. Recorded at RAK studios and produced by Stephen Hague, who has worked with the Pet Shop Boys, New Order and Dubstar, Freedom is released on July 29. An album is unlikely to be released until early next year.

# NEWSFILE

## West Lothian axes admin course

West Lothian College is suspending its industry-backed course on music business administration next year following a sharp drop in the number of applicants. Course tutor Gordon Campbell resigned from the college last term but is considering working at North Glasgow College on its music course.

## Bottomley pledges radio 'flexibility'

Secretary of State for National Heritage Virginia Bottomley MP addressed radio executives at the 12th annual congress for the Commercial Radio Companies' Association last Wednesday (June 26). Bottomley told delegates, "The Broadcasting Bill gives the industry the flexibility to go forward into the digital age and gives more radio companies the freedom to develop." The Bill is due for its final reading in the Commons today (Monday).

## Government royalties document due

The Government will this week publish its final paper implementing the rental and lending directive. The 38-page document, which will come into effect on August 1, establishes that performance royalties for sound recordings should be collected by one single body and that performers are entitled to an equitable share of such royalties.

## Virgin plans September openings

Virgin Retail is opening new stores in Hemel Hempstead and Southend in September and November as part of its expansion which will see 30 new outlets open this year. The 330 sq m outlet in Hemel Hempstead replaces the existing Our Price.

## Almond parts with Mercury and Steve

Marc Almond has split with Mercury Records and his manager of 16 years Steve. The amicable break-up comes less than a year after Almond returned to Mercury, the label he first joined – when it was named Phonogram – as Sift Cell.

## Dotmusic hires commercial manager

*Music Week's* award-winning sister on-line publication dotmusic has hired former PR man Chris Sice as its first commercial manager with a brief to develop sponsorship and advertising opportunities for the music industry on the Internet. Sice, 27, says, "Dotmusic has built a strong reputation and presence on the Internet. My aim is to share our expertise with the industry and help music companies make the most of the Net."

## Album launch celebrates T for three

Big Discs is releasing an album marking three years of trading. The T In The Park music festival, which starts on July 13. Three In The Park, featuring tracks by Oasis, Blur, Pulp, Supergrass, Paul Weller, Redhead, Mamic Street Preachers and The Prodigy, is released on July 1.

## Capital chases more Fox shares

Capital Radio is set to become the majority shareholder in Oxfordshire-based station Fox FM if it buys the 16.7% stake Westminster Press, a subsidiary of Pearson, is planning to sell. Capital currently has a 41.4% share.

## Alanis goes quadruple platinum

Alanis Morissette's Jagged Little Pill was certified four times platinum last week. Virgin's Best Swing Album In The World... Ever! achieved gold status and the Transpounding soundtrack went platinum. Four LPs gained silver awards: Dodgy's Free Peace Sweet, Louise's Naked, Robert Miles' Dreamland and the compilation Spirits Of Nature.

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## COMMENT

### Awards highlight our success in Europe

The IFPI's Platinum Awards initiative to educate the European Commission about the continent-wide success of the music industry is a great and long-overdue idea. On the one hand it is yet another example of how the industry throughout the world is improving its relationship with legislative bodies; from a UK perspective, it once again highlights the success of British artists.

With a stunning total of 32 of the 95 million-sellers identified by the awards, the UK dominates the list. We have nearly six times as many award winners as Italy, Germany or France. And we are ahead even of the US. Last year I sat on a panel at the PopKomm convention in Cologne, which asked "Is British Music Finished?" With the Britpop hysteria then at its height, it seemed a bizarre topic to be discussing. But there was clearly a strong feeling from the German industry that it had been sold one too many acts that hadn't ultimately delivered. All I could say was that, if they didn't believe me then, give it a year and the UK would prove it could deliver. It is good 11 months later to see the IFPI's Awards proving the UK so right, and once more demonstrating our pre-eminence as a European talent source.

### It's oh so quiet

Blame the football or the weather or Europe for its annual shutdown or artists for not delivering, but one thing is beyond doubt – the whole business has been very quiet these past few weeks. Even some of the industry's most notorious gossips have been rendered speechless. "There's just nothing going on," complained one this week.

But with sales conference season, in The City and the autumn release schedule only weeks away, all the only possible response is, "Enjoy your rest while you can." The silly season won't last long. *Steve Redmond*

## TILLY

### British failure still an unsolved mystery

Why aren't the Brits having success in America, the world's largest music market? If you glance at the US *Billboard* Top 50 singles chart it makes very sad reading from a British perspective. Only George Michael with *FastLove* and Everything But The Girl with *Missing* are in there. George is a world superstar, so it's little surprise that *FastLove* features.

As for EBTG, they seem to be lodged in the UK and US chart forever with the hugely successful *Missing*. The album chart tells a similar story, featuring our George, the wonderful Oasis, Bush and Def Leppard (who have achieved major success in the territory for the past 15 years) as the only British acts.

The only real success story in the US last year was Seal, but that was down to the mighty Warners empire having the *Batman Forever* movie, in which Seal's song featured. Take that! His was obviously the illustrious Clive Davis and Arista music showing BMG they could have a top 10 US where others have failed – by spending enough money.

Surely one reason US record companies are often reluctant to commit to UK acts is the apparent lack of longevity in the UK singles market. With the upsurge in sales, the feel-good factor and innovation here over the past year or so, wouldn't it be great to transfer these trends to the US?

Are US tastes so different that they can't get excited about Britpop bands and other quality UK acts? Though we will never really be able to compete in the black R&B/rap market with the likes of Coolio, K. Rellay and Tony Rich, there are many other genres at which we excel.

Someone should tell the Americans to wake up, British music could offer them the boost they so badly need.

Tilly Rutherford's column is a personal view

## NEWS

Virgin Radio is restructuring its music programming department with two senior appointments. Virgin programme director Mark Story (pictured, right) has appointed breakfast show producer Trevor White (far right) as head of music. He will take responsibility for all music shows on Virgin, including the playlist and specialist music programming. Virgin is also seeking a new assistant programme director to replace Geoff Holland, who left last week. "We've essentially created a new role," says Story. "The new APD will look after coaching and development of presenters, supervising tracking and research, and overseeing weekend output."



# PPS unites with MCPS to show RPI-style clout

by Robert Ashton

PPS and the MCPS have teamed up to establish a lobbying organisation for the publishing business with the clout of the BPI.

A director general and high-profile figurehead are being sought to head the Music Rights Promotion Organisation, the first formal alliance between composers and publishers to lobby for and promote the interests of composers and the rights owning community.

The association is being jointly funded by MCPS and PPS with a brief to conduct research, organise education programmes and promote and handle submissions to government from writers and rights owners.

A board of eight members has already been elected. They include PPS and MCPS heads John Hutchinson and Frans de Wit, Anthony Powers, chairman of the Association of Professional Composers, Martin Dalbey, chairman of the Composers Guild of Great Britain,

Guy Fletcher, chairman of Basca, Peter Barnes, chairman of Pink Floyd Music Publishers, Andy Heath, president of the MPA, and MPA general secretary Peter Dadsvel.

Part of the brief of the new director general, who will run the day-to-day operations of the new body with up to two permanent staff, will include the remit of the now defunct Music Copyright Reform Group, which lobbied on copyright issues. But Fletcher says MRPO will have wider responsibilities to increase the profile of copyright ownership and promote its interests in government and abroad.

"The brief is as wide as possible and similar to what the BPI is doing. The copyright community has been less well endowed than the record industry and we are now trying to have an operation of our own," says Fletcher.

"This is an historic alliance because it is the first time all composer organisations have got together with the publishing community. It will benefit the

whole industry because it will be a source of information, statistics and research and a fantastic opportunity to manage the affairs of composers and the copyright community."

PRS chief executive John Hutchinson says the formation of MRPO will give the constituent organisations more muscle in their lobbying. "I think it is going to be a coherent and effective lobbying, education and research organisation," he says. "When it comes to copyright, we have got similar views in mind so it makes sense to work on them together."

The chairman or figurehead of the new organisation is expected to act as a conduit between the director general, the board and government and the EC. Fletcher says the person is likely to "come from outside the industry and have political clout."

No offices have yet been found for the new organisation, but it is expected to initially operate from MPA's head offices in London's West End.

# Final turn for giant of UK dance

Musician, producer and songwriter Pete Wingfield is used to variety. He plays with everyone from The Lighthouse Family to top German star Marius Müller Westersahagen, writes *Steve Redmond*.

But last Tuesday he played one of the more unusual gigs of his life at St Wilfred's Church, Scrooby, Nottingham. St Wilfred's is a pilgrim church from where pilgrims set out two centuries ago on their journey to discover America. Last Tuesday's gig was in honour of a man who helped thousands of Britons in their discovery of a different America – the America of soul and R&B and dance music.

The funeral of James Hamilton, dance enthusiast and *Record Mirror* reviewer for more than 30 years, couldn't help but be a musical affair.

James called Pete Wingfield just three days before he died. His instructions were precise. Three medleys, representing in turn his enthusiasm for Elvis Presley, for

### HAMILTON'S LAST SET

Love Me Tender	Elvis Presley
All Shook Up	Elvis Presley
Loudly Miss Clawdy	Elvis Presley
Don't Be Cruel	Elvis Presley
Loving You	Elvis Presley
Be My Guest	Big Domingo
Stay	Maurice Williams & The Zodiacs
You Really Got A Hold On Me	Smiley Robinson & The Miracles
The Very Thought Of You	Elvis Presley (standard)
I've Got You Under My Skin	Elvis Presley (standard)
Night Train	Jimmy Forrest

soul – he had after all been Dr Soul – and the standards with which he would often pepper a late night set.

So it was on Tuesday that Wingfield found himself, with his electric piano propped up next to the church organ, in front of 100 mourners, including a whole series of James's friends and admirers from the dance industry from Danny D to Les Adams to Pete Tong, Erskine Thompson and Ken Grambsam, Jeff Young, Adrian Sykes, Eddie Gordon and Chris Hill.

"I was petrified," says Wingfield, "but I just hunkered down and thought of James."

For Wingfield, just as for many, James had been something of a mentor.

Inevitably all had their own memories.

Danny D revealed it was James who first suggested it make records as well as play them.

For Chris Hill it was James' supreme enthusiasm for the music. "He was the complete font of knowledge about dance music," said Hill.

When it was time to take him to the graveside, inevitably his coffin was one of the biggest any of us had ever seen.

James Hamilton will be remembered as one of the giants of UK dance music.

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# HMV and EMI test Bard source-tagging system

by Martin Talbot

HMV and EMI are teaming up for a Bard-approved test of a new security system, which will see CDs tagged at source.

All CD copies of the new Reel 2 Real album *Are You Ready For Some More?*, released on July 14, will be tagged at the production stage to test the viability of an industry-wide source-tagging scheme.

The experiment is being sponsored by security developer Sansomatic, whose acousto-magnetic UltraMax security system was given the seal of approval by leading retailers in January. The system allows dormant tags to be attached to stock at source and activated in-store. The tags can also be activated and deactivated more than once.

For the test, plastics manufacturer White Knight will apply the tags to CD

packaging at its West Country headquarters, before they are sent to EMI's Leamington Spa distribution depot for despatch. Around 25 HMV stores will install equipment to activate the tags, which will then set off the shops' in-store security systems if they are taken from stores without being deactivated.

HMV head of security Colin Cullen says he is very excited by the test, which follows a series of positive talks between retailers and EMI. He says the trial is likely to be repeated on another four albums before Christmas in an attempt to iron out any teething problems.

Around 56 HMV outlets are already using a version of the UltraMax system and tagging stock in-store, and Virgin Our Price is also installing the system across its entire chain. A number of other retailers are also planning to adopt the system, moving the industry towards a universal standard.

All source-tagged CDs will feature a "source-protected" warning sticker to further discourage theft, adds Cullen.

Burd director general Bob Lewis says he is pleased with the co-operation of EMI, which represents a recognition that theft is a problem for the entire industry, retailers and record companies alike. If the test proves successful, Bard hopes to secure the support of other suppliers.

The results of the trial, which is being funded by Sansomatic, are expected to be presented to retailers at PopKomm in Cologne in August. "The first step is to see if we can get a universal system and then we want to see if we can get Europe on board," says Lewis.

The move by the UK business coincides with PolyGram's announcement in the US that it will begin source-tagging new releases from August this year. All its products is expected to be covered by January next year.

## PWL era closes as Hitman steps down

Pete Waterman has stepped down as chairman of PWL International and sold his 50% share in the joint-venture company to Warner Music International, which holds the remaining share.

In an agreement announced on Tuesday, Waterman has severed all links with the company, which was established five years ago. In the statement, Waterman indicates that he will concentrate on his traditional core business of nurturing stars and record production. Last September he launched the Coliseum label.

Both PWL International managing director Peter Price and Waterman declined to comment further on the split, but both stress it is amicable.

The original PWL label became the most successful imprint in the history of the independent sector between 1988 and 1990, but was wound down when the PWL International joint venture was established in 1991.

The new operation's early success with 2 Unlimited helped it claim a 3% share of the singles market in 1992 and 1993. However, the success was not turned into profit as the label recorded total operating losses of more than £5m in the three years to November 1994, according to the UK Record Industry Annual Survey. The label underwent a series of management changes in 1995 which saw Price take over as managing director.



Joels Holland's first album for two years will be released by PWL International under a four-album deal signed by the keyboard player and the label. Holland, whose last release, *Live Performance*, appeared on Miles Copeland's Alter Ego imprint in November 1994, is currently working with co-producer Ron Burrow on the new album due for an October release. It is expected to feature at least 12 tracks and the timing of the release will coincide with a full UK tour by the TV presenter and former Squeeze keyboard player. From left, PWL International general manager, Tim Tait, PWL International managing director, Peter Price, Holland and Holland's manager Paul Leasby.

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## NEWSFILE

### BPI seizes 2,000 bootlegs

The BPI's anti-piracy unit seized around 2,000 bootleg CDs and video cassettes from a dealer in a raid at a record fair in north London. David Martin, head of operations at the APU, says the man, who was selling bootleg Nirvana, Prince, Queen and U2 material, was charged under the 1994 Trademarks Act 1988 Copyright, Designs and Patents Act.

### Terrorvision top Kerrang! nominations

Terrorvision are nominated in five categories in the third annual *Kerrang!* awards, which take place at the Park Lane Intercontinental Hotel, London on July 8. The EMI UK-signed act are nominated for best British band, best band in the world, best album (*Regular Urban Survivors*), best single (*Perseverance*) and best live act. Ash, White Zombi and The Wildhearts are also shortlisted for three of the nine awards.

### Levellers claim virtual video first

The Levellers live album, due out on China Records on August 13, will feature what is claimed to be the first virtual video sleeve. The limited-edition artwork for the 14-track *Best Live: Headlights, White Lines, Black Tar Rivers* is available on the first 50,000 CDs and incorporates 12 frames of live footage of the band in an advanced hologram-style format.

### IFPI hire multimedia specialist

The IFPI has appointed Paul Jessop in the new position of director of technology with a brief to identify strategic issues facing the industry as a result of new technologies. IFPI director general Nic Garnett says Jessop, who joins the music body from British Telecom, where he managed a number of multimedia projects, will keep the IFPI's policy-makers up to date with the latest technology to affect the recording industry.

### Jeff Wayne bids for AIM placing

Advertising soundtrack specialist Jeff Wayne Music is hoping to raise around £4m by applying for a placing on the Alternative Investment Market. The placing will give the company a market capitalisation of between £12m and 13m and will be used to fund a touring version of his hit *War Of The Worlds* concept album.

### Wembley clinches Capital deal

Wembley Arena has signed a deal with Capital Radio to promote events at the venue for the next 12 months. Infomercials will provide details of concerts, tours and booking arrangements and will be broadcast every Thursday and Friday.

### New HQ for Savage & Best

Independent PR company Savage & Best has moved offices to 79 Parkway, London N11 7PP. Phone and fax numbers remain the same on 0171-916 5658 and 0171-209 2455 respectively.

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music week MBI Gm GAVIN

# Straight-talking promoter who champions music – at all levels

It's 8.30am on a weekday summer morning and Harvey Goldsmith has been involved in an intense bus stop phone conversation for an hour. The 50-year-old promoter briskly finishes his call and bustles into a meeting room at the offices of his Allied Entertainment group in London's West End.

"This time of year is always ultra-busy for us," explains Goldsmith in his gruff tones, just days after the announcement he is to receive a CBE.

If anything, Goldsmith is understating the case. Over a period of just a few weeks his Harvey Goldsmith Entertainment company is handling tours by Mariah Carey, The Eagles, The Three Tenors and Boyzone, as well as Paul Weller's recent *Lazy Sunday* affair in London's Finsbury Park. There is an ongoing world tour of the World Wrestling Federation stars, and subsidiary company Classical Production is handling international dates of 'arena opera' productions of *Carmina e Tacea*.

Meanwhile, he has become executive producer of the forthcoming Celtic dance extravaganza *Lord Of The Dance*, the brainchild of ex-Riverdance star Michael Flatley. And, as if that were not enough, Goldsmith has spent recent weeks overseeing the Prince's Trust concert which took place in London's Hyde Park on Saturday.

The sheer spread and versatility of Goldsmith's activities always has an apparently boundless energy. "Harvey works 365 days a year, non-stop. He doesn't have a social life because the business is his social life," points out Gary Farrow, Sony Music vice president of communications and veteran plugger who has known Goldsmith for 22 years. Barry Dickins, head of International Talent Booking, agrees. "Harvey works incredibly hard and is very tough, but he is also fair," he says.

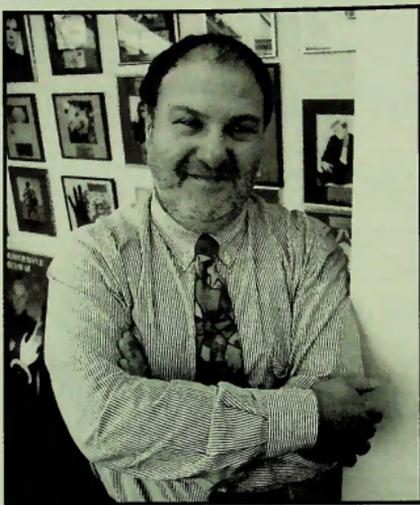
Dickins has known him since they became rivals in the concert promotion business in the late Sixties. Goldsmith had emerged as a young Turk in the nascent concert promotion business in 1958, when he went into partnership with Michael Alfandry after organising college gigs while studying pharmacy at Brighton College of Technology.

A leader of the Sixties underground movement, he set up Big O Posters in the hippie lair of Kenington Market, catering to the tastes of the emerging youth movement. Moving on, he took an interest in underground magazines *Oz* and *International Times*, before turning his attentions to promotion full-time, staging a series of Garden Parties at Crystal Palace the first of which was headlined by The Rolling Stones.

Born in Edgware, north London, the son of a tailor, he now resides in the upmarket London district of St John's Wood with his family. But back in the 60s he was seen as a cutting-edge figure, working on the promotion of such outrageous events as the 14-hour Technicolour Dream at Alexandra Palace, which featured a panoply of acts and a performance artists, as well as a ground-breaking psychedelic live show by the Pink Floyd.

Since those days he has never left the limelight, and for many concert-goers, it is the only concert promoter they can name, but then he's the only one bold enough to print a hologram logo of his own, generous profile on every ticket.

## HARVEY GOLDSMITH CBE



## THAT'S ENTERTAINMENT

**1966:** Goldsmith becomes a full-time promoter in partnership with Michael Alfandry after organising acts at Brighton College of Technology. Among early gigs is one by The Yardbirds.

**1967-8:** Carving his name out as the rock gig promoter, he seals his reputation by handling larger events such as the Crystal Palace Garden Parties.

**1969:** Founders new concert promotion company John Smith Entertainment. Over the next seven years he establishes a client list including Pink Floyd, David Bowie, Elton John, The Who and The Eagles.

**1976:** Founders Harvey Goldsmith Entertainment.

**1972:** Stages concerts for Kampuchea, featuring Paul McCartney, Queen and The Who and releases *Sin*.

**1984:** Founders Allied Entertainment.

**1985:** Goldsmith is called in by Bob Geldof to organise Live Aid.

He worked throughout the Seventies with the very best of British live acts – Led Zeppelin, David Bowie, The Rolling Stones, Eric Clapton – as they played ever-larger venues. In addition, his presentation of US megastars such as The Eagles – who he promotes again this summer – sealed his reputation.

"He knows your Eltons, Rods and Erics, and gets on well with people like John Reid, because they all go way, way back," says Gary Farrow. Indeed, when Bob Geldof came to organise Live Aid in 1985, there was only one person with the nous and network of relationships capable of helping the ex-Boombtown 'Bros' frontman realise his ambitions.

It is a tribute to the status of the man

**1986:** First of the Prince's Trust Rock Galas which regularly feature Clapton, Elton John, Tina Turner and Phil Collins.

**1987:** Allied Entertainment sets up opera division Classical Productions.

**1988:** HGE promotes the international Amnesty tour starring Bruce Springsteen, Peter Gabriel and Sting.

**1990:** HGE acts as executive producer on Roger Water's *The Wall* in Berlin.

**1992:** Live TV broadcast of The Tribute To Freddie Mercury. Goldsmith becomes chairman of National Music's Day.

**June 1996:** Goldsmith receives CBE in Queen's Honours in the middle of his newly-extended National Music Week. His Prince's Trust concert in Hyde Park sells out 140,000 tickets within hours.

**Summer 1996:** *Lord Of The Dance* to open, exclusively produced by Goldsmith, who will also promote dates by The Eagles and The Three Tenors.

that his CBE award last month was one of the rare gigs in recognition of services to entertainment.

In the past decade Goldsmith has redefined the role of the concert promoter in the music industry. Goldsmith has done as much to popularise classical music in the UK as anyone, launching a dedicated arena opera company, Classical Productions, in the mid-Eighties. Sellout performances of Aida, Tosca and Carmen followed, at venues previously associated with rock such as Earl's Court and Wembley.

He also staged a concert by Luciano Pavarotti at Wembley Arena in 1986, not to mention the ground-breaking

Pavarotti in Hyde Park show in 1991 and tours by The Three Tenors.

"Harvey has an unbelievable will to get things done," says Dickins. "He is an amazing chairman of the Concert Promoters' Association, for example, and once when he wanted to resign, the executive wouldn't let him because he can achieve things others can't."

Certainly such determination is amply illustrated by his success in turning the National Music Festival into a success, four years after it started life as a National Music Day event cooked up by Goldsmith's friend Mick Jagger and then-Heritage Minister Tim Renton. As its chairman, Goldsmith has been able to twist the arms of successive Heritage Ministers into providing financial support, and funding rose from £60,000 to £100,000 this year. Meanwhile the BPI doubled its input to £25,000.

Goldsmith has also spent the past four years fiercely fending off criticism from the music industry-at-large that it represents little more than a chance for amateur campaignists to ring their bells on the village green.

"So what? Music has to start somewhere," he says. "There is more to life than the Top 20 and I think it's rather elitist of the rock fraternity to say: 'It's nothing to do with us.'"

Acknowledging that he has resorted to a fair amount of moaning – "which I do like doing," he stresses, "The Goldsmith credits the support of executives such as EMI Europe president/ceo Rupert Perry and BPI director general John Deacon as helping to sway industry opinion.

The event has helped nurture a relationship between the music community and central government, he argues. "Through the Heritage Department the Government has taken a completely different attitude towards music – and particularly popular music," he says. "Look at last year's British invisibles report which shows that music is the third largest export and dollar earner in this country. That's what our industry is all about and it's important to have a public face to it."

That face was on display at the Prince's Trust concert, due to be held on Saturday with performances by Alanis Morissette, Bob Dylan, Eric Clapton and The Who's Quadrophenia. The trust is expected to receive £500,000-plus from the show, which this year combines old staggers with performances by students, as well as heralding the big stage debut of new acts Alno and Rondor Music signing Imogen Heap.

Despite the headline acts, Goldsmith is certainly not a member of the old farts club. Not only is he a fan of Oasis but he is an avid Boyzone supporter.

"Here's the funny realisation that a live phenomenon they've become," Goldsmith says of Polydor's Dublin five-piece. "We've promoted their shows from the start and have sold around 286,000 tickets for their gigs this year." The fact that he has picked up on the band early is key to his approach.

But if he has one regret, he confesses, it is that he never got to promote an Elvis Presley concert.

And how would he have handled the one for the formidable manager Colonel Tom Parker? "I would have looked forward to it," he says, allowing himself a rare smile. **Paul Gorman**



1921



1950



1952



1964



1966



1977



1979



1983

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**75**  
1921  1996

1996

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# Small screen, big step forward?

The Phoenix Festival will soon be broadcast live on the Net. Images for such events are usually small and jumpy, so why are they put on-line and what is the next move?

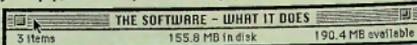
When the members of Deaf, a Smashing Pumpkins wannabe band from Massachusetts, all grow up and become accountants or whatever, they will almost certainly be rather embarrassed by the music they produced as angry twentysomethings.

But, there will be one thing they can be rather proud of. Sitting his grandson on his lap, the lead singer will be able to boast: "You know, way back in June 1996, we were one of the first bands to have a video playing live over the Net embedded into a web site using the VDOLive plug-in for Netscape 2.0. And you know what? It actually worked. Yup, the picture was small and grainy, but it was there all right."

And he will have every right to be proud, because the VDOLive plug-in is enormously impressive when you see it working. It does to video what Real Audio did to audio. Instead of waiting a decade for a download, you see a clip straight away. Yes, the picture is grainy and jumpy and the sound is hardly Nicam digital stereo, but it works.

VDOLive is just one of a number of new technologies bringing video down the phone line and on to our computers (see box). But more important than the technology side of all this is why it is being done, and where it is going.

Next month, Traffic Interactive (the joint venture between Freud Communications, House Of Blues and ad agency, AMV.BBDO), with a little technical support from AMX digital, will bring us The Phoenix Festival Live



#### CU-SeeMe

Its system for live on-line moving pictures was developed at Cornell University, not for broadcasting, but for video conferencing—which is what it does best. Its performance over a modem, and even over an ISDN line for live broadcasts is often disappointing. The software is available for free, however. A company called White Pine Software in California this month launched a commercial package, Enhanced CU-SeeMe software (now featuring colour), and reflects the software that allows group conferences and broadcasting. Full details on [www.wpinet.com](http://www.wpinet.com).

#### Xing Technology's Streamworks

This started out mainly as an audio rival to Real Audio, but it's also used for broadcasting video over the Net. This can be either live or pre-recorded but either way it appears in real-time (albeit somewhat delayed for a live transmission) without first downloading. It was launched last August and uses the MPEG compression standard. Testing it proved hard work, but audio and video eventually

On-Line (for details, see:

[www.goodies.fun.freud.co.uk](http://www.goodies.fun.freud.co.uk)). To do this, they are using Real Audio for the sound and CU-SeeMe for the video.

Real Audio has already been written about extensively here. Basically, it works pretty well. CU-SeeMe, on the



appeared. You can find the software and full information at [www.xingtech.com](http://www.xingtech.com).

#### VDOLive

This is the most impressive of the crop although it's not without faults. The software is reasonably easy to load, and the video clips play into a little window embedded into a web site. To see the video and hear the audio, you click on the icon, and it loads up, within the window. Last week, VDOLive, the company behind the software, announced the launch of its VDOLive Centre to continue developing live video broadcasting over the Net. Details at [www.vdolive.net](http://www.vdolive.net).

other hand, is slightly different. The key thing to know about it is that although it can be pretty good for letting a number of people around the world see each other by using little cameras on their computers, when it comes to broadcasting an event to an

audience of hundreds of people at the same time, experience suggests it doesn't work that well.

At the moment, this isn't a problem. Most of these events, as technically innovative as they are, are there for publicity's sake—which is why Freud, and its client, the event's sponsor Vladivar, has become involved.

However, the PR benefits cannot last forever. People performing live on the Net is not always going to be a story. As the stakes get higher, the tools get better, and the Internet audience grows, people are going to need to provide something that is genuinely good.

For a start, by using software such as VDOLive or Streamworks not only can you show live action, but pre-recorded video packages can be stored and seen at any time.

The danger with this, though, is that you are simply struggling to turn the Net into a TV or VCR, but with worse quality sound and pictures. What makes the Net special, and perhaps where the real effort should now go, is that people can communicate with each other, even if they are watching the event from different sides of the world. The exciting thing about going to a gig, any gig, is being in the audience.

Likewise, sitting in front of a computer just watching a grainy picture down the line is all right, but not as good as watching that grainy picture and being able to talk to people all over the world—even if it's just to say, "This is crap, isn't it?"

Simon Waldman

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## SINGLES

**TINA TURNER:** Missing You (Parlophone CD6441). A lovely show appearance and a fine cover of this John Waits hit should do the business for the Turner.

**ZION TRAIN:** Rise (WOKCD285). This slice of soulful pop is a deliberate commercial foray by the energetic techno dubbers. Rise's chorus is undebatably esty, but the lightweight style risks losing, rather than gaining, them fans. **○○○**  
**RAW STYLUS:** Change (Wired 228). Another resurgence—if retro—offering from London's jazz funksters whose breezy and uplifting style hasn't yet had the recognition it deserves. **○○○**  
**FUN FACTORY:** Don't Go Away

(Regular/Marlowe edel0041885REG). Jolly reggae'n'rap from the band who's won huge quantities on the Continent, but have yet to make an impact here. **○○○**  
**EVOKE:** In The Arms Of Loren (Manifesto 5782252). Pumping beats and a crystal clear female vocal are wrapped up in Robert Miles-ish dreamy vibes. Not easy to categorise, but wonderful nevertheless. **○○○○**  
**MARK MORRISON:** Crazy (WEA WEAD54CD1). A storming track re-released with some strong remixes, but maybe too big a hit first time around to capture that many new buyers. **○○○○**

**GOYA DRESS:** Crush Da You (Nude Nud20). A marvelously out-of-character, up tempo pop song. The Simon and Garfunkel-inspired backing should see the trio storm into the indie charts. **○○○○**

**JULIAN COPE:** I Come From Another Planet, Baby (Epic ESCD22). Taken from his forthcoming October album, the eccentric, but strangely accessible, wild man of pop gives us an electronics-inspired slice of weirdness. **○○○**  
**CMC AND THE BEAN:** Killing Time (Matra M150CD). Laid-back funk with a trip-hop flavour from this Edinburgh threesome. Rich food for the ears. **○○○**

**SOLAR RACE:** Resilient Little Muscle (Silverstone ORECDD3). Hints of Sonic Youth give added spice to this Manchester four-piece's indie sounds. They're already Puff doves and this poppier cut could add some Evening Session listeners too. **○○○**

**JYRIDER:** Rush Hour (Paradox PDXXCD003). The highly-rated Northern Irish band could find themselves with a surprise summer smash with their rough-edged-but fairly true version of Jane Wiedlin's finest moment. Radio will go ga-ga for



FRENTE: INFECTIOUS



GOYA DRESS: UP-TEMPO INDIE

this and punters should follow. **○○○○**  
**MOGWAI/DUNBAR:** Angels Vs Aliens/Buzzsong (Che CHE51). Two of the most hotly-tipped young acts on the circuit team up for this release. Dweeb fare best with their power-pop edge, but Mogwai's unlistenable side is destined to be largely unplayed. **○○**  
**BRASSY:** Right Back (Costermanger CD018). The Anglo-American quartet fronted by John Spencer's sister Muffin produce fresh and sparkling pop which owes a few nods in the direction of Blondie. And good stuff it is to, with Ms Spencer's sweetly crooned vocals stealing the show. **○○○○**

**RITMAD DE VIDA:** The Spirit Is Justified (Limbo IMB58). Spacey house with an electronic layer that builds nicely but never goes too mad. The extra mixes add depth and take it one step further. **○○○**

**BLACK CROWES:** One Mirror Too Many (American JAZZ38572). More FreshFaced-inspired rifferanza from the Atlanta retro-rockers, but not the best choice of single to show off the forthcoming album. **○○○**

**DEE JACOBEE:** I'm Alive (Mercury MERC0 465). From the same First Avenue notable as Eternal, Louise and MNS, this soulful singer's first offering is pleasant enough but lacks the killer edge of a big hit. **○○○**

**FRANK BLACK:** Don't Want To Hurt You (Every Single Day) (Epic XPCD203). With light Spanish flourishes and echoing vocals, the former Black Francis moves closer to the AOR mainstream. **○○○**

**PAT BANTON:** Groovin' (IRS CDERS195). Banton's slick, summery cover of the classic 1967 hit is already attracting radio interest and it's easy to see why.



FRANK BLACK: SPANISH FLOURISHES

A Top 10 hit. **○○○**  
**SEBADOH:** Beauty Of The Ride (Domino RUG47CD). Another classic slice of Sebadoh's uniquely plaintive, bitersweet lo-fi from their new Harmony album. Nobody does it better, and raw reviewer could see their first chert entry. **○○○○**

**WINK:** Higher State Of Consciousness (Manifesto 5782294172). Last summer's mashroom and techno hit is back with deliciously errotive mazes from Ity Bitty Boozy Wooby and a rather uninteresting Julez & Skins house vocal mix. **○○○**

**APOLLO 404:** Krupa (Smith Sonic Recordings/Epic SSM502). This rousing acidic dance anthem pays homage to legendary jazz drummer Gene Krupa and is perfect for the ebullient mood of summer 1996. **○○○○**

## SINGLE OF THE WEEK

**FRENTE:** Horrible (Mushroom Z2001). Already huge in the US, an assault on the UK market is in the pipeline for this Australian band, and this infectious little number could well fit into radio here. **○○○○**

## ALBUMS

**THE ORB REMIX PROJECT:** Aunt Aubrey's Excursions Beyond The Call Of Duty (Distant DWTN18CD). This ambient and moody compilation of some of the best—and weirdest—Orb remixes includes atmospheric tracks from Primal Scream, Dapaye Mode, FWB1 and Killing Joke. **○○○○**

**JAMES HARDWAY:** Wider Deeper Smoother Shit (HEMP3CD). Hardway, aka David

Harrow, puts his experiences (Psychic TV, John Wobble, and so forth) to work in a genre excruciatingly subtle, organic drum and bass sound, full of space and eloquent jazz samples. Wider, deeper and smoother indeed. **○○○○**

**THE LEMONHEADS:** Cream (Tanzg! 23). This fine 1988 set was a stylistic turning point for The Lemonheads, hence the odd mix of crunchily hard and acoustic whimsy here. Extra tracks make this a reissue well worth checking out. **○○○○**

**DOG EAT DOG:** Play Games (Roadrunner RR088). Attempting to steer their sax-blogged rap/metal chartwads, Dog Eat Dog have spawned a frankly lame second set that makes Stakka Bo look hard. But maybe younger metalheads aren't that picky. **○○○**

**VARIOUS:** Busters (React React!CD83). Happy hardscore, so popular in parts of Europe, attracts plenty of mad clubbers and this is tailor-made for them. But don't play it in-store or you'll drive everyone away. **○○○**

**OST:** The Cable Guy (Columbia 48415342). Jim Carrey's next vehicle uses a rocky soundtrack with some fine new tracks from Silverchair, Cypress Hill, Cracker and Porno For Pyros among others. **○○○**

**LIVWID:** SKYNYRD: Southern Knights (CBH Records SPV0349120CD). A collection of 13 of the band's best-known songs, including a combined 22-minute version of Sweet Home Alabama and Freebird. This two-CD live package will interest fans. **○○○**

**VARIOUS:** Brassic Beats (Skint Brassic!CD). A very listenable compilation pulling together some quality tunes from the Brighton-based label, from the madness of Fatboy Slim's Everybody Needs A SOS to the eclectic and unusual Bentley Rhythm Ace. **○○○○**

**HYENAS IN THE DESERT:** Die Laughing (Slam Jamz/Columbia 48403654). The first act on Chuck D's boutique label offer up undistinguished, but vaguely threatening, rap. **○○○**

## ALBUM OF THE WEEK

**VARIOUS:** Flux Trax 2 (EXP EXPCD003). Following up Flux 1 was never going to be easy, but they've done it. Another fine techno compilation including Leaflied, LFO, Sabres and Disco Evanglistis, seamlessly mixed. **○○○○**

This week's reviewers: Piers Alder, Michael Arnold, Sarah Davis, Catherine Adeo, Ios Finlay, Lee Fisher, Paul Gorman, Martin Talbot, Paul Vaughan and Selina Webb

## ALAN JONES TALKING MUSIC

Dreamhouse is the latest rage in compilation land, and one of the best so far is *Horizons*, a 3 Beat/PolyGram TV collaboration which starts off in splendid fashion with Robert Miles' defining hit of the genre Children, followed by Salt Tank's massively deserving, but underachieving, Eugina and DJ Dado's take on the X-Files Theme. Also included are kindred spirits like Terra Firma, Crescendo, Jam & Spoon and The Sabres Of Paradise. If you like your dance music melodic, uplifting and dreamy, this is the one for you...More and more American reissue labels are signing deals with British distributors, a welcome trend which reduces their price to parity with domestic releases. One of the latest to take the plunge is an American label with a Japanese name owned by a Brit. The label is Ichiban—it means number one in Japanese—is which is based in Atlanta, Georgia, and is owned by John Abbey, founder of *Blues & Soul* magazine. Ichiban has

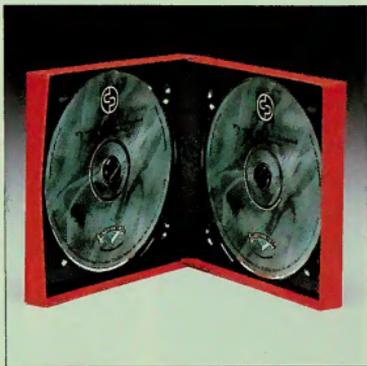
built up a fine series of Soul Classics albums which now runs to more than two dozen titles. They range from the obscure (Peggy Scott & Jo Benson) to the mainstream (Dionne Warwick) taking in numerous classic R&B/soul sounds along the way. Lorraine Houston, for example, is represented by 23 songs she cut for Warner Music between 1966 and 1973, including some joyous and passionate songs which are rarely heard as well as the towering rollercoaster ride that is Stay With Me Baby. Doris Troy was less intense but equally magnificent, as she proves with a 21-song selection that includes the original version of the Hollies' 'Hit Just One Look as well as the Northern Soul classic 'I'll Do Anything (He Wants Me To Do). Whitney's momma Cissy Houston is another illustrious diva, and she's represented by an album of her best solo work, as well as an LP of tracks by the Sweet Inspirations. Cissy's material is

potent and gospel-based and shows where Whitney got her talent...Turning to more contemporary delights, Toni Braxton returns with You're Makin' Me High, a nagging and surprisingly sprightly R&B workout penned by the maestro Babyface along with Bryce Wilson. Braxton's vocals are exceptional, and the song is given the dancefloor treatment by David Morales and our own T-Empo. An obvious hit, neatly teeing up Braxton's upcoming *Secrets* album...Chains was a beguiling introduction to Aussie songstress Tina Arena, and has recently precipitated a dance-based cover by Lauraine Smart. In the meantime, Sony's attempts to break Tina Stateside have been accompanied by the commissioning of new house mixes of the original, which have now arrived in Britain, and are set to make the song hot all over again.

A one,



a two,



a one, two, three, four.



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## NO DOUBT

### FEELGOOD ROCK AIMS FOR UK MARKET

No Doubt are the new big thing in America, and now the UK is due a taste of their fresh, feelgood pop rock.

Fronted by blonde bombshell Gwen Stefani, the five-piece band from Orange County, California has sold a million copies of their third album *Tragic Kingdom* in the US and are currently number 16 in the *Billboard* charts and rising. It's all thanks to a brilliant pop song, *Just a Girl*, and a high-profile arena tour supporting British-grunge sensations Bush.

No Doubt have been a cult act for nine years. They might even have broken up in 1988 following the suicide of original singer John Spence, and for years, claims Stefani, they never really thought of the band as a career. She appears genuinely amazed by No Doubt's sudden success.

"I can't believe it's happened to our loser band," Stefani smiles. "We were always an underground club band with a cult following, so it's weird to have a hit single and to play all across the US."

Stefani and the group's manager Ten Atencio both point to a resurgence of fun music in the US as the reason why, following two low-selling albums for Interscope, No Doubt have finally hit the big time. After the gloom of *Grunge* has come the dumb fun of Green Day, The Presidents Of The United States Of America and, now, No Doubt. "Their music and whole approach is very fresh, but also dangerous, because people are willing to dismiss you for not having some heartfelt angst," says Atencio.

"Tragic Kingdom is a very happy record, but also a mixed bag, which seems inevitable given that the band's influences are as disparate as Madness, Prince, Bad Brains and Kiss, but just

about every song on the album has hit single potential.

No Doubt have shared stages with Orange County's many punk bands, and on July 11 they support the Red Hot Chili Peppers at Wembley Arena, but Mark Bell, product manager at MCA, is aiming No Doubt squarely at the UK pop market.

"The album has an edge to it," says Bell. "But there's quite a few commercial songs on there. She's a good-looking girl and we'll be pushing that side too."

Following the American label's lead, MCA recently released *Just a Girl* as the first single, but the track was met with resistance at UK pop radio. Bell plans to reissue the single in September when No Doubt are scheduled to return to the UK for selected key live dates and a heavy promotional push.

Small wonder MCA are putting so much faith in *Just a Girl*. The song's buzzing energy, dizzy tune and ironic bawbe-lyric made it irresistible to a US mainstream audience too young to remember Blindie.

Even without Stefani trading on her obvious sex appeal, No Doubt made a huge impression on Bush's American audiences.

"Currently, there are few bands who are visually exciting," claims Tom Atencio, whose previous charges have included New Order and Jane's Addiction. "That's why No Doubt had such an impact on those kids."

And as those sales figures keep rising, Gwen Stefani can't help but laugh. "We're so lucky," she says. "We don't take it for granted for one second — the turnover of bands in America is incredible. You don't even get 15 minutes anymore." Paul Elliott

The high-profile return of Suede will commence on July 29 with the release of a song called *Pisspot*. "How very appropriate," their detractors will no doubt murmur.

In fact, this powerful comeback single has had its early working-title upgraded to the more acceptable *Trash* — and reactions to the song have been vociferously positive. Its flamboyant space-pop sound will test the water for the band's third album, *Coming Up* (scheduled for September 2), arguably the keynote British guitar-band release of the autumn.

Recorded in London either side of Christmas, *Coming Up* is the follow-up to *Dog Man Star*, which was rush-released in October 1994 after the summer departure of guitarist/songwriter Bernard Butler.

The album introduces new Suede keyboard player Neil Codling, who has co-written two of its 10 songs, and is the first album to feature Butler's replacement, teenage guitarist Richard Oakes, who has co-written six — the remaining two tracks are Brett Anderson compositions.

The mood of *Coming Up* is one of optimism and confidence, something of a contrast to the melancholic grandeur of *Dog Man Star*. The new mood extends to the people around Suede; Saul Galpern, head of Nude Records, hopes *Coming Up* will sell a million copies — which would be a 400% sales increase on *Dog Man Star* and its predecessor, 1993's number one debut, *Suede*.

Galpern says, "Dog Man Star was possibly too challenging. I think in 20 years' time it will be seen as an important record. But this one's much more positive, less down, less deep."

"When Saul asked me what kind of album I thought they should make, I said they should make *The Slider* for the Nineties. Suede had done their indie LP. They'd done prog-rock. It was time to do an accessible pop record."

But Galpern adds, "There was never any intention to repeat *Dog Man Star*. This is not the same Suede, remember. This is a different band entirely."

Butler was not the band's first choice for producing *Coming Up*. Brian Eno and Flood were among several candidates investigated, but their schedules proved immutable.

Butler even welcomed a parting of the ways. He explains, "I felt that it would have been very difficult for them, after what we all went through on the

last album, to say, 'Right, [Butler's] gone, let's carry on'."

However, in friendly discussions with Anderson, Butler found that his ideas about a possible new Suede direction tallied almost exactly with the band's own: to write less complex, more immediate songs; to use heavier sound drums, play fewer guitar solos and only employ string sections on a couple of songs (one of which, the marvellously cinematic *She*, is a highlight of the album). Butler was rehired and veteran producer/engineer Dave Bonommo was brought in to mix the album alongside Butler himself. The upshot is a record that is recognisably Suede, but harder and more good-humoured.

Butler admits, "We actually left one of the songs, *Young Men*, off the album because we felt it was too dark. We wanted something that was poppy, in your face, very immediate and just full of hooks. And, you know, I've never seen the band in such a good mood."

Outside Suede's circle, the principal worry about the new line-up was the lack of an established songwriter to replace the inspirational Butler. Galpern claims he was not remotely concerned by this, pointing to Anderson's unused abilities as a composer, and to the emerging skills of Oakes and Codling (a cousin of the band's drummer, Simon Gilbert).

Galpern says of the little-known Codling, "I think Neil's going to become a major force within Suede. He's a very bright young man with a big future. On the next album, the writing might be half-and-half between Neil and Richard."

Galpern also promises Suede's "biggest and most aggressive marketing campaign yet," since the album's September release. "While Radio One have always supported Suede, Galpern particularly

Act Suede Project album (Conti)

Act No Doubt Project album Label: Interscope/MCA Songwriters: No Doubt Publishers: Knock Yourself Out Music/Ascap Producer: Matthew Wilder Studio: various Released: out now

## IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
BRAINPOOL	album mix	JIMMY FUN MUSIC	Ben Marlene	SAWMILLS (Cornwall)	artist
ERIC CLUTE	mixes	DDME	Peter Robinson	MARBUS (London)	Steve Jackson
CRUSTATION	tracks	ISLAND	Mike Pedari	BATTERY (London)	artist
DAMAGED	tracks	BIG LIFE	Steve Marshall	MARBUS (London)	Lindsay Campbell
ELSA	album	BMG (France)	Christophe Barello	MAYFAIR (London)	Robin Millar
HEAVEN 17	album	STEPHEN BUDD MGT	Stephen Budd	RED BUS (London)	Martin Ware
KELLY MARIE	album	SATELLITE MUSIC	Eli Cohen	RED BUS (London)	Ken Gibson
PUBLIC DEMAND	tracks	ZTT	Simon Aldridge	SAPM EAST (London)	Trevor Horn
SALAD	album	ISLAND	Georgia Vojnar	FALCONER (London)	Donald Ross Skinner
SCARLET	tracks	WEA	Gary Crowley	CHIPPING BOSTON (Oxon)	artist
SEXUS	tracks	ZTT	Simon Aldridge	SARM WEST (London)	Trevor Horn
SKUNK ANANSIE	album	ONE LITTLE INDIAN	Derek Birkett	KONK (London)	Richardson/Olson
SPACE	album	GUT	Fran De Takats	MAYFAIR (London)	Steve Lironi
SPACE 2000	mixes	WIRED	Mark Ticoigne	FAITH (London)	Leeds Dane
STING	mixes	ROB O PRODS	Rob Diggins	SWANWARD (London)	Rob D
SUGGS	single	WEA	Rob Diggins	ROUNDHOUSE (London)	Rapino Brothers
SUPERGRASS	album	PARLOPHONE	Keith Wozencraft	SAWMILLS (Cornwall)	artist/John Cornfield
PAULINE TAYLOR	album	CHAMPION	Johnnie Walker	SWANWARD (London)	Rob D
US	album	M&G	Jack Steven	WHITECAPEL (London)	Paul Inder
THE ZONE	mixes	LOGIC	Tony Percy	STATE 51 (London)	Leeds Dane

Confirmed bookings, week ending June 29. Source: Era

# SUEDE

## SING STYLES FOR A HOOK-LADEN THIRD ALBUM



As for Britain, although he insists the timing was fortuitous, he acknowledges that *Coming Up* coincides with a momentary retreat from public view by 'the big four': Oasis, Blur, Pulp and Radiohead. The stage is now set for Suede to return as conquering heroes of a post-Britpop world. This will be a strong theme in the PR campaign for *Coming Up*, orchestrated by Phill Savidge of Savage & Best. Savidge, whose work with Suede won him *Music Week's* PR of the Year Award in 1994, has for some years concluded his press releases with the slogan: "Suede. The Best Band In The World. Officially." Partisan feelings notwithstanding, he says, "For the first time in a long time, Suede are the underdogs. That's something the music press are aware of and seem keen to do something about. I've spoken to journalists who say, 'Hang on, we've forgotten about somebody in all this hysteria.'"

It is now just over four years since a *Melody Maker* cover proclaimed Suede 'the Best New Band in Britain' before they had even released a single. The cover, like the 42 that followed, hangs on the walls of Savage & Best's offices. Even during the difficult campaign for *Dog Man Star*—when Suede were legally obliged not to discuss Butler's departure, for fear of him slapping an injunction on the album—Savidge still managed to get 10 covers, including three from *NME*.

This time he plans a "longer, more continuous, more substantial" campaign, without so much front-loading.

wants ILR to get behind the band. He calculates that there are five singles on the album. He adds, "I think this is the record that can take us somewhere we've never been before, internationally speaking. Europe is a prime target for this album."

This will mean holding fire on the

US, where Suede have had profoundly mixed results in the past. Galpern now sees America as "a red herring—people get far too excited about it"; therefore, *Coming Up* will probably come out in the US on Columbia, through Nude's deal with Sony's early next year, when the band are available to tour there.

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## ALBUM HIGHLIGHTS

### Film Star

A flashy, bold, hook-filled song that will possibly follow the opening track, *Trash*. Reminiscent of T. Rex's *Children Of The Revolution*, *Film Star* has raunchy lyrics to match.

### She

Certain to be many people's favourite song on the album, *She* is Suede's approximation of a classic James Bond theme. Lead drums, metallic vocals, gliding guitar and sweeping strings create a thunderously groovy wall of sound.

### Lady

Another raunchy song, destined for an early appearance on the album. Written by Anderson alone, it has McCartney-esque bass playing from a very in-form Mat Osman, and a vocal melody that contains elements of the *Scobey Doo* theme.

### Saturday Night

One for lovers of *The Wild Ones* on *Dog Man Star*. Something of a composite Suede ballad, with *Bret* singing about "peppercorns and frankfurts, disco and cadavers". Plus some extremely spacy keyboard noises.

### By The Sea

The eldest song on the album, debuted at the 1995 Phoenix Festival. The other Anderson solo track, *A piano ballad*, this is the only link with the old-style melancholic Suede. Will prove to be the odd-track-out in most people's eyes.

### The Beautiful Ones

A typical Anderson rallying call ("here they come, the beautiful ones"), set to a trashy, rebel-raising tune. Ends in a flurry of "la-la-las". A definite single.

Savidge concludes, "If people haven't got the point of Suede by now, they never will. They are a truly great, timeless band whose moral worth ought to be appreciated now, rather than in hindsight. They've been critically lauded for so long. In a sense, it's now up to the public to get it."

As for Galpern, he expects *Trash* to enter the singles chart at number one in the first week of August.

He says, "We have to make people realise that Suede are a big band and should be treated like one. They are a very important part of our national culture and they should sell lots of records. So I think we can have a bit of fun with this album, have a load of hits and establish Suede once and for all as major players in the market."

David Cavanagh

# TALENT

## STEVE LAMACQ ON A&R

Flicking through the Sunday papers a couple of weeks ago, I came across a new feature which is right up our street. The *Independent On Sunday* has been running a helpful new column called *What Did You Do Last Night?* where top celebs are asked what they got up to the previous evening. It's a question my long-suffering other half asks all the time: "Where were you last night?" followed by the equally difficult "What time did you get in?" ...The poor old *Independent*, though, had to make do with TV personalities and the like, but we have the real thing. A quick 'phone survey last Tuesday morning threw up the following: **Ben Wardle** (Indolent Records) was in Newport at a venue called The Filling Station—which is owned by the drummer from Amen

Corner—watching the **Stereophonics** along with about 27 other A&R men. "They're a three-piece, strident Welsh band, not bad. What time did I get in? I got back to the hotel about 11pm, and rather squarely had a cup of cocoa." **Mike Smith** (EMI Publishing): "I went to see **Lineoleum** and **60 Ft Dolls** in Southend. Jumped in the car, got stuck on the A13 for about two hours and finally got there 20 minutes before **Lineoleum** went on. But it was good, they played well. About 200 people there... **Dolls** are pulling crowds now." **Tony Smith** (Deceptive): "I was flying back from America. I was over there talking to one or two US producers about them working on the new **Scarfo** material, which has turned out really well." **Miles** (PolyGram/Island

Publishing): "I saw a band called **Domestic at the Bull & Gate**, Kenish Town. The singer was quite good, but he had a Cure T-shirt on. Then I had to get off home because John from **Bis** was kipping on my floor." **Simon Williams** (NMG/Fierce Panda Records): "I was on the door at **Club Spangle**. **Livingstone's** first gig at the Monarch for a year, which was nice. Sorry, I've got to go, I'm off on holiday..." On top of this **Andy Ross** (Food) was recovering from **Blurb's** better-than-Mile-End gig at the RDS in Dublin by watching soap operas and a couple of other industry folk had videos out and a nice Salsa dip...Me, I was at the Monarch, and then the Dawn Of The Raj. Your average night really.



### FOOD'S GARDEN

The re-release of this German hip-hop's incredibly infectious **Lemon Tree** single leads us to go all the way—as it has in Germany, Austria, and just about everywhere in Europe.

In the month since its UK release the Scheer album *Inflation* has performed well for an indie label debut act which, because of its unusual mix of muscle and sensitivity, do not fit the identikit picture of a weekly music paper band.

*Inflation* has sold around 10,000 copies to date here, but Colin Wallace, 4AD's A&R who signed the band, was prepared for a low-key beginning in the UK. He reckons Scheer's brand of rock is more suited, at least initially, to other territories. "It's a classic rock record," he says. "But I think America and Europe will get it quicker than over here."

The evidence is already there. In America, a serious buzz for the Northern Irish band appears to be developing and they have just signed a worldwide publishing deal with BMG Music. The single *I Wish You Were Dead*, remixed by Hole producers Paul Koldery and Sean Slade, is currently playlisted on powerful US commercial alternative radio stations like KROQ in Los Angeles and Q-101 in Chicago, and around 100 other similar formatted stations across America.

Peter Raub, product manager at Warner in LA, which releases 4AD material in the States, says, "Scheer have the sound that commercial alternative radio likes right now." That sound involves a powerful combination of sensitive female vocals, from singer Audrey Gallagher, and guitar playing that comes at you like a two-by-four moving at speed.

Wallace says that, having taken over the job in late '94, he was wading through nine months of accumulated tapes when he discovered Scheer's. "It jumped out at me above everything else." Wallace's only reservation, that Gallagher's vocals would not hold their own with the guitars was dispelled when he saw them play in Dublin.

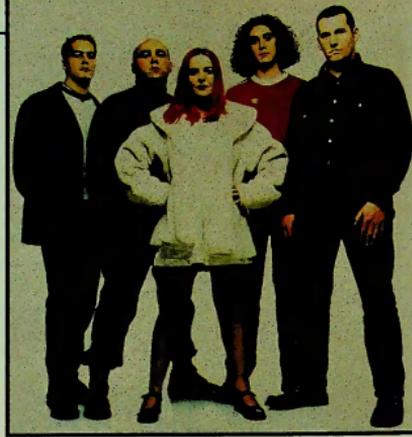
In the six years since they were launched as the live offshoot of a pioneering dub sound system, Zion Train have become synonymous with the festival/Megadub circuit.

But, as their fifth album *Grow Together* makes abundantly clear, it is very unwise to pigeonhole this particular bunch of dreadlocked brethren. Over recent months their musical growth has been paralleled by spiralling external interests which include the imminent launch of a book publishing division, a "truly interactive" website and Soundpool, their attempt to create "the late transfer of sounds and ideas without the need for lawyers".

*Grow Together*, out now on China Records, displays a panache only hinted at on earlier releases and first realised on last year's *Homegrown Fantasy*, which was issued simultaneously with a much-lauded CD-Rom version.

The new album's tracks range from Space, the crystalline space-age soul anthem written with Black Grape co-producer Stephen Lironi, through the dancefloor pulses of *La Madruga* and Tubby's Garden to ambient-tinged material such as *Roots Part 1*. Acting as a bassist's undertaker, the free collection is the quintessential unflinching love of ground-shaking dub, in evidence on songs such as *Rise and Harvest*, but they even get to indulge in some late Eighties-style acid-house on an earlier version of *Roots*. But late Seventies classic *Babylon's Burning*.

"We consider the new album to be a 72-minute work in its own right, where the listener can appreciate it as a single, total piece of art," explains co-producer Colin, who credits Zion Train's creative freedom to its deal with China



## SCHEER

SENSITIVE 4AD METAL BAND GAINS US SUPPORT

"They blew me away," he says.

But a metal band on 4AD? Wallace admits label owner Ivo Watts-Russell needed to be convinced. But having accompanied Wallace to see their very next show he was.

Scheer signed a five album deal with 4AD at Easter last year. "4AD saw things the way we did, that we intend to build slowly," says Gallagher. "They

also understood that we're going to be touring constantly."

Which is what they have done since the five-piece got together at the University of Ulster in 1992.

"In the South we played 150 gigs in a year, sometimes twice a day," says Gallagher. It led to support slots with Jesus & Mary Chain, Throwing Muses and, coincidentally 4AD acts Belly and

The Breeders. While Gallagher counts her influences as other female vocalists such as Maria McKee and Natalie Merchant, Irish traditional music and even country put a different slant on Calderwood confirms that he is an unapologetic devotee of early Black Sabbath and Metallica.

The band spent most of last year recording, firstly the Schism EP, then *Inflation*, with producer Head. Calderwood says, "We wanted to record it basically live, get the tracks down as a band and then experiment."

"Head was very open to what we wanted."

Then Spike Drake got involved to remix the album, but this is the band's relationship with Head, he is now doing their live sound on tour.

*Inflation* is not all bone-crunching metal by any means. Gallagher's lead vocals allow a great deal of variation of mood, but her lyrics increase the sense of forthing and excitement.

For example, the words from the two singles already released in the UK, *Shes and I Wish You Were Dead*, suggest trams of Sinead O'Connor proportions. However, Gallagher says, "The words emphasise the sound and feel of the music. They are not some personal story."

The band think that in the States, liking music has less to do with the vagaries of fashion.

"The emphasis is on live performance rather than press coverage," says Gallagher. "In the US people are prepared to listen and give you a chance."

However, largely due to the musical climate in this country, both band and label think Scheer will probably fare better in other territories, at least initially.

"It's not a deliberate strategy," says Wallace. "Success in the US is coming."

David Knight

## ZION TRAIN

HARD-GIGGING DUB VENDORS GROWING FAST



Records head Derek Green.

"We have an incredible deal with complete control over output," adds Colin. "As a group of reasonably intelligent adults we are morally and ethically opposed to the capitalist system, but we're going to indulge in it and see whether we can get something better for the future."

"In China we have a company which will deal with the parts of the music business we're not comfortable with." This is manifested in China's decision to hand out the group's singles to popular remixers such as Julian

Mendelsohn, best known for his work with the Pet Shop Boys.

"When we signed them a few years ago they had already released three albums on their own label (Universal Egg) and were very much a cottage industry," explains China managing director John Benedict. "They want to become successful but aren't prepared to compromise their ideals, and China, as a label, allows acts to retain their ideology and integrity. Where we get involved is in decisions such as who should produce and remix to ensure that their singles compete on radio."

The band - which also includes Molara on vocals/percussion, Neil (DJ/Beats/bass), Dave (trumpet) and Chris (trombone) - maintains a prodigious output, with plans for three more singles this year, all alternative versions to tracks on the album.

As a touring unit they have established themselves as festival favourites with a solid gigging schedule averaging 150 concerts a year, all the while running a club, *The Bass Odyssey* in London, and a regular fanzine, *The Wobbler*.

This summer they have launched the Soundpool, a CD-Rom which includes musical backgrounds and sound samples contributed by fellow free spirits such as Colin Shamen, Steve Hillage, Adrian Sherwood, John Peel and Extreme Noise Terror.

"We're giving a range of innovative people the chance to use our material and share with one another the joy of music," says Colin. "It has to be stressed that this doesn't infringe on legal agreements, but we aren't intimidated by other people wanting to use our stuff - we've got more than enough to go round."

With today's launch of a new website the *Wibbly Wobbly Web* (<http://wibblyweb.com>) one would expect *Zion Train* to be completely swayed by the potential of cyberspace, yet Colin offers a refreshingly earthbound attitude.

"We're lucky to have this idyllic existence here we travel around the country playing to every night and meeting interesting people," he says. "Everyone says the communication possibilities of the Internet are infinite, but we believe in the communication possibilities of standing and talking to people."

Paul Gorman



**BLACK STAR LINER**  
The Asian starliner collective come into their own on this sparkling, space-out, top-drawer, Miami Rock EP. Out on July 1 on EXP Records, the 10-disc master features the Afrobeat-influenced reggae dub, with vocals from Gonzalez's understated, tender Singh, the man who transferred the Afrobeat influence to the Afrobeat revolution with his year's epic *Roots* album. **Dance.**

Act: Zion Train Project; album *Songwriters: Zion Train*; Publisher: Various; Producer: Zion Train; Release date: out now







# AIRPLAY PROFILE

## STATION OF THE WEEK

**Yorkshire Coast Radio**  
96.2 103.1

Playing it safe with tried-and-tested formats just isn't an option for Yorkshire Coast's Jerry Scott who's been left deeply depressed by the current state of commercial radio.

So against a tide of stations around the country providing exactly the same output, the Scarborough-based station manager is fighting back with a playlist policy that gives freedom to the presenters and has an overall community attitude that he sees as returning to the early days of ILR.

"Luckily I'm not part of one of the bigger groups around the country," he says. "We use a computer scheduler, but we have around 25% free choice which is probably unheard of now in commercial radio."

On the air since November 1993, the Minster Sound Radio Group-backed station has the difficult job of trying to musically satisfy a target audience of 25 to 55, which means an extremely broad music policy. "Because we haven't got an AM service to cater for the older age group, we play anything from Cliff Richard through to New Order and the Lightning Seeds, all cleverly scheduled so that they don't give a shock to the system," he says.

Unusually, three of the station's presenters liaise with the head of music to draw up the playlist, which Scott is seen doesn't stick to the obvious. "We look to be a little adventurous. We were playing

## YORKS. COAST TOP 10

- York**  
**Wong Everything But The Girl (Virgin)**  
**Forget About The World Gabriel (Gol Beat)**  
**God's Mistake Tears For Fears (Epic)**  
**Fast Lane George Michael (A&M)**  
**Ocean Drive Lighthouse Family (Wild Card/Polystar)**  
**Town Without Pity Eddie Reader (Banco V/Hip)**  
**A Better Man Brian Kennedy (JCA)**  
**Naked Laura (1st Avenue/EMI)**  
**Fordlinda City Electronic (Parlophone)**  
**Surprise Bizarre Inc (Some Bizzare/Mercury)**

Garbage's Stupid Girl weeks before anybody else," he says. "Every artist that comes in we listen to, even if they're unheard of, because the record companies have taken the trouble to send us the product so we should take the trouble to listen to it."

Carefully-structured hours mixing a range of music make up most of a day's output, but that breaks away for two hours daily of solid gold which are themed by genre or time period. Friday evenings provide a chance to play dance and indie material which may not fit elsewhere. Scarborough resident Jimmy Savile hosts an oldies programme on a Sunday afternoon.

Scott says, "YCR has the element of surprise. I think that's why we win because you're never quite sure what's going to come next. I don't think there's anybody in the country that takes the attitude we do." Paul Williams, the Top 10 show here is compiled by the station and is in no particular order.



## RADIO 1

## ILR

## TRACK OF THE WEEK



see total plays pass the 1,000 mark and a re-bomb of the sales chart. England's success also helped plays rocket to 28 on Virgin and 52 on Atlantic during the tournament's penultimate week, while even keener was Hampshire's Power FM, the song's biggest fan for a month.

Epic's director of promotions Adrian Williams says, "The Lightning Seeds do make those instantly-accessible tunes and this one has obviously captured the imagination with the team doing so well. It's an incredibly high-profile track and everything has come together beautifully."

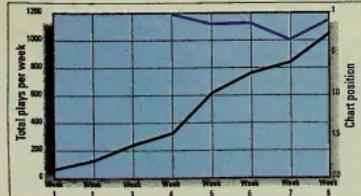
## RADIO 1 & SKINNER & LIGHTNING SEEDS: THREE LIONS

Perennial radio favourite Ian Brodie produced another match-winning performance to score a major airplay hit for England's footballers.

The combination of the Lightning Seeds' music and Fantasy Football League stars David Baddiel and Frank Skinner's lyrics proved an irresistible combination as Three Lions roared to the top of the retail chart and high into the Airplay Top 10.

Unlike Terry Venables' men, this team got off to an impressive start, overturning radio's usual resistance to overtaking songs to win 249 plays a fortnight before release. The single was eventually detected on Capital where it was eventually enjoying 50 plays. After debuting at number one, the track saw instant pick up at Radio One, where it hit a peak position of nine, while Three Lions overall doubling plays to 613 to send the song into the Airplay Top 10 as the chart's highest climber.

With Euro '96 under way, Three Lions' performance continued to improve in line with the England team, overturning an initial retail decline to



Rank	Title	Artist	Label	ILR	TW
1	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams (ABM)	1057	1650	
2	BECAUSE YOU LOVED ME	Carole Ann (Epic)	1024	1125	
3	WON'T BE MY BABY	Mariah Carey (Columbia)	1090	1104	
4	MAKE IT WITH YOU	Janet (Mercury)	759	1082	
5	MYSTERIOUS GIRL	Peter Andre, Fast, Bubble, Rita (Mushroom)	991	1065	
6	OCEAN DRIVE	Lighthouse Family (Wild Card/Polystar)	1177	1053	
7	NOBODY KNOWS	Tommy Rich Project (LaFace/Warner)	1288	1018	
8	FAST LOUE	George Michael (A&M)	1033	964	
9	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams (ABM)	989	903	
10	BECAUSE YOU LOVED ME	Carole Ann (Epic)	995	893	
11	THREE LIONS	Baddiel & Skinner & Lightning Seeds (Epic)	821	887	
12	FORGET ABOUT THE WORLD	Don (Virgin)	12	879	
13	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene (MCA)	720	797	
14	RETURN OF THE MACK	Mark Ronson (WEA)	897	762	
15	A BETTER MAN	Brian Kennedy (JCA)	453	718	
16	IRONIC	Atanai Morissette (Mercury/Warner Bros)	721	683	
17	SURPRISE	Bizarre Inc (Some Bizzare/Mercury)	358	629	
18	INSTINCT	Crowded House (Capitol/Parlophone)	628	610	
19	WE'RE IN THIS TOGETHER	Simply Red (East West)	644	587	
20	IN TOO DEEP	Enrique Iglesias (Chrysalis)	452	580	
21	NAKED	Lauder (1st Avenue/EMI)	849	572	
22	FOREVER LOVE	Earl (New Line)	477	548	
23	DON'T STOP MOVIN'	Levin Jay (Unidisc/WorldMCA)	441	467	
24	CHARMLESS MAN	Blur (Food/Parlophone)	454	464	
25	CECILIA	Sue (J&R)	504	429	
26	FORBIDDEN CITY	Electronic (Parlophone)	238	426	
27	LET ME LIVE	Quinn (Parlophone)	222	403	
28	I BELIEVE	Boyz n the Bad (Atlantic/Mercury)	341	394	
29	DON'T LOOK BACK IN ANGER	Eds (Creative)	326	353	
30	THAT GIRL	Maui Priest, Fast, Shaggy (Virgin)	293	345	

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 23 June 1996 until 24.00 on Saturday 29 June 1996

## VIRGIN



## ATLANTIC 252

Rank	Title	Artist	Label	ILR	TW
1	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams (ABM)	53	31	
2	NOBODY KNOWS	Tommy Rich Project (LaFace/Warner)	28	25	
3	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams (ABM)	6	23	
4	THREE LIONS	Baddiel & Skinner & Lightning Seeds (Epic)	6	23	
5	FORBIDDEN CITY	Electronic (Parlophone)	6	23	
6	INSTINCT	Crowded House (Capitol/Parlophone)	17	22	
7	A DESIGN FOR LIFE	Wino (New Line)	28	22	
8	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene (MCA)	22	22	
9	I BELIEVE	Boyz n the Bad (Atlantic/Mercury)	22	22	
10	WORK IT OUT	Don (Virgin)	19	21	
11	CHANGE THE WORLD	Eds (Creative)	7	21	

Rank	Title	Artist	Label	ILR	TW
1	THREE LIONS	Baddiel & Skinner & Lightning Seeds (Epic)	50	61	
2	IRONIC	Atanai Morissette (Mercury/Warner Bros)	62	61	
3	KILLING ME SOFTLY	Foghat (Columbia)	63	57	
4	NOTHING I WON'T DO	Janet (Mercury)	38	52	
5	CHARMLESS MAN	Blur (Food/Parlophone)	37	46	
6	SOMEWHERE CHANGING	Phil Spector (A&M)	50	38	
7	MYSTERIOUS GIRL	Peter Andre, Fast, Bubble, Rita (Mushroom)	60	38	
8	NAKED	Lauder (1st Avenue/EMI)	34	38	
9	CECILIA	Sue (J&R)	42	38	
10	ALWAYS BE MY BABY	Mariah Carey (Columbia)	35	37	
11	FOLLOW YOU DOWN	Blondie (Atlantic)	36	37	
12	OCEAN DRIVE	Lighthouse Family (Wild Card/Polystar)	45	37	

© Music Control UK. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 23 June 1996 until 24.00 on Saturday 29 June 1996

# TOP 50 AIRPLAY HITS

6 JULY 1996

music control  
UK

This Week	Last Week	2 Weeks	Weeks on Chart	Title	Artist	Label	Total plays	Plays 1-4 wks	Total Audience	Audience % wks
<b>1</b>				<b>KILLING ME SOFTLY</b>	Fugees	Ruffhouse/Columbia	1819	n/c	67.54	-2
△ 2	3	8	6	THREE LIONS	Baddiel & Skinner & Lightning Seeds	Epic	1011	+4	60.41	+8
△ 3	4	9	7	ALWAYS BE MY BABY	Mariah Carey	Columbia	1289	+7	55.64	+3
4	2	3	10	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	1127	-13	50.35	-13
△ 5	10	18	4	WRONG	Everything But The Girl	Virgin	1215	+38	50.01	+30
6	6	7	5	MYSTERIOUS GIRL	Peter Andre Feat. Bubbler Ranx	Mushroom	1128	+7	49.11	n/c
7	8	4	11	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	1039	-27	45.01	-1
8	5	1	13	FASTLOVE	George Michael	AE/Virgin	1087	-8	44.72	-10
9	7	13	4	MAKE IT WITH YOU	Let Loose	Mercury	1151	+2	38.45	-19
△ 10	22	44	4	FORBIDDEN CITY	Electronic	Parlophone	495	+76	36.34	+26
△ 11	13	12	7	BECAUSE YOU LOVED ME	Celine Dion	Epic	931	-8	35.94	+1
12	17	17	3	DON'T STOP MOVIN'	Livin' Joy	Undiscovered/MCA	594	+4	35.21	-4
13	9	3	7	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene	MCA	855	+9	34.92	-22
14	16	4	4	WE'RE IN THIS TOGETHER	Simply Red	East West	664	-7	32.41	-7
15	15	21	3	FORGET ABOUT THE WORLD	Gabrielle	Go Beat	917	+2	30.77	-9
16	11	3	8	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams	A&M	1021	-9	30.29	-22
△ 17	19	42	4	INSTINCT	Crowded House	Capitol/Parlophone	687	+4	29.74	+2
18	17	10	9	IN A ROOM	Dodgy	A&M	340	-37	27.67	-13
△ 19	23	48	3	WHERE LOVE LIVES	Alison Limerick	Arista	346	+21	27.60	+33
20	14	4	5	FEMALE OF THE SPECIES	Space	Gut	341	-13	26.71	-10
21	16	22	4	SURPRISE	Bizarre Inc	Some Bizzare/Mercury	650	+69	25.69	-30
22	23	28	6	I BELIEVE	Booth And The Bad Angel	Fontana/Mercury	438	+7	24.27	-15
<b>HIGHEST CLIMBER</b>										
△ 23	40	26	4	ENGLAND'S IRIE	Black Grape Feat. Joe Strummer & Keith Allan	Radioactive/MCA	135	+150	24.16	+63
△ 24	25	37	3	THAT GIRL	Maxi Priest Feat. Shaggy	Virgin	417	+15	24.02	+9
△ 25	47	47	2	TATVA	Kula Shaker	Columbia	141	+143	23.97	+24
△ 26	30	37	3	THERE'S NOTHING I WON'T DO	JX	Hooj Choons/Freemove	353	-11	23.84	+7
△ 27	50	103	1	NICE GUY EDDIE	Sleeper	Indolent	68	+31	23.26	+130
28	19	18	10	IRONIC	Alanis Morissette	Maverick/Warner Bros.	798	-6	22.92	-12
29	11	10	10	RETURN OF THE MACK	Mark Morrison	WEA	785	-21	22.75	-28
30	18	15	5	NAKED	Louisa	1st Avenue/EMI	616	-45	22.41	-38
△ 31	38	45	3	SOMETHING FOR THE WEEKEND	Divine Comedy	Setanta	199	+269	21.78	+18
<b>MOST ADDED</b>										
32	28	71	5	IN TOO DEEP	Belinda Carlisle	Chrysalis	614	+26	20.15	-3
△ 33	24	37	3	FOREVER LOVE	Gary Barlow	RCA	550	+14	19.45	+3
34	22	5	5	BLURRED	Pianoman	3 Beat/Freemove	234	-19	18.91	-16
35	26	41	4	A BETTER MAN	Brian Kennedy	RCA	711	+57	18.41	-26
36	27	29	4	MINT CAR	Cure	Fiction/Polydor	195	+13	17.85	-26
37	25	25	4	SHE SAID	Lempigas	Mother/Polydor	50	-122	17.49	-36
△ 38	14	33	13	A DESIGN FOR LIFE	Manic Street Preachers	Epic	269	-10	17.27	+18
39	23	13	12	THEME FROM MISSION: IMPOSSIBLE	Adam Clayton & Larry Mullen	Mother/Polydor	329	-17	16.57	-19
40	34	40	4	THANK GOD IT'S FRIDAY	R Kelly	Jive	275	n/c	15.65	-28
△ 41	83	81	1	LET ME LIVE	Queen	Parlophone	433	+74	14.29	+82
△ 42	31	23	12	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat	376	-12	14.14	-21
43	41	38	2	HOW BIZARRE	OMC	Polydor	157	+241	14.12	-16
△ 44	47	81	2	OH YEAH	Ash	Infectious	100	+113	13.90	+13
<b>BIGGEST INCREASE IN PLAYS</b>										
△ 45	108	8	7	CHANGE THE WORLD	Eric Clapton	WEA International	210	+304	13.31	+387
△ 46	57	26	1	STAND UP	Love Tribe	AM-PM/A&M	101	+51	12.98	+30
△ 47	95	17	12	I'LL BE THERE FOR YOU	Rembrandts	East West	324	+13	12.88	+26
48	42	34	8	ON SILENT WINGS	Tina Turner	Parlophone	308	-48	12.84	-30
△ 49	59	81	22	WONDERWALL	Oasis	Creation	263	+4	12.84	+30
△ 50	85	14	21	DON'T LOOK BACK IN ANGER	Oasis	Creation	371	+12	12.50	+39
<b>BIGGEST INCREASE IN AUDIENCE</b>										
△ 45	108	8	7	CHANGE THE WORLD	Eric Clapton	WEA International	210	+304	13.31	+387
△ 46	57	26	1	STAND UP	Love Tribe	AM-PM/A&M	101	+51	12.98	+30
△ 47	95	17	12	I'LL BE THERE FOR YOU	Rembrandts	East West	324	+13	12.88	+26
48	42	34	8	ON SILENT WINGS	Tina Turner	Parlophone	308	-48	12.84	-30
△ 49	59	81	22	WONDERWALL	Oasis	Creation	263	+4	12.84	+30
△ 50	85	14	21	DON'T LOOK BACK IN ANGER	Oasis	Creation	371	+12	12.50	+39

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## TOP 10 GROWERS

Pos.	Title (Artist)	Total plays	Increase in no. of plays
1	WRONG (Everything But The Girl (Virgin))	1215	333
2	A BETTER MAN (Brian Kennedy (RCA))	771	280
3	SURPRISE (Bizarre Inc (Some Bizzare/Mercury))	650	266
4	FORBIDDEN CITY (Electronic (Parlophone))	495	214
5	BREAKFAST AT TIFFANY'S (Deep Blue Something (Intarscope/MCA))	319	202
6	BAD GIRL (Scarlett (WEA))	296	192
7	LET ME LIVE (Queen (Parlophone))	433	184
8	CHANGE THE WORLD (Eric Clapton (WEA International))	210	158
9	SOMETHING FOR THE WEEKEND (Divine Comedy (Setanta))	199	145
10	IN TOO DEEP (Belinda Carlisle (Chrysalis))	614	128

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

## TOP 10 MOST ADDED

Pos.	Title (Artist)	Total plays	Station	Audience
1	IN TOO DEEP (Belinda Carlisle (Chrysalis))	56	45	10
2	BREAKFAST AT TIFFANY'S (Deep Blue Something (Intarscope/MCA))	30	26	9
3	FORBIDDEN CITY (Electronic (Parlophone))	45	39	8
4	SORRENTO MOON (REMEMBER) Tina Turner (Columbia)	23	12	7
5	CHANGE THE WORLD (Eric Clapton (WEA International))	23	13	6
6	MISSING YOU (Tina Turner (Parlophone))	20	6	6
7	SOMETHING FOR THE WEEKEND (Divine Comedy (Setanta))	53	14	5
8	FREE TO DECIDE (Crabtree & Winton)	31	18	5
9	BAD GIRL (Scarlett (WEA))	28	23	4
10	HOW BIZARRE (OMC (Polydor))	31	10	3

© Music Control UK. Chart shows tracks having greatest number of station adds (all added in the four or more plays)

AIRPLAY

Music Control UK provides the following information:  
24 hours a day, seven days a week  
252: 891 FM; BBC Radio 1; BBC Radio 2; BBC Radio 3; BBC Radio 4; BBC Radio 5; BBC Radio 6; BBC Radio 7; BBC Radio 8; BBC Radio 9; BBC Radio 10; BBC Radio 11; BBC Radio 12; BBC Radio 13; BBC Radio 14; BBC Radio 15; BBC Radio 16; BBC Radio 17; BBC Radio 18; BBC Radio 19; BBC Radio 20; BBC Radio 21; BBC Radio 22; BBC Radio 23; BBC Radio 24; BBC Radio 25; BBC Radio 26; BBC Radio 27; BBC Radio 28; BBC Radio 29; BBC Radio 30; BBC Radio 31; BBC Radio 32; BBC Radio 33; BBC Radio 34; BBC Radio 35; BBC Radio 36; BBC Radio 37; BBC Radio 38; BBC Radio 39; BBC Radio 40; BBC Radio 41; BBC Radio 42; BBC Radio 43; BBC Radio 44; BBC Radio 45; BBC Radio 46; BBC Radio 47; BBC Radio 48; BBC Radio 49; BBC Radio 50; BBC Radio 51; BBC Radio 52; BBC Radio 53; BBC Radio 54; BBC Radio 55; BBC Radio 56; BBC Radio 57; BBC Radio 58; BBC Radio 59; BBC Radio 60; BBC Radio 61; BBC Radio 62; BBC Radio 63; BBC Radio 64; BBC Radio 65; BBC Radio 66; BBC Radio 67; BBC Radio 68; BBC Radio 69; BBC Radio 70; BBC Radio 71; BBC Radio 72; 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# THE OFFICIAL CHARTS - 6 JULY

1994 **Music week**

## SINGLES



<b>1</b>	<b>THREE LIONS</b> Baddiel & Skinner & Lightning Seeds	Epic
2	KILLING ME SOFTLY Fugees	Columbia
3	MYSTERIOUS GIRL Peter Andre featuring Bubblin' Banx	Mushroom
4	TATTVA Kula Shaker	Columbia
5	BECAUSE YOU LOVED ME Celine Dion	Epic
6	OH YEAH Ash	Infectious
7	JAZZ IT UP Reel 2 Real	Postiva
8	DON'T STOP MOVIN' Lvin' Joy	Undiscovered/MCA
9	WHERE LOVE LIVES (REMIX) Alison Limerick	Arista
10	ALWAYS BE MY BABY Mariah Carey	Columbia
11	ENGLAND'S RIE Black Grape feat Joe Strummer and Keith Allen	Ratichieve
12	WRONG Everything But The Girl	Virgin
13	HEY GOD Bon Jovi	Mercury
14	FORBIDDEN CITY Electronic	Parlophone
15	NOBODY KNOWS Tony Rich Project	Lafaze/Arista
16	THE DAY WE CAUGHT THE TRAIN Ocean Colour Scene	MCA
17	WE'RE IN THIS TOGETHER Simply Red	East West
18	THAT GIRL Maxi Priest featuring Shaggy	Virgin
19	BLURRED Pianoman	3 Beat/firestorm
20	THERE'S NOTHING I WON'T DO JX	Hojo Choons/firestorm
21	SURPRISE Bizarre Inc	Some Bizarre
22	MAKE IT WITH YOU Let Loose	Mercury
23	FEMALE OF THE SPECIES Space	Gut
24	SOMETHING FOR THE WEEKEND Divine Comedy	Satanstubs

<b>1</b>	<b>RECURRING DREAM - THE VERY BEST OF</b> Crowded House	Capitol
2	JAGGED LITTLE PILL Alanis Morissette	Maverick/Reprise
3	MOSLEY SHOALS Ocean Colour Scene	MCA
4	FALLING INTO YOU Celine Dion	Epic
5	THE SCORE Fugees	Columbia
6	OLDER George Michael	Virgin
7	NAXED Louise	1st Avenue/EMI
8	18 TIL I DIE Bryan Adams	A&M
9	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
10	THE SMURFS GO POPI The Smurfs	EMI TV
11	(WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
12	DREAMLAND Robert Miles	Deconstruction
13	FREE PEACE SWEET DODGY	A&M
14	EVERYTHING BUT THE GIRL	Virgin
15	1977 Ash	Infectious
16	WILDEST DREAMS Tina Turner	Parlophone
17	BROKEN ARROW Neil Young And Crazy Horse	Reprise
18	ODELAY Beck	Geffen
19	DAYDREAM Mariah Carey	Columbia
20	LOAD Metallica	Vertigo
21	BIZARRE FRUIT/BIZARRE FRUIT II M People	Deconstruction/RCA
22	LIFE Simply Red	East West
23	GREATEST HITS Take That	RCA

**The Score**

**Fugees**

**The Score**

**Includes the joints**

# r m

6 7 96

## threat to clubs as government goes to war on drugs

Clubland has received a warning that the Government is considering new laws to deal with club runners who allow their premises to be used by drug dealers.

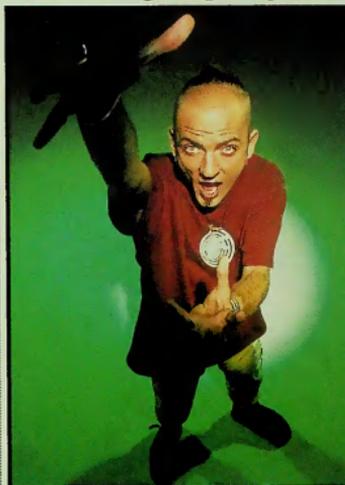
Tom Sackville, a senior minister in the Home Office, tackled the issue directly in a speech to the annual drugs conference of the Association of Chief Police Officers at Hinckley in Leicestershire.

The idea being mooted is that new laws would allow licences to be withdrawn immediately from any clubs where it is proved that organised drug pushing is taking place. The impetus for these new measures is the increasing evidence gathered by police that certain big clubs are fronts for drug dealing organisations.

In his speech Sackville said, "Why is it that some club owners seem to be in reality running a drug business? Should we not reject the idea that drugs are an inevitable part of the club scene and attach strict licensing conditions, especially on the matter of door supervision, under threat of withdrawal of their licence the moment there is evidence of organised drug supply?"

However, when contacted this week the Home Office confirmed that these initiatives were still firmly of the ideas stage. "What Tom Sackville outlined was not a statement of policy but rather thoughts he was sharing with the conference," says a spokesman.

● Club runners have their say, p3



Sven Veth (pictured) is one of the names from the world of trance who has contributed tracks to 'Earthtrance', a charity LP which aims to raise money for the Earth Love Fund. The fund is a UK charity which raises awareness and funds for the protection of the world's rainforests. Its first charity LP, 'Spirit Of The Forest', came out in 1989 and was followed by a 1992 set, 'Earthrise', which featured tracks by the likes of Elton John, Phil Collins and Peter Gabriel and reached number one in the charts. 'Earthtrance' is seeking to spread this success into the world of dance. All of the 10 tracks on the album, released by Postiva, are exclusive and some have been especially written for the project, such as Sven Veth's 'Rainforest Is Calling'. The LP is out on August 5 and more details are available on the net: <http://www.demon.co.uk/Tangent/Earthtrance>.

## Kiss wins battle for yorkshire franchise

Kiss 105 is to be the name of the new Yorkshire-based dance radio station to be launched in February following the recent round of iLR franchise bidding. It will be the third station to bear the Kiss name following Kiss 100 in London and Kiss 102 in Manchester.

It was the Manchester station which launched the successful bid for the new licence. However, Kiss 102 managing director Guy Hornby pledges that the new station will have a strong identity of its own rather than being a carbon copy of the

two existing ones. "There's a lot of communality but in Kiss 102 a lot of our success has been due to local news and sports programming," he says.

The station will not be announcing its DJ lineup until the completion of its "DJ Exposure" competition, which gives members of the public the chance to send in demo tapes for presenter slots. "It's a vital part of our recruitment. I think it's important for a station like us to give young people a chance to get on radio," says Hornby.

For further details, tel: 0113 248 0105.

## inside

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- 3 ministry signs sledge for three-album deal
- 5 tall paul picks his top 10 classic tracks
- 8 check out the movers in the pop hit chart

## club chart:



HIGHER STATE OF CONSCIOUSNESS Wink

## cool cuts:



LE VOIE LE SOLEIL Subliminal Cuts

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14 10 FRACCOIT

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16 20 THE BIG HIT MIX

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**Aftermath...**  
The Dungeon Club

**Club:**  
Aftermath of  
The Dungeon  
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Friday (next  
one on July  
12), 10pm-  
6am.  
**Capacity/PA/**  
**special features:**

300/12K/bar, strobes,  
happy hour.

**Door policy:**

"None, but try to make an effort." - Cheryl Rake.

**Music policy:**

Breakbeat house with boomin' basslines.

**DJs:**

Residents: Dominik, Jon, Brat, Damien and special guests.

**Spinning:**

Mr Whippy 'Urop', Bass-funk-fion 'Push The Tempo', Morrell's Groove Part 4 'Bouncing Sax', Underworld 'Born Slightly', Disco Evangelists 'De Niro'.

**DJ's view:**

"We're keeping it small so you can get a much better feel." - Dominik.

**Industry view:**

"Aftermath sets the pace because people are bored with those cheesy big clubs. A return to quality definitely." - Alex Sanders, Stephen Budd

**Ticket price:**

£6; £6 with flyer.

news



**amsterdam hosts dance seminar**

Amsterdam is making a bid to host Europe's premier dance industry convention with the first Amsterdam Dance Event taking place at De Balie, Amsterdam between 17 and 19 October.

The three-day event will encompass exhibitions, discussions, business networking and showcases in the manner of the Winter Music Conference in Miami.

"The event came about because we wanted to get the Dutch dance industry mixing with the international dance community," says general

manager Maria Jimenez. "We think that Amsterdam will be the perfect location. It's one of the centres of dance music in Europe," says one of the event organisers Saskia Bruning.

The organisers are aiming to have a small number of delegates, about 400, half of which have booked already.

"We've set the prices very low in order to make it affordable for everyone. Our goal is to get the international dance community together, not to make loads of money off the participants," says general

manager Maria Jimenez. "During the evenings, there will be one-off events of some of Amsterdam's famous clubs such as the Paradiso, Roxy and Milkyway."

"One of the most important things is that we've organised it so that it focuses on all the different types of dance music, from very commercial pop house to underground hip hop and techno," says Saskia.

During the day, seminars will aim to give practical help to delegates.

"In the daytime we will be

having "Territory Focus" meetings, which will have specialists from different territories hosting seminars about each market and giving information about what is happening in media and distribution in those territories," says Bruning.

The event will also see top DJ Todd Terry (pictured) giving an in-depth interview on stage to a leading Dutch dance journalist.

Full details about the Amsterdam Dance Event are available on 3138 6121 67 48.

**london club awards go glam**

Seven hundred of London's clubland glitterati gathered at the Park Lane Hilton hotel last week for the third London Club Awards.

The ceremony was hosted by Wag club owner Chris Sullivan and long-time London club personality Rusty Egan with a set of awards and categories aimed at the older end of the London club market (the organisers launched a London Restaurant Awards last year on the back of their club awards). Highlights of the awards were also broadcast on Carlton TV for the first time.

This year was the first to have a sit-down meal format

which was hailed as a great success. "It was very glamorous. We had Piper champagne sponsoring us this year and that put everything on a very glam footing," says awards organiser Mark Armstrong.

The full list of winners is: best parties - "up all night" award - Tommy Mac; best flyer - The Cross Club; King's Cross; best bar - The Fleming; best night - Roger Michael; Next Big Thing; Thursday at the Hanover Grand; best DJ - Seb Fontaine; best club - Hanover Grand; sexiest host - Miss Dee, Madame JoJo's; outstanding achievement - Brown's Club; "Old Bostard" award - Peter Stringfellow.

RELEASED 1.7.96

**STACCATO**

**I wanna know**

Remixes by The Bubble, Aquarius, Nocturnal

MULTIPLY

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# ministry signs sledge for three lp deal

Original dance diva Kathy Sledge has signed a three album deal with the Ministry Of Sound, making her the label's first key album-orientated artist signing.

Previously, Sledge (pictured) had been with Roger Sanchez's Narcotic label where she enjoyed a big dance hit with her 1994 version of Steve Wonder's 'Another Star', as well as numerous hits as a member of Sister Sledge in the Seventies.

Sledge was signed by the Ministry's head of A&R Lyn Cosgrove. "I'd been given a hint that Kathy was free and I'm really happy to have signed her. Kathy is the perfect person to set off the artist side of our roster. She's been there, seen it and done it and got that experience which is invaluable. She's also eager to get back into the American market which is great for us," says Cosgrove.

Sledge had been with Roger Sanchez's Narcotic Records on a singles deal which lapsed this summer when the UK label went into liquidation, although Sanchez will remain involved with the singer.

Cosgrove says, "I think what Narcotic had started with Kathy was really on the spot, she's got some beautiful ballads and mid-tempo material. Roger will be producing new material for Kathy and we want him to have as much input as possible."

Aside from working with Sanchez, Sledge will be going into the studio next month with Todd Terry, who will also be producing tracks for the forthcoming LP. "I think it will all work smoothly because Kathy's already very much part of a sound that we've helped develop in this country," says Cosgrove.



# megatropolis in dalai lama coup

It's not too easy these days giving clubland a first but the long-running Megatropolis at Heaven will achieve exactly that when it hosts a live ISDN link-up on July 28 to His Holiness the 14th Dalai Lama of Tibet, the Buddhist religious leader.

The club will be opening during the day for the broadcast so that it can relay a speech the exiled Tibetan religious leader is giving at the Earlston in the UK's Network Of Buddhist Organisation.

"This will be the first time that we have held a major event at the club in the day and we are honoured and

excited that it should be the link to such an important occasion," says Megatropolis organiser Peter Mosse.

However, all this activity will do little to dispel concerns that Megatropolis is in fact a front organisation for a bunch of old hippies, not that Megatropolis is unworried by such accusations. "The Dalai Lama is regarded as one of the world's greatest spiritual leaders and we believe this live transmission will be a unique opportunity for young people to hear his message and experience his wisdom, love and compassion," says Mosse. He, man!!!

# jamiroquai plans uk tour

Jamiroquai has announced his first UK tour for two years to tie in with the release of his forthcoming new album, 'Travelling Without Moving', on September 9.

Tickets for all the dates will be £12.50 except for the London date at the Albert Hall which will be £15.

The dates are: **Barnwood's**, Glasgow (October 13); **City Hall**, Newcastle (15); **Town & Country Club**, Leeds (16); **Royal Court**, Liverpool (16); **Apollo**, Manchester (18); **De Montfort Hall**, Leicester (21); **Gilts Pavilion**, Southampton (23); **Guildhall**, Portsmouth (24); **Exeter University**, Exeter (26); **Newport Centre**, Newport (28); **Civic Hall**, Wolverhampton (29); **City Hall**, Sheffield (November 1); **Corn Exchange**, Cambridge (2); and **Royal Albert Hall**, London (12).



## say what?

- Mark Rodol - MD, Ministry Of Sound**  
"Unfortunately clubs are where drug problems have recently much been focused recently. Responsibility lies at many levels. From educating young people at school, to clubs making sure there is no

### is the government's new drug crackdown idea too harsh on club runners?

organised drug dealing, as has recently been the case of certain clubs. We've always worked hard to reduce the risks - our work goes way beyond the standard excuses of searching and signs saying 'No Drugs'."

**Dave Beer - Back 2 Basics**  
"Obviously if a club was known to be operating its own drug dealing ring, then they deserve to be shut down.

However, if a club is doing everything in its power to prevent drugs from getting in and then some dealers manage to slip into the premises then it's simply not the fault of the club runners. It's a tragedy when somebody puts everything they have into setting up a great club and they lose it all because some broke is knocking out pills - that just isn't fair."

**Shelley Bassell - The Gardening Club**  
"It is impossible for club runners to be totally in control of everything in a club. The Government's whole attitude to dance music sucks and they're trying to make it our responsibility to do what should really be their job. Drug culture is never going to disappear so why don't they spend their money trying to

educate people rather than trying to repress them?"

**Charlie Chester**  
"Most clubs take extreme measures to prevent drug dealing. But I think we have to be realistic - the authorities can't seem to stop drugs in prisons or the armed forces so if some dealers get into clubs man it's not the club runners' fault and is a very harsh law."

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one of the top dance singles of all time (pete tonge essential selection)

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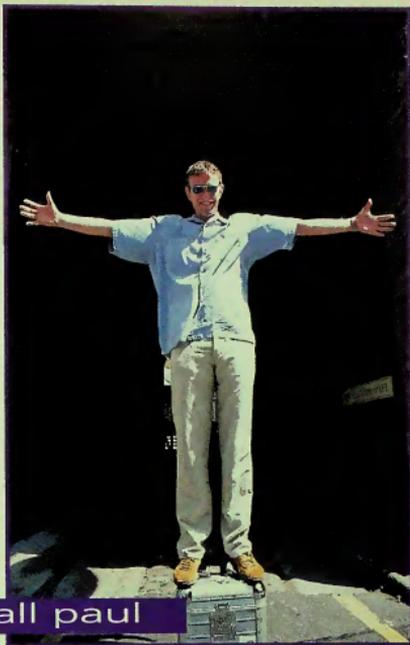
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# jock on his box

tall paul has a soft spot for the crowd at turnmills. here are his top 10 tracks



tall paul  
photograph: GP

**'pacific state' 808 state (ztt)**

"It's the strings - that big massive string intro which was borrowed from a TV programme around the time. I remember hearing it out and it was played from the beginning until it dropped and people went wild. Fantastic record."

**'strongy island' jvc force crew**

"I used to be very into hip hop - if the time was right, I'd definitely drop this now. It's got a top line guitar riff at the beginning, very catchy guitar."

**'once in a lifetime' talking heads (sire)**

"You can play this in a house set because it's that tempo and that sort of vibe and the lyrics are completely for our, it's been sampled a lot."

**'don't scandalise me' sugar bear**

"Another hip hop track that I used to play at Turnmills a lot around '92. A classic anthem that I finished the night off with. You have to have an older crowd to appreciate it now. Some clubs I play put me on for the last two hours, but if I'm doing a longer set I will do a little hip hop section."

**'rhythm is a mystery' k-klass (deconstruction)**

"I think this came out in 1990/91. It's a great song - listen to that piano drop. I remember seeing the place go completely mad to it: you can still easily drop it now and people go mad. An all-time classic."

**'playing with knives' bizarre inc (vinyl solution)**

"I don't know why this hasn't been reissued yet, I've seen so many bootlegs. It's just waiting to be brought out again."

**'first time ever' joanna law (citybeat)**

"This is a cover of a Roberta Flack tune which came out in about 1990. It's a very difficult track to cover but she's really done it justice. It's a beautiful song."

**'do what you like' digital underground (tommy boy)**

"I love all the Digital Underground records. This came out in about 1993 and it's hip hop but party orientated. They've got their own sound. It's original. This track is just good fun."

**'voodoo ray' a guy called gerald (rhem)**

"This was so different at the time. A massive groundbreaker - the girl, the chant and the way she sings."

**steamin'**

**tips for the week**

- 'bomb score' (the remix) 2 last male (moving shadow/arsis)
- 'deep side' boss symphony (slooby beat)
- 'higher state of consciousness' (remixes) 7ink (manifesto)
- 'celebrate' all track (moonshine)
- 'tiempo fiesta' ity bity boozey woppy (blue)
- 'resonance' magic aac (spot on)
- 'juplin' odd terny (manifesto)
- 'seven days and one week' bbe (orange)
- 'anthem' digital blondes (luk)
- 'just come' cool jock (sharp)

compiled by adam dunn  
for DJ Spin 2000

**BORN:** London Hospital, Stepney - May 5, 1971. **LIFE BEFORE DJING:** Working at Turnmills, first DJ gig: At Turnmills around 1985/86. **THE DJ didn't turn up and I was around to jump in and take over. It was a terrible experience. I think it was a wedding reception and they were getting pissed and abusive and asking for all their favourite mobile jock tunes.** **MOST MEMORABLE GIG:** *Best* - The Gallery, Turnmills on Fridays. "You can play anything you want because it's such an open-minded crowd." **Worst** - "At Turnmills in about 1985/86 when it was a wine bar, before the club was built. It was a stag night and 30-40 Millwall fanatics wouldn't leave. After the stag night it was supposed to be a hip hop night and black guys were turning up for the club and the Millwall guys just wouldn't go." **FAVOURITE CLUBS:** The Gallery; "most places in Scotland and Sheffield". **NEXT THREE GIGS:** Obsession, Peole (July 5); Pure Sax, Worthing (6); Pure, Stoke on Trent (11). **DJ TRADEMARK:** "People recognise me because of the height - I'm 6'6" - and for getting the club moving." **LIFE OUTSIDE DJING:** Artist; remixer; works with Tin Tin Out's Darren Stoke and Lindsay Edward as The Goodfellas.

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- 30 40 STAND

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14 10 TRACASIT  
14 19 VIVAL EUROPOP  
14 20 THE BIG HIT BOX

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⊕ compiled by alan jones from a sample of over 600 dj returns (fax: 0171-828 2881) ⊕

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**1** **HIGHER STATE OF CONSCIOUSNESS (DEX & JONESEV/MR SPRING/JULES & SKINS/SHAR/ITTY BITTY BOOZY WOOLZY MIXES)**

**2** **JUMPIN' (TODD TERRY/RYTHM MASTERS/KEN LOURENJI CANDELARIO MIXES)**

**3** **KRUPIA (APOLLIO 440/ALCANTRAZ/MARCOTIC THRUST/SEROTINA MIXES)**

**4** **ARMS OF LOREN (NIP'N'U/K/STEINWAY MIXES) Evolve**

**5** **WHAT YOU WANT (MARK PICCHOTTI/MARMA/SUTRA/RICHIE JONES MIXES)**

**6** **BRING ME LOVE (IMARK PICCHOTTI/M&S MIXES) Andrea Mendez**

**7** **UPTOWN DOWNTOWN Full Intention**

**8** **MESSAGE OF LOVE (K-KLASS/CAJ MACKINTOSH/JULES & COLE MIXES) Lovehappy**

**9** **DO THAT TO ME (LISA MARIA EXPERIENCE/F&B CLUB MIXES)**

**10** **I WAS MADE TO LOVE YOU (IMARK PICCHOTTI/BIFF & MEMPHIS/ZEB MIXES)**

**11** **LE VOIE LE SOLEIL (FADE/OUT WEST/TITCHY & SCRATCHY MIXES)**

**12** **ONE DAY TILL I FLY AWAY (BIFF & MEMPHIS/THE SHARP MIXES) Kelly/Lerema**

**13** **RUNNING AWAY (E-SMOKOV/LISA MARIE EXPERIENCE/TODD EDWARDS/GLENN UNDERGROUND MIXES) Nicole**

**14** **CRAZY (MARK PICCHOTTI/UP-INFLUENCE/UNISLEEP CAMPBELL/CAJ STREET MIXES)**

**15** **MAKE IT HAPPEN (ROGER SIMMS MIXES)**

**16** **PRAY FOR LOVE (DAVID MORALES/LOVE TO INFINITY MIXES) Love To Infinity**

**17** **CHILDREN OF THE WORLD (JUNIOR VASQUEZ MIXES) Sounds Of Blackness**

**18** **FLYING BABY FOR YOU (YERSELF/INGY HIGH SLUCKER)**

**19** **THE MUSIC IS MOVING (TODD DE VITZ/AL PAUL RED JERRY MIXES) Esquire**

**20** **THE MUSIC IS MOVING (TODD DE VITZ/AL PAUL RED JERRY MIXES) Esquire**

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**24** **THE MUSIC IS MOVING (TODD DE VITZ/AL PAUL RED JERRY MIXES) Esquire**

**25** **SUNSHINE (YOSHITOGA/OORIGINAL MIXES) Umboca**

**26** **WEST 4 (BEAT FOUNDATION MIXES) Art Of Silence**

**27** **SURPRISE DANCING (DVAZ/BEAT FOUNDATION/TODD TERRY/IZABELE INC MIXES)**

**28** **LET TAKE YOU TO LOVE (TODD TERRY/NUSH MIXES) Naked Music NYC**

**29** **SET UP FREE (PHAT SLAGZ/GROOVE MAN/PLANET V MIXES) Planet Soul**

**30** **GET HIGH Update**

**31** **I AM I FEEL (JUNIOR VASQUEZ MIXES) Alaba & Abic**

**32** **CONSPIRACY (STEVE OSORQUE MIXES) Termination**

**33** **HOW I WANNA BE LOVED (T-EMPO/DANCING DVAZ MIXES) Dana Dawson**

**34** **THE SEARCH (ARMANDO VAN HELDEN/K-PRESS 2 MIXES) Transcenders**

**35** **THE POWER 86 (SNAP! MIXES) Snap! featuring Ernst**

**36** **USE ME UP Plucky**

**37** **IF LOVIN' YOU IS WRONG (ROLLO & SISTER BLISS MIXES)/SALVA MEA (ROLLO & SISTER BLISS MIXES) Faithless**

**38** **THE SPIRIT IS JUSTIFIED (MIXES) Remo De Vida**

**39** **VICIOUS CIRCLES (RHYTHM MASTERS/JUNIOR JACK/SPIRIT LEVEL MIXES)**

**40** **JAZZ IT UP 'ERIK' 'MORE' (MORILLO/KLM MIXES) Real 2 Real**

**41** **RAYS OF THE RISING SUN (DEKWARD & DANES/RAMP/JOHN PLEASED WIMMIN/KILLER GREEN BUMPS MIXES) Mizal**

**42** **CHECKER (KEVIN DODDS MIXES) Da Locs**

**43** **PARADISE (D'TILL/DONNE AUDE/TALL PAUL MIXES) Gypsy/Queens**

**44** **STRONGER (RICHE FINGERS/LITTLE EAGLE MIXES) Meits Bhavna**

**45** **YOU'RE NO GOOD FOR ME! (INGOMA MIXES) Bilalibong**

**46** **SHOUT UP PLAY BOYS (MARK PICCHOTTI MIXES) Staxx**

**47** **ELEVATOR SONG (BIFF & MEMPHIS/D'TILL MIXES) Dubstar**

**48** **THE PICTURES IN YOUR MIND (BU PETER/KAWD MIXES) Bu Peter**

**49** **THE KEY THE SECRET (DANCING DVAZ/ARMANDO VAN HELDEN MIXES) U.C.C. (Urban Coolie Collective)**

**50** **RELEASE YOU YOURSELF (ROGER SANCHEZ MIXES) Transatlantic Soul**

**51** **OUTRAGED (JULES & SKINS MIXES) Julez & John Kelly/crescent Six 'N' Stigm**

**52** **OUTRAGED (JULES & SKINS MIXES) Julez & John Kelly/crescent Six 'N' Stigm**

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**85** **OUTRAGED (JULES & SKINS MIXES) Julez & John Kelly/crescent Six 'N' Stigm**

**86** **OUTRAGED (JULES & SKINS MIXES) Julez & John Kelly/crescent Six 'N' Stigm**

**87** **OUTRAGED (JULES & SKINS MIXES) Julez & John Kelly/crescent Six 'N' Stigm**

**88** **OUTRAGED (JULES & SKINS MIXES) Julez & John Kelly/crescent Six 'N' Stigm**

**89** **OUTRAGED (JULES & SKINS MIXES) Julez & John Kelly/crescent Six 'N' Stigm**

**90** **OUTRAGED (JULES & SKINS MIXES) Julez & John Kelly/crescent Six 'N' Stigm**

**91** **OUTRAGED (JULES & SKINS MIXES) Julez & John Kelly/crescent Six 'N' Stigm**

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**95** **OUTRAGED (JULES & SKINS MIXES) Julez & John Kelly/crescent Six 'N' Stigm**

**96** **OUTRAGED (JULES & SKINS MIXES) Julez & John Kelly/crescent Six 'N' Stigm**

**97** **OUTRAGED (JULES & SKINS MIXES) Julez & John Kelly/crescent Six 'N' Stigm**

**98** **OUTRAGED (JULES & SKINS MIXES) Julez & John Kelly/crescent Six 'N' Stigm**

**99** **OUTRAGED (JULES & SKINS MIXES) Julez & John Kelly/crescent Six 'N' Stigm**

**100** **OUTRAGED (JULES & SKINS MIXES) Julez & John Kelly/crescent Six 'N' Stigm**

- 14 **24** **SUNSET**
- 15 **25** **TELL ME**
- 16 **26** **LET ME**
- 17 **27** **THEME**
- 18 **28** **BRAIN**
- 19 **29** **NAKED**
- 20 **30** **OH A**
- 21 **31** **DREAM**
- 22 **32** **VICIOUS**
- 23 **33** **FABLE**
- 24 **34** **FASTLY**
- 25 **35** **RETURN**
- 26 **36** **THANK**
- 27 **37** **SHE SA**
- 28 **38** **OCEAN**
- 29 **39** **FORGE**
- 30 **40** **STAND**

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- 0 **19** **THE MUSIC IS RHYTHM (MUSICIANS' MASTERS/STONEBRIDGE & NICE/BAND OF GYPSIES MIXES)**
- 1 **20** **ABIGAIL**
- 2 **21** **MUSICIANS' MASTERS/STONEBRIDGE & NICE/BAND OF GYPSIES MIXES**
- 3 **22** **MOVE BABY MOVE (RED BOYS/QUIET MAN MIXES) Sartorello**
- 4 **23** **CHANGE (JOEY NEGRO/HERALISER MIXES)/PUSHING AGAINST THE FLOW (ROGER SANCHEZ MIX) Raw Stylus**
- 5 **24** **DREAM COME TRUE (ANGEL MORALES/JUNIOR VASQUEZ/HAN/BRIBAN BRISTOL MIXES) Decommunistion**
- 6 **25** **YOU GOT TO BE THERE (KADOC/JUNISON MIXES)/THE NIGHTTRAIN (KINETIC MIX) Kadoc**
- 7 **26** **KEEP PUSHIN' Boris Duggesch**
- 8 **27** **CHA CHA (ARMAND VAN HELDEN/CHARLEY CASANOVA/DJ SNEAK MIXES) Armand Van Helden**
- 9 **28** **WRONG TONN TERRY/DEEP DISK/GOOD II SWING MIXES) Everything But The Girl**
- 0 **29** **WHERE LOVE LIVES (DAVID MORALES/FRANKIE KNIGHTS/DANCING DIVAZ/PAUL OAKENFOLD/ROMANTHONY MIXES) Alison Limerick**
- 1 **30** **LET THE BEAT HIT 'EM (MOVERS & SHAKERS MIXES) Sheryl Jay**
- 2 **31** **GIVE YOU (OP/M/STRIKE MIXES) D'Jaimin**
- 3 **32** **U I GOT A FEELING Scot Project**
- 4 **33** **FINAL (HUSTLERS CONVENTION/JIMMY GOMEZ MIXES)/GET DOWN (SPACE FAMILY UNIT/ORANGE PARK MIXES) Hustlers Convention**

**Alex Reece**  
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- 0 **61** **LATIN THING Latin Thing**
- 1 **62** **ONE TOO MANY HEARTACHES (JUNIOR VASQUEZ MIXES) Gwen Dickey**
- 2 **63** **LOVE DON'T LIVE (JAZZ/N GROOVE/PAI MACKINTOSH/TOMMY MUSTO MIXES) Urban Blues Project present Michael Proctor**
- 3 **64** **SEARCHING FOR LOVE (MR ROY/AURORA B MIXES) Mr Roy featuring Darryl Pandey**
- 4 **65** **PLANET BOODIE Cut And Paste**
- 5 **66** **I WANNA KNOW (DEKARD/STACCATO/AOLARIUS MIXES) Sarcato**
- 6 **67** **RISE (JULES & SKINS MIXES) Zion Train**
- 7 **68** **HOME (SERIAL DIVERGIC POWELL/SKEEMER/STILETTO SISTERS/VINGER YANGER MIXES) Eskimos & Egypt**
- 8 **69** **KEEP ON PUSHING OUR LOVE (T-EMPORES/EREND JEFFERSON MIXES) Nightwriters featuring John Rice & Alysha Warren**
- 9 **70** **CANDLES (DU PULSE/PLAYBOYS FOR LIFE/BLUE AMAZON MIXES) Alex Reece**
- 0 **71** **I NEED YOU (MUSH/BEASMENT JAZX MIXES) Nikita Warren**
- 1 **72** **HOUSE OF LOVE (T-Emrico)**
- 2 **73** **ON YA WAY (HELICOPTER/USA MARIE EXPERIENCE/JULES & SKINS/KLUBHEADS/JOEY MUSAPHIA MIXES) Helicopter**
- 3 **74** **ALRIGHT (PTP & ANN-MARIE SMITH/STAR BOYS MIXES) Ann-Marie Smith**
- 4 **75** **IT'S GONNA BE ALRIGHT Technocat**

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12 **18** **TWENTYBIRT**

14 **19** **VIVAL EUROPOP**

16 **20** **THE BIG HIT MIX**



# ON A POP TIP

# club chart

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

1	12	<b>SUNSHINE</b>	Umboza	Limbo/Positiva
2	2	<b>HOW I WANNA BE LOVED</b>	Dana Dawson	EMI
3	16	<b>JUMPIN'</b>	Todd Terry featuring Martha Wash & Jocelyn Brown	Manifesto
4	NEW	<b>THE POWER 96</b>	Snap! featuring Einstein	Arista
5	24	<b>HIGHER STATE OF CONSCIOUSNESS</b>	Wink	Manifesto
6	1	<b>SURPRISE</b>	Bizarre Inc	Some Bizarre/Mercury
7	NEW	<b>CRAZY</b>	Mark Morrison	WEA
8	3	<b>JAZZ IT UP</b>	Reel 2 Real	Positiva
9	11	<b>WHERE LOVE LIVES</b>	Alison Limerick	Arista
10	33	<b>INDEPENDENT LOVE SONG</b>	Bombers	Steppin' Out
11	NEW	<b>PRAY FOR LOVE</b>	Love To Infinity	Mushroom
12	28	<b>WANNABE</b>	Spice Girls	Virgin
13	24	<b>SUPERNATURE</b>	Cerrone	Encore
14	NEW	<b>HIGH ENERGY 96</b>	Evelyn Thomas	Energise
15	NEW	<b>ALRIGHT</b>	Ann-Marie Smith	Media/MCA
16	37	<b>SMALL TOWN BOY</b>	UK	Media/MCA
17	17	<b>PRIDE</b>	Johnna	PWL International
18	NEW	<b>DANCING QUEEN</b>	Abbacadabra	Almighty
19	15	<b>WRONG</b>	Everything But The Girl	Virgin
20	3	<b>U SURE DO/INSPIRATION</b>	Strike	Fresh
21	NEW	<b>GANGSTA'S PARADISE</b>	DJ Dave	Steppin' Out
22	13	<b>CAN'T TAKE MY EYES OFF YOU (REMIXES)</b>	Boys Town Gang	Big World
23	NEW	<b>WHAT YOU WANT</b>	Future Force	AM:PM
24	NEW	<b>S.O.S.</b>	Abbacadabra	Almighty
25	13	<b>T.O.O.L.</b>	T.O.O.L.	MCA
26	NEW	<b>I'VE GOT A FEELING</b>	Klymax	ZTT
27	NEW	<b>ARMS OF LOREN</b>	E'voke	Manifesto
28	NEW	<b>I KNOW HIM SO WELL</b>	NRG Faze	Energise
29	26	<b>SEARCHING FOR LOVE</b>	Mr Roy featuring Daryl Pandey	Fresh
30	NEW	<b>THEME FROM MISSION: IMPOSSIBLE</b>	IMF (Impossible Mission Force)	Dynamo
31	14	<b>YOU'RE SO VAIN</b>	Chimera	Neoteric
32	7	<b>FEEL THE FORCE (CAN YOU FEEL THE FORCE)</b>	12 West featuring The Real Thing & Glen Goldsmith	Big World
33	NEW	<b>HELLO</b>	Margarita Pracatan	RCA
34	35	<b>LET THE BEAT HIT 'EM</b>	Sheryl Jay	Coliseum/PWL International
35	NEW	<b>MY SWEET LIAR</b>	With It Guys	Activ
36	NEW	<b>RHYTHM IS GONNA GET YOU</b>	Snoop	Cheeky Monkey
37	31	<b>KEEP ON PUSHING OUR LOVE</b>	Nightcrawlers featuring John Reid & Alysha Warren	1st Avenue/Arista
38	21	<b>LUV'D UP</b>	Crush	Telstar
39	5	<b>DON'T STOP MOVIN'</b>	Livin' Joy	Undiscovered/MCA
40	NEW	<b>DO THAT TO ME</b>	The Lisa Marie Experience	3 Beat/Positiva



1	THR	Beastie Boys
2	KILLING	
3	MYSTER	
4	TATVA	
5	BECAU	
6	OH YEA	
7	JAZZ IT	
8	DONT	
9	WHERE	
10	ALWAY	
11	ENGLAND	
12	WROIN	
13	HEY GC	
14	FORBIE	
15	NOBOL	
16	THE DA	
17	WE'RE	
18	THAT G	
19	BLURR	
20	THERE	
21	SURPR	
22	MAKE I	
23	FEMAL	
24	SUNNET	

namecheck: roph tee @ damien mendis @ jeremy newall @ brad beatnik @ jim jeffery @ james hyman @ nicky black market

## tune of the week

**todd terry feat. martha wash & jocelyn brown: 'jumpin' (manifesto/mercury)**

**garage** Heavyweight alert... Patrick Adams' disco oldie 'Keep On Jumpin' by Musique got updated by Mr Terry three years ago but it was only available as a dub on his 'Unreleased Project Vol. 4 EP' - later influencing Lisa Marie Experience to cover the original. Now the full version has been snapped up by this hot label for immediate UK release. Tee's strong-bassed Fietze mix features some Knotties/Marcos-style grand piano and soulful wailing over a pounding beat. Dark, over-dub weirdness prevails on Tee's In House mix. Masters At Work provide a sparse, congas-led vocal interjected KenLou 'Jumpin' & 'Pumpin' dub. Benji Condelara delivers the disco-bassed instrumental Key To Dub. Rhythm Masters stay true to the original Todd vibe, adding a more DJ-friendly arrangement on their 'Thumpin' mix while their vocal mix plays around with a Gusto-style human bass sound. Tee's JM mix recaptures a mirrorball moment with its Sone Perez live bass and fierce organ stabs, which leads nicely, and finally, to the start/stop orchestra breaks and Yello 'Bostrich' - sampling Original Unreleased mix. For those hardcore garage enthusiasts who have worn out their copy of 'Vol. 4' - three tons of fun. ●●●● dm



## house

**UPSTATE 'I Got High' (Higher State)**. The main reason for putting out this remix EP is the new Spacobass mix which is just as good as their recent 'Patience' rock (even if it is all just the same two bitches who do everything on Higher State). This mix is reminiscent of the Solitaire Gees of this world - all bounding boss and clear

sounds - and goes down a treat. As well as the sulky original you also get a no-mercy synth and quivering vocal. Something good for your tastes. ●●●● d&h

**METTA BHAVINA 'Stronger' (Castle)**. This doubletrack features vocalist Alica and an average house song in a variety of mixes but it's worth hunting out simply for the funky

summer garogenesis of the TNT mix. The latter swings along divinely with clever hints of vocal, sexy stabs, disco swells and some reliably chunky beats - irresistible ●●●● d&h

**A TRIBE CALLED QUEST '1nce Again' (Jive)**. Freshly fanatics from Queens, New York, return with more beats and rhymes "harder than last night's election". Get the

picture? Phile, Ali Shaeed, Muhammad and Kunor (Q-Tip) are getting off on this mad, mellow vibes-soaked hood-nodder. The Beats-us-ish double bass loolates the low end feeling. The r&b fava is extended further by the addition of a "chocolate ice cream" vocal from Tammy Lucas. It screams! U scream! We all scream 'is it good to you!'. Perfected for the summer. The album is a landmark. Trust me. ●●●● dm

though the original version of this song was produced using bits of music from The Soundpool, which contains the samples donated by a cross section of more than 30 artists. The dance mixes, however, come courtesy of Jules & Skiris who have turned it into a happy, uplifting house music affair with uplifting vocal re-takes and plenty of dance energy. ●●●● n

**THE LISA MARIE EXPERIENCE 'Do That To Me' (Positiva)**. Actually an import prior to the whole 'Jumpin' scenario, this is in effect a re-release rather than an official follow-up to their last rather splendid ditty on fir. Still going down the UK house style route with plenty of samples littered along the way, the title derives from Loloata.

Holloway's 'Do That To Me (Get Me Free)', which was originally known as 'Heart Stealer', and contains Loloata herself belting out a chorus prior to herself from Moni Dibanga's 'Soul Mokasa', which was also used by Michael Jackson. It's adrenalin charged and very effective on the dancefloor, if not in the same league as 'Jumpin'. ●●●● n

**POLTERGEIST 'Vicious Circles' (Manifesto/Mercury)**. Circulating on European import since May 1993, remixed in 1995 and finally surfaced now in the UK. Brought to our



**SNAP 'The Power (Mixes)' (Arista)**. Gone are the bells, Russian intro-ranting and the overall gnosticism behind one of the greatest dance records ever. All that's left is poor ragga chat over the bare essentials of a now hip-housy pace. What a shame Anzilat & Munzing did not allow for some new blood to remix an anthem that could have been a huge pan-European hit all over again. ●●●● ja

**ZION TRAIN 'Rise' (China)**. Zion Train are a multi-media collective who produce their own magazine (The Wobbler), run a huge web site, organise sound systems and publish books in addition to being a fully-fledged group with an extensive series of live dates under their belts. Here they venture into dance music.

## zion train

12 18 THE BIRTH OF HOUSE  
14 19 VIVAL EUROPOP  
16 20 THE BIG HIT MIX

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- 24 30 OOH A
- 31 DREAM
- 32 VICIO
- 28 33 FABLE
- 34 34 FASTLU
- 40 35 RETUR
- 22 36 THAN
- 26 37 SHE S
- 32 38 OCEAN
- 33 39 FORGE
- 23 40 STAM

Bulleted titles at





Ambala's percussion. African chanting is interspersed alongside the haunting flute of Philip Bent. Unsurprisingly it has been seriously overlooked here by UK houses who might be of the afro-beat/funk persuasion. However, in New York, where it will be released shortly on Elektra with a set of killer (I kid you not) remixes, this is causing mayhem. If you liked MAW's recent mix of Bobba Matic's 'Gone', you'll love this. Be warned though, this is only for serious and 'creative' DJs. ●●●●● dm

**DJ TONKA VS DESKEE 'Feel The Street/DJ TONKA (I Want You To Feel) (Force Inc US)**. Two singles from the disco house man of the moment DJ Tonka. The disco mix of 'Feel The Street' is typical Tonka fare and preferable to the straighter original club mix. 'Feel' features two similar mixes from Gusto which simply pummel out edgy disco grooves. Derrick Carter goes for a more rhythmic house version and the Gemini mix is more of a hancery house cut. ●●●● bb

**SHERLY JAY 'Let The Beat Hit 'Em' (PWL)**. It takes some cheek to cover a tune that's barely out of our recent memory, staying faithful in almost every respect to the original, it's aimed firmly at the commercial end of the scene with a couple of club mixes that are interesting but perhaps not strong enough to lempit more underground DJs. If it



reel 2  
real

threatened to be a crossover hit, you can be sure the Lisa Lisa & Cult Jam original would make a sudden re-appearance. ●●● 1)

**Jungle**  
**CONGO NATTY 'Emperor Seselele (Remix) (dub plate)** Forthcoming on Congo Natty's label, this has been remixed turbo style by the L Double. It begins with a tremendous funky piece, rolls into the breaks and vocal and is followed by the most wicked bassline you've ever heard. Funky and infectious. Massive on the dancefloor. ●●●●● n

**TRINITY 'Gangsta (Remix) (Philly Blunt)**. This has been raved in this remix. The full hip hop beats-led into leads up to an amazingly array of militant drums and ear-piercing b-line. A proper rollo. ●●●●● n

**garage**  
**M&S 'Saturday (Public Demand)**. The hot London based team of Morrison and Siddall just keep on getting hotter with this full vocal version of the previously released dub track 'The Music'. Live bass, spunked drums and warm keys set a rock solid subterranean foundation while Michelle Douglas belts out the lead vocals with Danny Love on harmonies, until the final breakdown, where Danny takes the spotlight for a soul scorching climax, which gets

reworked and reworked in the dub. The ultimate party record, but don't save it for the weekend. ●●●●● 1n

**COOLEY'S HOT BOX 'We Don't Have To Be Alone' (Groovin')**. DJ Chooz (G-Dubs), the guy responsible for that first Deep Forest club mix provides the ultra smooth production on the gliding club mixes of this great song featuring an unretricted female vocalist with a cute but gutsy voice. On the flip we find two cosmic versions reminiscent of the Mizell Brothers' productions (Patrice Rushen, Johnny Hammond etc.) which are ideal for Incognito fans. A soulful jazzy release worth tracking down. ●●●●● 1n

**soul**  
**DAMAGE 'Anything' (Big Life)**. Damage creep up on Kreuz, our premier UK r&b vocal group, with this tasty, funky mid-pacer. However, it's not the main rax that most turn me on. While these take the fashionable route of singing their song over an old classic - a sampled 'Wind Parade' by Donald Byrd - I would recommend much more highly the more fluid Koko Remix. Here the song is allowed to breathe more freely over crispy urban beats that any tuned-in r&b dancefloor would warm to. It's still not totally sample free, and the melody itself is not particularly instant, but it's a real groover. ●●●●● rt



12 18 TRUESBIRT  
14 19 VIVAL EUROPOPP  
16 20 THE BIG HIT MIX

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- 40 35 RETU
- 22 36 THAN
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- 73 40 STAMI

Bullered titles a



club chart  
commentary

by alan jones

Todd Terry's Maniako label single 'Jumpin' runs out of steam after two weeks of number one, with club support for it dipping by 23%.

This allows another Maniako release - Wink's 'Higher State Of Consciousness' - to leapfrog into pole position. The Wink record previously climbed to number two on the Club Chart when first released last October. ...London usually leads the way, but Todd Terry is still ahead of Wink by a considerable (15%) margin there. With

'E'voke third, Maniako is the home of all the top three in the capital. The rest of the Top 10 are: 4 'Bring Me Love' - Andrea Mendez, 5 'Crazy' - Mark Morrison, 6 'What You Want' - Future Force, 7 'I WAS MADE TO LOVE YOU' - Lorraine Cole, 8 'Kriper' - Apollo 440, 9 'Children Of The World' - Sounds Of Blackness, 10 'Do That To Me' - Lisa Marie Experience. ...Pop metal kings Tenorvision are one of those acts considered most unlikely to hit the Club Chart, but Paul Oakenfold's sidekick Steve Osborne has forced their upcoming B-side

'Conspiracy' to submit to the handoff treatment, with impressive results. The song debuts on the chart at 41, and is particularly popular in the North. ...Mixer of the week must be Mark Picchiotti.

The increasingly busy American, who is due to join forces with Gery Barlow shortly, mixed the current club hits by Future Force (number five) Andrea Mendez (six), Lorraine Cole (10), Mark Morrison (14) and Stox (55). Junior Vasquez and Dancing Divaz each have four mixes in the chart, but Picchiotti's record of four mixes in the top 14 is far superior. ...The Pop Tip chart undergoes violent upheaval this week with 16 new entries and several big movers in each direction.

Bizarre Inc's 'Surprise' is one of the casualties of this frenzied action, losing half of its support as it plummets from one to six. The five records ahead of it are running practically neck-and-neck, with

Umboza emerging as the new number one by the smallest of margins. The record, which samples the Gypsy Kings' 'Bambalele', has had a curiously consistent if low-key run in the main Club Chart, where it has recorded 26-21-28-33-24-33 in the past six weeks.

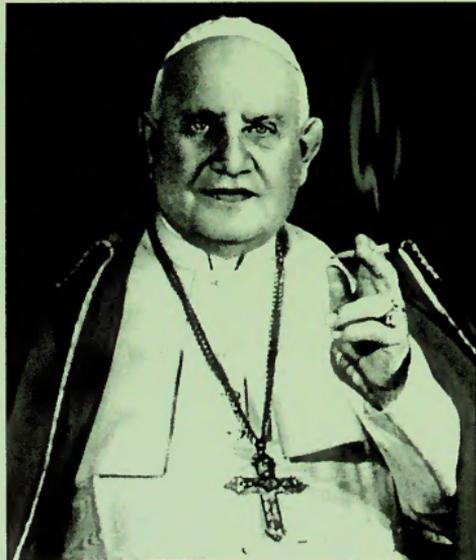
beats &



Renaissance is gearing up for the release of the 'Renaissance Mix Collection Volume 3'. Maintaining its reputation for innovation, Renaissance has decided to have the whole three-CD set mixed by legendary Italian DJ duo Fathers Of Sound, who are pictured here dressed in spookman outfits. ...New Brussels-based techno label Elypsa launches itself this week with a double CD, Futuresonica Techno Vision 01'. Featuring tracks by the Advent, Dave Angel, 69, Christian Vogel and Aphex Twin, this compilation will be followed by LPs from Claude Young and Kenny Linkin. Kevin Harris is leaving the A&R department of Big Lite after two years for the new pastures of A&M. Kevin will be concentrating on the 186 market of A&M. ...Subversive Records is diversifying its successful 'New York In The Mix LP' series (which has so far featured Johnny Vicious and Angel Morass) with a 'DC in the Mix' set that will feature Washington's finest, Alotroz. This album will be followed in September by a 'Chicago In The Mix' album featuring Mark Picchiotti. ...Liverpool's Three Beat Records is following up its recent successes in the singles chart with the likes of Pantoman and the Lisa Marie Experience with a new compilation, 'Horizons', jargaling the current vogue for dreamhouse. Included on the CD, which is due to be released this week, are Robert Miles, Jam & Spoon, DJ Dado and Sabres Of Paradise. ...Love To Infinity is to take on surely one of its most challenging remakes to date when it works on The Who's 'My Generation', which is being reissued to tie in with the use of the old mod anthem as part of the Calippo lead killy adverts. ...Finally, well done to Cream which won both the UK dance club of the year and the club of the North awards of the BEDA awards last weekend. ...AND THE BEAT GOES ON!



pieces



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- 7 JAZZ
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- 9 WHER
- 10 ALWAY
- 11 ENGLAN
- 12 WRON
- 13 HEY G
- 14 FORBII
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- 16 THE D
- 17 WE'RE
- 18 THAT
- 19 BLURR
- 20 THERE
- 21 SURPP
- 22 MAKE
- 23 FEMAL
- 24 SOMEI

- 25 **TELL HIM** Quentin & Ash East West
- 26 **LET ME LIVE** Queen Parlophone
- 27 **THESE FROM MISSION: IMPOSSIBLE** Adam Clayton & Larry Mullen Mother
- 28 **BRAIN STEW/JAUDED** Green Day Reprise
- 29 **NAKED** Louise 1st Avenue/EMI
- 30 **OOH AAR...JUST A LITTLE BIT** Gina G Eternal/WEA
- 31 **DREAMTIME** Zee Perfecto
- 32 **VICIOUS CIRCLES** Poltergeist Manifesto
- 33 **FABLE** Robert Miles Deconstruction
- 34 **FASTLOVE** George Michael Virgin
- 35 **RETURN OF THE MACK** Mark Morrison WEA
- 36 **THANK GOD IT'S FRIDAY** R Kelly Jive
- 37 **SHE SAID** Longpigs Mother
- 38 **OCEAN DRIVE** Lighthouse Family Wild Card/Polydor
- 39 **FORGET ABOUT THE WORLD** Gabrielle Go Beat
- 40 **STAND UP** Love Tribe AM/PM

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



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- 2 **FANTAZIA PRESENTS THE HOUSE COLLECTION 4** Deconstruction
- 3 **CREAM LIVE - TWO** Vaga
- 4 **THE BEST SWING ALBUM IN THE WORLD...EVER!** Virgin
- 5 **THE BEST FRONTLINE ANTHEMS IN THE WORLD...EVER!** Virgin
- 6 **MIX ZONE** Polygram TV
- 7 **MOVIE KILLERS** Einar
- 8 **TRAINS-SPOTTING (OST)** BM/Parade
- 9 **IN THE MIX 95-2** Vaga
- 10 **100% SUMMER MIX 95** Bator
- 11 **SPIRITS OF NATURE** Virgin
- 12 **SUMMER VIBES** Polygram TV
- 13 **THE BEAUTIFUL GAME** RCA
- 14 **REMANISCE THE MIX COLLECTION - PART 3** Sub
- 15 **BEST OF ACID JAZZ** Dual Disc/Dance
- 16 **PURE JAZZ MOODS - COOL JAZZ FOR A SUMMER** Disc
- 17 **HORIZONS - 12 DREAMHOUSE ANTHEMS** Polygram TV
- 18 **TELEBIT** Polygram TV
- 19 **YVVA! EUROPOP** waga/ep
- 20 **THE BIG HIT MIX** Virgin

- 24 **THE WAR OF THE WORLDS** Jeff Wayne Columbia
- 25 **EVERYTHING MUST GO** Manic Street Preachers Epic
- 26 **THESE DAYS** Bon Jovi Mercury
- 27 **HITS** Mike & The Mechanics Virgin
- 28 **THE IT GIRL** Sleeper Indolent/RCA
- 29 **GABRIELLE** Gabrielle Go Beat
- 30 **ALL CHANGE** Cast Polydor
- 31 **DEFINITELY MAYBE** Oasis Creation
- 32 **STANLEY ROAD** Paul Weller Go/Disco
- 33 **GARBAGE** Garbage Mushroom
- 34 **PEACE AT LAST** Blue Nile Warner Bros
- 35 **MERCURY FALLING** Sting A&M
- 36 **TO THE FAITHFUL DEPARTED** The Cranberries Island
- 37 **DESTINY** Gloria Estefan Epic
- 38 **THE SUN IS OFTEN OUT** Longpigs Mother
- 39 **DIFFERENT CLASS** Pulp Island

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**GEMINI**  
 COULD IT BE FOREVER

EMI

# US ALBUMS

#	Title Artist	(Label)	#	Title Artist	(Label)
1	THE CROSSROADS Bono Thugs-N-Harmony (PolyGram)	26	3 BLUE Lahan Finnes (Curb)		
2	YOU'RE MAKIN' ME HIGHLET... Tom & Sherry (Capitol)	27	18 ONLY YOU 112 (Mercury)		
3	HOW DO U WANT IT?... Phyllis Diller (Atlantic)	28	25 UNTIL IT'S ALL THE WAY (Mercury)		
4	GIVE ME ONE REASON Tracy Chapman (Elektra)	29	73 IT'S ALL THE WAY LIVE Coello (Cherry Red)		
5	MACARENA Live Baby March Gray (Columbia)	30	4 I LIKE HOW YOU FEEL (Def Jam)		
6	ALWAYS BE MY BABY March Gray (Columbia)	31	12 OLD MAN & ME (PARENT OCT...) (Holla's The Beatles) (Mercury)		
7	BECAUSE YOU LOVED ME Celina Dion (S&W Music)	32	38 COUNTING BLUE CARS (Mercury)		
8	THEIR BORN MISSING/MISSISSIPPI (A&M)	33	31 SITIN' UP IN MY ROOM (Mercury)		
9	WHY LOVE YOU SO MUCH (Mercury)	34	32 BE MISSING Everything But The Girl (Mercury)		
10	NOBODY KNOWS THE Funky Project (J&R)	35	73 TRES DELINQUENTS Deliquents (Mercury)		
11	IRONIC Anais Marikanta (Mercury)	36	36 SOMEDAY A&E (Capitol)		
12	BE FASTLOVE George Michael (Globe/Warner)	37	43 J&J JEALOUSY Martha Beckwith (Mercury)		
13	TWISTED Spin Sweet (Mercury)	38	30 THEY DON'T CARE ABOUT US Michael Jackson (A&M)		
14	EMON N RIDE IT Guest City Life (Globe/Warner)	39	34 KEEP ON KEEPIN' ON MC Light Ray (Capitol)		
15	KISSIN' YOU (Mercury)	40	38 WONDER Misha Meehan (Mercury)		
16	YOU'RE THE ONE YOU (Mercury)	41	37 FLOOD Jay D City (Mercury)		
17	INSENSITIVE Jim Adams (Mercury)	42	45 BE MY LOVER La Bouché (Mercury)		
18	WHO WILL SAVE YOUR SOUL (Mercury)	43	43 TONIGHT, TONIGHT The Smashing Pumpkins (Mercury)		
19	TOUCH ME, TEASE ME (Mercury)	44	39 COUNT ON ME Whitney Houston (Mercury)		
20	HAY David Corfield (PolyGram)	45	42 1, 2, 3, 4 (SIMPY NEW) David (Mercury)		
21	SWEET DREAMS La Bouché (Mercury)	46	44 YOUR LOVING ARMS Bette Van Martin (Mercury)		
22	FOLLOW YOU DOWNTIL I HEAR... The Six Discans (Mercury)	47	44 18 1578 Smashing Pumpkins (Mercury)		
23	THE EARTH, THE SUN... Color Me Badd (Mercury)	48	46 BACK TO THE WORLD David Campbell (Mercury)		
24	CHILDREN Ruben Miller (Mercury)	49	45 THE WORLD KNOW Collective Soul (Mercury)		
25	GET ON UP (Mercury)	50	45 YOU DON'T FOOL ME Queen (Mercury)		

Charts courtesy of **Billboard** & **July 1998**. A covers are awarded to those products demonstrating the greatest airplay and sales gain. **UK** UK-sourced. **US** US-sourced.

# US ALBUMS

#	Title Artist	(Label)	#	Title Artist	(Label)
1	LOAD Maricopa (Mercury)	26	38 OLDER George Michael (Globe/Warner)		
2	SECRETS The Notorious B.I.G. (A&M)	27	36 SIXTEEN STONE Bush (Tram) (Mercury)		
3	THE SCORE (Mercury)	28	33 THE HUNCHBACK OF NOTRE DAME (OST) Various (Mercury)		
4	JAGGED LITTLE PILL Anais Marikanta (Mercury)	29	33 GARBAGE Cyndie Lauper (Mercury)		
5	FALLING INTO YOU Céline Dion (S&W Music)	30	37 PIECES OF YOU (Mercury)		
6	NEW BEGINNING Tracy Chapman (Mercury)	31	33 GANGSTA'S PARADISE Coolio (Mercury)		
7	E 1999 ETERNAL Gene Thugs & Harmony (Mercury)	32	32 DESTINY Ginie Carter (Mercury)		
8	THE NUTTY PROFESSOR (OST) Various (Mercury)	33	34 ALL EYEZ ON ME P-ink (Mercury)		
9	FAIRWEATHER JUNCTION Anita & The Bandwidth (Mercury)	34	34 R KELLY Kelly Rowland (Mercury)		
10	CRASH Dave Matthews Band (Mercury)	35	30 NOCTURNAL Hugh Downs (Mercury)		
11	TRAGIC KINGDOM No Doubt (Mercury)	36	32 MISSION TO PLEASE The Holy Brothers (Mercury)		
12	GETTIN' IT (ALBUM NUMBER 18) Too Short (Capitol)	37	37 MELLON COLIE & THE INFINTIE... Smashing Pumpkins (Mercury)		
13	THE WOMAN IN ME Shania Twain (Mercury)	38	38 MISSION: IMPOSSIBLE (OST) Various (Mercury)		
14	DOWN ON THE UPSIDE David Gray (Mercury)	39	39 TRY MUSIC... SONGS FROM THE... Stone Temple Pilots (Mercury)		
15	EVIL EMPIRE Rage Against The Machine (Mercury)	40	41 TRY MARCHES ON Tracy Lawrence (Mercury)		
16	COOLCAT Ray (Mercury)	41	41 THE CABLE GUY (OST) Various (Mercury)		
17	BARANA WIND Jimmy Buffet (Mercury)	42	42 HIGH LONESOME SOUND (Mercury)		
18	BORDERLINE Brandy & Dana (Mercury)	43	43 SWEET DREAMS La Bouché (Mercury)		
19	DAYDREAM Meshia Gray (Mercury)	44	44 ELECTRICALLY RAYNADA Ruben Miller (Mercury)		
20	BE WHAT'S THE STORY, MORNING GLORY? (Mercury)	45	31 18 T.L.I. DIE Bryan Adams (Mercury)		
21	BAD HAIR DAY (Mercury)	46	36 TIGERLILY Neelma Merchant (Mercury)		
22	BLEED CLEAR Sky (Mercury)	47	45 THE GREATEST HITS COLLECTION Alan Jackson (Mercury)		
23	BE TO THE FAITHFUL DEPARTED The Chordettes (Mercury)	48	46 NEW BEGINNING (Mercury)		
24	THE ROAD TO ENSENADA Lita Lovell (Mercury)	49	47 JARS OF CLAY Jay D City (Mercury)		
25	LEGAL DRUG MONEY Last Days (Mercury)	50	41 WAITING TO EXHALE (OST) Various (Mercury)		

# UK WORLD HITS

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

GERMANY		AUSTRALIA		SWITZERLAND		FRANCE	
1	101 INNOVIA Fallades (Cheops)	1	101 SOPAAR...JUST A LITTLE BIT (Mercury)	1	101 INNOVIA Fallades (Cheops)	1	101 EVERYBODY WORNS AGENT (Mercury)
2	101 RETURN OF THE MACK Mark Merfano (Mercury)	2	101 FASTLOVE George Michael (Mercury)	2	101 FIRESTARTER The Prodigy (Mercury)	2	101 FASTLOVE George Michael (Mercury)
3	101 FIRESTARTER The Prodigy (Mercury)	3	101 I AM BLESSED (Mercury)	3	101 RETURN OF THE MACK Mark Merfano (Mercury)	3	101 RETURN OF THE MACK Mark Merfano (Mercury)
4	101 FASTLOVE George Michael (Mercury)	4	101 MISSING Everything But The Girl (Mercury)	4	101 FASTLOVE George Michael (Mercury)	4	101 BABY COME BACK Worlds Apart (Mercury)
5	101 YOU DON'T FOOL ME Queen (Mercury)	5	101 CHAMPAGNE SUPRANOVA Ozzy (Mercury)	5	101 BEFORE PAT SHOP BOYS (Mercury)	5	101 YOU DON'T FOOL ME Queen (Mercury)

# NETWORK CHART

#	Title Artist	(Label)	#	Title Artist	(Label)
1	THREE LIONS Bessie & Slimem & Lightning Seeds (Mercury)	21	3 THERE'S NOTHING I WON'T DO Jay (Mercury)		
2	KILLING ME SOFTLY (Mercury)	22	18 IRONIC Anais Marikanta (Mercury)		
3	MYSTERIOUS (Mercury)	23	18 NAKED (Mercury)		
4	TATTA Kyla Shaker (Mercury)	24	36 SURPRISE (Mercury)		
5	BECAUSE YOU LOVED ME Celina Dion (Mercury)	25	31 FORGET ABOUT THE WORLD (Mercury)		
6	OR YEAR (Mercury)	26	35 A BETTER MAN (Mercury)		
7	JAZZ IT UP (Mercury)	27	4 IN TOO DEEP (Mercury)		
8	DON'T STOP MOVIN' (Mercury)	28	29 THAT GIRL (Mercury)		
9	WHERE LOVE LIVES (Mercury)	29	4 LET ME LIVE (Mercury)		
10	ALWAYS BE MY BABY March Gray (Mercury)	30	38 FEMALE OF THE SPECIES (Mercury)		
11	WRONG Everything But The Girl (Mercury)	31	31 INSTINCT (Mercury)		
12	NOBODY KNOWS (Mercury)	32	4 ENJIARD'S (Mercury)		
13	FASTLOVE George Michael (Mercury)	33	30 IN A ROOM (Mercury)		
14	OCEAN DRIVE (Mercury)	34	36 HEY GOD (Mercury)		
15	MAKE IT WITH YOU (Mercury)	35	38 CECILIA (Mercury)		
16	THE DAY WE CAUGHT THE TRAIN (Mercury)	36	32 GIVE ME A LITTLE MORE (Mercury)		
17	WE'RE IN A BURNED (Mercury)	37	37 THINK (Mercury)		
18	THE ONLY THING THAT LOOKS GOOD ON ME (Mercury)	38	31 A SONG FOR LIFE (Mercury)		
19	FORBIDDEN CITY (Mercury)	39	31 OOH AAH...JUST A LITTLE BIT (Mercury)		
20	RETURN OF THE MACK (Mercury)	40	30 OOH AAH...JUST A LITTLE BIT (Mercury)		

# VIRGIN RADIO CHART

#	Title Artist	(Label)	#	Title Artist	(Label)
1	JAGGED LITTLE PILL Anais Marikanta (Mercury)	21	15 PEACE AT LAST (Mercury)		
2	REBORN BEAM...THE VERY BEST OF (Mercury)	22	15 STANLEY ROAD (Mercury)		
3	MOSELEY SHIELDS (Mercury)	23	15 THE IT GIRL (Mercury)		
4	OLDER George Michael (Mercury)	24	15 DEFINITELY MAYBE (Mercury)		
5	18 T.L.I. DIE Bryan Adams (Mercury)	25	15 GARBAGE Cyndie Lauper (Mercury)		
6	OCEAN DRIVE Lightbox Family (Mercury)	26	15 ALL CHANGE (Mercury)		
7	FREE PEACE SWEET (Mercury)	27	15 TO THE FAITHFUL DEPARTED The Chordettes (Mercury)		
8	(WHAT'S THE STORY) MORNING GLORY? (Mercury)	28	21 MERCURY FALLING (Mercury)		
9	WILDEST DREAMS (Mercury)	29	15 DIFFERENT CLASS (Mercury)		
10	12 1977 (Mercury)	30	15 THE BENCHES (Mercury)		
11	WALKING WOUNDS Everything But The Girl (Mercury)	31	15 GOLDEN HEART (Mercury)		
12	LOAD (Mercury)	32	15 THE WAR OF THE WORLDS (Mercury)		
13	LIFE (Mercury)	33	15 BROTHERS IN ARMS (Mercury)		
14	BOUNCE FRIED/FRUIT (Mercury)	34	15 MELLON COLIE & THE INFINTIE... Smashing Pumpkins (Mercury)		
15	EVERYTHING MUST GO (Mercury)	35	15 WORDS (Mercury)		
16	HITS (Mercury)	36	15 THE SUN IS OFTEN OUT (Mercury)		
17	COOLCAT (Mercury)	37	15 THE PRESIDENTS OF THE USA (Mercury)		
18	BROKEN ARROW (Mercury)	38	15 PARANOIA & SUNDOWN (Mercury)		
19	THESE DAYS (Mercury)	39	15 RITZ-PAT (Mercury)		
20	GABRIELLE (Mercury)	40	15 ELEGANT SLUMMING (Mercury)		

# R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distrib.)
1		<b>KILLING ME SOFTLY</b>	Fugees	Columbia	CD 662945 (SM)
2		<b>ALWAYS BE MY BABY</b>	Mariah Carey	Columbia	(SM)
3		<b>NOBODY KNOWS</b>	Tony Rich Project	LaFace/Arista	742323642 (BMG)
4		<b>UNDERCOVER LOVER</b>	Smooth	Jive	JIVET 397 (BMG)
5		<b>THANK GOD IT'S FRIDAY</b>	Ri Killy	Jive	CDJIVECD 385 (BMG)
6		<b>OCEAN DRIVE</b>	Lightshow Family	Wild Card/Polydor	57067181 (F)
7		<b>KEEP ON, KEEPIN' ON</b>	MC Lyte featuring X-Clave	East West	A 4287 (W)
8		<b>RETURN OF THE MACK</b>	Mark Morrison	WEA	WEA 9407 (W)
9	6	<b>5 O'CLOCK</b>	Nonchalant	MCA MCST	48011 (BMG)
10	12	<b>LADY</b>	D'Angelo	Cooltempo	12COOL323 (E)
11	10	<b>STAKES IS HIGH</b>	De La Soul	Tommy Boy	TBY 730 (RTM/DISC)
12	11	<b>TWISTED</b>	Keith Sweat	Elektra	EKR 2237 (W)
13	13	<b>DO U KNOW WHERE YOU'RE COMING FROM</b>	M-Base featuring Jamiroqui	Real	12RENK63 (SFS)
14		<b>SOMEONE TO LOVE</b>	Janet	Epic	CD 663362 (SM)
15		<b>BEFORE YOU WALK OUT OF MY LIFE</b>	Menica	Rowdy	742317401 (BMG)
16	8	<b>SCANDALOUS</b>	The Click	Jive	JIVET 393 (BMG)
17	15	<b>DOIN' IT</b>	Lil Cool J	Dor	JAM/Island 12DEF 15 (F)
18	16	<b>YOU'RE THE ONE</b>	SWV	RCA	74231303311 (BMG)
19	19	<b>WOO-HAH!! GOT YOU ALL IN CHECK</b>	Busta Rhymes	Elektra	EKR 2237 (W)
20	18	<b>I MUST STAND</b>	Ice T	Virgin	SYNTO 5 (E)
21	21	<b>THEY DON'T CARE ABOUT US</b>	Michael Jackson	Epic	CD 6629502 (SM)
22	24	<b>ONE FOR THE MONEY</b>	Horace Brown	Motown	8055231 (F)
23	22	<b>THE GRAVE AND THE CONSTANT</b>	Fun Lovin' Criminals	Chrysalis	12CHS 3031 (E)
24	25	<b>I WILL SURVIVE</b>	Chantay Savage	RCA	7423137681 (BMG)
25	26	<b>GET ON UP</b>	Jodeci	MCA MCST	48010 (BMG)
26	28	<b>CALIFORNIA LOVE</b>	2 Pac featuring Dr Dre	Death Row/Island	12DRW 3 (F)
27	25	<b>GIVE ME A LITTLE MORE TIME</b>	Gabrielle	Gez	GOOD 1299 (F)
28	23	<b>THIS IS REAL</b>	Shyheim	Noo Trybe/Virgin	VJST 105 (E)
29	29	<b>24/7</b>	ST	MJJ/Epic	9631992 (SM)
30	30	<b>I GOT 5 ON IT</b>	Luniz	Noo Trybe/Virgin	VJST 101 (E)
31	27	<b>PLAYA HATA</b>	Luniz	Virgin	VJST 103 (E)
32	33	<b>SPACE COWBOY</b>	Jamiroqui	Epic	4277622 (SM)
33	17	<b>ON AND ON</b>	Beverlei Brown	Sidestep	BEV 101 (NET/SM)
34	35	<b>MISS PARKER</b>	Berz	RCA	CD 7423137292 (BMG)
35	32	<b>DESIRE</b>	Nu Colourz	Wild Card/Polydor	5706363 (F)
36		<b>HEY LOVER</b>	Lil Cool J featuring Boyz II Men	Def Jam/Island	12DEF 14 (F)
37	36	<b>HAPPY</b>	Pauline Henry	Sony	SZ CD 6630982 (SM)
38	34	<b>ALL THE THINGS (YOUR MAN WON'T DO)</b>	Jaceline	Island	12 IS 834 (F)
39	39	<b>...TIL THE COPS COME KNOCKIN'</b>	Masowell	Columbia	6631796 (SM)
40	37	<b>THE WORLD IS A GHETTO</b>	Gato Boyz featuring Flaj	Virgin	VJST 104 (E)

# DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distrib.)
1		<b>WHERE LOVE LIVES (REMIX)</b>	Alison Limerick	Arista	7423281591 (BMG)
2		<b>VICIOUS CIRCLES</b>	Poltageist	Manifesto	PESK 8 (F)
3		<b>WRONG</b>	Everything But The Girl	Virgin	VST 1589 (E)
4		<b>JAZZ IT UP</b>	Real 2 Real	Positiva	12TV 59 (E)
5		<b>DREAMTIME</b>	Nico	Paradeo	PERF 1227 (W)
6		<b>RUNNIN' AWAY</b>	Zee	Dor	CDLX Recordings AG 18R (W)
7		<b>HEARTBREAK</b>	Mrs Wood featuring Eve Gallagher	React	12REACT 78 (W)
8		<b>NARCOTIC INFLUENCE</b>	Emption	XL Recordings	XL 72R (W)
9	1	<b>STAND UP</b>	Love Tribe	AMP	PM 5816271 (F)
10		<b>SURPRISE</b>	Bizarre Inc	Some Bizarre	MERX 462 (F)
11		<b>NOBODY'S BUSINESS</b>	H2O	Liquid Grove	LG 1006 (Import)
12	5	<b>5 O'CLOCK</b>	Nonchalant	MCA MCST	48011 (BMG)
13		<b>NEURO</b>	X-cabs	Addive	12 AC002 (RTM/DISC)
14	3	<b>ON YA WAY</b>	Helicopter	Systematic	SYSK 27 (F)
15		<b>KILLER BEE! KEEPS IT REAL</b>	45 Roller	Ebony	EBR16 (SRO)
16	8	<b>BLURRED</b>	Planaman	Threeone	TABX 243 (F)
17		<b>OFFENSIVE EP</b>	Gang Related & Mask	Dope Dragon	DDRAG 010 (SRO)
18	9	<b>DON'T STOP MOVIN'</b>	Lyn' Joy	Undiscovered	MCA MCST 40041 (BMG)
19	10	<b>KEEP ON, KEEPIN' ON</b>	MC Lyte featuring X-Clave	East West	A 4287 (W)
20		<b>THERE'S NOTHING I WON'T DO</b>	JX	Freeform	TABX 241 (F)
21	11	<b>I SEE YOU DANCING</b>	Mood II Swing	Groove On	GD48 (Import)
22		<b>STILL SMOKIN'...</b>	Nightmares On Wax	Warp	WAP 78R (RTM/DISC)
23		<b>...IS DEAD?</b>	Blefe	Stress	12STR98 (F)
24	4	<b>INDICA</b>	Moving Melodies	Hoq	CHOONS HOJ 4 (RTM/DISC)
25	13	<b>BRUTE FORCE</b>	Roni Size	Fut Cycle	FCY 009 (SRO)
26	2	<b>INSPIRATION</b>	Strike	Fresh	FRSH 45 (SM/USM)
27		<b>LEGACY</b>	Natural Forces PXX-avia	Syren	SPEM 015 (SRO)
28		<b>MUZIK</b>	South Central	Swing City	CTY 1004 (ADD)
29		<b>UNDERCOVER LOVER</b>	Smooth	Jive	JIVET 397 (BMG)
30	12	<b>LOVE CAN'T TURN AROUND</b>	Heavy Weather	Pukka	12PUKKA 6 (TRIC/BMG)

# DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distrib.)
1		<b>HORACE BROWN</b>	Horace Brown	Motown	5306251/5309944 (F)
2	3	<b>THE SCORE</b>	Fugees	Columbia	4825491/4835494 (SM)
3		<b>CREAM LIVE - TWO</b>	Keith Sweat	Deconstruction	-74231391254 (BMG)
4	2	<b>KEITH SWEAT</b>	Keith Sweat	Elektra	7559617371/7559617074 (W)
5	1	<b>FANTAZIA PRESENT THE HOUSE COLLECTION 4</b>	Various	Fantazia	PIC 4L/PHC 4MC (SM/USM)
6	5	<b>MY HEART</b>	Davee Jones	LaFace	61612000052/1700038024 (BMG)
7		<b>PERSONAL</b>	Men Of Vision	Epic	-4641124 (SM)
8	4	<b>SECRETS</b>	Tommy Brunton	LaFace	-7200826024 (Import)
9		<b>LEGAL DRUG MONEY</b>	Last Boyz	MCA UNLP	53010/LNC 53010 (BMG)

# SPECIALIST CHARTS

6 JULY 1996

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(Source: Music Week Reader Profile Survey 1995, results independently analysed by NOP Media)

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For everyone in the business of music

# VIDEO

This Last	Artist Title	Label Cat No	16 10	16	10	16	10
1	<b>THE X FILES - FILE 3 - ABDUCTION</b>	Fox Video VCR315	16	10	<b>LIVE CAST RECORDING: Les Miserables in Concert</b>	Video Collection VCS238	1
2	<b>AROUND THE WORLD WITH TIMON &amp; PUMBA</b>	Walt Disney DVD3022	18	16	<b>BILL WHELAN: Riverdance-The Show</b>	VCI VCR44	2
3	<b>BARNEY - ROCK WITH BARNEY</b>	Polkaram Video VCR363	19	4	<b>GORDY</b>	Walt Disney DVD491	3
4	<b>POCAHONTAS</b>	Walt Disney DVD422	20	18	<b>MRS. DOUBTFIRE</b>	Fox Video F688	4
5	<b>STAR TREK - THE ORIGINAL SERIES - 1.3</b>	DC Video VHS401	21	20	<b>THE LONG WALK</b>	Walt Disney DVD272	5
6	<b>CARRY ON CRUISING</b>	Warner Home Video VHS3263	22	22	<b>CARRY ON SCREAMING</b>	Warner Home Video VHS3268	6
7	<b>FREE WILLY 2</b>	Video Collection M/AM316	23	3	<b>WATERLOO</b>	Cinema Club CD1150	7
8	<b>MANCHESTER LTD VIDEO MAGAZINE VOL 3 NO 6</b>	Video Collection M/AM316	24	3	<b>ABYSSIN 5 - VOLUME 11</b>	Warner Home Video VHS4193	8
9	<b>DUMB AND DUMBER</b>	First Independent VAS316	25	11	<b>BARNEY - SONGS</b>	Polkaram Video VCR363	9
10	<b>MANCHESTER UNITED - 1995/96 REVIEW</b>	Video Collection M/J22	26	26	<b>CARRY ON SPYING</b>	Polkaram Video VCR363	10
11	<b>CARRY ON TEACHER</b>	Warner Home Video VHS3342	27	18	<b>THE MASK</b>	ENC VHS166	11
12	<b>Men Renavigating Badly - COMPLETE SERIES 1</b>	ThamesAddis Collect TH829	28	26	<b>WALLACE &amp; GROMIT - A CLOSE SHAVE</b>	BBC DVD3566	12
13	<b>FANTASY FOOTBALL - 2 MEN AND A FOOTBALL</b>	Parsons New Ent PAK1078	29	29	<b>CARRY ON CONSTABLE</b>	Warner Home Video VHS3366	13
14	<b>BARMAN FOREVER</b>	Warner Home Video VHS3366	30	21	<b>THE XFILES - FILE 2 - TOOMS</b>	Warner Home Video VHS3368	14
15	<b>CARRY ON REGARDLESS</b>	Warner Home Video VHS3368					

This Last	Artist Title	Label Cat No	16 10	16	10	16	10
1	<b>LIVE CAST RECORDING: Les Miserables in Concert</b>	Video Collection VCS238	1	2	<b>BILL WHELAN: Riverdance-The Show</b>	VCI VCR44	2
2	<b>BILL WHELAN: Riverdance-The Show</b>	VCI VCR44	2	3	<b>THE X FILES - FILE 3 - ABDUCTION</b>	Fox Video VCR315	3
3	<b>THE X FILES - FILE 3 - ABDUCTION</b>	Fox Video VCR315	3	4	<b>AROUND THE WORLD WITH TIMON &amp; PUMBA</b>	Walt Disney DVD3022	4
4	<b>AROUND THE WORLD WITH TIMON &amp; PUMBA</b>	Walt Disney DVD3022	4	5	<b>BARNEY - ROCK WITH BARNEY</b>	Polkaram Video VCR363	5
5	<b>BARNEY - ROCK WITH BARNEY</b>	Polkaram Video VCR363	5	6	<b>POCAHONTAS</b>	Walt Disney DVD422	6
6	<b>POCAHONTAS</b>	Walt Disney DVD422	6	7	<b>STAR TREK - THE ORIGINAL SERIES - 1.3</b>	DC Video VHS401	7
7	<b>STAR TREK - THE ORIGINAL SERIES - 1.3</b>	DC Video VHS401	7	8	<b>CARRY ON CRUISING</b>	Warner Home Video VHS3263	8
8	<b>CARRY ON CRUISING</b>	Warner Home Video VHS3263	8	9	<b>FREE WILLY 2</b>	Video Collection M/AM316	9
9	<b>FREE WILLY 2</b>	Video Collection M/AM316	9	10	<b>MANCHESTER LTD VIDEO MAGAZINE VOL 3 NO 6</b>	Video Collection M/AM316	10
10	<b>MANCHESTER LTD VIDEO MAGAZINE VOL 3 NO 6</b>	Video Collection M/AM316	10	11	<b>DUMB AND DUMBER</b>	First Independent VAS316	11
11	<b>DUMB AND DUMBER</b>	First Independent VAS316	11	12	<b>MANCHESTER UNITED - 1995/96 REVIEW</b>	Video Collection M/J22	12
12	<b>MANCHESTER UNITED - 1995/96 REVIEW</b>	Video Collection M/J22	12	13	<b>CARRY ON TEACHER</b>	Warner Home Video VHS3342	13
13	<b>CARRY ON TEACHER</b>	Warner Home Video VHS3342	13	14	<b>Men Renavigating Badly - COMPLETE SERIES 1</b>	ThamesAddis Collect TH829	14
14	<b>Men Renavigating Badly - COMPLETE SERIES 1</b>	ThamesAddis Collect TH829	14	15	<b>FANTASY FOOTBALL - 2 MEN AND A FOOTBALL</b>	Parsons New Ent PAK1078	15
15	<b>FANTASY FOOTBALL - 2 MEN AND A FOOTBALL</b>	Parsons New Ent PAK1078	15	16	<b>BARMAN FOREVER</b>	Warner Home Video VHS3366	16
16	<b>BARMAN FOREVER</b>	Warner Home Video VHS3366	16				

# INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)	16 10	16	10
1	<b>SOMETHING FOR THE WEEKEND</b>	Dixie Comedy	Satsuma SETCD 26 (V)	1	1	<b>WHAT'S THE STORY MORNING...</b>
2	<b>FEMALE OF THE SPECIES</b>	Space	Sun CDGUT 2 (V)	2	2	<b>1977</b>
3	<b>LONDON TONIGHT/THE MY GOAL</b>	Collapsed Lung	Deceptive BLUFF CD20 (V)	3	3	<b>THE IT GIRL</b>
4	<b>NO SUBRENDERING</b>	Deuce	Love This HIND 10 (P)	4	4	<b>DEFINITELY MAYBE</b>
5	<b>STAKES IS HIGH</b>	De La Soul	Tommy Boy TRCD 7380 (RTM/D)	5	5	<b>PLACEBO</b>
6	<b>INDICA</b>	Movin' Motdies	Hoofbeats HOOJCD 44 (RTM/D)	6	6	<b>SPIRITSHISER</b>
7	<b>WHERE'S THE SUMMER B?</b>	Ben Folds Five	Caroline CDRCR 005 (V)	7	5	<b>AT THE END OF THE CLICHE</b>
8	<b>DO YOU KNOW WHERE YOU'RE...</b>	M-Bam/Jamiroquai	Rankine CDKX 81 (SRD)	8	8	<b>SECOND TOUGHEST IN THE INFANTS</b>
9	<b>BIG MAN &amp; SCREAM TEAM MEET...</b>	Primal Scream/Invincible Wales	Creation CRESCD 194 (MMV/V)	9	6	<b>PARANOIA &amp; SUNBURST</b>
10	<b>MACARENA</b>	Los Del Mar	Plus...4 CDLISE 101 (P)	10	9	<b>EXPECTING TO FLY</b>
11	<b>WHATEVER</b>	Oasis	Creation CRESCD 195 (MMV/V)	11	10	<b>HOME RUN</b>
12	<b>VS. THE DIVY CORPS</b>	Dixie	Teacup-C SKETCH 015 CD (SRD)	12	10	<b>FUZZY LOGIC</b>
13	<b>LET THE LOVE</b>	O.T. Top	23rd Precinct THRD 402 (P)	13	11	<b>SOUL ALMIGHTY - FORMALITY...</b>
14	<b>GOOD SWEET LOVIN'</b>	Laurie/Lou/Michie One	Indochine ID CD20 (P)	14	10	<b>LOVE, LYSYCS &amp; CARWRECKS</b>
15	<b>TOWN</b>	Northam Update	Heavenly HVN 54 (V)	15	7	<b>THE LIGHT USER SYNDROME</b>
16	<b>DON'T LOOK BACK IN ANGER</b>	Oasis	Creation CRESCD 221 (MMV/V)	16	12	<b>THE BIG 3</b>
17	<b>CIGARETTES &amp; ALCOHOL</b>	Oasis	Creation CRESCD 190 (MMV/V)	17	10	<b>68 MILLION SHADES...</b>
18	<b>WONDERWALL</b>	Oasis	Creation CRESCD 215 (MMV/V)	18	13	<b>THE COMPLETE</b>
19	<b>LIVE FOREVER</b>	Oasis	Creation CRESCD 185 (MMV/V)	19	15	<b>OUR HAPPY HARDCORE</b>
20	<b>SOME MIGHT SAY</b>	Oasis	Creation CRESCD 204 (MMV/V)	20	14	<b>POST</b>

# INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)	16 10	16	10
1	<b>WHAT'S THE STORY MORNING...</b>	Oasis	Creation CRESCD 189 (MMV/V)	1	1	<b>CREATION INFECT 40CD (RTM/D)</b>
2	<b>1977</b>	Ash	Indolent SLEEPCD 012 (V)	2	2	<b>Indolent SLEEPCD 012 (V)</b>
3	<b>THE IT GIRL</b>	Sleazy	Creation CRESCD 189 (MMV/V)	3	3	<b>ELEVATOR MUSIC CDPLDRX 2 (V)</b>
4	<b>DEFINITELY MAYBE</b>	Placebo	4AD CAD 6080CD (RTM/D)	4	4	<b>4AD CAD 6080CD (RTM/D)</b>
5	<b>PLACEBO</b>	Placebo	Ultimate 090750 CD (RTM/D)	5	5	<b>Junior Boy's Own JB0CD 4 (RTM/D)</b>
6	<b>SPIRITSHISER</b>	Dead Can Dance	Creation CRESCD 194 (MMV/V)	6	6	<b>One Little Indian TPLP 550 (P)</b>
7	<b>AT THE END OF THE CLICHE</b>	Carl Cox	Creation CRESCD 194 (MMV/V)	7	7	<b>Superior Quality BLUCCD 094 (D)</b>
8	<b>SECOND TOUGHEST IN THE INFANTS</b>	Home Run	Creation CRESCD 019 (RTM/D)	8	8	<b>Creation CRESCD 190 (MMV/V)</b>
9	<b>PARANOIA &amp; SUNBURST</b>	Skunk Anansie	Ananzi ANACD 01 (P)	9	9	<b>Ananzi ANACD 01 (P)</b>
10	<b>EXPECTING TO FLY</b>	Bluetones	Ninja Tune ZENCD 23 (V)	10	10	<b>Ninja Tune ZENCD 23 (V)</b>
11	<b>HOME RUN</b>	Superior Quality	Fall JETCD 1012 (TI)	11	11	<b>Fall JETCD 1012 (TI)</b>
12	<b>FUZZY LOGIC</b>	Bob Marley	Indolent DOLLSCD 004 (V)	12	12	<b>Indolent DOLLSCD 004 (V)</b>
13	<b>SOUL ALMIGHTY - FORMALITY...</b>	Bob Marley	2 Trac CD 190 (MMV/V)	13	13	<b>2 Trac CD 190 (MMV/V)</b>
14	<b>LOVE, LYSYCS &amp; CARWRECKS</b>	Funk Porcini	Silverstone ORECD 535 (P)	14	14	<b>Silverstone ORECD 535 (P)</b>
15	<b>THE LIGHT USER SYNDROME</b>	Fall	Club Tones 092282 CDJ (P)	15	15	<b>Club Tones 092282 CDJ (P)</b>
16	<b>THE BIG 3</b>	60k Dols	One Little Indian TPLP 510 (P)	16	16	<b>One Little Indian TPLP 510 (P)</b>
17	<b>68 MILLION SHADES...</b>	Spring Heel Jack		17	17	
18	<b>THE COMPLETE</b>	Stone Roses		18	18	
19	<b>OUR HAPPY HARDCORE</b>	Scotter		19	19	
20	<b>POST</b>	Black		20	20	

# ROCK

This Last	Title	Artist	Label (distributor)	16 10	16	10
1	<b>18 TIL DIE</b>	Bryan Adams	A&M 9455212 (F)	11	9	<b>THE SUN IS OPEN TO YOU</b>
2	<b>LOAD</b>	Metallica	Vertigo 5235182 (F)	12	14	<b>FISHING FOR LUCKIES</b>
3	<b>THESE DAYS</b>	Bon Jovi	Mercury 5232482 (F)	13	15	<b>BALLBREAKER</b>
4	<b>GARBAGE</b>	Mashroom D 31450 (RTM)	14	17	<b>CROSS ROAD - THE BEST OF</b>	
5	<b>TO THE FAITHFUL DEPARTED</b>	Carabinieri	Island CD 8918 (F)	15	13	<b>THE GREAT SOUTHERN TRENDKILL</b>
6	<b>AQUAILING</b>	Jethro Tull	Chrysalis CD254014 (M)	16	16	<b>UNDISPUTED ATTITUDE</b>
7	<b>DOWN ON THE UPSIDE</b>	Soundgarden	A&M 9456282 (F)	17	18	<b>SO FAR SO GOOD</b>
8	<b>SIXTEEN STONE</b>	Bush	Interscope 654923312 (W)	18	13	<b>MADE IN HEAVEN</b>
9	<b>SLANG</b>	Def Leppard	Bluegenie RH 524932 (F)	19	11	<b>GOOD GOD IS URGENT</b>
10	<b>EVIL EMPIRE</b>	Rage Against The Machine	EPIC 491032 (SM)	20	20	<b>NEVERMIND</b>

This Last	Title	Artist	Label (distributor)	16 10	16	10
1	<b>THE SUN IS OPEN TO YOU</b>	Longpigs	Mother MUNCD 3012 (F)	11	9	<b>Mother MUNCD 3012 (F)</b>
2	<b>FISHING FOR LUCKIES</b>	Whitezards	Round 832014052 (W)	12	14	<b>Round 832014052 (W)</b>
3	<b>BALLBREAKER</b>	AC/DC	East West 75961782 (RTM)	13	15	<b>East West 75961782 (RTM)</b>
4	<b>CROSS ROAD - THE BEST OF</b>	Bon Jovi	Jambco 5229302 (F)	14	17	<b>Jambco 5229302 (F)</b>
5	<b>THE GREAT SOUTHERN TRENDKILL</b>	Pantera	East West 75961902 (W)	15	13	<b>East West 75961902 (W)</b>
6	<b>UNDISPUTED ATTITUDE</b>	Slayer	American 7432135782 (BMG)	16	16	<b>American 7432135782 (BMG)</b>
7	<b>SO FAR SO GOOD</b>	Bryan Adams	A&M 9451572 (F)	17	18	<b>A&amp;M 9451572 (F)</b>
8	<b>MADE IN HEAVEN</b>	Queen	Parlophone CDPCS 167 (E)	18	13	<b>Parlophone CDPCS 167 (E)</b>
9	<b>GOOD GOD IS URGENT</b>	Petra For Pyros	Warner Brothers 5382461282 (W)	19	11	<b>Warner Brothers 5382461282 (W)</b>
10	<b>NEVERMIND</b>	Nirvana	DGC DGC2 0425 (BMG)	20	20	<b>DGC DGC2 0425 (BMG)</b>

# CLASSICAL

This Last	Title	Artist	Label (distributor)	16 10	16	10
1	<b>HALL OF FAME</b>	Various Artists	Classic FM CDHOT (CRCP)	11	10	<b>CLASSIC MOODS</b>
2	<b>DUETS &amp; ARIAS</b>	Roberto Alagna/Angela Gheorghiu	Classics CD05961172 (E)	12	20	<b>THE 3 TENORS IN CONCERT 1994</b>
3	<b>ENGLAND'S GLORY</b>	Various	Cherry Red CDGAFR6 (P)	13	13	<b>OPERA ARIAS</b>
4	<b>KARL JENKINS: PALLADIO</b>	London Philharmonic/Smith Ort	Sexy Classical SXC2725 (M)	14	14	<b>THE PIANO</b>
5	<b>BEST CLASSICAL ALBUM...EVER!</b>	Various Artists	EMI Classics CD02MTO 9101 (E)	15	19	<b>SOPRANO IN RED</b>
6	<b>CLASSIC LOVE</b>	Various Artists	Teldec 060315006 (W)	16	12	<b>OPERA ARIAS</b>
7	<b>SONGS OF SANCTUARY</b>	Ademus	Venture CDV9 905 (E)	17	17	<b>SENSE AND SENSIBILITY - O.S.T.</b>
8	<b>10 POPULAR CLASSICS</b>	Julian Brown	Castle Communications M8523017 (BMG)	18	17	<b>DIVA - THE ULTIMATE COLLECTION</b>
9	<b>THE ULTIMATE OVERTURE COLLECTION</b>	Various Artists	7423132582 (BMG)	19	18	<b>PASSION</b>
10	<b>CLASSIC OPERA EXPERIENCE</b>	Various Artists	EMI Premier CDCLXP5 (I)	20	16	<b>ADAGIO 2</b>

This Last	Title	Artist	Label (distributor)	16 10	16	10
1	<b>CLASSIC MOODS</b>	Various Artists	4522492 (F)	11	10	<b>4522492 (F)</b>
2	<b>THE 3 TENORS IN CONCERT 1994</b>	Cerreras, Pavaretti, Domingo	Teldec 45998202 (W)	12	20	<b>Teldec 45998202 (W)</b>
3	<b>OPERA ARIAS</b>	Bryn Terfel	Deutsche Grammophon 4458662 (F)	13	13	<b>Deutsche Grammophon 4458662 (F)</b>
4	<b>THE PIANO</b>	Michael Nyman	Venture CDV0913 (E)	14	14	<b>Venture CDV0913 (E)</b>
5	<b>SOPRANO IN RED</b>	Lesley Garrett	Silva Classics SILKTVCD 1 (CON/S)	15	19	<b>Silva Classics SILKTVCD 1 (CON/S)</b>
6	<b>OPERA ARIAS</b>	Angela Gheorghiu	Decca 4524172 (E)	16	12	<b>Decca 4524172 (E)</b>
7	<b>SENSE AND SENSIBILITY - O.S.T.</b>	Patrick Doyle	Sexy Classical SKG228 (SM)	17	17	<b>Sexy Classical SKG228 (SM)</b>
8	<b>DIVA - THE ULTIMATE COLLECTION</b>	María Callas	CD02MTO 113 (E)	18	17	<b>CD02MTO 113 (E)</b>
9	<b>PASSION</b>	Jose Carreras	Erato 863012982 (W)	19	18	<b>Erato 863012982 (W)</b>
10	<b>ADAGIO 2</b>	BPO/Kirajan	Deutsche Grammophon 4455152 (F)	20	16	<b>Deutsche Grammophon 4455152 (F)</b>

# MID-PRICE

This Last	Title	Artist	Label (distributor)	16 10	16	10
1	<b>BROTHERS IN ARMS</b>	Dire Straits	Vertigo 8442992 (F)	11	9	<b>NEVER MIND THE BOLLOCKS</b>
2	<b>ELEGANT SLUMMING</b>	M People	Deconstruction 74321166782 (BMG)	12	10	<b>NORTHERN SOUL</b>
3	<b>PABLO HONEY</b>	Radiohead	Parlophone CDPCS 7360 (E)	13	11	<b>PRIVATE DANCER</b>
4	<b>TUBULAR BELLS</b>	Mike Oldfield	Virgin CDV 2001 (F)	14	15	<b>FOREIGN AFFAIR</b>
5	<b>BAT OUT OF HELL II - BACK INTO HELL</b>	Meat Loaf	Virgin CDV 2710 (E)	15	15	<b>LOVE OVER GOLD</b>
6	<b>APPELITE FOR DESTRUCTION</b>	Guns N' Roses	Geffen GEPF 24148 (BMG)	16	13	<b>BLEACH</b>
7	<b>REAL HOLE</b>	Lisa Loebfield	Atlantic 352206 (BMG)	17	18	<b>NEW JERSEY</b>
8	<b>SLIPPERY WHEN WET</b>	Ben Jovi	Vertigo 8302442 (F)	18	15	<b>MAKING MOVIES</b>
9	<b>THE HIDDEN CAMERA</b>	Phonak	Science CDQCD 1 (E)	19	19	<b>DIRTY STRATS</b>
10						

# IN-STORE ENTERPRISE WINS THE BATTLE FOR FLOORSPACE

WITH SPACE AT A PREMIUM IN MOST RECORD STORES, EFFECTIVE USE OF WHAT IS AVAILABLE REMAINS PARAMOUNT. SUE SILLITOE REPORTS ON A RANGE OF PRODUCTS AND SERVICES WHICH HELP KEEP PROFITS UP PER SQUARE FOOT

The task of racking out a record shop has never been harder. With the proliferation of formats and special packaging, ensuring that every item of stock has an equal chance of catching the customers' attention can be a retailer's biggest problem.

Once a retailer has worked out what to stock where, the next priority is installing the right racking. Multiples tend to use standard racking throughout their stores and many have long-standing contracts with racking companies that understand their requirements.

Jan Peel, store development manager at HMV, says, "We use the shopfitting company Plaswood and it has been making our racks for years. The system is modular and can be adapted to suit any format. It has an external carcass and various internal fittings so it's very flexible."

At Tower, racking is built to order by Scottish company New Dawn. London's Towers Picoadilly manager Steve Lyttelton says, "We respond to format changes as they occur by customising our racks on site or designing new racks if a format looks like becoming a fixed fact for their stores and, if necessary, mix and match between a number of different manufacturers."

Shelving companies have been quick to respond to the needs of the independent retailer and have introduced a variety of new products to cater for shops that need to cram a lot of stock into a limited space.

John Findlay, managing director of International Displays - a company that deals only with the music retail market and whose clients include Andys Records - says, "We have introduced wall systems with flexible shelving that come in a number of colours and materials so retailers can create an individual feel for their stores. In the format war, CD has been the outright winner, stealing retail display space from both cassette and vinyl."

The demise of vinyl is well documented and there are signs that cassette is going the same way. The only exception is spoken word, which is a growth area for many retailers.

Findlay says, "Because it is usually packaged in a double cassette case, spoken word can be racked in video shelving which most retailers are familiar with."



Shopfitting is a headache for all music stores, and Sensormatic is reporting increasing interest in its security system UltraMax.

The system uses acoustic-magnetic electronic article surveillance technology, and was adopted as an industry standard by retail body Bard in January.

Latest figures from the British Retail Consortium indicate music shops lose more than £11m a year from theft, and the Sensormatic system has been

identified as an ideal deterrent. Among the retail groups to use UltraMax are Virgin Our Price and HMV. Virgin is upgrading 200 of its UK stores to facilitate the technology, and the chain's head of security Ken Knight says, "The system is reliable with a high detection rate and a minimum number of false alarms. It is also suitable for our store design because we have wide exits."

HMV, meanwhile, has installed the system into most of its greater visual impact and interest than any existing type of listening station."

Walker adds that listening stations also help sell catalogue product and dead stock by presenting it in an interesting way. "If a retailer has a Hit 5 listening station and loads it with one new release supported by four of the artist's back catalogue titles, he will generate renewed interest in stock that might otherwise sit on a shelf doing nothing."

Although Lift is putting a lot of effort into the marketing of its Hit Series, the company has not neglected its racking range. Recent new products have included the compact slot system, which is effectively a system of aluminium wall panels that can be linked together with display attachments such as shelves and pods mounted from it. The attachments can be placed as close or as far apart as the retailer wants.

This system allows for high-density merchandising of videos, books, CDs and cassettes in any combination, and is ideal for retailers who want eye-catching

existing stores. Duncan Bell, business development and systems director for the HMV Group, says, "We have adopted the technology as the standard for the future because it is the best product available."

UltraMax uses acoustic-magnetic labels which are almost immune to false alarms, while the system gives wide exit coverage for stores, a high detection rate and unlimited deactivation and reactivation without degrading the label.

displays that do not take up too much space.

Now that music retailers are diversifying into video and multimedia products, systems that allow them to display this product effectively are becoming increasingly important. One new innovation is InFoSys, launched by Elektron Audio and Video Systems.

InFoSys is designed to free retailers from the operative restrictions of multiple videotape players and laserdisc systems by having clips stored on a modest 485 PC data file. The clips are viewed on an ordinary TV with digital storage ensuring that the standard of picture quality remains high, even after frequent broadcasting. A basic system costs around £2,000, but the price rises if extra hard disks are added.

Apart from trying to squeeze as much stock into their shops as possible, retailers also have to protect their stock from light-fingered customers either by using a high-tech security system or by using a masterbag system to avoid racking live stock.

Many independent retailers

prefer the masterbag system because it is cheaper. Some, such as Curio Music in Northern Ireland, for example, have actually gone back to masterbags after trials with high-tech tagging systems. Richard Solomon, Curio Music's managing director, says, "Tagging didn't deter shoplifters because they just found a way around it. It was also incredibly irritating for staff because the alarm was so easily activated."

Last week, retailers' association Bard announced it is backing a source-tagging trial which may lead to a revolution in in-store security, but for the time being a combination of laser eyes and masterbags remains the favoured method of security.

Special packaging is another area of concern for retailers and record companies are beginning to appreciate that unusual packaging has to retain an element of practicality. Simon Morgan, sales manager at China Records, says, "We are planning some limited-edition packaging for the next Levelers album, but it shouldn't cause retailers any problems because it can be displayed face on. The difficulty arises with things like boxed sets because they are hard to display and are tempting to shoplifters."

Morgan says China tries to dissuade artists from demanding outlandish packaging, not least because it is so costly to produce. "There's no point doing something really silly if retailers are reluctant to stock it," he says.

Danny Van Emden, head of marketing at Virgin Records, agrees. He says, "We have experimented with unusual packaging, but these days we prefer to offer extra tracks, which is more popular."

The innovations now on the market for helping retailers cope with the increasing demands made on their shops, but even if the retailer cannot afford the latest high-tech in-store systems, there is still plenty that can be done to increase sales with simple product placement such as ensuring that new releases are located in a highly-visible position at the front of the shop.

High quality service and motivating customers with attractive visual displays are what good retailing has always been about. With music retailers facing increased competition from supermarkets, garage forecourts and even corner shops, they must make every inch of their shops work profitably for them. This might mean some initial expenditure on items like listening posts, but if the expense results in more sales then it must be an investment worth making.

# South East Asia

This is a wake up call to the West: MBI's cover star Jacky Cheung heads a growing pack of multi-million selling regional stars, while international acts are making waves. Find out how in this issue's in-depth report.



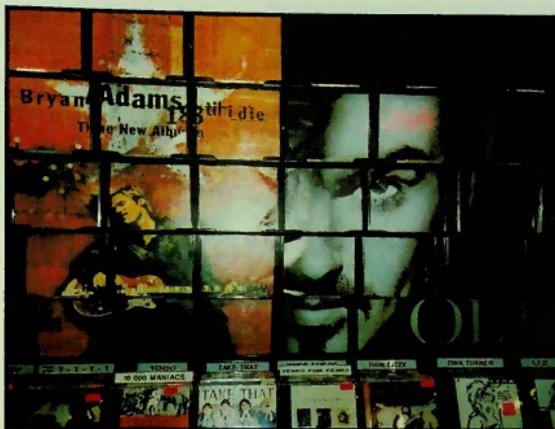
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WHEN IT COMES TO DISPLAYING AND MERCHANDISING MUSIC, INDEPENDENT RETAILERS CAN HAVE MUCH MORE FLEXIBILITY THAN THE HIGH STREET MULTIPLES THEY COMPETE WITH BECAUSE THEY ARE NOT BOUND BY A DEFINED CORPORATE IMAGE. HOWEVER, GETTING IT RIGHT CAN STILL BE DIFFICULT, ESPECIALLY IF THE SHOP IS SMALL AND THE RETAILER WANTS TO DISPLAY AS WIDE A RANGE AS POSSIBLE. MW SPOKE TO FOUR STORES — ONE EACH IN ENGLAND, SCOTLAND, WALES AND NORTHERN IRELAND — ABOUT THE RETAIL SERVICES THEY USE.

# TALKING SHOP



CUTTING UP PROMOTING POSTERS AND DISPLAYING THEM AS A MOSAIC AT AINLEYS

**AINLEYS, LEICESTER**  
Leicester-based independent music retailer Ainleys has devised an unusual way of promoting CDs that involves cutting up promotional posters

and displaying them as a mosaic. Manager Wayne Allen explains, "The problem with CDs is that they are very small and therefore it's hard to make an impressive display using just the

sleeves. "To get around the problem we use a Lift CD racking system that has a number of CD display cases above it. We cut up a poster of our featured artist and

fit the pieces into the display cases so that it makes one large picture that is much more eye-catching."

The technique is also used to create window displays that can be assembled quickly and easily. Allen adds, "CDs are very much the dominant format so it was important that we came up with a good way of displaying new releases."

To make every inch of its store profitable, Ainleys follows the conventional wisdom that says best sellers and chart material should be at the front of the shop. As the store is quite long, a bank of videos are placed in the centre to draw customers' attention to the video department.

Ainleys uses Apollo shelving units for videos and cassettes and has a number of racks that are suitable for both CD singles and 12-inch vinyl, enabling the two formats to be displayed together.

Allen says, "For security, we use a masterbag system and we re-shrink wrap all our CDs to protect the cases. This doesn't stop people from pinching the CD sleeves, but there isn't much you can do about that."

Although some stores are now investing in computerised product selection systems, Ainleys prefers a more personal approach with customers talking to staff rather than simply obtaining information from a screen.

Allen explains, "We use the Eros system to help track down a release a customer wants and we also use the Music Master and >

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MusiKeeper is a fully integrated point of sale system designed by ICL in conjunction with the independent record shop owner. It can help you control your business and improve customer service at the check-out as well as put you on-line to a whole range of electronic services including record ordering and chart statistics collection.

And because MusiKeeper is from ICL, one of the UK's largest suppliers of IT systems to the retail trade, you are assured full training and complete trading hours support.

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CALL 01628 582276  
for details

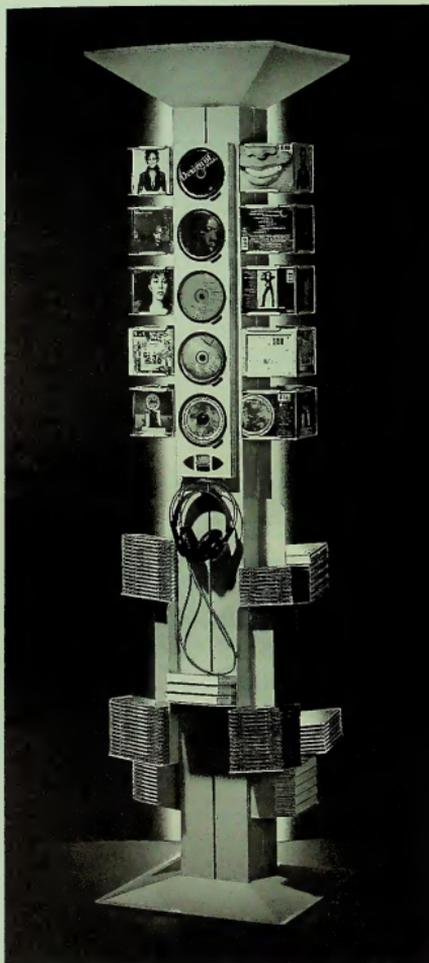
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► Laser Log reference books. This works well for us and our customers seem to like it because they prefer dealing with a person rather than a machine."

### WEST END RECORDS, GLYDEBANK AND GLASGOW

Independent retailer Andrew Gilmour believes the only way to protect his stock from light-fingered customers is to employ staff with very keen eyes.

"Shoplifting is a problem for all retailers," he says, "but we decided the best approach was to ensure that none of our stock was live and to keep our eyes open, rather than investing in high-tech security."

Gilmour owns retail outlets in Glasgow and Clydebank, both trading under the name of West End Records.

The Glasgow store is aimed at the DJ market and stocks a wide variety of 12-inch vinyl, while the Clydebank store is aimed at chart-orientated customers and stocks video as well as music product.

Gilmour says, "We use some Apollo racks, particularly the three format versions that allow us to stock CD, cassette and vinyl together, and we also use customised racks that we designed ourselves."

The front of both stores is devoted to new releases to catch the customer's eye. At Clydebank, Gilmour has also devoted a significant amount of front of store space to easy listening music and video. He explains, "We wanted to appeal to older customers who might feel intimidated if the store was only displaying rock and pop product. By putting this type of material close to the door we can build up our older customer profile."

West End Records makes good use of bargain and dump bins, locating them in the centre of the store so the public can browse easily.

With so much product coming on to the market, Gilmour says the main difficulty he faces is deciding which new releases to rack.

He is also irritated by the special packaging that some record companies use because it makes it much harder to display product effectively.

"If record companies want to give the customer added value, they should stick to practical ideas like extra tracks because that is what customers and retailers want," he says.

### CAROLINE MUSIC, NORTHERN IRELAND

With seven stores located in main shopping centres in Northern Ireland, Caroline Music decided it needed a bold corporate look if it was to compete successfully with other High Street multiples.

As a result all of the shops have yellow and blue shelving supplied by International Displays (UK).

Managing director Richard Solomon says, "We wanted to create a recognisable image for the chain so that each shop had the same look. We have a very wide customer base and our aim was to make the shops bright and friendly so that they would

appeal to everyone regardless of age."

Five of the stores have listening posts and Solomon says they are proving incredibly popular. "They help us to sell catalogue material as well as new releases and provide a focal point for a lot of youngsters who use them as a meeting place on Saturday afternoons."

Although all of the stores stock music and video, there are no plans yet to include multimedia formats because the company feels the market is changing too fast to make it a safe bet. "I'd rather wait and let others make the mistakes before we get involved," says Solomon.

At present Caroline Music uses a stock card system to keep track of its sales and is linked to the Eros system for ordering and catalogue enquiries.

Solomon adds, "We are looking at various Epos systems to replace our manual stock control but I have yet to find one that is flexible enough to cope with the demands of a small chain like ours. Some systems are suitable for single shops while others require an entire back office staff to input new information. Ideally I'd like a system that is linked to Millward Brown so that information can be easily downloaded."

Caroline Music does not use dump bins, but does rack its budget titles in alphabetical order to help customers find what they want. Because of its location every shop has a dedicated Irish music rack and this and other genres are clearly highlighted with header cards.

### MUSIQUARIUM, SWANSEA

Local student demand for a specialist shop handling plenty of indie and heavy rock music is being met in Swansea by Julian Jones, owner of Musiquarium.

Although the shop is very small, Jones says he has become adept at getting a quart into a pint pot by using a JLR racking system that holds the maximum amount of stock.

He says, "In town centre locations space is always at a premium so you must find ways of cramming in as much stock as you can. We use wall space for stock in special packaging that doesn't fit comfortably in the ordinary racks and have a centre display where we promote featured artists and special offers."

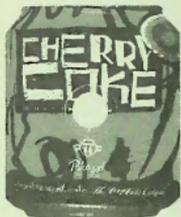
Musiquarium only stocks CD and vinyl, particularly seven-inch limited editions which are popular. Its town centre location brings the store into direct competition with a number of multiples, but Jones says he competes on price and by offering a wide variety of specialist titles.

For security, Musiquarium uses a masterbag system but says having to remove the shrinkwrap does cause problems, especially when the record label puts important stickers onto the shrink wrap rather than onto the case.

Jones has invested in Eros computerised ordering and uses the system to check customer queries. However he has no plans to invest in electronic point of sale because he feels the systems on offer are too expensive for a one shop operation.

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Cuba GmbH, a member of Wiest Enterprises, was responsible for the first production of the **Shape CD**. Cuba GmbH is an established high tech production company and from its facility in Ludwigstadt, Germany, which is certified in accordance with ISO 9001 it produces a product of the highest quality. In the same way that all cars are not the same - compare a Rolls Royce to a Trabant - all shaped CDs are not the same. Don't be fooled by poor imitations. The possibilities are endless and only restricted by your imagination.

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## THE RUMOURS

- Shaped CD's do not play
- They damage your equipment
- The print peels off
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- They have sharp edges which can cause injury

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- Cuba discs are designed & shaped to the highest standards and the print does not peel off, unlike cheaper imitations.
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## BEHIND THE COUNTER

## MAL WHITE, Seedee Jon's, St Helier, Jersey

"We sold out of Beck's album within a day and we're now waiting for more to come in. It will be interesting to see if we sell many at the weekend or if it was just a case of an initial rush from their fans. We're more of a specialist dance shop, so the current glut of compilations don't do much for us. The likes of Alanis Morissette, Fugees, George Michael, Ocean Colour Scene and Robert Miles are still providing the bedrock of summer business while the Transpopping soundtrack is now getting a boost from the film's re-release in Jersey. We have five listening posts and they are very useful in generating additional sales. Business has undoubtedly been on the up all year. We're now poised for the arrival of the holiday season and an influx of a couple of thousand exchange students from Scandinavia. We're expecting sales of Green Day to go soaring through the roof."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Crowded House was the week's star performer with demand particularly strong for the limited-edition format with a bonus live CD. Solid singles sales translated into an album winner for Beck with his holly-anticipated *O De-Lay*. No hint of the summer doldrums as far as singles were concerned: Ash, Kula Shaker, Real To Real, Zee, Bon Jovi, Alison Limerick and Delgados all did brisk business.

## PRE-RELEASE ENQUIRIES

Singles – Gary Barlow, Breakfast At Tiffany's, Tortoise 12-inch, Sleeper, Limonum, Underworld; Albums – Leftfield, Offspring, Renaissance 3, Sex Pistols, Booth And The Bad Angel, Spice, Shine 5, Divine Comedy, Mission Impossible soundtrack

## ADDITIONAL FORMATS

Carcass CD album in the shape of a brain, Cranberries pop-up CD single, Ash coloured vinyl seven-inch, limited-edition Crowded House CD album with bonus live CD

## IN-STORE

Windows – Toni Braxton, No Greater Love, Harry Connick Jr, Placido Domingo, Crowded House, Mission Impossible, Louise, House Collection Volume 4, De La Soul, Mundo Afrika, Underworld; In-store – DJ Leppard, Belinda Carlisle, Dog Eat Dog, Sleeper, Cranberries, Saw Doctors, Morcheeba, Fun Lovin' Criminals

## MULTIPLE CAMPAIGNS

Andy's Records

Single – Belinda Carlisle; Windows – House Collection Volume 4, PolyGram Monster Sale; In-store and press ads – Shampoo, Zion Train, Morcheeba, Fun Lovin' Criminals, Three Tenors Special Edition, Cora, George Benson; Radio ads – Belinda Carlisle (national) (LR)

Woods

Singles – DJ Leppard, Belinda Carlisle, Shampoo, Cranberries, Saw Doctors, Sleeper; In-store – Crowded House, Louise, mid-price CD promotion with CDs at £5.99 or two for £10 and cassettes at £3.99 or three for £10, Andre The Seal, Hunchback Of Notre Dame

Boots

In-store – buy two mid-price tapes and save £5, Gabriella, No Greater Love, Bryan Adams, Crowded House, Gloria Estefan, Jazz Moody, Beautiful Game, Viva! Europp, Gulliver's Travels, Free Willy 2, Outer Limit

FARRINGTONS

Windows – BBC Classics, Palladio In-store – five Naxos CDs for £20, Meredith Monk and Hildegard Von Bingen for £19.99, label of the month campaign for Warner Classics, Linn classical and jazz CDs for £9.99

## FRONTLINE

## ON THE ROAD

## NORMAN HAY, 3MV rep for North East

"It's quite subdued this week due to the football and the change in the weather with the Lightning Seeds single obviously doing well. The Electronic single is very strong and I expect to see that Top 10. On the album front there's The Very Best Of Crowded House, with the limited-edition CD selling very well. The Peter Andre single is enjoying its fifth successive week in the top five and holding up really well and the forthcoming new album has the potential to be huge. We are currently pre-selling the new Dance Nation 2 album on Ministry Of Sound and this looks set to emulate the success of its predecessors. There's lots of anticipation in stores at the moment for the excellent new single by the Super Furry Animals which looks destined for the top 30. We're soon to begin the pre-sell on the eagerly-awaited new Seeds album which should be excellent."

HMV

MENZIES

NOV

NOW

our price

TOWER RECORDS

VIRGIN

W H SMITH

WOOLWORTHS

Windows – July sale pre-awares, Ash, Underworld, Mundo Afrika, De La Soul; In-store – Best Swing 95 Volume 3, Collapsed Lung, Kiss In The Mix, Cranberries, Sleeper; Press ads – Fun Lovin' Criminals, Super Furry Animals, Spice, Lush, Harry Connick Jr

Singles – Toni Braxton, Underworld, Sleeper, Belinda Carlisle; Albums – Best Of T In The Park, No Greater Love; Windows and In-store – budget CDs promotion

In-store – first day cover campaign for Dog Eat Dog, Morcheeba, Steve Earle, Sound Of Garage Volume 4, Zion Train; Press ads – Herb Alpert, Dog Eat Dog, Morcheeba

Singles – Peter Andre, Alison Limerick, Real 2 Real; Albums – Alanis Morissette, Louise, Crowded House, Fugees, Lighthouse Family, House Collection Volume 4, No Greater Love

Singles – Morcheeba, Saw Doctors; Albums – Booth And The Bad Angel, Collapsed Lung, De La Soul, Fun Lovin' Criminals; Windows – House Collection Volume 4, Neil Young, Crowded House, Belinda Carlisle, Morcheeba, Mariah Carey, Fresh CDs promotion, Gary Barlow, Saw Doctors, Super Furry Animals, X-Files, Gloria Estefan, Metallica, Bryan Adams, Diddy

Windows – Placido Domingo, Carlton Classics, Crowded House, Mission Impossible soundtrack, BMG sale, Tim Booth, Star Trek, Louise, Change And Aka; In-store – Tower's 10th Birthday promotion; Press ads – Three Tenors, Placido Domingo, Kiss In The Mix, Virgin Punk campaign, Star Trek, T In The Park

Megaplay singles – Nilon Bombers, Morcheeba; Essential Album – Booth And The Bad Angel; Windows and In-store – T In The Park, Sleeper, Zion Train, Bon Jovi, Saw Doctors, Underworld, RMG, Sante Arena 2, three videos for £20; Press Ads – Super Furry Animals, Dog Eat Dog, Journeys By DJ, Zion Train, Stonewall

Singles – Dog Eat Dog, Toni Braxton, Sleeper; Album – No Greater Love; Windows – Harry Connick Jr; In-store – Crowded House

Singles – Sleeper, Cranberries; Albums – Crowded House; In-store – House Collection Volume 4 selected CDs from £2.99 and cassettes for £1.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Cochester), Alan's (Wigan), HMV (Sunderland), Our Price (Bournemouth), Rival Records (Plymouth), Seedee Jon's (St Helier), Solo Music (Truro), Tower (Piccadilly), Track Records (Borehamwood) and Virgin (Basilston). If you would like to contribute call Karen Faux on 0181 543 4830.

## EXPOSURE

## TELEVISION

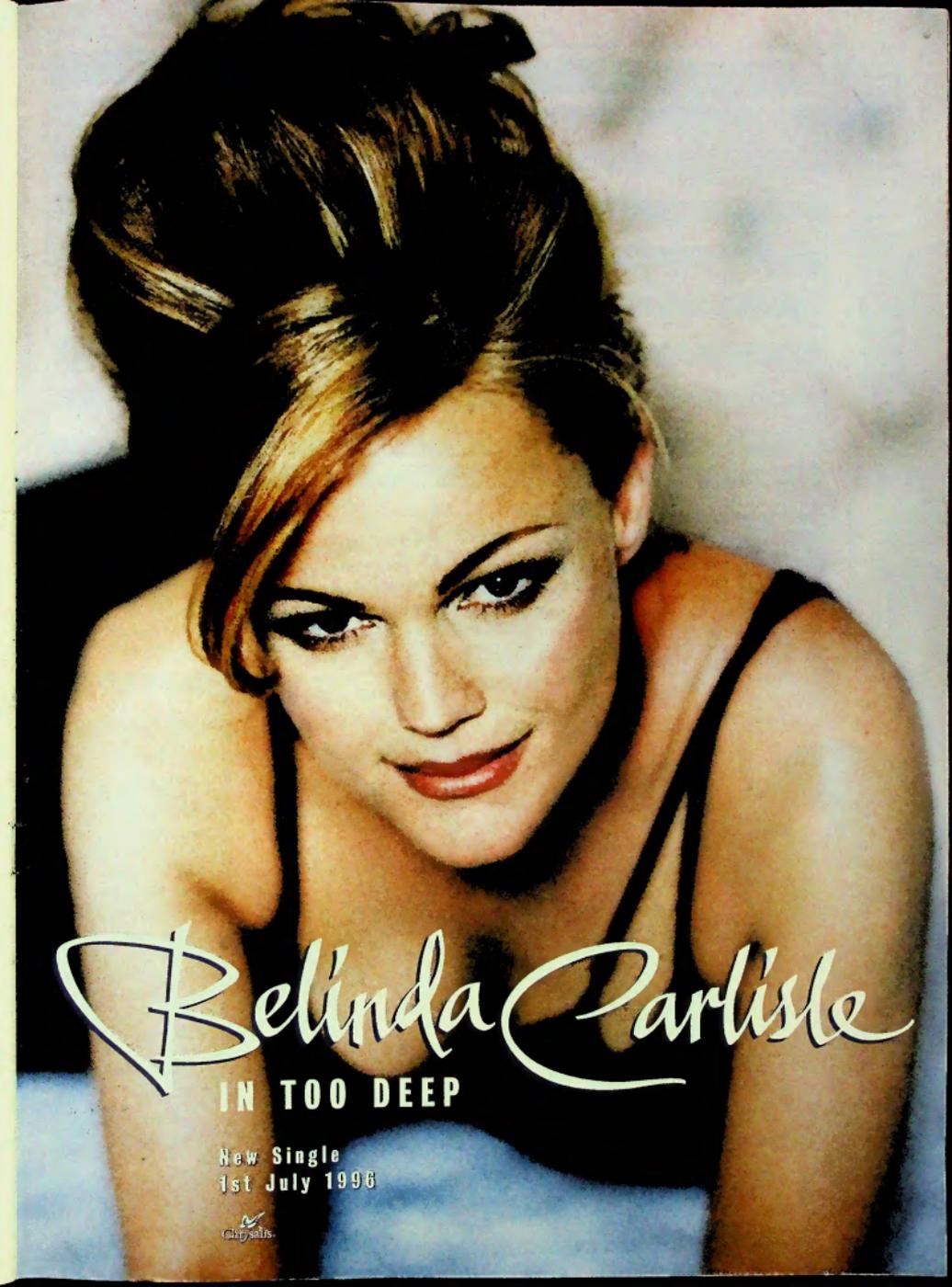
**6.7.96**  
Dance Connection Weekend: The DJs, featuring Sacha, Sven Veth and Carl Cox, MTV, 1-1.30pm  
Later With Jools Holland featuring Pop, Billie Ray Martin, Luther Vandross and Randy Newman, BBC 2, 12.25-1.25am  
Best Specials with Bon Radeley and Marlon, Channel 4, 3.50-4.50am  
**7.9.96**  
Fully Booked featuring Spice Girls and Ruby, BBC 2, 10-noon  
Train Presents Elvis Costello In Concert, BBC 2, 8-9pm

**9.7.96**  
INXS Documentary, MTV, 7.30-8am  
**10.7.96**  
Ten Of The Best featuring Sting, VH-1, 1-2am  
**11.7.96**  
The Care Life In London, MTV, 8-9pm  
No Fado Away with Michael Jackson, The Crusaders, Spandau Ballet, Heaven 17 and Duran Duran, ITV, 1.40-2.40am  
**12.7.96**  
The Big Breakfast features Sleeper, Channel 4, 7-9am  
Best Specials with Skunk Anansie and Bush, ITV, 2.35-3.50pm

**6.7.96**  
John Peel presents Guildford band Bennett, Radio One, 5-7pm  
Royal Opera Verdi: Festival – Nabucco, featuring Australian baritone Gregory Vrsalich, BBC Three, 7.25-10.15pm  
Burt Bacharach And The BBC Concert Orchestra, Radio Two, 7.30-9.30pm  
A Night With... George Melly, featuring Bessie Smith and Cab Calloway, Radio Four, 11.15-11.45pm  
**7.7.96**  
John Peel with a session from Guided By Voices, Radio One, 8-10pm

**8.7.96**  
Mark Radcliffe presents Animals That Swim, Radio One, 10-midnight  
**9.7.96**  
Cheltenham Festival 1996 features the Borelin Quartet performing Shostakovich, Radio Three, 7.30-8.15pm  
**10.7.96**  
Mark Radcliffe presents The Delgados, Radio One, 10-midnight  
**11.7.96**  
Soundbite featuring Nigel Kennedy and coverage of the Kerang Awards, Radio One, 8-10pm

## RADIO



Belinda Carlisle

IN TOO DEEP

New Single  
1st July 1998

Capitol

## AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
THE EGG Albumen	China	July 8	▶	There will be ads in the music press and in-store the release is a Virgin debut album of the week and an Our Price recommended album.
ELECTRONIC Raise The Pressure	Parlophone	July 8	▶	There will be ads in the music and style press and posters will run nationwide. Displays will run with multiples and selected independents. Posters will be supported by ads in the specialist music and teen press. The album is being promoted in-store by independent retailers.
MAXI PRIEST Man With The Fun	Virgin	July 8	▶	There will be advertising in the specialist press including <i>Blues &amp; Soul</i> and <i>Echoes</i> to support this release.
MONA LISA 11-20-79	Island	July 8	▶	There will be press advertising in <i>New Moon</i> , <i>Shalom</i> and <i>Qto</i> to support this album.
NOA	MCA	July 8	▶	This release will be promoted around the band's Reading tour date with press ads in <i>NME</i> , <i>Melody Maker</i> , <i>Kerrang!</i> and <i>HMV's</i> <i>Destination</i> .
Calling SCREAMING TREES	Epic	July 8	▶	Ads will run in <i>Q</i> with <i>HMV</i> , <i>The Guardian</i> and <i>Mojo</i> . The album is an Our Price recommended release and will feature on Virgin listening posts.
Dust PATTI SMITH Gone Again	Arista	July 8	▶	There will be ads in <i>NME</i> , <i>Melody Maker</i> , <i>Vox</i> , <i>Muzik</i> and <i>Select</i> .
Found Sound 12 ROUNDS	A&M	July 8	▶	This campaign includes a poster/mall-out and posters in London. Posters will be used in key cities backed by ads in music and style titles and the regional press. It is an Our Price recommended release.
Jitter Juice SPOOKY	Polydor	July 8	▶	Ads will run nationally on Channel Four and satellite stations and regionally on ITV. Bus shelter posters will be backed by in-store support.
VARIOUS Big Mix 96	EMI TV/warner esp	July 8	▶	Ads will run on radio and in motoring and TV listings titles. There will also be ads on Sky Sport, Channel Four and regional ITV stations.
VARIOUS FI Rock	Telstar	July 8	▶	Ads will run in selected ITV and Channel Four regions and will be backed by nationwide satellite advertising on VH-1.
VARIOUS The No. 1 80s Album	PolyGram TV	July 8	▶	Press ads will run in <i>Blah Blah Blah</i> , <i>Big Issue</i> , <i>Straight No Chaser</i> and <i>Jazid!</i> There will be radio spots on Kiss, Choice, Jazz FM and Galaxy.
VARIOUS Uncharted Territories...	Streetsounds	July 8	▶	
Compiled by Sue Silbton: 0181-767 2225				

TV
  RADIO
  PRESS
  POSTERS

## CAMPAIGNS OF THE WEEK

## ARTIST



## ELECTRONIC - RAISE THE PRESSURE

Record label: Parlophone  
 Media agency: CIA  
 Media executive: Gareth Currie  
 Product manager: John Leahy  
 Creative concept: In-house

Parlophone will be focusing its marketing for Electronic's first album for five years on heavyweight press advertising and in-store support. There will also be posters and a mailout to the database.

## COMPILATION



SHINE 5  
 Record label: PolyGram TV  
 Media agency: The Media Business  
 Media executive: Tina Digby  
 Product manager: Stan Roche  
 Creative concept: In-house

The fifth Shine compilation, out next Monday and now available as a double CD/cassette, is backed by PolyGram's largest TV campaign for any Shine album. There will be radio, press and poster support.

the single

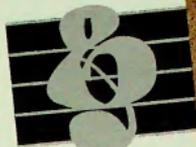
## wannabe

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 motif 8 remix  
 you've already seen them  
 on the following tv's:  
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 ozone, mtv, hotel babylon,  
 surprise surprise.  
 still to come...  
 newsround, after 5,  
 scratchy 6 co,  
 fully booked.



SPICE GIRLS



## THE NORDOFF-ROBBINS MUSIC THERAPY CENTRE

### An Open Letter To The Music Industry

Over the years we have been grateful for your sustained support for Nordoff Robbins Music Therapy. All your contributions have helped to change many childrens' lives.

On 15th July we release our first ever single, 'Reaching Out', by Rock Therapy which was launched at the Silver Clef lunch last Friday. All proceeds from this record will go straight to the charity and everyone involved with the project will be donating their services free of charge.

We know you have generously helped us in the past but would ask you, whether you be in TV, Radio or Retail to please give this record your full support. If we can reach the public with this single, we can again add another significant chapter to the story of Nordoff Robbins Music Therapy.

With very best wishes and thanks,

Andrew Miller  
Chairman



#### FUND RAISING COMMITTEE:

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Vice Chairman: Willie Robertson,  
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Hon. Secretary: Peter Knight Jr.,  
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Richard Stephens,  
Co-ordinator 90's Committee:  
Karen E. Millard.

Appt. Officer:  
Audrey Ballour,  
55 Fulham High Street,  
London SW 16 3JL,  
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REACHING OUT BY ROCK THERAPY IS AVAILABLE ON CD (CEM 438)  
AND CASSETTE (TCM 438). IT CAN BE ORDERED NOW VIA YOUR EMI  
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EMI  
UNITED  
KINGDOM







With national and London outlets, Virgin Radio is already the most listened to commercial station in the UK. We continue to grow and are looking for key individuals to be part of the team.

You will be experienced, self-motivated, and results-driven, with an unshakable 'can do' attitude. Proven abilities, big ideas and attention to detail are absolute musts as is the ability to retain a sense of humour in a very fast moving environment.

#### Assistant Programme Director

This newly created position encompasses all aspects of the station's programming output. Working alongside the Head of Music and Production Director, you will be responsible for both day to day output and planning. You must have the ability to research and motivate presenters, effectively interpret and use Research (BPR), and work closely with our award winning Promotions team.

#### Breakfast Show Producer

Following the promotion of the current producer to Head of Music we have an opening for this absolutely critical position, one of the most challenging jobs at the station. This year the Russ n' Jono show has already won a Sony Gold and New York Silver. The boys are signed up through 1998. You will drive the show to even greater success. Well proven abilities are essential as is boundless energy, ideas and a desire to work long, hard hours with talented presenters who can also be a pain in the... ("What us?" - Russ & Jono).

#### Overnight / Swing Presenters

If you have talent, ambition and fit the Virgin format, this is a unique opportunity to break into and rise quickly in national radio. If you're happy simply presenting swing shifts and overnight shows indefinitely please don't apply. We want to recruit Virgin's mainline presenters of tomorrow. You should already have at least 2 years radio experience. Applicants should include a detailed CV and RDT tape.

To apply for any of the above points, please send a CV, and if applicable tape, in confidence to: Mark Story, Programme Director, Virgin Radio, No.1 Golden Square, London W1R 4DU by Friday 5th July or latest Monday 8th July at midday.

handle

#### ASSISTANT ROYALTIES MANAGER

c.£25,000 + perks

This is a key position for one of the most successful record companies in the industry. You will need to have at least 3-5 yrs exp. with a proven track record towards developing systems, the ability to manage the smooth running of this function, coupled with excellent interpersonal skills. Areas of responsibility include liaising closely with the Legal Dept. over synchronization deals, assisting the manager with artists audits, and management reports, maintaining and developing the PC database and procedures for the recording cost recovery system.

the recruitment consultants to the music industry. 0171 493 1164 for an appointment

## SOHO STUDIO

requires Tape Op./Engineer with SSL Experience

replies to:

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CONCOR  
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IT for the music business

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The artists who work with Concor Music Corporation need like a hall of fame. Behind our position as the largest independent music publishing company in the UK are highly sophisticated IT support systems which protect our clients' interests worldwide in terms of copyright protection, licensing and income tracking.

With our eyes clearly on the future, we are now seeking a 'hands-on' person who will ensure that our administrative processes are fully optimised through a well planned and maintained internal IT strategy. Although you'll provide day-to-day technical support (and definitely won't be a technical snob!), you'll be much more than a box-fixer. As the leading technical wizard in the organisation, you'll also be challenged with ensuring how our applications can improve the efficiency of the business. Into the future, you'll also become involved in data analysis and predicting trends - effectively helping to run the business.

With such a broad remit, we're not looking for a 'technical nerd' - we're looking for a commercially minded individual, happy working within a small, corporate environment who has real business analysis skills and a friendly, open approach. You will need 2-3 years' PC and LAN experience (preferably Novell), knowledge of AS400 or other mid-range system, word processing/spreadsheet skills, and experience of supporting other software packages. An acute interest in the music industry would also be a big bonus.

If all this looks like rock and roll to you, send your CV to: Paul Connor at The Concor Consultancy, Plum Trees, Alleyns Lane, Cockham Dean, Berkshire SL6 8AZ. Fax: 01628 320554. Alternatively telephone Paul in confidence between 10.30am and 7pm Mon-Fri, or 2pm-5pm Sundays on 01628 320553. email: paul@concor.demon.co.uk



Bored with normal telesales?  
Do you have the flare and enjoy  
selling rather than order taking?  
Are you ready for the challenge?



Disky, Europe's leading budget record company are looking for a dynamic, full-time and part-time telemarketing person working in their very busy UK office in Loughton, Essex.

The successful applicants would be expected to sell New Releases and develop sales on Disky's ever expanding catalogue, which includes recent releases from Diana Ross, Moriflon, Tina Turner etc, to both the traditional and non traditional sectors.

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## music week

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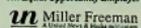
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QUALITY ON TIME

# DOOLEY'S DIARY

Remember where you heard it: Like the rest of the UK, the music industry went **footie mad** last week. Half the industry could be found at **Wembley** for Wednesday's England v Germany clash, but can anyone guess which **senior exec** made it to both **semi-finals** even though they were only an hour apart? Also flying in by **helicopter** was Network head **Neil Rushton**, who had taken his annual leave to watch all the matches...

**Closest shave** of the night was endorsed by Sony's **Gary Farrow**, who driving from the game through **Trafalgar Square** was noticed in his German-built **Mercedes** by the **rioting mob**, who started attacking his car. Farrow managed to persuade



**Na Colours** certainly found a higher love at the recent **IAAAM** gala bash in Washington. So impressed by their live performance was a certain US superstar that she was later found backstage asking them whether they were looking for US management representation. Meanwhile her husband **Bobby Brown** looked more lost than found. Maybe he was just apprehensive about the forthcoming **New Edition** reunion, or perhaps he didn't hear the photographer say *cheese*. ...like **Na Colours' Priscilla Jones** (far left) and **Fay Simpson** (far right), who could scarcely hold back their smiles.

inevitably permeated with an air of sadness. Among those trying to lift their spirits were **Mark Lamarr**, **Jonathan Ross**, **Rowland Rivron** and **Keith Allen**, taking tips from **Williams' highly amusing Q&A** session. When asked whether he had any **problems** about meeting his former **Take That** colleagues, **Robbie** responded, "Only the manager. I don't think I want to see him again" ...The Q&A was also enlivened by a hack who asked the legendarily **paunchy Robbie**, "Who ate all the pies?"...**Black Grape's Shaun Ryder** seemed far from upset by England's glorious defeat in **West End club Browns** and indeed was **denying** his Englishness in a rather natty kilt... **Capital DJ** and **VH-1 presenter Richard Allinson** showed his support last Wednesday despite not being allowed to pre-record his **VH-1** show so he could watch the match, by **switching strips** in between each video request...At **Friday's Silver Clef lunch**, award winners **Wet Wet Wet** may have splashed out **£13,000** in the auction, but they were **not** at all popular for cheering the **German victory**...The lunch saw plenty of people putting hands in pockets, not least the **Disctronics** crew who stumped up **£36,000** for a

**Rickenbacker guitar** signed by **George, Paul and Ringo**. **Dire Straits** manager **Ed Bicknell** meanwhile plumped for a framed, embroidered applique from the **Glasgow school** given to **Anna George** by manager **Peter Grant**, who died last year, at a cool **£8,500**...Early gossip from **In The City**. News reaches **Dooley** that one **Chris Blackwell** of **Island** has already booked the **Penthouse Suite** at **Dublin's Clarence Hotel** for his crew... **Sartorial correctness** award at the **Sex Pistols jamboree** goes to **Single Minded's pugmeister Tony Byrne**, all gussed up in an original red **bondage suit** which got ripped in the melee. "This was worth £450," he moaned afterwards...The backstage area proved to be a gathering point for those of a certain age, with **TOTP maestro Ric Baxill** mingling with the likes of ex-**Clashman Mick Jones**, **Dexy's Kevin Rowland**, **Altered Images' Claire Grogan**, and **Great Rock 'n' Roll swindler Eddie Tenpole**...A couple of nights later at the **Borderline**, **Steve Jones' Neurotic Outsiders** drew a crowd of **Warners international** execs including the rising star of **US A&R**, **Maverick's Guy Oseary** (the 24-year-old who signed Alanis).....



Sony is the most successful record company of the moment. **Mariah Carey** has sold 4m albums and 3m singles for the company and, for the first time in two decades, Sony has scored four discs in the top five singles chart. So everyone was beaming backstage at a presentation to mark the singer's achievement after her **Wembley gig** on June 23. From left chairman and ceo **Paul Burger**, **Mariah's manager Randy Hoffman** and the lady herself.

them he was English by showing them his copy of **Three Lions**, and managed to get away with just a dent in the driver's door...Amid the shenanigans, **Euro '96** brought some joy to **HMV's Manchester store** prior to the **IRA bomb**. In need of some cheer after their defeat at the hands of the **Czech Republic**, the **Italian squad** splashed out on about a **grand's worth of music** including **Oasis** and, perversely, **Baddiel & Skinner's Three Lions** anthem. The **German team** also popped by, but their music choice wasn't quite as elegant as the **Italians**...**Robbie's** post-semi-finals press bash was



The music industry's topmoss turned out in force at the **House of Commons** to celebrate **black music** and show their support for **south London radio station Choice FM's** application for a **London FM licence** last Monday (24). Hosted by **Labour MP Diane Abbott** (centre), the lunch saw many of the captains of industry stepping into the hallowed halls of **Westminster** for the first time. Gathered around the ceremonial table are (l-r) **PolyGram's Roger Ames**, **Virgin's Paul Conroy**, **Choice director Neil Kenlock**, **Abbott**, **Choice MD Patrick Berry**, the **BPI's Colleen Hue** and **East West's Richard Engler**.

## music week

Incorporating Record Mirror

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