



music week

MID-PRICE/LOW-PRICE SUPPLEMENT

For Everyone in the Business of Music

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Zomba snaps up 75% of Pinnacle

by Steve Redmond

Zomba has pulled off the deal of the year by buying 75% of Steve Mason's Pinnacle group, the UK's biggest independent distributor.

Mason retains a 25% stake and remains group chairman, managing Pinnacle separately from the rest of the Zomba group under a five-year service contract. He has pledged there will be no changes to the organisation.

"If there were going to be any redundancies or major changes, I wouldn't have done the deal," says Mason. "It's very much business as usual."

Zomba says the deal seals its position as the world's biggest independent music group. No financial details of the deal have been released.

In his first interview for 20 years, Zomba founder Clive Calder told *Music Week* last Wednesday. "In the past, we haven't had the financial muscle to

compete with the majors. I feel that what will come out of this will be the first real competitor to the majors."

The deal was sealed last Tuesday, after an intensive two weeks of negotiations, following six months of talks.

Calder says the deal brings together two complementary companies. Zomba has interests in music publishing (78,000 copyrights), record labels (Jive and Silvertone), studios (Battery), producer management (Matt Lange and Teddy Riley) and the world's biggest equipment hire company Dreamhire.

The Pinnacle group includes distribution (music and computer software in the UK, Germany and Benelux), exports (Windong) and record labels (including Music For Nations, Collins Classics and Dead Dead Good).

Although the two companies will be run separately, there will be immediate synergies in the distribution area. Zomba's worldwide (excluding US)

licensing deal with BMG expires on September 30, and distribution will be switched to Pinnacle companies where possible. In the UK, distribution of Jive and Silvertone would have added 1.5% to Pinnacle's 4.2% singles share in 1995 and 0.2% to its 7.0% albums share.

The possible sale of Pinnacle has been the subject of speculation over the past year and prompted Mason to issue a fervent denial at January's Midem conference in Cannes.

In the past decade, turnover of his entire Pinnacle group has increased seven-fold to £116.8m, according to Cliff Dane's UK Music Industry Report. But competition in the independent sector has seen profits shrink to £651,000 in the year to July 1995.

Despite the low level of profit recently, the asset and cash value of Pinnacle add up to £12m. Industry sources speculate that Zomba will have paid around £15m for its share in the group.

Zomba chairman and ceo Clive Calder (left) and Pinnacle group chairman Steve Mason revealed details of their new partnership shortly after signing the deal last Tuesday. "It hasn't sunk in yet," said Mason. "As we signed the deal in Clive's lawyer's office, I thought to myself 'This really is a gigantic moment in my life.' The new partners have very different backgrounds - Mason is from south London, Calder from South Africa. But Calder says, "We are both entrepreneurs. We both started in the music business with nothing."



'The world's biggest independent'

The acquisition of a majority stake in Pinnacle is expected to help establish Zomba as the biggest independent in the global music business, perhaps capable of rivaling the six majors.

Labels and competitors alike have greeted the deal as good news for the indie sector. Derek Green, managing director of Pinnacle-distributed China Records, says, "Zomba is well-placed to become the seventh major now and will give strength to our sector."

Roadrunner managing director Jimmy Devlin, whose deal with Pinnacle comes to an end this year, agrees. "Zomba's business interests are

so diverse and I think this is a good business philosophy," he says. "They lacked a distribution division and Pinnacle has provided a seasonal service to the indies."

Analyst Cliff Dane of Media Research Publishing says the move makes Zomba a significant force, especially if it has plans to acquire more repertoire. "This does create a nucleus of a new force and could be the springboard for it to take over other repertoire-owning companies," he says.

Few anticipate many immediate changes following the deal. Pete Thompson, of rival Vital, says, "Indie

labels are naturally quite loyal."

Devlin says he will begin negotiations with Pinnacle in the next few weeks but says his label has a good working relationship with the distributor. Green is also happy to stay put, as is John Craig of First Night Records.

"Calder and Mason together make a dynamic team and there could be a germ of a pan-European distribution network there, because they already own Rough Trade Germany and Rough Trade Holland," says Craig.

Pinnacle had 4.6% of UK singles distribution and 5.9% of the albums market in the second quarter.

WEA victory in market shares

WEA and Virgin performed strongest in the second quarter market share figures, topping the lists in the singles and albums markets respectively.

WEA was confirmed as the biggest singles company, with a share of 13.7%, thanks to releases by Gina G, Mark Morrison and Suga. It pipped Sony companies Epic (8.6%) and Columbia (7.4%), which came in second and third places. Epic was boosted by Baddiel, Skinner & The Lightning Seeds and the Manic Street Preachers, while the Puggs contributed to Columbia's share.

PolyGram retained its position as biggest corporate group on 19.5%, slightly ahead of Sony (19.4%) and Warner (15.5%), and was also top distributor on 19.0%.

Virgin and EMI came out on top overall in the albums market, with Virgin confirmed as top record company (12.3%) through its success with the George Michael and Mike & The Mechanics albums and its strength in the compilations sector. EMI was top distributor on 23.5%, while PolyGram was top in the corporate group listings on 22.0%.

Full details next week

THIS WEEK

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live act The Backstreet Boys, who have sold 800,000 units of their album in Europe since its release on May 5, are the most successful act poised to switch distributors following Zomba's acquisition of Pinnacle. In Germany, where the American boy band has sold 500,000 albums, the act will pass to Rough Trade Germany, which is 80% owned by Pinnacle. The five-piece group, who are currently number one in Germany and Switzerland, number two in Austria and Top 10 in Holland, Belgium and Finland, are in the middle of a tour of Germany which ends in mid-August and are lining up to perform at Popkomm in Cologne. In the UK, We Got It Going On - a huge hit in Europe but only a minor hit here - will be re-released on August 12, while Quid Playing Games With My Heart will be the fourth single in Europe, released at the end of August.



It's third time lucky as Zomba clinches deal

by Steve Redmond

The takeover of Pinnacle by Zomba last week has been brewing since 1989, the companies revealed last week.

Zomba chairman and ceo Clive Calder says, "This is the third attempt to pull this off."

The first attempt came seven years ago when Steve Mason was pulling out of the US Relativity label and Important distribution company, both of which were ultimately sold to Sony. "We tried again three years ago," says Calder, "but the concept wasn't right."

The fact that the two have managed to reach a deal this time seems to be a combination of timing - Zomba's worldwide licensing deal with BMG runs out on September 30, making a deal with a distributor such as Pinnacle particularly attractive - and a recognition by both sides that a partnership was the only way forward.

Mason says, "As you get bigger, the problem is that your competition gets more heavyweight. In the early days, there was no competition. History shows that we were better than PRT and Rough Trade. Now my competition is the majors, and they play at a level I can't."

Mason: the power behind Pinnacle

"I will still sign the cheques," says Steve Mason, smiling. The UK music industry's most successful entrepreneur of the past two decades is notoriously hands-on - and he says he intends to remain that way, despite the fact that Pinnacle is now 75% owned by Zomba.

"I have said to my staff 'If I didn't tell you this had happened, you wouldn't know it'," he says. "It is business as usual."

And far from lessening his commitment to the company he built up, he says, he expects to be at the company's Orpington, Kent, headquarters more than ever.

"Talking to Mason in the London flat of his new partner, Clive

DETAILS UNDER WRAPS

Given Clive Calder's low profile approach to the business, it is not surprising that none of the financial details of the Zomba acquisition are being made public. The immediate financial beneficiaries under the deal are the company's existing owners Mason, his wife and his fellow-director Sara Sullivan. The Windsong International company, in which Mason owns a 99% share with his wife holding the other 1%, previously owned 50% of Pinnacle Records with Sullivan owning the other 10%. Sullivan sold his stake to Windsong, 75% of which was, in turn, bought by Zomba. Like Mason, Sullivan remains on a long-term contract.

The most dramatic example of this, he says, came with Creation with whom he had talks when the label was engaged in the hunt for a partner, which eventually took it to Sony. "It was just out of my reach," he says. The result was that he missed out on Oasis.

For Calder too, Zomba's size had become a source of frustration. "It's hard to be in the position we've been in," he says. "Often, you're too small to be big and too big to be small."

Mason says that once he had decided he needed to do a deal with someone, it

was clear he could only deal with another independent.

"Preserving what I created was more important than how much money I got," he says. And his experience in selling Relativity and Important weighed heavily on his mind.

"I couldn't sell to a major," he says. "When Sony bought Important, they Sony-ised it. And if PolyGram, for instance, took 75% of Pinnacle, that would be the end of Pinnacle."

Calder argues that Zomba had to make the big step to take control of its own distribution. "If you don't have that infrastructure, then all you are really is a glorified production company," he says. "If you look at Chrysalis, at its height it was a proper record company in the UK and the US, but everywhere else it was licensed and it was effectively a production company."

Having built a strong position for Zomba in music publishing, in studios, in black music in the US and in equipment hire, Calder says he has maintained his ambition.

"We are trying to build a great music business," he says. "I wish it could have taken 15 years, but I think it probably takes 25 or 30 years."

Calder, it is clear that there are certain things that will take the 47-year-old some getting used to - like having a boss for the first time in 20 years.

Ever since he set up Windsong Exports from the back room of an instrument shop in Croydon, 30 years ago, Mason has been used to being his own boss.

The crucial move of his career came when, after launching Music For Nations in 1983, Mason bought the label's distributor from the receivers in 1986. That distributor was Pinnacle.

Over the next decade, Mason, a fanatical Crystal Palace fan transformed himself from anonymous businessman to a leader of the

independent sector, distributing labels such as PWL, Cherry Red, Factory and Creation, and becoming the only independent alternative after Rough Trade collapsed in 1991.

With two Queen's Awards for Export for his Windsong Exports - in 1986 and 1996 - and nine years as a BPI Council member behind him, Mason is now one of the industry's leading figures.

And many of his industry colleagues believe the security for life which the Zomba deal will certainly provide, is well deserved.

Roadrunner managing director Jimmy Devlin says, "I'm glad to see people get lots of money and Steve deserves it."

NEWSFILE

Record-breaking event for Ireland

The biggest musical event in Ireland's history has been confirmed for next summer, as part of the commemoration of the 1840s great famine. Drishane Castle in Millstreet, Co Cork will host the concert, which is expected to attract 100,000 people on June 1. The only acts confirmed are Daniel Lunny, who will compose a special piece for the event, and The Corrs, but U2's Bono is on the board of trustees and is expected to bring in further big names. There are plans for the concert to be broadcast live in Ireland, the UK, the US, Australia and Canada, with a CD to follow.

Callas/Beethoven row settled

Tring International and Long Island Music have settled their action with EMI and the BPI over copyright infringement on recordings of Maria Callas and Beethoven Symphonies conducted by Herbert Von Karajan. Tring and Long Island have agreed to surrender all infringing copies of the recordings and stop distributing, selling or copying such recordings. The two companies will pay costs in respect of the Maria Callas infringement. Damages, which are yet to be determined, will be paid in respect of both actions.

US firms hit by CD price battle

The US music industry is preparing to defend itself against a multi-million dollar lawsuit which alleges six labels have conspired to fix CD prices at artificially high levels. EMI, Warner, MCA, PolyGram, Sony and Bertelsmann are accused of enforcing a minimum price of \$16.99 by cutting subsidies to retailers who undercut that level. The action, brought by two Tennessee consumers, claims up to \$5,000 damages for each violation and covers anyone who has bought a CD in the country since June 1992.

MCI releases Sound City highlights

Radio One is teaming up with MCI to release a five album of exclusive recordings from spring's Sound City Leeds. Radio One - Sound City '96, released on July 23 through new MCI label Harmless Records, contains 18 live recordings by acts including Dubstar, Cast, Doggy and Bis. The CD costs £9.99, with the cassette at £5.99.

Radio presenter dies after fall

Two Counties Radio presenter Richard Gwynn, 45, died in hospital on Thursday after falling from a multi-storey car park at Gatwick airport. He had been on a life support machine since the fall last weekend.

Pistols to play Shepherd's Bush

The Sex Pistols have added a low-key date to their worldwide tour at the Shepherd's Bush Empire in London this Wednesday (17).

Tony McCarroll

Contrary to the Newsfile in last week's Music Week, Oasis's interim agreement with former drummer Tony McCarroll relates to the group's first album, Definitely Maybe, and tracks on the singles Some Might Say and Whatever, and not as published. McCarroll's outstanding claim for royalties for (What's The Story) Morning Glory? is still to be resolved.

Brit bands reach platinum mark

Ocean Colour Scene's Moseley Shoals and Lighthouse Family's Ocean Drive were both certified platinum by the BPI last week. Other awards went to Sleeper's The It Girl and The Smau's The Smau's Go Pop albums (gold) and the compilation Cream Live 2 (silver).

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COMMENT

Deal that gives independence a future
Last week's deal between Steve Mason and Clive Calder to create probably the biggest independent music group in the world is hugely significant.

It's potentially even more significant than what may or may not happen to the EMI group upon demerger. First and foremost, it gives the lie to the view that the future of the industry inevitably lies with a small number of giant majors run by employees on behalf of distant shareholders. It shows that entrepreneurial independents can still emerge and achieve a critical mass, while still staying close to the market.

The gamble taken by Mason and Calder is that a powerful independent Zomba will not only reap the benefits of in-house distribution to Jive and Silvertone, but that the power it is now able to exert in the market will persuade other independents to choose it rather than a major as a worldwide partner.

The theory is that this will create a virtuous circle of success in which this new independent force gets stronger while maintaining that independence. Independence, of course, is not a virtue in itself. This magazine has long deplored the moralistic way some independents portray their 'battle' with the major companies. Neither side has a monopoly on virtue. Equally, each side is capable of excess. What is undoubtedly true is that the business now needs both approaches in order for it to prosper. The paradox for the independents, which the Pinnacle deal illustrates, is that, although their strength is their individuality and entrepreneurial skill, they need to cooperate with each other to achieve the same economies of scale as the majors. That inevitably means compromise.

For Steve Mason this week, that means learning to call someone else 'boss' for the first time in 20 years. For a self-made man, that's a big sacrifice but, if the gamble pays off, it will be a small price to pay. *Steve Redmond*

PAUL'S QUIRKS

The threat of the supermarket sweep
The phrase "growing the market" always strikes a discordant note with me, especially when it is used glibly by the chief music buyer from one of the major supermarket chains. What they are really saying is that they want to expand their share of the market at the expense of the dedicated music store which cannot match their buying power or attract customers by virtually giving away cans of beans.

The supermarkets are in the process of changing the music industry in exactly the same way as they changed the grocery and petrol industry. We will end up with safe artists recording bland songs at knock-down prices. We now read the head of one supermarket chain condescendingly suggesting that independents concentrate on specialised minority tastes. Supermarkets are not going to "grow the market", they'll just screw it up for everybody else and then dictate their terms to the major record companies.

Music or art?

The plethora of new dance compilations and DJ mix CDs has highlighted a growing problem for some retailers. The albums often come as a limited edition which is invariably in different "artistic" packaging which cannot be displayed effectively in many of the current CD racks. The latest Cream release is tailored as the "White Album" and is not only difficult to display without ruining the sleeve but also includes a track listing which is virtually impossible to read. Andrew Gilmore's suggestion (*MW*, July 6, 1996) that the public and retailers prefer extra tracks to fancy packaging must have struck a familiar chord with indie retailers everywhere. I sometimes wonder if more sales are lost because of poor sleeve design and packaging than are gained by these so-called "artistic" CD cases.

Paul Quirk's column is a personal view

NEWS

Industry steps up calls for 'XFM-style' station

by Robert Ashton

The music industry is urging the Radio Authority to award the final London FM licence to one of the alternative music formats which were among the 25 applications submitted last week.

The applications, which were lodged with the Radio Authority on Tuesday (9), cover a wide range of programming, including services for the Irish, gay and Asian communities, as well as alternative and black music. The XFM, Festival Radio, The Edge and Nomad, which are planning to transmit new or alternative music, are the first choice among record executives who believe the capital is already adequately served by dance, news and pop services.

David Vick, deputy chief executive and head of development at the Radio Authority, says he is delighted by the high number of applications, which is a record for a single licence. The previous highest number was 48 in 1993, but was spread over four licences.

Vick says channels are open for the music industry or other interested parties

SOOUNDING OUT LONDON

The 25 London FM applications by format: New music/youth - The Edge, Energy, Festival Radio, London Atlantic, Nomad, XFM Asian - Sakhi Radio, Sangeet, Sunrise, Super FM

Black/Soul - Black FM, Rockers FM, Choice FM, Soul 104.9FM

Irish - London Irish, AIR 104.9FM

Children - Buzz FM, London Children's Radio Others - Capital Gold (oldies), Europa 104.9FM, European music and news, G104.9 FM (Glyn), London Business and Sport (news & talk), Radio France (French and culture), Rocket FM (rock), Saga Radio (over 50s)

to lobby for their preferred music station. "We have an open invitation for people to contact us right up until the decision is made," he says.

The BPI also welcomes the high number and quality of applicants. "We are keen to broaden the range of music on radio," says director general John Deacon. "We support all the leading players and, although we would not lobby on behalf of one or the other, we would encourage labels to have a voice."

Music given key role in Menzies business

Music emerged as one of the star performers in the latest financial results of John Menzies which last week revealed turnover up 12.4% to £1.4bn but pre-tax profits down 5.8% to £35.9m.

The company's two music operations - THE's distribution and sales operation and the music departments in 140 Menzies stores - are singled out as key growth areas in the report covering the year to May 4.

Nick Peel, general manager for buying and merchandise, says music is seen as a crucial part of the company's business at a divisional and group level after sales doubled over the last financial year.

THE sales and marketing director Mark White adds that it has continued a successful policy of supplying music to non-traditional music retailers, such as Sainsbury's, Hockbuster and Currys. Such business has lifted THE's increase sales by 6% in the year and White believes extra space given over to music in Menzies stores will continue this upward trend.

Meanwhile, Menzies is launching a new dance chart this month in a bid to react to the changing pop market. Peel says more space will also be given over to back catalogue and CD promotions at the expense of the full-price pop and rock range.

BPI awards herald singles revival

The strength of the singles market is underlined by new BPI figures, which show a rise in the number of certified awards made between April and June.

A total of 133 awards were made by the BPI, compared with 130 for the same period last year, according to its second quarter survey, with singles accounting for 26 awards, compared with 14 for the same quarter last year. Besides five platinum singles - Fugees' Killing Me Softly, Gina G's Oh Aah... Just a Little Bit, Robert Miles' Children, Mark Morrison's Return of The Mack and Oasis's Don't Look Back In Anger - six singles reached gold status and 15 reached silver. Last year, two

singles reached gold, with nine going silver during the period.

Oasis did particularly well, adding gold awards for Roll With It and Whatever to their platinum. The Creation band's success was also reflected in the albums market although the overall number of awards was slightly down, with 110 albums certified, compared with 116 in the same period last year. In addition to 20 platinum certifications, 32 albums were certified gold and 58 silver.

Oasis's (What's The Story) Morning Glory? was one of three albums which achieved multi-platinum status, reaching nine-times platinum. M People's



Queen won the prestigious Hall Of Fame Award at Monday's Kerrang! Awards, staged by the *Empo Metro* magazine at the Hotel Intercontinental in London's West End. The Parlophone act, represented by Brian May and Roger Taylor, received their award from Pat Smear and Will Goldsmith of label-mates Foo Fighters, who won the award for best album. Other award winners included Ash (best new British band), Presidents Of The USA (best international newcomer), Dog Eat Dog's No Fronts (best single) and Terraviva (best British band). May and Taylor are pictured with Smear.

Bizarre Fruit and Jagged Little Pill by Alanis Morissette were both certified four-times platinum, while Take That's Greatest Hits and George Michael's *Older*, reached double platinum within weeks of release.

● A BPI survey shows The Beatles and Prince to be the two most bootlegged artists in the UK. The unit has registered 186 Beatles and 180 Prince bootlegs during the past few years. The figures were revealed in a survey which shows that anti-piracy work has helped reduce estimated UK piracy by more than one-third. According to new estimates, UK bootleggers and pirates did £24.5m worth of business in 1995.

Warner Classics and Decca are anticipating a surge in sales this week following the ITV broadcast of the Three Tenors concert staged at Wembley Stadium last weekend. Both labels have repackaged their recordings of the opera stars Luciano Pavarotti, José Carreras and Plácido Domingo to coincide with the concert, which was broadcast at 10.15pm yesterday (Sunday). The London show was the second date of a world tour which continues into the new year. There are, as yet, no plans to release any recordings from the tour. Pictured (from left) at Wembley Stadium before the concert are Domingo, Carreras and Pavarotti.



MCPS/PolyGram deal could cut out societies

by Martin Talbot

MCPS has struck a ground-breaking central licensing deal with PolyGram in a move which could reshape the European collection societies' system.

MCPS is understood to be paying PolyGram a NLG1m (£377,000) advance under an agreement, struck late last Friday, which will see the UK company replace Dutch society Stemra as the central licensing agency for the major's international record division.

The deal will also see MCPS offer a direct distribution service for the first time, giving publishers the option to have overseas royalties collected under any central licensing agreement distributed directly to their local affiliate or sub-publisher. The process therefore bypasses the local collection society and reduces administration costs.

MCPS finance director Chris Martin says the direct distribution option only covers the predominantly Anglo-American repertoire which is outside the pan-European Bism agreement.

Martin says royalties paid through

the new system will be subject to a maximum of 6% commission and that payments will be made considerably faster than the usual 12 months. The deal is effective from July 1, when PolyGram's arrangement with Stemra came to an end after 10 years.

Origin Evans, PolyGram International Music Publishing's director of legal and business affairs, says, "The new MCPS scheme is great news for publisher members of MCPS and the rights they represent."

Although PolyGram Music Publishing would be the first company to take advantage of direct distribution, Martin adds that it is being offered to all publisher members of MCPS.

However, the deal is understood to have created friction among the European collection societies, including Gema, Stemra and SDRM, who are understood to be protesting, claiming that the move undermines the reciprocal relationship between the different societies.

One source indicates that although the deal will benefit publishers by

speeding up payment and cutting commission charges, it may also undermine the existing sub-publishing structure across Europe. Once the principal of bypassing local societies and paying direct to publishers is established, UK and US publishers could easily decide to disperse with sub-publishers altogether.

The final points of the deal were being sealed last Thursday as the MCPS unveiled a massive increase in distributions at the MPA agm at London's Hotel Intercontinental.

In 1995, the society distributed £137.4m, up 19.8% on the previous year, as administration costs fell below 7% for the first time to 6.68%.

The agm also saw the election to the MPA council of popular publishers Peter Barnes of Pink Floyd Music, Dale Cornish of Fairwood Music, BMG's Paul Curran, Bob Grace of Windswept Pacific Music, Stuart Hornall of Hornall Brothers and Warner Chappell's Ed Heine, along with standard publishers Jutta Avelly of United Music Publishers, Tony Post of Boosey & Hawkes and Richard Toeman of Josef Weinberger.

Wednesday afternoon slot as part of an overhaul which will also herald a broader entertainment-based format incorporating specialist shows, guest DJs, on-the-hour entertainment news, pre-recorded promotions and new singles.

Virgin's broadcast communications manager Clinton Bell says, "The new format is our take like the commercial stations our customers are used to and less like some blatantly promotional in-store High Street announcements."

The revamp also includes a restructuring of the station's output with Mondays devoted to new releases and Friday's playlist highlighting tracks due out the following week. The service will also add extra emphasis to live PA's and interviews. Over the August bank holiday, the service will broadcast direct from the Reading Festival which is being sponsored by Virgin Megastores.

Virgin retunes VMR in-store radio service

Virgin Our Price is re-launching Virgin's in-store radio station, VMR, as part of its marketing strategy review.

The station, which broadcasts live by satellite from the flagship Virgin Megastore in London's Oxford Street to all 53 Virgin stores nationwide, has signed a new sponsorship deal with Barclaycard and recruited Radio One presenter Annie Nightingale as a DJ. Nightingale will present a regular

Wednesday afternoon slot as part of an overhaul which will also herald a broader entertainment-based format incorporating specialist shows, guest DJs, on-the-hour entertainment news, pre-recorded promotions and new singles.

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Bard launches Brit School scholarship

Bard is to fund a scholarship award to help students to pay their way through the Brit School college. The body is donating £2,000 in the first year and Bard chairman Richard Wootton says he is delighted to contribute to the good work of the school. "The money is there to help two or three people who would otherwise have great difficulty finding the money to go to the school," he says.

Upfront joins Q for CD promotion

Empag Metro is to offer Q subscribers a free bi-monthly sampler CD in a collaboration with promotional company Upfront Promotions. The Q The Music CD will feature tracks from different labels promoting forthcoming and current album releases, says Gary Davies of Upfront, which has issued three dance cassettes for clubs and DJs since its launch in March last year. The first of the CDs, which Davies says will give labels an opportunity to target a specific section of the market, will be launched with *It's* 10th anniversary September issue.

Broughton moves up at RCA

Anna Broughton has been appointed head of international at RCA, reporting directly to managing director Hugh Goldsmith. The appointment of Broughton, formerly responsible for international exploitation at RCA UK and Deconstruction UK, follows the departure of Nancy Ferban to the US last month. It forms part of a new structure with individual international operations for the RCA, Arista and Deconstruction labels.

HMV and Nimbus unite for exclusive CD

HMV has struck a deal with Nimbus Records to release a CD featuring tenors Eric Caruso, Beniamino Gigli and Jussi Bjorling exclusively through HMV shops. The album, *Three Legendary Tenors In Opera And Song*, is compiled from Nimbus's Prima Voce Series, and will be available until the end of September.

Dane sets up new folk/blues label

Media Research Publishing's Clif Dane is setting up a new mid-price folk and blues reissue label licensing product from Castle. The new imprint, Wooden Hill Recordings, will issue its first releases at the end of August, with five albums including material from Gerry Rafferty, Ralph McTell and The Dubliners. Dane, a former director of Castle, says he is close to signing a distribution deal for the new label.

Millward Brown backs new Epos till

A new Epos computer till, specifically designed for independent record retailers, has been approved by Millward Brown. The new system, Oscar, has a number of new features including instant access to the CIN music catalogue and fast processing of sales.

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NEWSFILE

Queen scoop web site honour

The Queen web site won the reader's choice award at the UK Web Awards in London last week. The site, launched in November 1995 to coincide with the release of the Queen album *Made In Heaven*, was set up by Windsor-based Destination Design and is the only music site to qualify for the final awards. The site allows visitors to download video images, sounds and up-to-date press releases and to access biographies.

R1 to broadcast Phoenix live

Radio One will broadcast 22 hours of music from the Phoenix Festival this weekend (July 18-21) as part of its schedule of live summer broadcasts. Exclusive coverage begins with Steve Lamacq and Jo Whalley's Evening Session on Thursday 18 and concludes with John Peel's final round-up on Sunday night. Featured acts will include Cocteau Twins, Frank Black, David Bowie, Manic Street Preachers, The Prodigy, Foo Fighters and Alanis Morissette.

Gospel music gets three-part C4 series

Channel 4 is to screen a new three-part series about the history of gospel music. *Too Close To Heaven*, which begins transmission on August 4, traces the development of gospel from its roots in the 18th century. The documentary includes interviews, rare archive material and performance footage from artists including Sam Cooke, Aretha Franklin and The Sounds Of Blackness.

New Virgin store set for West Midlands

Virgin Retail will open a new store in Dudley, West Midlands in October. The 8,250 sq ft multimedia outlet in the Merry Hill Shopping Centre will create 27 jobs and offer listening-posts, video viewing screens and PC and CD-Rom demonstration posts.

NEWS

In The City was officially launched in Dublin last Monday as 200 media and press representatives gathered at the U2-owned nightclub The Kitchen. U2 manager Paul McGuinness has been instrumental in moving In The City across the Irish Sea for this year's event which runs from September 7 to 11. At the launch, which featured performances by *Music Week*-tipped Mundy and DJs from Manchester's The Hacienda, the media was presented with a 10-minute video of highlights of In The City's first four years. Pictured, from left are ITC co-founder Yvette Livesey, McGuinness and Shona O'Neill, sponsorship manager, Guinness.



Santer gets the message as IFPI goes to Brussels

by Steve Redmond

The IFPI Platinum Awards, recognising sales success across Europe, could become an annual event, after its successful debut last week.

IFPI director general Nic Garnett has confirmed that the international record companies' organisation is seriously considering holding the event again next year after an overwhelming reaction from the 150 Eurocrats and MEPs present at last Thursday's show.

The event took the record industry's battle for recognition and understanding from the EC to the heart of Brussels - and scored a coup by attracting EC president Jacques Santer to present

commemorative plaques.

Eight of the 98 artists whose albums sold more than a million copies in Europe over the qualifying period were at the ceremony to receive their awards, including Sweden's Ace Of Base, Germany's Pur and the UK's Robson Green of Robson & Jerome.

The IFPI's success in attracting Santer was underlined when he pledged the Commission's support for ensuring adequate copyright protection for the industry. "The development of the music market [in Europe] is clearly a success story," he said.

Speaking later Garnett outlined a shopping list of areas in which the IFPI would like the Commission to act:

- COPYRIGHT: Protection for the development of the information superhighway;
- CHINA: Action against piracy;

- BULGARIA: A veto on its membership of the World Trade Organisation until it deals with its growing piracy problem;
- EUROPE: A clean-up in member states such as Luxembourg and Italy which still have substantial piracy problems.

Garnett stressed, "We are not looking for handouts [from the EC]". IFPI research shows that the European music industry has increased employment by 15% to 300,000 over the past five years. In contrast the steel industry has seen employment fall by nearly 30% to 280,000 over the same period, despite \$5bn worth of subsidy.

▶▶▶▶▶ THE RETURN OF JAMIROQUAI - p10 ▶▶▶▶▶

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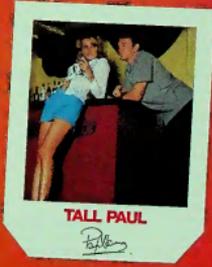
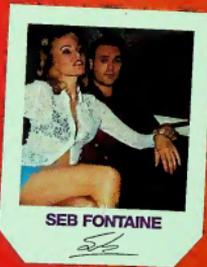


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Oasis go for Mercury glory

Preceding the official 1996 Mercury Prize shortlist, MW's fantasy list shows it's going

As the industry gears itself up for the announcement of the fifth Mercury Music Prize next Tuesday, anticipation is riding high.

Following a year in which Britpop has grown to giant proportions and the UK record industry has hit new heights of success, choosing this year's winner will be as tough as ever.

A record 140 albums have been entered, 40% of which are debuts. A breakdown, based on genre, reveals that half the albums entered are rock or pop, 13% are dance, while folk, jazz and classical account for 12% each.

Mercury Music Prize managing director David Wilkinson points to the fact that these genres together account for half the entries since the prize's inception.

Chairman of judges Simon Frith adds, "What we have come to call Britpop has certainly flourished over the past year, but so too have other styles of British and Irish music."

Last year's winners Portishead were plucked from a shortlist which was strong in dance acts, including fellow Britian trip-hopper Tricky and Columbia's Leftfield.

This year, dance acts are less prominent on our shortlists, while guys with guitars dominate. Our panel of 23 industry all-stars makes Oasis hot favourites, giving 14 votes to (What's The Story) Morning Glory? "Beatleman revisited," says Warner Classics managing director Bill Holland of the album. "All the excitement revived via their musical offspring."

Slugging it out for second place are the previously-shortlisted Pulp and Manic Street Preachers. "An interesting combination of many years' work," says Live & Kicking producer Cathy Gibbey of Pulp's Different Class, while Olympia's studio manager Siobhan Payne says of the Manics, "A brilliant comeback after so many setbacks."

Black Grape's It's Great When You're Straight...Yeah!, released almost a year ago, is still at the front of many people's collections, polling nine votes. "I first heard this on our tour bus and it has a similar feel to Pili, Thrills And Belchies," says Superglass's Gaz Coombes. "The tunes are great and Shaun Ryder still has the vibe, even though it's a new band."

Although Cooltempo's head of A&R Trevor Nelson found it impossible to nominate 10 albums — "I could only find five that came anywhere near my personal taste," he says. But dance acts haven't been completely overlooked this year. Underworld polled eight votes and Goldie seven, flying the flag for techno and drum and bass.

Nelson wasn't alone in his difficulties, as the full list of nominees indicated a lot of good albums, but very few great ones. What Britpop did, it seems, was to reinvent the single as the format for classic songs, but many bands have a long way to go to carry their artistic success over a full album.

Despite the much-hyped Oasis vs Blur rivalry, The Great Escape didn't come close to Morning Glory with only five nominations, putting the band level with Ash and Dubstar.

The final decision, of course, rests with the official panel which has the unenviable task of sifting on Britain's top 10 albums of the year. We will have to wait until July 23 to find out what they are.

THE UNOFFICIAL MW MERCURY S



THE MERCURY MUSIC PRIZE TOP CONTENDERS ACCORDING TO MUSIC WEEK'S POLL OF 23 KEY INDUSTRY FIGURES: (FROM TOP LEFT, CLOCKWISE)

GAZ COOMBES

Superglass
The Cure — Wild Mood Swings; The Divine Comedy — Casanova; Various Artists — (War Child) — Help; Zion Train — Grow Together; Julian Cope — 20 Mothers; Manic Street Preachers — Everything Must Go; Oasis — (What's The Story) Morning Glory?; Pulp — Different Class; Black Grape — It's Great When You're Straight...Yeah!; Blur — The Great Escape

STEVE MASON

chairman, Pinnacle
Ash — 1977; Dubstar — Disgraceful; Goldie — Timeless; Lloy Cole — Love Story; Manic Street Preachers — Everything Must Go; Oasis — (What's The Story) Morning Glory?; Ocean Colour Scene — Moseley Shoals; Pulp — Different Class; Shed Seven — A Maximum High; Underworld — Second Toughest In The Infants

THOM YORKE

Radiohead
Babyfux Zoo — The Boy With The X Ray Eyes; The Beatles — Anthology I; The Beatles — Anthology II; The Cranberries — To The Faithful Departed

NEIL BOOTE

marketing director, Virgin Our Price
Ash — 1977; Definition Of Sound — Experience; Doggy — Free Peace Sweet; Gabrielle — Gabrielle; Manic Street Preachers — Everything Must Go; Mark

Morrison — Return Of The Mack; Oasis — (What's The Story) Morning Glory?; Ocean Colour Scene — Moseley Shoals; Pulp — Different Class; Whipping Boy — Heartworm

MIKE SMITH

A&R manager, EMI Music Publishing
The Divine Comedy — Casanova; Stereolab — Emperor Tomato Ketchup; Underworld — Second Toughest In The Infants; Whipping Boy — Heartworm; Pulp — Different Class; Longlegs — The Sun Is Open Out; Manic Street Preachers — Everything Must Go; McAlmont & Butler — The Sound Of McAlmont & Butler; Black Grape — It's Great When You're Straight...Yeah!; Duffy — Duffy

DAVID BALFE

general manager/head of A&R, Columbia
Black Grape — It's Great When You're Straight...Yeah!; The Divine Comedy — Casanova; Dubstar — Disgraceful; Doggy — Free Peace Sweet; Everything But The Girl — Walking Wounded; Ocean Colour Scene — Moseley Shoals; Pulp — Different Class; Terraviva — Regular Urban Survivors; The Bluetones — Expanding To Fly; Oasis — (What's The Story) Morning Glory?

STEVE GALLANT

video manager, music and video, Asda
Oasis — (What's The Story) Morning

Glory?; Pulp — Different Class; Ian McNaughton — Mersy Beas; The Divine Comedy — Casanova; Marlon — This World And Body; Manic Street Preachers — Everything Must Go; Gabrielle — Gabrielle; Blur — The Great Escape; Longlegs — The Sun Is Open Out; Baby D — Disilverace

DIONY CREAN

director of marketing, Go Discs
Black Grape — It's Great When You're Straight...Yeah!; Dr Robert — Roaming Of Gold; Manic Street Preachers — Everything Must Go; Northern Uproar — Northern Uproar; Ocean Colour Scene — Moseley Shoals; The Beatles — Anthology II; Underworld — Second Toughest In The Infants; Doggy — Free Peace Sweet; Pulp — Different Class; Skunk Anansie — Paranoïd & Sunburst

STEVE SUTHERLAND

editor, NME
Oasis — (What's The Story) Morning Glory?; Black Grape — It's Great When You're Straight...Yeah!; Various Artists — (War Child) — Help; Pulp — Different Class; Blur — The Great Escape; Goldie — Timeless; Manic Street Preachers — Everything Must Go; The Beatles — Anthology II; Super Furry Animals — Futzy Logic; The Bluetones — Expanding To Fly

LYNN COSGRAVE

label manager, Ministry Of Sound
Spooky — Found Sound; Faithless — Reverence; Goldie — Timeless; Underworld

y with Manics in hot pursuit

FEATURE

to be Oasis vs The Manics, with a host of talent not far behind. Caroline Moss reports

SHORTLIST: WHO WOULD BE IN YOUR FANTASY TOP 10?



THE MANICS, BLACK GRAPE, PULP, OCEAN COLOUR SCENE, MANIC STREET PREACHERS AND UNDERWORLD

—Second Toughest In The Infants; **Gabrielle** —Gabrielle; **Everything But The Girl** —Walking Wounded; **George Michael** —Older; **Carl Cox** —At The End Of The Circle; **Lighthouse Family** —Ocean Drive; **Manic Street Preachers** —Everything Must Go

PATRICK BERRY
managing director, **Choice FM**
Simply Red —Life; **Sting** —Mercury Falling; **Tasmin Archer** —Bloom; **Eternal** —The Power Of A Woman; **Gabrielle** —Gabrielle; **George Michael** —Older; **Goldie** —Timeless; **Lighthouse Family** —Ocean Drive; **Mark Morrison** —Return Of The Mack; **Courtney Pine** —Modern Day Jazz Stories

ANDY LOWN
managing director, **Tower Records**
Goldie —Timeless; **Oasis** —(What's The Story) Morning Glory?; **Cast** —All Change; **Everything But The Girl** —Walking Wounded; **Dubstar** —Disgraceful; **Dr Robert** —Realms Of Gold; **Manic Street Preachers** —Everything Must Go; **Orbital** —In Sides; **Skunk Anansie** —Paranoid & Sunburnt; **The Blue Nile** —Peace At Last

SIOBHAN PAINE
studio manager, **Olympic**
Alex Reece —So Far; **Ash** —1977; **Cast** —All Change; **Dr Robert** —Realms Of Gold; **Dubstar** —Disgraceful; **Everything But The Girl** —Walking Wounded; **Manic Street Preachers** —Everything Must Go; **McAlmont & Butler** —The Sound Of McAlmont & Butler; **Simply Red** —Life; **Underworld** —

Second Toughest In The Infants

BILL HOLLAND
managing director,
Warner Classics UK
Various Artists —River Of Sound; **Oasis** —(What's The Story) Morning Glory?; **Capercaille** —To The Moon; **Evelyn Glennie** —Drumming; **The Beatles** —Anthology I; **The Beatles** —Anthology II; **Pulp** —Different Class; **The Cranberries** —To The Faithful Departed; **Mark Knopfler** —Golden Heart; **Andy Sheppard** —Inclassifiable

CATHY GILBEY
producer, **Live & Kicking**
Passengers —Passengers; **Original Soundtracks** —1; **Manic Street Preachers** —Everything Must Go; **Various Artists** —(War Child) —Help; **Pulp** —Different Class; **Black Grape** —It's Great When You're Straight... Yeah!; **Ocean Colour Scene** —Mossley Shoals; **Michael Nyman** —Alter Extra Time; **Lighthouse Family** —Ocean Drive; **Cast** —All Change; **Everything But The Girl** —Walking Wounded

ED BULLER
producer
Ash —1977; **Black Grape** —It's Great When You're Straight... Yeah!; **Manic Street Preachers** —Everything Must Go; **McAlmont & Butler** —The Sound Of McAlmont & Butler; **Oasis** —(What's The Story) Morning Glory?; **Orbital** —In Sides; **Pulp** —Different Class; **Ruby** —Salt Peter;

Stereolab —Emperor Tomato Ketchup; **The High Llamas** —Hawaii

LEO FINLAY
A&R editor, Music Week
Super Furry Animals —Fuzzy Logic; **Ash** —1977; **Black Grape** —It's Great When You're Straight... Yeah!; **Underworld** —Second Toughest In The Infants; **Julian Cope** —20 Mothers; **Oasis** —(What's The Story) Morning Glory?; **The Blue Nile** —Peace At Last; **Stereolab** —Emperor Tomato Ketchup; **The Wildhearts** —Fishing For Luckies; **Blur** —The Great Escape

STUART CLUMPAS
managing director, **DF Concerts**
Cast —All Change; **Saw Doctors** —Sams Qu' Tulp; **Pulp** —Different Class; **Oasis** —(What's The Story) Morning Glory?; **Black Grape** —It's Great When You're Straight... Yeah!

CHRIS MYHILL
promoter, **The Monarch, Camden**
Ash —1977; **Skunk Anansie** —Paranoid & Sunburnt; **Cast** —All Change; **Marion** —This World And Body, **Blur** —The Great Escape; **Mansewer** —Nuisances; **Super Furry Animals** —Fuzzy Logic; **Oasis** —(What's The Story) Morning Glory?; **Underworld** —Second Toughest In The Infants; **Dubstar** —Disgraceful

RICHARD WOITTON
Bard chairman & partner in **Ainleys, Leicester**

Dodgy —Free Peaca Sweat; **George Michael** —Older; **Oasis** —(What's The Story) Morning Glory?; **Mark Morrison** —Return Of The Mack; **Ocean Colour Scene** —Mossley Shoals; **Mercheeba** —Who Can You Trust?; **Goldie** —Timeless; **Cast** —All Change; **Ruby** —Salt Peter; **Various Artists** —(War Child) —Help

NICK ROBINSON
head of **A&R, EMI UK**
Fila Brazillia —Main That Tune; **Heights Of Abraham** —Electric Hush; **Underworld** —Second Toughest In The Infants; **Pureessence** —Pureessence; **Whipping Boy** —Heartworm; **Wise Guys** —Executive Suite; **Oasis** —(What's The Story) Morning Glory?; **The Fall** —Frand With A Voice; **Lloyd Cole** —Love Story; **Duffy** —Duffy

TREVOR NELSON
head of **A&R, Cooltempo**
The Brotherhood —Elemental; **Gabrielle** —Gabrielle; **Goldie** —Timeless; **Lighthouse Family** —Ocean Drive; **Mark Morrison** —Return Of The Mack

ASHLEY WALES & JOHN COXON
Springleaf Jack
Orbital —In Sides; **Bray Evans** —The Last Days; **James McMillan** —The Beskriving; **Howard Skampton** —Wall, **Wet Corneilus**; **Alex Reece** —So Far; **Peter Maxwell Davies** —The Balance Fire; **Colin Matthews** —Broken Symmetry; **Ruby** —Salt Peter; **Zoe Tapes** —Grow Together; **Nightmares On Wax** —Smokers' Delight

It's always an event when you're the first person outside the record company and band to hear an artist's new album. But the anticipation was tempered somewhat when *Music Week* turned up at Jay Kay's London news flat for an early airing of the third Jamiroquai album to be informed that, due to technical difficulties, the only available place to actually listen to a tape is in Kay's vintage Mercedes parked outside.

So, for more than an hour, the two of us sit in the rain, listening to the new Jamiroquai album. Travelling Without Moving, and observing the comings and goings at the neighbouring business, which, according to Kay, "designs Christmas cards or something like that."

Kay's enthusiasm for this new LP is evident from the second the play button is pressed. He sings along, doing his own backing vocals, in between explaining the intricacies of a high-hat or a string section.

In fact, being talked through the album by Kay is virtually a show in itself. "I think it's what the first album should have been, both songwise and soundwise. It's got closer to the music I want to do," he says.

Indeed, the progress that the band have made since the days of their first hits such as *When You Gonna Learn* and *We're Too Young To Die* and the

JAMIROQUAI

THIRD ALBUM DISPLAYS A TIGHTER SOUND

first LP, 1993's *Emergency On Planet Earth*, is evident from even the most casual listen to new material like *Virtual Insanity*, *High Times* and especially the reggae'd *Drifting Along*.

The group used to attempt to emulate the Seventies funk, jazz and soul musicians they loved by imbuing their music with lots of energy to counteract their lack of technical proficiency. Now, however, Kay's ultimate fantasy of having a razor-sharp music machine along the lines of *Seventies* jazz funk outfits like *Earth Wind & Fire* looks less of a dream as the band has tightened up in every area.

To this end, the other group members — bassist Stewart Zender, drummer Derrick Mackenzie and guitarist Simon Kits — have their contributions recognised by receiving a share in the publishing credits alongside the group's core songwriting team Kay and keyboard player Toby Smith. "They have to be getting something out of this," says Kay. "It can't be like, 'I'm alright sitting in my Mercedes, so sod you.'"

The Jamiroquai camp seems a lot happier and stable than it was around the time of the group's second album, 1994's *Return Of The Space Cowboy*. Although far from a failure, with more than a million sales worldwide, it lacked out-and-out pop hits and didn't have the polish and sophistication evident on the new album to make up for it.

"On the last one, we were convincing ourselves that things

were fine when they obviously weren't. We had a new drummer and we were going straight into a big studio without really having done much groundwork," says Kay. "On this one, the reason why we've had our own pre-production time in my studio, just working things out with drums and bass. So, we're actually got to the proper studio with things part finished rather than panicking."

A useful prelude to the release of the title *Travelling Without Moving* has been the recent success of Jamiroquai's one-off collaboration with east London jungle producer M Beat on the single *Do You Know Where You're Coming From*, which reached number 12 in

June. The collaboration was initiated by Guy Moot at EMI Music, who publishes both artists and believes the success of the project is evidence of the versatility of Jamiroquai's talent.

He says, "The main thing about Jay is the way he phrases his vocals and how Toby's keyboards work around that. That's what makes them work and that can essentially translate to many different styles."

While there are obvious singles on the new set, namely *Virtual Insanity* and *Cosmic Girl*, they are much more subtle than the bands' first big hits. Indeed, a criticism often levelled at Jamiroquai is that, since their first album, they've displayed a tendency to over-complicate their material and, in the process, dilute their radio and chart appeal.

Kay says, "We're always being told, 'can you take some of that out because the public like something nice and simple'. But things remain conformist unless you try to push those barriers a bit more. People should be given a little more and maybe that will force us all into making better quality music."

His views are matched by the group's record label, Sony S2. The group's marketing, for instance, has always been geared well away from the mainstream pop audience. "Quality's the key with Jamiroquai," says Mark Richardson, S2's head of marketing. "It's as much about what you don't do as what you actually do."

"If at the time of the first album, we'd had him on the cover of *Smash Hits*, it would have put him in with a wrong audience who wouldn't have stuck with him. But marketing is not too important, because Jay's so obviously talented."

The graphics on the group's forthcoming album will incorporate the group's long-running cartoon JK logo in with a visual which shamelessly mimics the Ferrari crest, playing on Kay's love of cars. The European launch of *Travelling Without Moving* has also been tied into the Italian Grand Prix where the group will be performing a special concert.

Finally, Jay pops the eject button on the tape machine and declares himself happy. "I think we have our own corner and we like that. I want people to understand you learn as you go along," he says.

Tony Fardes

TRACK BY TRACK

Highlights from *Travelling Without Moving*

Virtual Insanity

This is a strong contender to be the album's first single, and is a very immediate piano-driven "social commentary" in the style of *When You Gonna Learn*, although, overall, Jay Kay has tended to play down the socio-political side of things on this new album. "I decided that you don't have to be deep and meaningful about everything," he says.

Cosmic Girl

A band favourite which, with its uptempo rhythms, almost strays in pure disco territory. It demonstrates the considerable talents of drummer Derrick Mackenzie to the full. "In the past, we tried to make the drums sound uncluttered, but we ended up with a sound that was just a bit too empty. This time, we've had more time to get things right," says Kay.

Spand A Lifetime

Gorgeous, string-laden "two-step" style ballad. "I've tried experimenting a little vocally and tried a more gentle, obscure way of singing, that almost blends in with the music itself," says Kay.

Drifting Along

Jamiroquai switch into reggae mode in a totally convincing uplifting "Studio One" fashion. But the ultra-authentic grooves don't prevent the sweeter-than-sweet vocals getting the pop message across.

High Times

A funky track with an oblique rock twang about a rock star. It sports stabbing analogue synths and electric guitar to the fore, and was the result of much playing about in the studio. "Ma and Toby spent hours just working on different sounds for all the tracks," says Kay.

Digital Vibrations

If you'd forgotten that Jamiroquai are the only band in Britain with a full-time keyboard player in Wallace Buchanan, here's five minutes of "didj" madness to remind you. "We tried to use it in a more percussive way on this track," says Kay.

One to WATCH

REM

An early hearing of seven tracks from the new REM album indicates the band are set to be the world's biggest again following the relative disappointment of the *Mezzanine* disc. This could well be their last. Winners album, but with such potential smashes as *How The West Was Won*, *Just* and *Wings In The Wind* (and the other great single *E Bow*). The latter could be like *Anytime*, it could be their biggest yet.

Act: Jamiroquai Project album Label: Sony S2 Writers: Kay, Smith, Zender, Mackenzie, Buchanan Publisher: EMI Music Studio: Great Linford & Towhouse Producer: Kay & Al Stone Released: September 9



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& especially all @ Mercury/Manifesto

You're only as good as your last hit is a music business maxim that would certainly have rang loudly in the brain of Neneh Cherry over the past few years.

Emerging as a solo star in 1988 with the hit singles Buffalo Stance and Man Child, Cherry's unique mix of dance, rap and pop saw her first album, *Raw Like Sushi*, sell more than two million copies worldwide and establish her firmly on the international musical map.

However, plain sailing it was not to be and, having taken three years to produce the follow up album, *Home Brew*, Cherry then had to suffer seeing it bomb in a fashion that would have made Terence Trent D'Arby blush.

All did not look good. Then, one day in 1994, Cherry and her producers - Johnny Dollar and Booga Bear - were contacted by African singing star Youssou N'Dour to collaborate on a track for his new album. The result was the anti-racism song *Seven Seconds*, with Cherry singing in English and N'Dour in French.

It was hardly traditional hit material but, out of nowhere, the song exploded when released as a single and ended up selling more than two million copies worldwide. And Cherry was back.

Hut Records managing director Dave Boyd believes the success of *Seven Seconds* was crucial to reestablishing Cherry as an important artist.

He says, "I let her know she could still do it and was a clear road sign to the developments her career was about to take. Her forthcoming album has seen her mature and I absolutely love the record to death."

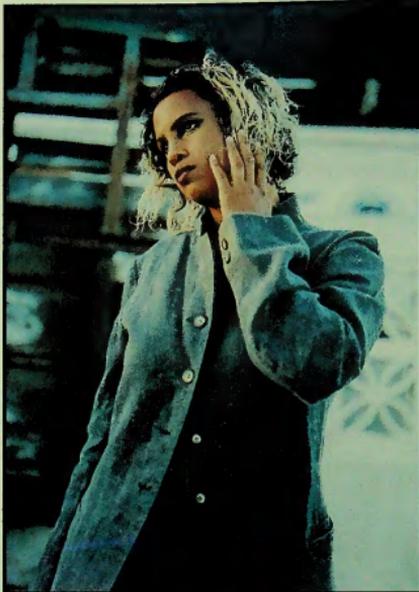
"I never paid any attention to her previous two albums [neither of which were on Hut], but I really believe this album is hip, cool and musically fantastic."

At the time of the N'Dour collaboration, Cherry was just starting work on her third album, so the success of *Seven Seconds* came at just the right time and obviously provided a much-needed boost, even though she insists, "I still think there were songs on the second album that were just as good."

Cherry's forthcoming album, *Man*, may have started its life as a ticket to the last chance saloon, but it has subsequently turned into something of a new beginning. Cherry's regained confidence definitely bursts from the *Man*'s tracks and her new single, *Woman*, is one of the best things she's ever done.

NENEH CHERRY

ONE HUGE HIT, ONE BIG MISS AND NOW...?



Woman, a clever pastiche of James Brown's 'I's A Man/Man's Man' World, deserves to be a huge hit, reverting Cherry with the theme of femininity which has underpinned some of her best work.

"Actually, Johnny Dollar had the idea," she admits, "I was kinda biting my nails about it, because I've always

been a bit nervous about the risk of making too large a statement. Then we just started working on it and it was a really nice thing to do - to celebrate womanhood in a nice way and feel okay about it."

Cherry ascribes the strength of much of the material on her new album to the fact that much of it was derived from

live playing rather than programming backing tracks.

As a knock-on effect, the album has also made a move away from the dance-based sound of its predecessors.

"We definitely wanted to bring it into an area where it was more live again, where we were doing things in a more spontaneous form," says Cherry. "It's nice to be in a position where you've got a pit in the middle where you can throw ideas into. It makes you go to new places."

Not only have Cherry and her producers been playing live in the studio, they've also taken to the road and been playing regular concerts.

Rather than a new departure, Cherry sees this more as a return to her roots and her days as a teenage member of bands like the legendary early Eighties punk/funk/jazz combo Rip Rig & Panic.

One key element in Cherry's recent development is the growing maturity of her singing, evident on tracks such as *Golden Eyes*, which features just her and very minimal Spanish guitar accompaniment.

"I love the simplicity of that song. Originally, it seemed so naked. I was suggesting, 'can't we put some more stuff on it?'" she laughs, "But, generally, I'm less self-conscious now. I feel like I'm just starting to really sing."

Boyd, who is A&R Ring the project, adds, "This is a very different album to her previous two; it does have a big anthem, but it also has much more of an edge to it."

Cherry says she has always regarded the whole business as like "Russian roulette" and has thus always been more determined to do something new rather than simply bolster her popularity.

The failure of her second album therefore came more as a disappointment than a devastation. "The first LP was fine, cool, great. It was really exciting that it did so well, but I didn't just want to the treadmill," she says.

So how would she feel if *Man* meets with the blank response her second one received. "Well, I won't kill myself," she says. "It would obviously be quite nice if turns out to be a super seller. But that's what's good now, because I feel like I've got to somewhere I can keep on rolling, whatever."

Boyd adds, "There's loads of potential his singles here and it's all anchored down with *Seven Seconds*. I think Neneh is coming back with a bang."

Tony Farsides

Act: Neneh Cherry Project; album Songwriter: Cherry, Bear Dollar; Publisher: EMI Music Studio; various Producer: Cherry, Dollar, Bear; Released: September 2

IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
BND	singles	ZYX	Reinhard Piet	BRITANNIA ROW (London)	Mike Lane
BOUTIQUE	singles	TRADE 2	Geoff Travis	CHATEAU ROUGE MOTTE (France)	Jimmy Hedges
CAUSE N' EFFECT	singles	SHWING	Robert Reed	HITHOUSE (London)	James Reynolds/Matt Schwartz
CHEMICAL BROTHERS	album	VIRGIN	Rob Marley	ORINOCO (London)	Steve Jackson
ERROL COLE	tracks	DOVE	Peter Robinson	MARCUS (London)	Jamie Lyon
ROBBIE CRAIG	album	PWL	Peter Price	BRITANNIA ROW (London)	artist
CREATURES	album	MOUNT VENUS	artist	BIRD CAGE (London)	Steve Lyon
DEATH IN VEGAS	album	DECONSTRUCTION	Vanessa Rand	ORINOCO (London)	artist
RUTHIE HENSHALL	album	TRING	Jonathan Shallit	CTS (London)	Gordon Sinclair
HOLLYWOOD	album	MOTHER	Malcolm Dunbar	THE APARTMENT (London)	Rapino Brothers
RICKY LYTE	tracks	LONDON	Nick Raphael	MARCUS (London)	Paul Jarvier
MIRRORS OVER KIEV	album	MEADOWLAND	Nick Jackson	FROG (Warrington)	Tim A Duncan
MOLKO	mixes	ECHO	Darren Woodford	METROPOLIS (London)	artist
NORTH	album	MEADOWLAND	Nick Jackson	FROG (Warrington)	Tim A Duncan
OCEAN COLOUR SCENE	tracks	MCA	Jon Walsh	MARCUS (London)	Brendan Lynch
ANDY PROR	tracks	SEVEN55	Peter Malski	BOOMTOWN (London)	Simon Wilkinson
REEF	tracks	SOHY 52	Muff Wisniewod	ORINOCO (London)	George Drakoulas
SALAD	album	ISLAND	Georgina Volger	FALCONER 1 (London)	Donald Skinner
SPEEDY GONZALES	tracks	SEVEN55	Peter Malski	BOOMTOWN (London)	artist
WENDY STARK	album	EMI PREMIER	Tris Penna	METROPOLIS (London)	Nick Patrick
WET WET WET	album	MERCURY	Alan Pell	SARM HOOK END (Berks)	artist

Confirmed bookings, weak ending July 13, 1996. Source: Era

One to WATCH

STEREO NATION

EMI Premier's new cultural duo offer a nice slice of sunny pop on the soon-to-come debut single, 'I've Been Waiting' which doesn't give up rock spirit to rock critics.



PINNACLE

THE 39 STEPS TO THE TOP 40

JANUARY - JUNE '96

The Absolute Business!

- DEUCE - "NO SURRENDER" (LOVE THIS). UPSIDE DOWN - "NEVER FOUND A LOVE LIKE THIS" (WORLD).
LOUCHIE LOU & MICHIE ONE - "GOOD SWEET LOVIN'" (INDOCHINA). Q TEX - "LET THE LOVE" (LIMBO).
CARL COX - "SENSUAL SOPHIS-TI-CAT" (EDEL). SPACE - "FEMALE OF THE SPECIES" (GUT).
PIZZAMAN - "TRIPPIN ON SUNSHINE" (PULSE 8). BEDROCK - "FOR WHAT YOU DREAM OF" (STRESS).
ALMIGHTY - "DO YOU UNDERSTAND" (CASTLE). SCOOTER - "REBEL YELL" (EDEL).
JOHN ALFORD - "BLUE MOON" (LOVE THIS). CHAMELEON - "THE WAY IT IS" (STRESS).
1300 DRUMS - "OOH AAH CANTONA" (DYNAMO). SALT TANK - "EUGINA" (INTERNAL).
SKUNK ANANSIE - "CHARITY" (ONE LITTLE INDIAN). TECHNOHEAD - "HAPPY BIRTHDAY" (MOKUM).
YOSH - "THE SCREAMER" (LIMBO). UPSIDE DOWN - "EVERYTIME I FALL IN LOVE" (WORLD).
FULL INTENTION - "AMERICA (I LOVE AMERICA)" (STRESS). MENSWEAR - "BEING BRAVE" (LAUREL).
KILLING JOKE - "DEMOCRACY" (BUTTERFLY). BLAMELESS - "BREATHE (A LITTLE DEEPER)" (CHINA).
DANIEL O'DONNELL AND MARY DUFF - "TIMELESS" (RITZ).
CARL COX - "2 PAINTINGS AND A DRUM E.P." (EDEL). GAT DECOR - "PASSION" (WAY OF LIFE).
SEPULTURA - "ROOTS BLOODY ROOTS" (ROADRUNNER). BJÖRK - "HYPERBALLAD" (ONE LITTLE INDIAN).
SCOOTER - "BACK IN THE UK" (EDEL). JOHN ALFORD - "SMOKE GETS IN YOUR EYES" (LOVE THIS).
THE SHAMEN - "HEAL THE SEPARATION" (ONE LITTLE INDIAN).
TECHNOHEAD - "I WANNA BE A HIPPIE" (MOKUM). DOG EAT DOG - "NO FRONTS" (ROADRUNNER).
SKUNK ANANSIE - "WEAK" (ONE LITTLE INDIAN). SAW DOCTORS - "WORLD OF GOOD" (SHAM TOWN).
GOLD BUG - "WHOLE LOTTA LOVE" (ACID JAZZ). UPSIDE DOWN - "CHANGE YOUR MIND" (WORLD).
PIZZAMAN - "SEX ON THE STREETS" (PULSE 8). LEVELLERS - "JUST THE ONE" (CHINA).
BJÖRK - "IT'S OH SO QUIET" (ONE LITTLE INDIAN).

TELEPHONE: 01689 870622 FACSIMILE: 01689 878269

Outperforming the market



PINNACLE

You can get bored with a stable job. Sometimes you need a change — a new challenge.

In the late Eighties, bassist Barry Adamson, then with Nick Cave's Bad Seeds, approached Mute boss Daniel Miller and told him he didn't want to make records any more. Instead, he wanted to write film scores, even though he had no contacts in the movie industry or background in this sort of composition.

"I could have stuck with playing bass in bands, but I had the feeling that I wasn't fully realising myself, that I had other things to express," he told Daniel Miller and explained my feelings to him," Adamson says.

Miller recalls, "He played me some of the stuff he'd done and it blew me away. I was impressed and believed immediately he was capable of doing it. In the end, we decided the best way for him to be heard was to make records."

Since then, Adamson has built a reputation creating soundtracks for imaginary movies ("aural business cards"), as he describes them.

The first, in 1988, was his reworking of Elmer Bernstein's *The Man With The Golden Arm* (the theme to an Otto Preminger movie starring Frank Sinatra as a poker player trying to kick drugs). He has followed that with albums such as *Moss Side Story* and *Soul Murder*.

Miller says, "The goal was always to make soundtracks. It was to our benefit, too, as his publisher felt that he should get film music. Initially, the records were to show people what he could do, but then he became a fully-fledged recording artist."

Oedipus Schmoedipus, his latest album, updates the Oedipal myth, transplanting the story to a modern day setting with a protagonist who is a player in a jazz band. The concept sounds intellectualised but, in practice, it is absorbing, dark, witty and fresh. It also contains a set of striking guest appearances from, among others, Jarvis Cocker, Nick Cave and ex-Associate Billy Mackenzie.

The project, begun two years ago, has started to completion, as defined by a hip replacement operation (a legacy from birth) and work for a "real" movie project on David Lynch's forthcoming film *Lost Highway*.

Adamson already had two movie scores to his credit — Carl Colpaert's *Delusion* and Allison Anders' *Gas, Food, Lodging* — but this is his biggest project to date.

"David Lynch rang me up and said 'Yesterday, I listened to your music for

BARRY ADAMSON

MUSICAL MAESTRO LINKS WITH DAVID LYNCH



eight hours. I really like what you do and I'd like you to contribute something to my new picture," says Adamson. What began as a track soon blossomed into a dozen when the two sat down and worked through the script.

"The film is so up my street," adds Adamson. "I connected with it totally. It's a thriller, it's noir, there's mystery, horror... it was perfect for me." *Oedipus Schmoedipus* finds Adamson mixing funk, jazz, hip-hop and classical music. It opens and closes with *Set The Controls For The Heart Of The Pelvis*, a Philly funk stomp, capped by a louche Jarvis Cocker lyric.

Adamson approached the singer after discovering his son shared the same school as the son of the Sheffield singer's manager.

"Just before he was due to do it, things really took off for Pulp. Common People went straight in the Top 10 the week he was booked and everyone was all over him. He finally turned up at the studio in the dead of night and did it," says Adamson.

THE PUNK PIONEER

Born in Moss Side, Manchester in 1955, Barry Adamson was caught up in the city's punk scene in the late Sixties, joining *Howard Devoto's Magazine* as bassist and singing with *Virgin*.

When *Magazine* petered out in 1981 after five albums Adamson and guitarist John McGeough were briefly recruited to *Vasage* by Steve Strange before joining *Nick Cave* in his post *Birthday Party* project, the *Bad Seeds* at *Mute*. He stayed for three albums until 1987 when he left to pursue his own path as a solo music artist.

These days Adamson rarely plays on other projects, although he has worked with *Nick Cave* on demos and recently made a co-off appearance on two tracks on *Jitter Juice* (the debut album by *Polydor* act *12 Rounds*).

Nick Cave turns in a superb, doomed vocal on *The Sworest's Embrace*, but the other high point is *Billy Mackenzie's* return from semi-retirement after a chance meeting in London's *Puerto Bello* Road. He adds a sweet, soaring vocal to

Vermillion Kisses which, Adamson says, "made the hair stand up on the back of my neck."

"The Jarvis track in particular almost screams for release as a single, but Adamson says, "Politically I don't think it's right. Jarvis did me a favour and I don't think it's fair on him, because everyone wants a slice of him."

He adds, "I've always dreamed of having an instrumental of my own in the charts since I was a kid and that's what I'd prefer."

Miller backs Adamson. "We did discuss putting out singles and obviously it attracts more attention," he says. "In fact, we're promoting some tracks to radio and we'll see what happens. The Jarvis track definitely won't see a release, though I thought the Mackenzie track would make a great single on a purely musical level. We do want to attract attention to the record, but we don't want to overshadow it — it's Barry's work after all."

Surely someone can help change his mind. Evening Sessions? **Mike Pattenden**

Act: Barry Adamson Project; album Label: Mute Songwriters: Adamson, various Publisher: Mute Song/Various Producer: self Studio: Eden, Wessex and Worldwide Released: July 29

STEVE LAMACO ON A&R

The phone in our office, which I never usually answer, started ringing on Tuesday afternoon and it was someone called **Phil Manzanera**. He used to be in *Roxy Music*, so I should know who he is, but, unfortunately, I grew up on scuzzy punk records, so I hadn't got a clue. Anyway, Phil tells me he used to be in *Roxy Music*, which is quite impressive, and asks if it's OK to send me a tape (people do this a lot and I always think it's very polite of them to ask. I never used to ask journalists or record companies if they wanted demos. I just naturally assumed that I had the right to show them where they were going wrong. Teen arrogance maybe?). So having established that it's OK for former members of *Roxy Music* to send in cassettes, Phil says that this band that he's found are called **Snug** and that several labels have already started showing some interest in them. Having written this column for

nearly six months now, I'm pretty oblivious to this sort of tease but, because it's Phil, I believe him. Sure enough, the **Snug** demo arrives post haste and just as *Roxy Phil* has promised it's bit like *Ash*. In fact, it's a bit like *Ash*, with an eccentrically-twisted dash of *Weezer*. The first track, *My Girl* (Keith), starts with a cute handclappy intro, then cracks into action with a top, thrash-pop guitar riff. The lyrics are odd and deft, but you can certainly see why any label would sit up and take notice of this at the moment. There's two other songs on the tape and two of the three guys in the band are just 16 years old. Gigs, according to Phil, will follow shortly...And that was that as far as famous people were concerned for one week — except, no. Wednesday morning's post throws up a cassette by **Pacific**, who feature *Clive Farrington* (ex-*When In Rome*), *John McGeoch* (ex-*Magazine*, *Siouxsie & The Banshees*, and

PIJ) and *John Keeble* (ex-*Spandau Ballet*). That's enough ex's to fill a pools coupon. As you can imagine, it's proficient stuff — and, it's just me or does some of it sound like a cross between early *Simple Minds* and *Jesus Jones*, but with more subtlety?...I'm usually very suspicious about 'ex' bands, because they have that air of desperation and uncertainty about them. It's like watching a middle-aged divorcee starting to practice their chat-up lines again. Back to square one.... Mind you, *Black Grape* did all right, and I suppose even *Simply Red* feature *Mick Hucknall* (ex *Frantic Elevators*). I'm looking forward to a time when *Mick* will phone in and tell me he's found the next *Supergroup*.

• Steve Lamaco co-produces *Radio One's Evening Session*, Mon-Thu 7-9pm



One to WATCH!
BUSHY GOING CRAZY
Annoyingly hip Rap through an indie filter on the Cambridge based outfit's second single *Run August 12* on *White Label*. (Mike Mason, this is Smith's member, is behind the project.)

LONDON ARENA'S CONCERT TRACK RECORD

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FACT

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LONDON
A R E N A

PACKAGED FOR PROMINENCE

As releases jostle to attract the attention of the browsing consumer, print and design plays an ever-more vital role in the life and success of an album. The recruitment of a sympathetic designer can be key to encouraging sales, while

packaging companies and manufacturers are now playing a significant role in helping to realise the visual ambitions of artists and record companies, by offering unusual and innovative options for the CD format. The various issues thrown up by the intensifying interest in print and design are discussed in an exclusive *Music Week* roundtable featuring four leading experts on visual presentation. On pages 18-20, Valerie Potter studies the services offered by specialist packaging companies, and scrutinises four cutting-edge releases which have helped to revolutionise the ways in which in-store music is presented.

DESIGN FOR LIFE

WHAT MAKES A GOOD DESIGN, WHAT ARE DESIGNERS TRYING TO CONVEY AND WILL THE LABELS LET THEM? THESE AND OTHER QUESTIONS WERE TACKLED WHEN MW ASSEMBLED FOUR TOP DESIGNERS. MICHAEL HEATLEY LISTENED IN

Cally Calloman
Rob O'Connor
Bruce Gill
Matt Cook

Island Art
Sylverage
Green Ink
Intro

MW: Is design today as important as it was once?

Calloman: I think design has always been important. It's how it sounds that sells the product, but how it looks gets people to listen to it quicker.

Cook: What puts me off is the production line, formulae stuff - it's as if the record company hasn't got any faith in the music and it is putting it out in a safe package. There's always desperation to get a logo. A good logo should take time to design: in these things, it's as if someone's put a triangle on top of an eye or something.

O'Connor: By that time, the designer may have given up trying to be creative and just agreed to do whatever the committee involved has set before him - and visual creativity's often low on the list of requirements!

Gill: I think new technology has had a great effect as well. Certain people think it's demystified the design process because they can see what a Mac can do and, without any sort of creative thought behind it, you get down to the lowest common denominator. People think, oh, my secretary can do that - and quite often we find they have! People don't realise the creative thought that has to go into something which should take a long time to do. They don't understand it; they can put in a bit of type, put a triangle over the eye and think that's wonderful - probably because they've managed to do it.

Cook: It's always a good idea to show things as finished product, and this is something to take away with you. Just because we put it together on a computer doesn't mean we don't think about what we're doing. If you are showing something on screen, people get taken over by the ability to move the jigsaw around.



DESIGN DENIZERS: (FROM LEFT) BRUCE GILL, MATT COOK, CALLY CALLOMAN AND ROB O'CONNOR

Calloman: Buying records is a bit like a funnel to the high altar at the end of the shop where the man sits on high and deals out the records. How the thing is packaged can be the first introduction to someone investigating what the band's about. So that funnel involves almost as much visual language as it does musical. If the visual clicks with the music, it can speed that process on.

O'Connor: The recipe that Cally's talking about can be very delicate: the balance between the way the band are photographed and styled and the way their records are packaged - which shouldn't always be the same thing. I'd campaign for them not being the same whenever possible. The packaging we did for Blur was not a really great design, but it's a good visual summary of an attitude. And that attitude is more important than choosing the most tasteful typeface or whatever.

Calloman: I think the Dodgy sleeves [by Chris Priest at Studio Barbara] have been absolutely great designs in being a

celebration of everything that's absolutely appalling, right down to the catalogue number on the spine!

MW: How important is it for packaging and promotion to be in synch, specifically with the promo video?

O'Connor: It's very rare in my experience that the video has anything to do with the packaging, because different people commission them. That's not always a bad thing because sometimes you see a cover and think it's not doing a very good job and you see the video and say thank god... or vice versa! But, if you can get the whole package together, that is obviously good, especially from an international point of view.

Cook: Though I don't believe in total branding, scapobe-style, we've been pushing the idea at Intro that video promos and sleeves can relate more. That they developed as different mediums shouldn't be an excuse. We live in a multi-media world. If you've got a good idea that's fluid enough, you can lay down messages and styles that run

through the whole campaign, like my work with Jenny Devine on l'Attitude

Calloman: I have an advantage over the other people here, because when Island sign an act I'm involved from that moment.

We try to combine video packaging and press photos in a specific way. A visual language is built up over a year before you've actually made anything. The band then become more skilled in sitting down with photographers, designers and video directors and saying this is what we're about. When I worked on Tricky, I hardly had a conversation with Mark Lipscombe, the video director, but I was surprised and pleased at how the videos tended to look in.

O'Connor: That demonstrates a mutual respect between two creative people. Unfortunately, some creative people don't like the idea of absorbing ideas from others or collaborating in any way. To be successful, collaboration's got to work from the A&R director who signs them right down to the person who

puts the records in the boxes in the factory.

MW: Do you consider point-of-sale and other adaptations when you first come up with a cover concept?

Gill: We have to take that into account all the time. I don't think there's a designer out there who just says, there's the front of the record and walks away.

O'Connor: From a creative point of view, when we get a commission for a cover we treat it like we're designing the poster already to assess the problems you might get. It's all part of your service to the record company, you're designing a kit that can work though the whole campaign, but it's upsetting to you as the creator of the design if you see something adapted badly.

Cook: The repro house did it because it was more convenient at the time. Someone'll always bring it up - oh, did you do that?

O'Connor: A lot of marketing people in the music business don't seem to spend a lot of time in record shops. The answers to a lot of their problems are there all the time - which displays are working best and why. When people say to me, I haven't bought a record in two years, it shows a complete and utter lack of interest in the business they're in.

MW: What new challenges has the CD era thrown your way?

Calloman: Nowadays, your visual content is far more important - you can't get away with a bit of crap typography, bung it on to perspex and it leaps up at you. It's more about what it's saying in a tiny pack shot in the Britannia Music catalogue.

O'Connor: The worst thing about designing for CD is that the format has been designed for functionality. It amazes me that no one has confronted the issue of how the product looks. I bought the Ruby album recently and Creative has packaged it like a small hardback book. There isn't a piece of plastic in the whole thing. It's probably hugely expensive, but if you were servicing the whole industry the price would come down.

DESIGNERS TOP FIVE

CALLY CALLOMAN

- 1 Weasels Ripped My Flesh
- 2 The Beatles
- 3 Protection
- 4 Tatu
- 5 Faust

ROB O'CONNOR

- 1 Life's A Riot With Spy Vs Spy
- 2 Trout Mask Replica
- 3 Bark
- 4 Armed Forces
- 5 War

Island Art

- 1 Frank Zappa
- 2 The Beatles
- 3 Massive Attack
- 4 Miles Davis
- 5 Faust

Stylorogue

- 1 Billy Bragg
- 2 Captain Beefheart
- 3 Jefferson Airplane
- 4 Elvis Costello
- 5 U2

BRUCE GILL

- 1 Hot Rats
- 2 Trout Mask Replica
- 3 Essential Mix 1
- 4 Filigre And Shadow
- 5 Lowlife

MAT COOK

- 1 OMD
- 2 Nowhere
- 3 Book Of Days
- 4 Atom Heart Mother
- 5 So Few Words (DJ Promo)

Green Ink

- 1 Frank Zappa
- 2 Captain Beefheart
- 3 Various Artists
- 4 This Mortal Coil
- 5 New Order

Intro

- 1 OMD
- 2 Ride
- 3 Meredith Monk
- 4 Pink Floyd
- 5 Archive

Calloman: People in record companies only see the jewel cases when they're mailing them out. When you go to a car boot sale you see these cracked broken old cases with flaps broken and the CDs appearing about inside.

O'Connor: Digidigs give more surface area, they're a step in the right direction. You have three shots at getting the message across whereas, in the slimline jewelcase, you have just one.

Cook: I have blazing arguments with people. Certain managers go ballistic when I put CDs in a cardboard package.

Gill: There's no tactile element to the CD case.

O'Connor: Printers should have a vested interest because there's so many lovely effects like spot varnish, different types of varnish, embossing, lamination, that you don't get to do when the inlay goes inside a piece of plastic. You shouldn't be stopped from doing it, but you always are. Why should you bother, runs the argument when it's going under a piece of plastic.

MW: What are the most frustrating aspects of designing for the music industry?

Gill: Cally has the advantage that he can start from scratch, whereas we could be called in at any stage of the game after that - if we're unlucky almost at the very end when it could almost be a rescue situation where something's gone horribly wrong. Here's the photo session, put it together.

O'Connor: If the band you're working with are very astute visually and you can get the idea across verbally, that's great. The

minute you sketch something out, all they see is a piece of paper. The bigger and more important the artist, the worse it is, because all these people at the record company are worried.

Cook: An act might say they've got this colour they always use - maybe someone whipped a blue out one afternoon because it was appropriate to something, and now they've got it round their neck as a weight.

Calloman: When you're driving down the road, petrol ligase scream at you - they have this very clear identity and you need that. I find it odd that bands sometimes want a logo that performs the same feat as the Shell and Texaco logo, something that brands the group forever. Some have ruined sleeves by having the same logo plonked in the same place on every bloody one! Mat, your Y!Attitude logo was a different approach to doing things.

Cook: We tried to avoid ever having that logo appear as a graphic form. It was supposed to

be a post stuck in different latitudes around the world - a weathervane you could use to brand environments. If they had an artist playing live, they could take this thing and put it outside a venue, or if a TV crew was recording something happening in London you could stick this object in the corner. If you put it in enough places, enough times, suddenly you realise it's a record label. You're not giving all the answers. Record companies don't realise how sophisticated people are. Hollywood movies have masses of subliminal information, flash frames and multiple stories - but when you do a record sleeve, the attitude is 'people won't understand it if it's not in the top left'.

Calloman: A lot of the music we release at Island is targeted at a very narrow market. The Pulp market is massive, but there are certain people that have got to hate them, who throw things at the TV when Jarvis comes on. So to have this idea of designing a

sleeve that everyone likes is preposterous. The new managing director of a record company recently told me he had only one rule about design: he wouldn't have type going sideways up the side of the sleeve. I wonder how many sleeves he's going to ruin by that rule?

Cook: It's convenient, you see. He's conned himself into thinking he's actually sussed something whereas there's nothing sussable about it! O'Connor: My favourite clients aren't the ones with most money to spend, they're the ones who actually enjoy seeing what we produce. Comparing it with architecture, if you've got someone who enjoys a beautiful building, then it produces a beautiful building. If you've got someone who just knows they need a building, then you'll end up with a tower block in Hackney.

MW: If you had one message to get over about the role of design, what would it be?
O'Connor: My wish is that people

who work for record companies have a greater understanding of visual arts.

Gill: I'd reinforce that by saying, 'Let us do the job that they've employed us for!'

Calloman: A&R men should think more about about design for their artists. As soon as they sign that group, they should start getting more involved in the visual process, getting that together. They should not be too easily impressed by what's currently going on, but make the right choice of art director and design company and make what they plan to do visually suit their artist.

Gill: Also think about it early - don't pull in the designer at the last minute. Plot the whole marketing campaign structure marking on so at least some ideas can get thrown in.

O'Connor: Amid (the Association of Music Industry Designers) is working on a book which we hope will be the ultimate reference about record-sleeve design. We want the people who commission us to have it on their shelves to give them some food for thought, so they can pick it up and assess what makes a great record cover.

Calloman: I'd like every person in a record company to look at a Philip Saville sleeve that has no typography on the front, that's enigmatic and makes you want to know who that record is by. You may see 'Blue Monday' on the spine, find out it's New Order and put two and two together.
O'Connor: Then you want someone from the sales department to walk in and say 'Didn't that sell two million copies?'



SATELLITE

MISSION-DESIGN

PLANET-EARTH

YEAR:1996

DATE:20TH JULY

TIME:00:01

CREW:EVERITT, GARY

CRANE, ROB

FLEMING, MARK, CHOPPER,

BILLE, ANDREW

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PORTFOLIO AVAILABLE TO VIEW



STRIKING A PACKAGE DEAL

WITH MUSIC COMING IN A VARIETY OF NEW FORMATS, THE CHALLENGE TO PACKAGE AND PRESENT THE PRODUCT IN AN INNOVATIVE WAY INCREASES. VAL POTTER INVESTIGATES HOW COMPANIES ARE COPING WITH THE NEW DEMANDS

Recent years have witnessed a huge increase in the demand for innovative and eye-catching packaging, as record and multimedia companies seek ever-more inventive ways of making their product stand out from the crowd.

As a result, specialist packaging suppliers have entered a boomtime. In the past year alone, the annual turnover of Tinsley Robor, one of the UK's largest suppliers of music packaging, has jumped from £25m to £35m, with special packaging now accounting for 27m of its business.

This rise in demand has mainly been fuelled by the explosion in multimedia, where the importance of differentiating product and maximising perceived value to the consumer, combined with a lack of standardisation, has resulted in the proliferation of high-quality packaging that incorporates innovative design.

Meanwhile, artists and managers are demanding greater input into the way their product is presented, as awareness of the importance of visual identity reaches unprecedented heights.

In response to this increased demand for diversity and innovation, packaging companies have developed their own music packaging formats, which offer strong competition to the standard industry jewelcase.

The unit price for packaging – on which quotes are based – varies from a few pence to several pounds, according to the complexity of the design and the volume ordered. For example, Compac quotes a unit price of 36p (excluding VAT) for 1,000 of its standard Compac Slimline format, including a colour tray insert, and the price drops to 18.75p for an order of 55,000.

Not all of the innovations in CD packaging are directed at immediate visual impact, however. To address the concern of consumers that hard cardboard singles sleeves may scratch CDs, CMCS has introduced the Compac Wallet, a cardboard sleeve with a non-woven fabric liner which is claimed to protect against abrasion, dust and moisture.

CMCS European development manager Mike Todd says the new material is particularly suitable for high-value, low-volume CD Roms which

HOLOGRAMS OFFER A NEW IMAGE

In the music business, the use of holograms is generally restricted to an eye-catching gimmick or security purposes – but IC Holographics is planning to change the industry's perception of the medium.

Its client roster, which ranges from Boyzone to Ocean Colour Scene, Jamiroquai and Garbage, reflects the variety of applications where holograms can be used. At the top of its range is the 'holomovie' of Freddie Mercury (right), which was used on the limited-edition Queen Collection display cabinet, the original of which is now housed in London's



Museum Of The Moving Image, but it has also produced far simpler two-dimensional holograms for CD inlays and discs themselves.

"Two-dimensional holograms are instantaneous, very loud

visually and they work," says designer Chris Levine. "Plus they're graphic, so they can integrate nicely with the rest of the branding used in the campaign."

A simple hologram can be mastered for between £2,000 and £3,000.

"Projects we've been involved with have ranged from 500,000 small stickers, which were about 3p per unit, plus mastering, to a full CD-size in the 60-70p range, which is the mastering and production cost for between 40-60,000 units," says music sales manager Andrew Hall.

consumers wish to protect as much as possible.

Also on the increase is the growth of the 'one-stop' service. Larger record companies frequently delegate different areas of the packaging process to a variety of companies, but smaller labels can find that too much of a headache. Print and

design company Imprint UK has spotted this opportunity and is currently seeking to exploit it by providing a cut-effective all-round service. "We can offer a package where we do clients' CDs, cassettes, brochures and posters all under one roof and under our guidance," explains managing director Philip

Angelides.

UK packaging companies pride themselves on their flexibility in tailoring products to meet the demands of record company budgets. In this way attractive and original packaging is becoming increasingly affordable to artists at every level of success.

CASE STUDIES

SUPER FURRY ANIMALS

GOD! SHOW ME



GOD! SHOW ME MAGIC: Super Furry Animals (Creation single)
CHARITY: Skunk Anansie (One Little Indian's Skunk Anansie show how putting a little thought into the finish – UV varnishing in the former's case and using silver as one of the colours in the latter – can result in an original, eye-catching product.

Although St Ives produced both sleeves from finished film supplied by the labels, the company finds customers are now looking for an affordable one-stop service, particularly new artists with strong ideas about their visual

representation, but little experience in how to execute them, and small labels who find the problems of colour matching and schedule co-ordination a headache when they use more than one company on a project. Consequently, St Ives recently recruited a packaging designer in order to fulfill the needs of both the music and multimedia industries.

"We can now offer a full service for design and repro, which is very exciting," says sales manager Maurice Goodwin. "Obviously, if the project is on our Mac, we can adjust designs if people want to tailor images and designs for point-of-sale material or advertising."

Release Date immediate

Title:

imprint UK Ltd
brings you their
Greatest Hits

Volume 1

39 Belsize Lane, Hampstead, London NW3 5AS

Tel: 0171 794 0477 Fax: 0171 431 3802



Track Listing

1. Let's Dance Printing
2. Full Concept Design
3. Fast Delivery
4. Full Professional Illustrations
5. Magazines
6. Posters
7. Flyers
8. Brochures

An overview of
TINSLEY ROBOR plc

Tinsley Robor companies lead the field as major suppliers of printed components to the music industry in the UK. Not only are we the major packaging manufacturer for the UK music and multimedia industries but we also supply packaging to many of the top ten computer games companies.

Our strategy is to offer a complete turnkey service. We are achieving that aim by providing graphic design, repro, printing, media replication and fulfilment or any one of these options.

Tinsley Robor has been producing DIGIPAK® media packaging under license from AGI Inc. USA, since 1990. Over 250 million units of this revolutionary form of packaging have been produced world-wide since 1987.

Packaging is a powerful means of promoting your company and products. A wide range of companies have already experienced the benefits of DIGIPAK® and have returned to it again and again - why don't you give it a try!



TINSLEY ROBOR
Sales

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TINSLEY ROBOR plc



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TOWARD THE WITHIN: Dead Can Dance (4AD tour programme/CD sampler)

Multiple packaging is on the increase, according to Andrew Prewett, creative packaging and PoS design head at Tinsley Robor. "We're developing combination packs combining CDs with videos, books, with toys, and even with audio cassettes," says Prewett, who designed a limited-edition pack to combine the live video and CD for 4AD act Dead Can Dance's *Toward The Within* release. As it is early days for this kind of packaging, it does not come cheap at the moment, but Prewett sees it as an expanding market. "This kind of thing starts as a promotional pack and then goes on into the market," he says, "but it is a format that is becoming more and more popular."

Tinsley Robor also came up with the concept packaging for the programme for Dead Can Dance's current world tour, which combines a high-quality booklet with a CD sampler. "They wanted something excitingly different with an air of quality to it," says Prewett. "We have the capability to offer a selection of four or five different alternatives to bring a project to the right conclusion."

PULSE: Pink Floyd (EMI album)

Coordinating the packaging for last year's Pink Floyd "winning light" release, Pulse, was one of the most complex projects ever handled by Graham Crawshaw, EMI International packaging services director, release planning. Bringing together the

expertise of a number of different UK packaging companies, the project took 12 months from designer Storm Thorpensen's drawing-board until it hit the shops. By this stage the final assembly time of 2m units is estimated to have taken an accumulated 77 man-years.

Thorpensen - Floyd's long-term designer - wanted a package that "spoke to you when it was on your shelf" and, consequently, the box incorporated a flashing LED (Light Emitting Diode), which was manufactured by electronics company Marl International. Because EMI required 2m chips within eight weeks, the company dominated the worldwide supply, which is normally produced at a rate of 200,000 a year. Standard LEDs flash at 150 beats a minute, but the need for it to emulate the human heartbeat meant that chips were brought down to 72 bpm.

Production of the slipcase and installation of the LED was originally intended to be handled by a number of companies, but John Green, managing director of the Castle division of The London Fancy Box Co, took on the entire job by hiring extra staff and restructuring its manufacturing operation to meet design specifications and delivery times. "We can pretty well cope with anything that's thrown at us," claims Green.

James Upton (part of the Tinsley Robor Group) printed the accompanying 48-page book, which was case-bound by Braithwaites in Wolverhampton. Compac (part of the CMCS Group) stored the units, packed



SPECIALY PACKED: PINK FLOYD, DEAD CAN DANCE AND M PEOPLE

the discs into the book, the card into the slipcase and activated the light. "We saved a lot on power when we had half a million of them in the factory - there was a constant red glow!" says Compac site director Adam Teskey.



EMI International's Crawshaw declines to reveal the total packaging cost of the project, but says it was roughly four times as much as the actual discs. Whatever the investment, it is justified by the huge amount of publicity and awards the

innovative packaging attracted when Pulse was released last June. There was also one unexpected bonus - the LED batteries were only expected to last for six to eight months, but Crawshaw notes with pleasure that some are still flashing.

BIZARRE FRUIT II: M People (Deconstruction album)

Compac produced the packaging for M People's *Bizarre Fruit II* as a bespoke product, made up to the design specifications supplied by Deconstruction. The six-page Compac is the first of its kind to use both a CD tray on the right-hand side and a clip on the left, and the booklet is housed in a wallet in the centre. "Our product range is malleable," explains site director Adam Teskey. "We can move things around, as the designer wishes."

Another unusual aspect of the project is that, whereas labels will often use special packaging for the initial pressing of a release to capture media and public attention before reverting to a standard jewelcase, this packaging had greater longevity than most.

"We've supplied more than half a million, which is very, very unusual for a specialist piece of packaging," says Teskey. "I can't think of another release of that magnitude which has retained the same packaging throughout. We were lucky that BMG stuck with us. Because it's bespoke, there could have been a tendency to fall down on turnaround times, but we promised them that we could turn it around as quickly as they could obtain standard packaging."



UNITED COLORS OF MENTAL BLOCK.

THE OFFICIAL UK CHARTS



After eight number one hits as a member of The Fixers, Gary Barlow launches his solo career with another chart-topper.

Barlow's Forever Love debuts in pole position this week, selling 109,000 copies in the process. Putting that in context, the average weekly sale of a number one single in 1996 is 132,400; 14 number ones have sold more than Forever Love in one week and 13 have sold fewer copies. This year's highest one week sale was the 418,000 first week tally of Boyzone's Spaceman and its lowest was the 56,000 sold by George Michael's FastLove on its third and final week in the shops. Incidentally, the second highest one-week sale was the first week tally of Take That's swansong, How Deep Is Your Love, which sold 275,000 copies.

Barlow may retain the number one slot with an even higher sale this week, with a second Top Of The Pops appearance and his National Lottery appearance on Saturday 13. It's a take off. But, with competition in the singles market likely to pick up by the end of the month, he looks unlikely to hold on for a head-on contest with fellow ex-Take That member Robbie Williams, whose Freedom is released on July 29.

The sea is more powerful than a river but Los Del Rio proves too strong for Los Del Mar - rio is river in Spanish, mar is sea - the former jumping 74-11 with Macarena. That's the biggest jump in Top 75 chart history, beating the 62-4 jump of Nick Berry's Every Loser Wins 10 years ago. Berry's single and the two others in chart history to have jumped 50 places or more have all gone to reach number one and that's the most likely fate of Macarena as well. Originally recorded by Los Del Rio in 1993, Macarena has attracted numerous cover versions, especially in South America, and its worldwide ubiquity was illustrated last week when a QED documentary on sea horses picked it up on a radio station in the Philippines.

RCA's Los Del Rio version got off to a false start seven weeks ago, debuting at number 64 but going into immediate decline. This week's surge is not down to radio support - it is, in fact, the highest placed record in the sales chart NOT to appear on the airplay listing. The improvement is fuelled by heavy usage on TV-AM and the Costa Brava effect - it is massive in Europe and is the year's holiday hit to the same tradition as previous Eurohits such as Born To Be Alive by Patrick Hernandez and Y Viva Espana by Sylvia. While Los Del Rio may take a mighty leap, Los Del Mar also achieve their highest position, moving up from 46 to 43.

By David Francis Furnish's Tantrums

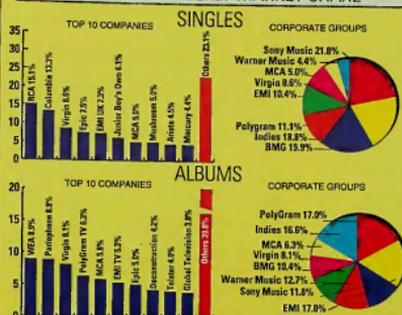
SINGLES UPDATE



ALBUMS UPDATE

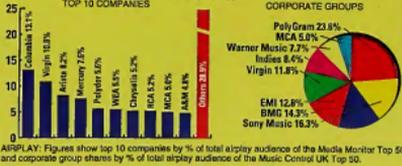


AT-A-GLANCE WEEKLY MARKET SHARE



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

AIRPLAY



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

and Tinashe profile may not have painted the most flattering picture of Elton John, but the viewers gave him the thumbs up, buying enough copies of his records for the Love Songs compilation to move 138 to 45, while The Very Best Of... moved up outside the Top 75 to 92.

More traditional TV exposure - advertising - helped Shine 5 to number two in the compilation chart, the highest position yet for the PolyGram TV by Patrick Hernandez and Y Viva Espana by Sylvia. While Los Del Rio may take a mighty leap, Los Del Mar also achieve their highest position, moving up from 46 to 43.

death by Big Mix 96, the first EMI TV/Warner's joint project. That mix album is the latest craze in TV marketing is proved by the fact that half of the Top 10 compilations answer this description, and that's a record.

Back on the artist chart, Alanis Morissette's Jagged Little Pill begins its third run at the summit, moving up one position to replace Crowded House. Morissette's album was released exactly a year ago today (Monday), and is the second biggest selling album of 1996, behind Oasis's (What's The Story) Morning Glory?. Jagged Little Pill has sold 1,256,000 copies in all - 1,076,000 of them this year. Alan Jones.



The Fugees' Killing Me Softly continues to command an awesome amount of airplay, though - in its fourth week at the summit - it is beginning to decline a little. After amassing 1,825, 1,819 and 1,819 plays in its previous three outings, it declines to 1,709. However, that's nearly 400 plays more than its nearest challenger, Everything But The Girl's Wrong, which moves 3-2 as it poses a threat to the Fugees, though Gary Barlow now does.

In its fifth week on the airwaves, Barlow's Forever Love makes its biggest move yet, climbing 16-4, thanks to a 57% increase in plays yielded a 39% bigger audience. Meanwhile, Robbie Williams has a deceptive second week, with Freedom dipping 37-41 even though it achieves a 167% increase in plays (from 105 to 280) and registers a 9% bigger audience than a week ago.

Just because it is part of the establishment BBC, Radio One is no reason to toe the traditional line and its allegiance to the majors has never looked shakier. Its five most played records last week - the current Underworld, Sleeper, Super Furry Animals, Divine Comedy and Ash singles - are all independently distributed. It is also beginning to withdraw airplay support from The Fugees more quickly than any other station - only fair considering it started playing the record before anyone except Kiss 100 FM - spinning it just 15 times last week, giving 25 other records even more exposure.

Suede's Trash is widely tipped to be a massive hit and, as their first single for nearly a year and a half, it has been gratefully embraced by Radio One, where it was played 14 times last week. It has been slower to reach the airwaves elsewhere though, amassing only 31 plays from the other 63 stations on the Music Control panel. Radio One's interest, however, is enough to help it debut at number 40 on the airplay chart, making it the highest placed new record of the week.

Each and every one of the top 50 records at Atlantic 252 are proven Top 40 hits of varying vintage. Its conservatism is such that it has massively increased its support for Eternal's Just A Step From Heaven - from six plays to 25 - while other stations are climbing about the soul three-piece's new single Someday, which will feature in the forthcoming Blame movie The Hunchback of Notre Dame. Someday moves 91 to 46 nationally and is favoured at Capital where its 22 plays earn it 16th place on the station's playlist. Alan Jones.

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For everyone in the business of music

CHART FOCUS

THE UK'S OFFICIAL CHART SOURCE

TOP 75 ALBUMS cin

20 JULY 1996

WEEK	LAST	TITLE	ARTIST	Label/C (Distributor)	Cass/Vinyl
1	48	JAGGED LITTLE PILL ★	MAYNARD SIMMONS	WEA	CD 9309662 (W) 500243074
2	3	RECORDING DREAM - THE VERY BEST OF	CRUISE	CELESTIAL	CD 28375 2283
3	14	MONEY SHOALS ★	MCA	MG 6003 (BMG)	CD 60030/MCA 8008
4	5	THE SMURFS GO POP! ★	EMI	TV CDEMTV 121	TEDEMTV 121
5	18	FALLING INTO YOU ★	Epic	483752/483754 (SM)	CD 483752/483754
6	17	THE SCORE ★	Columbia	483592 (SM)	483594/483595
7	8	OLDER ★	Virgin	CDV 2802/2803	TCV 2802/2803
8	RAISE THE PRESSURE	Parlophone	CGPCS 7382 (E)	TCPSZ 7382/PSZ 7382	
9	41	WHAT'S THE STORY MORNING GLORY? ★	Creation	BMV1	CRECD 1939/CRECD 1939
10	10	1977 ★	Infectious	INFECD 4027 (E)	INFECD 4027/INFECD 4027
11	30	ACORN DRIVE ★	Wild Card	CD/PCP/5287 (E)	5293784
12	9	BIZARRE FRUIT/BIZARRE FRUIT II ★	Decca	DECD 2278 (E)	7421328172/7421328174
13	10	WALKING WOUNDED	Virgin	CDV 2803 (E)	TCV 2803/2803
14	CHAOS AND DISORDER	Warner	BROS 9324/9325 (E)	9326/9327	
15	22	THESE DAYS ★	Mercury	323842 (E)	5282494/5282491
16	13	18 TIL I DIE ★	AKM	540952 (E)	540951/540951
17	14	WILDEST DREAMS ★	Parlophone	CGDTS 2278 (E)	TCGTS 2278/PSZ 2278
18	20	THE IT GIRL ★	Indelink	INLECD 3122 (E)	SLEEPREC 3122/3122
19	8	FREE AT LAST SWEET ★	AKM	540372 (E)	540371/540371
20	8	DREAMLAND ★	Deconstruction	742121/2122 (E)	742123/2124/742123/2124
21	18	GREATEST HITS ★	RCA	7421355582 (E)	7421355581
22	17	NAKED ★	1st Avenue/EMI	CDECMO 2748 (E)	TCCEM 2748
23	14	LIFE RED ★	East West	0030120882 (E)	003012094/003012094
24	CANDYFOUS AND MEDICINE	Bianca Y Negro	0503012029 (E)	0503012040	
25	9	EVERYTHING MUST GO ★	Epic	4833002 (SM)	4833003/4833001

26	31	GARBAGE ★	Mushroom	CD 459 (BMG)	23113450
27	21	THE VERY BEST OF	MCA	MD 11483 (BMG)	MCD 11483
28	19	DAYDREAM ★	Columbia	4813673 (SM)	4813674/4813671
29	6	THE WAR OF THE WORLDS	Columbia	CDX 9000 (SM)	900000/90000
30	24	LEAD ★	Virgin	5226182 (E)	5226183/5226181
31	26	DEFINITELY MAYBE ★	Creation	DMCPV 169	DMSA (DMSA/Coyla)
32	DUST	Creation	4838082 (E)	4838084	
33	11	HELL FREEZES OVER ★	Geffen	GED 24726 (E)	GCE 24726
34	11	TO THE FAITHFUL DEPART ★	Capitol	48408 (E)	ICT 8040/LES 8048
35	IRISH COLLECTION	RCA	RITZ 72CD 3030 (E)	RITZ 72CD 3030	
36	34	STANLEY ROAD ★	Go Discs	6268192 (E)	6268191
37	19	HITS ★	Virgin	CDV 2787 (E)	TCV 2787
38	20	DIFFERENT CLASS ★	Infant DM	CD 2941 (E)	ICT 8041/LES 8041
39	22	ALL CHANGE ★	Polygram	5233122 (E)	5233121
40	40	SECOND TOUGHST IN THE INFANTS	Junior Boy	BMJ053 (E)	JBOCD 4/BJMOC 4/BJMOP 4
41	51	THE VERY BEST OF... ★	Epic	942833752 (E)	942833754
42	27	ODELAY	Geffen	GED 24726 (E)	GCE 24726
43	10	THE BENDS ★	Parlophone	CGDPS 2772 (E)	TCPSZ 2772/PSZ 2772
44	3	ESSENTIAL ELA ★	Verve/Polygram	TVG 522962 (E)	522963
45	LOVE SONGS ★	RCA	52878282 (E)	52878281	
46	30	BROKEN ANGEL ★	Reprise	803262912 (E)	803262914
47	25	MELON COLIC AND THE INFINITE SADNESS	HM	CHMPC 014	Smashing Pumpkins (Food/Moulder/Corgan)
48	CASANOVA	Setanta	5252125 (E)	5252125	
49	43	SAID AND DONE ★	Polygram	5278012 (E)	5278014
50	CROSS ROAD - THE BEST OF ★	Mercury	5229342 (E)	5229343	
51	7	GABRIELLE	Go Beat	8287242 (E)	8287243/8287241

52	43	MERCURY FALLING ★	ASW	5404262 (E)	5404264/5404261
53	32	THE COLOUR OF MY LOVE ★	Epic	474742 (E)	474743/474744
54	71	MUSIC FOR THE JILTED GENERATION	The Prodigy	XLCD 1140X/MC 1140X/LP 1140	
55	21	PARANOID & SUNBURST ★	One Little India	PLP 5502/PLP 5501	
56	24	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	Columbia	48382 (E)	The Presidents Of The United States Of America (Duff/Dove/Down)
57	35	BOOTH AND THE BAD ANGEL (Bonus)	Fantasia	525952 (E)	Booth And The Bad Angel (Booth/Galdeman/Butler)
58	CLASSICAL MEDITATIONS	RCA Victor	7423712 (E)	7423713/7423714	
59	44	GONE AGAIN	Arista	742132842 (E)	742132844
60	ALL THIS USELESS BEAVER ★	Warner Bros	5200741 (E)	5200742	
61	60	LOVE - GREATTEST HITS ★	Polygram	510072 (E)	510073
62	37	LEFTISM ★	Hend	HSNCD 2148 (E)	HANMOC 2148/LP 21
63	39	FAIRWEATHER JOHNSON	Atlantic	75622884 (E)	75622884
64	10	GOLDEN HEART	Vergo	514722 (E)	514723
65	35	HISTORY+PAST (KROGER/ALTY)	Mark Knopfler	5233122 (E)	5233121
66	31	IT WAS WRITTEN	Columbia	4841962 (E)	NAS (Dr/Dre/J Premier/Trackmasters/LES)
67	18	THE VERY BEST OF... ★	Capitol	CDESY 1 (E)	TCESY 1/MSY 1
68	17	PABLO HONEY ★	Parlophone	CGD 7382 (E)	TCPSZ 7382/PSZ 7382
69	14	ROBSON & JEROME ★	RCA	742132282 (E)	742132284
70	48	DESTINY	Epic	483822 (E)	483823
71	75	FUZZY LOGIC	Creation	CRECD 130 (BMV)	Super Fly Animals (Dwese/Super Fly Animals)
72	6	THE SUN IS OFTEN OUT	Mother/MUMC	9602 (MUMC)	9602
73	76	FIELDS OF GOLD - THE BEST OF ★	AKM	5403072 (E)	5403074
74	SLANG	Blizzard	Riffola 523432 (E)	523434	
75	19	ELEGANT SLUMMING ★	RCA	742118812 (E)	742118814/742118811

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EIGHTIES SOUL WEEKENDER 2
CREAM LIVE - TWO
IN THE MIX 96 - 2
THE BEST SWING ALBUM IN THE WORLD... EVER!
SHADES OF SOUL
MAX POWER - MAX BASS
RENAISSANCE THE MIX COLLECTION - PART 3
MISSION: IMPOSSIBLE (OST)
MIX ZONE
F1 ROCK

WEEK	LAST	TITLE	ARTIST	Label/C (Distributor)	Cass/Vinyl
1	BIG MIX 96	EMI	Waterford	CDEMTV 120	TCDEMTV 120
2	SHINE 5	PolyGram	TV 532682 (E)	532684	
3	NEW HITS 96 ★	Warner	ASW 9614 (E)	ASW 9614	
4	MINISTRY OF SOUND - DANCE NATION PART 2	Ministry Of Sound	CD 850/MINOC 950	(BMV) 534	
5	TRAINSPOTTING (OST) ★	EMI	FRM 3239 (E)	3239	
6	MOVIE KILLERS	Telstar	TC 2636 (BMG)	STAC 2636	
7	NO GREATER LOVE	Parlophone	R400 (BMG)	34/R400 (BMG)	
8	FANTAZIA PRESENT THE HOUSE COLLECTION 4	Fantazia	RCD/PHC 4/MC/PHC 4LP (BMG)	SM	
9	KISSMIX 96	PolyGram	TV 535702 (E)	535704	

WEEK	LAST	TITLE	ARTIST	Label/C (Distributor)	Cass/Vinyl
1	BIG MIX 96	EMI	Waterford	CDEMTV 120	TCDEMTV 120
2	SHINE 5	PolyGram	TV 532682 (E)	532684	
3	NEW HITS 96 ★	Warner	ASW 9614 (E)	ASW 9614	
4	MINISTRY OF SOUND - DANCE NATION PART 2	Ministry Of Sound	CD 850/MINOC 950	(BMV) 534	
5	TRAINSPOTTING (OST) ★	EMI	FRM 3239 (E)	3239	
6	MOVIE KILLERS	Telstar	TC 2636 (BMG)	STAC 2636	
7	NO GREATER LOVE	Parlophone	R400 (BMG)	34/R400 (BMG)	
8	FANTAZIA PRESENT THE HOUSE COLLECTION 4	Fantazia	RCD/PHC 4/MC/PHC 4LP (BMG)	SM	
9	KISSMIX 96	PolyGram	TV 535702 (E)	535704	

WEEK	LAST	TITLE	ARTIST	Label/C (Distributor)	Cass/Vinyl
1	BIG MIX 96	EMI	Waterford	CDEMTV 120	TCDEMTV 120
2	SHINE 5	PolyGram	TV 532682 (E)	532684	
3	NEW HITS 96 ★	Warner	ASW 9614 (E)	ASW 9614	
4	MINISTRY OF SOUND - DANCE NATION PART 2	Ministry Of Sound	CD 850/MINOC 950	(BMV) 534	
5	TRAINSPOTTING (OST) ★	EMI	FRM 3239 (E)	3239	
6	MOVIE KILLERS	Telstar	TC 2636 (BMG)	STAC 2636	
7	NO GREATER LOVE	Parlophone	R400 (BMG)	34/R400 (BMG)	
8	FANTAZIA PRESENT THE HOUSE COLLECTION 4	Fantazia	RCD/PHC 4/MC/PHC 4LP (BMG)	SM	
9	KISSMIX 96	PolyGram	TV 535702 (E)	535704	

AIRPLAY PROFILE

STATION OF THE WEEK

Only its oldest-based musical output could suggest Birmingham's 1152 Xtra AM is a station stuck firmly in the past. Despite restricting itself to a diet of classic hits from the past three decades, the Capital-owned outfit prides itself on a fresh and lively presentation style that doesn't allow the age of its records to dictate the pace.

"It's comfortable, but it's also positive, bright and upbeat and it's not stuck in time. It's a Nineties radio station that happens to play music from the Sixties, Seventies and Eighties," says Francis Currie, programme controller of Xtra and sister station BRMB. "We cover current news and sport stories as well as look at the music from a Nineties perspective. We don't labour the eras. They are classic hits, which is why we play them."

When launched in 1989, Xtra prided itself on playing "more Cilla, Elvis and The Beatles than any radio station", though Currie now adds, "We no longer claim that. At the time, the format was new and needed defining and, since the station's been up and running in the past five years, people have got very familiar with the principle of what we do. So, rather than identifying three artists and perhaps over-simplifying the station, we now take a step away from that."

Continuing assessment of the output has seen a move away from some early Sixties material on the station, which at the last Rajer survey saw listeners cut

EXTRA TOP 10

Rank	Title	Artist	Weeks
1	Fast Love	George Michael (A&J/Virgin)	10
2	Change The World	Eric Clapton (WEA Inc.)	10
3	Killing Me Softly With His Song	Fugees (Ruffhouse/Columbia)	7
4	Someday I'll Be A Millionaire	En Vogue (J&R)	7
5	Wrong Everything But The Girl	En Vogue (J&R)	7
6	Thank God It's Friday	Ricky Layly (Vibe)	6
7	Mysterious Girl	Peter Andre/Fat Bobber Rex (Mushroom)	6
8	Forever Love	En Vogue (J&R)	6
9	In To Deep	Salina Yip (Capitol/Capitol)	5
10	The Day We Caught The Train	Ocean Colour Scene (MCA)	5

by 7,000 to 241,000, reach steady at 12% and listening share slightly down to 4.9% in its 2,000-transmission area. Currie says, "Stations that run over-cut rotations and don't take notice of contemporary changes are in danger of burning out a lot of music. By actively acknowledging that changes in popular culture inform taste even about old back catalogue, and by partly using gut feel, you can maintain a fresh sound."

Hits from the Sixties, Seventies and Eighties now equally dominate and there is also room for some Fifties songs and Nineties tunes, too, especially ballads. "Songs such as I Will Always Love You by Whitney Houston and Everything I Do I Do It For You by Boyz n the Band fit perfectly well. Those songs probably appeal to all ages," he says. **Paul Williams**

TRACK OF THE WEEK

OCEAN COLOUR SCENE: THE DAY WE CAUGHT THE TRAIN

After progressively more successful singles through The Riverboat Song and 'You've Got It Bad, MCA's aim with Ocean Colour Scene's third release, The Day We Caught The Train, was to build on the early success.

Radio One was the single's strongest early supporter, picking up the single five weeks before release and being its biggest act for the first three weeks as audience built to 20m and 152 plays.

The effect of such early support was to keep the band's debut MCA album Moseley Shoals as it entered its second month on the chart. Over the next five weeks, as regional radio began waning in, the album rose once again to number two in the sales charts, the position in which it debuted.

In the week of the single release, radio support had more than doubled, the number of plays increasing from 267 to 677 as the track reached 40.4m listeners, with Wresbam-based FM station Liverpool's City FM its biggest fan. Red Rose Rock FM was the single's biggest champion, though. **Johnny Law**



Preston-based broadcaster gave the single the highest early number of plays, 88, over two weeks in the UK.

Programme director Mark Mathews says, "We thought it was a really good pop song with a hook, and had all the qualities we judge any record by. They're a band with great potential and it was a single that was easy to get into."

While a playlist couldn't maintain the chart position of the single, it helped maintain the album in the Top 10, where it has now been continuously for the past six weeks despite a slump in airplay. **Johnny Law**



RADIO 1

ILR



Rank	Title	Artist	Weeks
1	FORBIDDEN CITY	Electric (Parlophone)	30
2	THE ONLY THING THAT LOOKS GOOD IN ME IS YOU	Brinsley Black (J&R)	30
3	CHANGE THE WORLD	Eric Clapton (Parlophone)	24
4	TATYVA	Kulu Shaker (Columbia)	24
5	BREAKFAST AT TIFFANY'S	Eric Clapton (Parlophone)	24
6	HOW BIZARRE	Eric Clapton (Parlophone)	24
7	A BETTER MAN	Brian Auger (J&R)	20
8	IN A ROOM SINGING	ABM	20
9	WORK IT OUT	En Vogue (J&R)	22
10	FORGET ABOUT THE WORLD	Caroline (Isa Bear)	22
11	FREE TO DECIDE	Cometbs (J&R)	22

Rank	Title	Artist	Weeks	ILR	TW
1	BORN SLIPPER	Underwood/Learner/Boy's Own	28	30	30
2	NICE GUY	Sleeper (Interdisc/CA)	26	30	30
3	SOMETHING 4 THE WEEKEND	Super Furry Animals (Creative)	22	26	26
4	SOMETHING FOR THE WEEKEND	Diana Carey (Giant)	24	25	25
5	OH YEAH	Ash (Interdisc)	23	25	25
6	SURPRISE	Beavis and Butt-Head (Bizarre/Mercury)	25	24	24
7	WRONG EVERYTHING BUT THE GIRL	En Vogue (J&R)	14	24	24
8	RUSH HOUR	Jaydee (Parlophone)	25	24	24
9	TATYVA	Kulu Shaker (Columbia)	24	23	23
10	DON'T STOP MOVIN'	Lo-Jay (Underwood/GMCA)	24	23	23
11	EVERYTHING MUST GO	Metric Street Preachers (J&R)	25	22	22
12	FORBIDDEN CITY	Electric (Parlophone)	10	21	21
13	WANNABE	Spice Girls (Virgin)	23	21	21
14	HEY GOD	Jay Dee (Mercury)	19	21	21
15	CRAZY	Wax Morfon (J&R)	19	20	20
16	MYSTERIOUS GIRL	Peter Andre/Fat Bobber Rex (Mushroom)	23	20	20
17	TAPE LOOP	Morcheba (Indochine)	20	19	19
18	WOMAN	Neneh Cherry (R&B/Virgin)	14	19	19
19	FIRE UP THE SHEDS	Lovecreek (Deconstruction)	17	18	18
20	HOW BIZARRE	Eric Clapton (Parlophone)	8	17	17
21	YOU'RE MAKIN' ME HIGH	Tina Turner/Braxton (Epic/Arista)	15	17	17
22	FOREVER LOVE	En Vogue (J&R)	16	16	16
23	SHAKE BABY SHAKE	Lush (A&M)	16	16	16
24	JAZZ IT UP	Roni D. (Popsters/EMI)	14	16	16
25	KILLING ME SOFTLY	Fugees (Ruffhouse/Columbia)	21	15	15
26	THAT GIRL	Mel Price/Fat Shuggs (Virgin)	21	15	15
27	EASE YOUR MIND	Galliano (Talker/UKMercury)	11	15	15
28	INDIAN OCEAN	Frank And Walters (Sire/Red Disc)	16	15	15
29	TRASH	Super (Virgin)	4	14	14
30	KEEP ON PUSHING	Red Hot Chili Peppers (Warner Bros./A&M)	8	14	14
31	ALWAYS BE MY BABY	Mariah Carey (Columbia)	21	14	14

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Rank	Title	Artist	Weeks	ILR	TW
1	KILLING ME SOFTLY	Fugees (Ruffhouse/Columbia)	1556	1547	1547
2	WRONG EVERYTHING BUT THE GIRL	En Vogue (J&R)	1218	1178	1178
3	ALWAYS BE MY BABY	Mariah Carey (Columbia)	1058	1110	1110
4	FOREVER LOVE	En Vogue (J&R)	947	1065	1065
5	IN TO DEEP	Salina Yip (Capitol/Capitol)	873	1024	1024
6	NOBODY KNOWS	Easy High Project (A&M)	1004	905	905
7	OCEAN DRIVE	Lighthouse Family (WMI/Capitol)	886	890	890
8	FORBIDDEN CITY	Electric (Parlophone)	660	826	826
9	SURPRISE	Beavis and Butt-Head (Bizarre/Mercury)	752	828	828
10	MAKE IT WITH YOU	Let Loose (Mercury)	1083	829	829
11	BECAUSE YOU LOVED ME	Carina Dawn (Epic)	853	815	815
12	MYSTERIOUS GIRL	Peter Andre/Fat Bobber Rex (Mushroom)	855	799	799
13	THE ONLY THING THAT LOOKS GOOD IN ME IS YOU	Brinsley Black (J&R)	909	799	799
14	THE ONLY THING THAT LOOKS GOOD IN ME IS YOU	Brinsley Black (J&R)	907	753	753
15	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene (MCA)	725	628	628
16	WHERE LOVE LIVES	Alison Limerick (Arista)	493	600	600
17	FORGET ABOUT THE WORLD	Gebelwe (Isa Bear)	688	553	553
18	RETURN OF THE MACK	Mark Morrison (WEA)	664	545	545
19	IRONIC	Alaska Morrison/Maverick/Warner Bros.	652	525	525
20	CHANGE THE WORLD	Eric Clapton (Parlophone)	355	517	517
21	FAST LOVE	George Michael (A&J/Virgin)	510	517	517
22	DON'T STOP MOVIN'	Lo-Jay (Underwood/GMCA)	510	512	512
23	HOW BIZARRE	Eric Clapton (Parlophone)	304	458	458
24	YOU'RE MAKIN' ME HIGH	Tina Turner/Braxton (Epic/Arista)	406	454	454
25	BREAKFAST AT TIFFANY'S	Eric Clapton (Parlophone)	388	410	410
26	FREE TO DECIDE	Cornelbs (J&R)	409	394	394
27	BAD GIRL	Scarlett (WEA)	459	398	398
28	LET ME LIVE	Queen (Parlophone)	465	386	386
29	CECILIA	Spice Girls (Virgin)	382	357	357
30	INSTINCT	Overhead Lounge (Digital/Parlophone)	425	343	343

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Rank	Title	Artist	Weeks	ILR	TW
1	IN A ROOM SINGING	ABM	23	22	22
2	THE ONLY THING THAT LOOKS GOOD IN ME IS YOU	Brinsley Black (J&R)	30	30	30
3	CHANGE THE WORLD	Eric Clapton (Parlophone)	24	29	29
4	TATYVA	Kulu Shaker (Columbia)	24	25	25
5	BREAKFAST AT TIFFANY'S	Eric Clapton (Parlophone)	19	24	24
6	HOW BIZARRE	Eric Clapton (Parlophone)	8	24	24
7	A BETTER MAN	Brian Auger (J&R)	20	23	23
8	IN A ROOM SINGING	ABM	30	22	22
9	WORK IT OUT	En Vogue (J&R)	23	22	22
10	FORGET ABOUT THE WORLD	Caroline (Isa Bear)	19	22	22
11	FREE TO DECIDE	Cometbs (J&R)	5	22	22

Rank	Title	Artist	Weeks	ILR	TW
1	IN A ROOM SINGING	ABM	23	22	22
2	THE ONLY THING THAT LOOKS GOOD IN ME IS YOU	Brinsley Black (J&R)	30	30	30
3	KILLING ME SOFTLY	Fugees (Ruffhouse/Columbia)	63	61	61
4	CHARMLESS	Lo-Jay (Underwood/GMCA)	54	54	54
5	FORGET ABOUT THE WORLD	Caroline (Isa Bear)	19	22	22
6	DON'T STOP MOVIN'	Lo-Jay (Underwood/GMCA)	51	46	46
7	THE ONLY THING THAT LOOKS GOOD IN ME IS YOU	Brinsley Black (J&R)	54	44	44
8	MYSTERIOUS GIRL	Peter Andre/Fat Bobber Rex (Mushroom)	39	39	39
9	CECILIA	Spice Girls (Virgin)	36	39	39
10	NAKED	Louise (Arista)	39	38	38
11	RETURN OF THE MACK	Mark Morrison (WEA)	38	38	38
12	STUPID GIRL	Shaggy (Arista)	26	38	38

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TOP 50 AIRPLAY HITS

20 JULY 1996



Chart	Weeks	Wks on chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	8	KILLING ME SOFTLY	Fugees	Ruffhouse/Columbia	1706	-7	61.42	-8
2	3	8	WRONG	Everything But The Girl	EBTG/Virgin	1321	-3	56.49	+7
3	2	9	ALWAYS BE MY BABY	Mariah Carey	Columbia	1222	-2	46.16	-16
4	6	7	MYSTERIOUS GIRL	Peter Andre Feat. Bubbler Ranx	Mushroom	872	-6	44.88	n/c
5	12	7	DON'T STOP MOVIN'	Linin' Joy	Undiscovered/MCA	643	-3	43.68	+10
6	16	5	FOREVER LOVE	Gary Barlow	RCA	1050	+57	40.98	+38
7	18	6	FORBIDDEN CITY	Electronic	Parlophone	944	+30	39.94	-5
8	21	6	SURPRISE	Bizarre Inc	Some Bizarre/Mercury	929	+10	39.86	-1
9	13	7	NOBODY KNOWS IN TOO DEEP	Tony Rich Project	LaFace/Arista	978	+10	39.28	+1
10	21	6	NOBODY KNOWS IN TOO DEEP	Belinda Carlisle	Christy	1089	+17	38.81	+47
11	5	15	FASTLOVE	George Michael	AE/Virgin	916	-12	37.40	-12
12	11	8	WHERE LOVE LIVES	Alison Limerick	Arista	668	+19	36.11	-6
13	11	8	BECAUSE YOU LOVED ME	Celine Dion	Epic	854	-5	35.64	-5
14	29	3	CHANGE THE WORLD	Eric Clapton	Reprise/WEA	575	+49	30.33	+33
15	7	10	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	942	-11	30.17	-35
16	29	3	NICE GUY EDDIE	Sleeper	Indolent/RCA	278	+205	30.02	+45
17	29	3	SOMETHING FOR THE WEEKEND	Divine Comedy	Setanta	179	n/c	28.98	+8
18	26	7	BORN SLIPPY	Underworld	Junior Boy's Own	208	+154	28.43	+38
19	14	10	TATTA	Kula Shaker	Columbia	317	+6	28.36	-13
20	15	9	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene	MCA	679	-15	27.04	-12
21	13	11	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Byron Adams	A&M	914	-14	26.82	-25
22	23	4	HOW BIZARRE	DMC	Polydor	520	+52	25.83	+33
23	23	4	OH YEAH	Ash	Infectious	222	+8	25.03	+13
24	18	5	THAT GIRL	Maxi Priest Feat. Shaggy	Virgin	373	-24	24.78	-10
25	46	10	EVERYTHING MUST GO	Manic Street Preachers	Epic	177	+54	23.39	+76
MOST ADDED									
26	30	1	YOU'RE MAKIN' ME HIGH	Toni Braxton	LaFace/Arista	515	+133	23.19	+195
HIGHEST CUMBER									
27	30	2	WANNABE	Spice Girls	Virgin	225	+52	22.47	+78
28	10	1	KEEP ON JUMPIN'	Todd Terry Feat. Martha Walsh & Jocelyn Brown	Manifesto/Mercury	359	+273	22.14	+345
29	25	3	FORGET ABOUT THE WORLD	Gabrielle	Go Beat	630	-23	21.63	-21
30	41	14	SOMETHING 4 THE WEEKEND	Super Furry Animals	Creation	94	+57	21.46	+45
31	64	1	RUSH HOUR	Joyriders	Paradox	44	+91	20.41	+104
32	38	7	JAZZ IT UP	Real 2 Real	Positive/EMI	388	+13	20.24	+28
33	10	7	FEMALE OF THE SPECIES	Space	Gut	353	+2	19.80	+47
34	39	11	CRAZY	Mark Morrison	WEA	218	+110	18.66	+24
35	39	11	WOMAN	Neneh Cherry	Hut/Virgin	255	+249	18.62	+165
36	25	10	RETURN OF THE MACK	Mark Morrison	WEA	599	-20	18.50	-25
37	29	10	HEY GOD	Bon Jovi	Mercury	219	-5	17.98	-46
38	24	15	IRONIC	Alanis Morissette	Maverick/Warner Bros.	630	-22	17.81	-36
39	34	10	FREE TO DECIDE	Cranberries	Island	445	n/c	17.63	+10
BIGGEST INCREASE IN PLAYS									
BIGGEST INCREASE IN AUDIENCE									
40	31	0	TRASH	Suede	Nude	45	+309	16.84	+639
41	17	10	FREEDOM	Robbie Williams	Chrysalis	280	+167	16.65	+9
42	39	4	TAPE LOOP	Morcheeba	Indochine	46	+21	15.75	-5
43	19	6	MAKE IT WITH YOU	Let Loose	Mercury	832	-33	14.90	-82
44	60	0	GOOD ENOUGH	Dodgy	A&M	195	+114	14.39	+39
45	31	6	IN A ROOM	Dodgy	A&M	160	+49	13.73	+43
46	41	6	SOMEDAY	Eternal	1st Avenue/EMI	324	+79	13.73	+85
47	85	2	MISSING YOU	Tina Turner	Parlophone	326	+48	13.49	+68
48	72	10	A GIRL LIKE YOU	Edwyn Collins	Setanta	250	n/c	13.17	+44
49	82	1	500 (SHAKE BABY SHAKE)	Lush	4AD	54	+35	12.90	+26
50	39	1	MILL HILL SELF HATE CLUB	Edward Ball	Creation	65	+10	12.58	+37

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TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	FOREVER LOVE Gary Barlow (RCA)	1090	397
2	YOU'RE MAKIN' ME HIGH Toni Braxton (LaFace/Arista)	515	294
3	KEEP ON JUMPIN' Todd Terry Feat. Martha Walsh & Jocelyn Brown (Manifesto/Mercury)	359	292
4	SOMEONE TO LOVE East 17 (London)	282	256
5	FORBIDDEN CITY Electronic (Parlophone)	944	216
6	CHANGE THE WORLD Eric Clapton (Reprise/WEA)	575	189
7	NICE GUY EDDIE Sleeper (Indolent/RCA)	278	167
8	WOMAN Neneh Cherry (Hut/Virgin)	255	162
9	HOW BIZARRE DMC (Polydor)	520	178
10	FREEDOM Robbie Williams (Chrysalis)	280	175

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TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total plays	Station	Aud. inc.
1	YOU'RE MAKIN' ME HIGH Toni Braxton (LaFace/Arista)	55	41	12
2	NICE GUY EDDIE Sleeper (Indolent/RCA)	52	29	11
3	I AM, I FEEL Aisha's Arca (Mercury)	37	21	9
4	WOMAN Neneh Cherry (Hut/Virgin)	35	22	7
5	SOMEONE TO LOVE East 17 (London)	35	19	6
6	HEAD OVER FEET Alvin Morissette (Maverick/Warner Bros.)	23	17	5
7	CHANGE THE WORLD Eric Clapton (Reprise/WEA)	53	33	4
8	SOMEDAY Eternal (1st Avenue/EMI)	31	20	4
9	FREEDOM Robbie Williams (Chrysalis)	38	28	4
10	GOOD ENOUGH Dodgy (A&M)	21	14	4

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AIRPLAY

20 JULY 1996

Music Control UK monitors these stations 24 hours a day, seven days a week. Airplay: 252, 897 FM; 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; BBC Radio 73; BBC Radio 74; BBC Radio 75; BBC Radio 76; BBC Radio 77; BBC Radio 78; BBC Radio 79; BBC Radio 80; BBC Radio 81; BBC Radio 82; BBC Radio 83; BBC Radio 84; BBC Radio 85; BBC Radio 86; BBC Radio 87; BBC Radio 88; BBC Radio 89; BBC Radio 90; BBC Radio 91; BBC Radio 92; BBC Radio 93; BBC Radio 94; BBC Radio 95; BBC Radio 96; BBC Radio 97; BBC Radio 98; BBC Radio 99; BBC Radio 100; BBC Radio 101; BBC Radio 102; BBC Radio 103; BBC Radio 104; BBC Radio 105; BBC Radio 106; BBC Radio 107; BBC Radio 108; BBC Radio 109; BBC Radio 110; BBC Radio 111; BBC Radio 112; BBC Radio 113; BBC Radio 114; BBC Radio 115; BBC Radio 116; BBC Radio 117; BBC Radio 118; BBC Radio 119; BBC Radio 120; BBC Radio 121; BBC Radio 122; BBC Radio 123; BBC Radio 124; BBC Radio 125; BBC Radio 126; BBC Radio 127; BBC Radio 128; BBC Radio 129; BBC Radio 130; BBC Radio 131; BBC Radio 132; BBC Radio 133; BBC Radio 134; BBC Radio 135; BBC Radio 136; BBC Radio 137; BBC Radio 138; BBC Radio 139; BBC Radio 140; BBC Radio 141; 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THE OFFICIAL CHARTS - 20 JULY

SINGLES

100% **music week**

AS USED BY **TV**

TOTP

1

100% MUSIC TELEVISION

1 FOREVER LOVE

1	KILLING ME SOFTLY	Fugees	Columbia	RCA
2	WANNABE	Spice Girls	Virgin	
3	BORN SLIPPERY	Underworld	Junior Boy's Own	
4	MYSTERIOUS GIRL	Peter Andre featuring Bubbler 3.14	Mushroom	
5	THREE LIONS	Baaddiel & Skinner & Lightning Seed	Epic	
6	BECAUSE YOU LOVED ME	Celine Dion	Epic	
7	DON'T STOP MOVIN'	Livin' Joy	Undiscovered/MCA	
8	YOU'RE MAKIN ME HIGH	Toni Braxton	LaFace/Arista	
9	BAD ACTRESS	Terrorvision	Tonal Vegas	
10	MACARENA	Los Del Rio	RCA	
11	KEEP ON JUMPIN'	Todd Terry feat. Martha Wash & Jocelyn Brown	Manisist	
12	IN TOO DEEP	Belinda Carlisle	Chrysalis	
13	SUNSHINE	Umibozu	Positiva	
14	DUNE BUGGY	The Presidents Of The USA	Columbia	
15	THEME FROM MISSION: IMPOSSIBLE	Adam Clayton & Larry Mullen	Mother	
16	TATTVA	Kula Shaker	Columbia	
17	CHANGE THE WORLD	Eric Clapton	Reprise	
18	JAZZ IT UP	Rael 2 Real	Positiva	
19	ALWAYS BE MY BABY	Mariah Carey	Columbia	
20	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	
21	HOW BIZARRE OMC		Polydor	
22	LE VOIE LE SOLEIL	Subliminal Cuts	XL Recordings	
23	EXODUS	LINE 3		
24				

ALBUMS

1 JAGGED LITTLE PILL

1	RECURRING DREAM - THE VERY BEST OF	Crowded House	Capitol	Maverick/Reprise
2	MUSELEY SHOALS	Ocean Colour Scene	MCA	
3	THE SMURFS GO POP!	The Smurfs	EMI TV	
4	FALLING INTO YOU	Celine Dion	Epic	
5	THE SCORE	Fugees	Columbia	
6	OLDER	George Michael	Virgin	
7	RAISE THE PRESSURE	Electronic	Parlophone	
8	(WHAT'S THE STORY) MORNING GLORY?	Oasis	Creation	
9	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	
10	BIZARRE FRUIT/BIZARRE FRUIT II	People	Deconstruction/RCA	
11	WALKING WOUNDED	Everything But The Girl	Virgin	
12	CHAOS AND DISORDER	TARPAK	Warner Bros	
13	THESE DAYS	Bon Jovi	Mercury	
14	18 TIL I DIE	Bryan Adams	A&M	
15	WILDEST DREAMS	Tina Turner	Parlophone	
16	THE IT GIRL	Sleeper	Indolent/RCA	
17	FREE PEACE	SWEET DODDY	A&M	
18	DREAMLAND	Robert Miles	Deconstruction	
19	GREATEST HITS	Take That	RCA	
20	NAKED	Louise	1st Avenue/EMI	
21	LIFE Simply Red		East West	

120 MIN

4

Krupa

including mixes from Mariposa Thruist Serotina & Alcatraz

needs track gets all shook up

It is testament to his go-ahead attitude that most of those who have read and enjoyed Kris Needs's articles in *Guitar* over this years or danced to his records as one half of Secret Knowledge, are probably unaware that his musical pedigree stretches back to the early Sixties when as a young child he fell in love with Elvis.

Since being beguiled by Elvis as a child in 1963, Needs has followed the twists and turns of the UK music scene ever since, to the extent that he is now unafraid DJ for the likes of Primal Scream and The Prodigy and still determinedly bang up to date. "I still feel like I did when I was eight years old," he says.

As well as being a DJ and journalist since the mid-Seventies, Needs has put in time as a roadie for the likes of Killing Joke. He also managed acts like early Eighties club experimenters Basement Five and four managed John Wobble.

Given this proximity to music, it's surprising that Needs didn't actually make his first record until 1992 when, shortly after returning from a five-year sojourn in the States, he teamed up with his US partner - singer Wonder - as Secret Knowledge (pictured) for the single "Moke Me Scream".

"Before that, it had really never occurred to me to make a record," Needs says.

Secret Knowledge's biggest



moment to date has undoubtedly been the epic house anthem "Sugar Daddy", which has gained cult status since its first release on Andrew Weatherall's Sabres Of Paradise label in 1993.

The track, written by Wonder, tells the story of the trials and tribulations of a girl in love and has now been expanded into an overall concept for the duo's first album, "So Hard", due out in September.

"The track 'Sugar Daddy' is actually a song about something that happened to me. And there were other bits I could draw on from different lovers," she says.

Secret Knowledge, as you will guess, are rather removed from the boy's club solemnity of many areas of British techno. "I firmly believe in injecting fun into the proceedings. I used to take the piss out of punk for taking itself too seriously," says Needs.

"Sugar Daddy" will be re-released with new mixes, including one by trash disco supremos The Liberator - "I think it's the first time anyone has approached them to do a mix outside of their immediate scene," says Needs.

The original of the track will also be included. "The first time was absolutely mucked up - the pressing was too low and you couldn't buy it anywhere," says Needs.

HOW I WANKA BE LOVED HOW I WANKA BE LOVED HOW I WANKA BE LOVED
 THE BRILLIANT NEW SINGLE OUT NOW ON S.C.O.'S CASSETTE

the new edition of new edition



New Edition, who geriatrics out there will remember from their only big UK hit 1983's "Candy Girl", are set to re-form for a new album - "Home Again".

UK the group are more relevant because of what they've done subsequently as solo artists and as members of other groups. Bobby Brown (pictured left), Johnny Gill (pictured right), Ralph Tresvant and the three members of Bel Biv DeVoe all served

youthful apprenticeships as members of New Edition at varying times. In fact, these new releases will see the first ever appearance of all these musicians at the same time. "Making a New Edition album with all of us was always the plan," says Tresvant.

While the album features contributions from new producers such as Sean "Puffy" Combs and Jermaine Dupri as well as Jam & Lewis, according to Bobby Brown, it is very much a traditional New Edition affair. "When I come on board, it felt like old times," he says. "Over the years a lot has changed but once we started laying the tracks, it was like 'Yeah, this is

it, this is what we should be doing".

The first release from the album will be a single, "Hi! Me Oh", on July 29, with the LP "Home Again" to follow on September 9.



18 MISSILE IMPOSSIBLE (OST)
 19 MAX ZONE
 20 FI ROCK

coming soon!

a new service from record mirror

In August 1996 the cool cuts chart will be going on-line.

A new telephone service will enable readers to access the Cool Cuts Chart every Monday and listen at leisure to the tracks of their choice.

for further information about this service, call steve chapman at record mirror on 0171 620 3636

group sales manager: rudi blockart @ deputy group sales manager: judith rivers @ tel. sales manager: nathan tyrrall @ sales execs (advertising): archie carmelton, shelley walsh, adrian pope @ promo exec: tasha stevens

20	25	THE DA
10	26	NICE G
15	27	WHERE
17	28	WRON
23	29	FEMAL
19	30	OH YE
26	31	THERE
32	SITTIN	
25	33	GIRL P
28	34	HEY G
27	35	THAT
33	36	FREE T
31	37	SOME
38	HAPP	
39	OUTRZ	
18	40	SOMET



TWO
 COPS AND CASSETTE
 ON THE FRONT
 LA
 THE
 COLLABORATION
 THE ROCK

Shop
focus

Shop:
Zoomba Records, 8
Wright Street, Southampton.
Tel: (01704 500221).
(25ft X 25ft).



ZOOMBA RECORDS

Specialist areas:
House, ambient, dub,
techno, hip hop imports
(albums), drum & bass,
also "back to the old
school" piano anthems.
Merchandise: T-shirts,
Perfecta and Progress
jackets, bags, slimpats,
mixed tapes.

Owner's view:
"We started last year and
we filled out the shelves
and did the alarm and
everything ourselves. I've
even got friends working in
the shop. It's going really
well at the moment. The
best selling records now
are those on the Cajual,
Nuphonic, Masters At
Work and Jus' Trax labels.
Also there are local club
nights called Back To The
Old School which are
really popular, so we sell a
lot of the classic piano
anthems." - Lee Groves.

Distributor's view:
"Southport's been lacking a
good shop and this is it,
it's very good. Lee is
fantastic, he can set his
hands on any record you
could want. It's also built
on customer service in
there. He's a true purveyor
of fine vinyl." - Justin
Marshall, Network.

DJ's view:
"I've been DJing a long
time and I've been through
all the different phases of
dance music. For all that
different material, Zoomba
is the right shop. I'm
playing US house and
garage now and people
ask me where to get them.
I tell them to go to
Zoomba." - Mike
Knowler, The Gallery.

club & shop focus
compiled by johnny davis. tel:
0171-263 2893.

COOL CUTS



(2) THAT LOOK
De'Lacy

Deconstruction

2	(1)	I AM Chakra	Jackpot
3	(3)	KEEP PUSHIN' Bons Dlugosch	German Peppermint Jam
4	NEW	THE BLUE ROOM T-Empo (Lush instrumental house)	tfrr
5	NEW	EVERYTHING Sarah Washington (Check the tough American dubs)	AM-PM
6	(6)	SUGAR DADDY Secret Knowledge	Deconstruction
7	(8)	WHY Ricardo Da Force	tfrr
8	NEW	IN DA GHETTO David Morales & The Bad Yard Club feat. Crystal Waters (With some new 96 mixes)	Manifesto
9	NEW	MAW WAR/MACK DAVEY SHOOT Karlou (Masters At Work's loatest groove)	MAW
10	(12)	SET U FREE Planet Soul	Delirious
11	NEW	LAST RHYTHM Last Rhythm (Club classic revitalised for 96)	Stress
12	NEW	CLEAN IT UP The Twister ("Clean Up The Chitto" with new lyrics)	Paradiso
13	NEW	EVERYBODY'S FREE Rozzella (Another oodle hoping for chart success)	Pulse-8
14	(11)	WORK IT Skinniee	Pukka
15	NEW	CRACKHOUSE Disco Sluts (Energetic thumping house)	Dam Mod
16	NEW	SLEAZEBALL Rancid Hum (More than a passing resemblance to Underworld but rockin' nevertheless)	Mantra
17	NEW	U (I GOT A FEELING) Scoot Project (Euro pumper with new UK mixes)	Positive
18	NEW	TAKE ME HIGHER Diana Ross (Re-released with even more mixes than before)	EMI
19	NEW	MAMA Dalvin & The Duke (Useful disco house cut up)	Basement 202
20	NEW	EVERYTHING Moog (Tough breakfast house with a terrific guitar dub)	Dust

a guide to the most recent new releases on vinyl, CD, cassette, and digital formats. Compiled by DJ, producer and club DJ, Justin Marshall. Includes information on new releases, exclusive interviews, and more. Available in paperback, £5.99. ISBN 0 00 000 000 0. For more information, see the back cover.

LOVE TO INFINITY

THE NEW SINGLE
PRAY FOR LOVE
RELEASED 15 JULY

INCLUDES REMIXES BY
DAVID MORALES

DISTRIBUTED BY BMG/EMV

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1	FOU1	Gary Bar
2	KILLIN	
3	WANN	
4	BORN	
5	MYSTE	
6	THREE	
7	BECAL	
8	DONT	
9	YOU'R	
10	BAD A	
11	MACA	
12	KEEP ON	
13	IN TOC	
14	SUNSF	
15	DUNE	
16	THEMEF	
17	TATTV	
18	CHAM	
19	JAZZ I	
20	ALWA	
21	NOBOI	
22	HOW E	
23	LE VOI	
24	LE VOI	

CLUB ON A POP TIP chart

20
7
96

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

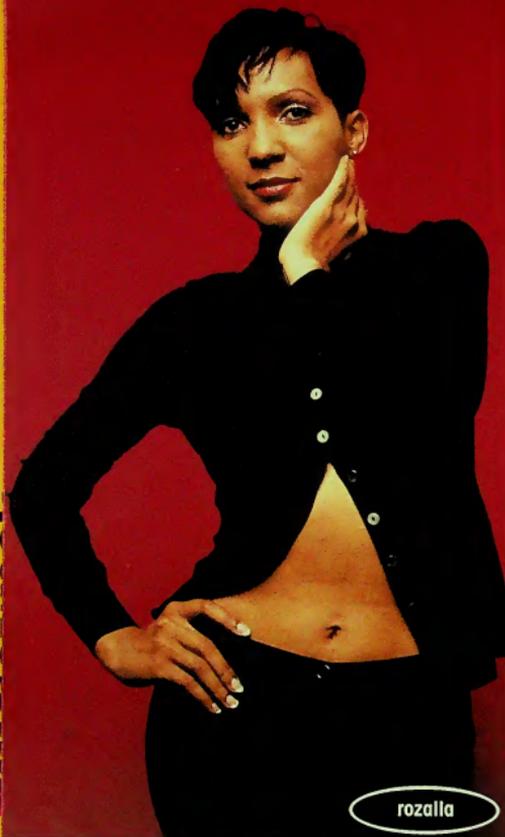


HIGHER STATE OF CONSCIOUSNESS

1	Wink	Manifesto	20	NEW	SHAKE YOUR BACKSIDE IN MY FACE	Chase		
2	THE POWER 96 Snap! featuring Einstein	Arista	21	NEW	SWEET DREAMS	Arista		
3	LUV'DUP Crush	Telstar	22	11	RHYTHM IS GONNA GET YOU	Cheeky Monkey		
4	THE KEY THE SECRET U.C.C. (Urban Cookie Collective)	Pulse-8	23	21	CRAZY	WEA		
5	ALRIGHT/STRONGER Ann-Marie Smith	Media/MCA	24	NEW	LA DANSE D'HELENE	Eternal		
6	JUMPIN' Todd Terry featuring Martha Wash & Jocelyn Brown	Manifesto	25	NEW	I CAN'T MAKE YOU LOVE ME	Eternal		
7	PRAY FOR LOVE Love To Infinity	Mushroom	26	NEW	GUANTANAMERA '96	Now		
8	S.O.S. Abbacadabra	Almighty	27	20	SUPERNATURE	Encore		
9	GANGSTA'S PARADISE DJ Dave	Steppin' Out	28	25	MY SWEET LIAR	Activ		
10	DANCING QUEEN Abbacadabra	Almighty	29	NEW	NEXT TRAIN	WEA		
11	I'VE GOT A FEELING Klymax	ZTT	30	30	WHERE LOVE LIVES	Arista		
12	UPTOWN DOWNTOWN Full Intention	Stress	31	NEW	HAPPINESS	Encore		
13	HOW I WANNA BE LOVED Dana Dawson	EMI	32	14	HIGH ENERGY 96	Energise		
14	INDEPENDENT LOVE SONG Bombers	Steppin' Out	33	RE	I AM WHAT I AM	Almighty		
15	SUNSHINE Umboza	Limbo/Positiva	34	NEW	CHAINS	Columbia		
16	ARMS OF LOREN E'voke	Manifesto	35	27	SMALL TOWN BOY	Media/MCA		
17	NEW KRUPA Apollo 440	Stealth Sonic	36	NEW	EVERYBODY	Feverpitch		
18	HELLO Margarita Pracatan	RCA	37	NEW	I'M ALIVE	1st Avenue/Mercury		
19	ONE TOO MANY HEARTACHES Gwen Dickey	Chase	38	NEW	SUMMERNATION	Maad		
					N678 ALL featuring Jean Shy	Parlophone		
					39	NEW	DON'T PULL YOUR LOVE	Sean Maguire
					40	NEW	BAMBA IBIZA	Planet Groove



1	FOR	Gary Bar
2	KILLIN	
3	WANN	
4	BORN	
5	MYSTE	
6	THREE	
7	BECAI	
8	DONT	
9	YOUR	
10	BAD A	
11	MACP	
12	KEEP O	
13	IN TO	
14	SUNS	
15	DUNE	
16	THEME	
17	TATTV	
18	CHAN	
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21	NOBBI	
22	HOW E	
23	LE VOI	
24	EXODU	



rozalla

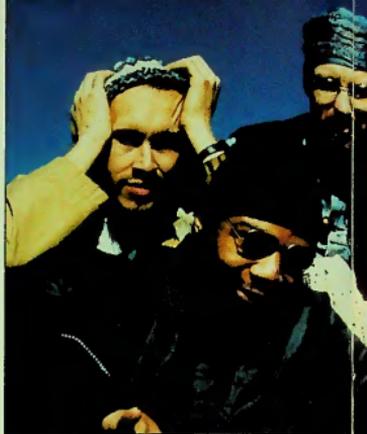
ROZALLA 'Everybody's Free (Mixes)' (Pulse-8). The 1991 anthem returns five years on in a doublepack. CoSino (Paul Gate) and Aron Friedman) deliver a 13-minute epic, building from glistening instrumental into piano-assisted vocals that will appease the hands-in-the-air crews. It continues at a steady pace with a slight song rearrangement and, later on, introduces a 'War Of The Worlds'-ish breakdown. The CoSino Shuffle mix is much of the same with more dubber, gated vocals towards the end. Atom & Sueno's Mamba Pacha mix is spiritual a-lar crossed with light breakbeats and breezy breakdowns. Tony De Vit gives what you'd expect: tough beats and vocal on the Club mix with his Trade mix doing it even harder. ●●● Jh

MOZAIC 'Rays Of The Rising Sun' (Perfecto). This was always a great track and now

these versions produced by Mozaic and mixed by Killer Green Bumps (Bobby Swan and 'Phat Fat') have given it a new lease of life. Like the best of Murk releases, this is strong, solid, bossy and strangely positive and it lets the vocal belt you between the eyes over and over again. Goa-free, deep-not-dull house. Excellent. ●●●●● d&h

DIGITAL BLONDES 'Antheum' (Fluid). Finally available after a long time on promo, this is terrific, driving groove is very much in the outfit's typical production style - chopped up breakbeat rhythms, harsh synth stabs and a bubbling bassline lapped up by vocal samples all arranged superbly with long building passages and big drops that create tension and keep you hooked. Essential listening. ●●●●● fj

168 'Secrets' (Aloia). A useful deep house groove that most



Abigail
nightmoves

remixed by
rhythm masters
rhythm masters
rhythm masters
rhythm masters



released July 22nd on pulse-8 records cass/vinyl/cd lose107

distributed by pinnacle

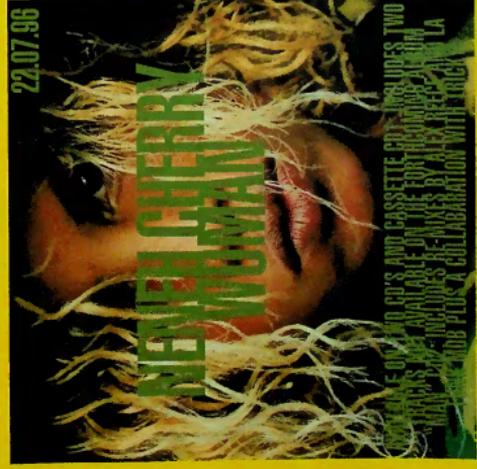
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1	FOF	Gary Bar
2	KILLIN'	
3	WANN	
4	BORN	
5	MYSTEF	
6	THREE	
7	BECAU	
8	DONT	
9	YOU'RI	
10	BAD A	
11	MACA	
12	KEEP ON	
13	IN TOO	
14	SUNSHY	
15	DIUNE	
16	THEMEEF	
17	TAITTV	
18	CHANI	
19	JAZZ	
20	ALWAY	
21	NOBOI	
22	HOW E	
23	LE VOI	
24	EXODU	
25	TUEDE	

- 24 **24** **THE DAY WE CAUGHT THE TRAIN** Ocean Colour Scene MCA
- 25 **25** **NICE GUY** Eddie Steeper Indolent/RCA
- 26 **26** **WHERE LOVE LIVES (REMIX)** Alison Limerick Arista
- 27 **27** **WRONG** Everything But The Girl Virgin
- 28 **28** **FEMALE OF THE SPECIES** Space Gut
- 29 **29** **OH YEAH** Ash Infectious
- 30 **30** **THERE'S NOTHING I WON'T DO** JX Hoj! Chooms/freedom
- 31 **31** **SITTING AT HOME** Honeycrack Epic
- 32 **32** **GIRL POWER** Shampoo Food/Partipione
- 33 **33** **HEY GOD** Bon Jovi Mercury
- 34 **34** **THAT GIRL** Maxi Priest featuring Shaggy Virgin
- 35 **35** **FREE TO DECIDE** The Cranberries Island
- 36 **36** **SOMETHING FOR THE WEEKEND** Divine Comedy Serania
- 37 **37** **HAPPY SHOPPER** Soft Dolls Indolent/RCA
- 38 **38** **OUTRAGEDUS** Six 'n' Stoned Positiva
- 39 **39** **SOMETHING 4 THE WEEKEND** Super Furry Animals Creation

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



TOP TWENTY COMPILATIONS

1	BIG MIX '98 EMI TV/Warnercamp	Pop/Jam TV
2	SHINES	Pop/Jam TV
3	NEW HITS '98	Classical/Contemporary TV
4	MINISTRY OF SOUND - DANCE NATION PART 2	Music TV/Sound
5	TRANSPOTTING (OST)	BM Reader
6	MOVIE KILLERS	Video
7	NO GREATER LOVE	Global Education
8	FANTAZIA PRESENT THE HOUSE COLLECTION 4	Teatime
9	KISSMY '98	Pop/Jam TV
10	100% SUMMER MIX '98	Teatime
11	EIGHTIES SOUL WEEKENDER 2	Pop
12	CREAM LIVE - TWO	Documentary
13	IN THE MIX '98 - 2	Pop
14	THE BEST SINGING ALBUM IN THE WORLD - EVEN	Pop
15	SHADES OF SOUL	Global Education
16	MAX POWER - MAX BASS	BM Reader
17	REHAUSANCE THE MIX COLLECTION - PART 3	Pop
18	MISSION: IMPOSSIBLE (OST)	Video
19	MIX ZONE	Pop/Jam TV
20	F1 ROCK	Pop

- 24 **24** **GRANDTLOSS AND MEDICINE** Colour Reader BM Reader
- 25 **25** **EVERYTHING MUST GO** Manic Street Preachers Epic
- 26 **26** **GARBAGE** Garbage Mushroom
- 27 **27** **THE VERY BEST OF Patsy Cline** MCA
- 28 **28** **DAYDREAM** Mariah Carey Columbia
- 29 **29** **THE WAR OF THE WORLDS** Jeff Wayne Columbia
- 30 **30** **LOAD** Metallica Vertigo
- 31 **31** **DEFINITELY MAYBE** Oasis Creation
- 32 **32** **DUST** Screaming Trees Epic
- 33 **33** **HELL FREEZES OVER** The Eagles Geffen
- 34 **34** **TO THE FAITHFUL DEPARTED** The Cranberries Island
- 35 **35** **IRISH COLLECTION** Daniel O'Donnell Ritz
- 36 **36** **STANLEY ROAD** Paul Weller Go/Discs
- 37 **37** **HITS** Mike & The Mechanics Virgin
- 38 **38** **DIFFERENT CLASS** Pulp Island
- 39 **39** **ALL CHANGE** Cast Polydor
- 40 **40** **SECOND TOUGHEST IN THE INFANTS** Underworld Junior Boy's Own

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Dana Dawson

HOW I WANNA BE LOVED HOW I WANNA BE LOVED HOW I WANNA BE LOVED
HOW I WANNA BE LOVED HOW I WANNA BE LOVED HOW I WANNA BE LOVED

THE BRILLIANT NEW SINGLE
OUT NOW ON CD'S & CASSETTE

US SINGLES

#	Title Artist	Label	#	Title Artist	Label
1	HOW DO I WANT IT...? (feat. DJ Snake) (feat. DJ Snake)	(Jive)	25	BLUE (feat. Drake)	(Capitol)
2	YOU'RE MAKIN' ME HIGH (feat. Tom Briscoe)	(Jive)	27	SWEET DREAMS (feat. The Beaches)	(Jive)
3	GIVE ME ONE REASON (feat. Tracy Chapman)	(Atlantic)	28	I LIKE YOU (feat. Jordan)	(Def Jam)
4	MACARENA (feat. La Toya)	(Jive)	29	YOU'RE THE ONE (feat. Jive)	(Jive)
5	THE CROSSROADS (feat. Barry Preiss, N. Harman)	(Polygram)	30	COUNTING BLUE Cakes & Soda	(Jive)
6	TWISTED (feat. David Sweet)	(Atlantic)	31	I LOVE YOU ALWAYS FOREVER (feat. Emma Lewis)	(Atlantic)
7	I CAN'T SLEEP BABY OF IT (feat. Kelly Rowland)	(Jive)	32	JEALOUSY (feat. Alicia Keys)	(Atlantic)
8	C'MON 'TILDE IT (feat. DJ Snake)	(Jive)	33	FOLLOW YOU DOWN 'TIL HEAR... (feat. The Blackstones)	(Atlantic)
9	CHANGE THE WORLD (feat. DJ Snake)	(Jive)	34	GET ON UP (feat. Jive)	(Jive)
10	BECAUSE YOU LOVED ME (feat. Drake)	(Jive)	35	SOMEDAY (feat. Drake)	(Jive)
11	WHY I LOVE YOU SO MUCH (feat. Kelly Rowland)	(Jive)	36	UNTIL IT SLEEPS (feat. Alicia Keys)	(Atlantic)
12	INSENSITIVE (feat. Drake)	(Jive)	37	IT'S ALL THE WAY LIVE (feat. Drake)	(Jive)
13	LOVIN'G U (feat. Drake)	(Jive)	38	TONIGHT, TONIGHT (feat. The Beaches)	(Jive)
14	NOBODY KNOWS (feat. The Roots)	(Jive)	39	SITTING UP IN MY ROOM (feat. Drake)	(Jive)
15	HAY (feat. Drake)	(Jive)	40	THAT GIRL (feat. Drake)	(Jive)
16	IRONIC (feat. Drake)	(Jive)	41	MISSING (feat. Drake)	(Jive)
17	NOBODY KNOWS (feat. The Roots)	(Jive)	42	WONDER (feat. Drake)	(Jive)
18	HAY (feat. Drake)	(Jive)	43	OLD MAN (feat. Drake)	(Jive)
19	IRONIC (feat. Drake)	(Jive)	44	TRES DELICIEUSES (feat. Drake)	(Jive)
20	ONLY YOU (feat. Drake)	(Jive)	45	THEY DON'T CARE ABOUT US (feat. Drake)	(Jive)
21	CHILDREN (feat. Drake)	(Jive)	46	BE MY LOVE (feat. Drake)	(Jive)
22	THEIR MINDS (feat. Drake)	(Jive)	47	FLOOD (feat. Drake)	(Jive)
23	THE EARTH, THE SUN... (feat. Drake)	(Jive)	48	REACH (feat. Drake)	(Jive)
24	FAST LOVE (feat. Drake)	(Jive)	49	WHERE DO YOU GO (feat. Drake)	(Jive)
25	TOUCH ME, TEASE ME (feat. Drake)	(Jive)	50	1, 2, 3, 4 (feat. Drake)	(Jive)

Charts courtesy of Billboard magazine, dated July 10, 1999. A cross is awarded to those products demonstrating the greatest display and sales gain. UK: UK signed acts.

US ALBUMS

#	Title Artist	Label	#	Title Artist	Label
1	IT WAS WRITTEN (feat. Drake)	(Jive)	25	QUELAY (feat. Drake)	(Jive)
2	LOAD (feat. Drake)	(Jive)	27	GARBAGE (feat. Drake)	(Jive)
3	JAGGED LITTLE PILL (feat. Drake)	(Jive)	28	PHENOMENON (feat. Drake)	(Jive)
4	THE SCORE (feat. Drake)	(Jive)	29	TO THE FAITHFUL DEPARTED (feat. Drake)	(Jive)
5	SECRETS (feat. Drake)	(Jive)	30	PIECES OF YOU (feat. Drake)	(Jive)
6	ETERNAL (feat. Drake)	(Jive)	31	BROKEN ARROW (feat. Drake)	(Jive)
7	NEW BEGINNING (feat. Drake)	(Jive)	32	DESTINY (feat. Drake)	(Jive)
8	KEITH SWEAT (feat. Drake)	(Jive)	33	BAD HAIR DAY (feat. Drake)	(Jive)
9	FALLING INTO YOU (feat. Drake)	(Jive)	34	MELON COLLE & THE FINITE... (feat. Drake)	(Jive)
10	THE NUTTY PROFESSOR (feat. Drake)	(Jive)	35	OLDER GEAR (feat. Drake)	(Jive)
11	TRAGIC KINGDOM (feat. Drake)	(Jive)	36	ALL EYES ON ME (feat. Drake)	(Jive)
12	THE FINAL CUT (feat. Drake)	(Jive)	37	REASONABLE DOUBT (feat. Drake)	(Jive)
13	STAKES IS HIGH (feat. Drake)	(Jive)	38	SIXTEEN STONE (feat. Drake)	(Jive)
14	THE KNOCKBACK OF HOTEL (feat. Drake)	(Jive)	39	STAR TURTLE (feat. Drake)	(Jive)
15	CRASH (feat. Drake)	(Jive)	40	LEGAL DRUG MUSIC (feat. Drake)	(Jive)
16	THE WOMAN IN ME (feat. Drake)	(Jive)	41	ELECTRIC LARIAN (feat. Drake)	(Jive)
17	WHAT'S THE STORY, MORNING GLORY (feat. Drake)	(Jive)	42	GANGSTA'S PARADISE (feat. Drake)	(Jive)
18	FAIRWEATHER JOHNSON (feat. Drake)	(Jive)	43	R KELLY (feat. Drake)	(Jive)
19	DOWN ON THE UPSIDE (feat. Drake)	(Jive)	44	MISSION TO PLEASE (feat. Drake)	(Jive)
20	EVIL EMPIRE (feat. Drake)	(Jive)	45	YOU WANTED THE BEST, YOU GOT... (feat. Drake)	(Jive)
21	GETTING IT (feat. Drake)	(Jive)	46	LIVE FROM THE BALL (feat. Drake)	(Jive)
22	DAYDREAM (feat. Drake)	(Jive)	47	THEY MUSIC (feat. Drake)	(Jive)
23	BLUE CLEAR SKY (feat. Drake)	(Jive)	48	GREATEST HITS (feat. Drake)	(Jive)
24	BANANA WINE (feat. Drake)	(Jive)	49	TIGER LILY (feat. Drake)	(Jive)
25	BORDERLINE (feat. Drake)	(Jive)	50	THE ROAD TO ENSENADA (feat. Drake)	(Jive)

UK WORLD HITS

UK WORLD HITS:

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

GERMANY		SWITZERLAND		AUSTRALIA		FRANCE	
1	INSOMNIA (feat. Drake)	1	INSOMNIA (feat. Drake)	1	GLYCERINE (feat. Drake)	1	EVERYBODY (feat. Drake)
2	RETURN OF THE MACK (feat. Drake)	2	RETURN OF THE MACK (feat. Drake)	2	GOIN' AWAY (feat. Drake)	2	RETURN OF THE MACK (feat. Drake)
3	FIRESTARTER (feat. Drake)	3	FAST LOVE (feat. Drake)	3	FAST LOVE (feat. Drake)	3	FAST LOVE OF THE MACK (feat. Drake)
4	FAST LOVE (feat. Drake)	4	FIRESTARTER (feat. Drake)	4	I AM BLESSED (feat. Drake)	4	AURORA (feat. Drake)
5	WE'RE IN THIS TOGETHER (feat. Drake)	5	YOU DON'T FOOL ME (feat. Drake)	5	RETURN OF THE MACK (feat. Drake)	5	DISCO ZOO (feat. Drake)

NETWORK CHART

#	Title Artist	Label	#	Title Artist	Label
1	FOREVER LOVE (feat. Drake)	(Jive)	21	THE ONLY THING THAT (feat. Drake)	(Jive)
2	KILLING ME SOFTLY (feat. Drake)	(Jive)	22	FORBIDDEN CITY (feat. Drake)	(Jive)
3	WANNABE (feat. Drake)	(Jive)	23	SURPRISE (feat. Drake)	(Jive)
4	BORN SLUPPY (feat. Drake)	(Jive)	24	TATTLA (feat. Drake)	(Jive)
5	MYSTERIOUS GIRL (feat. Drake)	(Jive)	25	RETURN OF THE MACK (feat. Drake)	(Jive)
6	THREE LIONS (feat. Drake)	(Jive)	26	SUNSHINE (feat. Drake)	(Jive)
7	BECAUSE YOU LOVED ME (feat. Drake)	(Jive)	27	HOW BIZARRE (feat. Drake)	(Jive)
8	STOP STOP MOVIN' (feat. Drake)	(Jive)	28	JAZZ IT UP (feat. Drake)	(Jive)
9	YOU'RE MAKIN' ME HIGH (feat. Drake)	(Jive)	29	THAT GIRL (feat. Drake)	(Jive)
10	BAD ACCESS (feat. Drake)	(Jive)	30	THE NEW MISSION (feat. Drake)	(Jive)
11	IN TOO DEEP (feat. Drake)	(Jive)	31	NICE GUY (feat. Drake)	(Jive)
12	ALWAYS BE MY BABY (feat. Drake)	(Jive)	32	IRONIC (feat. Drake)	(Jive)
13	WRONG (feat. Drake)	(Jive)	33	FEMALE OF THE SPECIES (feat. Drake)	(Jive)
14	CHANGE THE WORLD (feat. Drake)	(Jive)	34	MACARENA (feat. Drake)	(Jive)
15	NOBODY KNOWS (feat. Drake)	(Jive)	35	MAKE IT WITH YOU (feat. Drake)	(Jive)
16	FAST LOVE (feat. Drake)	(Jive)	36	ONE BUSY (feat. Drake)	(Jive)
17	WHERE TO LOVE (feat. Drake)	(Jive)	37	WHERE TO LOVE (feat. Drake)	(Jive)
18	KEEP ON JUMPIN' (feat. Drake)	(Jive)	38	FORGET ABOUT THE WORLD (feat. Drake)	(Jive)
19	THE DAY WE CANNOT (feat. Drake)	(Jive)	39	IN A ROOM (feat. Drake)	(Jive)
20	OCEAN DRIVE (feat. Drake)	(Jive)	40	CECILIA (feat. Drake)	(Jive)

© ERA. The Network Chart is compiled by ERA for Independent Radio using display data from Music Control UK and CMI sales data.

VIRGIN RADIO CHART

#	Title Artist	Label	#	Title Artist	Label
1	JAGGED LITTLE PILL (feat. Drake)	(Jive)	21	DEFINITELY MAYBE (feat. Drake)	(Jive)
2	RECORDED (feat. Drake)	(Jive)	22	GARBAGE (feat. Drake)	(Jive)
3	MOSLEY SHOALS (feat. Drake)	(Jive)	23	TO THE FAITHFUL DEPARTED (feat. Drake)	(Jive)
4	WHAT'S THE STORY, MORNING GLORY (feat. Drake)	(Jive)	24	STANLEY ROAD (feat. Drake)	(Jive)
5	1977 (feat. Drake)	(Jive)	25	HITS (feat. Drake)	(Jive)
6	OLDER GEAR (feat. Drake)	(Jive)	26	ALL CHANGE (feat. Drake)	(Jive)
7	WALKING UNBOUND (feat. Drake)	(Jive)	27	OCELAY (feat. Drake)	(Jive)
8	BIZARRI (feat. Drake)	(Jive)	28	DIFFERENT CLASS (feat. Drake)	(Jive)
9	OCEAN DRIVE (feat. Drake)	(Jive)	29	CANDYLOSS AND MEDICINE (feat. Drake)	(Jive)
10	RAISE THE PRESSURE (feat. Drake)	(Jive)	30	BROKEN ARROW (feat. Drake)	(Jive)
11	THE BENDS (feat. Drake)	(Jive)	31	THE BENDS (feat. Drake)	(Jive)
12	FREE PEACE SWEET (feat. Drake)	(Jive)	32	HELL FREEZES OVER (feat. Drake)	(Jive)
13	WILDEST DREAMS (feat. Drake)	(Jive)	33	MELN COLLE & THE FINITE (feat. Drake)	(Jive)
14	THESE DAYS (feat. Drake)	(Jive)	34	THE VERY BEST OF... (feat. Drake)	(Jive)
15	LIFE (feat. Drake)	(Jive)	35	GABRIELLE (feat. Drake)	(Jive)
16	CHAS AND DISORDER (feat. Drake)	(Jive)	36	BOOTH AND THE FALLING ANGEL (feat. Drake)	(Jive)
17	THE IT GIRL (feat. Drake)	(Jive)	37	MERCURY (feat. Drake)	(Jive)
18	EVERYTHING MUST GO (feat. Drake)	(Jive)	38	LOVE SONGS (feat. Drake)	(Jive)
19	LOAD (feat. Drake)	(Jive)	39	CROSS ROAD - THE BEST OF (feat. Drake)	(Jive)
20	THE WAR OF THE WORLDS (feat. Drake)	(Jive)	40	PARADISE & SUNBURST (feat. Drake)	(Jive)

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R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	KILLING ME SOFTLY	Fugees	Columbia CD 963438 (SM)
2	2	YOU'RE MAKIN ME HIGH	Toni Braxton	LaFace/Arista CD 7432139412 (BMG)
3	3	ALWAYS BE MY BABY	Monie Caney	Columbia (SM)
4	4	NOBODY KNOWS	Tony Rich Project	LaFace/Arista 7432135641 (BMG)
5	5	YOU'VE GOT THAT SOMETHIN'	Robyn	RCA 7432138461 (BMG)
6	1	1NCE AGAIN	A Tribe Called Quest	Jive JIVET 399 (BMG)
7	8	ANYTHING	Damage	Big Life BLRT 129 (F)
8	9	RETURN OF THE MACK	Mark Morrison	WEA WEA 0407 (W)
9	8	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor 578691 (F)
10	7	THANK GOD IT'S FRIDAY	R Kelly	Jive CD JIVERO2 395 (BMG)
11	6	LIVIN' IN THIS WORLD/LIFESAVER	Guru	Cooltemp 1200DL 320 (E)
12	11	KEEP ON, KEEPIN' ON	MC Lyte featuring Xscape	East West A 42677 (W)
13	16	UNDERCOVER LOVER	Smooth	Jive JIVET 387 (BMG)
14	16	TWISTED	Keith Sweat	Elektra EKR 2207 (W)
15	13	LADY	D'Angelo	Cooltemp 1200DL 323 (E)
16	17	DOIN' IT	LL Cool J	Def Jam/Island 12DF 105 (F)
17	15	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat featuring Jamroqsi	Renk 12RENK71 (S)
18	14	5 O'CLOCK	Nonchalant	MCA MCST 48011 (BMG)
19	21	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra EKR 2207 (W)
20	12	WHO COULD IT BE?	Luciano Meets Jungle Brothers	Island/Jamaica UA2001 (F)
21	18	BEFORE YOU WALK OUT OF MY LIFE	Monica	Rowdy 7432137401 (BMG)
22	25	THEY DON'T CARE ABOUT US	Michael Jackson	Epic CD 662950 (SM)
23	22	YOU'RE THE ONE	SWV	RCA 74321383311 (BMG)
24	27	THE GRAVE AND THE CONSTANT	Fun Lovin' Criminals	Chrysalis 12CHS 5831 (E)
25	19	STAKES IS HIGH	De La Soul	Tommy Boy TBV 730 (RTM/DISC)
26	29	GET ON UP	Jodeci	MCA MCST 48010 (BMG)
27	28	CALIFORNIA LOVE	2 Pac featuring Dr Dre	Death Row/Island 12DRW 3 (F)
28	23	SOMEONE TO LOVE	Jon B	Epic CD 6630812 (SM)
29	31	ONE FOR THE MONEY	Horace Brown	Motown 8025231 (F)
30	26	I MUST STAND	Ice-T	Virgin SYNDT 5 (E)
31	34	SPACE COWBOY	Jamiroqsi	Epic 4277827 (SM)
32	37	PLAYA HATA	Luniz	Virgin VUST 103 (E)
33	20	WALTER T	Ambrosioushooter	Gee Street GEET 66 (F)
34	36	I WILL SURVIVE	Charayr Savage	RCA 7432137361 (BMG)
35	32	24/7	JT	MLJ/Epic 8831393 (SM)
36	35	GIVE ME A LITTLE MORE TIME	Gabriele	Go Beat GOODX 139 (F)
37	24	SCANDALOUS	The Dick	Jive JIVET 393 (BMG)
38	33	I GOT 5 ON IT	Noo Trybe/Virgin VUST 101 (E)	
39	4	ALL THE THINGS (YOUR MAN WON'T DO)	Joe	Island 1254 G4 (F)
40	33	THIS IZ REAL	Shyheim	Noo Trybe/Virgin VUST 105 (E)

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

DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	LE VOIE LE SOLEIL	Subliminal Cuts	XL Recordings XLR53 (W)
2	1	KEEP ON JUMPIN'	Todd Terry/Markus Nash & JockeyBee	Merlin/RE 311 (F)
3	3	JUS' COME	Capri Jack	Sharp SHARP 305 (V)
4	4	OUTRAGEOUS	Six 'N' Stoned	Positive 12TIV 52 (E)
5	5	SUNSHINE	Umboza	Positive 12TIV 47 (E)
6	2	BORN SLIPPY	Underwood	Junior Boy's Own JB0 44 (RTM/DISC)
7	6	ARE YOU READY FOR LOVE	Ultra High	MCA MCST 40039 (BMG)
8	5	WHERE LOVE LIVES (REMIX)	Alicia Limerick	Arista 7432138161 (BMG)
9	4	1NCE AGAIN	A Tribe Called Quest	Jive JIVET 399 (BMG)
10	6	MAW WAR	Kenlou 4	MAW MAW 011 (Import)
11	5	GANGSTER/MUTHA *UCKA	Dilinja	Philly Blunt PB 005R (SRD)
12	9	THE SEARCH	Trancecatters	Pukka 12PUKAX 9 (TRC/BMG)
13	8	LATIN THING	Latin Thing	Faze 2 12FAZE 32 (E)
14	8	I NEEDED YOU	Nikita Warren	VC Recordings VCRT 12 (F)
15	7	GROOVY BEAT	ODP	Hi-Life/Polydor 578693 (F)
16	3	VALLEY OF THE SHADOWS	Origin Unknown	Ram RAMM 16 (SRD)
17	19	STAND UP	Little Trabe	AMP:PM 5816271 (F)
18	5	MISMOPLASTICO	Virtualmismo	Stress 12STR 69 (F)
19	10	ANYTHING	Damage	Big Life BLRT 129 (F)
20	11	VICIOUS CIRCLES	Pohlegelst	Manifesto PEXA 8 (F)
21	13	JAZZ IT UP	Real 2 Real	Positive 12TIV 59 (E)
22	10	I DON'T CARE/RESISTANCE IS FUTILE	TDV	Jump Wax 12JAWX 02 (RTM/DISC)
23	23	EVERYBODY (MOVE YOUR BODY)	Diva	East West EWO 357 (W)
24	18	NARCOTIC INFLUENCE	Enperion	XL Recordings XLT 728 (W)
25	15	WRONG	Everything But The Girl	Virgin VST 1308 (E)
26	14	DREAMTIME	Zee	Perfecto PERF 1427 (W)
27	5	YOU'VE GOT THAT SOMETHIN'	Robyn	RCA 7432138461 (BMG)
28	6	LAST TRAIN TO UNIVERSE	Virtualmismo	Platipus PLAT 22 (SRD)
29	10	I GET HIGH	Upstate	Highstar 12HSD30 (BMG)
30	8	QUEST	Shimon & Andy C	Ram RAMM 17 (SRD)

DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	3	THE SCORE	Fugees	Columbia 4825491/4825494 (SM)
2	1	IT WAS WRITTEN	NAS	Columbia 4941361/4941364 (SM)
3	5	HORACE BROWN	Horace Brown	Motown 5303251/5303294 (F)
4	4	MINISTRY OF SOUND - DANCE NATION PART 2	Various	Ministry Of Sound - DMC 362 (DMC/SM)
5	7	KEITH SWEAT	Keith Sweat	Elektra 753951701/753951704 (W)
6	6	MY HEART	Daveé Jones	LaFace/Island 120036231/120036234 (BMG)
7	6	CREAM LIVE - TWO	Various	Deconstruction - 74321391254 (BMG)
8	4	SECRETS	Toni Braxton	LaFace - 77003020294 (Import)
9	4	REMANENCE THE MIX COLLECTION - PART 3	Various	Six 8 - 6RENMXMC 3 (NAN/SM)
10	2	STAKES IS HIGH	De La Soul	Tommy Boy TBV 114/115 (RTM/DISC)

SPECIALIST CHARTS

20 JULY 1996

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VIDEO

MUSIC VIDEO

This	Last	Artist/Title	Label/Cat No.	16	15	THE MASK
1	NEW	STAR TREK: VOYAGER - 2/3	CC Video VHS4105	17	9	LIVE CAST RECORDINGS: Misrables in Concert
2	NEW	STAR TREK: DEEP SPACE NINE - 4/3	CC Video VHS4256	18	11	MANCHESTER UNITED - 1995/96 REVIEW
3	NEW	AROUND THE WORLD WITH TIMON & PUMBAAA	Walt Disney D22872	19	11	CARRY ON CRUISING
4	1	THE X-FILES - FILE 3 - ABDUCTION	Fox Video VHS205	20	19	WALLACE & GROMIT - A CLOSE SHAVE
5	1	PICCADILLAS	Walt Disney D22872	21	21	PRIDE AND PREJUDICE
6	4	DUMB AND DUMBER	First Independent VHS0116	22	24	ANDRE
7	NEW	STAR TREK - THE ORIGINAL SERIES - 1/2	CC Video VHS4327	23	17	CARRY ON SCREAMING
8	7	BATMAN FOREVER	Warner Home Video VHS0366	24	NEW	SPIDERMAN - THE VENOM SAGA
9	3	BARNLEY - ROCK WITH BARNLEY	PolyGram Video VHS0366	25	NEW	SWF - IN YOUR HOUSE 7
10	6	BANGERS - EIGHT AT THE DOUBLE	Career Videos DMV5218	26	29	WALLACE & GROMIT: THE WRONG TROUSERS
11	12	GODDY	Walt Disney D24382	27	16	CARRY ON TRAMPER
12	10	MEM BEHAVING BADLY - COMPLETE SERIES 1	Thames/Video Collect VHS222	28	25	MEM BEHAVING BADLY SERIES 4 PT 2
13	13	BILL WHELAN: RIVERDANCE-The Show	Warner Home Video VHS0366	29	25	BARNLEY - SONGS
14	18	THE LION KING	Walt Disney D23972	30	28	THE FOX AND THE HOUND
15	8	FREELY WYLL 2	Warner Home Video VHS0373	31	NEW	

This	Last	Artist/Title	Label/Cat No.
1	2	BILL WHELAN: RIVERDANCE-The Show	Warner Home Video VHS0366
2	1	UNCAST: ECHOES: Los Hornos in Concert	Video Collection VHS028
3	4	TAKE THAT: Greatest Hits	BMG Video VHS0292
4	6	BOYZONE: Solid And Sure	Warner Home Video VHS0305
5	3	OASIS: Live By The Sea	BMG BVD0516
6	5	THE WHO: Live At The Apollo	BMG BVD0516
7	7	WABASH: The Man Of High Heels	Warner Home Video VHS0305
8	14	BON JOVI: Live In London	PolyGram Video VHS0305
9	15	BON JOVI: Live In London	PolyGram Video VHS0305
10	8	MICHAEL JACKSON: Video Greatest Hits - Legacy	SBC Video VHS150
11	9	CAROLEE KING: Video Greatest Hits - Legacy	SBC Video VHS150
12	13	THE PRODIGY: Live In Concert	XL Recordings VHS0202
13	10	TAKE THAT: Live By The Sea - The Movie	BMG Video VHS0292
14	11	TAKE THAT: Live By The Sea - The Movie	BMG Video VHS0292
15	9	MARIAH CAREY: Fantasy - An All-Star Music Video	Sony Music VHS0373

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	NEW	BOB'S SLIPPY	Underworld	Junior Boy's Own JB0 44 CD52 (RTM/DI)
2	NEW	NICE 'YU' EDDIE	Sleeper	Indolent SLEEP 013CD (V)
3	NEW	TO WIN JUST ONCE	Saw Doctors	Shantown SAW 004CD (P)
4	NEW	SOMETHING 4 THE WEEKEND	Super Furry Animals	Creation CRESCD 235 (3M/VV)
5	1	OH YEAH	Ash	Intelectus INFECT 41CD (RTM/DI)
6	2	FEMALE OF THE SPECIES	Lacina	Get COOUT 121 (P)
7	NEW	LATHI THING	Space Thing	Faze 2 COFAZE 31 (P)
8	3	SOMETHING FOR THE WEEKEND	Divine Comedy	Setanta SETCD 28 (V)
9	NEW	TAPE LOOP	Morcheeba	Indochina ID 045CD (P)
10	NEW	ISSMS	Dog Eat Dog	Roosterfunk RR 208CD (P)
11	6	MACARENNA	Los Del Mar	Palace A COLISE 101 (P)
12	NEW	VALLEY OF THE SHADOWS	Ram Unknown	RAM RAMM 16CD (S/D)
13	NEW	JOHNNY TUB BAD	Slave Earle & The V-Rays	Transatlantic TRA 105 (P)
14	11	WHAT'YER	Oasis	Creation CRESCD 198 (3M/VV)
15	5	LONDON TONIGHT/EAT MY GOAL	Coltaged Lund	Deceptive BLUFF 025CD (V)
16	4	HEARTBEAT	Mrs Wood/Steve Gallagher	Reed CDREACT 78 (V)
17	7	NEVER FOUND A LOVE LIKE THIS...	Upside Down	World CDOR38 38 (P)
18	15	DON'T LOOK BACK IN ANGER	Oasis	Creation CRESCD 211 (3M/VV)
19	19	CIGARETTES & ALCOHOL	Oasis	Creation CRESCD 198 (3M/VV)
20	NEW	WONDERWALL	Oasis	Creation CRESCD 215 (3M/VV)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	WHAT'S THE STORY? MORNING...	Oasis	Creation CRESCD 189 (3M/VV)
2	2	1977	Ash	Infectious INFECT 40CD (RTM/DI)
3	3	THE GIRL	Sleeper	Indolent SLEEP 012 (V)
4	4	DEFINITELY MAYBE	Oasis	Creation CRESCD 189 (3M/VV)
5	5	SECOND TOUGHEST IN THE INFANTS	Junior Boy's Own JB004 4 (RTM/DI)	
6	NEW	STAKES IS HIGH	De La Soul	Tommy Boy TBOY 1149 (RTM/DI)
7	NEW	GROW TOGETHER	Zion Train	China WOLFE 1071 (P)
8	6	PARANOID & SUNBURNT	Super Furry Animals	One Little Indie TPLP 55CD (P)
9	13	FUZZY LOGIC	Coltaged Lund	Creation CRESCD 198 (3M/VV)
10	NEW	CM'ER	Stone Roses	Deceptive BLUFF 013CD (V)
11	17	THE COMPLETE	Stone Roses	Silverstone OREGO 535 (P)
12	8	AT THE END OF THE CLUCKIE	Carl Cox	Ultimate 090752 CD3 (P)
13	10	EXPECTING TO FLY	Blutner	Superior Quality BLUECD 004 (V)
14	NEW	OK	Echobelly	Fuzeu FAVE 6CD (3M/VV)
15	NEW	THE STONE ROSES	The Stone Roses	Silverstone OREGO 502 (P)
16	NEW	DURNBASSWITHHEADMAN	Underworld	Junior Boy's Own JB003 1 (RTM/P)
17	9	SPIRITCRASHER	Dead Can Dance	4AD CAD 6086CD (RTM/DI)
18	12	PLACEBO	Placebo	Elevator Music CDPLORX 2 (V)
19	11	TEMPTATION	Deary Beheaded	Music For Nations CDMFN 203 (P)
20	15	EXPERT KNOB TWIDDLERS	Mike & Rich	Rephlex CAT 927CD (RTM/DI)

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	18 TIL I DIE	Bryan Adams	A&M 5405512 (F)
2	3	THESE DAYS	Bon Jovi	Mercury 5222482 (F)
3	2	LOAD	Metallica	Mercury 5326182 (F)
4	5	GARBAGE	Garbage	Mushroom D 31450 (RTM)
5	6	TO THE FAITHFUL DEPARTED	Cranberries	Island CD 8048 (F)
6	4	THE SUN IS OUTEN OUT	Longpigs	Mother MUNCD 5602 (F)
7	NEW	YOU WANTED THE BEST...	Kiss	Mercury 5227412 (F)
8	7	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin CDVX 2086 (F)
9	12	SLANG	Def Leppard	Bludgeon BHF 522652 (F)
10	9	DOWN ON THE UPSIDE	Soundgarden	A&M 542582 (F)

This	Last	Title	Artist	Label (distributor)
11	14	EVIL EMPIRE	Rage Against The Machine	Epic 6118262 (SM)
12	14	CROSS ROAD - THE BEST OF	Bon Jovi	Janice 522982 (F)
13	13	SIXTEEN STONE	Bush	Interscope 654495231 (F)
14	11	AQUALUNG	Jethro Tull	Chrysalis CD25A01A 1 (E)
15	20	NEVERMIND	Nirvana	DGC DGC 24425 (BMG)
16	10	TEMPTATION	Deary Beheaded	MFN CDMFN 263 (P)
17	20	THE ULTIMATE EXPERIENCE	Jim Henson	PolyGram TV 5172323 (F)
18	18	MADE IN HEAVEN	Queen	Parlophone CDPCS2 167 (E)
19	NEW	BORN ON A PIRATE SHIP	Barenaked Ladies	Reprise 636246322 (W)
20	17	DOOKIE	Green Day	Reprise 636246322 (W)

CLASSICAL

This	Last	Title	Artist	Label (distributor)
1	1	HALL OF FAME	Various	Classic FM cfmcd7 (CRG/P)
2	NEW	ENGLAND'S GLORY	Various	EMI CDC 5561412 (E)
3	5	BEST CLASSICAL ALBUM IN THE WORLD (EVER)	Various	EMI COEM75031E
4	2	DUETS & ARIAS	Roberto Alagna/Angela Gheorghiu	EMI Classics CDC5561172 (E)
5	10	TOP POPULAR CLASSICS	Adrianas	Centa Communications MESS20571 (BMG)
7	12	THE 3 TENDRIS IN CONCERT 1994	Carreras, Pavarotti, Domingo	Venture CDPE 0520 (W)
8	6	CLASSIC LOU	Various	Teldec 9632815092 (W)
9	9	THE ULTIMATE GUITAR COLLECTION	Julian Bream	7423231762 (BMG)
10	4	KARL JENKINS: PALLODIO	London Philharmonic/Smith Dtr	Sony Classical MSC82229 (SM)

This	Last	Title	Artist	Label (distributor)
11	11	CLASSIC MOODS	Various	452892 (F)
12	10	CLASSIC OPERA EXPERIENCE	Various	EMI Premier CDJL305 (E)
13	14	THE PIANO	Michael Nyman	Venture CDVX819 (E)
14	15	SOPRANO IN RED	Lesley Garrett	Silva Classics SLV31001 (C)NMS
15	NEW	BRITISH LIGHT MUSIC CLASSICS	New London Orchestra	Hyperion CDA66988 (CRG/BMG/GA)
16	19	PASSION	Jose Carreras	Erato 063012952 (E)
17	18	DIVA - THE ULTIMATE COLLECTION	Maria Callas	CEMOTV0113 (E)
18	15	OPERA ARIAS	Angela Gheorghiu	Decca 4524112 (E)
19	13	OPERA ARIAS	Bryn Terfel	Deutsche Grammophon 4524862 (P)
20	20	ADAGIO 2	BPO/Karajan	Deutsche Grammophon 495132 (F)

MID PRICE

This	Last	Title	Artist	Label (distributor)
1	1	BROTHERS IN ARMS	Dina Straits	Verlog 819492 (F)
2	2	ELEGANT SLUMMING	M People	Deconstruction 7421166782 (BMG)
3	3	PAOLO HONEY	Redifaced	Parlophone CDPCS 7356 (E)
4	4	TUBULAR BELLS	Mike Oldfield	Virgin CDV 2001 (F)
5	5	BAT OUT OF HELL II - BACK INTO HELL	Meat Loaf	Virgin CDV 2710 (E)
6	8	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffe GFEP 24148 (BMG)
7	9	THE HIDDEN CAMERA	Phatok	Science QEDCO 1 (E)
8	15	LOVE OVER GOLD	Dina Straits	Verlog 800098 (F)
9	11	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin CDVX 2086 (F)
10	18	MAKING MOVIES	Dina Straits	Mercury 8000562 (F)

This	Last	Title	Artist	Label (distributor)
11	7	REAL LOVE	Lise Stansfield	Arista 28220 (BMG)
12	NEW	LIVE WOOD	Paul Weller	Gal Discs 828512 (F)
13	NEW	GREATEST HITS	Bob Dylan	Columbia 4609072 (SM)
14	8	SLEEPY HEADS WHEN WET	Bob Dylan	Verlog 8002462 (F)
15	9	DIRTY STRAITS	Bob Dylan	Verlog 8000515 (F)
16	12	NORTHERN SOUL	M People	Deconstruction 432111772 (BMG)
17	NEW	TRACY CHAPMAN	Tracy Chapman	Elektra EKT44CD (F)
18	16	BLEACH	Nirvana	Geffe GFEP 24148 (BMG)
19	10	DIVA	Anna Lerner	RCA PD 75328 (BMG)
20	17	NEW JERSEY	Bob Jovi	Reprise 636246322 (F)

LOW-PRICE BUT HIGH PRIORITY

Never has the UK mid- and low-price sector been so buoyant. Companies of all sizes are fighting for share of the limited retail space available. For evidence, look no further than the decision by major repertoire owners such as BMG and EMI to reassess their approach to this increasingly important market, resulting in the relaunch of traditional budget labels like Camden and MFP. Without the depth of catalogue available to these larger companies, independent specialists are being forced to maintain their competitive edge through the use of innovative packaging and inventive compilation.

Nowadays, mid- and low-price players are trawling unusual and eclectic genres from mood music to the sounds of wildlife and nature. Big sellers are as likely to be collections of cajun music or Buddhist chants as they are hits by stars of the Fifties, Sixties and Seventies.

Meanwhile, improved packaging and targeted marketing are now established practices in a sector previously known for its knock 'em out ethic. Glossy eight-page booklets with well-researched sleeve notes are no longer unusual for releases retailing at £5.99 and under, a move which underlines the sector's keenness to compete with full-price rivals, while this autumn's rash of releases will be supported by a welter of promotional activity. On pages 38 to 40, *Music Week* reviews the priority mid- and low-price releases for August and September. The sheer range and quality of these titles is proof positive that business is booming – and that labels, retailers and consumers alike will undoubtedly benefit.

MAJORS TAKE NEW LOOK AT A THRIVING MARKET

MUSIC CONSUMERS HAVE SHOWN GREAT ENTHUSIASM FOR RELEASES IN THE MID- AND LOW-PRICE RANGES. AND, AS PAUL GORMAN REPORTS, THE MAJOR LABELS ARE NOW RETHINKING THEIR STRATEGIES TO TAP INTO THIS INTEREST

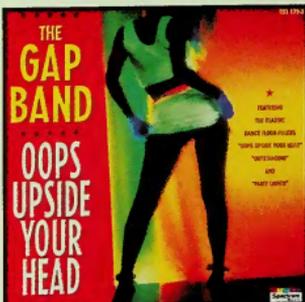
Over recent months the mid- and low-price sector has been shaken up by three of the majors reshaping their approach to this increasingly important market.

While BMG has relunched its Camden imprint (see breakout p32), PolyGram has refocused its activities within Entertainment Today – centring on Spectrum and Belart – and EMI is currently completing the regrouping of releases within three labels: Mid Price, EMI Gold and MFP.

"A lot of companies are entering the market, both Indies and majors," says Danny Keene, marketing director of Music Collection International. "Initiatives like Entertainment Today and the changes at EMI mean that it has never been more competitive."

The activities at BMG, EMI and PolyGram reflect the structured approach to the market long adopted by Sony and Warner, which allows them to tap into the reservoirs of repertoire at key points in the year, particularly the autumn.

Sony is preparing for the release of 20 more titles to add to its Nice Price range (which carries an RRP of £9.99) as well as launching 14 classical titles at a dealer price of £3.29 for CD and £2.49 for cassette. While the Nice



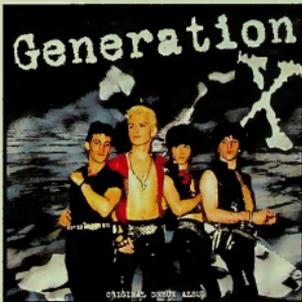
GAP BAND: CARRYING AN ATTRACTIVE DEALER PRICE

Price releases will be backed by the co-op campaigns with the multiples, the classical albums will be promoted by advertising in specialist and national media. Warner is concentrating on promoting the Rhino label's Atlantic and Elektra catalogues. "Rhino is one of the best reissue labels in the world, but its name isn't as well known here as in the US," says Warner catalogue product manager Quinton Scott of the California-based company. "The way in which classic titles have been remastered and packaged will have great appeal

to general consumers as well as collectors."

Among the 250-plus titles promoted this autumn at a £5.55 dealer price are albums by soul giants such as Aretha Franklin and Otis Redding, and jazz pioneers from Duke Ellington to Herbie Mann.

Warner is also planning to promote Elektra's best-known act The Doors on the back of the single-CD release of the band's Absolutely Live. This album will retail at full-price while the rest of The Doors' releases will carry the £5.55 tag. In addition, the company is relaunching solo



GENERATION X: PART OF THE EMI GOLD REPERTOIRE

material by members of The Eagles to coincide with the reformed act's European tour this summer.

Earlier this year, PolyGram renamed its Kyrussell mid- and low-price division Entertainment Today.

It divides releases between pop label Spectrum, with titles such as The Gap Band's *Oops Upside Your Head* – and classical-based Belart.

This summer, PolyGram is launching the Debutante mid-price imprint, with double CD collections at a dealer price of £5.55. "Debutante is designed to

fill the gap below our top price TV albums," says an Entertainment Today spokesman. "These are strong, generically-themed titles which make use of our extensive catalogue."

The first six titles – which include the Fifties/Sixties act The Road Goes On and the hard rock collection And The Road Goes On Forever – feature sleeve notes by noted music journalist John Collis. The company will also be releasing a world music compilation in October, compiled by DJ and writer Charlie Gillett, who is also supplying sleeve notes.

Future Debutante release will cover film soundtracks, Beatles covers and Thirties and Forties standards.

At EMI, Mid Price trade

marketing manager Richard Grafton says this company decided to rebrand to help educate the consumer.

He says, "The priority has been to get the message of value for money across and we've done this by promoting the albums in the original packaging with a retail price under £10." Last autumn, EMI launched Mid Price with a 500-title consumer catalogue available in music magazines and retail outlets and has added titles such as the Best Of Cher and Wire's On Returning collection to coincide with reawakened >

CAMDEN MEETS THE RETAILERS' NEEDS

Relaunched at the beginning of this year, BMG's budget label Camden has drawn on the major's distinguished catalogue to produce bestsellers such as Elaine Paige's Performance, 70s Blockbusters, Soft Rock Classics and The Classic Songs Of Burt Bacharach.

Featuring repertoire from the RCA and Arista vaults and repackaged as newly compiled single artist albums and themed compilations, Camden complements BMG's mid-price label Stoli.

Camden product carries a CD dealer price of £3.65 while Stoli titles have a dealer price of £3.39 for CDs.

Among forthcoming Camden releases are titles by acts such as Japan and the Thompson Twins, and label manager Jed Taylor says the clear establishment of price differentials allows BMG to compete more aggressively in the expanding mid-price and budget sectors.

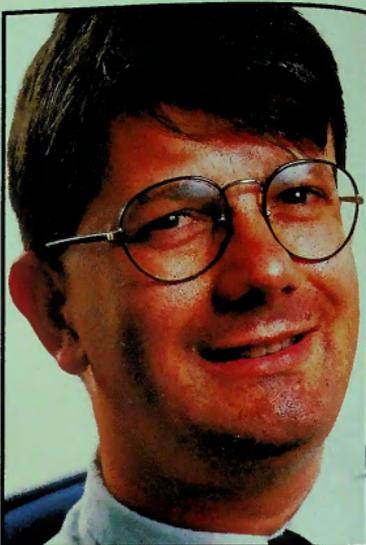
"Feedback from retailers since the relaunch has been excellent," says Taylor, who joined Camden from distributor The where he launched its budget TrueTrax and Rondo labels. "We've had strong support from multiples



and non-traditional outlets." Marketing has centred on providing in-store displays and tailoring PoS material to individual retailers' needs, under the slogan Go For Value. In-store promotion includes posters, window stickers, Go and Stop! door hangers and mobiles. Taylor says that dealer competitions and incentives have proved effective.

"Joint initiatives with our customers are a priority," he says. "We will also be looking to add to the launch ideas by translating established branding on to direct point-of-sale vehicles such as free-standing display units and counter boxes." In addition the label has undergone a generic re-design.

"In the Seventies, the Camden label stood for quality original recordings and excellent value for money, and in the Nineties we want to build on that perception – not only through the musical content but through the presentation as well," he says. The re-worked packages feature in-depth sleeve notes, more pictures and new-style clear CD cases.



PAUL HOLLAND: OVERSEEING EMI'S THIVING BUDGET SECTOR

► Interest in individual artists. Grafton, who says Blur's first two albums and titles by Tina Turner and Crowded House proved particularly successful, adds that the next tranche of Mid Price releases will be unveiled in a new catalogue in August.

"We continually work on the range, keeping it dynamic and retaining freshness," Grafton says of Mid Price, which sources material across the EMI spectrum of labels, from Premier to Parlophone. "Some lines move down to low-price as others come in to replace them."

The retail enthusiasm for mid-price product – manifested in the welter of three CDs for £20 campaigns – has also helped drive interest in EMI Mid-Price.

Grafton says the company has no problem with its product being sold at this lower price point "as long as it is for a specific period". In this way, Mid Price product does not go head-to-head with titles released under the EMI Gold banner, which has a £3.57 dealer price for CDs and £2.38 for cassettes.

"In the past, we never covered pop seriously at low price," says Paul Holland, EMI budget director. "Now all of us who work in this sector are part of the main team and fully integrated into the rest of EMI."

Since its launch this spring, EMI Gold has concentrated on artist reissues of albums by artists such as KC & The Sunshine Band, the Buttecks, UFO and Kajagoogoo, as well as titles with added tracks such as Ultravox Live. It is also releasing collections of acts from the Seventies to the Nineties, such as Kim Wilde, Generation X, Marillion, MC Hammer and Kate Bush. "We'll also be issuing 37 Christmas titles, by stars such as Frank Sinatra," adds Holland. There are plans for 80 EMI Gold releases in 1996 – on July

22 there were five added to the Gold Collection series, including albums by Dr Hook, Ike & Tina Turner and Paul Hardcastle.

Given the reverence with which the Music For Pleasure logo is held in easy listening circles – not for nothing did Mike Flowers Pops choose the initials of their name – EMI's revival of the MFP label could not be more timely.

"It has a great heritage, but some changes obviously needed to be made," says Holland. "A lot of older consumers have warm memories of MFP from the first time around."

The relaunched MFP, which has a dealer price of £3.57 for CDs and £2.35 for cassettes, is split into four categories.

The main label will concentrate on acts like Shirley Bassey, Matt Monroe and Nat King Cole while Classics For Pleasure has best-ofs by the likes of Bach and Beethoven as well as classical compilations such as Unforgettable, which sold 100,000 units in six weeks when it was released earlier this year.

Listen For Pleasure will represent the classic pop world catalogue held in EMI vaults, with the first titles being announced this autumn, according to Holland. Meanwhile, Children's MFP will concentrate on children's audio products.

The sheer scale of EMI's plans, combined with the decision to adopt a more conservative approach to the market, promises to up the ante for all companies engaged in selling mid- and low-price product.

Although smaller players may well suffer from the clout being wielded by this and other major repertoire owners, there is no doubt that it will drive up standards and help retailers meet the growing demand for quality, but nevertheless lower-priced, music.

SALES SUCCESSES AT MID- AND LOW-PRICE

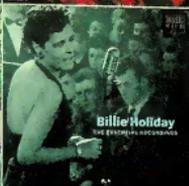
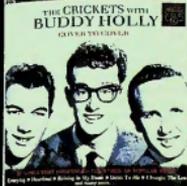
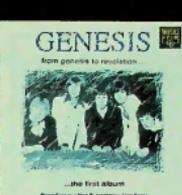
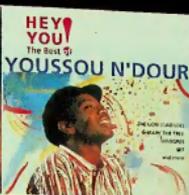
Mid-price Top 20 (second quarter, 1996)

1	Pablo Honey	Parlophone	8	Slippery When Wet	Vertigo
2	Radiohead		9	Never Mind The Bollocks	Virgin
3	Brothers In Arms	Vertigo	10	Sex Pistols	
4	Dirge Straits		11	Tracy Chapman	Elektra
5	Elegant Slumming	Deconstruction	12	Tracy Chapman	
6	M People		13	New Jersey	Vertigo
7	Countdown 1992-1993	Nectar Masters	14	Bon Jovi	
8	Pulp		15	Diva	RCA
9	Tubular Bells	Virgin	16	Annie Lennox	
10	Mike Oldfield		17	101 Story - Read Along	Walt Disney
11	Bat Out Of Hell II	Virgin	18	Original Cast Recording	
12	Meat Loaf		19	Sense	Virgin
13	Appetite For Destruction	Geffen	20	Lightning Seeds	
14	Guns N' Roses		21	Motown - Hits Collection Volume 2	Motown
15			22	Various artists	
16			23	Hits Out Of Hell	Epic
17			24	Meat Loaf	
18			25	Pretty Woman	EMI
19			26	Original soundtrack	
20			27	Nirvana	Geffen
21			28	Modern Life Is Rubbish	Food
22			29	Blur	
23			30	Northern Soul	Deconstruction
24			31	M People	

Low-price Top 10 (second quarter, 1996)

1	The Best Of The Small Feces	Summit	6	Beautiful Sounds Of The Pan Pipes	Music Club
2	Pan Pipes Of The Andes		7	Gheorghiu Zambini	
3	Various artists	Hallmark	8	Magic Of The Pan Pipes	Music Club
4	Nashville Collection Vol2		9	Various artists	
5	Various artists	The Hit Label	10	Pretty Woman - The Best Of	Columbia
6	Tenderly		11	Roy Orbison	
7	James Last	Spectrum	12	The Best Of Neil Diamond	MCA
8	The Music Still Goes On		13	The Unforgettable Voice Of Nat King Cole	Hallmark
9	Abba	Spectrum			

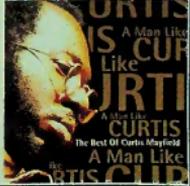
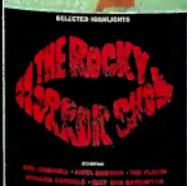
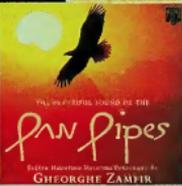
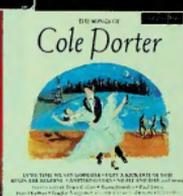
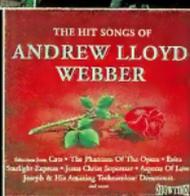
Source: CIN



MCI IS 5 YEARS OLD



- In that time, we've become the UK's leading low price music and spoken word company.
- These are some of our most successful titles.
- We'd like to thank all our licensors, customers & associates for five great years.
- The story continues... look out for more exciting new releases soon.
- Music Collection International... we don't need to shout to be heard.



CAPTURING THE

WITHOUT EXTENSIVE CATALOGUES TO CALL ON, INDEPENDENT COMPANIES IN THE COMPILATION CONCEPTS IN THEIR ATTEMPTS TO CARVE OUT A NICHE IN THE MARKET.

Never has the mid- and low-price sector been so busy. While the majors are reshaping their catalogue divisions to feed the appetite for attractively-priced music, independent specialists have been forced to reassess the way in which they present and market their product.

Without the depth of catalogue available to the majors, indies are forced to rely on innovative packaging and inventive methods of compilation. Meanwhile, both large and small operators are encountering the enduring problem of limited retail space for their product.

All of these factors have created a hunt for new and unusual genres which can catch the imagination in the same way that pan pipes and mediaeval chants have become an industry staple alongside the more standard budget compilations of hits by stars of the Fifties, Sixties and Seventies.

"There is a lot of similar product out there and much of the sales success of titles depends on what they look like," says Neil Kellas, product manager of Target Records, the UK offshoot of established German budget

specialist Delta. "For more unusual music, consumers may feel that there is no point in picking an album unless it looks good."

Target's Laserlight label has 50 ethnic titles spanning music from Cuba to China, and has 15 albums in the Echoes Of Nature series, featuring wildlife sounds. "These have sold very well through HMV stores," says Kellas, who declines to give sales figures but credits success to good relations with the retailer.

"They are not being packed along with meditation titles, for example, because our sales staff

made sure that the stores knew exactly what they were getting," he says. "If you work closely with a retailer who has a knowledgeable buyer, you can ensure that your product is presented properly."

Sound & Media sales director Phil Worfold says, "The key is value for money. We insist on providing all the aspects a consumer would expect from a full-price product: things like eight-page booklets containing comprehensive sleeve-notes written by an authority on the subject."

The company also insists that releases on budget label Summit, which has a CD dealer price of £1.98, has at least 20 tracks. That rule will apply to autumn releases such as Summer Daze, Dancelfloor Fever and Thunderhermes Are Go.

"We ensure that sourcing of product is done well and try and obtain material that isn't previously available," says Worfold. "In addition, tapes are cleaned up. All this makes releases as competitive as possible. The market is particularly swamped at the moment, so companies such as ourselves have to get it right."

"FOR MORE UNUSUAL MUSIC, CONSUMERS MAY FEEL THAT THERE IS NO POINT IN PICKING AN ALBUM UNLESS IT LOOKS GOOD." — NEIL KELLAS, PRODUCT MANAGER, TARGET RECORDS

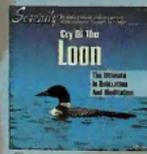


K-TEL'S PAT BRADERICK: WELL PLACED TO TAKE ON THE MAJORS

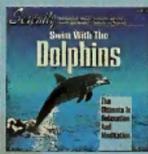
Serenity brings you a New series of Beautiful Music, artfully mixed with authentic Sounds from Nature. Available now on Compact Disc and Cassette. The Ultimate in Relaxation and Meditation.

Serenity

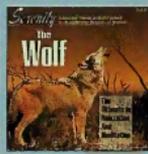
Flowing melodic impressions soothe and relax your body and your mind. You are transported to a magical place as warm and soothing and fragrant as you could ever imagine and filled with a sense of serenity and well being that nourishes your soul. Rejoice in the peaceful harmony of your heart and the absence of all stress.



SRM-2-0903 SRM-4-0903



SRM-2-0904 SRM-4-0904



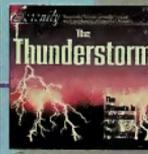
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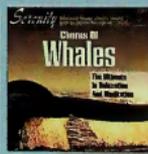
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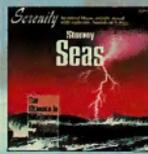
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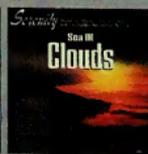
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SRM-2-0914 SRM-4-0914



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THE IMAGINATION

IN THE MID- AND LOW-PRICE SECTOR HAVE TO RELY ON INNOVATIVE IDEAS AND INVENTIVE MARKETING. PAUL GORMAN REPORTS ON THEIR LATEST EFFORTS TO COMPETE WITH THE MAJORS

This also helps in drawing the attention of retailers. "If you can attract the buyer at head office, half the battle is won," Worfold adds. "They see so much that the look of releases is extremely important."

Danny Keene, marketing director of leading specialist MCI, believes a hunger for new opportunities is vital to success.

"We are constantly looking for new niches and hunting out independent licensors worldwide," he says. "New ideas help us to keep moving forwards and at the top of the tree."

Roots music has proved a hit in the mid-price market; MCI's Kings of Cajun Volume I sold 150,000 copies in the UK, says Keene, who believes the company's Cafe de Paris and Argentinian Tango releases demonstrates its eagerness to enter new markets.

"The brief is absolutely wide open," he adds. "Now it's not just the Beat Of The Four Seasons or The Everly Brothers. However, that product remains very important. Achieving a good balance is a must."

As is innovative and appealing packaging. In March, MCI launched double CDs on its

Emporio Imprint for £5.99 at retail, with 17 releases such as Festival Of Folk including Bert Jansch and June Tabor, Reggae Up including Gregory Isaacs and Jazz Greats by the likes of Louis Armstrong. "By flipping the CD round, we were able to maximise the design space and it was very well received," says Keene. Six more Emporio doubles are planned for this autumn, along with single albums, around two dozen Music Club releases, some four-CD packs and six titles on world music label Nascenta.

Post-punk is an area of growing interest to mid- and low-

price players, and Dino Entertainment's deal with 10-year-old indie label Fire Records has granted it access to early recordings by the likes of Pulp, the Jazz Butcher and Ruzo Overskill.

Dino has channelled such releases on to its Nectar imprint, and label licensing manager David Smith says that lower-priced product "almost needs more attention to detail than full-price. To make it work properly, and stand out, you have to ensure that there is no filler and there is quality packaging."

Smith says Dino backs releases with targeted press and promotion. To support the March release of the Pulp compilation Countdown, the company took out a series of ads on IHR stations, backed up with a poster campaign, advertising in publications such as *Melody* and *cos* with HMV and Virgin.

"The timing was immaculate," says Smith, referring to the coincidence of the album's release with the forere over Jarvis Cocker's stage invasion of Michael Jackson's performance at the Brits in late February. "We have now sold about 100,000 copies of the album." >

THE JAZZ BUTCHER CONSPIRACY • 1992-96
drinking the blues



"TO MAKE IT WORK PROPERLY, AND STAND OUT, YOU HAVE TO ENSURE THAT THERE IS NO FILLER AND THERE IS QUALITY PACKAGING."
— DAVID SMITH, LICENSING MANAGER, NECTAR

SOMETHING DIFFERENT: NECTAR'S THE JAZZ BUTCHER CONSPIRACY ALBUM AND MCI'S KINGS OF CAJUN AND TANGO ARGENTINA RELEASES ARE AIMING FOR SUCCESS IN THE MID-PRICE MARKET

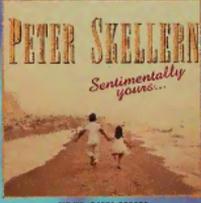
Major Artists... Major Repertoire... Low Price



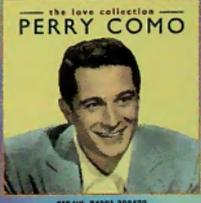
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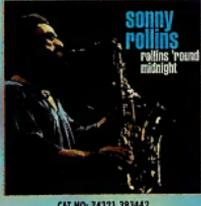
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► With its history as a TV advertiser in the Seventies, K-Tel draws on a library of 5,000 hit songs, and managing director Pat Broderick says this provides it with an edge over competitors in the field.

"The music business is basically about rehashing old ideas," claims Broderick. "There hasn't been anything new since punk in my view, which means music since 1980 has revisited various original forms. This puts us in a very good position, because our television business at that time gives us access to virtually every type of popular music. When GoldenEye came out, we were able to reissue our Bond themes album to coincide with it."

Broderick says the company's addition of newly-recorded tracks to £3.99 Best Of CDs aligns with the likes of Mott The Hoople, The Byrds and Village People also helps draw in new buyers. "As a

repertoire owner, we act like a record company – other companies in the budget field make price the priority but, for us, A&R considerations are at the top of the list, followed by packaging, then price," he adds.

K-Tel's biggest recent sellers include its Pan Pipes collection, which has sold almost 250,000 copies, and Broken Hearted, the romantic compilation which has sold 200,000 units.

"We're releasing eight to 10 albums a month and have to treat them with care," Broderick says. "Too many budget companies act as though they are selling cans of beans."

Yet this knock-out out philosophy does appear to be on the wane as the competing labels mine repertoire ever more aggressively. While he accepts that the ubiquitous "Love" albums continue to sell well, Dino's David Smith says that his company's access to the Fire catalogue "will allow us to release indie and post-punk, a genre which has never been particularly well served at mid- and low-price."

At the other musical extreme, Buddhist music is tipped to take off. "It's a real growth area," says MCI's Keene, whose Buddhist Chants album has sold 10,000 copies since release in March.

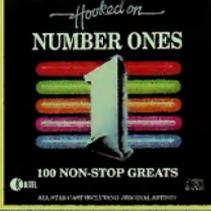
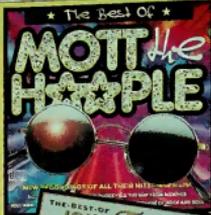
It's unlikely that the concentration on the esoteric East will result in a Zen calm descending on a sector more noted for its frenzied activity. What is certain is that mid- and low-price companies are becoming a source for unusual, interesting and ultimately profitable music. ■

K-TEL CAPTURES THE IMPULSE BUYERS

By obeying the maxim "something for everyone", K-Tel's budget label Right Price has maximised impulse purchases according to label manager Janie Webber.

With more than 200 titles, Right Price also reflects the company's wealth of catalogue and an active acquisitions policy geared specifically to the budget sector, she says. "We are constantly licensing in product from UK and international repertoire owners to complement our own masters and suit all product requirements," Webber adds.

K-Tel also believes that a strong selling point of its expanding Best Of series is that each album features newly commissioned recordings. Recent releases with additional tracks include titles by The Animals, The Byrds and Mott The Hoople, with a Best Of Village People scheduled for September. Meanwhile, the Hooked On series, which includes the Royal Philharmonic Orchestra's original Hooked On Classics albums, has helped boost K-Tel's low-price market share. Webber says, "The range has never before been available at budget prices and has been a key feature of our 1996 drive."



Making the most of seasonal sales opportunities in the budget sector is a priority. "We have created promotional ranges to fit occasions like Christmas and St Patrick's Day," she says. "Each range has at least five new releases and we work closely with retailers to ensure that space is maximised."

This autumn, the Hooked On range and a Love album will be driven by in-store promotions, followed by an Ultimate Christmas campaign from mid-November until the end of the year. CDs will retail at £3.99. There will also be a hefty in-store push behind Right Price's 101-track four-album boxed sets, branded as 101%. K-Tel is also planning a range of three-album 75-track boxed sets.

While budget marketing has so far centred on in-store promotions this could broaden out to include radio and TV. "As K-Tel is well known for its hard hitting TV and radio commercials we have not ruled out the possibility of using either medium at some time in the future, possibly to tie in with a full product launch with a non-traditional retailer," says Webber.

WE'RE RELEASING 8-10

ALBUMS A MONTH AND HAVE TO TREAT THEM WITH CARE. TOO MANY BUDGET COMPANIES ACT AS THOUGH THEY ARE SELLING CANS OF BEANS." — PAT BRODERICK, K-TEL MANAGING DIRECTOR

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S.R.P. CD: £5.99
MC: £3.99

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DP CD: £1.78
MC: £1.19
S.R.P. CD: £2.99
MC: £1.99



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BMG

STOP! (mid price): Multi-buy campaigns and press and radio co-op ads will support the label's 23 releases lined up for September. There will also be new CD-sized catalogue inserts in all albums and for browsers in-store, along with a high impact poster featuring STOP's current best-sellers. **September 2 releases** (Dealer price: £5.99 CD; £3.41 MC): **ALISON LIMERICK: And Still I Rise** (CD: 252365). The recent success of her reissued single Where Love Lies will help accelerate this re-promotion.

CLANNAD: Bams (CD: 74321 13961-2/MC-4). Since its release in 1993, this has notched up sales of more than 100,000 units. **THE GRID: Evolver** (CD: 74321 22719-2/MC-4). The 1994 album which spawned the number three hit single Swamp Thing. **LEVEL 42: Forever Now** (CD: 74321 18996-2/MC-4). Reissue of 1994 album including singles Forever Now, All Over You and Love In A Peaceful World.

THE WEDDING PRESENT: Hit Parade 1 (CD: 74321 40073-2/MC-4). Includes six hit singles from 1999 – the year in which the band created a record for having a new single in the charts every month.

ORIGINAL SOUNDTRACK: Reality Bites (CD: 07863 66364-2/MC-4). With classic cuts from U2, Crowded House, Lenny Kravitz and Lisa Loeb.

ORIGINAL SOUNDTRACK: Dumb & Dumber (CD: 78639523-2/MC-4). Includes tracks by the Craah Test Dummies, Echobelly, Deee-Lite and Batholomew Surfes.

CAMDEN (low price): BMG is concentrating on building solid in-store support for its eight August titles with a range of posters, headerboards and window stickers.

August 19 releases (Dealer price: £3.99):

THOMPSON TWINS: Singles Collection (CD: 74321 993352). All the Eighties hits plus US remixes of Lay Your Hands On Me and In The Name Of Love. **JAPAN: In Vogue** (CD: 74321 993382). Covers their early Eighties singles plus the 12-inch remix of Life In Tokyo.

GEORGE HAMILTON IV: George Hamilton IV (CD: 74321 993402). This is the first time the country singer's greatest hits have been available as a CD compilation. **JOBBOXERS: JobBoxers** (CD: 74321 993412). Highlights from the band's 1983 and 1984 albums.

CARLTON HOME ENTERTAINMENT

Carlton's August batch of releases is headlined by Marti – the last recording by the late Marti Caine. A major promotional campaign will unfold in August and Carlton will be donating a percentage of every copy sold to Caine's Leukaemia Trust For Children. In September, national press and radio campaigns will support a new album from Don Williams who will be touring the UK.

MARTI (mid price) August release (RRP: £6.99-£9.99); **MARTI CAINE: Marti** (173107042/MC4). Emotionally charged series of Caine's final recordings, made

PRODUCT AT THE

KAREN FAUX SELECTS THE LEADING AUTUMN RELEASES

380262). Introduction for those just getting into opera. **VARIOUS: Tribute To Lennon & McCartney** (CD: 390312). Around two hours of instrumental and choral arrangements of their hits.

HALLMARK

Four album boxed set September release (RRP: £10.99): **MAGIC OF CHRISTMAS** (CD: 391212). Featuring traditional Christmas carols and a separate CD of pan pipe interpretations, along with well-loved Christmas songs from the likes of Bing Crosby and Ella Fitzgerald.

CASTLE COMMUNICATIONS

PULSE (budget): Multiples including *Smuts*, *Our Price*, *Virgin* and *HMV* have supported the recent launch of Castle's flagship budget label *Pulse*, whose catalogue will expand rapidly between now and the end of the year. In August, 44 single albums and 22 double albums will be released, followed by another 80 singles and 22 doubles at the end of September. Castle is expecting healthy uptake by supermarkets in the autumn as the range expands. **Single albums** August 5 releases (Dealer price: CD

£1.78 MC £1.13): **PEGGY LEE: Fever!** (CD/MC: 144). Len captured at The London Palladium in 1977 with classic songs such as *Love For Sale*, *Mr Wonderful* and the title track. **JOHN LEE HOOKER: The Boss** (CD/MC: 124). Familiaris such as *Boom Boom* are mixed with lesser known gems such as *Whiskey & Wimmen* and *She Shot Me Down*. **GET DOWN TONIGHT: DISCO CLASSICS** (CD/MC: 143). Around 77 minutes featuring disco stalwarts *KC & The Sunshine Band*, *Shalamar*, *Sweet Sensation* and *The Trammps*. **Double albums** August 5 releases (Dealer price: CD £3.57 MCE1.78):



ALISON LIMERICK: GOING WITH STOP!

for BBC Radio, including *Send In The Clowns* and *Still Crazy After All These Years*. On her own specially-created label.

COUNTRY SKYLINE

September releases (RRP: £9.99): **DON WILLIAMS: Flatlands** (CD: 30363 00132). Brand new recording licensed from his US label *American Harvest*. **GLEN CAMPBELL: All Time Greatest Love Songs** (cat. no. tbc, released November). Campbell will be over to tour in the autumn and provide promotional mileage.

HALLMARK (super budget)

Triple album boxed sets September releases (RRP: £3.99): **PAVARDOTT: The Great Pavardotti** (CD



ERASURE: THE DUO ARE FEATURED ON 25 YEARS OF P

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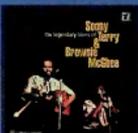
MID PRICE



NTRCD054



NTRCD052



NTRCD056



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NTRCD032



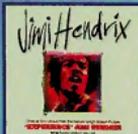
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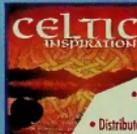
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NTRCD031



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NTRCD030

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• For further information contact Pinnacle on 01689 873144 or Nectar, 10 Allied Way, London W3 0RQ. Tel: 0181 742 9499

THE RIGHT PRICE

RELEASES BY THE LOW- AND MID-PRICE LABELS

VARIOUS: Hits Of The Sixties (CD/MC:

540). A high-impact sleeve will maximise business for this 40-track compilation featuring artists such as The Kinks, Lovin' Spoonful, Status Quo, Amen Corner, The Moody Blues and Fleetwood Mac.

VARIOUS: Six Dance Groove (CD/MC:

530). An upbeat and soulful collection featuring acts such as Jocelyn Brown, Technronic, Pat Larry's Band and Sugarhill Gang.

REVIEW: Classics For Dreamers (CD/MC:

537). Albinoni, Mozart, Shostakovich, Chopin and Elgar provide tranquil moods.

VARIOUS: Classic Film Themes (CD/MC:

530). Varied but

memorable selection spanning the Ride Of The Valkyries from Apocalypse Now, Moon River from Breakfast At Tiffany's and The Death Of The Butterfly from Fatal Attraction.

PUNK CRAZY: Loud And Clear (CD/MC:

106). Striking sleeve for a collection including tracks from The Exploited, UK Subs, Stiff Little Fingers and Angelic Upstarts.

Four-CD boxed set

August 5 release (Dealer price: £5.55):

VARIOUS: Born To Swing (CD: 411). An comprehensive overview of the American Swing era of the Thirties and Forties that ties in with a book of the same name, written by Ean Wood. Glenn Miller, Earl Hines, Stan Kenton, Jimmy Dorsey and many more feature.

CONNOISSEUR COLLECTION

Connoisseur is aiming to repeat the success of its established series 25 Years Of Rock N' Roll with a new 25 Years Of Number Ones range. The 10-volume set runs from 1970 to 1995 and contains UK and US hits. Themed packaging features a distinctive musician's silhouette to achieve high recognition and build

**PAVARTTI: HALLMARK TRIPLE ALBUM**

Christmas gift potential through music multiples and supermarket chains. Advertising in the specialist music press will provide the launchpad for the series in August.

CONNOISSEUR COLLECTION (mid-price)

August 19 release (Dealer price: £4.55. Albums will retail at £7-99 to £8.99 despite low dealer price):

VARIOUS: 25 Years Of Number Ones Volumes 1-10 (Cat nos CD 01 - CD 10).

Volume One kicks off with Dave Edmund's I Hear You Knocking and Rod Stewart's Maggie May, while Volume 10 features Tasmin Archer's Sleeping Satellite and Erasure's Take A Chance.

DINO ENTERTAINMENT**NECTAR MASTERS (low price)**

August 5 releases (Dealer price: CD £3.57):

NUTLEY BRASS: Best Of The Brass (CD: 529). A tongue-in-cheek reinterpretation of 18 punk classics from the brass band from South Yorkshire mining village Nutley.

VARIOUS: The Bottom Line Volume 2 (CD: 523). With acoustic sets from the likes of Suzanne Vega, John Cale and Billy Bragg, recorded at New York's Bottom Line club.

THE JAZZ BUTCHER: 1952-86 Draining The Glass (CD: 528). The best of his early recordings on the Glass label.

SONNY TERRY & BROWNIE MCGHEE: The Legendary Blues Of Sonny Terry & Brownie McGhee (CD: 526). An appealing package for blues fans with 20 of the duo's best tracks and an eight-page biography.

URGE OVERKILL: Stull (CD: 522). Mini album containing six tracks from the band who found fame in the UK with their Pulp Fiction track, Girl, You'll Be A Woman Soon.

EMI

The autumn will see EMI continuing to consolidate its catalogue, re-focusing under the Mid Price, Gold and MFP imprints. Since its launch in March, Gold has achieved solid success with acts such as Marillion, Kim Wilde and Tavaras. September releases will be supported by press ads and inserts in music, women's and TV magazines.

Meanwhile, not pop releases from acts such as Shirley Bassey, Matt Monroe and Larry Adler will form the bedrock of MFP's autumn line

up. EMI Mid Price releases have yet to be confirmed.

GOLD (low price)

September releases (Dealer price: CD £3.57 MC £2.35):

MARILLION: Collection (CD/MC:1058). Combines B sides and album tracks along with hits Kayleigh and Punch And Judy.

MC HAMMER: Collection (CD/MC: 1059). Contains the seven- and 12-inch versions of his big hits You Can't Touch This and Pray.

KATE BUSH: Collection (CD/MC: 1062). Hits from her early years including Wuthering Heights.

MFP (budget)

September releases (Dealer price: CD £3.57 MC £2.35):

VARIOUS: A Tribute To Bert Bacharach (CD/MC: 6263). First in a composers' series featuring artist covers, with Cher, Matt Monroe and Robbie Centy.

LARRY ADLER: Best Of Larry Adler (CD/MC: 6259). Adler's inimitable harmonica style on Stormy Weather, Caravan and The Continental.

MEL TORME: Around The World (CD: 6217). Torne at his smoothest on the likes of Blue Moon and Autumn Leaves.

VARIOUS: A Tribute To George Gershwin (CD/MC: 6261). With contributions from Dinah Shaw, Peggy Lee and Larry Adler.

K-TEL

RIGHT PRICE MUSIC (budget): New titles will be boosted by K-TEL's high profile ad campaign to celebrate its 25th anniversary in the UK in September.

Flexible PPS for late summer releases will sustain interest before the pre-Christmas campaigns are unveiled. >

**25 YEARS OF NUMBER ONES**

best

sellers

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GOLDthe
HISTORY
of
POP
and
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summer

new



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TC/CD GOLD 1003



TC/CD GOLD 1020



TC/CD GOLD 1015



TC/CD GOLD 1041



TC/CD GOLD 1038



TC/CD GOLD 1048



TC/CD GOLD 1029



TC/CD GOLD 1001



TC/CD GOLD 1050



TC/CD GOLD 1049

all titles

DEALER PRICE

CD - £3.57

CASS - £2.38

> August releases (Dealer price: CD £2.38/MC £1.78):
VARIOUS: Soft Reggae: 18 Romantic Reggae Classics (CD: 3232/MC 2232). Specialty tracks from Barry Biggs, Gregory Isaacs, Sophia George, Boris Gardiner and John Holt.
VARIOUS: A Tribute To Bob Marley (CD: 3296/MC 2296). Marley's songs covered by the likes of Randy Thomas, Max Romeo and the Blues Basters.
ELLA FITZGERALD: Ella Fitzgerald (CD: 3292/MC 2292). Material from Fitzgerald's early days including her first hit A Tisket, A Tasket.
September releases (Dealer price: CD £2.38/MC £1.78):
VARIOUS: All The Glitters - 18 Glam Rock Greats (CD: 3121/MC 2121). With The Clitter Band, Bay City Rollers, Rubettes and Showaddywaddy.
FRANK SINATRA: The Dance Hall Days (CD: 3230/MC 2230). Includes big band standards such as Blue Skies, Stardust and Fools Rush In.



JAMES BROWN: ONE OF TRIND'S THIS IS SOUL STARS



CYNDI LAUPER: SONY IS RELEASING FOR HER 1993 ALBUM

MADACY ENTERTAINMENT

MADACY (low price)
August/September releases (Dealer price: £2.54 for single CD, £3.57, double):
VARIOUS: Slow Dancing (CD: 4824). Instrumental versions of standards such as Unchained Melody, Misty and Save the Last Dance For Me. (Single CD, dealer price: £2.54)
VARIOUS: These Fabulous Big Bands (CD: 4944). Twenty-four big band hits including Little Brown Jug from Glenn Miller, One O'Clock Jump from Benny Goodman and Take The A Train performed by Duke Ellington. (Double CD, dealer price: £3.57)
VARIOUS: Non Stop Disco Dance Mix - Countdown Mix Masters (CD: 5663). Forty five tracks performed by the Countdown Mix Masters including We Are Family, Love Is In The Air and Stayin' Alive. (Triple CD, dealer price: £4.59)

MUSIC COLLECTION INTERNATIONAL

MUSIC CLUBS (low price)
August 5 releases (Dealer Price CD: £3.65/MC £2.43):
1. JIVE BUNNY: Beach Party (CD/MC: 252). Music Club's three previous Jive Bunny releases have notched up sales of more than 100,000 units. This medley includes La Bamba, Summer Holiday and The Lambada.
2. LA DEMISE & PUIERS: Unstopable 1985 - 1993 (CD/MC: 251). Early recordings from the regga singer DJ duo accompanied by classy packaging and detailed sleeve-notes.
VARIOUS: Latin Jazz At Ronnie Scotts (CD/MC: 254). Features Fourth World, Arturo Sandoval and Roy Ayers at the legendary London Club.
LOVIN' SPOONFUL: The Very Best Of The Lovin' Spoonful (CD/MC: 256). Twenty seven classic from the Sixties including Summer In The City.

EMPHORI (budget)
August releases (Dealer price: CD £1.78/MC £1.21):
VARIOUS: Best You Hate To Lose (CD/MC: 661). Performances from Louis Jordan, Muddy Waters, Big Bill Broonzy and Lightnin' Hopkins to pull in the collectors.
HUGH MASSEKLA: African Breeze No's Massekla (CD/MC: 656). A classy

slave which does justice to this collection of Eighties drive Records recordings.
KOOL & THE GANG: Too Hot (CD/MC: 657). Thirteen hits from the enduring soul/funk outfit.
SHOWTIME! (budget)
August 5 releases (Dealer price: CD £2.78/MC £2.21):
VARIOUS: After Hours On Broadway (CD/MC: 046). Late night listening includes My Funny Valentine, Every Time We Say Goodbye and The Folsom Who Live On The Hill.
VARIOUS: Great Duets From The Musicals (CD/MC: 047). With covers of highlights from Miss Saigon, Sunset Boulevard, Gigi and Brigadoon.

NAXOS

SELECT (budget)
August releases (Dealer price: CD £2.78):
ROBERT SCHUMANN: Robert Schumann (1810-1856) (CD: £5.90/2CD). Schumann's Symphonies numbers 1 and 3 complete the acclaimed Annto Wit conducted cycle of recordings on the label.
WITOLD LUTOSLAWSKI: Witald Lutoslawski (1913-1994) (CD: £5.52/2CD). An interesting addition to the Naxos library featuring five of the composer's finest works.
VARIOUS: Great Music (CD: £5.53/4CD). The latest contribution to the label's extensive guitar collection spanning composers Granados, Coste, Hense, Barrios and Rodrigo.

POLYGRAM

ENTERTAINMENT TODAY
SPECTRUM MUSIC (low price): In September, Spectrum will be debuting Verve jazz CDs at low price with songbook titles from Cole Porter, Gerahwin and Rogers & Hart along with a series of compilations featuring big names such as Louis Armstrong and Billie Holiday. There will also be a new All American Country series with artists including Johnny Cash, Kathy Mattea and Billy Ray Cyrus.
August 19 releases (Dealer price: CD £3.57/MC £2.38):
JOHN MAYAL: Best Patsing Through (cat. no. 8c). Guitar legends including Eric Clapton and Mick Taylor also feature.
STEALERS WHEEL: Stealers Wheel (cat. no. 8c). Eighteen tracks including their best known song, Stuck In The Middle With You.

GO GO'S: Greatest Hits (cat. no. 8c). A solid seller at mid-price which should pick up steam again at an RRP of £5.99.
TEENA MARIE: Teena Marie (cat. no. 8c). Fourteen tracks including 'I'm A Sucker For Your Love, Don't Look Back and I Need Your Love'.
LARRY WHITE: Soul Seduction (cat. no. 8c). One of the best of Spectrum's Seventies albums that are being reprinted this autumn, along with Shakatak, Gloria Gaynor, Kool & The Gang, The Stylistics, The Real Thing and The Gap Band.

RELART (low price): There will be advertising in the classical music press in September to help sustain awareness for the classical label's growing catalogue of distinguished recordings available at an RRP of £5.99.
September 16 releases (Dealer price: CD £3.57/MC £2.38):
BRAHMES: German Requiem (CD: 6612/4CD).
Orchestra de la Suisse Romande conducted by Ernest Ansermet.
MOZART: Famous Arias (CD: 4613-152/MC-194). Includes arias from Marriage Of Figaro, Magic Flute, Così Fan Tutti and Don Giovanni.
TCHAIKOVSKY: Symphony 6 & Sleeping Beauty (CD: 46133-52/MC-50).



JOHN MAYALL: POLYGRAM LEGEND

Both masterpieces on one CD.
ORCHESTRE DE PARIS: Orchestre de Paris Conducted by Seiji Ozawa Gala (CD: 46132-42/MC-44). Sir Georg Solti, Gwyneth Jones and Birgit Nilsson feature.

SONY

SONY NICE PRICE (mid price): Twenty titles are scheduled for September supported by co-op campaigns with chains including Menzies, Andy's Records and HMV.
September releases (RRP: £9.99):
THE STRANGLERS: All 12' (cat. no. 8c). Re-release of a 1991 compilation of their 12-inch mixes.
PAUL YOUNG: Love Songs (478372/MC). A new compilation with 17 of Young's ballads including the big hit Wherever I Lay My Hat.
ORIGINAL SOUNDTRACK: Dracula (4727462). From the 1992 movie including the Annie Lennox hit, single Love Song For A Vampire.
CYNDI LAUPER: Hatful Of Stars (4720542). Re-release of her 1993 studio album.

SONY CLASSICAL

ESSENTIAL CLASSICS (low price): Another 14 titles are being added in August and September bringing the range to 174. The label's ongoing press campaign features monthly advertisements in BBC Music Magazine and Classic CD, along with ads in The Guardian, Daily Mail and Daily Express.
September releases (Dealer price: CD £2.33/MC £2.49):
PUCCHINI: Arias And Duets (CD/MC: 62741). Culled from La Boheme, Tosca and Madame Butterfly.
Various: English Organ Music (CD/MC: 62751). Powerful collection spanning works from the sixteenth, seventeenth and eighteenth centuries.
VARIOUS: Thorough Gilded Treasures: English Songs And Tunes (CD/MC: 62750). Includes compositions by Purcell, Walton and Dowland.

SOUND AND MEDIA

SUMMIT (budget): The label has been concentrating on building catalogue and tailoring retail support to music stores and non-traditional outlets. Summit also reports a growing niche market for its interview picture disc and book packages.

Current releases (Dealer price: CD £1.58):
VARIOUS: Danceroff Fever (CD: 4102). Twenty dance grooves provided by Shalamar and Bobby Thurston among others.
VARIOUS: Summer Daze (CD: 4103). A collection of perennial favourites including Mungo Jerry's I'm The Summertime, Jose Feliciano's La Bamba and Osibisa's Sunshine Day.
VARIOUS: Thanderthemes Are Go (CD: 4104). Kitsu television theme collection spanning Azusa Marina from Singray, Emmerdale Farm and Dangerman themes.
VARIOUS: Kingdom Of Metal (CD: 4105). Eighteen killer tracks from Motörhead, Hawkwind, Gary Moore and Venom.

START AUDIO AND VIDEO

PARADE (mid-price)
Recent release (Dealer price: CD £3.57/MC £2.38):
ELLA FITZGERALD: Ella Fitzgerald Collection (CD: 2000/MC6000 series). Originally planned for later in the year, this comprehensive 22-track compilation has been rushed-released to meet demand from fans and collectors following her recent death.

TRING INTERNATIONAL

QED (super budget): Triple box sets (containing three hours of music). The August releases, with dealer prices still to be confirmed, include This Is Soul, a mix of re-recordings and originals performed by James Brown, Clays Knight & The Pips and The Drifters; Ultimate Blues Collection, vintage recordings from the Thirties and Forties with highlights provided by Sonny Boy Williamson, Muddy Waters and Leadbelly; and The Great Jazz Vocalists, an introduction to Billie Holiday, Ray Charles and Ella Fitzgerald, who each have their own CD.

TARGET RECORDS

MUSIC (budget)
September 23 releases (Dealer price: CD £1.78/MC £1.18):
VARIOUS: One Love - The Best Of Reggae (CD: 5020/MC: 703). Specially packaged collection with 20 tracks by the likes of Bob Marley & The Wailers, The Heptones, Winston Grover, Toots & The Maytals and Gregory Isaacs.
VARIOUS: Pure The Last Dance For Me - Hits Of The Sixties (CD: 6051/MC 6051). Sure nostalgia with classic tracks such as Bobby's Girl, Do You Want To Know A Secret and My Guy.

WARNER MUSIC UK

WEA MID PRICE: WEA will be re-promoting Donald Fagen's classic Nightfly album on the back of his return to the UK this September with Steely Dan's long-awaited comeback tour. The Doobie's back catalogue product will also be re-promoted in the autumn to tie in with the CD debut of their Absolutely Live album in October.
September releases (Dealer price: CD £5.55/MC £3.89):
DONALD FAGEN: The Nightfly (CD: 92369-62/MC: 64). This cult 1982 album has never been out of fashion and the move to mid-price should see sales enjoy another surge.

Hooked on

BUDGET

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Then ask yourself these questions...



- Which label has in excess of 200 quality budget titles including the original Hooked On range of product featuring the worldwide hit Hooked On Classics?



- Which label exclusively OWNS an extensive catalogue of original artist recordings, has recently acquired brand new recordings by The Animals, The Byrds and Mott The Hoople, and is currently recording another World-famous band?



- Which label researches and develops a full range of concepts to appeal to the maximum number of consumers and commissions new recordings constantly to reflect changing trends in music?



- Which label has a full in-house Sales and Distribution facility and deals direct with ALL accounts, from both the traditional and non-traditional sectors?



- Which label pioneered the marketing of compilation albums on TV and has 25 years of experience in this field?



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Fax: 0181 575 2264



SINGLES

BONE THUGS N HARMONY: *The Crossroads* (Epic 663506-4 27). It's already spent five weeks at the top of the US charts and, while it will struggle to have the same impact here, this should give the trio their biggest UK hit to date. **CD** **LES RHYTHMES DIGITALES:** *Liberation* (Walt of Sound WALLCD009). Bleeps and rattles, discordant strings, hurrying jazz beats — these Parisians have a genuinely original musical imagination. **CD** **THE PICNICS:** *Swim* (Redhead REDH005). The Luton duo's second single is a mesmeric indie-pop gem with a captivating guitar hook and a gently melancholic touch. **CD** **SENSE:** *Charming Demons* (Ultimate TOPP045CD). The collision of musical styles is as effective as ever, with a trip hop backing giving way to seductive rap vocal and grunge guitar. **CD** **THE EGGS:** *Big Back Up* (Capitol COT024). This is an infectious and accessible summer chill-out, replete with birdsong and nicely reminiscent of The Orb. **CD** **A 5 in the Morning** (Tyecon TYCD1). A manic and hyperactive song with shades of early Jane's Addiction. They sound like US punks, but actually hail from Leeds. **CD** **18 WHEELER:** *The Hours & Times* (Creation CRECD 219). Seemingly on an indie-spacey-psyche sonic mission, this Glasgow quartet have found a sound, but it lacks refinement. **CD** **LEWIS TAYLOR:** *Lucky* (Island CID 64V/854668). As soulful as anything you'll find these days, this debut from the north London multi-instrumentalist heralds a massive new era. **CD** **ROBBIE WILLIAMS:** *Freedom* (Chrysalis FRECD1). A pretty good return from Williams. His fans should forgive the, at times, doggy vocals and send him towards the top of the charts with this George Michael cover. **CD** **ANN-MARIE SMITH:** *Alright* (Stronger Media/MCA MCSTD 40056). The singer with the 49ers takes a rip on two fine songs — the storming *Alright* and the deeper, more subtle *Stronger*. **CD** **PURESSANCE:** *Castling Lay Shadows* (Island CID641). This classy Manchester rock outfit have a sound all of their own, which is displayed on this superb, epic single, all sweeping vocals and guitar riffs. **CD** **STEREO NATION:** *I've Been Waiting* (EMI Premier PRESCD5). July, summering far from the duo who span Coventry and the Caribbean. It has a strong hook and a radio-friendly atmosphere. **CD** **RICKY ROSS:** *Good Evening Philadelphia* (Epic 66353). More pleasant Deacon Blue-esque fare from the band's former frontman. A series of live dates over the next month should help sales. **CD** **THROWING MUSES:** *Shaw* (MAD BAE 5016CD). The first single from the new album *Limbo* is an accessible, if slightly



ERÓS RAMAZZOTTI: ELTON MEETS CANTONA

uneventful, take on the well-worn Muses sound. Radio support could make it their first Top 40 single. **CD** **808 STATE:** *Azura* (ZTT ZANG04G). With their album falling to chart, 808 State attempt to renew interest with a strong single, a typically lush cut with fine vocals from Lamb's Louise. **CD** **511:** *Love Sensation* (Ginga CDINGA2). 811 could be the next text act to break big — and this engaging, summery, uptempo track will go a long way to helping them achieve that goal. **CD** **SNAP** feat. **EINSTEIN:** *The Power* — 96 (Arista 7432139672). A ragged reworking of the 1990 number one. Already an *RM* pop chart topper, this is set to do even better. **CD** **KELLY LORENA:** *One Day I'll Fly Away* (Pakka Records CPDUKAT7). The Randy Crawford hit gets a swinging, summertime feeling from the former *N-Town* singer. Nice enough but not outstanding. **CD** **THE USA MARIKE EXPERIENCE:** *Do That To Me* (3 Beat/Positive 12TV103). Last year's white label club success gets a full release following the Top 10 placing for *Keep On Jumpin'*. Hard-hitting and inventive, this will provide another hit. **CD** **CUT AND PASTE:** *Planet Boogie* (Fresh FRSH148). Based on a classic Whodunnit/Thomas Dolby keyboard sample, this track lacks originality but has a cracking and pulsating vibe. A positive boost to anyone who is pining for a breakdance revival. **CD**

SINGLE OF THE WEEK

SUEDE: *Trash* (Mute NU021CD1). This return single finds Suede at their most flamboyantly, with Brett Anderson's deliciously Bowie-like vocals stealing the show over an adventurous arrangement. This should be their biggest hit to date and suggests very well for their September album. **CD**

ALBUMS

MARTIN O'KASIE: *The Invisible History Of The Black Cell* (WEA 0630141372). The

draped-off black Northern Irishman spans all musical styles from rock to soul and even folk. It's a fine live performer and the success of this debut project probably depends on word of mouth. **CD**

TINY MONROE: *Volcanoes* (Lazear 82804-2). After a lengthy career hiatus, Monroe's return finds them in fine, poppy form. *Volcanoes* is a strong collection of tunes, which comes across like an edgier Sleeper and should woo fans of classy grly indie. **CD**

MYKAL ROSE: *Nuh Carbon* (Greenleafs GRELCD27). The wailing voice of seminal reggae trio Black Uhuru is as strong and fluent as ever over a set of ruff Nineties rhythms. **CD**

ROBERT FORSTER: *Warm Nights* (Beggars Banquet BEG1156). The latest and best solo album from the ex-Go-Between recaptures the reflective quality of his best lyrics while producer Edwyn Collins fleshes out the sound with his idiosyncratic American guitar. **CD**

JOHN MARTYN: *And* (Capitol 828788). Playful, less and singing more, the seductive Martyn revisits the soundscape of One World without quite recapturing its magic. A fresh, Nineties-styled hit for addicts. **CD**

MIKE ROUSE: *Painted Songs For A Blue Guitar* (Island CID 8558). Almost bed-out and with the guitars turned up, this fifth Painters album is still downbeat, but has a little more oomph. **CD**

VARIOUS: *Radio One — Sound City '96* (Harles: PRTY036). A showcase of the cream of British talent — from Ash and the Manics to Orbital and Auldubne — who lit up Leeds earlier this year. A £9.99 CD price tag will help boost sales. **CD**

AMERICAN SONGBOOK (Volume VWS CD1). From the makers of Volume, this first collection of current rare Americans (with a 120-page book) ranges from Steve Earle and Golden Smog to Kim Richey and Pam Tillis. **CD**

VARIOUS: *The Real Birth of Fusion* (Columbia 484148). Digitally remastered Seventies jazz/rock tracks from kings of the genre such as Miles Davis, Weather Report, Stanley Clarke and Jaco Pastorius. The birth of mid-jazz cool. **CD** **HEIDI BERRY:** *Miracle* (4AD CA011). Hugh Jones' effective production unites Berry's folk roots with her progressive 4AD market positioning. Sometimes gentle, sometimes dramatic, always stirring. **CD**

E.L.O.W.: *Pigs* (Cottage Industries COTND CD10). Part Wizard, part Small Faces, part Blur, part Mark E. Smith, these ex-Lite Angels may be lost in the rock encyclopaedia but they're enjoying themselves. **CD** **THE FRAMES:** *DC Fitzcarrald* (ZTT 063155222). They're a top priority for Warners and Trevor Horn has remixed the album, but Fitzcarrald is far too gloomy to have a broad commercial appeal. **CD** **MICE:** *Because I Can* (Permanent PERMCD5).



LEWIS TAYLOR: MASSIVE NEW TALENT

Jylliane Regan and her new band are on the right track with this occasionally fine debut offering, but it needs more swagger and punch. **CD** **ERÓS RAMAZZOTTI:** *Dove C'è Musica* (RCA 74321354412). A crooner from Phil Collins, Elton John and Eric Cantona, this Italian superstar sings only in his native tongue and Spanish. Well worth a listen. **CD**

BARRY ADAMSON: *Dedipus Schmeedipus* (Mute CDTUMN 134). Adamson was making cinematic proto-rap hyper years ago and this occasionally marvellous album — and which includes great collaborations with Nick Cave and Jarvis Cocker — warrants long-overdue success. **CD**

DST: *The Hunchback Of Notre Dame* (Walt Disney Records W0771982). Featuring songs by Eterna! and Bette Midler, this soundtrack companion to the soon-to-be smash hit Disney film will sell all the way through to Christmas. **CD**

GERT WILDMAN & ORCHESTRA: *Schoolgirl Report* (Crippled Dick Hot Wax CD04374-2). From the people who brought you the sublime *Vampyrus* Lebus comes another wild splash of sleazy listening for your own way sexual/die party. **CD**

NILON BOMBERS: *Bird* (Alme Sounds ALMCD007). What this outfit lack in innovation, they more than make up for in energy and swagger, and this Kim Fowley-produced set — a crafty mix of Britpop, the Pines and very humour — is a winner. **CD**

ALBUM OF THE WEEK

SEX PISTOLS: *Filthy Lucre Live* (Virgin VUSCD16). Whether they're in it for the money or not, the Pistols' recent return to the live stage was a hoot. This souvenir hits Lydon and Co can still teach the likes of Green Day a thing or two about attitude. **CD**

The week's reviewers: Piers Alder, Michael Arnold, Sarah Davis, Catherine Eade, Leo Finlay, Lee Fisher, Paul Gorman, Johnny Law, Ian Nicolson and Paul Varaghan

ALAN JONES TALKING MUSIC

Neil Tennant's melancholic voice is usually lost in a swirl of synths, but the **Pet Shop Boys'** upcoming single *Se A Vida E* (That's The Way Life Is), out on August 12, is a delightful change of style. An extremely commercial and very positive song, it features a four-piece brass section, a guitar and 20 female drummers. The latter's inclusion gives a sometimes thunderous rumble to appropriate sections of the song, but the rest is very lightweight and breezy, with a vaguely Latin flavour floating in with the brass section. Another Top 10 hit... **Reel 2 Real** have confounded their critics by assembling a healthy string of hit singles. Their

second album *Are You Ready For Some More?* contains two songs that have already been hits and several more that have the potential. Again, Erick Morillo has penned some clever songs, which are basically vehicles for the Mad Stuntman's manic toasting... **Ricardo Arca** Force is probably best known as the rapper on records by KLF and N-Trance, but he's about to get a hit all his own with *Why*, a remake of the Carly Simon "la-da-da-da-da" hit, written by Nile Rodgers and Bernard Edwards, who produced the record, shortly before Edwards' death. K-Klass provide the remix for a floorfilling house stomper — a liberally overlaid

with some fluid guitarwork reminiscent of Aint' No Stoppin' 'Us Now. Da Force rhymes rhythmically and, its safe to assume, frr will deliver another dance hit... **Stereo Nation's** *I've Been Waiting* (Larl Larl Boleyan) is an invigorating debut mixing bhangra and reggae influences and pop sensibilities. It's a very "up" record anchored to a booming bassline and a killer chorus. There's some excellent vocal interplay, too, not all of it in English, although that's of no consequence. Unusual, and very likely to be a smash...

BEHIND THE COUNTER

ANDREW CLEMENT, FOPP, Glasgow

"It may be the silly season but, for us, business is very good. I think retailers who complained about the football having a negative effect on income are just making excuses. People seem to have more disposable income and good retailers are capitalising on that. As expected, one of our fastest movers this week was Eddi Reader's new album. She has a very strong local fanbase and all her singles and albums do well. The Best Of It In The Park has been a bit disappointing. I think people were expecting live tracks instead of the old ones that they have probably got already. The dance market moves quickly whatever time of year it is and we've been doing brisk business on imports, especially anything on French label F Communications and US labels 430 West and Underground Resistance. Looking ahead to the autumn, there doesn't seem much that's likely to catch the heather on fire although DJ Shadow's forthcoming album on Mo Wax will be a winner for us."

ON THE ROAD

STEVE DENSHAM, BMG south coast sales rep

"The Gary Barlow single is selling extremely well in all areas. I think we'll go in at number one, although the real competition is from the Underworld record. The other single we're doing well with is Los Del Rio's Macarena. It was a massive hit in Europe and it's a classic summer record that's getting lots of attention in all the beach resorts. Pinnacle have a different version, but we have the original and it seems to be doing the better of the two. In the albums chart, Crowded House are very strong and M People are doing well again with Bizarre Fruit after their performance at the Old Trafford concert. We're also doing the dance version of Margarita Praxat's Hello. It's difficult to describe the reaction I'm getting on that one! And we're pushing the Eras Ramazzotti album, an Italian guy who is playing a date at the Royal Albert Hall. He has got a massive following in the UK Italian restaurant scene, so you won't be able to get a pizza in London that night."

IN THE SHOPS THIS WEEK

NEW RELEASES

Most retailers reported a quiet week although Eddi Reader was off to a strong start and Shine 5 performed consistently nationwide. The week's big single came from Gary Barlow, with competition from the Levellers, Presidents Of The USA and Terravision.



Windows - sale, Electronic, Toni Braxton, Dubstar, Eagles; **In-store** - No 1 80s Album, No 1 Summer Album, F1 Rock Album, Rock Therapy, Alex Reece, Tina Turner, Press ads - The Jam, Alice In Chains, Kiss, Dubstar, Alison Limerick, Livingstones, Apollo 440, Lorraine Cato, Space, Ibiza, Dog Eat Dog

PRE-RELEASE ENQUIRIES

Singles - Robbie Williams, Sex Pistols, Lush, Prince, Mark Morrison, Josh Wink, Ev'oke; **Albums** - The Prodigy, Leftfield, OMC, Toni Braxton, Dog Eat Dog, Screaming Trees



Singles - Lush, Tina Turner, Mark Morrison; **Windows** - Best Of It In The Park; **In-store** - Reel 2 Real, Dubstar, No 1 Summer Album, Dog Eat Dog, Presidents Of The USA, States Of America

ADDITIONAL FORMATS

Terravision CD single in silver tin, The Who limited-edition boxed set, Green Day CD picture disc, Cranberries CD single part two in Digipak, Honeycrack CD single with postcards, Chicago limited-edition boxed set, Presidents Of The USA picture seven-inch



In-store - Dog Eat Dog album first day cover campaign, Vic Chesnut, Sebadoh, Baby Fox

IN-STORE

Windows - Toni Braxton, Gipsy Kings, Electronic, Eagles, Best Of It In The Park, Shine 5, Ministry Of Sound, Presidents Of The USA; **In-store** - Tina Turner, Mark Morrison, Dog Eat Dog, Dubstar, No 1 Summer Album, Baby Fox, Celine Dion, Rocker, No 1 80s Album



Singles - Joyride, Lush, Mark Morrison, Sex Pistols; **Albums** - Afro Celt, Renegade Soundwave, Rocketfuel; **Windows** - Dance Nation 2, Dog Eat Dog, Mission Impossible, Tina Turner, Lush, Sex Pistols, Summer Sounds, Manic Street Preachers, Mark Morrison, Joyride, Gary Barlow, Mariah Carey, Home Collection Vol 4, Electronic, Crowded House, Eddi Reader, Julian Cook; **In-store** - three CDs for £20, Summer Sounds, Vinyl Club, Gipsy Kings, F1 Rock, Shades Of Soul, In The Mix 95

MULTIPLE CAMPAIGNS



Single - Tina Turner; **Windows** - Shine 5, Ministry Of Sound; **In-store and press ads** - Livingstone, James Galway, Decilla Bartolo; **Tv ads** - Shine 5 (Channel Four North)



Windows - Cliff Richard, Dubstar, Tina Turner, Eagles, Electronic, Toto, opens sale, Afro Celt, Dancing In The Street, 10th anniversary promotion; **In-store** - 10th anniversary promotion, opera sale



Single - Mark Morrison; **In-store** - Nightcrawlers, Wink, Apollo 440, Pato Banton and Tina Turner singles for £1.99 on CD and 99p on cassette, Dubstar, Reel 2 Real, Asda exclusive double albums including Reggae Heat and Rock'n Roll Classics, Pavaretti, Patsy King, promotions for budget range, children's video, spoken word, classic feature films



Megaplay singles - Livingstone, Lush, Archive; **Essential album** - Ash; **Windows and in-store** - sale, Best Of It In The Park, Dog Eat Dog, Mark Morrison, An Di Franco, Puss & Liva, Swan Princess, Playlistation promotion



In-store - Buy two mid price cassettes and save £5, free single-use camera with music and video purchases of £15 and over, Three tenors, Pure Classic Moods, James Galway, Bryan Adams, free beach ball with Andrew The Seal video, CIC Classic Films promotion, Swan Princess



Singles - Sex Pistols, Mark Morrison; **Albums** - No 1 Summer Album; **Windows** - Toni Braxton, Gipsy Kings, Presidents Of The USA; **In-store** - No 1 Summer Album, No 1 80s Album



Windows - Ryuichi Sakamoto; **In-store** - Three tenors, live Naxos CDs for £20, label of the month campaign for Warner Classics, Lin classical and jazz CDs for £9.99, discounted titles - Maredith Monk, Ghongorli & Alagna, Jesse Norman, Pure Classic Moods



In-store - Gary Barlow, Eric Clapton, F1 Rock, selected CDs for £2.99 and cassettes for £1.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Ipswich), Ear/E (Lancaster), Essential Music (Greenwich), FOPP (Glasgow), Happy Daze (Isle Of Wight), HMV (Peterborough), H J Kneel (Trowbridge), Dr Price (Chelmsford) and Virgin (Harrow). If you would like to contribute call Karen Faux on 0181 543 4830.

EXPOSURE

TELEVISION

20.7.96
Scratchy & Co features Crush, ITV: 8.25-11.25am
Dancing In The Street: Eight Miles High, with George Martin, David Crosby, Roy Shankar, Country Joe McDonald and Roger Waters, BBC 2: 9-10pm
Saturday Live featuring Dodgy, ITV: 10.10-11.10pm
Later With Jools Holland featuring The Human League, Cast, Steve Earle and Enyola Harris, BBC 2: 12.15-1.15am
21.7.96
Fully Booked featuring Nightcrawlers,

BBC 2: 10am-noon
25.7.96
BBC 2: 8.25am
GMTV featuring Cathy Dennis, ITV: 8-9.25am
GMTV featuring Arrested Development, MTV: 7.30-8am
26.7.96
GMTV with Nightcrawlers, GMTV: 6-8.25am
The Today Friday Show with Ricky Ross, ITV: 5.10-5.40pm
Sounds Of The Seventies with David Bowie, Rovy Music and Queen, VH-1: 8-8.30pm
The White Room with Mark Morrison, Neneh Cherry and Robbie Williams, Channel Four: 11.35pm-12.35am

RADIO

20.7.96
Phoenix 96, with Alanis Morissette, Foo Fighters, Manic Street Preachers, Massive Attack, Skunk Anansie, The Prodigy and Wannadies, Radio One: 1pm-4am
BBC Proms 96 - Verdi's Don Carlos, Radio Three: 5.55-10.40pm
Kaleidoscope - Lisa Minelli talking about her new album, Radio Four: 7.30-7.50pm
21.7.96
Tina Turner At Wembley, Radio One: 8-10.30pm

22.7.96
Radio One Roadshow featuring Benz, Big World, Gemini and AKA followed by Tina Turner and Ani & Dec (23.7), Dubstar and Gabriella (25.7), Radio One: 11.30am-12.30pm
Composer Of The Week - Kurt Wille, Radio Three: noon-1pm
24.7.96
BBC Proms 96 - BBC Symphony Orchestra, with US soprano Christine Brewer, Radio Three: 7.30-9.50pm
26.7.96
Essential Selection in Ibiza, featuring Cafe Del Mar, Radio One: 7-10pm

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
TONI BRAXTON Secrets	Arista/LaFace	July 15		National and music press ads will be backed by radio ads on Kiss and Choice. There will be retail displays with multiples and independents. This original cast recording will be advertised in the <i>Daily Mail</i> and the show programme. There will also be an <i>Evening Standard</i> ad with Tower which is running Piccadilly window displays.
ANDREW LLOYD WEBBER By Jeeves	Polydor	July 22		This re-released album will be nationally advertised on GMTV and in selected ITV regions.
MAMAS & PAPAS California Dreamin'	PolyGram TV	July 22		National TV advertising on GMTV will be backed up with a regional ITV campaign.
JULIAN MARSH Beach Samba	PolyGram TV	July 22		There will be ads in Q with HMV and it will feature on listening posts at MVC. Sam Goody's and Virgin. It is an <i>Our Price</i> recommended release.
AMANDA MARSHALL Amanda Marshall	Epic	July 22		Press ads will run in Q, Mojo, Time Out, The Guardian and Scottish Sunday Mail. Retail displays will support ads on LR stations.
EDDY READERS Candyfloss And Medicine	WEA	out now		The album will be promoted with national Channel Four and regional ITV advertising. There will be radio ads on Choice and Melody.
VARIOUS Classic Moods	PolyGram TV	out now		There will be extensive Channel Four and ITV advertising to support this release. Ads will also run on BSkyB, The Box and MTV.
VARIOUS Club Mix 2	PolyGram TV	July 22		This release will be advertised in selected ITV and Channel Four regions. There will also be advertising on BSkyB.
VARIOUS The No. 1 Punk Album	PolyGram TV	July 22		Ads will run nationally on Channel Four and regionally on ITV. Press ads will run in <i>AME</i> and <i>Time Out</i> radio advertising on selected stations.
VARIOUS Unltd	Global TV	July 22		

Compiled by Sue Sillitoe: 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



THE BLACK CROWES - THREE SNAKES AND ONE CHARM
 Record label: American/RCA
 Media agency/executive: Target/Lucy Barclay
 Product manager: Alex Bertie
 Creative concept: In-house

American/RCA is running a press and retail-led campaign for the latest Black Crowes album, due out next Monday. The campaign starts with press ads in music titles and will be expanded in the autumn when the band come to the UK to tour. From release there will also be an nationwide rock club promotion in conjunction with *Kerrang!* and a mailout to the band's 25,000 database.

COMPILATION



UNLTD II
 Record label: Global TV
 Media agency/executives: MCS/David Lamey and Darren Paterson
 Product manager: Matthew Stanford
 Creative concept: NI Moran

Global TV has kept the distinctive 'egg' sleeve image used on the first Unltd compilation for its second album and this will be used on all advertising. The album, due out next Monday, will be nationally TV advertised on Channel Four and BSkyB and regionally on ITV. Radio advertising will be supported by press ads, retail displays, London underground posters and a mailout.

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'96

September 4-7, 1996

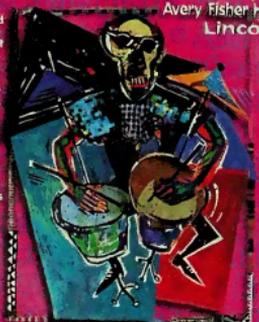
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ALBUM RELEASES FOR 22 JUL-28 JUL 1996: 30 DAYS YEAR TO DATE: 8,976

NEW RELEASES THE ORIGINALS & NEW PRODUCT LISTING

Table with columns: ARTIST, ALBUM, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Lists 8,976 album releases with details on artist names, album titles, labels, catalog numbers, distributors, and categories.

CONTINUED ON NEXT PAGE >>>>

DISTRIBUTORS

Table listing distributors and their contact information, including names, addresses, phone numbers, and fax numbers.

Table with columns: ARTIST, ALBUM, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Includes entries for various artists like The Roots, The Roots, and The Roots.

Table with columns: ARTIST, ALBUM, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Includes entries for various artists like The Roots, The Roots, and The Roots.

Table with columns: DISTRIBUTOR, CATEGORY. Includes entries for various distributors and categories.

SINGLES RELEASES FOR 22 JUL-28 JUL 1996: 163 YEAR TO DATE: 3,783

Table with columns: ARTIST, TRACKS, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Includes entries for various artists and tracks.

Table with columns: ARTIST, TRACKS, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Includes entries for various artists and tracks.

Table with columns: DISTRIBUTOR, CATEGORY. Includes entries for various distributors and categories.

SINGLES TITLES A-Z

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We are currently looking for an energetic Secretary to work for our Planning & Corporate Communications Division. This Division comprises of PR & Publications, Marketing & Promotions and Planning & Research. The successful candidate will be accountable to the Director of Planning & Corporate Communications. The role demands someone with excellent WP skills (preferably Word), with experience in Powerpoint and Excel, and above all have the ability to grasp new software packages easily. You should be a self starter, unflappable and be able to prioritise when under pressure. You should have at least 2 years experience within the music industry, preferably within a music publishing company. If this sounds like you please send a full CV including current salary details to Christine Wilson, Human Resources Advisor, Performing Right Society Ltd., 29/33 Berners Street, London W1P 4AA.



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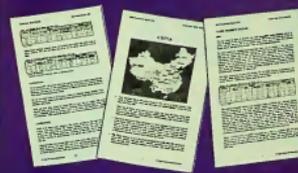
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MBI WORLD REPORT 1996

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The MBI World Report 1996 is the most comprehensive report on the global music industry yet published. It follows the style of last year's highly successful MBI World Report, but has been updated to include in-depth analysis on a total of 48 music markets, profiles of both the major record companies and the leading music retailers, profiles of both the major record companies and the leading music retailers, profiles of both the major record companies and the leading music retailers...



THE MBI WORLD REPORT 1996

- More Music Markets Analysed
- More Companies Profiled
- Strategic Review of the Global Music Industry

The report is an invaluable reference tool for anyone with an interest in the worldwide music industry and contains up-to-date data on music sales, piracy trends, repertoire sales, company market shares and detailed forecasts of music sales to 2001.

The report is available now priced £475 / US\$775.

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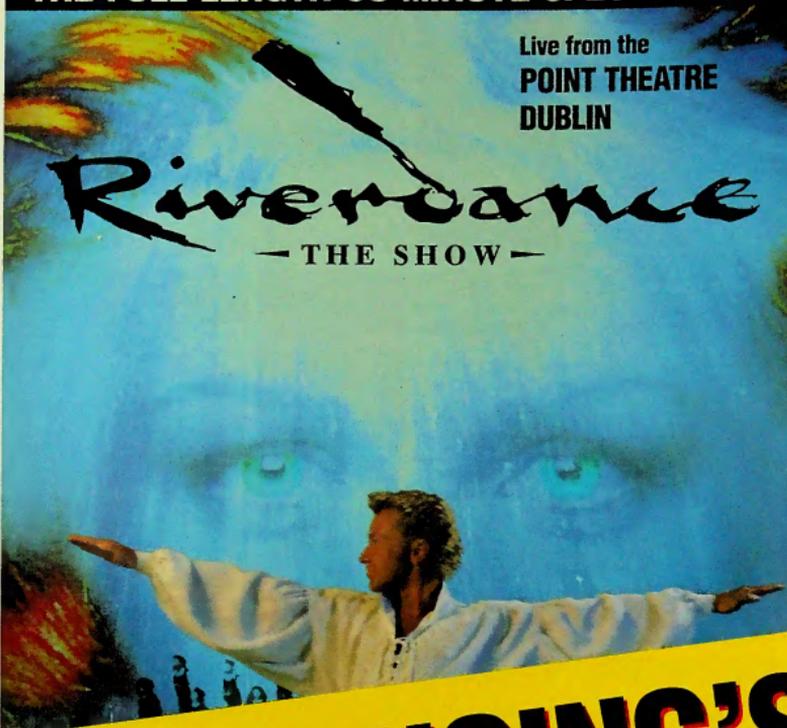
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DOOLEY'S DIARY

Remember where you heard it. So Steve Mason has done it. But don't expect him to follow Chrysalis's Chris Wright and use his newly-enlarged bank balance in a bid for his favourite football club **Crystal Palace**...To Brussels for the **IFPI bash** where **Ace of Base** bemused some by checking in to their hotel under false names. Does anyone besides their mothers actually know their **real names**?... Back in London the publishing industry got together for the **Music Publishers' Association** agm. It was definitely the **quickest** agm of the year, lasting a little under **40 minutes**. Maybe their minds were elsewhere. Certainly, **MCPS's Frans de Wit** and the whole of **PolyGram Music Publishing** were...Among the other talking points of the week was that



As a political veteran, European Commission president Jacques Sauter (left) is no doubt used to kissing babies. But at the inaugural IFPI Platinum Europe Awards he had a chance to brush cheeks with rather more shapely company, including Sony Music France award winner Patricia Kaas. More surprisingly, perhaps, German rocker Marius Muller Westermahagen also gave the politician a couple of smackers as he collected his plaque, much to the delight of the assembled crowd. Thinking he had perhaps committed a political blunder, the German singer later went up to Sauter to check he hadn't been offended, to which the former president of Luxembourg responded by kissing Westermahagen on both cheeks.

must have been nervous, gripping his glass so tight that it smashed in his hand. Impressive stuff... Britrock also turn into Britruck as Skunk Anansie and Ash's drummers practiced drumsticks at dawn. Apparently Ash's Rick McMurray can't off worse with glasses knocked into his champers, while *Kerrang!* and Bad Moon PR staff flapped around hopelessly...Most surreal moment of the awards was the appearance of **Lionel Blair** to present **Bush** with their award for best international act... Keep your ears open for **Horn**, the funky pick of the bunch at Wednesday night's **Brit School Class Of 96 Showcase**, which attracted a handful of A&R bods from labels including **EMI UK** and **RCA**...Those on the look out for good new voices should check out the school's local pub where the landlady has abandoned a regular evening prize for best karaoke performer of the night after

lemonade-sipping students kept sweeping the board...Well done to everyone who helped **Nordoff-Robbins Scotland** raise £10,000 at an auction at a Gala Evening at the Edinburgh Playhouse featuring a performance of *Phantom Of The Opera*. PolyGram chief **John Kennedy** bid £1,000 for **Edwyn Collins's** guitar and his wife **Caroline** offered to **double** this if she saw reference to it on this hallowed page. Get your cheque book out, **Caroline**... So someone likes **Aston Villa**. The signed **Aston Villa** football won by **MW publisher Andrew Brain** at **HMV's** spring soccer dinner has finally found a home with **Millward Brown's Bob Barnes**, who stumped up £250 to **Nordoff** for Robbins for it. ...**Summer babies** are arriving in abundance at **Epic**. Congrats to A&R director **Nick Mander** and wife **Linda Obadiah**, director of **Big Cat Records**, on the arrival of their baby girl...**Epic** TV promotions assistant **Gina Leitch** and her partner **Jason Rackham**, product manager at **East West**, are now the proud parents of baby **boy Kia**, at 8lb and 6oz...Also at **EW**, pressman **Shane O'Neil** and wife **Maxine** have had another boy, **Alex**, who weighed in at 6lb 4oz. Well done to you all.....



What an identity parade. When **WEA** was found to be selling copious copies of **Mark Morrison's Return Of The Mack**, the guilty suspects were pulled into a darkened room for a grilling - and for Mr Morrison to be presented with a shiny platinum disc for his efforts. The police-style photos were the brainwave of marketing director **Tony McGuinness**, who thought they were appropriate as the single was inspired by Morrison's run-in with the razors a few years back. Pictured (l-r, back) are **MD Maira Bellas**, **TOTP producer Ric Blaxill**, **McGuinness**, **A&R supreme Micky D**, Morrison's manager **John Lawes** and (front) product manager **Richard Marshall**, Morrison and creative director **Ollie West**.

Elton John documentary. Longtime **Elton** plugger **Gary Farrow**, now of **Sony**, will certainly be glad when memories of the singer's "squirrel cheeks **McNaught**" jibe die down. "Everyone who's come past my office this week has pulled their cheeks out," he says miserably...Monday afternoon's **Kerrang! Awards**, proved a true rock & roll affair. **New Roadrunner MD Jimmy Devlin**



Recently-installed Columbia chief **Geoff Deberny** had the surprise of his life when he glanced out of his new office window the other day. There he was, large-as-life - albeit with a little more hair - in a series of posters promoting his success with the ladies at a bath in the dim-and-distant past. The advertising van welcoming him to his new job was sent by his old mucker **John Giddings** from **Solo**, but **Geoff's** reaction as he attempted to drive the truck over **Giddings's** head indicates he was not best pleased by the gesture.

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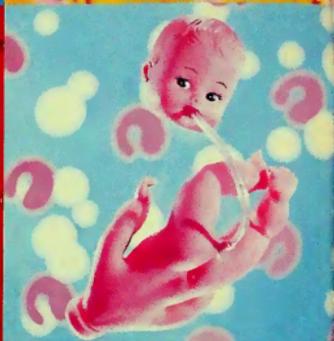
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