



music week

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For Everyone in the Business of Music

Whires R1's Boar for new-look service

by Catherine Eade

MTV Europe has poached Radio One producer Christine Boar to head its new UK-targeted signal, and promises its new-look service will help break UK talent abroad.

As head of talent and artist relations for one of three newly-created playlist regions, Boar will oversee the playlist for MTV North, which covers the UK, France, Luxembourg, Belgium, The Netherlands and Scandinavia, as well as booking bands for both MTV and VH-1. The two other MTV regions - Central and Southern - include Germany and Austria, and Italy and Spain respectively.

Pluggers believe Boar's Radio One Evening Session background will see more new UK bands broadcast to other countries by MTV.

Bob Workman, plugger for Reaction says, "I suspect Christine will bring some new UK talent to the channel because she's always championed British music. She was the driving

force behind what the Evening Session has become, and hopefully UK bands will benefit from her appointment."

Neil Ferris of Brilliant adds, "It's great news because she can put her mind to anything. She's a great all-rounder with wide musical tastes."

Boar says, "My job is to bring new talent to the channel, so I'll be going to a lot of gigs, as well as dealing with record companies, promoters and others in the industry." Boar, who currently produces the Top 40 show, leaves Radio One on August 25 after more than 10 years at the station to join MTV on September 2. She joined Radio One in 1983 as production assistant for the Tony Blackburn show, and produced Simon Bates and Dave Lee Travis before producing the acclaimed Evening Session between 1993 and 1995.

MTV Europe senior vice president of talent and music programming Harriet Brand says the creation of her three-regional MTV will see up to 50% of the station's output channelled towards

the different tastes of the 37 territories in which MTV Europe is aired.

The three separate playlists enable MTV to respond to the growing demand for locally-produced music, and for it to compete with local music channels such as Germany's Viva service. Promos from German acts Die Arzte and Fettes Brot are now being aired alongside UK acts such as Oasis and Robbie Williams in the Central region, while the Southern region includes tracks from Spanish artist Miguel Bose and Italian act Ligabue. With what she calls, "an entirely new way of programming music", Brand says the changes allow MTV to be more flexible with artists who are developing at different speeds in different territories.

MTV has been airing specific types of music to particular territories for the past three months, but this week announces the restructuring of its music programming and talent and artist relations departments, with regional heads of both departments.

EMI Music stays top in publishing

EMI Music Publishing has maintained its position at the top of the second quarter publishing market share rankings, under strong competition from PolyGram on 12.6%.

EMI retained an overall share of 16.2%, ahead of PolyGram on 12.6% and Sony on 9.3%.

But the biggest surprise of the quarter was the poor showing of Warner Chappell, whose overall share of 7.7% left it in fifth place.

The placing is one of Warner Chappell's lowest on record, although it does manage to claim second place in the singles listings due to its involvement in releases by Robert Miles, Louise and Michael Jackson.

With a 9.0% share of the singles market, Warner Chappell came second to EMI which maintains a commanding lead with 16.4% through its interests in Presidents Of The USA, 3T, Celine Dion and Mark Snow. PolyGram was third on 8.8%.

PolyGram came out on top in the albums listings, with a 19.0% share, followed by EMI on 15.8%. Sony is in third with 14.1%, followed by MCA (10.9%), Dick Leach Music (6.9%) and Warner Chappell in sixth position (5.6%).

● Full details next week.

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More than 400 of the industry's executives came together at blington's Business Design Centre in north London last Thursday for the first Muso '96 football tournament. Banned from 32 companies headed over six hours to be the first winners of the event, which was staged as a curtain-raiser for next spring's London Music Week conference, which will run from April 26 to May 2. See Dooley for details and pictures of the winners



Oasis emerge as bookies' Mercury bet

The fifth Mercury Music Prize shortlist echoed what has been a vintage year for British music, with albums by Pulp, Oasis, The Manic Street Preachers and Blur all nominated.

The 10 album shortlist, unveiled at the Kensington Roof Gardens in London on Tuesday, saw Oasis's (What's The Story) Morning Glory? immediately installed as the bookies' favourite on odds of 2-1, followed by Pulp's Different Class on 3-1.

PolyGram scored the most nominations, with albums from Island with Pulp's Different Class, Talkin' Loud with Courtney Pine's Modern Day Jazz Stories and Gol Dics with the Help

charity album. Sony scored two nominations through Epic's Design For Life by The Manic Street Preachers and Creation's Oasis album.

Mercury Prize organiser David Wilkinson says, "This year there was such a strong body of 50 or 60 albums, it was even more difficult." Mercury judge and Times music critic David Sinclair adds, "In the first year we were struggling to come up with 10 outstanding albums, then last year suddenly there was Oasis, Blur, Supersgrass, Pulp and so on, and a seemingly endless choice."

A national art competition, with Brian Eno and Island's Cally Callomon

among its judges, is being held to mark the event's fifth birthday, to choose the artwork for the Mercury sampler.

More than 2,000 retailers will be supporting the prize with in-store promotions rolling out in August, and BBC2 and Radio One have again confirmed they will broadcast from the final awards dinner, which takes place on September 10.

● The nomination of Gol Dics' Help compilation was stirred by the news of the death of The Charlatans's keyboard player Rob Collins in a car crash on the eve of the awards. Collins, 32, featured on the band's track on the album.

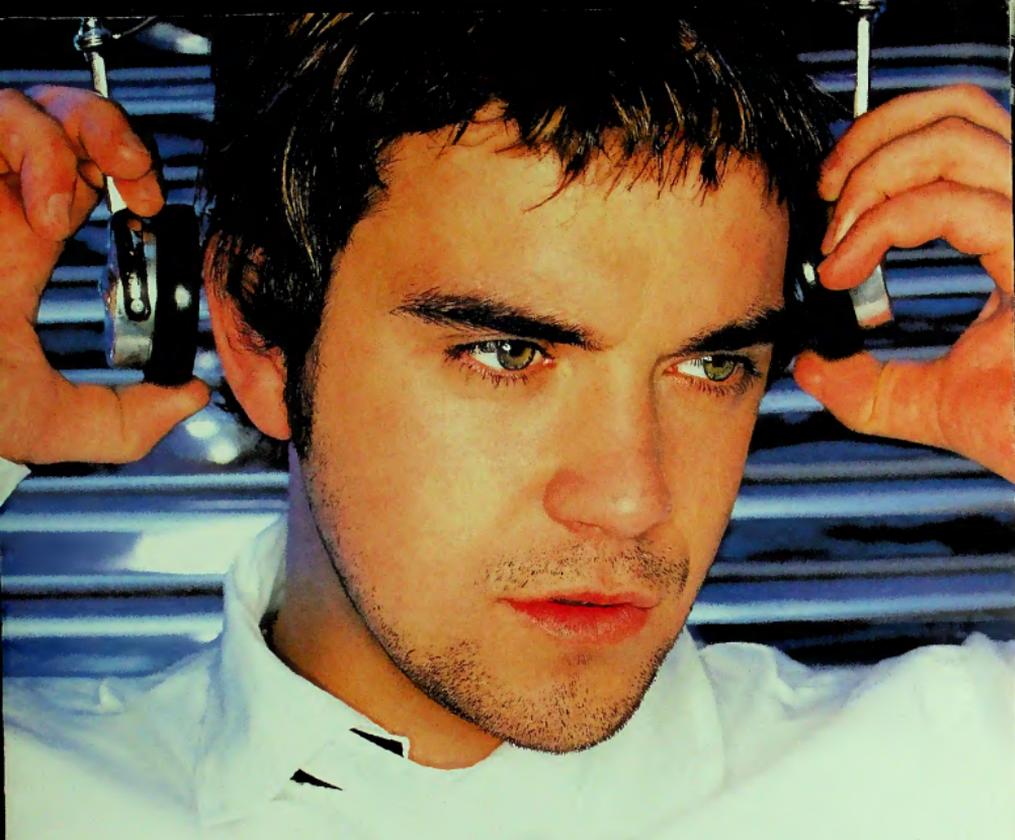
● See Talent, p5

SCARLET



CHEMISTRY
THE NEW ALBUM





ROBBIE WILLIAMS FREEDOM



CDS FREE 1 FREEDOM, FREEDOM arthur baker mix, FREEDOM instrumental, interview part 1
CD FREE 1 FREEDOM radio edit, FREEDOM the next big genn mix, FREEDOM arthur baker's shake and bake mix, interview part 2
TC FREE 1 FREEDOM, FREEDOM the next big genn mix, FREEDOM arthur baker's shake and bake mix

RELEASED!


Chrysalis

WOP focuses branding with press ad revamp

by Paul Williams

Virgin Our Price is launching its newly revamped marketing strategy following a six-month review initiated by marketing director Neil Boote at the beginning of the year.

The new marketing plans, which the company began unveiling to suppliers for the first time at the end of last week, will involve initially around two new print ad formats which will see Virgin replacing its "Mega Means More" strapline with the new slogan, "Virgin Megastore - Beyond Entertainment."

Our Price ads will now bear the strapline "Track it down at Our Price", and also emphasises the ellipse logo previously seen on store fascias.

The aim of the ads is to give increased emphasis to the identity of the stores, says Boote. "We're very much aware you've got to fulfil two roles for co-sp advertising," he says.

"You've got to promote the product, but also anybody coming into contact with the ad has to be under no illu-

sion that they've seen a Virgin or an Our Price ad."

Boote says there are no plans to move into TV advertising for Virgin, although it is considering the possibility of ultimately launching slot ads, possibly for screening through its cinema chain.

The first ads utilising the new straplines and designs, which have been created by WCHS and the Design Clinic, will begin appearing next week; the first will be a series of Virgin ads for Food/Farophone's The Supernaturals single Me Me Me.

The new marketing plans are among the first results of the six-month review aimed at defining strategy for the two chains, two years after they were merged in spring 1994.

The review, which also resulted in last month's relaunch of Virgin's in-store radio station VMR, took the form of a survey of consumers, he says. The objective was to work out how best to position the two brands of Our Price and Virgin Megastore," says Boote. "We did it to confirm our under-

standing of the two brands are in the market. It was about attitudes to music, shopping behaviour and what people wanted in a store."

The research showed that Our Price stores appealed to a broad range of people with a general interest in home entertainment, but who were less serious about their music than Virgin consumers, says Boote. "Our Price is very much about targeting people who are perhaps not music enthusiasts. They're more interested in an easy shopping experience," he says.

Over the next few years the Virgin brand will continue to expand, with 30 more stores expected before the end of 1996, including the first store as part of a Virgin Cinema, at the new multiplex at Medway Valley Park on August 8.

But the review has confirmed the strength of the Our Price brand, which will remain an important part of the mix, he says. He estimates that the entire VOP chain will be split half-and-half between the two brands within the next four years.

NEWSFILE

Fugees single is biggest seller of '96

Columbia's Fugees single Killing Me Softly became the biggest selling single of the year last week, as it passed the 1.2m sales mark in its ninth week on the chart. It overtakes EMI UK's Babylon Zoo single, which sold just over 1m copies in its 14 weeks on the chart.

HMV opens first multiple on 10W

Live performances by Dodgy and Raw Stylos marked the opening of HMV's store on the Isle of Wight on Thursday (July 25), the first multiple outlet on the island. Several thousand people were on hand to see Dodgy and town crier Peter Simmonds cut the ribbon at the one-floor Newport store. The chain's next opening will be a new Newcastle store on August 1 (see p.22).

Gabriel unveils latest CD-Rom

Peter Gabriel is launching a new CD-Rom, Eve, which gives users the chance to gather musical elements in their search for paradise and create new versions of four Gabriel songs. Eve, which has been backed to the tune of £2m by Seattle-based Starwave Corporation, will be released by Real World Multimedia in the autumn and is expected to retail for around £40.

IRG buys Scottish radio station

The Independent Radio Group has bought station Scotland Radio - which owns Scot FM - from Gramplan Television for £5.25m. IRG funded the acquisition, finalised last week, with the placing of 7.85m new shares on the alternative investment market and has disposed of its 80% share in Q96 FM, which covers the same area as Scot FM.

MTV and C&A link for youth film bid

Young people are getting the chance to put their lifestyles on film in a new joint initiative between MTV Europe and C&A. Information packs and instruction videos will be available in major C&A stores while an MTV production crew will travel across Europe in a bus this summer providing film-making facilities. The results will form part of the Turned On Europe programming going out on MTV Europe early next year.

Oasis concert goes out live on the net

Oasis's Loch Lomond concert this Sunday (August 4) is to be broadcast live on the internet in a deal struck with AMX Digital, which was responsible for the Phoenix Festival's live net broadcast. Band members will also take part in a 45-minute internet relay chat before they go on stage. Details can be found on the Rise internet site at <http://www.rise.co.uk/oasis>.

New School has new home

New School, the PR company established by former Arista head of promotions Richard Evans, has moved to: 54 Princes Way, London SW19 6DP. Telephone: 0181 780 2214; fax: 0181 785 0955.

Kula Shaker get September release

Columbia's Kula Shaker debut album will be released on September 16, a fact which was omitted from last week's picture caption. It will be preceded by a single on August 25.

Spice Girls go for gold

The Spice Girls' single Wannabe was certified gold last week after just two weeks on the chart. The BPI certifications, which featured no other single awards, also included gold album awards for Dodgy's Free Peace Sweet, Louise's Naked and the compilation Big Mix '96. Silver album awards went to Electronic's Raise The Pressure and the In The Mix '96's Hits compilation.

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Dewhurst is tempted by warner.esp catalogue

Ian Dewhurst, one of the founders of Beechwood's Mastercuts series, has resurfaced at Warner Music's compilations label warner.esp.

Dewhurst replaces Phil Knox-Roberts as catalogue manager, reporting to general manager Martin Craig, who launched warner.esp in December last year after 15 years at Warner.

Dewhurst says, "This is the dream job for me because it gives me the opportunity to work with the greatest catalogue in the history of the world. There's 30 years' worth of music here which means I don't have to dip into others."

He says a number of projects are in the pipeline and his first warner.esp release may be a jazz-flavoured project. Dewhurst became integrally involved in the growth of Beechwood's Mastercuts series, compiling many of the first titles after its launch five years ago.

Warner.esp is best known for its activity in the compilations market, where it relaunched the Hits series earlier this year with titles including Hits 96 (with the BMG-backed Global TV) and New Hits 96 (with Sony TV and Global TV). To date, the two have sold a combined total of more than 600,000 copies.

Knox-Roberts, a former MCI executive, has quit the Warner group to join Entertainment UK's new low-price music company Crimson Productions, under general manager Adrian Fitt.



Welsh singer Donna Lewis continues her rise up the US singles chart as I Love You Always Forever moves up 10 places this week to number 12. Atlantic is confident that the single will move into the Top 10 after a promo video was completed last week by Rande S Nicholas - who has previously worked with Whitney Houston, Prince and Celine Dion - and serviced to MTV. The single is out in the UK on August 25.

UK venue sets sail for Dublin ITC

A Manchester venue is being shipped to Dublin to mark next month's In The City, a part of a focus on developing talent which will see Super Fury Animals, Mundy and Alisha's Attic all performing at the convention.

Manchester music venue Fitzcarrald, currently moored at Salford Keys in Manchester, will be sailed to the Irish coast for the ITC.

The boat will be moored near U2 manager Paul McGuinness's offices in the heart of Temple Bar from September 7-11, where it will host a series of gigs from Mancunian and Irish acts.

Factory Two act The Space Monkeys,

The Frames and Strangegrew are among bands confirmed to play on the 400-capacity venue. Gigs on the ship will be filmed by Granada TV for future broadcast and ITC is also in negotiation with Kiss 102 for live broadcasts.

"It's really starting to come together musically," says ITC director Tony Wilson. "There's a whole bunch of interesting events lined up and we're talking to a couple of major acts too."

Super Fury Animals, Bis, Catfank, Mundy, Alisha's Attic and Compulsion are among the bands confirmed to play as part of a series of gigs entitled Bands '97 at leading Dublin venue The

Temple Bar Music Centre. Martin Stephenson and Heidi Berry will perform at Whelans alongside The Prayer Boat - winners of the Coca-Cola/2TV best unsigned Irish band event in June - and The Wedding Present have confirmed an appearance at The Mean Fiddler on the last night.

The "Ear To The Ground" nights launched in Manchester last year will be repeated with showcases from jazz, funk, hip hop and jungle labels.

The organisers are still sifting through more than 800 tapes submitted for the unsigned bands contest sponsored by Guinness.

Mercury Music needs revamp

We like the Mercury Music Prize. It is a good idea to boost British music through the quiet summer months. It's also a fine example of retailers and labels working together. Why or why not, then, did the announcement of this year's shortlist leave us so cold? Is it the transparent tokenism which demands that there be one folk, one jazz and one classical record? Is it the fact that including a compilation like the Help album is an abuse of the Mercury concept which implies no one by attempting to please everyone? It is all these things, but above all, we fear its eagerness to court BBC2 and the quality press and its detached literary critic's view of music is in danger of diminishing British music rather than celebrating it. 1995 was one of the most exciting years in British pop most of us can remember. The benchmark by which this year's Mercurys will be judged, therefore, is to what extent they reflect that excitement. Sadly at the moment it looks like they will not.

The Mercury seeks to express the breadth and quality of British music, but, ironically, it could do the opposite, by reducing exciting individual records to a series of academic set texts. The organisers must recognise that the event has to develop, it has to surprise, excite and delight – just like the music it is meant to showcase. Having taken the lead of the Booker, the Mercury organisers should look to what makes that event successful – and that's controversy.

Pop music should not be judged according to the standards of a civilised academic dinner party. It should be passionate, raucous and occasionally underhand. If it is to really capture people's imagination the Mercury needs rows, backbiting and occasional allegations of vote-rigging. If it does not, there is a very real danger that the enthusiasm of the industry for the Mercury will die. Of boredom. *Steve Redmond*

WEBBO

The US: they can still rock

While watching the first of the recent Jackson Browne gigs at the Albert Hall (he was, incidentally, as good as ever!) I realised that you could recognise a US band like this with your eyes shut and that a British band playing the same sort of music wouldn't sound remotely the same – not really worse, just not the same. US bands like this (and Bruce's original E Street Band is the epitome), seem to operate on a different gearing system to ours. When our bands in this genre reach top gear, the Americans still have overdrive to move up. I didn't see The Eagles but their TV performance broadcast last Christmas just proved the point. The only thing American musicians don't have a clue about is reggae. When American bands attempt reggae, it is just a bit the real thing at all. Sure all the beats are in the right place but they just don't feel it correctly. Put the same musician on a stadium stage for the first time, however, and you would think they were born there.

Lack of commitment killed Indie Tokens

It was a great scheme to see the collapse, before it even started, of the Indie Tokens scheme because of poor response from retailers. I can't believe that this happened when the demise of EMI Record Tokens caused such an outcry. I understand it was because retailers wanted to see how it went before joining. Well now they know – it won't work and a chance to add a weapon to the arsenal of the independent retailer in their battle for survival with the chains has been lost. Sometimes you have to put your money and faith where your mouth is in the hope that things will improve.

It's called committing, and record companies show it every day in trying to break acts.

It's a pity some retailers couldn't do the same.

Jon Webster's column is a personal view

MCPS searches for the Wit's successor

by Martin Talbot

MCPS took the first step towards filling the gap created by the departure of chief executive Frans de Wit last week, establishing a committee of publishers to oversee the company.

The management committee was formed at last Tuesday's board meeting, comprising chairman Jonathan Simon and fellow directors Paul Curran of BMG and Tom Bradley of EMI Music Publishing.

Simon stresses that the committee will not be running the organisation, but liaising between the executive team and the board of publishers. "There is a very good team at MCPS," he says. "It is one thing that the board is very comfortable about, that there is a group of people who are eminently capable." The structure will be similar to that which existed between the departure of former chief executive Bob Montgomery and the appointment of Frans de Wit in

1991, he says.

Simon says MCPS will begin seeking a replacement for de Wit immediately, indicating that the company is keen to avoid the sort of delays which saw PRS without a chief executive for more than two years.

An MCPS board member says, "We were keen to avoid a situation which emerged at PRS. We don't want to appoint a full-time chairman, because that simply creates other problems."

The departure of de Wit leaves the music publishing community in the lookout for senior executives for each of its three organisations. A new secretary is being sought for the Music Publishers Association – Peter Dadswell is to step down from the role to ill health – and a head of the newly established Music Rights Protection Organisation (MRPO) is also required.

Meanwhile, Stema last week denied suggestions that it has launched legal

action against PolyGram Records over its central licensing arrangement with MCPS, which was de Wit's final deal before leaving a fortnight ago.

Sources within the UK publishing community indicated that the society is claiming that the company agreed in outline that it would extend its existing central licensing deal last September. French society SDRM is also said to be considering similar action against PolyGram Music Publishing.

But Stema managing director Tan Smits says the society is considering all its options, indicating last Friday that it had still to receive official notification from PolyGram that it had struck the deal with MCPS.

"We are considering our position, but we can only react to the official situation and we have not had official communication just yet," he says. Stema's previous central licensing deal expired on June 30.

Music Store founder in new sales venture

Bob Harding-Williams, the founder of direct music service The Music Store, is launching a rival operation called Music Line in September.

Harding-Williams, who left The Music Store shortly before it was bought by PolyGram in February, has secured his first deal to operate similar telephone CD sales services for Classic FM and *The Guardian* and *Observer* newspapers.

Classic FM, one of The Music Store's founding customers, will switch to Music Line on September 7. Its CD selling operation will relaunch as the Classic FM Music Line service to tie in with the station's fourth birthday, allowing listeners to call and order CDs they hear on the station over the phone.

Harding-Williams says he is in negotiation with a number of other companies to sign up for the service. "I've had widespread support from the record industry and the advantage of this set-up is we're an independent venture – there's no vested interests from record companies, so we're in a good position," he says.

Harding-Williams says the service will eventually be expanded to cover books, computer games and other entertainment products. He is currently in the process of employing staff for the operation, which is based in Dicks, Norfolk. Some 18 telephone operations staff and packers have already been hired.



Massive Attack proved one of the highlights at last weekend's Phoenix Festival in Long Marston, Stratford-On-Avon, which was the biggest in the four-year history of the event. Boosted by the absence of a Glastonbury on the festival calendar, more than 40,000 people attended the event which featured 250 acts on eight stages between July 18-21. Other headline acts included David Bowie and The Prodigy on Thursday, Neil Young and the Music Street Preachers on Friday, and the festival finished with Terorvision, Echobelly and The Sex Pistols on Sunday night.

TV albums lead the way at PolyGram

Music sales increased modestly in the first half of 1996 according to PolyGram financial results for the six months to June 30, which show TV-advertised business to be among its strongest sectors.

The group reported net sales up 7% to £1.6bn (NLG 4.3bn) with operating profits up 2% to £18m (NLG 420m). The flat performance overall was not echoed across the music sector, with a slight improvement following the fall in turnover in 1995. Although the figures give no breakdown for specific business sectors, PolyGram president Alain Levy said overall music sales increased by 4%, with sales of pop repertoire accounting for half of that growth.

The biggest area of expansion was ancillary music income, such as TV-advertised compilations and third-party licensing, which achieved growth of 17%, added Levy.

The healthy music sales were attributed to a strong set of albums in the second quarter, including Def Leppard's *Slang* on Mercury and The Cranberries' *To The Faithful Departed* on Island.

Worldwide, 15 PolyGram albums achieved sales of more than 1m units compared with the first half of 1995, which saw 12 million-plus sellers, although the top five selling albums sold 13m in total, 4m less than 1995's top five sellers.

Levy says a number of albums from 1995 helped growth in 1996, including Joan Osborne's *Relish* on Mercury and three albums from EMI John – Made In England, Love Songs and Duets – on Mercury imprint Rocket.

PolyGram's music publishing arm also performed well, with British-singer writers such as The Cranberries, U2, Pulp and Cast leading the way. The Leonard Bernstein Music Publishing Company joint venture, and Germany's Apollo venture also had encouraging results, says Levy. Acquisitions during the period included a further 10% of Def Jam Records – taking its stake to 60% – and a small stake in Polish music TV channel Atoria.

Parlophone is looking to achieve the Pet Shop Boys' 27th consecutive Top 30 hit with the new single, *So Wide E*, released on August 12. Radio has picked up on the single and it is already C-listed at Radio One and is on Capital's A2 list. "We've had a tremendous response from IRL and we're hoping this will be a huge radio record," says Parlophone head of marketing Terry Feigate. The band's new album, *Bilingual*, is scheduled for a September 9 release and features former Smits guitarist Johnny Marr on a number of tracks.



'Back us on demerger'

EMI tells shareholders

by Martin Talbot

Thorn EMI took the first concrete steps towards persuading its shareholders to give the green light to its long-awaited demerger last week.

As the group announced new financial figures for the three months between March and June, it unveiled the full extent of its plans.

In the papers delivered to shareholders, who must vote on the demerger by August 14, Sir Colin Southgate said, "The demerger is a major step in the company's history. I urge you to exercise your voting rights."

The demerger follows a 10-year drive to refocus the company in a period which saw the disposal of around 100 businesses, says Southgate.

"The demerger is the next step in this strategy," he says. "It will separate EMI Group and Thorn, two businesses whose financial and operating characteristics differ significantly from each other."

He delivered the report as he also outlined details of new financial results for the EMI Music and HMV - which will make up the new EMI Group -

EMI PROFITS UP

	Turnover	costs	operating	change
	£m	£m	profit	%
EMI Music	£535.2	1.1%	£41.2	4.0%
HMV Group	£170.8	17.7%	-27.8	-8.9%
Total				
Thorn EMI	£1,105.1	5.5%	£73.7	7.4%

NB: Figures cover the three months to June 30, 1996, expressed in millions, compared with the same period in 1995. Source: Thorn EMI.

which reflected continued profit growth, he said.

According to the three-month figures (see table), EMI Music registered an improved return on sales of 7.7%, compared with 7.5% last year. HMV Group had a particularly strong quarter, Southgate said, despite a loss of £7.8m. "The deficit is attributed to the start-up costs of HMV Direct and the launch of HMV Group, run by former HMV UK operations director Steve Knott."

Under the demerger plans, EMI Music and HMV will benefit significantly from operating separately from Thorn rental business, Southgate added.

"Following the demerger, each group will be able to operate independently,

taking into account its own distinctive strategic objectives, operational needs and philosophies, capital and dividend requirements, personnel needs and resources, and product development and marketing policies," he said.

Under the plan, each shareholder will receive two shares - one for each of the new companies - in exchange for each existing Thorn EMI share. EMI Group is expected to be by far the more valuable entity, with analysts predicting shares in the unit to sell for £13 to £15 (providing a market capitalisation of £7bn) compared with £2 to £4 (£2bn) for Thorn shares.

The price of Thorn EMI shares dropped 43p to £16.93 at the beginning of last week after suggestions that it may have to write off £20m following the collapse of computer retail chain, Ecom UK.

Early indications that EMI Music will be the subject of a takeover following the restructuring have subsided, according to City analysts who indicate that the expected selling price has risen dramatically in the light of recent speculation and is likely to worth over a potential suitor.

Platinum sales expected

as Smurfmania grips kids

EMI's *The Smurfs Go Pop* album looks set to become the biggest children's album of the Nineties, with over-the-counter sales of more than 100,000 since its release at the end of June.

Since entering the album chart a month ago, it has moved 10-5-4-3 and EMI TV's marketing manager Andy Adamson says he expects the album to continue climbing and achieve platinum status by September.

"I've Got A Little Puppy" - based on Teleshop's hit single I Want To Be A Hippo - will be released as a single on August 19.

EMI president J P Cecilien licensed *The Smurfs* from Belgian company IMPY early in 1996 after seeing huge success in Germany and Holland, where Smurfs albums outsold the entire back catalogue of The Beatles, Queen and Pink Floyd during 1995.

"We thought it would be more difficult in the UK because people tend to be more cynical, but we did a lot of research and got a very encouraging reaction from focus groups of kids and parents," says Adamson, who started

work on the project when he joined EMI TV six months ago from EUK. "Persuading retailers was difficult initially, but we pulled out every stop and eventually they were convinced."

Persuading publishers also proved difficult in some cases, says Adamson. The Smurfs' version of *Wonderwall*, entitled *Wondersmurf*, had to be dropped when Oasis threatened to sue EMI if it was included on the album.

However, Supergrrrr and *The Smurfs* cover of *Alright*, renamed *We're The Smurfs*, he says. Greenleaves Publishing managing director Chris Sedgewick, who agreed to Mr Smurfastic, based on Shaggy's Mr Boomastic says, "Shaggy's manager OK'd it and we thought it would be fun."

"Most album sales have been through Woolworths, WH Smith and non-traditional music retail outlets, with the market ranging from children, through students to 20-plus adults. The version of *Whigfield's Saturday Night*, *Our Smurfing Party*, has also been picked up in certain areas of the club scene.

DTI scheme to back multimedia pioneers

The Department of Trade and Industry is launching a £2m multimedia award scheme to help support technological work in the music industry and other creative areas.

The awards, part of the DTI's four-year Information Society initiative, aims to help companies - including those from the music business - turn innovative ideas for digital products and applications into market successes.

Launched last Thursday at the DTI Conference Centre in London by science and technology minister Ian Taylor, the awards are aimed at small- and medium-sized businesses with less than 250 employees.

Taylor says, "Creative small- and medium-sized businesses in, for example, electronic publishing, film and TV programme production, software development, design and the music industry, stand to gain up to £50,000 to develop their ideas."

On offer are the creative concept award, to help take an idea to prototype stage and the innovative product development award, to get a prototype to market.

Warner scoops Vannelli catalogue

Warner Chappell Music has signed a worldwide publishing deal for the Joe Vannelli catalogue against fierce competition. The catalogue covers all the songs by the remixer, producer and DJ, as well as those from a number of other artists who have worked with Vannelli, notably Italian artist Robert Miles, whose recent hits Children and Fable are included in the deal. It also covers songs which have been recorded by artists including Alison Limerick, Janice Robinson and Csilla.

BMG in First Avenue deal

BMG Music Publishing has signed Denis Ingoldby and Oliver Smallman's First Avenue Music Company for the world outside the UK, US and Japan, the first such deal for the duo. Eternal, Dina Carroll, Louise, MN3 and Nightcrawlers, all published by First Avenue, are expected to release product during the coming months, which will fall within the new deal.

Blues & Soul plans redesign

UK black music magazine, *Blues & Soul*, is planning to use TV and radio advertising for the first time to launch a redesign marking its 30th anniversary. The relaunch will take place this autumn, backed by a national marketing campaign tied-in with a *Blues & Soul* tour and other media activities.

Fox FM sessions tap into local talent

Oxfordshire and West Buckinghamshire station Fox FM is launching a new evening session feature to showcase local music talent. The Fox Sessions, which will be hosted by James Heming, will go out every weekday night and will link up with local Oxford venue the Zodiac Club for concerts taking place on Thursday nights.

Heiter Skelter boosts for music on TV

Late-night music show Heiter Skelter is lining up bands for a second series for transmission next spring. New unsigned bands such as Sterophonics, Rachel, River and Funkabubble will play one-hour sets alongside established artists such as former Spandau Ballet vocalist Tony Hadley, Sheffield death metal band Paradise Lost and Arista signing, The 25 programmes, which were recorded at Wandsworth's Capital Group Studios will be broadcast on weekday nights on LW.

ETC Management team split

ETC Management executives Nigel Templeman and Hugh Philipmore have split after four years working together to form separate companies. Templeman's ETC has moved to the Buspace Studios, London W10, tel 0181-969 1600, taking Joel Brandon of Skiny Malinke Records and Sam Scott of PolyGram/Island Publishing. ETC's roster includes D Note, James Taylor Quartet, Spooky and Raw Stylus. Philipmore's concert promotions company, Sound Advice, will continue to operate from Artisan Road, London W2, tel 0171-229 2219.

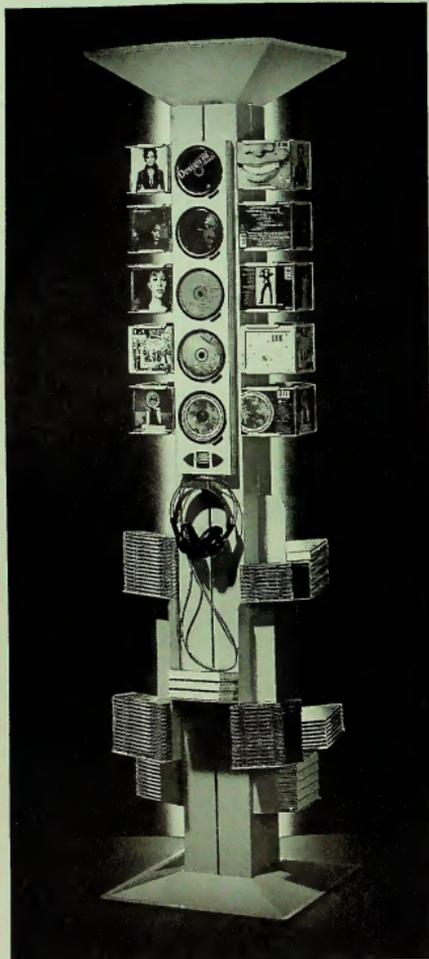
Bakshi takes London role at BMI

Houston-born Brandon Bakshi has joined the London office of BMI, in the performing rights department. Bakshi, who previously worked in the New York office's performing rights and government relations department, will be responsible for attracting new writers and publishers to BMI. His role will also be to increase the range of BMI's services to writers and publishers currently licensed with the American performing rights organisation.

New base for Eye Q Music

Eye Q Music has moved to 1st Floor, 21 Little Portland Street, London W1N 5AS. Tel 0171-633 0782, fax 0171-633 0794.

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PROFILE

An enviable strike rate puts a new label on the dance map

MANIFESTO



BERMAN, GORDON (BOTH LEFT WITH JULES (THIRD RIGHT) AND THE MANIFESTO TEAM

Just a year after it was launched, Mercury Records' dance imprint Manifesto has established a strike rate the envy of the industry.

By sourcing, promoting and delivering to the public a succession of hit dance records – ranging from Donna Summer's evergreen I Feel Love to Todd Terry's club favourite Jumpin' – the imprint fronted by Eddie Gordon and Judge Jules has become one of the top new singles labels in the past year.

When Manifesto's remix of Higher State Of Consciousness entered the singles chart at number seven last week, it became the fifth Top 10 hit out of 10 releases to date. The remaining five have all claimed Top 40 places, and with singles by David Morales & The Bad Yard/Crystal Waters – which topped last week's RM Club Chart – and Evolve out in the next fortnight, it is expected to add further hits to that list pretty soon.

The success is a particular triumph, not just for Gordon and Jules, but for Mercury managing director Howard Berman whose decision it was to launch the division last autumn.

Having had success with mainstream rock acts including Def Leppard, Bon Jovi and Metallica, it was necessary for Mercury to broaden its scope, says Berman. "It was ridiculous that a label of Mercury's size, in the Nineties, didn't have a dance label," he says.

Berman had met Gordon in his years at A&M when the former DJ was working for First Avenue Management, handling its club promotions as well as being managed by the company as recording artist West End. When it came to finding a head for the label, Berman hired Gordon.

In turn, Gordon – who had previously worked in A&R for MCA, WEA and PolyGram and in promotions for RCA – approached Judge Jules, a young DJ and remixer he had met while at RCA and who had gained early exposure as a DJ in the pirate days of Kiss FM, to join him as A&R manager for the new label.

The relationship between the two is the key to the label's success: Jules picks up the tracks, drawing on his work as a high profile working DJ, while Gordon uses his experience in dance music promotion.

Their active involvement throughout the dance scene ensures they remain in tune with changing trends. In addition to their Manifesto roles, Gordon co-produces Radio One's Essential Mix as well as the Danny Rampling show and also manages Pete Tong, while Jules has a prime-time show on Kiss 100, his own DJ agency, SAM, and records as Stix & Stonz – an act which is signed to Positive.

For all its success – and despite the fact that the label took the top three places in the cutting-edge RM Club Chart last month – Manifesto's achievements are not universally endorsed by the dance community. Graeme Parke, DJ for Cream and Manchester radio station Kiss 102, says, "Though you can respect them from a business point of view, because they have all these hits, they don't do much beyond licensing great records that have been around for ages, which, as a DJ, I find very boring."

Josh Jules's recent dispute with the label over remixes of his Higher State Of Consciousness hit further underlines the strains of reconciling chart hits and club credibility.

Although Jules says he finds pop music "repulsive", Manifesto's success lies in targeting a mass market. The label's first album out later this month) Sexy Summer Scorches 96, will aim squarely at the dance mainstream, supported by a summer promotional tour focusing on the Mediterranean summer holiday spots of Majorca, Ibiza, Corsica and Tenerife.

Other albums are also in the offing, with Manifesto signing a series of acts on longer-term deals, while it is also establishing Silicon Valley, a label devoted to longer-term artists and more diverse projects.

Jules stresses the importance of constantly developing the label and embracing new ideas. "The difference between a label that lasts and one that dies with its time is the ability to change and adapt to the new sounds coming through," he adds.

And with the success rate it's had so far, who would bet against Manifesto coming to dominate an even larger section of the dance music sector?

Jackie Barnes

MANIFESTO SINGLES STRIKE RATE

Date	Artist	Song	Highest chart position
Sept 96	Donna Summer	I Feel Love	8
Oct 95	Josh Wink	Higher State Of Consciousness	7
Nov 95	Crystal Waters	Relax	8
Jan 96	G Club	Tell It To My Heart	28
Mar 96	Gusto	Disc's Revenge	9
Mar 96	Donna Summer	State Of Independence	2
Apr 96	Black Box	I Got The Vibrations	13
June 96	Pete Tong	Viscious Circles	21
July 96	Todd Terry	Jumpin'	29
July 96	Josh Wink	Higher State Of Consciousness '96 Remixes	8

Source: EMI

MANIFESTO

10

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You can't please all of th

When Jon Webster came up with the idea of the Mercury Prize, he envisaged it as a music industry equivalent of the Booker Prize in which excellence and originality would be recognised and honoured. The winners to date – Primal Scream, Suede, M People and Portishead – are an assorted bunch but they do mostly meet Webster's goal.

The 1996 Mercury Music Prize shortlist, announced on Tuesday, was not exactly full of surprises. Oasis, Pulp, The Manic Street Preachers, Black Grape and Underwood were present on most people's shortlists, and none would induce too much wailing were they to win the top prize. The nomination of Sir Peter Maxwell Davies may have been a surprise to rock fans, but his 19th album for Collins Classics is generally regarded as one of the finest classical works of recent years.

What the judges have done is come up with a shortlist that reflects the range of talent currently at work in British music.

Oasis, Pulp and Black Grape represent the cream of Britpop (Blur can count themselves unlucky to have ignored this time around). The Manic Street Preachers' Everything Must Go gave the Welsh band a new lease of life after the tragic disappearance of guitarist Richey Edwards, giving them their first number one album and spawning the number two hit single A Design For Life.

Mark Harrison and Underwood show just how much diversity there is in the UK dance scene.

Three of the albums – Norma Waterson's eponymous debut, Courtney Pine's Modern Day Jazz Stories and The Bellane Fire & Caroline Mathilde by Sir Peter Maxwell Davies – represent the cream of their genres, but are very much minority interest affairs and stand little chance of scooping the Prize. For these three artists, the very act of reaching the final 10 and being mentioned in the same breath as Oasis and Pulp is achievement enough, though they, like the other artists, can expect a resurgence in sales interest.

The Bosnia charity album Herb, although listed as a third-favourite by artist with William Hill, should, in pure artistic terms, have little hope of

winning. It might have assembled such major talents as Radiohead, Noel Gallagher, Paul Weller and Blur, but this latter-day Live Aid cannot be counted as a classic album, rather one that showed that indie types can also have a heart of gold.

Of the remaining six albums, five reached the number one spot in the UK, while Underwood's Second Toughest In The Infants peaked at number nine. It has now sold 102,000 copies in the UK. The band's profile was boosted by the appearance of Born Slippy in the hit film *Trainspotting*, but this song did not appear on *Second Toughest*... and its number one singles chart peak did not dramatically affect the performance of the band's second album.

There are bound to be gripes from some quarters about the albums on the shortlist, but one album was always going to feature prominently: Oasis's (What's The Story) Morning Glory? is the most significant British album of recent years, having sold almost 3m copies in the UK and a further 8m overseas. It's hard to believe that less than a year ago the Manchester band were battling it out with Blur in the Britpop war and, even more incredible, that Oasis were to lose the first battle when Roll With It was beaten to the top of the singles chart by Blur's Country House. In hindsight, it's easy to see that Country House was a better Blur song than Roll With It was an Oasis one, but when the bands' two albums went head-to-head, Oasis rumped to victory.

Morning Glory is undoubtedly a fine album, but so too was the band's debut, *Definitely Maybe*, which was piped to last year's Mercury Music Prize by Portishead's *Dummy*. What the judges will now have to decide is whether its remarkable sales figures alone justify granting it an award which deems it the best album from the British Isles in the past year.

Echo & A.R. director Steve Ferrera recognises the difficulty the judging panel faces. He says, "I don't think it is a landmark album. It's undoubtedly a fine record but should it get the award simply because lots of people went out and bought it?"

Food director Andy Ross suffered double disappointment when Blur's *The Great Escape* and *Disgraceful* by Dubstar failed to make the shortlist,

DARK HORSES ENTER T



SIR PETER MAXWELL DAVIES: The Bellane Fire & Caroline Mathilde (Collins Classics). Sir Peter Maxwell Davies has more than 130 published works, being continually performed around the world. This album is his 19th for Collins Classics and consists of two dramatic Scottish stories told through a Celtic-influenced classical style. The judging panel found the work "involving, passionate and lyrical", but it is unlikely to figure prominently in their minds when it comes to choosing an overall winner.



COURTNEY PINE: Modern Day Jazz Stories (Talkin Loud). Pine is one of the key figures of modern British jazz, and his debut album in 1987, *Journey To The Urge Within*, was the first British jazz album ever to make the UK Top 40. *Modern Day Jazz Stories* is his seventh album and regular appearances on *Later With Jools Holland* and other shows have made him one of the hottest acts in European jazz.

Courtney Pine
modern
day
jazz
stories

THOSE MERCURY MUS

Simon Frith: Professor at University of Strathclyde, author and music journalist formerly with *The Sunday Times* and *The Observer*. David Sinclair: Senior music critic for *The Times*. One of the few critics known to have enjoyed a recent Meat Loaf gig. Trevor Jones: Film soundtrack composer responsible for music for *Cliffhanger* and *The Last Of The Mohicans*. Brent Hesse: MTV Europe and VH1 president and creative director. Anne Dudley: Formerly with Art of Noise, now a classical composer, and reportedly the only panel member who had points to shortcomings in the selection process.

He says, "There seems to be a certain degree of perceived political correctness and I think some of the albums can list were chosen to give the whole award system a veneer of respectability." This might sound like sour grapes, but Ross is mature enough to acknowledge that not every album can

IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
AMBISONIC	single	NATION	Aki Nawaz	THE APARTMENT (London)	Rapino Brothers
BABY BIRD	album	ECHO	Darran Woodford	SWANWARDY (London)	Steve Power
BIGGER THE GOD	album	OUTTUDO	Dave Newton	DUNGION (Bristol)	Richard Haines/artist
CLINT BRADLEY	album	M&G	Chris Bastock	JAGOB'S (Surrey)	Chris Bostock
CHELSEA	tracks	JEV PRODS	Steve Jansier	BATTERY (London)	S Jervier/A Campbell
ROBBIE CRAIG	album	PVVL	Peter Price	BRITANNIA A ROW (London)	Janice Lane
CRAZY GODS	makes	M&G	Chris Bastock	ROOSTER (London)	House Of Pain
DREADZONE	album	VIRGIN	Paul Kinder	ROLL OVER (London)	artist
FRENTE	makes	MUSHROOM	Rob Jefferson	SEPTEMBER SOUND (Middx)	Robin Guthrie
GINA G	single	FX MUSIC	Steve Rodway	SWANWARDY (London)	Steve Rodway
MICHELLE GAYLE	album	RCA	Wes Raymond	SARM WEST (London)	Johnny Douglas
GOLDBLADDE	makes	ULTIMATE	Simon Parker	BATTERY (London)	Steve Albini
RUTHIE HENSHALL	album	TRING	Jonathan Shalit	CTS (London)	Gordon Lorenz
HOLLYWOOD	album	MOTHER	Malcolm Dunbar	THE APARTMENT (London)	Rapino Brothers
KENICKE	single	EMI PREMIER	Adrian McKinney	SAVIMILLS (Cornwall)	John Cornfield
JOCASTA	single	V4	Geniff Smith	MLO (London)	Jim Warren/artist
ROBSON & JEROME	album	RCA	Simon Cowell	METROPOLIS (London)	Andy Gill
STRANGLERS	album	CASTLE COMMUNICATIONS	Keith Dugicannon	PARR STREET (Liverpool)	Nigel Wright
SUPERGRASS	album	PARLOPHONE	Doug Wozencraft	SAVIMILLS (Cornwall)	Andy Gill
SYSTEM 7	album	BIG LIFE	Sarah Francis	ROLL OVER (London)	artist/John Cornfield
WEDDING PRESENT	album	COOKING VINYL	Martin Goldschmidt	SEPTEMBER SOUND (Middx)	Steve Hillage

Confirmed bookings, week ending July 27, 1996. Source: Era

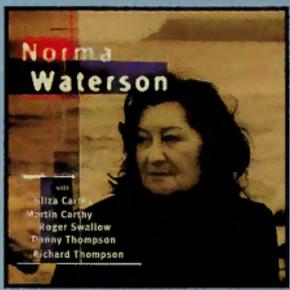
ORLANDO
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THE FINAL COUNTDOWN

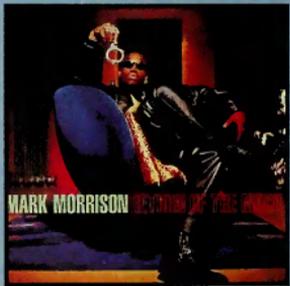
NORMA WATERSON:

Norma Waterson (Hannibal/Bykedick). This is the first solo work by one of the grand dames of British folk music who was originally a member of The Watersons, an influential act in the revivalist British folk scene of the Sixties. She is accompanied by such folk luminaries as Richard Thompson, Danny Thompson and Martin Carthy and offers unique cover versions of songs by artists as diverse as Billy Bragg, The Grateful Dead and Elvis Costello. Her album was described by the panel as one of "graceful authority".



MARK MORRISON: Return Of The Mack (WEA)

Morrison is one of the brightest new pop acts to emerge from the dance scene in recent years. His take on commercial R&B retains a funkier more "street" feel than peers such as Eternal and Michelle Gayle. But it is still a surprise that the judges deemed Return Of The Mack a more creatively excellent work than Godin's Timeless or even Blur's The Great Escape.



PRIZE JUDGES IN FULL

lobbed on behalf of Simply Red. Trevor Darnley: head of production at Radio One. Unlikely to have been behind last-minute surge of support for Status Quo album. Lianes Chiswick: Jazz writer for *Time Out*. Q and The Independent. If he didn't vote for Courtney Pine, we don't know who did. John Mieland: Music editor of *The Guardian*. Colin Irwin: Broadcaster and folk music magazine for *Music Week* and *Folk Roots*. Helen Wallace: Deputy editor of *BBC Music Magazine*.

make it on to the shortlist, and our list of those who also made it (right) shows other releases with equally justifiable claims for inclusion. When Mercury judge David Sinclair

announced the shortlist last Monday, he referred to several albums which came very close to a final placing. These included Everything But The Girl's *Walking Wounded*, Richard Thompson's

You, Me, Us, The Beatles Anthology II, Reverence by Faithless and John Surman's *A Biography Of The Rev* Abaelon Dava.

Indeed Times music journalist Sinclair noted that Thompson's album was the unofficial number 11 on the list and noted, "Quite what this prodigiously talented man must do to get into the final 10 remains one of the eternal mysteries of the prize."

Given that *You, Me, Us* is just another in a long line of very good, rather than brilliant albums by Thompson, it is indeed a mystery that the work was considered to have more merit than the strikingly original *Timeless* by Goldie. But Thompson aficionados need not fret too much as their man features prominently on Norma Waterston's esoteric work and he seems assured of a nomination at some stage in the future. The Beatles' Anthology II would have made a poor choice, as recognising the efforts of a great British band of the Sixties would hardly have furthered the cause of UK music 30 years on.

So who is going to win? Can the judges actually award the prize to Oasis, given that Morning Glory received almost universally lukewarm reviews on its release, and that the critics' hasty revisionism was based on the public's voting with their wallets? Guess which, we at exactly do Oasis meet with another award?

If they scoop it, it's not going to do anything for their sales or the sales of other young British artists. Or do they go for Pulp's *Different Class* which is, if anything, an inferior album to the Sheffield band's *Hip n' Hers*. To grant the award to Pulp could be regarded by some as simply a case of honouring Jarvis Cocker's on-stage antics at The Brits rather than a justifiable reward for a classic work. Many would like the Manic Street Preachers honoured, but again their album lacks the mark of a true great.

The softest way out would be to give the gong to Help which, although patchy, would get over the hurdle of giving one Britpop act against another.

Whatever they go for, not everyone will be happy and the war of words will rage until... the next shortlist is drawn up this time next year.

Leo Finlay, A&R editor

MERCURY SALES

Davis	3,000,000
Pulp	1,100,000
Wer Child	420,000
Black Grape	325,000
Manic Street Preachers	125,000
Underworld	87,000
Mark Morrison	70,000
Courtney Pine	10,000
Norma Waterston	2,000
Sir Peter Maxwell Davies	n/a
Sales figures are for UK only	

ONES THEY MISSED

SUPER FURRY ANIMALS: *Fuzzy Logic (Creative)*. Cardiff-based Super Furry Animals came up with one of the debuts of the year with the effortless *Fuzzy Logic*. The album peaked at number 23 in June and gave the band their first Top 10 hit with *Something 4 The Weekend*. *Fuzzy Logic* placed the band at the forefront of a revitalised Welsh rock scene and is certain to figure highly in most end-of-year Best Of lists.

GOLDIE: *Timeless (Irr)*. The former graffiti artist and associate of Massive Attack is the man who popularised jungle, and is arguably the most credible artist from the dance scene to cross over into the national charts. His popularity continues to grow, and his home and professional association with B2K has made him a near-household name. *Timeless* is a major work that seems set to be one of the landmark UK albums of the Nineties.

EVERYTHING BUT THE GIRL: *Walking Wounded (Virgin)*. This record represents a remarkable turnaround in the fortunes of Ben Watt and Tracy Thorn. The duo's career seemed to have been derailed by the public's frowning and darts at their, but their incorporation of contemporary dance beats into their wisecracks sound not only rescued their UK career but gave them their biggest success yet in the US.

DUSTAR: *Disrespectful (Food)*. Food is famous as the label that brought us Blur and Jess Jones, but the far poppier Dustar showed another side to the label. *Disrespectful* is a fine album, which spawned such Top 20 hits as *Not So Manic Love* and *Stars*, while *Elevate* (out today) looks set to be their biggest hit to date.

STEVE LAMACQ ON A&R

I know we haven't even got this year's Mercury Awards out the way yet, but this week we're talking Pop Music - THE FUTURE. When the Mercury panel sit in judgement next year it looks likely that we'll have had new LPs by **Oasis**, **Blur**, **Radiohead**, **Supergrass** and **Elastica** - all pencilled-in for Spring - not to mention **Suede**, **The Boo Radleys** and anyone else who might want to get in early before the release schedules go into overdrive. It's an impressive list (considering it's just the Britpop contingent, and not a definitive, across-the-board round-up). But does this mean that 1997 is already beginning to shape up as a re-run of '95? Britpop - the sequel? It's worth thinking about. If the big names continue to forge ahead, then inevitably we're in for another wave of bands, aping or

interpreting what's happening in the charts. The likes of **V-Necks**, for instance - the much-talked-about Blur-esque outfit who've attracted attention over the last six months and played London again last week - will still be worth a punt. **Symposium**, recently signed to Infectious, and the first of a new crop of teen-quart bands to emerge, seem safe as well. But if something crops up to overshadow or undermine the Brit groups, then scores of bands signed in their wake will be stampeding round the country like so many white elephants. And no amount of touring, fanbase mailouts and club promotion will save them (what now for the good, but desperately unfashionable Romo bands?). Alternatively, should labels be signing what is vogue anyway, or should they be looking for

what's coming next?...

All this was swirling round my head as I ambled round the Phoenix Festival trying to catch up with some of the bands that we've championed in this column, and to the Evening Session. **Tiger** were excellent - and will be Trade 2's first success. The unsigned **Chest**, from Leeds were interesting and well-supported. **And Kenickie** were a real hoot, which will please EMI who are backing the **Bob Stanley/Pete Wiggs** label which has just signed their... There's a leadline to see some of our other tips at Sheffield *Leadmill* on August 17 as part of the first Regional Promoters Association shindig, featuring **Spa, Dweeb, The Supernaturals, Speedy and Sun**.



CHRIS HOLMES
Elasticity

Chicago singer-songwriter Holmes fronts a band called *Yam Yam*, where Galt Grapone, John Linnell, and Steve Nieve have been vocal members. Holmes' band is already taken here, but his tenacious attitude and strong vocals should make him a name to drop here very soon.

When *Musik Week* put the spotlight on the new wave of Swedish pop in June of 1994, we predicted that The Cardigans would go far, but neither we, nor anyone else, could have predicted that the quintet would sell more than 1.5 million units of their second album, *Life*. And among those least expecting a breakthrough was the band's main songwriter and guitarist Peter Svensson. He happily admits that when the band formed in Malmo in the early Nineties, it was really just for fun.

"We really didn't expect anything, although I thought that people would like our music," he says. "We didn't even think of getting ahead as lots of Swedish bands don't make it outside the country. And it's even rarer to be accepted in the UK."

The Cardigans' new single *Lovestof*, released on Polydor on August 19, and their third album *The First Band On The Moon*, released on September 9, are sufficiently strong to multiply that acceptance, and not just in the UK—where three singles (Sick And Tired, Carnival and Rise And Shine) all made the UK Top 40 last year—but worldwide. Japan, for example, is a major market for the band, where *Life*



THE CARDIGANS ON THE VERGE OF GLOBAL SUCCESS

▲ We didn't even think of getting abroad as lots of Swedish bands don't make it outside the country, and it's even rarer to be accepted in the UK.

Peter Svensson

has now sold more than 500,000 copies.

And it was in Japan that the sheer class of *The Cardigans'* Sixties-inspired pop-swing sound was first recognized apart from in the office of PolyGram-distributed Stockholm Records (better known as home to dance acts like Stakka Bo and Army Of Lovers).

Managing director Ole Hakansson recalls that the initial plan was to release the band's debut album *Emmerdale* (named after the Yorkshire TV show because the band liked the sound of the word) and let matters develop slowly. "We didn't want them to work aggressively internationally," he says. But he did not take into account the Japanese market's interest in Swedish pop. And within a short time of Polydor Japan hearing that first album, *The Cardigans* had themselves an overseas release and exposure.

"We subsequently received a number of enquiries from UK magazines and a buzz got going," says Hakansson. "After playing a couple of shows in the Far East, the next piece of the jigsaw fell into place when Polydor UK picked up the option and released the album."

album—or to be exact, an album that mixed the best tracks from *Emmerdale* and *Life*. Sick And Tired and Carnival both failed to chart the first time round, but after the band played a couple of sold-out shows, radio jumped on board and both re-releases charted, with the third single, *Rise And Shine*, ultimately hitting number 29. With this help, *Life* has sold 88,000 units to date in the UK.

The same scenario happened in America, albeit on a smaller scale, where *Life* was picked up by Minty Fresh (the label behind Veruca Salt), and the band sold out 9,000-seater venues without any pre-publicity—matching the success of Oasis' second US tour—and sold more than 40,000 albums in the process.

Spin magazine then voted *Life* Best Album That You Didn't Hear in 1995. Although PolyGram US passed on *Life*—"It was probably happening a little bit too fast for America," says Hakansson—Mercury is now right behind the new album. And you can hear why, as the band are proving to be adept at turning out one fantastically breezy, polished pop gem after another. *Lovestof* is just one; *Your New Cuckoo*, *Beem It* and *Step On Me* are every bit as good.

"The Cardigans' ingredients are exactly the same as before—Nina's candyfloss cooing, the versé/chorus structures and the easy-listening swing of the music—but Svensson admits there are crucial differences between *Life* and the follow-up album.

"Some say the new album is a bit darker, but I would say it's maybe not that jolly, and a bit heavier in places," he says. "I hope it's a bit more timeless in its sound too, and not that obviously Sixties. In the past, we would double-up, like a Sixties feeling with a typically Sixties lyric, and a Sixties way of producing. This time, if a song had a Sixties melody, we'd want a production that was contrasting. *Heartbreaker*, for example, has a more psychedelic feeling to it, and the lyrics aren't just like a Sixties short-story about nothing."

Svensson highlights one lyric in particular, *Step On Me*, as an example of their more serious side. "It could be a reaction from the media telling us we're kitsch pop, because we took their comments seriously. But it felt natural to do something else. Yet the difference isn't that big. The songs are basically the same."

The studio location and producer are too. *The Cardigans* have recorded all

▲ Sweden has been very influenced by the British scene... you haven't really succeeded until you have done so there.

Ole Hakansson

three albums in their home town of Malmo with producer Thore Johansson. Says Svensson, "I believe the studio is a really big factor in our sound, and we've known Thore for years. I always take songs to him before I go to the band, as he's a songwriter himself, so I can get a reaction. The other band members are fine about that. This is quite a big thing now, and the others know that it worked this way, so why change something?"

At least Svensson took the trouble to ask his fellow Cardigans about the direction they wanted to take, and what songs to include on the album. "It's a big help for me if someone asks for a certain song, it gives me inspiration," he says. "We talked about a power ballad for the track *The Great Divide*, and though Nina and Magnus [The Cardigans' bassist] wanted a psychedelic groove song with an ambient feel to it, I didn't agree. But there are a couple of songs, like *Heartbreaker* and *Losers*, that almost got there. It made them happy."

Equally pleased is Polydor UK marketing manager Greg Sambrook. With Rise And Shine cracking the Top 30, The Cardigans have recently played the T In The Park, Phoenix and Chelmsford festivals, previewing some of the new songs. "It's what peoples' appetites again," he enthuses. "It's great, we're continually dovetailing from one project to another."

The Cardigans have always sounded quintessentially English, with Nina's clipped vocals sounding like a classic English chanteuse. Sambrook believes this has helped their cause in the UK. He says, "The familiarity of their sound opened people's minds to them, but then when people scratched the surface and found out they were Swedish, there was a lot of deeper interest, because no one expects such a pop sensibility from Scandinavia."

Polydor UK has no direct A&R input into The Cardigans, with all key decisions taken by Stockholm Records. But Hakansson says that with an act as focused as The Cardigans, that is not a particularly arduous task.

"We have been able to let the band go with it," he says. "They're talented, and they're aware of what's happening. They've studied the international scene, the new acts and the media. They're very easy to work with."

Stockholm is also behind the tour itinerary, which takes the band to all corners of the globe over the next few months. They will not be coming to these shores until November, following the completion of a Japanese and then a European tour, but the UK remains an important market for the band, says Hakansson.

"Sweden has been very influenced by the British scene, and even if you have succeeded elsewhere, you haven't really succeeded until you have done so in the UK," he adds.

And plans are already in place for next year. 1997 begins with three months in America.

"We'll do one month touring and promotion, and then stay on in case something happens, then another month's tour," says Svensson.

Clearly Mercury is not taking any chances that The Cardigans will be out of the country if, and when, their turn comes.

Is the success of The Cardigans only the start of a seriously swinging Swedenpop wave? Ole Hakansson thinks so. "What with Salt, Whale, Fireside, and young female artists like Robyn and Mega, who sold 600,000 albums in Japan, this is definitely happening. If more than one artist from a small country succeeds, then other bands believe they can do it. It's a mental thing, you start believing in yourself, and you work hard for it. You feel it's not impossible because you've got their door open."

By the end of 1997, they may still not be The First Band On The Moon, but they'll more than likely be everywhere else. **Martin Aston**

Close to WATCH

HARDBODY
The Glaswegian four-piece have been signed to Epic on the strength of a diverse sound which includes funk, jazz, soul, and a bit of knowledge of funk scenes. They are fronted by Louise Quinn, whose vocals have the power of Eubank's *Sings and the way of our world's best.*

Artists: The Cardigans Label: Polydor Project: album Songwriters: Svensson, Persson Publisher: Stockholm Songs Producer: Thore Johansson Studio: Tambourine (Malmo) Released: September 9

THE OFFICIAL UK CHARTS

CHART FOCUS



The Spice Girls' Wannabe continues to explode. It sold 154,000 copies last week, three times the sales of its nearest challenger, which remains the Fugees' Killing Me Softly, even though the latter has now been deleted.

Completing a bizarre top three is Peter Andre's Mysterious Girl, which has been in the top five for 10 weeks and has also been deleted.

Discontinuing hits while they are still selling at this level is a new phenomenon in the UK, although it's old hat in the US where, for example, Bone Thugs N' Harmony's The Crossroads was deleted at its peak, curtailing an eight-week stint at the top of the chart, during which it sold 2m copies. Mysterious Girl has sold around 375,000 copies with a remarkable consistency. Its chart record reads: 3-3-3-2-3-4-5-4-3.

Looking to gain top three perch next week, **Los Del Rio's** Macarena moves from eight to four after another 39% jump in sales. Total UK sales so far are only around 115,000, a tiny fraction of its worldwide tally of nearly 3m, including a million in the US, where it completes a 33-week climb to number one this week.

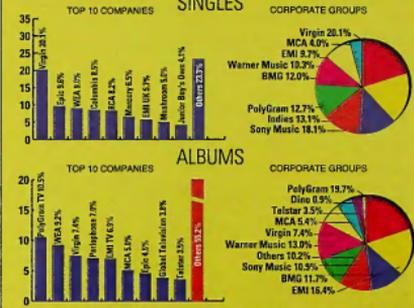
Head Over Feet is the fifth single from Alanis Morissette's album Jagged Little Pill, and the first to reach the Top 10. It debuts at number seven, adding to previous Morissette hits You Oughta Know (number 22), Hand In My Pocket (26), You Learn (24) and Ironic (11). Head Over Feet's success proves Jagged Little Pill to a 56% week-on-week sales gain. It comfortably retains the number one slot and has now spent six weeks at the summit in three separate engagements. It has also spent 11 weeks at number two. With sales of 1.4m to date, it is far from finished.

The artist formerly known as Prince seems to be ending his lengthy career as a Warner Music act with a whimper. TAFKA's last album of new material for the company, Chaos & Disorder, debuted at number 14 two weeks ago. It has since slipped to number 41. Thirteen of his previous 14 albums reached the Top 10, with only the belatedly-released Black Album charting lower. Dinner With Delores, the first single from Chaos & Disorder, makes a dismal showing, too, debuting at number 36 this week. It is his 43rd hit and only one has peaked lower in the past 10 years.

Francis Rossi's first solo single after 28 years of success with Status Quo is also something of a disappointment. Give Myself To Love debuted at number 42, conveniently depriving it of a Radio One chart show



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

play. The 47-year-old will continue to record with Quo, as well as making solo records.

Neneh Cherry has more to celebrate as she debuts at number nine with Woman. It is her biggest solo hit for seven years, when she opened her chart career with consecutive top five hits Buffalo Soldiers and Manchild. Her biggest hits since then have been collaborations, reaching number three with Youssou N'Dour on 7 Seconds in 1994 and number one last year when teamed with Chrisis Hynde and Chieftan for the charity song Love Can Build A Bridge.

Scottish techno band **QFX** reached

number 22 in February with Everything You Touch Me, which sold almost exclusively north of the border. The same local attention is responsible for the new single You Got The Power, which debuts at number 33 this week.

The album chart is having its annual attack of summer doldrums, with little new product of note appearing. Last week, the highest of just three new entries to the chart debuted at number 40. This week, there are also three new entries, though at least the Black Crowes album Three Snakes And One Charm debuts as high as number 17. On average, there are six to seven new entries per week.

Alan Jones



Big downturns in support for the Fugees' Killing Me Softly and Everything But The

Girl's Wrong allow Gary Barlow's Forever Love to continue at the top with a fairly comfortable lead, even though it is itself in decline, with plays down 5% and audience down 2%. Next week, Barlow can expect a more formidable challenge from Dodgy and the Spice Girls.

Good news is easily Dodgy's most radio-friendly record to date and it jumps from eight to three as its plays explode from 336 to 696. And the Spice Girls' runaway number one sales hit Wannabe moves from 14 to five after adding nearly 300 extra plays. If they continue to grow to even half the rate next week, they'll leave Barlow trailing.

A 57-41-36-31 airplay chart record to date shows how difficult it has been for Robbie Williams' Freedom to gain support. Its five-place upward move this week flatters it somewhat, as it gained only 13 extra plays. Like former Tote That colleague Barlow, Williams will have to wait for sales of his single to act as a spur to airplay - and that should happen sooner rather than later as Freedom, which had advance sales in excess of a quarter of a million, arrives in its third week today (Monday).

Ditto Suede, whose Trash single is already Radio One's top spin with 29 plays last week, but which picked up only 40 more plays across the Media Control panel, mostly one-offs from small stations. Radio One consequently supplied more than 97% of the track's audience.

Los Del Rio's Macarena finally breaches the Top 50, moving from 66-43, with Atlantic 253-54 plays making it the song's biggest supporter. Radio One appears to be playing the song only when absolutely necessary (ie, on chart shows).

OMC's quirky How Bizarre continues to tickle the fancy of radio programmers above and beyond its sales showing. It was the number seven airplay hit last week, but now has dropped to number nine, even though it actually upped its plays last week from 725 to 811.

While OMC are newcomers, their alphabetical neighbours OMD have long been radio favourites, with a string of hits which have doing better on the airwaves than in the sales charts.

Their first single for three years, Walking On The Milky Way, has made a powerful start at radio and moves from 51 to 33 this week with 371 plays. It has been getting heavy initial support from Virgin, where it was played 20 times last week. Alan Jones

THE UK'S OFFICIAL CHART SOURCE

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W TOP 75 SINGLES

3 AUGUST 1996

The List	Wk	Title Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor) 7/12
1	3	WANNABE ● Spice Girls (Stannard/Rowe) Windward Pacific/PolyGram (Spice Girls/Snappers/Rowe)	Virgin VSCSD 158VSC 158R (E)
2	2	KILLING ME SOFTLY ★ Alyson (Wright) (Wright) (Wright) Onward (Giblin/Bal) ●	Columbia 663435/663434 (SM)
3	4	MYSTERIOUS GIRL ● Fefe Dolid (Ruffalo) ● Fefe Dolid (Ruffalo) ● Fefe Dolid (Ruffalo) ● Fefe Dolid (Ruffalo) ●	Mushroom D 2000C 2000A/4 - (RM/EMCO)
4	8	EMERALD ● Lena (Ruffalo) ● Lena (Ruffalo) ● Lena (Ruffalo) ● Lena (Ruffalo) ●	Parade PACT 7423145/321/4231/3457A (SM)
5	NEW	EVERYTHING MUST GO ● Muscis (Stannard/Rowe) Windward Pacific/PolyGram (Spice Girls/Snappers/Rowe)	Epic 653465/653464 (SM)
6	5	BORN SLIPPI ○ Underworld (Underworld) Sherket Holmes/C (Hyde/Smith/Emerson)	Juno Boy's Own JBD 442031V - (RTM/DISC)
7	NEW	HEAD OVER FEET ● Kiani (Marsalis) (Ballard) ● Kiani (Marsalis) (Ballard) ● Kiani (Marsalis) (Ballard) ● Kiani (Marsalis) (Ballard) ●	Maverick/Repnise W 0355CD/0355C (W)
8	7	HIGHER STATE OF CONSCIOUSNESS '96 REMIXES ● Wink (Wink) EMU/PlayGram (Wink)	Meridian FEGC 96F33 (SM)
9	NEW	WOMAN ● Harlow Cherry (Booga Bang) Camel EM (Cherry/McVay/Sharp)	Hart HUTD 70/HUTD 70 (E)
10	3	FOREVER LOVE ● Barry Coryell (Patterson/Balwit) (Coryell)	RCA 74211287/321/74211287B (BMG)
11	6	CRACK MOUNTAIN (Riley) Perfect (Morrison/Riley)	WEA WEA 054CD/1WEA 054C (W)
12	NEW	DON'T STOP MOVIN' ● Lauri Jay (Vandri) MCA (Vandri/Copps)	Uniscovers/MCA MCSTD 4004/MCSTD 4004 (E)
13	10	THREE LIONS ★ Wendell Chatham (Brodsky/Skinner/Baldwin)	Baddiel & Skinner & Lightning Sones
14	NEW	DON'T PULL YOUR LOVE ● Sara Miquel (Peters/Eden) MCA (Lambert/Peter)	Parlounge CD/CS 54407/CD 640 (E)
15	NEW	I AM, I FEEL ● Ashika & Aris (Stewart) (Pocock/Martin/Pocock)	Mercury A20D/1A/MTIC (P)
16	13	YOU'RE MAKIN ME HIGH ● Lafarc/Arista 74231356/4231356A/4 (BMG)	1st Avenue/Arista 74231356/4231356A/4 (BMG)
17	11	BECAUSE YOU LOVED ME ● Celine Dion (Festari) EM (Reinhagen/Warren)	Meridian FEGC 96F33 (SM)
18	15	THEME FROM MISSION: IMPOSSIBLE ● Adam Carolla & Larry Mullen (Mullen/Bell) Famous J (Shirley)	Meridian MUMC 57/MC 57A (SM)
19	3	HOW BIZARRE ● DMC (Lansbury) PolyGram (Lansbury/Fennell)	Polydor 578702/578702A (P)
20	NEW	HEY JUPTER/PROFESSIONAL WIDOW ● Geri Beaten & The Reggae Revolution (The Beaten) MCA/PurePop/City Center/Reggae (Geri Beaten & The Reggae Revolution)	East West E4596CD/4 E4596 (W)
21	4	TROOVIN' ● IRS COEHS 195/CEHS 195 (E)	IRS COEHS 195/CEHS 195 (E)
22	NEW	SORRENTO MOON (I REMEMBER) ● Tina Turner (Turner) EMI (Turner/Dolan) (Turner/Dolan)	Columbia 663435/663434 (SM)
23	MISSING YOU ● Tina Turner (Turner) Castle/WCSony (Leonard/Sandford/Way)	Parlounge CD/CS 8441/CD 8441 (E)	
24	NEW	SUNSHINE ● Alyson (Wright) (Wright) (Wright) Onward (Giblin/Bal) ●	Positive CD/TV 43/CTV 43/43TV 43/43TV 43 (E)
25	NEW	ELEVATOR SONG ● FodPop/Parlounge CD/DOPO 897/CD/DOPO 897 (E)	FodPop/Parlounge CD/DOPO 897/CD/DOPO 897 (E)
26	NEW	LEMON TREE ● Nooby Garden (Flood/Gardner/Hatke/Hasebrink) Hammer/Bucks (Hinton/Rauderthal)	Encore CD/CR 0187/CD/CR 018 (E)
27	14	FOODY KNOWS ● Lafarc/Arista 74231356/4231356A/4 (BMG)	1st Avenue/Arista 74231356/4231356A/4 (BMG)
28	4	KEEP ON JUMPIN' ● Tina Turner (Turner) Castle/WCSony (Leonard/Sandford/Way)	Parlounge CD/CS 8441/CD 8441 (E)
29	2	THE DAY WE CAUGHT THE TRAIN ● Ocean Colour Scene (Lynch/Ocean Colour Scene) Island (Ocean Colour Scene)	MCA MCSTD 4046/MCSTD 4046 (BMG)
30	7	ALWAYS BE MY BABY ● Mushroom D 2000C 2000A/4 - (RM/EMCO)	Columbia 663435/663434 (SM)
31	5	TATTTA ● Kiki Shaker (Lerick) J&R (Ruffalo/Kula Shaker)	Columbia KOLA/CJ 3C (SM)
32	5	JAZZ IT UP ● Beady 3 (Ruffalo) PolyGram (Mushu/Gaucha)	Positive CD/TV 59/CTV 59 (E)
33	NEW	YOU GOT THE POWER ● 3X (Furber) ● 3X (Furber) ● 3X (Furber) ● 3X (Furber) ●	Epic/MSD EPIC 007/EPIC 007 (RTM/F)
34	4	IN TOO DEEP ● Bainista Carlisle (Ticoll) EMI (Nowels)	Chrysalis CD/CS 9633/CD/CS 9633 (E)
35	7	KRUPA ● Agnis Foy (Agnis Foy) (Foy) Rembe (Noto/Cray/Gray)	Epic 53XCD 53XCS 5 (SM)
36	NEW	DINNER WITH DELORES ● TARAP (TARAP) WCT (TARAP)	Warner Bros 93643742/W 9364 (W)
37	NEW	HOW DO YOU WANT IT? ● 2 Pat featuring KC and Jody (Johnny J) WCCP/Concord (Shakul/Jackson)	Death Row/Island Z285/663/DRWAC 4 (E)

The List	Wk	Title Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor) 7/12
38	18	PRETTY VACANT LIFE ● Sus Perols (Thompson) W (Cox/Loose/Marlock/Bretton)	Virgin VSCSD 131V/E 131V 131Z
39	5	FEMALE OF THE SPECIES ● Spice Girls (Stannard/Rowe) Windward Pacific/PolyGram (Spice Girls/Snappers/Rowe)	CD GDU2 2/CAGU 2 (TP) 2/US2U 2 (E)
40	3	CHANGE THE WORLD ● Eric Clapton (Blakeslee) WCM (BMG) PolyGram (Smail/Kennedy/Krzanich)	Repnise W 0355CD/0355C (W)
41	NEW	I WAS MADE TO LOVE YOU ● Lorraine Carter (Rogers/Surkin) (Shaker/Rogers)	MCA MCSTD 4055/MCSTD 4055 (BMG)
42	NEW	GIVE MYSELF TO YOU ● Rush Hour (McAnamy) WCM (Arista)	Virgin VSCSD 159V/SC 159R (E)
43	22	RUN FRODO ● Janet (Ruffalo) MCA (Wieder/Larson)	Paradox PDDX 017V (E)
44	NEW	BRING ME LOVE ● Andrea Mendez (Margul/Aziz) (Margul/Mendez)	AMP/MS 5178/74 - (P)
45	NEW	LUV U UP ● Eric Clapton (Blakeslee) WCM (BMG) PolyGram (Smail/Kennedy/Krzanich)	Telstar CD/CS 2833/CD/CS 2833 (BMG)
46	7	WRONG ● Everything But The Girl (Watt) Sony (Watt/Thorn)	Virgin VSCSD 158V (E)
47	5	100 (SHAKE BABY SHAKE) ● Lush (Hart/Smith) Island (Anderson)	4AD BADD 6005/CD - (RTM/DISC)
48	31	MY GENERATION ● The Who (Pitman) PolyGram (Pitman/Thorn)	Polydor 854673/854673 (P)
49	39	WHERE LOVE LIVES (REMIX) ● Athena Linnick (Kush) BMG (O'Connor)	Arista 74231159/74231159A (BMG)
50	RE	MOVE MOVE MOVE (THE RED TIE) ● The 19th Amendment Union Fire Cup Squad (TWW) All Boys (Topham/Twiggy)	MCA Music Collection UNANUC (DISC)
51	28	NICE AH, JEDDIE ● Indel/Ruffalo FEGC 96F33 (SM)	Indel/Ruffalo FEGC 96F33 (SM)
52	18	NOO AAH...JUST A LITTLE BIT ● Gina G (Roberts) Fido has confirmed (Lauber/Roberts)	Capitol WEA 0410/WEA 0410 (W)
53	20	KEEP ON PUSHING OUR LOVE ● The Reggae Revolution (The Beaten) MCA/PurePop/City Center/Reggae (Geri Beaten & The Reggae Revolution)	1st Avenue/Arista 74231356/4231356A/4 (BMG)
54	39	BAD ACTRESS ● Prudence (Prudence) WCM (Trenkinson)	Total Vegas COVEGAS 13V (E)
55	40	DUNE BUGGY ● The Presidents Of The USA (Lino/Saltwater/Delfino)	Columbia 663435/663434 (SM)
56	12	THERE'S NOTHING I WON'T DO ● Jill (Wink) EMU/PlayGram (Wink)	Meridian FEGC 96F33 (SM)
57	3	CANDLES ● Alexa Rice (London) CD (Rice/Carmen)	Fourth & Broadway BRCD 333/BRCD 333 (E)
58	4	OH YEAH ● Ash (Morris/Ash) Island (Wheeler)	Infectious INFECT 410/INFECT 410 (E)
59	21	RETURN OF THE MACK ★ Mickie Morris (Morris) (Morris)	WEA WEA 0410/WEA 0410 (W)
60	NEW	TO YOU I BESTOW ● Mundy (Youth) WCM (Mundy)	Epic MUNDY 102/MUNDY 102 (SM)
61	13	KEEP ON JUMPIN' ● The Lisa Marie Experience (The Lisa Marie Experience) BMG/Arista (Morrison)	3 Beat/TP FCD 271/CS 271V-FXZ 271 (E)
62	34	I COME FROM ANOTHER PLANET, BABY ● Jill (Wink) EMU/PlayGram (Wink)	Echo ECHO 222 (V)
63	19	FIRESTARTER ● The Prodigy (Wheeler) BMG/Arista (Wheeler)	XL Recordings XL 703/XL 703 (W)
64	5	EASE YOUR MIND ● Gallardo (Dunham) Chrysalis/C (Gallardo/Dunham/Easone)	Talkin TUD 010 (E)
65	12	CECLIA ○ Suzie Tremblay (Laurie Lu) And Michie One (City And Robson) (no credit given)	WEA WEA 0410/WEA 0410 (W)
66	RE	THEY DON'T CARE ABOUT US ● Michael Jackson (Jackson) WCM (Jackson)	Epic 6629302/6629304 (SM)
67	7	THAT GIRL ● Suzie Tremblay (Laurie Lu) And Michie One (City And Robson) (no credit given)	Virgin VLSXK 106/VLSX 106V (E)
68	RE	REACH ● Gloria Estefan (Estefan) (Estefan/Warren)	Epic 663424/663424 (SM)
69	NEW	PRAY FOR LOVE ● Love To Infinity (Love To Infinity) (Tee/Lee/Levine)	Mushroom D 1213C 1213 (BMG/BMG)
70	14	FASTLOVE ● George Strait (Michael Gooden) Dick (Leahy) (Michael Gooden/Walsh)	Virgin VSCSD 157V/SC 157R (E)
71	RE	ROBERT MILES (Miami) WCM (Concino)	Deconstruction 7492138/229742138/24 (BMG)
72	5	MACARENA ● Don (Luz Del Mar) WCM (Moraga/Roy)	Pulse+8 CD/DOE 101A/DOE 101 (P)
73	4	GIRL POWER ● Shannon (Giblin) Island (Giblin/Carrile/Carr)	FodPop/Parlounge CD/DOPO 897/CD/DOPO 897 (E)
74	NEW	SMALL TOWN BOY ● UK (United Kingdom Of Russia) BMG (Columbia) (Columbia)	MCA MCSTD 4040/MCSTD 4040 (BMG)
75	5	HEY GOD ● Bon Jovi (Caldesi) Bon Jovi/Sembla PolyGram (J Bon Jovi/Sembla)	Meridian JMWK 21/JMWK 21 (F)

As used by Top Of The Pops and Radio One

TITLES A-Z

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AIRPLAY PROFILE

STATION OF THE WEEK



When Kiss went to bid to operate the largest regional radio licence—a

holly contested Yorkshire FM licence—in June, it was a seal of approval for the youth dance format.

Based on its sister stations, London's Kiss 100 and Manchester Kiss 102, Kiss 102 FM will go on air next February, broadcasting to around 3m listeners in Sheffield, Leeds, Bradford, and Kingston-upon-Hull.

Its middle sister Kiss 103 began broadcasting across Manchester in October 1994. Back then, group chief executive Guy Hornsby said the station's aim was to reflect the scene in Manchester rather than rely on music in the charts. The same is true today, and Kiss 102 prides itself on moving with the times.

Programme controller Mike Gray explains that as the dance scene has changed over the past two years, Kiss 102 has changed with it. "When we first started, it was as a big house dance station. Now we play tracks during the day that we would only broadcast during specialist shows or late at night," says Gray. "R & B is getting bigger and bigger and our playlist reflects that."

Kiss 102 was one of the first stations to pick up on Fugees' Killing Me Softly, and also gives a lot of support to artists such as Horace Brown and Mark Morrison. But it retains a strong dance

KISS 102 TOP 10

Track	Pos
1 Wrong Everything But The Girl (Virgin)	21
2 Keep On Jumpin' Todd Terry (Manisoul)	20
3 Krupte Apollo 440 (Smith)	13
4 Do To Me (Lisa Maitland Experience) (3 Beat)	19
5 Jazz 'n' Up Real 2 Real (Positive)	18
6 Warning AKA (ICA)	15
7 Sunshine Umbone (Positive)	17
8 Bore Slippy Underwood (Junior Boy's Own)	17
9 Pray For Love Love For Infinity (Manisoul)	16
10 I Need You Nikita Warren (VC Recordings)	17

Most played on Kiss 102 was July 21 © Music Control.

link with tracks such as Todd Terry's Keep On Jumpin' and AKA's Warning still in the Top 10 most played tracks. Gray's assertion that the station reflects the Manchester club scene is backed up by a number of pure dance tracks currently big on the club circuit. "A lot of our audience listens to Kiss 102 in their cars on their way to clubs," says Gray.

The station still broadcasts specialist shows covering the genres of jungle, techno, ambient, hardcore, soul and jazz. Its latest Rajar figures give it a weekly reach of 9% of its transmission area of 2.8m, or 241,000 listeners, and a 3.0% share of listening. Catherine Eade



RADIO 1

link with tracks such as Todd Terry's Keep On Jumpin' and AKA's Warning still in the Top 10 most played tracks. Gray's assertion that the station reflects the Manchester club scene is backed up by a number of pure dance tracks currently big on the club circuit. "A lot of our audience listens to Kiss 102 in their cars on their way to clubs," says Gray.

TRACK OF THE WEEK

EVERYTHING BUT THE GIRL: WRONG
The extraordinary success of Everything But The Girl's Todd Terry-remixed single Missing Moment made the duo to radio more than ever before, as demonstrated by the airplay success of the single Wrong.

It first entered the airplay charts in mid-July, largely thanks to Radio One giving it exposure to a high number of listeners with the early support from Pete Tong and the Evening Session. The following week, Radio One's plays had more than doubled to 26, and Wrong began its steady ascent of the Airplay chart, with 581 plays putting it in the Top 20 in the first week of release.

Wrong was remarkable for its huge support on commercial radio, particularly Bristol dance station Galaxy, which was giving it around 65 plays every week in the three weeks leading up to its entry into the sales chart. Other early fans include Kiss 100 and 102, where it is still the station's favourite track with around 21 plays a week.

The record entered the sales chart at number eight at the end of June, and despite immediately starting a sales decline, plays continued to increase substantially, surpassing the 1,000

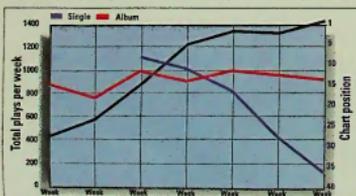


mark as it slipped to number 12. A month after entering the Airplay chart, Wrong was the second most played record on the whole of IRL, second only to the record-breaking Killing Me Softly by Fugees. As it fell outside the Top 40, the song reached its highest number of plays to date: a staggering 1,457 spins in the week ending July 21. Virgin's radio promotions manager Paul Kennedy says the track was more accessible than the second single Walking Wounded. "Regional support has been fantastic. Even though it immediately dropped in the charts, it stayed on the A-list at Radio One and on regional stations because of its huge a great radio record," says Kennedy. Catherine Eade

ILR

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#	Title Artist Label	LW	TW
1	TRASH Suede (Mer)	27	27
2	BORN SLIPPY Underwood (Junior Boy's Own)	27	26
3	EVERYTHING MUST GO Wrong (Virgin)	24	25
4	SHAKE BABY SHAKE Lush (A&O)	25	23
5	GOOD ENOUGH Duggy (J&M)	16	23
6	CRAZY (Vic Morrison) (Mer)	26	23
7	RUSH HOUR Jordan (Parlophon/MAM)	19	21
8	WANNABE Spice Girls (Virgin)	13	20
9	HIGH STREET OF CONSCIOUSNESS Wink (Meridian/Mercury)	13	20
10	GOODNIGHT Baby Bird (Epic)	24	19
11	NICE GUY EDDIE Superstar (Meridian/RCA)	19	19
12	WHAT'S GOING DOWN Nene (Higher Ground/Columbia)	15	19
13	TATTTVA Kiki Sadeau (Mer)	28	18
14	WOMAN Sarah Cherry (Meridian/Virgin)	28	18
15	IF I RULED THE WORLD (IMAGINE THAT) Nene (Meridian/RCA)	13	18
16	PEACOCK SUIT Paul Weller (Epic)	11	18
17	FOREVER LOVE Guy Barlow (ICA)	20	18
18	I AM, I FEEL Aloha's Aha (Mercury)	19	17
19	SOMEYDAY Eternal (The Avenue/EMI)	15	17
20	YOU'RE MAKIN' ME HIGH Toni Braxton (LaFace/Arista)	15	17
21	HANGING AROUND Mm Mm (Meridian/RCA)	23	16
22	HOW BIZARRE OMC (Polydot)	17	16
23	HEAD OVER FEEL Mavis Staples (Meridian/Warner Bros)	10	15
24	DINNER WITH DELORES TAYLOR (Vestron/Atlantic)	10	15
25	BAD ACCENT Tempestress (Total Value/EMI)	10	15
26	FREEDOM Robbie Williams (Chryslis)	14	15
27	SO MEONE TO LOVE East 17 (London)	14	15
28	CANDLES Alex Bence (Fourth & Broadway/Mer)	14	15
29	KEEP ON JUMPIN' Todd Terry feat. Martha Wash & Jocelyn Brown (Meridian/Mercury)	14	15
30	IF I RULED THE WORLD (IMAGINE THAT) Nene (Meridian/RCA)	8	15

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 21 July 1995 until 24.00 on Saturday 27 July 1995

#	Title Artist Label	LW	TW
1	KILLING ME SOFTLY Fugees (Ruffhouse/Columbia)	1439	1317
2	FOREVER LOVE Guy Barlow (ICA)	1307	1220
3	WRONG Everything But The Girl (Epic/Virgin)	1302	1070
4	IN TO DEEP Wretch (Chryslis)	1023	856
5	WANNABE Spice Girls (Virgin)	531	796
6	BECAUSE YOU LOVED ME Carole Dan (Columbia)	713	757
7	ALWAYS BE MY BABY Mariah Carey (Epic)	952	735
8	HOW BIZARRE OMC (Polydot)	638	726
9	CHANGE THE WORLD Eric Clapton (Reprise/WEA)	682	713
10	NOBODY KNOWS Tony Rich Project (LaFace/Arista)	774	702
11	SO RORRENTO MOON (I REMEMBER) Tea Andra (Columbia)	426	702
12	WOMAN Sarah Cherry (Meridian/Virgin)	461	697
13	MYSTERIOUS GIRL Paula Abdul feat. Bubble Bee (Meridian/RCA)	752	689
14	OCEAN DRIVE Lightbox Family (Wild Card/Polydot)	820	656
15	GOOD ENOUGH Duggy (J&M)	275	633
16	FAST LOVE George Michael (A&V/Virgin)	686	630
17	MISSING YOU Tina Turner (Polygram)	433	630
18	YOU'RE MAKIN' ME HIGH Toni Braxton (LaFace/Arista)	586	619
19	FREEDOM Robbie Williams (Chryslis)	477	590
20	SURPRISE Bwana Inc (Stone Records/Mercury)	682	584
21	CRAZY (Vic Morrison) (Mer)	346	574
22	I AM, I FEEL Aloha's Aha (Mercury)	454	570
23	DON'T STOP MOVIN' Low J (Indie/epic/mer/MCA)	575	562
24	INSENSITIVE Jonny Arden (J&M)	475	512
25	SUNSHINE Umbone (Meridian/EMI)	426	494
26	IRONIC Alanis Morissette (Meridian/Warner Bros)	497	482
27	FORBIDDEN CITY Electronic (Parlophon)	786	467
28	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams (A&M/700)	448	448
29	BREAKFAST AT TIFFANY'S Deep Blue Something (Interscope/MCA)	424	442
30	SOMEYDAY Eternal (The Avenue/EMI)	358	430

© Music Control UK. Titles ranked by total number of plays on 46 non-remix independent local stations from 00.00 on Sunday 21 July 1995 until 24.00 on Saturday 27 July 1995

VIRGIN

#	Title Artist Label	LW	TW
1	FORBIDDEN CITY Electronic (Parlophon)	78	32
2	HOW BIZARRE OMC (Polydot)	29	31
3	SOMETHING FOR THE WEEKEND Chaka Demus & Leonel Power (2)	29	3
4	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams (A&M/700)	29	27
5	CHANGE THE WORLD Eric Clapton (Reprise/WEA)	26	25
6	HEAD OVER FEEL Mavis Staples (Meridian/Warner Bros)	27	24
7	MY LOVE AINT THE KIND Thomas Nelson (Meridian/RCA)	6	24
8	GOOD ENOUGH Duggy (J&M)	23	23
9	THE DAY WE CAUGHT THE TRAIN Ocean (Meridian/RCA)	23	23
10	EVERYTHING MUST GO Wrong (Virgin)	22	22
11	MISSING YOU Tina Turner (Polygram)	21	22
12	TATTTVA Kiki Sadeau (Mer)	20	22
13	I AM, I FEEL Aloha's Aha (Mercury)	7	22

ATLANTIC 252

#	Title Artist Label	LW	TW
1	KILLING ME SOFTLY Fugees (Ruffhouse/Columbia)	57	59
2	IRONIC Alanis Morissette (Meridian/Warner Bros)	60	59
3	WRONG Everything But The Girl (Epic/Virgin)	51	54
4	STUPID GIRL Sadeau (Meridian/RCA)	36	50
5	OCEAN DRIVE Lightbox Family (Meridian/RCA)	47	45
6	DON'T LOOK BACK IN ANGER Devo (Meridian/RCA)	26	45
7	MYSTERIOUS GIRL Paula Abdul feat. Bubble Bee (Meridian/RCA)	38	38
8	CHARISMATIC MAN Eric Clapton (Reprise/WEA)	42	38
9	DON'T STOP MOVIN' Low J (Indie/epic/mer/MCA)	38	37
10	FAST LOVE George Michael (A&V/Virgin)	41	37
11	WANNABE Spice Girls (Virgin)	22	37

© Music Control UK. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 21 July 1995 until 24.00 on Saturday 27 July 1995

TOP 50 AIRPLAY HITS

3 AUGUST 1996

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UK

Pos	Title	Artist	Label	Total plays	Plays % w/r	Total audience	Audience % w/r
1	FOREVER LOVE	Gary Barlow	RCA	1312	-5	52.83	-2
2	KILLING ME SOFTLY	Fugees	Ruffhouse/Columbia	1423	-10	47.68	-11
MOST ADDED							
3	GOOD ENOUGH	Dodgy	A&M	696	+107	47.17	+25
4	WRONG	Everything But The Girl	EBTG/Virgin	1183	-22	41.42	-27
5	WANNABE	Spice Girls	Virgin	870	+50	41.17	+34
6	CHANGE THE WORLD	Eric Clapton	Reprise/WEA	807	+6	36.99	n/c
7	IN TOO DEEP	Belinda Carlisle	Chrysalis	981	-13	36.40	-18
8	WOMAN	Neneh Cherry	Hut/Virgin	794	+51	36.01	+71
9	HOW BIZARRE	OMC	Polydor	811	+12	35.11	-9
HIGHEST CLIMBER							
10	CRAZY	Mark Morrison	WEA	648	+70	34.88	+76
11	MYSTERIOUS GIRL	Peter Andre Feat. Bubbler Ranx	Mushroom	754	-9	32.77	n/c
12	DON'T STOP MOVIN'	Living Joy	Undiscovered/MCA	663	-3	32.37	-7
13	EVERYTHING MUST GO	Manic Street Preachers	Epic	118	+30	30.37	+15
14	ALWAYS BE MY BABY	Mariah Carey	Columbia	832	-33	29.61	-37
15	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	707	-25	29.24	-34
16	FASTLOVE	George Michael	AE/Virgin	620	-11	28.13	-4
17	YOU'RE MAKIN' ME HIGH	Toni Braxton	LaFace/Arista	739	+6	27.07	-1
18	FORBIDDEN CITY	Electronic	Parlophone	534	-55	26.88	-24
19	I AM, I FEEL	Alisha's Attic	Mercury	618	+18	26.77	+1
20	BECAUSE YOU LOVED ME	Celine Dion	Epic	766	+4	25.36	-18
21	HEAD OVER FEET	Alain Morissette	Maverick/Warner Bros.	395	+33	25.22	+4
22	TATTA	Kula Shaker	Columbia	253	-29	23.94	-46
23	SOMEDAY	Eternal	1st Avenue/EMI	450	+18	23.93	+17
24	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	754	-11	23.82	-9
25	MISSING YOU	Tina Turner	Parlophone	677	+43	23.72	+29
26	KEEP ON JUMPIN'	Todd Terry Feat. Martha Wash & Jocelyn Brown	Manifesto/Mercury	503	-9	23.11	-17
27	SORRENTO MOON (I REMEMBER)	Tina Arena	Columbia	709	+64	22.19	+79
28	TRASH	Suede	Nude	69	+30	21.37	+8
29	500 (SHAKE BABY SHAKE)	Lush	4AD	181	+44	21.22	+24
30	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene	MCA	444	-20	21.19	-21
31	FREEDOM	Robbie Williams	Chrysalis	624	+22	21.13	+16
32	BORN SLIPPER	Underworld	Junior Boy's Own	220	-6	20.34	-8
33	WALKING ON THE MILKY WAY	QMD	Virgin	371	+125	19.50	+47
34	DINNER WITH DELORES	TAKFAP	WEA International	255	+16	19.10	+43
35	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams	A&M	553	-49	18.87	-40
36	WHERE LOVE LIVES	Alison Limerick	Arista	335	-65	17.30	-62
37	SOMEONE TO LOVE	East 17	London	442	+3	17.24	+13
38	NICE GUY EDDIE	Sleeper	Indolent/RCA	139	-50	16.97	-46
BIGGEST INCREASE IN AUDIENCE							
39	HIGHER STATE OF CONSCIOUSNESS	Wink	Manifesto/Mercury	138	+194	16.71	+673
BIGGEST INCREASE IN PLAYS							
40	LET'S MAKE A NIGHT TO REMEMBER	Bryan Adams	A&M	323	+226	16.60	+315
41	GROOVIN'	Pato Banton	IRS	358	+57	16.42	+67
42	IRONIC	Alain Morissette	Maverick/Warner Bros.	575	-2	16.10	+6
43	MACARENA	Los Del Rio	Zafiro/RCA	373	+71	15.67	+37
44	SUNSHINE	Umboza	Polygram/EMI	520	+15	15.59	-2
45	RUSH HOUR	Joyride	Paradox/A&M	71	+15	15.50	-5
46	SURPRISE	Bizarre Inc	Some Bizarre/Mercury	606	-19	15.33	-70
47	FEMALE OF THE SPECIES	Space	Gut	233	-30	14.84	-19
48	WHAT'S IN THE BOX? (SEE WATCHA GOT)	Boo Radleys	Creation	27	+35	14.78	+56
49	SOMETHING FOR THE WEEKEND	Divine Comedy	Setanta	162	-23	14.69	-38
50	OH YEAH	Ash	Infectious	95	-48	14.31	-17

© Music Control UK. Compiled from data gathered from 30:00 on Sunday 27 July 1996 until 24:00 on Saturday 27 July 1996. Dates reflect by audience figures based on latest full hour. Radio data. © Audience Increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title/Artist/Label	Total plays	Increase in no. of plays
1	GOOD ENOUGH Dodgy (A&M)	696	360
2	WANNABE Spice Girls (Virgin)	870	289
3	SORRENTO MOON (I REMEMBER) Tina Arena (Columbia)	709	276
4	WOMAN Neneh Cherry (Hut/Virgin)	794	268
5	CRAZY Mark Morrison (WEA)	648	267
6	LET'S MAKE A NIGHT TO REMEMBER Bryan Adams (A&M)	323	224
7	WALKING ON THE MILKY WAY QMD (Virgin)	371	206
8	MISSING YOU Tina Turner (Parlophone)	677	202
9	SE A VIDA E (THAT'S THE WAY LIFE IS) Pet Shop Boys (Parlophone)	234	178
10	MACARENA Los Del Rio (Zafiro/RCA)	373	155

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

TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total plays	Stations +/over	Airplay (times)
1	GOOD ENOUGH Dodgy (A&M)	51	46	8
2	WALKING ON THE MILKY WAY QMD (Virgin)	50	20	7
3	WOMAN Neneh Cherry (Hut/Virgin)	54	48	7
4	LET'S MAKE A NIGHT TO REMEMBER Bryan Adams (A&M)	39	23	5
5	WHY BE MINE (PARTY TIME) Gloria Estefan (Epic)	22	12	5
6	YOU'LL STAY Feat. Michael Jackson (M&J/Epic)	17	5	5
7	SOMEDAY (That's All Avenue/EMI)	43	28	4
8	SE A VIDA E (THAT'S THE WAY LI) Pet Shop Boys (Parlophone)	25	15	4
9	HEAD OVER FEET Alain Morissette (Maverick/Warner Bros.)	43	29	3
10	DON'T PULL YOUR LOVE LOSE Sean Mackay (Parlophone)	24	15	3

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

AIRPLAY

Music Control UK monitors these stations 24 hours a day, seven days a week. Stations 252-877 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.

3 AUGUST 1996

THE OFFICIAL CHARTS - 3 AUG

SINGLES

1	1 WANNABE	Spice Girls	Virgin
2	KILLING ME SOFTLY	Fugees	Columbia
4	MYSTERIOUS GIRL	Peter Andre featuring Bubbler Banx	Musroom
8	MACARENA	Los Del Rio	RCA
15	EVERYTHING MUST GO	Mannic Street Preachers	Epic
5	BORN SLIPPER	Underworld	Junior Boy's Own
7	HEAD OVER FEET	Alanis Morissette	Maverick/Reprise
8	HIGHER STATE OF CONSCIOUSNESS '96	REMIXES Wink	Manifisto
9	WOMAN	Menah Cherry	Hut
3	FOREVER LOVE	Gary Barlow	RCA
6	CRAZY	Mark Morrison	WEA
9	DON'T STOP MOVIN'	Livin' Joy	Undiscovered/MCA
13	THREE LIONS	Baddiel & Skinner & Lightning Seeds	Epic
14	DON'T PULL YOUR LOVE	Sean Maguire	Parlophone
15	I AM, I FEEL	Alisha's Attic	Mercury
16	YOU'RE MAKIN ME HIGH	Toni Braxton	LaFace/Arista
17	BECAUSE YOU LOVED ME	Celine Dion	Epic
18	THEME FROM MISSION: IMPOSSIBLE	Adam Clayton & Larry Mullen	Merber
19	HOW BIZARRE	OMC	Polydor
20	HEY JUPITER/PROFESSIONAL WIDOW	Toni Amos	East West
21	GROOVIN'	Pato Banton & The Reggae Revolution	IRS
22	SORRODITO MOON (I REMEMBER)	Tina Turner	Columbia
23	MISSING YOU	Tina Turner	Parlophone
25	ELEV8		Parlophone



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ALBUMS

1	1 JAGGED LITTLE PILL	Alanis Morissette	Maverick/Reprise
2	MOSELEY SHOALS	Ocean Colour Scene	MCA
3	THE SMURFS GO POP!	The Smurfs	EMI TV
4	RECURRING DREAM - THE VERY BEST OF	Crowded House	Capitol
5	FALLING INTO YOU	Celine Dion	Epic
6	(WHAT'S THE STORY) MORNING GLORY?	Oasis	Creation
7	WILDST DREAMS	Tina Turner	Parlophone
8	THE SCORE	Fugees	Columbia
9	1977	Ash	Infectious
10	OLDER	George Michael	Virgin
11	FREE PEACE	SWEET Dodgy	A&M
12	18 TIL I DIE	Bryan Adams	A&M
13	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor
14	BIZARRE FRUIT/BIZARRE FRUIT II	M People	Deconstruction/RCA
15	EVERYTHING MUST GO	Mannic Street Preachers	Epic
16	WALKING WOUNDED	Everything But The Girl	Virgin
17	THREE SNAKES AND ONE CHARM	The Black Crowes	American Recordings
18	SECRETS	Toni Braxton	LaFace
19	THE IT GIRL	Sleeper	Inubling/RCA
20	GARBAGE	Garbage	Musroom
21	GREATEST HITS	Take That	RCA
22	HELL FREEZES OVER	The Eagles	Geffen
23	THESE DAYS	Bon Jovi	Mercury

r m

Madonna's friendship with leading New York super-DJ Junior Vasquez is well known but few know about her liaison with Bob Hoskins, hero of screen, stage and telephone.

Here, the duo are pictured in a London telephone box listening to a playback of Junior Vasquez's new single, 'If Madonna Calls', which is causing much intrigue at the moment and receiving extensive radio play from Kiss FM.

The track is said to feature the voice of Madonna herself, from a message which she left on Vasquez's answering machine. The DJ, seeing his opportunity, then cheekily sampled part of the message and made it into a record - although no one is officially confirming that the voice is in fact that of Ms Ciccone. Anyway, Multiply were convinced enough to sign the record up pronto and release it without further delay. As Bob says: "It's nice to keep in touch."

Junior Vasquez's 'If Madonna Calls' is released on August 12.



new gay festival for london

A number of London's leading gay clubs will be taking part in Summer Rites '96, a new free summer festival which will be taking place this Saturday (3) at Kennington Park, London SE1. Expecting to draw a crowd of 15-20,000, the event will feature a five stage with acts such as Echabell and Barbara Tucker and five dance tents.

DTPM, Queer Nation's Low Rider, Love Muscle, F.I.S.T. and Popstarz will be the clubs running tents. "This event has been heavily influenced by

things like Wigstock and Mardi Gras - it's not a community event, it's going to be a big party," says Queer Nation's Patrick Lilley.

The festival will hope to carry on the momentum created by this year's Pride march and rally which drew 150,000 people. Queer Nation and Low Rider will also be pulling on an all-nighter to coincide with the festival of Soho Station South, 9 Brighton Terrace, SW9. DJs will be Jeffrey Hinton, Francesco & Supadon and Ella & Marilyn from Low Rider.

two dance acts nominated for mercury award

Underworld and Mark Morrison will be representing the dance scene in this year's list of Mercury Music Award nominees announced last week. The last two years have seen dance-orientated LPs scoop the main prize but this year both Underworld's *Second Toughest In The Infants* and Morrison's *Return Of The Mack* are solid outsiders - bookies giving Underworld odds of 9/1 and Morrison odds of 7/1.

Underworld's steadily growing popularity was given a massive boost by the inclusion of their classic track 'Born Sippy' on the soundtrack of *Trainspotting* which helped it shoot to number two in the singles chart recently.

"Underworld are delighted to be nominated. It's an achievement for the band and for Junior Boy's Own as an

independent label," says Lucy Forthing, Junior Boy's Own label manager. The nomination panel praised the Underworld LP as "dance music you can listen to and art music you can dance to".

Meanwhile, there were double celebrations in the Mark Morrison camp with his latest single, the re-issued 'Crazy', entering the charts at number six last week. On his LP *Return Of The Mack*, the judges said: "Mark Morrison's voice is caught brilliantly in a production full of swagger and verve. A British soul record of remarkable power."

However, the absence of Goize's *Timeless* LP, the biggest selling drum & bass artist LP so far, will once again raise questions about how in touch the panel are with modern dance music.

inside

- 2 2 bad mico go bomb & bass
- 3 a tribe called quest return with new album
- 5 norman cook picks his top tunes

dub chart:

1 D. MCLETES & THE BAD YARD CLUB feat. Crystal Waters

cool cuts:

1 LAND OF THE LIVING Kristine W

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81
ON CD, CASSETTE AND 7" VINYL

25	ELEV	26	LEM	27	NOB	28	KEP	29	THE	30	AWA	31	TAT	32	JAZZ	33	YOU	34	INT	35	KRU	36	DIN	37	HOW	38	PRE	39	FEM	40	CHA
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it's a family affair for a tribe called quest

This week sees the release of New York rappers A Tribe Called Quest's fourth LP 'Beats, Rhymes & Life' - one of the most eagerly-awaited LPs of the year for rap fans.

Their first new LP in three years retains the jazzy feel of the group's previous outings but also adds a dash of r&b with vocals on two tracks.

'Stressed Out' and 'Inca Agon' from Faith. Lyrically, however, the LP is more sombre and introspective, with many of the words betraying the influence of rapper Q Tip's recent conversion to Islam, which, among other things, has seen him change his name to Kamal - which means completeness.

Overall, the LP shows a band dealing with growing up. 'I feel each album has been a growth,' says Q Tip. 'There may not have been vast differences but we've always

brought something new to the table. And one of the things we're bringing this time is that we're 26, trying to be 26. We're not acting like we're 17. That's fooling yourself and lying to the public. We're trying to grow and be more responsible and make music that represents that.'



The LP also brings a new voice to the group in the shape of guest rapper Consequence, who features on many of the LP's tracks and is in fact Q Tip's cousin. 'It's like we're family so I've always been around, been part of the crew, but now I'm on the record,' says Consequence. Away from the group, all the band members have been busy.

Q Tip and the group's DJ, Ali Shaheed Mohammed, are getting ready to launch their own production company Ummah through East West records - All also co-produced D'Angelo's smash 'Brown Sugar'. Meanwhile rapper Philo appeared on the platinum-selling LP from TLC and is also seeking to produce a variety of artists himself. 'Beats, Rhymes & Life' is out today (July 29) on Jive Records.



Sound Strens is a radio documentary about some of the country's leading female DJs featuring such well-known names as Kemistry & Storm, DJ Rap, Mrs Wood, Rachel Auburn and DJ Paulette, and narrated by leading jazz DJ, DJ Deborah. The DJs also provide the music that acts as a backdrop to the programme.

The documentary has been put together by BBC producer Maud Hand. 'It came about because I originally had an interest in the role of women on air and it developed from there. I found that while there's a lot of credit given to women DJs they often have obstacles in their way,' she says.

Hand says that she hopes the documentary will show how many female DJs there are out there. 'One way of starting the powers-that-be to how much talent is out there is by making a programme like this one,' she says.

Aside from the DJs, the role of women DJs will be put in a wider context with input from industry commentators, journalist Sheryl Darret, Chris Mellor of DJ Magazine and Music Week's own Sallia Webb. Sound Strens will be broadcast on Radio One on Sunday, August 18 at 7pm.

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slay what?

James Horrocks - React **cd**
director
• 'It's good to see the Underworld album in there, because they're the premier dance act of the moment. The main omission for me is Goldie's 'Timeless' album which was outstanding - lots

what do you think of the mercury music award nominations?

of people with different tastes checked it out. The other albums I would have liked to have seen nominated include Lonnieack which was a very brave effort, Dubstar, Moloko and Slamm.'
Lynn Casgrove - Ministry of Sound **label manager**
'I think that Carl Cox and Goldie both deserved nominations. They are people

who really believe in what they're doing and are leaders in the field. I also liked the Lighthouse Family debut Ocean Drive. It was really out there on its own with great vocals, lyrics and production.'
Andy Thompson - head of VC Records
'I love the Black Science Orchestra album 'Waller's Room'. Moloko are great -

they've gone out and done their own thing in a very eclectic and individual way. Chris Bowman's 'Time Capsule' album uses drum & bass and traditional jazz. I also thought the Stereoboi album was wicked, and Alex Reece is leading the way.'
Dave Lambert - Positiva head of o&r
'I think it's a shame that

dance doesn't have a higher profile in the nominations. The Banatula album was excellent - it showed a lot of potential and was completely different. The other two releases I really like are Carl Cox's very illicic album and Dove Clarke's record which has set a trend in the UK for intelligent techno. It would have been good if Mercury had given them recognition.'



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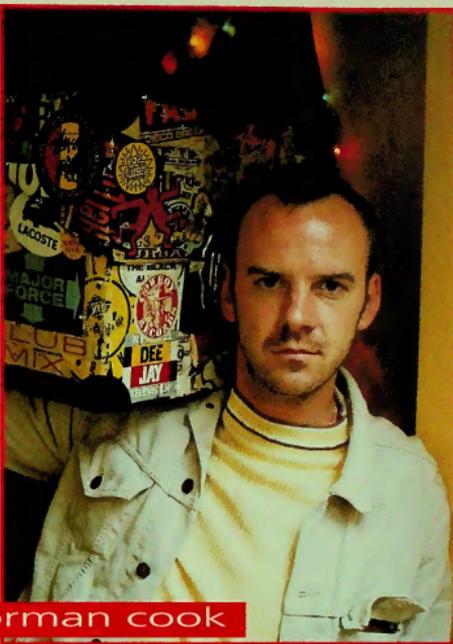


ON CD, CASSETTE AND 7" VINYL

81
TELESALES

jock on his box

pizzaman's norman cook goes trippin' down memory lane



photograph: GP

norman cook

'lovely day' bill withers (epic)

"The most beautiful song ever written. It was played at my wedding and it'll be played at my funeral - it's in my will to have it played."

'what's going on' marvin gaye (motown)

"It makes you want to cry. It was at a time when soul music used to be about life and politics rather than girls and cars."

'plastic dreams' jaydee (r&bs)

"The ultimate E-hood record. Three records turned me on to house: this one, 'I'll Be Your Friend' by Robert Owens and 'A Deeper Love' by Clivillés & Cole."

'listen to' double dee and steinski (disconnect)

"This came out about 1982, it was a seminal record with studio out-taps and editing and it's the basis of all my mixes. Everybody based everything we did in the studio on this record and I still play it all the time."

'the adventures of grand master flash and the furious five on the wheels of steel' (sugarhill)

"This was the first time I heard scratching and tunes being cut up and I still base my DJing style on that record. It blew me away when I first heard it and it changed my attitude. Before that I was playing Siouxsie And The Banshees and The Clash."

'i feel love' (patrick cowley 15-minute mix) donna summer (casablanca)

"I've heard Derrick May and Felix Da Housecat play it in the middle of a set and it sounds better than everything else around it! The middle bit drops and Patrick Cowley goes ballistic and makes these noises, noises that I don't know how he managed to make considering he did it in '77."

'rox' underworld (junior boys own)

"Weirdest and wildest. The first time I heard it, it was being played by Pete Tong on the radio and I had to pull the car over because I was going with it and going all over the roof!"

'chemical beats' chemical brothers (junior boys own)

"It told me there was somebody out there who listened to the same records as I did."

'white man in hammerwith palms' the clash (cbs)

"Tuff record from the best rock band ever."

'belle' al green (hi)

"This came out in the mid-Seventies. It is one of my and my girlfriend's favourite tunes - and it's her name."

steamin'

tips for the week

- 'masque' dnt punk (source lab)
- 'born slippy' underworld (junior boys own)
- 'on da rocks' tomas banglatze (sound lab)
- 'girls soup' idid boys (great lab)
- 'you're mine' blow out express (ministry)
- 'bessin twin vol III' (white lab)
- 'punk to funk' fat boy slim (skint)
- 'sazerac' krosbeat (planet 3)
- 'where's it at' beck (gettin' 3)
- 'because i can't' school of hard knocks vol 1 (cortada)

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BORN: Bromley, July 31, 1963. **LIFE BEFORE DJING:** Worked in a record shop. **FIRST DJ GIG:** "Mobile jock in 1980 - I lived in Redhill and there were no nightclubs." **MOST MEMORABLE GIG:** *Best* - "The Heavenly Saturday Social. I was down last Saturday and I neatly inserted the intro of Underworld's 'Born Slippy' between each record. For the first few times the crowd thought it was coming on but after half an hour of it they just went mad for it anyway. I've never done something so mad before - but the Social is the only place you could get away with it." **Worst** - "I played at a Polyester Records Christmas party. There was this roller-skating saxophonist who kept bumping into people and into it." **Worst** - "I played at a Polyester Records Christmas party. There was this roller-skating saxophonist who kept bumping into people and into it." **FAVOURITE CLUBS:** Heavenly Saturday Social, Big Beat Boutique and The Escape Club, Brighton. **NEXT THREE GIGS:** Big Beat Boutique (August 16); Big KahunaBurger Company, London (23); Saturday Social Tent, Lydd Airport (24). **LIFE OUTSIDE DJING:** Many artist guises including Freakpower, Pizzaman and Mighty Dub Kats; "drinking and taking mind-altering chemicals".

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BY VINYL, CASSETTE AND 7" VINYL

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3 8 96 ON A POP TIP chart

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

1	MACARENA Los Del Rio	RCA	20	3 THE POWER 96 Snap! featuring Einstein	Arista
2	27 LOVE DON'T LIVE HERE ANYMORE Madonna	Maverick	21	NEW BOM DIGI BOM Ice MC	Eternal
3	NEW YOU GIVE ME LOVE Clock	Media/MCA	22	NEW UNDERWATER Truman	Euphonic
4	2 THE KEY THE SECRET U.C.C. (Urban Cookie Collective)	Pulse-8	23	21 I CAN'T MAKE YOU LOVE ME Carol Bailey	Eternal
5	NEW EVERYBODY'S FREE (TO FEEL GOOD) Rozalla	Pulse-8	24	18 SUNSHINE Umboza	Limbo/Positiva
6	1 HIGHER STATE OF CONSCIOUSNESS Wink	Manifesto	25	NEW COCO JAMBOO Mr. President	WEA
7	NEW BODY & SOUL Mai Tai	Proto	26	17 ARMS OF LOREN E'voke	Manifesto
8	4 LUV'DUP Crush	Telstar	27	5 JUMPIN' Todd Terry featuring Martha Wash & Jocelyn Brown	Manifesto
9	11 SWEET DREAMS La Bouche	Arista	28	NEW ROCK THE DISCOTHEQUE Orgasmatron	MCA
10	6 ALRIGHT/STRONGER Ann-Marie Smith	Media/MCA	29	NEW DESIRE Xpansions	Arista
11	NEW TOP OF THE WORLD Dudearella featuring Shelley Nelson	Sound Proof/MCA	30	19 KRUPA Apollo 440	Stealth Sonic
12	12 BAMBA IBIZA Planet Groove	Chase	31	NEW WE USED TO PARTY Lexa	Lexa
13	NEW THE SUNSHINE AFTER THE RAIN Beri	3 Beat/frr	32	26 XANADU Olivia featuring Paula	Almighty
14	31 WE'VE GOT IT GOIN' ON Backstreet Boys	Jive	33	NEW I'M ON FIRE Lorna B	Ballistic
15	NEW WINDMILLS OF YOUR MIND Sally Anne Marsh	Love This	34	15 PASS THE DUTCHIE Mr Spriffy	Chase
16	NEW SNAP - THE REMIXES: RHYTHM IS A DANCER (ROLLO MIX)/DO YOU SEE THE LIGHT (DANCE 2 TRANCE MIX)/MARY HAD A LITTLE BOY (MORALES MIX) Snap!	Arista	35	28 HOT & WET (BELIEVE IT) Tzant	Logic
17	14 I'VE GOT A FEELING Klymax	ZTT	36	15 CELEBRATION Westcoast	Urban Collective
18	NEW WHERE DO YOU GO No Mercy	MCI/Arista	37	28 STOMP Quincy Jones	Qwest
19	26 MR FRIDAY NIGHT Lisa Moorish	Go!Beat	38	25 ALWAYS SOMETHING THERE TO REMIND ME VW	Radio Wave
			39	20 SHAKE IT, SHAKE IT Dub Train	Planet 3
			40	22 I AM WHAT I AM Respect	Almighty

1	1 W Spice
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3	3 MYST
4	4 MAC
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15	15 I AM
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19	19 HOW
20	20 HEY
21	21 GROU
22	22 SORR
23	23 MISS
24	24 SAINT
25	25 NEW

namecheck: ralph tee @ daisy & havoc @ james hyman @ jeremy newall damien mends @ nicky (black market) @ brad beatnik @ tim jeffery @ andy beavers

tune of the week

horace brown: 'things we do for love' (motown)

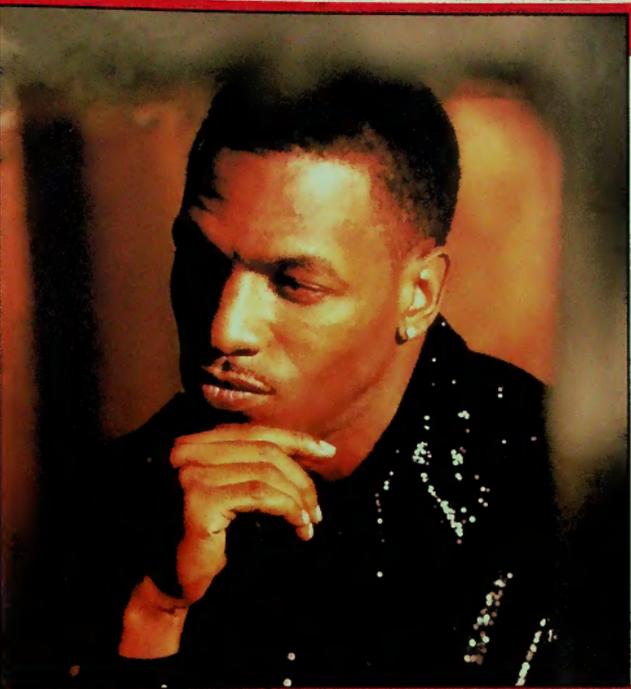
R&B While there is no denying the success of 'One For The Money', I always found it overrated and a bit irritating. In complete contrast, this is a truly great soul song that manages to be both credible and commercial. Horace's vocal has an almost haunting quality to it, the song itself offering an extremely addictive chorus and a production that's not so laden in hip hop paraphernalia that its appeal is limited to the urban r&b scene. The track also makes effective use of a much-sampled James Brown guitar lick from 'Hot Pants', which works well as a powerful hook. This is an extremely strong follow-up which will do very well.

★★★★★ **rt**

R&B NEW EDITION 'Hit Me Off'

(MCA). It's a reunion for Bobby Brown, Johnny Gill, Ralph Tresvant, Ricky Bell, Michael Bivins, and Ronnie DeVoe, in a cool, r&b down-low vibe. The Album version is a slicky after-hours groove with soulful vocals and harmony references to Funkadelic's 'One Nation Under A Groover'. A steazy bump-n-bick is dropped over the Fender Rhodes chords which are very reminiscent of Bob Jones/Roy Hayden's remix of The Temptations 'The James'.

This, however, is not that commercial, although it's an impressive sound for the pop/r&b group who were never quite as big over here as one might have thought... their only top 40 hit being 'Candy Girl' and the Ray Parker, Jr. writer/producer 'Mr Telephone Man'. (Remix-wise, Brooklyn's 'Trackmasterz' East Coast Joint adds a scratchin' gang style



and padded synth strings but isn't a standout. Essex house Joe Musaphia tries out a new tempo on his p-runk boss-ed London Booby mix. Old soul samples fly past among the tooting lines, urgent Hammond and Tona Luc-ish gullar. Good, but comes across as a house groove slowed down. What really is annoying is the puppy whining (or is it a gate creekin'?) that runs throughout. This is a stark but smooth lurching creaper with sharp Timmy Thomas-ish Hammond stabs that drop in the mix nicely. Tasty.

★★★★★ **dm**

GEOFFREY WILLIAMS 'I Guess I Will Always Love You'

(Hands On). Geoffrey has always tried to appeal to both r&b and pop audiences with his music, the danger of course being that you run the risk of appealing to neither. Here, once again, he heads a very fine line, though as a pop song it's

literally got everything going for it in terms of lyric, performance and production.

It is just so catchy and perfect for summertime radio. As an r&b record, the production gets treated to an r&b mix that is fairly convincing although the song remains just a little too bright, melodic and happy for a scene much more into loops, samples and r&b beats these days.

★★★★★ **rt**

house

NEW EDITION 'Hit Me Off'

(MCA). Aha. The obligatory house interpretations. As if by magic Frankie Knuckles turns the r&b groover into a slow (for house) chugging 'Franklified Club Version'. An old-school feel with a deep house bassline and hardly any piano. It glides along with bewitching synth rolls. Jay Musaphia turns out a semi-commercial Ullimate Anthem mix with K-Klass-style

piano. It's straight and to the point. Nothing amazing. It just works.

★★★★★ **dm**

TANITA TIKARAM 'Twist In My Sobriety (Mixes)' (East West)

Doublepack of mixes for the '88 melancholic hit. Tikaram's mix blends balustric flavour with the haunting vocals and manages to keep the track uptempo without Tanita sounding like Mickey Mouse. Tikaram's cut emphasises the guitar with a snail of vocal right at the end. Phil Kelsey's mix is eerie, deep, organ-lined trance with vocals creeping in magnificently. Bucks a Fluidly mix gently clamps along and the SPX Sobriety mix is regulated 'Banga'-style electro crossed with soaked vocal snatches. Also included is a Phil Kelsey instrumental and radio mixes from Tikaram and the Bump, the latter being the recommended playalycha.

★★★★★ **jh**

VARIOUS 'High In A Basement' (Heavenly)

This limited-edition sampler features three tracks plucked from Heavenly's equity-awarded future-disco compilation of the same name. First up is the exclusive Fusion Mix of 'Rumpfunk' by Dips, Woosh and Mr Skd of the DIY crew. It has all the right ingredients for greatness: disco chants, lurgid percussion, bubbling bass and funky theform keyboard lines. Love it. The second cut is 'Downtime' by Papermuse's Issue One, which sees the Hard Times crew delivering a very cool organ-waddled groove with some jazzy piano and neat guitar picking thrown in for good measure. Lost, but not lost, is Foze Action's first and long-delayed single 'Original Disco Motion' which still sounds as superb as it did when it earned a maximum cinque points in these pages last July.

★★★★★ **ab**

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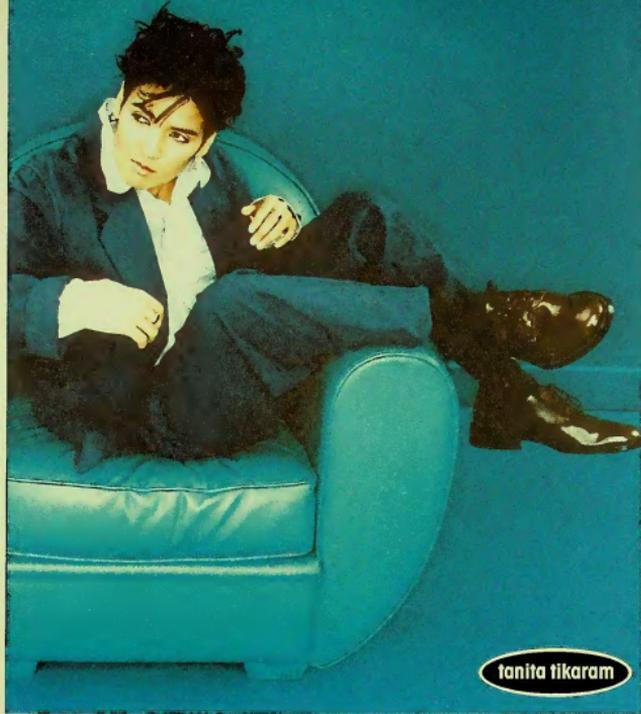
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THE HOPE 'Tree Frog (Mixes)' (Sun Up), Re-release for a '95 tune that was quickly pulled for copyright reasons, although it still made the Top 75. The Hope X-Mix keeps the frog croaks and the "It's getting classier" and with its blatant hi-rig homage to Divine, is the best mix. Aquarius conjure up squiggly disco loops, adding the frog noises and "classier", the funky Herbie Hancock "Hang up your hang-ups" riff and a "Hell's Party"-ish hook and female vocal. Scamp from Hoop Chevre builds a hard-bag stomper around many of the aforementioned elements and finally Helicopter provide a "Dreamer"-ish reprisal. ●●● jh

NEVER HAPPY PEOPLE 'Dedication' (Back to Basics), After a careful start, the Back to Basics releases are now coming of you think and fast. This is another in their dancefloor-friendly "Rad" series and the work of New York's Mr Omesler. Mr O is behind many other projects on labels like Eightball and Slip N' Slide and this EP features one bad-you-over-the-head hard house, 'Dedication', and one gentle tribal brawler, 'Frustration'. Both tracks appeal because of their simplicity and reluctance to reach obvious conclusions - they're more like tease-you tracks that promise breakdowns but rarely deliver. A cut above. ●●● d&h

SWAG 'Creative Biting' (Jus Trax), The Yorkshire house connection continues with this superb boss-bouncing EP by Richard Brown and Chris Duckenfield. Like their last Swag release on the label, it's not immediate tune-of-the-year material but more substantial house music with a capital M. 'Version 5' is a chilled carnival outing, '11' is deeper and dubber, '10' is deeper with funky squelches aplenty while '10 (Version)' heads further down Ward Street, third house on the left. Quality northern sounds. ●●●● d&h

DEEP COVER 'Code 9 EP' (In The Air), It's hard to keep up with all of the various Nice n' Ripe offshoot labels and



tanita tikaram

accs, but this EP delivers the usual batch of useful, if not particularly innovative, NY-style house tracks. The selections here are one richly full and minimal; 'Touch Me' boasts a seriously boomy plunging bassline; 'Do You Like That?' bums along very nicely; and 'Give It Up' scores with its flung keyboard lines. ●●● ab

SEVEN DUB '7 Dub EP' (GGS), Jazz and dub concoctions make up this fairly mainstream A-side of this four-tracker from Paris. But it's the more uptempo funk of the first track on side two that will grab the attention. Although it's not housey, it will no doubt appeal to lovers of the current disco/funky house 'hard thanks to its crazy keyboard lines and

full-on rhythms. Sterling stuff. ●●● bb

alternative

THE 13TH SIGN 'The Big Blue' (On Delancey St), The latest release from the Camden-based label is a real cruiser from Chris Bongos. Funky beats coast along as a synth glides in and out of the mix. Funky hip

hop house of its instrumental best, this comes in three mixes with the Dilatonee Bloc mix adding greater emphasis to the hip hop beats. Finally, there's the jazzier bonus cut 'Happy Time'. ●●●● bb

SNEAKER PIMPS '6 Underground' (Clean Up), The best all-round release from the Pimps to date is this three-mix-

10



SHERYL JAY

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19	19	HOW	
20	20	HEY	
21	21	GROU	
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24	24	SUN	
25	25	ELEVA	



geoffrey williams

plus bonus track 12-inch. The Two Lone Swordsman vocal mix gives a feel not dissimilar to Marhefko's "Trigger Hippie" and is equally moody. Nellie Hooper's dub is more hip-hop-based and revolves around some hudding beats. Filio Brazilia add a warm, drum & boss mix that builds beautifully. Finally, there's a crackling, bitfield interpretation of Blind Folth's "Can't Find My Way Home". ●●●● bb

SUNSHIP "Come True" (Filter). Jazz scene stalwart Carl Evans returns on a more experimental tip on this EP. The title track is a breakbeat-based affair with lush female harmonies, drum & boss-style ambient sweeps, and insistent dubbed-up horn riffs. The instrumental True Dub has added spaciousness and bedded-up beats, while Sun Dub works in a house rhythm beneath the horn loops and Detroit-esque keys. The EP is rounded off by an Ashley Beeslie remix of Carl's early Dorado outing, "13th Key", with great jazzy piano lines and extra-large string sweeps underpinned by Latin house beats. ●●●● ab

RAE AND CHRISTIAN "Northern Spherical Soul" (Grand Central). Marhefko's Grand Central continues to please ears with this varied release. The main track (in its two mixes) is the ultimate growling mishmash with divine elements of soul and jazz and some tight big banging drums beeping it up throughout. "Rosabell Fury" on the B-side is a more straightforward laid-back breakbeat number with "Warriors" samples, but may well be the track that actually sells this EP as it's an irresistible cut. One sole track

and one more adventurous but both recommended ●●●●● d&h

techno

CHOCOLATE CHIP "Land Of Chocolate" (Croacid/Loaded). Loaded's new Croacid label—yes, it features Croacs who play cool house—currently has four singles out. The pick of the bunch is track two, side two of this, the second Croacid release. While the rest of the tracks are pretty standard techno fare, "Drunken Soltor" is a real classy oddity. A gorgeous sub-bass line, a quirky high synth line and a honky background make this a stunning tune. ●●●●● bb

garage

JEPHET GUILLAME "Lekou-A" (Spiritual Life Music). An enchanting chorus, scatty spoken word vocal gently fused with muted horns, throbbing bass, travelling keyboard solos and live percussion all go to convey the soul, warmth and feeling of this song (even though I didn't understand a word of it), which is apparently a reworking of a traditional Haitian song. Mixed by NY's Joaquin "Joe" Clausel (a man to watch), who provides the creative DJ with enough tools to turn this into a 30-minute epic. This is not on people may call this "world music", but what planet are you at? ●●●●● jn

soul

DANA BRYANT "Wishing From The Top" (WEA). One of the best voices in the business is back with more words of wisdom, this time with Speech

helping out on production and lyrics. Soul versions abound with a more commercial Soul Radio edit. And then some even more gorgeous stripped-down versions courtesy of Dodge from Soul Inside. Drum & boss duties are assigned to Professor Stretch and DJ Pulse and the whole package just

oozes sweetness like a cake shop on a hot day. ●●●●● d&h

jungle

BRYAN GEE, STRETCH & GUYVER "Warning (Mixes)" (Philly Blunt). Hard to improve on '94's classic, but these three mixes have managed to enhance the original. Staggered laughs, ragga snippets, dramatic breaks and numbing bass all locked in together, provide potential for another serious summer session. ●●●●● jh

DJ MAGIC & TMS 1 "Trick Of Trick"

(Fresh Matt). Excellent hip hop vocals cut up in time with the track. This has an ohmly drop that will get any dancer moving. A rough retro bassline snakes around the wickedly smashed-up programmed drums. Look out for more from these guys... ●●●●● n

OMNI TRIO "Mounted Science - The Album" (Moving Shadow). This doublepack has 11 exclusive tracks and two of them are only available on CD. "Astral Phaze" is one of my faves—rolling breaks, spacy and city sounds around a guitar-type bassline—journey style. ●●●●● n

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club chart
commentary

by alan jones

A 12% dip in support for David Morales' 'In Da Ghetto' suggests it has passed its peak, but - despite making the weakest showing of any number one in the past three months - it spends a third week at the top of the Club Chart. A similar drop next week would certainly see 'In Da Ghetto' sliding. The third Manifesto label number one in a row, it could even be replaced by another, the Squad's 'Can U Feel It', which surges 30-6. 'Can U Feel It' is one of 16 already charted discs to show growth this week, the consequence of a glut of new but fairly uninspiring product that reached DJs (but not necessarily the dancefloor) last week. Of the newcomers, the strongest is Rebekah Ryan's 'Just A Little Bit Of Love', which debuts at 18. Rebekah reached number three with her debut single, 'You Lift Me Up', in April. 'Just A Little Bit Of Love' is lost out of the box in the North-west (Liverpool, Manchester and environs) where it is already ranked seventh. Turning Rebekah a close second, Junior Vasquez's 'If Madonna Calls' is initially off its strongest in and around the capital, a number 15 posting there lifting it to 26th place overall. Ironically, the record which samples Madonna pushes the material girl down a notch to number 27 with 'Love Don't Live Here Anymore' failing to make a huge impact on the uptown fraternity. More commercial discs adore the Madonna track, however, hence its mercurial rise to number two on the Pop Tip chart. One Pop Tip record has an even steeper trajectory - Los Del Rio's 'Macarena', which scores 34-1. Pop Tip DJs aren't as late on this as they may appear; it was a number seven hit for them a while ago and has sparked back into life because they have been milled a pair of 12-inches containing seven mixes. A quick bit of maths reveals that 'Macarena' ranks 274th among uptown DJs. No chance of a reverse crossover there, methinks... There are other upheavals in the Pop Tip chart. Last week, the Top 10 singles simply shuttled about. This week, only four survive, as 15 new entries popper the Top 40, of which the highest is Clock's 'You Give Me Love'.

beats &

Manchester's Underground Records wants it known that it is not closed for good following the destruction of its shop in the recent Manchester bombing. However, the old site was in one of the most badly damaged areas and will be shut for anything from six to 12 months. The shop's owner Russ is currently looking for new premises and can be contacted via an answer machine service on the following number: 0161-620 3466... The Ministry Of Sound has won the battle to sign Mankey's 'Believe In Me' from Slamm Records. The track samples Yazoo and Fierce Ruling Diva's 'You Got To Believe In Something'. The track will be released by Klubbheads, The Rhythm Masters and The Mad Laddz. The single will be remixed in September. The Strictly Underground corporation is relaunching its house imprint Naughty But Nice. The first release will be Mark Ryder's 'Dance' which will be out in late September... The Frankie Bones (pictured) revival continues with a new mix CD from the Brooklyn house legend called 'House Loops' which will be released on Smile Records on August 19. Kiss 102's managing director Guy Hornsby has been promoted to become the group chief executive of Kiss 102 Manchester and Kiss 105 Yorkshire. New Electronica is hooking up with Derrick May's legendary Transmat label to release Detroit artist Tony Drake's debut LP, 'Textures', which will feature Drake's trademark string-laden material... Sonic Acts is a festival for new electronic music which will be taking place at The Paradiso, Amsterdam and the Royal Conservatory in the Hague on August 28 and 29. The festival will feature collaborations between various artists and workshops including one by Scanner aka Robin Rimbaud. More information is available on 31 (0) 20 626 45 21... South Mix 106.6 is back on air this week (5) broadcasting to the south coast of England and is running special under-18 Dance Zone Discos at The Venue, Tower Park, Poole in Dorset. These happen every Monday from 7.30pm to 10.30 pm and feature the best in dance and pop. More information is available from Dance Zone or Mix 106.6 on: (01202) 291919... AND THE BEAT GOES ON!



discs



NEW

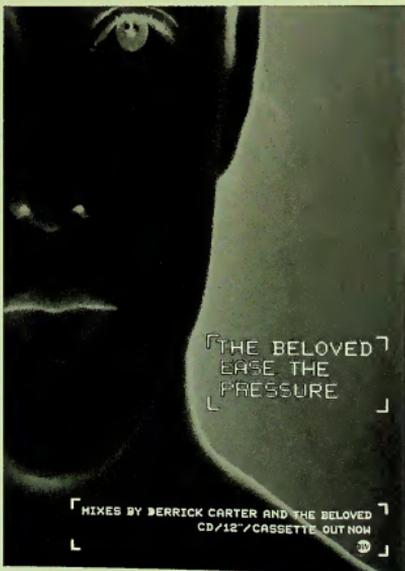
Released 19th August

- Record Mirror Club Chart No 2
- Update Club Chart No 4
- Received summer euroresolution service
- Featured for 3 consecutive weeks on Pete Tong's Essential Selection & Recovery Session
- Playlisted Kiss 102
- Featured heavily on MTV Dance Floor & Party Zone shows
- Ads running in DJ/Muzik/Mixmag/Update

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Food/Paragonite
ELEVATOR SONG Dubstar

25	ELEVATOR SONG	Dubstar	Foam/Parlophone
26	LEMON TREE	Fools Garden	Encore
27	NOBODY KNOWS	Tony Rich Project	LaFace/Arista
28	KEEP ON JUMPIN'	Redi Terry feat. Martha Wash & Joseph Brown	Manhattan
29	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene	MCA
30	ALWAYS BE MY BABY	Manah Carey	Columbia
31	TATTVA	Kula Shaker	Columbia
32	JAZZ IT UP	Real 2 Real	Positiva
33	YOU GOT THE POWER	OFX	Epidemic
34	IN TOO DEEP	Belinda Carlisle	Chrysalis
35	KRUPA	Apollo Four Forty	Epic
36	DINNER WITH DELORES	TARCAP	Warner Bros
37	HOW DO YOU WANT IT?	2 Pac featuring Ke\$ha and JoJo	Death Row/Island
38	PRETTY VACANT	LIVE Sex Pistols	Virgin
39	FEMALE OF THE SPECIES	Space	Gut
40	CHANGE THE WORLD	Eric Clapton	Reprise

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

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1 BIG MIX 96

EMI TV/Warner Music

2 CLUB MIX 95 - VOL 2

Virgin TV

3 SHINE 5

Virgin TV

4 IN THE MIX 91'S HITS

Virgin

5 MOVIE KILLERS

Virgin

6 NEW HITS 96

Virgin TV/Warner Music

7 MINISTRY OF SOUND - DANCE NATION PART 2

Virgin TV/Soul

8 100% SUMMER MIX 96

Virgin

9 TRANSPORTING (OST)

BMG Parlophone

10 YERK! 4

Virgin TV

11 UNTITLED 2

Virgin TV

12 THE NO.1 EIGHTIES ALBUM

Virgin TV

13 THE BEST SUMMER... EVER!

Virgin

14 NO GREATER LOVE

Virgin TV

15 THE NO.1 SUMMER ALBUM

Virgin TV

16 EIGHTIES SOUL WEEKENDER 2

Virgin

17 FANTAZIA - PRESENT THE HOUSE COLLECTION 4

Virgin

18 IN THE MIX 95 - 2

Virgin

19 THE BEST SWING ALBUM IN THE WORLD... EVER!

Virgin

20 CREAM LIVE - TWO

Virgin

25	DEFINITELY MAYBE	Oasis	Creation
30	LOAD	Metallica	Vertigo
19	RAISE THE PRESSURE	Electronic	Parlophone
27	DAYDREAM	Mariah Carey	Columbia
25	LIFE SIMPLY RED		East West
26	NAKED	Louise	1st Avenue/EMI
31	THE PRESIDENTS OF THE USA	The Presidents Of The USA	Columbia
32	DIFFERENT CLASS	Pulp	Island
45	SECOND TOUGHEST IN THE INFANTS	Underworld	Junior Boy's Own
39	STANLEY ROAD	Paul Weller	Go! Discs
32	THE WAR OF THE WORLDS	Jeff Wayne	Columbia
38	GREATEST HITS	Gipsy Kings	Columbia
34	THE VERY BEST OF ...	The Eagles	Elektra
35	TO THE FAITHFUL DEPARTED	The Cranberries	Island
42	HITS	Mike & The Mechanics	Virgin
36	CANDYLOSS AND MEDICINE	Eddi Reader	Blanco Y Negro

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US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	MACARENA (Los Lobos)	RS&A	26	THE EARTH, THE SUN... (Color Me Badd)	Warner
2	YOU'RE MAKIN' ME HIGH/LIT... (Tommy Davidson)	Capitol	27	FOLLOW YOU DOWN/TIL I HEAR... (The Onyx Mamas)	ABC
3	HOW DO I WANT IT?... (Sheela Bhatt)	Capitol	28	I LIKE (Lionel Richie)	Def Jam
4	GIVE ME ONE REASON (Tina Turner)	Capitol	29	HAY Crystal Castles	Philly
5	I CAN'T SLEEP BY MY (IF I) (Inlay)	Philly	30	SOMEDAY (A&A)	West Street
6	CHANGE THE WORLD (The Doobie Brothers)	Philly	31	JEALOUSY (Koolhaas)	Elektra
7	TWISTED (Kiss)	Capitol	32	TOUCH ME (The World)	Def Jam
8	YOU LEARN'D YOU DON'T KNOW (Kiss)	Mercury	33	THAT GIRL (Mick Jagger/Sheila E)	Philly
9	CMON N' RIDE IT (Cool 100)	Capitol	34	WHERE DO YOU GO (New Power Generation)	Capitol
10	LOUNGIN' (Cool 100)	Capitol	35	STUPID GIRL (Kiss)	Capitol
11	WHO WILL SAVE YOUR SOUL (Joni Mitchell)	Capitol	36	TONIGHT, TONIGHT (The Doobie Brothers)	Philly
12	ELEVATORS (ME & YOU) (Outkast)	Capitol	37	YOU'RE THE ONE (J&C)	Philly
13	I LOVE YOU ALWAYS FOREVER (Diana Ross)	Capitol	38	UNTIL I SLEEP (Mistral)	Philly
14	KISSIN' YOU (The Doobie Brothers)	Philly	39	THREE-TONE MISSION IMPOSSIBLE (Alan Deeney & Lynne)	Capitol
15	INDEFENSIVE (Joni Mitchell)	Capitol	40	BLUE (Lionel Richie)	Capitol
16	INSENSITIVE (Joni Mitchell)	Capitol	41	MISSING Everything But The Girl	Philly
17	ALWAYS BE MY BABY (Mariah Carey)	Capitol	42	FAST LOVE (George Michael)	Philly
18	TWO CROSSROADS (Sade)	Philly	43	SITIN' UP IN MY ROOM (Sade)	Philly
19	ONLY YOU (The Doobie Brothers)	Philly	44	WONDER (New Power Generation)	Capitol
20	WHY LOVE YOU SO MUCH/AIN'T... (Minnie Driver)	Capitol	45	IT'S ALL THE WAY LIVE (The Doobie Brothers)	Philly
21	NOBODY KNOWS (The Doobie Brothers)	Philly	46	GET ON UP (J&C)	Philly
22	COUNTING BLUE CARDS (Diana Ross)	Capitol	47	TUCKER'S TOWN (New Power Generation)	Capitol
23	SWEET DREAMS (L.A. Beach)	Capitol	48	OLD MAN & ME (WHEN I GET... (New Power Generation)	Capitol
24	IRONIC (New Power Generation)	Capitol	49	MY BOO (Sheena Easton)	Capitol
25	CHILDREN (New Power Generation)	Capitol	50	WHERE DO WE GO FROM HERE (Diana Ross)	Capitol

Covers courtesy of Island 3 August 1995. * Awards are awarded to those products demonstrating the greatest play and sales gain (UK acts). UK: UK singles charts.

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	IT WAS WRITTEN (J&C)	Capitol	26	BORDERLINE (Beverly Sills)	Capitol
2	JAGGED LITTLE PILL (Alice in Chains)	Mercury	27	THE HUNCHBACK OF NOTRE DAME (OST) (Various)	Philly
3	BLUE Ladies First	Capitol	28	MTV PARTY TO GO VOL. 5 (Various)	Capitol
4	LOAD (Metallica)	Capitol	29	MELLON COLIE & THE INFAMOUS... (Screaming Tree)	Philly
5	1999 (Eternal)	Capitol	30	CITYIN IT (J&C) NUMBER 10 (Top Gun) (Orchestral)	Capitol
6	SECRETS (Tom Hiddleston)	Capitol	31	TO THE FAITHFUL (PART 2) (The Cranberries)	Philly
7	THE SCORE (Fugees)	Philly	32	DESTINY (Joni Mitchell)	Capitol
8	FALLING INTO YOU (Celine Dion)	Capitol	33	SIXTEEN STONE (Bush)	Philly
9	NEW BEGINNING (Tina Turner)	Capitol	34	BAD HAIR DAY (Weird Al Yankovic)	Capitol
10	TRAGIC KINGDOM (No Doubt)	Capitol	35	ALIVE ON MY MIND (The Doobie Brothers)	Philly
11	KEITH SWEAT (Keith Sweat)	Philly	36	311 (311)	Capitol
12	PHENOMENON (DST) (Various)	Capitol	37	ELECTRIC/LYRARD (Auricle Series)	Capitol
13	THE NUTTY PROFESSOR (OST) (Various)	Capitol	38	STAR TURTLE (New Power Generation)	Capitol
14	WHAT'S THE STORY, MORNING GLORY? (Deerhoof)	Capitol	39	ROCKET (Minnie Driver)	Capitol
15	GRASP (Sade)	Capitol	40	BANANA WIND (Joni Mitchell)	Capitol
16	THE WOMAN IN ME (Shania Twain)	Capitol	41	B. KELLY (B. Kelly)	Capitol
17	DOWN ON THE UPSIDE (Deerhoof)	Capitol	42	LEGAL DROG (Minnie Driver)	Capitol
18	DAYDREAM (Michael)	Capitol	43	GANGSTA'S PARADISE (Ice Cube)	Capitol
19	THE FINAL CUT (David Coverly)	Capitol	44	TRY MUSIC... SONGS FROM THE... (New Power Generation)	Capitol
20	FAIRWEATHER JOHNSON (New Power Generation)	Capitol	45	MISSION TO PLEASE (The Doobie Brothers)	Philly
21	GARBAGE (Garbage)	Capitol	46	GET ON UP AND DANCE (Diana Ross)	Capitol
22	BLUE CLEAR SKY (George Strait)	Capitol	47	REASONABLE DOUBT (Joni Mitchell)	Capitol
23	ODELAY (J&C)	Capitol	48	STAKES IS HIGH (Diana Ross)	Capitol
24	EVIL EMPIRE (Rage Against the Machine)	Capitol	49	OLDER (George Michael)	Capitol
25	PIECES OF YOU (Joni Mitchell)	Capitol	50	J&C'S OF CLAY (Joni Mitchell)	Capitol

UK WORLD HITS

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

FRANCE		
1	JE T'ES DONNE (World Agency)	(FM)
2	EVERYBODY (World Agency)	(FM)
3	FAST LOVE (George Michael)	(Virgin)
4	RETURN OF THE MACK (Mickie Most)	(J&C)
5	WRONG Everything But The Girl	(Virgin)

Source: IFPI

AUSTRALIA		
1	GLYCERINE (Bush)	(J&C)
2	OH MAN... JUST A LITTLE BIT (Gina G)	(J&C)
3	FAST LOVE (George Michael)	(Virgin)
4	I AM BLESSED (Dennis)	(J&C)
5	WRONG Everything But The Girl	(Virgin)

Source: ARIA

ISRAEL		
1	MAKE IT WITH YOU (Lata/Lorance)	(Mercury)
2	WIDENING OUR HORIZONS (Mitsri)	(Mercury)
3	DELIVER ME (The Doobie Brothers)	(EastWest)
4	ONE MORE TRY (Avi Avner)	(Chameleon)
5	FORGOT ABOUT THE WORLD (Sade)	(Capitol)

Source: Israeli Broadcasting Authority

SWEDEN		
1	OH MAN... JUST A LITTLE BIT (Gina G)	(J&C)
2	FOREVER LOVE (Gary Barlow)	(J&C)
3	WIDENING OUR HORIZONS (Mitsri)	(Mercury)
4	FREE FIRESTARTER (The Prodigy)	(J&C)
5	WEAK SMOKE (Auricle)	(Virgin)

Source: GLF/SEPI

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	WANNABE (Ice Cube)	Capitol	21	NOBODY KNOWS (Tina Turner)	Capitol
2	KILLING ME SOFTLY (Sade)	Philly	22	GOOD ENOUGH (Sade)	Philly
3	MYSTERIOUS GIRL (New Power Generation)	Capitol	23	YOU'RE MAKIN' ME HIGH (Tom Hiddleston)	Capitol
4	MACARENA (Los Lobos)	Capitol	24	FAST LOVE (George Michael)	Philly
5	EVERYTHING MUST GO (New Power Generation)	Capitol	25	SORORITY MICH (I REMEMBER) (Tina Turner)	Capitol
6	BORN SLIPPER (Joni Mitchell)	Capitol	26	I AM... I FEEL (Mariah Carey)	Capitol
7	HEAD OVER FEET (Alice in Chains)	Capitol	27	SUNSHINE (Sade)	Philly
8	HIGHER STATE OF CONSCIOUSNESS (Joni Mitchell)	Capitol	28	WALKING ON THE MILKY WAY (Joni Mitchell)	Philly
9	WOMAN (Sarah Daves)	Philly	29	KEEP ON JUMPIN' (Joni Mitchell)	Philly
10	FOREVER LOVE (Gary Barlow)	Capitol	30	THE ONLY THING THAT LOOKS GOOD ON ME (Joni Mitchell)	Philly
11	DON'T STOP MOVIN' (Joni Mitchell)	Capitol	31	THE DAY WE CAUGHT THE TRAIN (Sade)	Philly
12	IN TO DEEP (Sade)	Philly	32	FORBIDDEN CITY (Sade)	Philly
13	WRONG Everything But The Girl	Virgin	33	GROOVIN' (Sade)	Philly
14	CRAZY (Joni Mitchell)	Capitol	34	SURPRISE (Sade)	Philly
15	CHANGE THE WORLD (Ice Cube)	Capitol	35	DON'T PULL YOUR LOVE (Sade)	Philly
16	ALWAYS BE MY BABY (Mariah Carey)	Capitol	36	IRONIC (Alice in Chains)	Capitol
17	MISSING YOU (Tina Turner)	Philly	37	THREE LIONS (Sade)	Philly
18	HOW BIZARRE (Joni Mitchell)	Capitol	38	DON'T LOOK BACK IN ANGER (Sade)	Philly
19	BECAUSE YOU LOVED ME (Celine Dion)	Capitol	39	RETURN OF THE MACK (Mickie Most)	Capitol
20	OCEAN DRIVE (Lighthouse Family)	Capitol	40	THE 3RD MISSION IMPOSSIBLE (Alan Deeney)	Capitol

© ERA. The Network Chart is compiled by ERA for independent Radio using airplay data from Music Central UK and CMA sales data.

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	JAGGED LITTLE PILL (Alice in Chains)	Mercury	21	LIFE (Sade)	Philly
2	MOSLEY SNOODS (Deerhoof)	Capitol	22	LOAD (Metallica)	Capitol
3	RECOVERING FROM... THE VERY BEST OF (Celine Dion)	Capitol	23	THE PRESIDENTS OF THE USA (The Presidents of the USA)	Capitol
4	WHAT'S THE STORY? (Mickie Most)	Capitol	24	THE WAR OF THE WORLDS (Joni Mitchell)	Capitol
5	WILDEST DREAMS (Tina Turner)	Capitol	25	DIFFERENT CLASS (Joni Mitchell)	Capitol
6	1977 (A&A)	Capitol	26	THE VERY BEST OF... (Sade)	Philly
7	OLDER (George Michael)	Capitol	27	STANLEY ROAD (Paul Weller)	Capitol
8	OCEAN DRIVE (Lighthouse Family)	Capitol	28	TO THE FAITHFUL, PARTED (The Cranberries)	Philly
9	11 THILLIE DIE (Eyes Adams)	Capitol	29	CHAOS AND DISORDER (Tina Turner)	Philly
10	FREE PEACE SWEET (Joni Mitchell)	Capitol	30	CANDYLAND AND MEDICINE (Sade)	Philly
11	BIZARRE (Alice in Chains)	Mercury	31	HITS (Mickie Most)	Capitol
12	WALKING WOUNDED (Everything But The Girl)	Philly	32	DISGRACEFUL (Sade)	Philly
13	EVERYTHING MUST GO (New Power Generation)	Capitol	33	THE BENOS (Alice in Chains)	Philly
14	THE IT GIRL (Sade)	Philly	34	ALL CHANGE (Sade)	Philly
15	GARBAGE (Garbage)	Capitol	35	ODELAY (J&C)	Capitol
16	THREE LIONS (Sade)	Philly	36	SIMPLY THE BEST (Tina Turner)	Capitol
17	HELL-FREEZES OVER (Eyes Adams)	Capitol	37	FAIRWEATHER JOHNSON (New Power Generation)	Capitol
18	RAISE THE PRESSURE (Eyes Adams)	Capitol	38	MERCURY FALLING (Sade)	Philly
19	RAISE THE PRESSURE (Eyes Adams)	Capitol	39	PARANOID & SUNDAY (Sade)	Philly
20	DEFINITELY MAYBE (Sade)	Philly	40	LONG SONGS (Sade)	Philly

© CMA. Compiled by ERA

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	KILLING ME SOFTLY	Fugees	Columbia	CD 66333K3 (SM)
2	2	CRAZY	Mark Morrison	WEA	(W)
3	4	YOU'RE MAKIN ME HIGH	Tom Bronson	LaFace/Arista	CD 7423135941 (BMG)
4	3	HOW DO YOU WANT IT?	2Pac featuring KC and Jolo	Death Row/Warland	12DRW 41F
5	NEW	DINNER WITH DELORES	TAFACAP	Warner Bros	(W)
6	NEW	I WAS MADE TO LOVE YOU	Lorraine Cato	MCA MCST	40059 (BMG)
7	6	ALWAYS BE MY BABY	Mariah Carey	Columbia	(S)
8	8	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	7423135841 (BMG)
9	5	CANDLES	Alex Reese	Fourth & Broadway	12BRW 333 (F)
10	7	EASE YOUR MIND	Galliano	Talkin' Loud	TLX 10 (F)
11	NEW	CHANGE	Row Stylus	Wired WIPED	1228 (3M)/SM
12	11	RETURN OF THE MACK	Mark Morrison	WEA	WEA 6041 (W)
13	9	YOU'VE GOT THAT SOMETHIN'	Robyn	RCA	74231333461 (BMG)
14	10	INCE AGAIN	A Tribe Called Quest	Jive	JIVET 399 (BMG)
15	16	TWISTED	Keith Sweat	Elektra	EKR 2237 (W)
16	13	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	5706191 (F)
17	15	KEEP ON, KEEPIN' ON	MC Lyte featuring Xscape	East West	A 4387 (F)
18	14	THANK GOD IT'S FRIDAY	R Kelly	Jive	CD JIVRCD 399 (BMG)
19	20	DOIN' IT	LL Cool J	Def Jam/Intand	12DEF 15 (F)
20	12	ANYTHING	Damage	Big Life	BLRIT 129 (F)
21	19	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra	EXR 2207 (W)
22	21	DO I KNOW WHERE YOU'RE COMING FROM	M-Beat featuring Jamiroquai	Rank 12RENK1 (S)	
23	17	UNDERCOVER LOVER	Smooth	Jive	JIVET 397 (BMG)
24	28	BEFORE YOU WALK OUT OF MY LIFE	Monica	Rowdy	74231374041 (BMG)
25	24	YOU'RE THE ONE	SWV	RCA	7423138311 (BMG)
26	23	THEY DON'T CARE ABOUT US	Michael Jackson	Epic	CD 6629602 (SM)
27	25	5 O'CLOCK	Nonchalant	MCA MCST	48011 (BMG)
28	28	I MUST STAND	Ice-T	Virgin	SYND1 51E (S)
29	22	LADY	D'Angelo	Cooktempo	12COOL 323 (E)
30	NEW	B4 I LET U GO	Felony	Parlophone	1296438 (S)
31	31	SPACE COWBOY	Jamiroquai	Epic	4273827 (SM)
32	29	THE GRAVE AND THE CONSTANT	Fun Lovin' Criminals	Chrysalis	12CHS 5631 (E)
33	18	LIVIN' IN THIS WORLD/LIFESAVER	Guru	Cooktempo	12COOL 320 (E)
34	31	24/7	BT	MJ/Epic	6631992 (SM)
35	NEW	LET ME KNOW	Kyle Le Roc	Orchestrated Noise	BKST 101 (US)
36	27	I GOT 5 ON IT	Lonze	Noz Tryba/Virgin	VUST 101 (E)
37	35	PLAYA HATA	Lonze	Virgin	VUST 103 (E)
38	30	STAKES IS HIGH	De La Soul	Tonny Boy TBV	730 (RTM)/DISC
39	22	ONE FOR THE MONEY	Horace Brown	Motown	863523 (F)
40	37	GET ON UP	Jodeci	MCA MCST	481010 (BMG)

© C.M. Compiled from data from a panel of independent and specialist multiples.

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	HEY JUPITER/PROFESSIONAL WIDOW	Tori Amos	East West	A 54941 (W)
2	1	HIGHER STATE OF CONSCIOUSNESS '96 REMIXES	Wink	Manhattan	FESX 5 (F)
3	NEW	BRING ME LOVE	Andrea Mendez	AMPM	SM18751 (F)
4	6	BORN SLIPPIY	Underworld	Junior Boy's Own	JBO 44 (RTM)/DISC
5	7	KEEP ON JUMPIN'	Tollie Terry feat. Martha Wash & Jocelyne Boreau	Meridian	ESX1 (F)
6	2	CANDLES	Alex Reese	Fourth & Broadway	12BRW 333 (F)
7	5	LE VOIE LE SOLEIL	Subliminal Cuts	XL Recordings	XLRS 15 (S)
8	NEW	I LIKE IT	Angel Moraes '96 Remixed	Hot 'n' Spicy	SUBST 1 (CMV/SM)
9	12	SUNSHINE	Amoeba	Positive	12TV 47 (E)
10	3	KRUPA	Upplo Four Fony	Epic	SSXT 5 (S)
11	NEW	STRETCH	Ken Ishii	R&S	990308 (V)
12	4	U (I GOT A FEELING)	Score Project	Positive	12TV 55 (E)
13	NEW	I WAS MADE TO LOVE YOU	Lorraine Cato	MCA MCST	40059 (BMG)
14	NEW	LET ME KNOW	Kyle Le Roc	Orchestrated Noise	BKST 101 (US)
15	8	HOW DO YOU WANT IT?	2Pac featuring KC and Jolo	Death Row/Warland	12DRW 41F
16	10	GIVE YOU	D'Jaimin	Cooktempo	12COOL 324 (E)
17	28	JAZZ IT UP	Real 2 Real	Positive	12TV 59 (E)
18	NEW	STAND UP	Love Train	AMPM	SM18271 (S)
19	15	EASE YOUR MIND	Galliano	Talkin' Loud	TLX 10 (F)
20	9	OUTRAGEOUS	Stix 'n' Stoned	Positive	12TV 52 (E)
21	NEW	THE CITY: BIGGER & BETTER	Mark Spoon & Pascal Feds	Optim	OP 003 (RTM)/DISC
22	NEW	GANGSTER/MUTHA *UCKA	Dilijah	Philly Blunt	PB 005R (SRD)
23	25	WRONG	Everything But The Girl	Virgin	VST 1589 (E)
24	19	VALLEY OF THE SHADOWS	Orion Unknown	Ram	RAMM 16 (SRD)
25	NEW	YOU GOT THE POWER	GFX	Epicentric	EPIT 007 (GRP/FP)
26	NEW	BABY LUV	Groove Theory	Epic	4918300 (Import)
27	NEW	STOMP	Quincy Jones	Qwest	SSG247290 (1)
28	NEW	MAW WAR	Kerlos 4	MW	MAW 011 (MCA)
29	12	FIRE UP THE SHOESAW	Lionrock	Deconstruction	74321382551 (BMG)
30	13	WHERE LOVE LIVES (REMIX)	Allison Limerick	Arista	74321381591 (BMG)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	3	IT WAS WRITTEN	NAS	Columbia	4841761/1481764 (SM)
2	NEW	WALTERS ROOM	Blas Smeets/Dietera	Junior Boy's Own	JBO 45 (RTM)/DISC
3	2	SECRETS	Tommy Bronson	LaFace	+73002826204 (Import)
4	1	MY HEART	Deneé Jones	LaFace/Arista	7423136203 (BMG)
5	4	VIYB4 N	Various	Global Television	+R4DMC 38 (BMG)
6	7	THE SCORE	Fugees	Columbia	4834104/4834105 (SM)
7	5	KEITH SWEAT	Keith Sweat	Elektra	759161707/759517024 (W)
8	NEW	THE NUTTY PROFESSOR (OST)	Various	Elektra	Wired WIPED CD 513112 (F)
9	NEW	REMANISANCE THE MIX COLLECTION - PART 3	Various	+REMANISANCE 3 (N/W)/SM	
10	10	FANTAZIA PRESENT THE HOUSE COLLECTION 4	Various	Fantazia	PHC 4LPHHC 4MC (BMV/SM)

SPECIALIST CHARTS

3 AUGUST 1996

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VIDEO

MUSIC VIDEO

This	Last	Artist	Title	Label	Cat No	16	11	BILL WHELAN: Riverdance-The Show	VCI V13494	1	1	BILL WHELAN: Riverdance-The Show	VCI V13494
1	1	STAR TREK VOYAGER - VOL.23	CC Video V49417	17	11	STAR TREK - THE ORIGINAL SERIES - 13	CC Video V49417	17	11	2	2	LIVE AT ROCKIN'LAS Honolulu in Concert	Viva! V10358
2	1	THE SWAN PRINCESS	Columbia TriStar V49233B	18	12	THE LION KING	Walt Disney V25772	4	5	3	3	BOYZONE Live At Sea	VNL 83303
3	1	STAR TREK DEEP SPACE NINE - VOL.4	CC Video V49415	19	10	BEACHES	Touchstone V49737	4	4	5	5	OASIS:Live By The Sea	PNL PAN9179
4	4	BAYLON 5 - VOLUME 12	Warner Home Video SD V1039	20	21	MR MEN AND LITTLE MISS	Tempo V222	5	3	3	3	TAKE THAT: Greatest Hits	BMG Video V423192
5	2	AROUND THE WORLD WITH TIMON & PUMBA	Walt Disney V20782	21	21	TINA:WHATS LOVE GOT TO DO WITH IT	Touchstone V20112	6	8	8	8	THE WHO:Live At The Regal Hotel '78	Home Vision BVR200
6	5	LEON	Touchstone V20022	22	14	GURDY	Walt Disney V20482	7	7	7	7	THE PRODUCERS:Electronic Punks	XL Recordings VQ107
7	4	POCAHONTAS	Walt Disney V20462	23	21	WALLACE & GROMIT - A CLOSE SHAVE	BBC 8203596	8	10	10	10	EAGLES:Hell Bound Gaur	Geffin Home Video GEF2548
8	22	POSTMAN PAT - ABC STORY	Tempo 8414	24	3	STAR TREK VOYAGER - 26	CC Video V49418	9	10	10	10	BON JOVI:Live In London	PolyGram Video V63210
9	13	WHEN A MAN LOVES A WOMAN	Touchstone V49127	25	3	DIMS AND DUMBER	First Independent V43376	10	11	11	11	PULP:Sorted For Films & Vids	VLL V023463
10	7	PULP FICHION	Touchstone V49142	26	26	THE AMAZING PANDA ADVENTURE	Warner Home Video V20300	11	14	14	14	WAGNER:Live At Carnegie Hall	Warner Home V.1008353
11	30	POSTMAN PAT - 123 & GIFT	Tempo 8523	27	27	THE BUCK	EVI 01116	12	9	9	9	CAROLAN:Live At Carnegie Hall	Warner Home V.1008353
12	1	THE X FILES - F.I.S. - ABDUCTION	Fox Video 85938	28	28	SISTER ACT	Touchstone V49422	13	10	10	10	DANIEL O'DONNELL: The Classic Live Concert	Meridian HT27005
13	5	BUDGE THE HELICOPTER - AIRSHOW	First Independent V40338	29	29	SPEED	Fox Video 85939	14	15	15	15	TAC:THE MACHINES - Unleash The Machine	BMG Video V423191
14	3	MEN FASHIONING BADLY - COMPLETE SERIES 1	ThamesVideo Collect V1023	30	30	COCKTAIL	Touchstone V49382	15	17	17	17		
15	4	NURSERY RHYMES	Halmark Video V003402B	31	31								

INDEPENDENT SINGLES

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(distributor)
1	1	BOBBI SLIPPY	Underworld	Junior Boy's Own JB0 44	CDS2 (RTM/D)
2	4	RUSH HOUR	Layher	Paradox PDDX 812 (V)	
3	5	500 (SHAKE BABY SHAKE)	Josh	4AD BADD 605CD (RTM/D)	
4	3	I COME FROM ANOTHER PLANET...	Jillian Cooper	Echo ECD2 22 (V)	
5	2	FEMALE OF THE SPECIES	Space	GUT GOUT 2 (T)	5
6	4	NICE GUY EDDIE	Sleeper	Indefinite SLEEP 03CD (V)	6
7	5	ON YEAH	Ash	Infectious INFECT 41CD (RTM/D)	7
8	7	SOMETHING 4 THE WEEKEND	Super Furry Animals	Creation CRESCD 228 (3M/V)	8
9	8	MALCAENA	Los Del Mar	Pulse+ CD/DLSE 188 (P)	9
10	9	EXODUS LIVE	Lowlifez	China WOOD 2082 (P)	10
11	10	RISE	Zion Train	China WOOD 2085 (P)	11
12	9	SOMETHING FOR THE WEEKEND	Divine Comedy	Sentata SETCD 26 (V)	12
13	10	BEAUTY OF THE RIDE	Sabahad	Dominio RUG 41CD (P)	13
14	10	THEME FROM MISSION: IMPOSSIBLE	IMF	Dynamo DYND 7 (P)	14
15	6	HAPPY SHOPPER	80R.Dolls	Indefinite DOLLS 005CD (V)	15
16	17	WHATEVER	Oasis	Creation CRESCD 195 (3M/V)	16
17	10	THE MILL HILL SELF HATE CLUB	Edward Ball	Creation CRESCD 221 (3M/V)	17
18	20	DON'T LOOK BACK IN ANGER	Oasis	Creation CRESCD 231 (3M/V)	18
19	11	TO WIN JUST ONCE	Saw Doctors	Shamtown: SAW 001CD (P)	19
20	12	ANYTHING	Blago	Big Life BLMG 125 (P)	20

This	Last	Title	Artist	Label	(distributor)
1	2	(WHAT'S THE STORY) MORNING...	Oasis	Creation CRECD 185 (3M/V)	
2	1	1877	Ash	Infectious INFECT 40CD (RTM/D)	
3	3	THE IT GUILT	Sleeper	Indefinite SLEEP02 (V)	
4	4	DEFINITELY MAYBE	Oasis	Creation CRECD 185 (3M/V)	
5	5	PLAY GAMES	Dog Eat Dog	Roadrunner RR 86782 (P)	
6	5	SOMEONE TOUGHEST IN THE INFANTS	Dog Eat Dog	Junior Boy's Own JB000 4 (RTM/D)	
7	6	CASANOVA	Divine Comedy	Sentata SETCD 25 (V)	
8	8	FUZZY LOGIC	Super Furry Animals	Creation CRESCD 199 (3M/V)	
9	7	PARANOIA & SUNBURST	Stark Annalise	One Little Indian VLI 95CD (P)	
10	10	LOVEFUE	Lowlifez	4AD CAD 6964CD (RTM/D)	
11	9	STAKES IS HIGH	De La Soul	Tommy Boy TB02 1148 (RTM/D)	
12	10	WHO CAN YOU TRUST?	Marcellus	Indochina ZEN 005CD (P)	
13	11	GROW TOGETHER	Zion Train	China WOLCD 1071 (P)	
14	13	THE COMPLETE	Stone Roses	Silverstone ORECD 583 (P)	
15	15	EXPECTING TO FLY	Bluetones	Superior Quality BLUECD 004 (V)	
16	16	RSW 1987-1995	Renegade Soundwave	Mute COSTUM 152 (RTM/D)	
17	12	FOUND SOUND	Spooky	Genesis GENCD 1 (V)	
18	18	STONE ROSES	Stone Roses	Silverstone ORECD 582 (P)	
19	14	ON	Echobilly	Faun Faux CD 13M/V (P)	
20	15	DUBNGASSWITHMYHEADMAN	Underworld	Junior Boy's Own JB000 1 (RTM/P)	

ROCK

This	Last	Title	Artist	Label	(distributor)
1	2	18 TIL DIE	Bryan Adams	A&M A495512 (F)	
2	3	GARBAGE	Garbage	Mushroom D 31450 (RTM)	
3	1	THESE DAYS	Ben Jovi	Mercury 5282482 (F)	
4	4	LOAD	Metallica	Vertigo 5328182 (F)	
5	5	PLAY GAMES	Dog Eat Dog	Roadrunner RR 86782 (P)	
6	5	TO THE FAITHFUL DEPARTED	Cranberries	Island CD 8648 (P)	
7	8	SLANG	Dad Lippard	Bludgeon BR 522632 (F)	
8	15	REGULAR URBAN SURVIVORS	Temonvision	Total Vega VEGASCD 3 (E)	
9	6	CROSS ROAD - THE BEST OF	Ben Jovi	Junco J522682 (F)	
10	7	THE SUN IS OPEN UP	Longgips	Mother MUNCD 9602 (P)	

This	Last	Title	Artist	Label	(distributor)
11	12	NEVER MIND THE BOLLOCKS	Sax Pistola	Virgin CDVX 2086 (E)	
12	9	NEVERMIND	Nirvana	DGC DGCD 24425 (BMG)	
13	17	THE ULTIMATE EXPERIENCE	Jim Hendrix	PolyGram TV 5172352 (F)	
14	10	DOWN ON THE UPSIDE	Soundingard	A&M 5405282 (F)	
15	19	SD FAR SO GOOD	Bryan Adams	A&M 5401572 (F)	
16	11	EVIL EMPIRE	Rage Against The Machine	Epic 4810282 (E)	
17	14	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 536247332 (W)	
18	18	DOOKIE	Green Day	Reprise 536248532 (W)	
19	13	SIXTEEN STONE	Bush	Interscope 654824532 (W)	
20	19	BORN ON A PIRATE SHIP	Barenaked Ladies	Reprise 5362483712 (W)	

MID-PRICE

This	Last	Title	Artist	Label	(distributor)
1	2	ELERANT SLUMMING	M People	Deconstruction 743211662 (BMG)	
2	3	PABLO HONEY	Radiohead	Parlophone CDPCS 7360 (E)	
3	1	BROTHERS IN ARMS	Dave Strubbs	Vertigo 874882 (P)	
4	13	GREATEST HITS	Bob Dylan	Columbia 4809932 (SM)	
5	5	IN CONCERT	Carrera, Pavarotti, Domingo	Decca 430432 (F)	
6	6	OCEAN COLOUR SCENE	Ocean Colour Scene	Fontana 512282 (F)	
7	17	TRACY CHAPMAN	Tracy Chapman	Elektra ETK400 (W)	
8	20	NEW JERSEY	Ben Jovi	Vertigo 833432 (F)	
9	10	THE COLLECTION	The Kinks	RCA 852794 (BMG)	
10	10	THE BUBLES BROTHERS (OST)	Various	Atlantic K 50712 (P)	

This	Last	Title	Artist	Label	(distributor)
11	10	BLUNTED ON REALITY	Fugees	Columbia 4747312 (SM)	
12	5	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GEF0 24148 (BMG)	
13	13	THE DOCK OF THE BAY	Otis Redding	Atlantic 584813082 (W)	
14	9	NEVER MIND THE BOLLOCKS	Sax Pistola	Virgin CDVX 2086 (E)	
15	14	SLEEPY WHEN WET	Ben Jovi	Vertigo 832842 (F)	
16	16	PICTURE BOOK	Smyley Red	East West 90319592 (W)	
17	17	THE HUNCHBACK/NOTRE - READ ALONG	Various Artists	Walt Disney WID 30134 (W)	
18	18	PROTECTION/NO PROTECTION	Massive Attack	Virgin BVR 8032 (E)	
19	19	HOTEL CALIFORNIA	The Eagles	Asylum K 25305 (W)	
20	7	THE HIDDEN CAMERA	Phoek	Science GEDCD 1 (E)	

CLASSICAL

This	Last	Title	Artist	Label	(distributor)
1	3	BEST CLASSICAL ALBUM IN THE WORLD EVER!	Various Artists	EMI CRENTV0931E	
2	1	HALL OF FAME	Various Artists	Classics FM CPKCD1 (Class F)	
3	2	CLASSICAL MEDITATIONS	James Galway	RCA Victor 74321377312 (BMG)	
4	4	PURE CLASSICAL MOODS	Various Artists	Decca 447592 (F)	
5	5	190 POPULAR CLASSICS	Various Artists	Castle Communications MBS00541 (BMG)	
6	4	DUETS & ARIAS	Roberto Alagna/Angelo Chevarri	EMI Classics CDC50516112 (E)	
7	7	THE 3 TERRORS IN CONCERT 1994	Carrera, Pavarotti, Domingo	Decca 439992002 (W)	
8	6	SONGS OF SANCTUARY	Adiemus	Venture CDVE 825 (E)	
9	13	THE PLANO	Michael Nyman	Venture CDVEX919 (E)	
10	2	ENGLAND'S GLORY	Various	EMI Premier CDC 5961412 (E)	

This	Last	Title	Artist	Label	(distributor)
11	9	THE ULTIMATE GUITAR COLLECTION	Julian Bream	7432133702 (BMG)	
12	8	CLASSIC MOODS	Various	Decca 45242 (E)	
13	6	CLASSIC LOVE	Various Artists	Decca 45242 (E)	
14	12	CLASSIC OPERA EXPERIENCE	Various Artists	EMI Premier CDCELEXP (F)	
15	15	KARL JENKINS: PALLADIO	Various Artists	EMI Premier CDCELEXP (F)	
16	14	SOPRANO IN RED	Lesley Garrett	Sony Classical SK6226 (W)	
17	15	BRITISH LIT MUSIC CLASSICS	New London Orchestra	Silva Classics SILVCD11 (CD/NS)	
18	16	BAJO EL CIELO PASADISO	Plecco Domingo	Hypocrite CDAB6888 (CRC/BMG/G)	
19	18	PASSION	Jose Carreras	Sony Classical SK6226 (W)	
20	17	DIVA - THE ULTIMATE COLLECTION	María Callas	Erato 963012952 (W)	

SINGLES

31 **THE MICHAEL JACKSON**: Why Eerie (MCA/2887). This smoochy soul ballad bringing together the family is a dead cert for the top three, with the elder Jackson's vocals making it possible number one material. **□□□□**
BRYAN ADAMS: Let's Make A Night To Remember (A&M BAC2). A smoocher ballad than of late, with his 18 'Til I Die album, although it retains the classic Adams' touch. Another hit. **□□□□**

TIGER: Race (Trade 2 TRCD004). One of the brightest heads around sound brilliant courtesy of Dan Laidler's excellent songwriting. This is less catchy than their Pierce Panda debut, but sure to give them a first chart placing. **□□□□**
THE TRASH CAN SINATRAS: A Happy Peck (Cap Discs 826982). A fine title record in the style of Shack, with beautiful strummed guitars, bright lyrics and warm feelings, but it sounds like their time has passed. **□□**

ANT & DEC: Better Watch Out (Telstar CDS246). The boys drop their Byker Grove monikers and shift into a more mature groove by combining a Seventies easy feel with assured Nineties pop sensibilities. **□□□□**
INDIGO: Shell Shacked/Tomorrow Is Maybe (EMI Parlophone PRCSD5). Two stunning dance infected multi-ethnic soundscapes drawn on a number of diverse elements including samples from a speech by exasperated Nigerian activist Ron Sarno-Wiwa. **□□□□**

USA MARIE PERINEAU: Do That To Me (Pavina CD1W5). Eighteen months after it was first released on white label, this looks to build on the success of the Top 10 hit Keep On Jumpin', complete with the chant from Jacko's Wanna Be Single Something. **□□□□**
STRANGELOVE: Swan (Food/Parlophone CDF682). An emotive, if somewhat four acoustic-driven ballad from the mournful rockers, which should follow the Evening Session favourite Beautiful Alone into the Top 40. **□□□□**

THE BIGGERS: Peace Of Mind (Creation CRE226). Very pleasant jangly melodies from Creation's new signings, with the hint of an old TV theme in there. A charming debut. **□□□□**
USA FERRANNO: Small Faces (4AD BAD 96190). This breathy vocal more than makes up in feeling what it lacks in natural quality on this wistfully charming debut single taken from the first album. **□□□□**

MAXWELL: Accusations (Don't Ever Wonder) (Columbia 653622). Maxwell fever hasn't yet hit the masses, but this dreamy soul offering from the lauded Urban Hang Suite album could see him making inroads into the charts. **□□□□**
TC HUG: I'm Doing Fine (P/Time Records



TC HUG: JINGLY JANGLY

Amus390CD, Jingly jangly guitar and mellow indie vocals floating over a curly little hook make this a strong follow up to Day Today. **□□□□**
HEAVY STEROE: Mouse In A Hole (Creation CRE5 CD5). Well placed to join the retro-rock rollercoaster, Heavy Steroe have honed their act, but don't yet possess the killer instinct. **□□□□**

THE DIVINE COMEDY: Becoming More Like Alfie (Sonata SETCZ 27). The impeccably mannered Mr Hannon hits the sweet spot once again with another serving of devilishly charming snob-pop. Simply spiffing. **□□□□**

CHAKA DEMUS & PLIERS: Every Kind Of (Pena Island LJC0 205). Sweet, catchy, summery, melodic and familiar, this could really hit again if radio latches on. **□□□□**

THE WAMMADIES: Someone Somewhere (Indolent Die 006CD). A sumptuously infectious slice of guitar pop, this taster for their new album will secure deserved support from the likes of Radio One. Ought to be a hit. **□□□□**

THE CAROLINGS: Lovelorn (Polydor STC262). Prepare for world domination by these Swedish postpers, whose first single from their forthcoming album takes their candy pop style and injects it with a distinct Seventies disco feel. **□□□□**
GALLON DRINK: Two Clear Eyes (City Slang EFA095-2). The former punk rockably outfit take a metallic turn, with star-in-waiting James Johnston sounding as fabulously angry as ever on top of a rumbly rock backdrop. **□□□□**

CREAMATION: Rock The Disco (MCA MCST240943). Sounding uncannily like Real 2 Real crossed with the Outthere Brothers, this bouncing ragga disco jam is the sort of thing that could be a real bizzie. **□□□□**
DISENT PROPHET: Hang Him Round Your Neck (MGL Records MG69CD 17). A deeply enticing, melodic rock single. There are shades of Radiohead here, but without any brutal excess, and a curious lyrical edge. **□□□□**

OLIVE: You're Not Alone (RCA 74321 4082722). Weirdest-out production and a good

tune, this provides the perfect preview of an excellent album. **□□□□**
SPACEMAD: The Girl Who Sold The World (Big Star Star100). Halls' indie-pop furour came across like Echobelly with an almost Sixties backing. This is bound to stir interest in indie circles. **□□□□**

BUSY GOING CRAZY: Halfway In Light EP (White Lies Line002). Funky psychedelic jams abound on this rather groovy and diverse selection of tracks from the indie/trip hop combo raised from the ashes of Swallow. **□□□□**

SINGLE OF THE WEEK

PET SHOP BOYS: Se A Vide E (Parlophone CDR 6443). Superlatives aren't enough for the best Pet Shop Boy's single in years. Justice demands it be the biggest of summer hits. **□□□□□**

ALBUMS

TOM PETTY & THE HEARTBREAKERS: Intimate The One (WEA 62852). This loose, sometimes raw, soundtrack will send a very good review to match its appeal. Effectively, a strong new Petty album with star guests. **□□□□**

SADAT X: Wild Cowboys (Loud/RCA RAD969222). The ex-Brand Nubian rapper returns with a Wild West-themed set with help from cutting-edge producers such as Diamond D and Showbiz. Solid stuff. **□□□□**

THE MUSICIANS OF THE MILE: Charcoal Opylies (Realworld CWR35). Atmospheric and sometimes bewitching songs from the well-established traditional Egyptian/gypsy Womad faces. No English, no electronics, no compromise. **□□□□**

ROBYN: HITCROCK: Moss Elsie (WEA 93626322). The former Soli Boy has many fans, but there's no great advancement here, although his psychedelic musings are entertaining enough. **□□□□**

VARIOUS: The 12 Country Album (PolyGram US CD353222). A versatile special-price compilation that shows us its way from Buddy Holly and Roger Miller through CW McCall and Ricky Nelson to Sheryl Crow and Tim McGraw. **□□□□□**

ELEANOR RIGBY: Best Of Vol II (Future Legend Fleq7CD). Largely taken from her



SPACEMAD: INDIE CIRCLES BECKON

Censorship album, this collection of tracks includes the Small Faces' All Or Nothing, featuring Steve Marriott. Collectors will be happy. **□□□□**
VARIOUS: Green Leaves Sampler 14 (Greenleaves GREZ 14). It's hard to fault a compilation which sells today's top reggae hits at mid-price. Worth the money for Beenie Man and Bounty Killer alone. **□□□□**

VARIOUS: Cup Of Tea Records A Compilation (Cup Of Tea CD 001). Bristolian doodlings with more hints of songs than their contemporaries. Don't file under trip rock. **□□□□**
OST: Natural Born Killers (Intercept IN02460). One of nine reissues on the Interscope label acquired by MCA, the atmospheric soundtrack is released alongside the Bill & Ted's Bogus Journey soundtrack, Tom Jones' The Lead And How To Swing It and 4 Non Blondes' Biggie, Better, Faster, More! **□□□□**

BIG COUNTRY: Electric (TRACD234). Take away Big Country's trademark sound by recording their "semi-unplugged" and you've got an exceptional live set which even some unexpected guests and cover versions can't save. **□□**

ORANGE DELUXE: Vodka Doughnuts & Dole (Dead Dead Good CD10). The foursome's second album moves them forward a little in their indie rock territory with more musical layers and proves they are maturing, but the big time will elude them with this. **□□□□**

CLIFF RICHARD: At The Movies 1955-1974 (EMI CEMD106). This collection of songs, some previously unreleased, from his films including Summer Holiday and The Young Ones is bound to please fans. **□□□□**

ALBUM OF THE WEEK

THE WHOM: My Generation - The Very Best Of The Who (Polydor 533152). Every one a winner. Following the success of the re-released single My Generation, the album to its full glory should achieve healthy sales. **□□□□□**

This week's reviewers: Piers Alder, Michael Arnold, Sarah Davis, Catherine Eade, Tony Ferris, Leo Finlay, Lee Fisher, Paul Gorman, John Lee, Ian Little, Ian MacFarlane, Ian Talbot, Selina Webb and Paul Williams



ALAN JONES TALKING MUSIC

If quirky retro-flavoured pop is your bag, then the seasonally inappropriate Valentine's Day by **Ruth** is highly recommended. The band has been on the verge of a hit for a while, and their style has softened sufficiently to make it a distinct possibility. Valentine's Day is a melodic and jauntily executed title vignette with some nice harmonies and a rousing chorus...Even more obviously attractive, **East 17's** Someone To Love starts with some fine acoustic strumming, its folksy style eventually giving way to a more dramatic backing track, with strings to the fore. It builds very well, though some of its subtleties are lost along the way. Not the mix that's on the Up All Night album, so their fanbase should be out in force - and expect sales to be generated

by Steam, the flip, which is currently being used in the new Pepsi commercial...A model of economy, **R Kelly's** current US Top 10 smash I Can't Sleep Baby (If I) is a tender ballad softly sung by Kelly (until the ad-lib outro, where he emotes more forcefully, but no less tastefully) with a restrained groin-grinding backing. Fragile but powerful, it floats in on a breeze, and deserves to be a huge summer hit. Currently riding high with Wannabe, **Spice Girls** will have no problems registering a major hit with their follow-up, Say You'll Be There. After a tinkly cocktail bar piano intro, it moves through a Zapp-like phase right into Eternal territory. It's somewhat more sophisticated than Wannabe and is likely to further their career, though some

who liked the quirkiness of the first hit may pass...With apologies to Los Del Rio, Eurodance music has had a fairly tough time recently, but one of the continent's biggest hits from last year is about to be reissued, and seems likely to make it this time around. The record in question is Sweet Dreams by **La Bona**. Definitely no relation to Eurythmics' hit of that name, it combines a throbbing Nu-NRG beat with an assured, but fairly subtle vocal and the familiar "Oh La, Oh La Hey" refrain used by The Real McCoy on Love & Devotion. Add a selection of remixes from Loveland and Strike, and success seems inevitable.

HMV: celebrating 75 years

In the first of a series of features looking at the retail sector, Paul Williams reports on the

Its eyes may be on the future, as Thorn EMI prepares to finalise its designer plans over the next month, but HMV is enjoying some historical reflection as it celebrates its 75th anniversary this summer.

But whatever the ultimate outcome of the sale, a glance at HMV's history shows that change is not a new experience for the company.

From the opening on July 21, 1921 of its first store at 363 Oxford Street in London, to the newly-launched HMV Direct, this retailer has consistently broken new ground.

In many ways, it is not just HMV which is celebrating its anniversary, but the whole music retailing industry.

As HMV UK managing director

Brian McLaughlin points out, "The biggest site we had in this country in the early days was the 363 Oxford Street store and that was the first major record store in the world. And we realised that when we opened the London Oxford Circus store in 1936, HMV has undoubtedly been a pioneer."

HMV's innovative approach began at that very first store, which offered what was then a generous 200 music titles, while a very early electric motion sign on the shopfront displayed both the famous HMV logo and the names of 10 of the period's leading artists.

Within the store, a reputation for highly-skilled employees was also building – thanks to the Oxford Street site's showroom where staff were trained. It is a professionalism that has survived to this day. HMV Group chairman and coo, Stuart McAllister, says, "Prior to HMV, a lot of people involved in music retailing were fans, but didn't have a business outlook. Our contribution was to fuse the two together."

Even in the early days, HMV was coming up with innovations, as the oldest surviving former employee, 85-year-old Margaret Davies, who worked in the first store until it was bombed in 1939, recalls.

"We didn't have those lovely LP sleeves to make displays with, so they had to devise ways of drawing people into the shop. One of these was when the manager had the idea of getting a white piano in the shop for me so that, at various parts of the day, I could sit down and play it," she says.

When Sir Joseph Lockwood took over as EMI managing director in the mid-Fifties, he introduced a series of innovations including self-service – allowing customers simply to browse if they wished – listening booths, in-store promotions and a policy of stocking inexpensive record players.

Lockwood also opened the doors to today's highly-competitive retail market in the Fifties by ending EMI's arrangement to exclusively franchise HMV's products to one record and electrical store in each major town and city in Britain. Its records and goods would now be made available to all dealers, and real competition could emerge.

But as Ken Whitmarsh, who worked at the Oxford Street store from 1961 to 1978 ultimately as manager, discovered, the then apparently revolutionary ideas sometimes took time to work.

"People were used to being served at the counter, so in the early days people found it very difficult to adapt to self-

Although HMV's anniversary focuses on July 21, 1921 when Sir Edward Elgar opened its first store at 363 Oxford Street in London, the origin of the name dates back to the late 19th century.

In 1890, Victorian artist Francis Barraud painted a picture of a family pet, Nipper the dog, engrossed by the then newly-invented gadget, the phonograph. Very soon the Jack Russell terrier was to experience his first taste of fame after Barraud's painting, His Master's Voice, was sold to the newly-formed Gramophone Company, later renamed EMI.

Eleven years before the Oxford Street opening, the company registered the words His Master's Voice as a trade name, ensuring that Nipper would become its enduring image. The Oxford Street store, which stocked the Gramophone Company's discs, gramophones and sheet music, quickly established itself as one of London's landmarks and continued to reflect the changing musical tastes throughout the Thirties as jazz, swing and big band music became the dominant forces.

During World War Two, the store proudly displayed "Business As Usual" signs and solved the problem of manufacturing shortages by becoming a collection point for old 78s to be recycled.

By the Fifties, HMV's exclusive relationship with EMI to sell product outside the EMI range, EMI continued to release records using the HMV name, and released Elvis Presley's first UK singles on HMV during the mid-Fifties.

HMV's founding store was to play a central role in the launch of two of Britain's best-known names: Cliff Richard made his first record at the Oxford Street store's small demo studio, while Brian Epstein used a small cutting room at the store to convert The Beatles' demo tapes to disc. Contacts made at the store also led to Epstein's first meeting with EMI's in-house producer George Martin and the group's eventual signing to Parlophone.

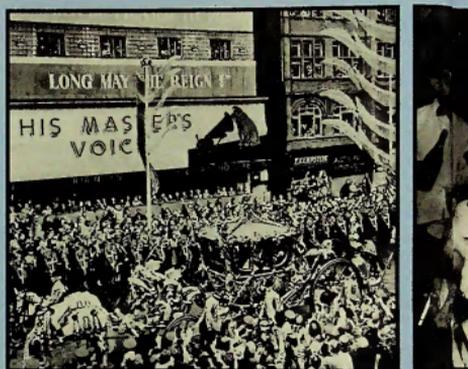
A huge upswing in the music industry that followed The Beatles' breakthrough, was reflected by a massive expansion at HMV which added a further 15 London outlets throughout the Sixties.

Once the Seventies arrived, it began looking beyond the capital, closing some of its smaller London stores and launching new ones in Birmingham, Bristol, Glasgow, Leeds and Manchester. In all there were 20 shops in Britain by 1976, with a growing emphasis on bigger stores.

But as HMV faced the challenges of a national recession and increasing competition from the Virgin chain, it also realised that it had not let its focus and went back to the drawing board to look at the very reasons it had been successful in the first place.

service, but that quickly went," he says. "They accepted that they wouldn't be able to beat the recordists and would just pick them out of the racks. We also had a shrink-wrap machine which was virtually unused in all those days. Records got supplied without any protective clear cover."

James Tyrrell's appointment as managing director in the late Seventies – leading to the creation of a new team including a young operations



RETAILING EVOLUTION (CLOCKWISE FROM TOP LEFT): SIR EDWARD ELGAR JOINS THE GRAMPEN DEVELOPING INTO MORE BILLBOARD DEVICES IN THE FIFTIES; THE POST DEPARTMENT FROM THE FORMER ROLLING STONE BILL WYMAN WITH HMV'S TRADEMARK MASCOT, NIPPER; HMV SPLAS OUT

Marketing and promotions started playing a far more important role, while improvements were made to store lay-outs and stock range.

Following EMI's merger with Thorn and HMV in 1980, the Oxford Street store was completely refurbished as plans to open three or four new stores a year were unveiled.

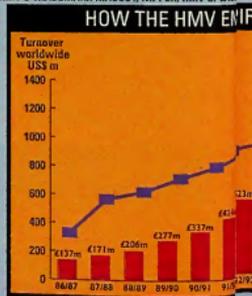
Buying the Reader chain in 1988 added 14 more stores, and that October the opening of a branch at Oxford Circus gave HMV the world's largest record store.

The following year, with Brian McLaughlin assuming his current position as HMV UK managing director, Thorn EMI created the HMV Group headed by Stuart McAllister. An ambitious expansion plan in the UK since then has seen stores almost doubling in number to 98, while international development has also seen HMV stores in Australia, Canada, Eire, Germany, Japan, Hong Kong and the US.

Today, the chain boasts 98 stores in the UK and 133 around the rest of the world.

director called Brian McLaughlin – led to the increasing use of often very innovative marketing and promotions ideas – including having the Lord Mayor arrive in a horse-drawn carriage to mark the opening of the Manchester store, then the biggest record shop outside the capital.

For all the changes over HMV's eight decades, the period of fastest change has been the past 20 years. By the beginning of the Sixties, HMV still had



just the one store at the original site, and early expansion to create a multiple chain was focused around London with 16 more stores in the capital.

Even after this expansion in the Seventies, when the launch of a series of further outlets helped create a nationwide chain, it still had only 25 stores.

Ironically, given current events, McLaughlin – who first joined HMV as a shop assistant in Portsmouth in

s of revolutionary retailing

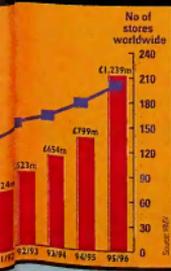
On the anniversary celebrations at HMV, a pioneer of music retailing around the world

THE HIGH STREET INNOVATOR



OPENING OF HMV 363 OXFORD STREET IN 1921; THE EARLY-THIRTIES SAW ONE OF THE EARLIEST KNOWN LISTENING BOOTHS INSTALLED, (TOP LEFT); IN THE THIRTIES, HMV WAS AMONG THE FIRST STORES TO DISPLAY NEON SIGNS IN THE UK; DISASTER STRIKES IN 1939 AS A FIRE GUTS THE STORE; (TOP RIGHT); A SIGN OUT FOR THE QUEEN'S CORONATION IN 1953.

EMPIRE GROW



THE WORLD OF NIPPER

Life abroad has been far from simple for Nipper the dog – all thanks to a deal hammered out at the turn of the century by the inventor of the gramophone Emile Berliner.

While the faithful dog and the phonograph are synonymous with HMV in the UK, go to either North America or Japan and it is a completely different story.

In both those territories, the famous image is owned by RCA, which acquired the rights to use both the painting and the name HMV in a deal struck in 1930.

Two years previously, Francis Barraud had sold both the copyright and reproduction rights of his immortal His Master's Voice painting for £50 apiece to the newly-formed Gramophone Company in whose Record Supplement it first appeared in 1930.

Then Berliner visited England and acquired the copyright of the image for America and Canada.

In 1901 the Gramophone Company registered it as a trademark in the UK while, in the same year, the Victor Talking Machine in the US did a deal with Berliner to use the image State-side.

That agreement extended to Japan in 1904, where a further deal was undertaken by Victor which was taken over in 1929 by RCA.

As HMV for many years operated only within the UK, it was not until the Eighties, when the company began extending its empire abroad, that difficulties stemming from that early deal started to arise.

Having lost the rights to the HMV name in both North America and Japan, it was forced to negotiate a new deal with RCA which had never used the HMV name.

The result is that HMV remains Nipper-less in the US, Canada and Japan, but can use the image everywhere else in the world where it has stores.

built on its empathy with record companies and its innovative approach to the company's campaigns. "They have put together a healthy aggressive expansion plan to sell more music in the High Street," he says. "We'll support anybody who does that."

A statement to the quality of the team that McLaughlin has built up in his 10 years at the HMV helm is the large part his company has contributed to overseas expansion.

Three of his directors have become HMV managers in their own field of business in the past 12 months – operations director Steve Knott in Germany, marketing director David Terrill in Japan and business development director Glen Ward at HMV Direct.

As managing director of HMV UK, McLaughlin reports to McAllister at HMV Group, who has, since setting up the international division in 1987, established companies in Australia, Hong Kong, Japan, US, Ireland and Canada, where it records market share of more than 20%. This year has seen the launch of a division in Germany, the world's third biggest market.

Among the plans for the rest of this 75th anniversary year are a series of openings and expansions. In the past fortnight, HMV has become the first multiple retailer on the Isle Of Man and Isle Of Wight, while other new stores planned around the country include a prime outlet in Newcastle, which will be its biggest store outside London at 1,860 sq m.

Other new stores are set for Lancaster and Norwich, as well as a re-siting of the chain's existing Guildford store and a revamp for the flagship Oxford Circus store 10 years after opening, which is scheduled for completion in spring next year.

McLaughlin's number two, operations manager Wilf White, recognises that HMV faces a problem in continuing its growth; as a result of the chain's expansion, there are an ever dwindling number of towns big enough to hold an HMV store.

"There are certain markets which are too small to support the full HMV range, and we've not able to offer the full range of audio, video and computer, but we're not going to open a smaller version because that doesn't make sense," he says.

The challenge for HMV is to maintain its position in the market, resisting the competition not only from Virgin and Our Price, but also the non-specialists such as WH Smith, Woolworths, Menzies and Boots, and newcomers Asda, Sainsbury's, Tesco and Dillons.

Such newcomers target casual music buyers in particular and it was partly in response to this challenge that HMV Direct was launched in April, says McLaughlin.

"It's a way of bringing the HMV retail experience to the customer who either doesn't have the time to shop or has an aversion to shopping," says McAllister.

This extension of the HMV brand into home shopping should receive an additional boost from a significant sales advertising campaign which the company is planning for Christmas. Such a promotion should further reinforce what McLaughlin describes as one of the top 50 brands in the world.

He says, "It's required an immense amount of investment over the years to get record retailing on to the High Street to compete alongside all the other major retail brands. There's no point in people talking about growing this industry without retailers and it is, strongly in my view, not clear that record retailing in this country became a force."

There is no doubt that McLaughlin is determined to ensure music retailing, and HMV in particular, remains just as strong a force for some time yet.

November 1968 – cites EMI's merger with Thorn in 1960 as the turning point in HMV's success.

"Up until 1966 it was still a very small company and I think anybody who expands has got to have support and investment," he says. "We've taken the business from 40 stores to nearly 100 in those 10 years and the record business has benefited from that."

Under McLaughlin, HMV has forged a close relationship with the industry at

large, contributing a number of senior executives including A&M marketing director Ian Ashbridge and Warner Classics' general manager Bill Holland.

Holland, who worked at HMV until 1972, says, "HMV has a great history" and has seen the evolution of music. As a classical record company we've got a very close relationship with them – they are very supportive."

MCA Records' commercial director John Pearson says HMV's success is

BEHIND THE COUNTER

STEPHEN RODGERS, **Andys Records, Hull**

"It's always annoying that new album releases dry up at this time of year, but fortunately this store is maintaining a good trading position that's well above target. We've just been refitted and now have air conditioning which makes our environment a lot more inviting. This week *Untitled II* and *Ybin'* 4 have been really strong performers on the back of *Andys'* TV ad campaign and we're also doing a roaring trade in boxed sets offered with a 20% discount. We've got eight shelves of them displayed prominently by the main counter and best-sellers have been *Steeleye Span* and *The Moody Blues*. We impress on new staff that they must be smiling, polite and helpful at all times and they need to be knowledgeable about our ordering system so that we don't lose any sales. Security aspects are also vital and include commonsense considerations like never leaving the counter unmanned when an assistant goes into the back area."

ON THE ROAD

LYNN SWINDLEHURST, **LMG rep for Lancashire**

"It's very quiet in the shops this week because at this time of year most of Lancashire goes on holiday. The main seller is *Alisha's Attic* which is doing brilliantly. It's had lots of television and radio and it's really working. There is support from people right across the board. They've got a young fan base, but the song is very Alanis Morissette and *Shakespeare's Sister* in style. *Wink*, which came in at number seven last week, is still selling, but about the only other thing is *Todd Terry* which is dropping a bit. We're also selling a lot of dance stuff up north. It's like *Macarena* has been selling forever here and it's amazing it's taken so long to get into the Top 10. *The Manic Street Preachers* single is doing quite well and *Andrea Mandez*, while the *Spice Girls* is still selling. Coming up, we've got *Paul Weller*, which is going to be huge. Everybody's really into him these days. There's also *John Martyn's* album which is going to surprise lots of people."

IN THE SHOPS THIS WEEK

NEW RELEASES

Most of the week's action was to be had at singles counters with brisk business provided by *Neneh Cherry*, *Manic Street Preachers*, *Dubstar* and *Tina Turner*. TV-advertised compilations dominated with *Club Mix 96 Vol 2*, *Pure Reggae Vol 1* and *The No 1 Punk Album*.

PRE-RELEASE ENQUIRIES

Singles - *Robbie Williams*, *Dodgy*, *Celine Dion*, *Suede*, *Paul Weller*; Albums - *Peter Andre*, *Kula Shaker*, *Jamraquel*, *Gary Barlow*, *Orb* (vinyl), *The Prodigy*, *Letfield*, *Suede*

ADDITIONAL FORMATS

Evis Costello collector's CD single with bonus tracks, *Deady Beated* CD album in hardback book with lyrics, *Orb* CD album in Digipak, re-released *Dubstar* album with extra remixes, re-released *Don Jovi* album with bonus live tracks

IN-STORE

Windows - *Robbie Williams*, *Suede*, *Eternal*, *Untitled II*, *Mark Morrison*, *Ybin'* 4, *Hunchback Of Notre Dame* soundtrack, *Tina Turner*, *Sex Pistols*; *In-store* - *Eagles*, *Crowded House*, *John Martyn*, *Suede*, *Underworld*, *Dodgy*, *911*, *Cathy Dennis*, *East 17*, *Pharcyde*, *New Edition*, *M People*, *Club Mix 96 Vol 2*, *Spice Girls*

MULTIPLE CAMPAIGNS



Single - *Robbie Williams: Windows* - *Ybin'* 4, *Untitled II*; Press ads and in-store - *John Martyn: TV ads* - *Ybin'* 4 (*Anglia*), *Untitled II* (*Channel Four* North)



Single - *Suede*; *In-store* - *Cathy Dennis*, *911*, *Spiro And Wax*, *ASDA* exclusive double albums including *Reggae Heat* and *Rock 'N' Roll Classics*, *Patsy Cline*, promotions for budget range, children's video, spoken word, classic feature films, *Gheorghiu & Alagna*



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*, *Music On A Summer's Evening*, *Bryan Adams*, free beach ball with *Andre The Seal* video, *Swan Princess*



Windows - *Biggest Sale Ever*, *Summer The Heroes*; *In-store* - sale, *Three Tenors*, label of the month campaign for *Warner Classics*, *Lin* classical and jazz CDs for £9.99, discounted titles - *Meradith Monk*, *Gheorghiu & Alagna*, *Jesse Norman*, *Pure Classic Moods*



Windows - *Eternal*, *Hunchback Of Notre Dame* soundtrack, *Large*, *Most* of *It*, *Suede*, *Mark Morrison*, *Robbie Williams*; *In-store* - *Dreamhouse*, *New Edition*, *Pharcyde*; *Press ads* - *Tribu Calligot*, *Berry Adamson*, *New Edition*, *Sex Pistols*, *Suede*, *Robbie Williams*



Singles - *Robbie Williams*, *East 17*, *Suede*; *In-store* - *Crowded House*, *Tori Braxton*, *Bryan Adams*, *Club Mix 96 Vol 2*, CD compilations promotion



In-store - *Banco De Gaia*, *Elizabeth Bunny*, *Future Loop*, *Hopper*, *Instastella*, *Nylon Bombers*, *Orange Deluxe*



Singles - *Robbie Williams*, *Spice Girls*, *Dodgy*, *East 17*, *Underworld*; Albums - *Crowded House*, *Smurfs*, *M People*, *Colour Ocean Scene*, *The Eagles*, *Club Mix 96 Vol 2*, *Movie Killers*, *Untitled II*



Singles - *New Edition*, *Robbie Williams*; Albums - *Berry Adamson*, *Banco De Gaia*, *Dana Bryant*, *Cafe Del Mar* 3, *Music For Our Mother* *Country*; *Windows* - *Largin'* *It*, *Dog Eat Dog*, *The Eagles*, *Ash*, *Cathy Dennis*, *Bones Thugs N Harmony*, *Red Hot Sale*, *Suede*, *Robbie Williams*, *Manic Street Preachers*, *Edie Reader*; *Tina Turner*; *In-store* - *Red Hot Sale*, *Metalheads*, *Untitled II*, *No 1 Punk Album*, *Swan Princess*; *Press ads* - *Suede*



Windows - *Tina Turner*, *Sex Pistols*, *Cliff Richard*, *Cafe Del Mar* 3, *PolyGram* sale, *open sale*, *Terrorvision*; *In-store* - *Tower's* 10th Anniversary, *PolyGram* sale, *open sale*; *Press ads* - *Top 100* Videos, *Jay Beves*, *Sex Pistols*, *Untitled II*



Megaplay singles - *Reissa*, *Bones Thugs N Harmony*; *Essential Album* - *Berry Adamson*; *Windows* and *in-store* - *sales*, *Suede*, *Sony Classics*, *Largin'* *It*, *Dreamhouse*, *Metalheads*, *Suzi Bognus*, *Linda Thompson*, *Babylon 5*, *Journeys* by *DJ*, *Gillian Welch*, *Alice In Chains*, *Sound City 96*, *Music For Our Mother* *Country*



Singles - *Bones Thugs N Harmony*, *Suede*; *Album* - *Club Mix 96 Vol 2*; *Windows* - *Club Mix 96 Vol 2*, *Presidents Of The USA*



Single - *Robbie Williams*; *Suede*; *Album* - *Lighthouse Family*; *In-store* - *Robbie Williams*, spoken word promotion with three cassettes for £19, two CDs for £10, CDs for under £5

The above information, compiled by *Music Week* on Thursday, is based on distributions from *Andys Records* (Hull), *HMV* (Swindon), *Lizarr Records* (Norwich), *Music Options* (Pembroke), *Our Price* (Middlesbrough), *Rosette Records* (Preston), *Soundwest Records* (Walsall), *Tower* (Plymouth), *Trax* (Christchurch), *Virgin* (Telford). If you would like to contribute call Karen Faux on 0181-543 4830.

EXPOSURE

TELEVISION

3.8.96

Dancing In The Street: No Fun, with David Byrne, John Lydon, Mick Jones, Malcolm McLaren, Bunny Wailer, Mikiy Deared, Jonathan Richman and Paul Simonon, BBC 2: 8.15-10.15pm
Late With Jools Holland featuring Van Morrison, Biju Baaton, Paul Brady, Tori Amos, The Charlatans and Maureen O'Riordan, BBC 2: 12.15-1.20am
4.3.96
Too Close To Heaven, first of a new series tracing the history of gospel music, with the *Swain Sisters*, Channel Four: 4.30-5.30pm

7.8.96

GMTV features *Mozaik*, ITV: 6-9.25am
8.8.96
GMTV with *No Colours*, ITV: 6-9.25am
Not Fade Away with *The Kinks*, *The Byrds*, *Elton John*, *Eazy* and *Stevie Wonder*, ITV: 1.40-2.40pm
9.8.96
The Essential Mix featuring *Deep Purple*, *Sounds Of The 70s* featuring *Deep Purple*, *Jehro*, *White*, *Yes*, and *Doctor Feelgood*, VH-1: 8-8.30pm
The White Room with *East 17* and *Fun Lovin'* *Criminals*, Channel Four: 11.35pm-12.40am

3.8.96

John Peel with *Antropog* in session, Radio One: 5-7pm
BBC Proms 96 - European Union Youth Orchestra, programme of Strauss and Elgar conducted by Sir Colin Davis, Radio Three: 7.30-9.30pm
The Essential Mix featuring *Dixie Richard*, *Fearless* and *John Carter*, Radio One: 2-4am
4.8.96
Cheltenham Festival 96, the Halle Orchestra performs *Bachmanium*, Radio Three: 1.15-3pm
John Peel presents session guests *Pure*

Morning, Radio One: 8-10pm

5.3.96

The Radio One Roadshow headlined by *Truce* with warm-up bands *Damage*, *Benx*, *Kavaana* and *Gemini* (5.8) followed by *Ant & Dec* (6.8), *No Colours* and *Wannadies* (7.8), *Upside Down* and *Northern Exposure* (8.8) and *Dubstar* (9.8), Radio One: 11.30am-12.30pm
BBC Proms 96, premiere of *Peter Maxwell Davies'* *Symphony No 6*, performed by the RPO, Radio Three: 7.30-9.45pm
7.8.96
Ralph McTell features folk band *Fluke*, Radio Two: 7-8pm

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APPOINTMENTS

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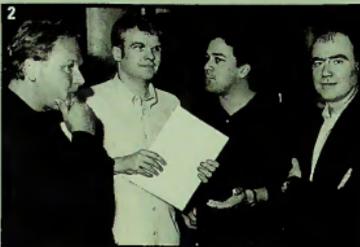
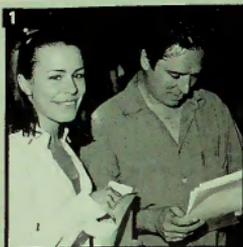
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The smile says it all (1). Junior Boys Own's Lucy Farthing had plenty to be happy about as the label's techno wunderkind Underworld were shortlisted for the Mercury Music Prize at the annual Kensington Roof Gardens bash. *Got Dicks'* chief Andy Macdonald scans the shortlist to check out the competition for the label's *Help* album, also nominated. Meanwhile the Sony boys are out in force (2, 1 to r). Communications ubermeister Gary Farrow looks thoughtful, Epic MD Rob Stringer triumphantly holds the paper that shows the *Manic Street Preachers* have made it to the shortlist while Columbia artist development manager Paul Bursche and his new MD *God Doherty* prepare to join his celebrations. More pleased faces (3) from Dougie Patterson of Collins Classics (left), whose classical composer Sir Peter Maxwell Davies is shortlisted, and Ian Moss of Rykodisk, who was celebrating the inclusion of veteran folk singer Norma Watson. A round table indeed (4). Radio One supreme Trevor Dann, MIP judge and folk man Colin Irwia, *Times* music critic David Sinclair and Prize organiser David Wilkinson (1-4) take their judging positions outside among the flamingos and tulips. Meanwhile, Ediel general manager Daniel Lycett (5, left) attempts to persuade Radio One's Steve Lamacq to swap his Tiger T-shirt for a Carl Cox one.

Remember where you heard it: So congratulations to all involved in Thursday's footie tournament of the year *Muso 96*, and particularly the ultimate winners, *Whitfield Street Studios*...As a footnote (arf! arf!) to the afternoon's events, *raffle ticket holders* should note that the winning ticket – for the *Alan Shearer T-shirt* signed by all of the Blackburn Rovers Premiership title-winning team – is **number 182**. The signed *Sleeper guitar* goes to the holder of ticket **number 38**... Incidentally, those who are heading for Dublin and *In The City* next month should keep their diary free for Sunday September 8 when the annual *Dance Aid Trust* dinner will take place at Trinity College, with tickets priced at £50. Dooley hears there will be some auction items of considerable interest to all the *Cantona* fans out there...

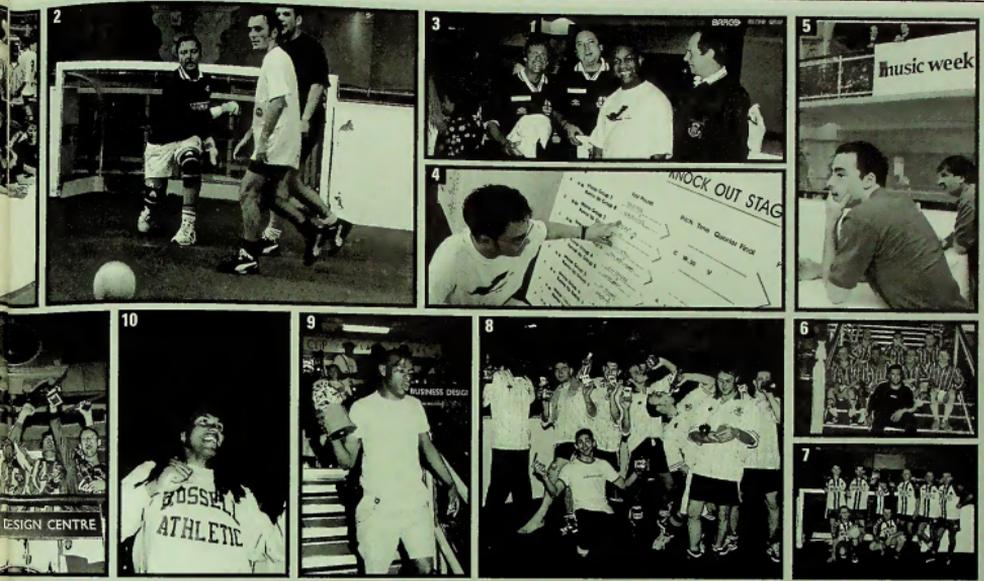
Another industry gathering was in evidence at Long Marston's *Phoenix Festival* last weekend when execs opted for a spot of liggng and giggng, although the majority were unashamedly attempting to stay cool in the backstage area rather than braving the equatorial heat in the main arena. Bonkers prize must go to the ravers who *danced the day away* on the only flat surface near the funfair despite temperatures of 80 degrees...Phoenix apart, the most popular place for industry bods right now must be the *south of France*, which acts as a holiday location for *Rob Dickins, Peter Reichardt, Paul Burger, Allen Grubman, Brian McLaughlin* and the inevitable *Farrow*... On the subject of that hotter-than-hot *Symposium* gig at London's 100 Club last Tuesday – the *Mushroom* band's publishing is still *up for grabs* – the



So, music is coming home, as the banners proclaimed at the *Business Design Centre* for *Muso 96* last Thursday. London may have been gripped by a Tube strike, but the industry's footie fans – plus a few ringers – made their way through the gridlock to fill the BDC (11) where the free beer flowed and stylish football was in equal abundance (ahem). Promotions man *Dave Shack* (2, left) protected the RCA goal and, after suggestions that they might throw their match against *Capital Radio* to safeguard any chances of future airplay, his boys showed no fear by beating them 1-0. "We managed to check back in the

gathered A&R execs can't have been happy when the PA temporarily *broke down* after two songs. The last time Dooley recalls that happening there was at a gig by an *unknown band called Oasis* a couple of years back. An omen, perhaps?...Talking of whom...*Noel Gallagher* and *Creation Records* manager *Alan McGee* were left so in awe by the *Sex Pistols'* *Shepherd's Bush Empire* performance a week ago, that the ginger nut took out a **£5,000 advert** in the *NME* proclaiming they were "simply *stunning*". Dooley wasn't as impressed by *Lydon and Co* but then we haven't got a handy five grand to spare...*MTV Europe* pulled a *nifty little stunt* live on air last week when it *created its own boy band*, as yet *unnamed*, by *auditioning* likely looking types from around Europe. Three Brits, a Swede and a German

MUSIC PRIZE & MUSO 96



office and worked out that none of them were in programming," he explains. Business Design Centre events manager **Ian Whibly** - pictured (3) interviewing the refs - led the commentary, which was broadcast along with video relay of the matches on a big screen. As is always the case, some teams emulated Germany and others were more like Turkey (4), and the IMF team boasting former Go West man **Richard Drummie** and IMF chairman **John Glover** (5) were about halfway in-between. The two hotshots watched from the sidelines as the IMF team worked its way through to the quarter finals. Glover - cruelly highlighted as the oldest player of the afternoon - got on for a five-minute run-out, pulled a muscle as the final whistle went and ruled himself out of the rest of the tournament. He wasn't the only injury - amid the carpet burns and dead legs, organiser **Chris Hughes** was in hospital on Friday to check up a badly twisted ankle. Spot prizes were handed out throughout the tournament, and some were particularly apt. After a couple of decent saves in the first half, one goalie received a hastily-awarded prize goodie bag with a video called *New Nightmares* - that just about summed up his second half performance. A hearty well done should go to the best semi-finalist **The Agency** (6) and **Virgin Records** (7) for getting that far and **Concerts Artists** (8) for battling through to the final. But in the end, the prizes went to **Virgin Records'** goalkeeper **Dave Watts** (9) as most entertaining player of the tournament for his superbly confident display, **Mark Ringer** (10) from **EMI Records** (10) as Music Week Player of the Tournament - his prize is a weekend for two in the country - while **Whitfield Street Studios** succeeded in a gritty final as 3-1 winners (11). For many, though, the most memorable sight of the afternoon was surely that of ballgirl **Heleen Leistle** - or "Melons" to her friends.

PHOTOGRAPHS: CHRIS TAYLOR

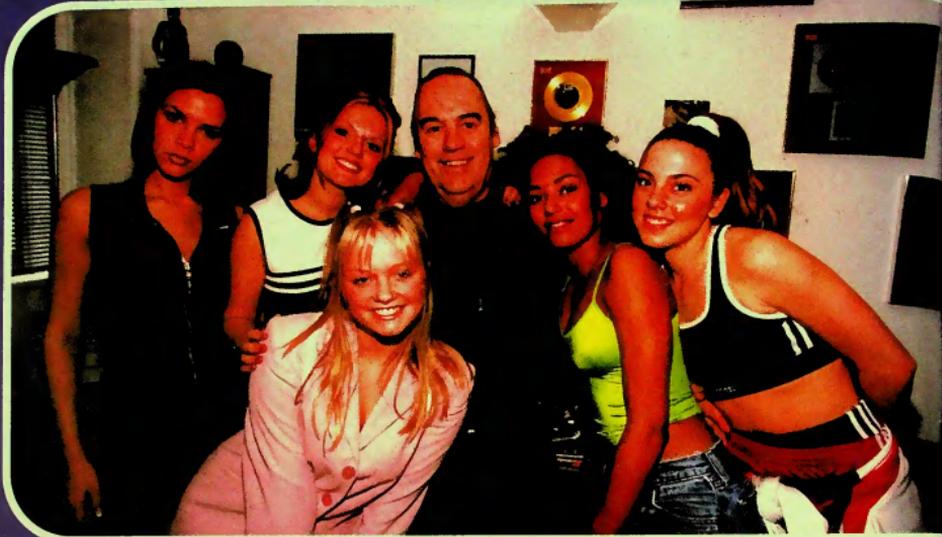
have three weeks to practice their singing and dancing for their forthcoming performance at **PopKomm** in Cologne between August 15-19...After **Sony's** in-house radio debates with **Radio One's Trevor Dann** and the leaders of the commercial radio business, next on the agenda is a press forum which will see **Daily Mirror** editor **Piers Morgan** and **The Sun's Andy Coulson** at the same table. And this time it will be opened up to outsiders. Now there's a hot ticket... As a newly-issued commotative

video celebrating **HMV's 75th anniversary** reveals, standards of welcome for dealers these days just ain't what they used to be. Back in the 1930s then **EMI salesman LG Wood** - who later went on to run the company - had to make sure he followed two rules when visiting **HMV dealers: take your hat off to the customer as you go into a shop, and offer them a cigarette...** Well done to the **Birmingham NEC's 20th anniversary birthday concert** on June 10 which raised **£170,000** for the **West Midlands Save The**

Children Appeal. The concert, which featured **Chris De Burgh, Cliff Richard** and **Beverly Craven** among others, will be broadcast as part of **Radio Two's Music Live** programming later this month... Congratulations to **London Music Week** organiser **Chris Hughes** and his wife **Linda** who are the proud parents of a baby girl, **Emma**, born on July 16 and weighing in at 7lb 3oz...And to **Warner's East Midlands sales rep Phil Day** and wife **Kay** who are celebrating the arrival of a little girl, **Nam Wan**.....

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