

music week

EXCLUSIVE REM
ALBUM PREVIEW

For Everyone in the Business of Music

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Smash Hits is topped as UK's top music mag

by Robert Ashton

Smash Hits has lost its crown as the UK's biggest pop magazine for the first time in its 17-year history.

The *Empire Metro* title lost a massive 33.1% of its readers in the first six months of the year to record an ABC figure of just 202,202 - 96,846 down on last year's 202,048.

The magazine's circulation is now less than a third of what it was at its height in 1978. Observers suggest the title has been caught in a pincer movement between the greying of the music market - which has benefited stalwarts *Q* and *Mojo* - and the advent of strong competition from the BBC's *Top Of The Pops* magazine.

Smash Hits is now arguably down to third place in the UK music market, behind *Q* which has grown again by 0.4% to reach 215,057 and is now the UK's most successful music magazine, and *TOTP* whose UK sales are 191,600 - 192,674 with overseas sales added - compared with the *Empire* title, which

now has UK sales of 184,567.

The figures - unveiled last Friday - show grey purchasing power also helped *Mojo* record the second biggest growth among music magazines with a 25.9% increase to 59,306.

Empire Metro's managing director Barry McIlhenny says, "Q is in incredible shape with its biggest sales ever and *Mojo* is continuing to grow."

Kevin Dawson, director of RCA marketing, does not attribute the success of *Mojo* and *Q* solely to the ageing population, although he believes it plays a part. "I think there are myriad factors at work here. There is probably less competition and fragmentation at the *Mojo* end of the market," he says. "But there are now more ways of marketing to and keeping the 20- and 30-year-olds with TV programmes like the *White Room* and *Later*."

Although McIlhenny concedes the demise of *Take That* probably had an effect on *Smash Hits*, he discounts the argument that grey power is harming the teen sector and slammed the adver-

sing of *TOTP* magazine after its TV counterpart as an unfair advantage.

Peter Loraine, editor of *TOTP*, says the title's growth since its launch in March 1995 is evidence of the liveliness of UK music and the rejuvenation of the BBC TV show under executive producer Ric Blandil.

A&M marketing director Ian Ashridge draws an analogy between *Smash Hits* and the experience of Radio One. "Radio One went through a revolution and lost listeners and *Smash Hits* will lose readers because it takes time for people to realise they are featuring bands like the *Bluetones*," he says.

Elsewhere in the magazine market, IPC's *NME* scored its sixth successive ABC increase, up 1.2% to 117,251 while *Melody Maker* suffered a further decline of 8.7% year-on-year to 65,288, and *Vox* fell 16.4% to 88,679. Overall, the monthly music sector showed continued improvement with *The Face* and *Select* recording increases of 4.7% to 112,227 and 3.8% to 105,128.

Billboard to end co-operative era

US trade magazine *Billboard* is to ditch the official UK charts in favour of its own rundown.

The move, due to take effect in two weeks' time, follows the decision by the US company to withdraw unilaterally from a 1982 agreement which allowed *Music Week* to print the US chart and *Billboard* to print the UK charts.

Instead, *Billboard* will print its own chart made up of airplay data from *Music Control* and sales data from former Gallup director John Pinder's Chart Track.

Chart Track data is based on reports from just 150 shops. The official CIN chart is based on data from 2,400 stores and is backed by *Billboard*, the BPI, the BBC, independent radio and the national press.

Billboard group publisher Phil Alexander said that the decision represented a new "group policy".

Music Week publishing director Andrew Brain says, "I am disappointed *Billboard* has taken this step after we have happily co-operated for 14 years. We will ensure, however, that the US business continues to be exposed to the official UK chart, and that our readers get a full US charts service."

● More news next week

THIS WEEK

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WEA delivered the new *REM* single, *Ebow The Letter*, to radio for the first time last Friday, a fortnight before the UK release of the single, which is released on August 19. It precedes an album *New Adventures In Hi Fi* which is due out on September 5. The rest of the tracks on the album will be made available to radio on September 5. The album is *REM's* last under their current deal with Warner Music. In an exclusive interview with *MW* this week, guitarist Peter Buck says the band will begin recording a follow-up next April which they hope to release during 1997. See p13



Three Lions: surprise champs of Europe

It's coming home, football's coming home. Or in the case of Baddiel, Skinner & The Lightning Seeds' Euro '96 anthem *Three Lions*, it's going down a storm in Norway and Germany.

The official England squad single, *Three Lions*, is becoming one of Britain's most unlikely exports. It is currently number 11 in the Scandinavian country - which didn't even qualify for Euro '96 - after six weeks on the charts.

And last week it entered the charts at 49 in Germany - England's conquerors in the semi-final.

Epic UK senior product manager Neil Martin believes the Norwegian

success may be related to the nation's close links with British soccer because of their proximity across the North Sea.

But Martin is stumped for an explanation for England's overseas listeners snapping up copies of *Three Lions*. "When we put the record out, we didn't expect to sell any abroad, but it seems to have touched the hearts of several nations," he says.

Johannes Mertmann, product manager Epic Germany, credits Jürgen Klinsmann and the number of times the German crowd was exposed to Baddiel and Skinner orchestrating the English crowd's rendition of the song for pushing up sales of the record.

"The German team came to Frankfurt after the tournament and Klinsmann sang it," he says. "Everyone was then requesting it. Besides, the idea of a German football song is always horrible."

Mertmann expects the single to continue to climb and says the record is now regarded less as a song about the England team and Euro '96, and has become a football song for everyone. He also expects the start of the English Premiership, which can be reached on a subscription TV channel in Germany, to maintain interest in the song. "I think it'll be sung at football games for a while," he says.

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Radio stations bemoan 'crazy' deletions policy

by Paul Williams and Martin Talbot

Radio programmers and retailers are bemoaning the deletion of two of the UK's biggest singles in the space of a fortnight does not herald a new policy by record companies.

Mushroom deleted Peter Andre's Mysterious Girl after it sold 700,000 copies in 10 weeks, just a fortnight after Columbia Records told retailers it was withdrawing stock Fugees' double platinum Killing Me Softly following a nine-week run on the chart.

Radio stations and retailers voiced disappointment at the moves, which sparked the beginning of a chart decline for both releases last week.

Tim Stewart, senior presenter at Invicta FM, which is among the strongest supporters of the Fugees single, says: "It seems a little crazy to delete a single when it's still selling well. But we'll still play it."

Capital Radio's group head of pro-

grammes Clive Dickins says the deletions are very frustrating and urges labels to try to understand the implications such moves have for radio.

"My message to record companies is continue to have a developed dialogue with the radio station," he says.

"Radio plays an important part in a single's success. If you feel a radio station is holding on to a single, talk to them."

Columbia, which will release the new Fugees single, Ready Or Not, at the end of this month, says the decision to delete Killing Me Softly was taken to ensure a more accurate understanding of the act, as the single is not typical of the album.

Mushroom acting managing director Korda Marshall says he is preparing the way for Andre's follow-up single Flava (due September 2) and debut album Natural (September 30).

"Having spent 15 months developing a career, we feel 700,000 records is

enough and, if people want to buy it, they can buy the album," he says.

The decision to delete echoes Mercury's move to pull the Wet Wet Wet single Love Is All Around in 1994 after it sold 1.6m copies.

The practice is far more common in the US, where Oasis' hit Wonderwall was deleted by EMI while still climbing the chart and Bone Thugs-N-Harmony's single The Oscarwads was pulled after eight weeks at number one. Simon Collins, singles buyer for Trax in Christchurch, Dorset, says, "It's a bit ridiculous, considering everyone's complaining about how fast the chart is moving. Here's two singles hanging around for ages and they're deleting them."

Rose Norton, manager of Coda Music in Edinburgh, says she has been forced to order extra stocks of the two releases. "We're having to take the risk, but they could well disappear from the charts and we'd be left with stock."

Sony seals label deal with Columbia's Clark

Sony has finalised a deal with Columbia A&R director Mick Clark which sees the creation of the new imprint Higher Ground.

The label, which will go through Columbia in the UK, will take on most of the acts Clark has signed for Columbia, including Leftfield and Bally Sagoo.

Clark says, "It will be totally artist driven, using small groups of talented and dedicated people brought in to work with extraordinary gifted artists." Graham Ball has been appointed as label manager.

The label will tap into the press, marketing and other resources of the main label, which will be credited on releases. "He gets all the benefits of a fully-fledged label without the overheads," says Columbia managing director Ged Doherty. "We get someone with a great track record, so it really makes sense and we can grow it organically."

MNS, who were signed by Clark, will remain with the main label because of the mainstream nature of the act. The first release on the new imprint is Honky's What's Going Down.

Sony chairman and chief executive Paul Burger, who put the deal together with Clark, says, "Clark is an extraordinary creative and talented executive with a track record that speaks for itself. I look forward to the shared future successes that will follow as a result of the creation of this young and vibrant imprint."

Clark joined Sony in 1993, before which he worked for 15 years at Virgin Records where he oversaw the signings of Loose Ends, Inner City and Soul II Soul.



Mick Clark (left) is pictured marking the conclusion of the deal for the new Higher Ground imprint on the roof of Sony's Soho offices, with Sony chairman and chief executive Paul Burger (middle) and Higher Ground label manager Graham Ball (right).

Virgin tricks rivals in radio battle

Virgin Radio launched a new offensive in the battle for London's radio listeners last week in a bizarre move which was greeted with surprise and bemusement from rivals Capital and Heart.

Virgin secretly placed ads on Capital and Heart, promoting what appeared to be a new soft drink called Hype.

Teaser ads also ran in the Evening Standard asking people to take part in The Big Switch before Rich and Branson took out a full-page colour ad on Thursday (1) in the newspaper. It urged readers to tune into Capital for 15 minutes and then switch to Virgin's London FM service to see which they preferred.

However, before the advert appeared, a proof was accidentally sent to Capital which immediately pulled the radio ads. Heart has since followed suit.

Virgin Radio's chief executive David Campbell, who as marketing manager at Pepsi overtook the Pepsi Challenge, says it took action because of criticism of Virgin in the press by Capital FM presenter Chris Barrant and station head Pete Simmons.

Campbell says, "For three years, we've had no problems at all at senior level and myself and Richard Eyre [Capital Radio managing director] had a gentlemen's agreement not to throw

nasty comments at each other because it's a silly game.

"They've now made too many of them, so we decided it was time to hit back."

Capital Radio's station director Martina King says, "We think it's quite funny really. They have given us some of their advertising money and we've very flattered."

Richard Huntingford, chief executive of Heart's owner Chrisliss, says, "I really appreciate Richard Branson's recognition of the power of advertising on Heart and we're more than happy to take his money."

NEWSFILE

Springsteen seeks veto over UK album
Bruce Springsteen has launched a legal action against UK label Flute International over its planned release of a collection of recordings, purporting to date from the early Seventies. Springsteen issued a writ restraining further distribution or sale of the album Unearthed, which was due to be released in Europe earlier this summer. It follows a similarly successful action by Springsteen against Dave International last year, relating to an album entitled Prodigal Son.

VCI unveils new Riverdance video

A new video charting the behind-the-scenes journey of Riverdance from Dublin to Broadway is being released by VCI on August 5. Riverdance - A Journey follows the show from when it was a seven-minute slot in the 1994 European Song Contest to the world stage. VCI's Riverdance - The Show is the UK's most successful music video to date with sales exceeding 2m copies.

Classic FM in schools link

Classic FM is joining forces with the School Curriculum & Assessment Authority, the body responsible for implementing the national curriculum, to offer a series of 23 weekly programmes as a new teaching aid, aimed at pupils aged between 10 to 17. Support material for the programmes, on specific music genres, styles and forms, will be available on the internet.

Apples reveals third Anthology plans

The third Beatles Anthology album will not feature any new songs when it is released in October, Apple has confirmed. The album, including Beatles material from the days of the White Album, is being released in the UK on October 7 and in the US a day later. Meanwhile, four hours of previously unseen documentary footage will feature in a new video collection. Based on the Beatles Anthology series aired on ITV last year, the videos will be available in boxed-set form on September 23 when volumes one and two will also be sold separately. Six other volumes will be released later, with the final two coming out on November 4.

CD scratch-mending cream launched

A new CD cleaner, which the British makers say mends scratches, is being marketed in Europe for the first time. European distributor David Powell Distribution has struck a deal with HMV and Virgin to stock Crystal-disc cleaner, which can be used on CDs, CD-Roms and Laser Discs. The cream, originally developed in Canada as a car polish, will also be promoted through Hi-Fi News magazine, which will cover mount 35,000 cassettes on the front of the edition out this month.

CMT ties link with BSkyB

Country Music Television has struck a deal with BSkyB Television, which will see the satellite operator taking over responsibility for the channel's distribution and marketing. BSkyB will also continue to have responsibility for CMT's advertising sales.

Oasis album hits new high

Oasis's (What's The Story) Morning Glory? was certified 10 times platinum last week. The BPI certifications also included five times platinum awards for Bon Jovi's Cross Roads - The Best Of and Alanis Morissette's Jagged Little Pill. Other awards were: Fugees' Killing Me Softly (double platinum), Crowded House's Recurring Dream... Best Of, Tina Turner's Wildest Dreams and Spice Girls' Wannabe (platinum), Underworld's Second Toughest In The Infants and Clab Mix 96.2 (gold), The No 1 Summer Album, The No 180s Album and Los Del Rio's Macarena (silver).

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COMMENT

Seeking a mutual understanding

Despite the huge progress made in the relationships record companies have with retailers and radio stations, there are still some issues on which peace, love and understanding are never likely to be achieved. Witness this week's furore about Sony's decision to delete the Foges' Killing Me Softly and Mushroom's decision to do the same with its Peter Andre hit.

From a retail and radio perspective, you have to be barking mad to withdraw a product which consumers undoubtedly want. From the record company perspective, however, Sony and Mushroom want to develop artists rather than simply flog as many singles as possible. Seen in this light, the decision to delete makes far more sense. All this shows is that, at a practical level, the interests of retailers, radio stations and labels are still completely different.

Record companies have had to get used to the idea over the past few years that we now have financially healthy and independent retail and radio industries which set their own priorities rather than simply follow the whim of the record business.

On a daily basis, major retailers effectively sabotage the chances of many records being successful simply by refusing to stock them. Radio clearly sets its own agenda regardless of the priorities of record labels. This is not unhealthy or unfriendly. It is not grounds for emergency meetings of Bard or the BPL. It's just companies pursuing their business as they see fit.

Any sensible company will attempt to mitigate any negative effects on those with which it does business. Retailers who continually refuse to support a label's priorities or labels which habitually delete singles will suffer the consequences. But improving relationships between different sectors of the business means they understand where their interests diverge, as well as where they can work together.

Steve Redmond

MIKE DILLON

Soundsite sets fine example

We should all applaud EMI for its work with the Soundsite and Channel Initiative. EMI has recognised that, in the past few years, it hasn't been building a future catalogue and has been relying on the likes of Kate Bush and The Beatles.

We have found that the Soundsite helped us sell albums which we wouldn't normally have done in depth, such as The Fun Lovin' Criminals and Strangelove. The benefits of the dealers' meetings EMI held earlier this year are also already being shown; the returns situation is improving and EMI's staff in London are more accessible to us, now we've been in contact. Some of the other companies are seeing how successful Soundsite can be. Pinnacle is also launching a similar idea, although I'm not sure how successful it will be: as a distributor it will be more at the mercy of its labels, while EMI is using its own acts.

The long wait for the big names

Releases were a bit more disparate last year, but the record companies don't seem to be releasing their big name records earlier this year and business has suffered as a result. Big-name albums, like those from Bryan Adams, De Leppard and Prince, are not selling as well or for as long as expected. As a result, we have had to rely on big-selling singles and a summer-long sale. I get the feeling that many record companies see our industry as something that only exists from October to December. No doubt, come September, all the reps will be coming in, loaded with armfuls of new releases from every major act under the sun. I wonder if the marketing people are aware that people's budgets can only stretch so far - as can the retailer's purse.

This column is a personal view by Mike Dillon, owner of The Record Factory, Paisley

NEWS

WGC study to reveal the impact of music on UK

by Robert Ashton

One of the widest-ranging surveys of the music business has been commissioned by the National Music Council to follow up last year's British Invisibles report and show the industry's contribution to the national economy.

The report will detail domestic earnings from a wide range of areas, such as music publishing, record sales, sales of instruments and the live sector, including music related income from pubs and clubs. It will also investigate consumer spending, turnover and employment in the music sector.

It is being coordinated by Andy Feist and Media Research Publishing's Cliff Dune who compiled the British Invisibles report. The team will also include University of Westminster research fellow and former MW writer Dave Laing.

Jennifer Goodwin, administrator of

the NMC, says the body initiated and provided funding for the project following the favourable reaction to the Overseas Earnings Of The Music Industry report, published in February 1985, which showed the business contributed £11.6bn to the UK's balance of payments.

Goodwin says, "We hope to draw attention to how the industry is employing lots of people and causing lots of money to circulate and hope it will increase the profile of the business in government and its public perception. Sometimes, people don't recognise the financial impact of music and just think of it as a good evening out."

Feist says the brief is aimed at pressing home the contribution of the music industry and will not just be another rehash of existing data.

"This is not another financial stock-taking exercise, but an attempt to draw together disparate elements and to spot

identifiable trends with an informed commentary," he says. "We want to focus in on areas where we are currently in the dark."

Richard Steele, executive director of the International Artist Managers' Association (formerly the British Association of Concert Agents, which contributed to the British Invisibles report) says the new survey will be invaluable in providing extra evidence of the industry's strength.

"We have always had a hunch that the music industry was doing very well and this will provide the real proof," he says.

Feist hopes the research may eventually be combined with statistics from other countries and used for international comparisons.

"The dissemination is a key part of this and we know the government and lots of individuals will be interested," he says.

Music Mall opens up new TV slot for videos

Record companies are receiving a new source of exposure following a deal struck between VPL's video search and copyright clearance division, Music Mall, and Channel Four.

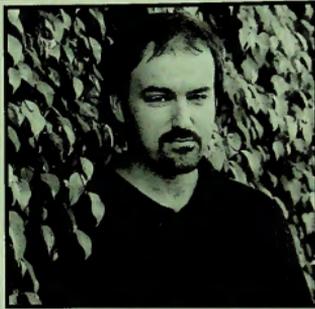
The TV station is running a seven-week series of five-minute programmes called Fresh Pop three times a week at 6.55pm on weekday evenings.

Music Mall is selecting and supplying around 15 videos each week for Channel Four, which whittles down the choice to one for each broadcast.

Music Mall general manager Ross Penney says the initiative was only feasible following the launch of Music Mall, which came up with the Fresh Pop name. He says, "Channel Four is a commissioning broadcaster and doesn't produce much of its own programming. It was important for them that they didn't have to deal with all the record companies."

Penney says the new series is particularly appealing to labels because the videos are played in full and the featured artists' record company and Music Mall are credited at the end. "There are always a lot of fantastic videos and never enough airtime for them to get shown," says Penney.

Sacha Cowlam, TV promotions manager at A&M, which supplied the Doggy clip Good Enough for the first show last Monday (29), says, "It's great for us, especially because it is networked. We are sending Music Mall everything now."



BMG Centric is launching one of its biggest marketing campaigns of the year to back the soundtrack to its US hit movie Independence Day. The score, by former Björk collaborator David Arnold (pictured), will be promoted at cinemas, through poster and press ads and dealer co-ops. London-based Arnold is also continuing with work on an East West album of James Bond themes featuring vocalists such as Shara Nelson, Aimee Mann and Deborah Harry. PolyGram Spoken Word is also releasing Independence Day UK, a radio drama version, which was broadcast yesterday (4) on Radio One.

The heat is on in summer smash race

Record labels including WEA, RCA and EMI UK are bidding to score the big summer post-holiday hit by releasing a series of seasonal Euro-smashes over the next month.

WEA is planning to release the current French number one, Coco Jambou by Mr. President, later this month, while EMI UK is releasing Captain Jack's Soldier Soldier, currently number 11 in Germany. And Arista is hoping to cash in on the huge success in continental discos of Sweet Dreams by La Bouche.

Eternal is hoping for a double success. It is releasing Real Joy's La Danse d'Helene and Ice MC's Think About The Day. The label's A&R director Steve Allen has been putting together a promotional plan to expose both the singles

HOLIDAY HITLIST

Track/Artist (label)	Release Date
Soldier Soldier Captain Jack (EMI)	August 12
Sweet Dreams La Bouche (Arista)	August 19
Coco Jambou Mr. President (WEA)	August 25
La Danse d'Helene Real Joy (Germar)	September/October

to holidaymakers in Spain's Costa del Sol.

It has become a regular practice for labels to put out singles in Europe before the summer and wait for holidaymakers to come back to release them in the UK.

"It's about holiday memories," Allen says. "These records are important to

people and they want to hear them again."

However, Simon Cowell, A&R consultant at RCA, believes he already has this year's summer Eurohit in Los Del Rio's Macarena, which remained in the Top 10 this week. Like Whigfield's Saturday Night in summer 1994, Cowell believes the single is benefiting from the track's association with a dance which is popular in the holiday resort discos.

Labels looking for a summer hit need to plan early, says Cowell. "It can take as long as seven months to get going," he says. Cowell is already working on what he hopes will be the holiday anthem of next summer, which will probably be released in several popular resorts in early 1997.

▶▶▶▶▶ RETURN WITH A NEW ADVENTURE -p13 ▶▶▶▶▶

As Dino finalised his new deal with Pinnacle on Wednesday, Pinnacle managing director Tony Powell confirmed the promotion of Chris Maskery to the role of sales director. Maskery, formerly sales manager at the company, first joined as East Midlands rep 10 years ago. Pictured are (from left) Pinnacle managing director Tony Powell, Maskery and Dino managing director Mario Warner.



Dino opts to stay with Pinnacle distribution

by Martin Talbot

Pinnacle re-signed its biggest label, Dino, to a new long-term deal last week, less than a month after the company was sold to Zomba.

The agreement, which continues a seven-year relationship, comes as Pinnacle prepares to distribute its first Zomba release next week.

Dino's agreement with Pinnacle, which expired on June 30, was renewed despite approaches from three other distributors, says Dino managing director Mario Warner.

"Since 1989, we have grown rapidly and Pinnacle was a major element of that. If we went to a major, we wouldn't get the priority that Steve Mason and Pinnacle give us," he says.

Mason's continued role at the company following last month's sell-out to Zomba, was an important part of the deal, he adds. The agreement runs for another three years, after which Dino will assess the situation. Mason's contract with Zomba lasts for five years.

Pinnacle managing director Tony

LISTENING IN WITH THE NETWORK

Pinnacle is relaunching The Network in an attempt to raise the profile of the scheme, which has 167 independent retailer members across the UK.

The relaunch will coincide with the installation of a new Pinnacle Network listening post in 115 independent stores. The Pinnacle Network Selecta posts, designed by Lift, will allow five Pinnacle albums to be promoted at a time.

The first titles to be featured include Delicatessen's *Hustle Into Bed*, Sebadoh's

Harmacy, Baby Fox's *A Normal Family* and Orange Deluxe's *Vodka, Doughnuts And Dole*. The latter two albums will retail for £3.99 as part of a special deal.

The project has been developed by marketing manager Simon Holland along with sales director Chris Maskery and managing director Tony Powell.

Powell says when the Network was launched it was one of the first of its type and that a relaunch was proposed to emphasise the Pinnacle brand.

Powell says, "It's great that the true independent CD merchandising company remains distributed independently."

In 1995, Dino accounted for a third of Pinnacle's 7.0% market share, making it the biggest distributed label by far.

The Dino deal was inked the day before Pinnacle took over distribution of all the Zomba labels, including *Jiving*, *Silvertone*, *Worx* and *Mono*.

Powell says he is confident of scoring a Top 20 success with its first Zomba release, the Backstreet Boys single

We've Got It Going On – the follow-up to June's number 14 hit *Get Down (You're The One For Me)* – which is released next Monday (12) with pre-orders of 80,000.

Zomba Music managing director Steve Jenkins says the transfer of Zomba's distribution from BMG to Pinnacle has been very smooth. Around 350,000 units of stock were moved over from BMG's West Bromwich, West Midlands depot to Pinnacle in Orpington, Kent in the week before the move.

PopKomm to rock to the best of British

UK acts including Tricky, Goldie, Ash and Terrorvision spearhead what promises to be the most eclectic live line-up in the history of PopKomm, which kicks off next Thursday (16).

The Cologne event, which runs from August 15 to 18, has attracted 635 exhibitors, including a British contingent of 22 companies on the BPI stand.

The live festival sees Tricky playing at E-Work on the opening night.

Appearing on the same night are the Wedding Present at Kantine and Gallon Drunk at Gloria.

On Saturday, the Bizarre Festival at the Butzevier Hof features, among others, Garbage, Stunk Ananie, Ash, Nick Cave and New Model Army, while Terrorvision play at Luxor.

The *Record Mirror* party, featuring DJs Dave Valentine, Paul van Dyk, Nick Warren and Blue Amazon, also

takes place on Saturday at the Move Club.

The conference's schedule of seminars will focus on developments in Japan and the Far East. IFFI director of technology Paul Jostop will present a multimedia discussion and the IFFI's John Glover, Nigel Parker and Peter Jenner will present a workshop on the rights of music managers and their artists.

▶▶▶▶▶ EMI DOMINANT IN PUBLISHING MARKET SHARES -p5 ▶▶▶▶▶

Clyde's Hain joins Virgin Radio

Bobby Hain, former head of music at Radio City, has been appointed assistant programme director at Virgin Radio. Hain, 32, is being recruited to deputise for programme director Mark Story, who was elevated to the board at the radio station two months ago and will take on his new role on September 1. Hain worked for Radio Forth and Northsound, before his six years at Radio City. He was a winner of this year's Premios Ondas award in Barcelona.

MTV and Heineken in MOS deal

MTV and Heineken are joining with the Ministry Of Sound nightclub for a new advertising and sponsorship campaign. Under the deal, Heineken is aiming to increase brand awareness by becoming the sole sponsor of the dance programme Club MTV and is also sponsoring eight live club events – under MTV's Green Room European Club Tour banner – organised by the south London nightclub.

Waugh's work takes Vivian Ellis prize

The musical *Bon Voyage*, by Alexander and Nathaniel Waugh, has won the 1996 Vivian Ellis Prize. The love story and black comedy was also rewarded with a workshop performance at the Guildhall School of Music & Drama before an invited audience including Ned Sherrin and Trevor Nunn.

EMI celebrate Cliff at the movies

EMI is launching a double CD set and 40-page booklet *Cliff Richard At The Movies*. In the first move to update and re-master Sir Cliff's catalogue. The new release, out on August 12, features the previously unreleased track *Lock Don't Touch* and a selection of classic Richard tracks taken directly from movie soundtracks.

RA revises DAB rules

The Radio Authority has revised its rules relating to Digital Audio Broadcasts, allowing more operators to stage restricted service licence experiments. The Authority is to allow programme services that are not existing national or local licences to stage tests, to broaden the range of programme experimentation.

New press head at City Slang

City Slang Records has appointed Wyndham Wallace as its head of press. Wallace, who previously worked at Real Time Promotions, will oversee all press for the label, barring Gallon Drunk, whose PR will remain independently handled.

Pearmusic's Lloyd in US transfer

John Lloyd, creative manager of Pearmusic UK, is being promoted to senior director of talent acquisition at the company's US office. Lloyd, who replaces Nancy Walker, will assume his new position later this month and will be based in the music publishing company's Los Angeles office.

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Tring International NI

PolyGram Island breaks out as main contender for EMI's crown

Ash, Metallica and Ocean Colour Scene help PolyGram overtake Warner Chappell

Despite retaining its position at the market share summit for the sixth successive quarter, EMI Music Publishing has reason to look over its shoulder for the first time in more than a year.

With 16.2% of the overall market, Peter Reichardt's company still has a lead of a few percentage points on its closest rival. But, following the rapid slide of Warner Chappell, that challenger has a new name - PolyGram Island Music.

EMI's figures underline the long-established resilience of Peter Reichardt's company, with success derived from a broad spread of repertoires. Of the biggest 10 singles in which it has a share, EMI can claim 100% of just one - The X Files by Mark Snow; its interests range from 15% of George Michael's *FastLove* (for the use of a taster of Freddie Washington and Terry McFadden's *Music*) to *Forget Me Not* - originally made a hit by Patrice Rushen in 1982) to the 25% share in Mariah Carey's *Always Be My Baby*, 48.75% of *The Prodigy's* *Firestarter* and 80% of *Celine Dion's* *Because You Loved Me*.

For all that, however, its 15.8% of the albums market and 16.4% of the singles market are well down on previous quarters - it won last time with 23.2% and 27.5% respectively - while its overall figure represents the loss of a full 9.7 percentage points.

Such a change in fortunes was inevitable, according to EMI vice president acquisitions Peter Reichardt. "When you are number one, there is only one way to go, and that's down," he says. "It would be naive to think that we could keep that gap."

"Over the past 18 months, PolyGram has been very aggressive in its signings and that's paying off; it has signed some good acts and has got a nice market share to show for it."

PolyGram's success is most noticeable in the albums market, which it leads with 19.0%, a clear 3.2 percentage points ahead of EMI. As Reichardt indicates, such success is attributable to signings over the past few years across a range of genres, including Ash (100%), Metallica (100%), Ocean Colour Scene (100%) and the Lighthouse Family (100%).

A slightly stronger singles performance - its biggest 100% controlled track is the quarter's 22nd biggest single, Ocean Colour Scene's *The Day We Caught The Train* - may have seen it challenge EMI closer for the overall crown.

PolyGram's rise certainly offers a stark contrast to the fortunes of Warner Chappell. When Ed Heise was appointed as WC managing director last autumn, both he and his boss, Les Bider, indicated that they would not be driven by market share as much as the company had in the past, and that is clearly the case.

In the singles market the company runs a respectable 11.5% in second place, but that is the only piece of good news, as it slips into sixth and fifth in the albums and overall rankings respectively. Indeed, over the past 12 months, the company's singles share has had seven percentage points from 16.0%, 10.7 points from 18.3% in



FUGEES

the albums market and 8.4 points from 16.1% overall, each of which earned the company second place.

Warner Chappell's disappointment has arguably been accentuated by the rise of a handful of smaller publishers, which has taken share from all the big names. Besides Warner Chappell, both EMI and PolyGram lost share, as did BMG and Sony.

That proved good news to the likes of smaller companies such as Bucks Music and Dick Leahy Music, who benefited



ALANIS MORISSETTE

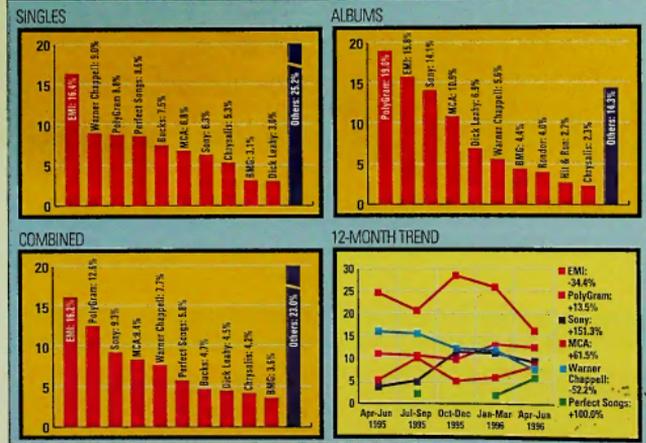
from the strong performances of Fugees and George Michael. Perfect Music, the publishing arm of ZTT, performed well too, across a broad spread of successes which suggests this may not be a one-off quarter. Besides the 100% claim to Mark Morrison's *Return of the Mack*, it also has shares in two more of the quarter's biggest 10 singles - by Peter Andre and *The Prodigy* - and 50% of *Gabrielle's* *Give Me A Little More Time*.

The only other companies to benefit

their shares are Chrysalis and MCA. Increasing its overall share by 2.4 points, Paul Connolly's MCA leapfrogged Warner Chappell and BMG - whose share halved to 3.6% - benefiting from its 100% involvement in the quarter's second biggest writer Alanis Morissette, Blur - whose songs registered twice with both Chrysalis Man and the Panamanian remix of *Girls & Boys* with Blur - and a host of dance hits, ranging from *The Prodigy* to *Livin' Joy* and *The Lisa Marie Experience*.

Chrysalis's ninth place and a share which is almost doubled to 4.2% is little reflection of the fact that it can claim to own easily the most successful copyright of the quarter - the Euro 96 single *Three Lions*, for which managing director Jeremy Lascelles signed Baddiel & Skinner's lyrical contribution to add to its existing deal for Lightning Seed Ian Brodie. Unfortunately for Lascelles, our market share calculations can take no account of widespread publication of lyrics by the tabloids, the massive use of the track on TV and radio and the thousands of football fans who chanted the song from the seats of Wembley. Martin Talbot

PUBLISHING SECOND QUARTER SNAPSHOT



Source: C/I/N. Compiled from Midway Brown data. Based on chart panel sales from the A-sides of the Top 100 singles and Top 50 albums from April-June 1996.

TOP 10 SINGLES

Title/Artist	Publisher
1 KILLING ME SOFTLY - Fugees	Bucks 100%
2 OOH AHH...JUST A LITTLE BIT - Gina D	Disputed
3 RETURN OF THE MACK - Mark Morrison	Perfect 100%
4 THREE LIONS - Baddiel & Skinner & Lightning Seeds	Chrysalis 100%
5 FASTLOVE - George Michael	Dick Leahy 85%/EMI 15%
6 MYSTERIOUS GIRL - Peter Andre	International Music Network 22.5%
7 NICOLEA - Suga feat. Louche Lou & Michie One	Charing Cross 100%
8 CEBYLLI KNOWS - Tony Rich Project	Sound Registry 70%/EMI 30%
9 FIRESTARTER - The Prodigy	EMI 48.75%/Perfect 12.75%
10 A DESIGN FOR LIFE - Music Street Preachers	Sony 100%

TOP 10 SONGWRITERS

Title	Publisher	Artist
1 FOX/GIMBEL	Bucks	Fugees
2 MORISSETTE/BALLARD	MCA	Alanis Morissette
3 RODWAY/TABER	Disputed	Gina D
4 MORRISON	Perfect	Mark Morrison
5 BRODIE/SKINNER/BADDIEL/LIGHTNING SEEDS	Chrysalis	Baddiel & Skinner & Lightning Seeds
6 GALLAGHER	Sony	Oasis
7 MICHAEL/RUSHEN/WASHINGTON/McFADDEN	Dick Leahy/EMI	George Michael
8 COLLACHER	PolyGram	Ocean Colour Scene
9 MINCHILLI/CRAWCOCK/FOWLER/HARRISON	Perfect	George Michael
10 MICHAEL	Dick Leahy/International Music Network	Peter Andre

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BBC

Two-track brand attack gives O2 a firm footing for the future

The merger of two great British music retailing names – Virgin and Our Price – gives VOP two bites of the High Street cherry, says the group's managing director Simon Burke

Anyone attending the Reading Festival at the end of the month will find it hard to miss Virgin Retail.

Scattered around the site will be dozens of "Access All Areas" signs, highlighting the retailer's five-figure sponsorship of the event. And the centrepiece of its involvement will be a 14ft trailer or, as Virgin puts it, the "virtual Megastore".

Using a series of computer access points inside the trailer, fans will be able to order from the thousands of lines available through Virgin's Elvis database for delivery direct to their homes.

Virgin Our Price managing director Simon Burke says, "The idea is to allow access to the London Oxford Street store without you having to go there. Nobody has done this before. It's a very original concept – it's leading the way."

The campaign follows a month after Virgin unveiled details of a marketing strategy review which will form the basis of its development over the next decade. Research for the survey was carried out between June and August last year and involved 700 respondents aged between 16 and 65 in 35 towns and cities. Interviewed in their homes, consumers were asked for their views on a series of statements about the two store brands.

Marketing director Neil Boote says, "The review gives us clarity in terms of what we want to communicate with the brands and the way we want to develop the stores."

The survey identified Our Price as a vital part of VOP's future. The chain, launched in the Seventies as a low-price High Street specialist, was identified as a brand which appeals to a broad audience with a general interest in home entertainment. In contrast, Virgin came out as the preferred store among serious music buyers, appealing to those looking for a wide range of entertainment products.

Boote says, "Our Price is a well-established, nationally-recognised brand name with mainstream appeal. The main point is that it is an easy shopping experience and perfectly positioned for small catchment areas and major town suburbs."

Indeed, A&M's head of marketing Ian Ashbridge indicates that the Our Price and Virgin propositions have complementary roles. "Virgin stores are essential to the future of the record business because, without that area of supply, we wouldn't have a Dodgy or an Ocean Colour Scene," he says. Our Price, in contrast, plays an essential role in towns which would otherwise not have a specialist record shop.

As a result of the review, the company has designed new, bolder cop-art formats which were unveiled to record companies last week. These focus on the Our Price ellipse, previously used most predominantly on store exterior facias.

VOP's continued move towards replacing larger Our Price stores with smaller Virgin Megastores – known as MG2 or "second generation" Megastores – will also speed up, with any Our Price locations larger than



NEW EDITION APPEAR AT THE VIRGIN MEGASTORE (ABOVE), NEW BRANDING ADS (BELOW)

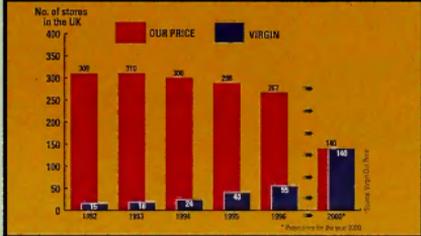
THE VOP DIRECTORS

Managing Director: Simon Burke
Marketing Director: Neil Boote
Operations Director: Mike McGinley
Finance & Property Director: Simon Wright
Product Director: John Taylor
Personnel Director: Elaine Rowe
Systems Director: Brad Henderson

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THE GROWING EMPIRE



3,000 sq ft refurbished and rebranded as Virgin stores during the next four years.

The result is that chain which comprised just over 20 stores in the UK three years ago and stands at 55 stores today will dramatically increase in size to around 140. At the same time, the number of Our Price stores will come down from 267 to around the same number.

Burke is keen to stress there is no question of the elimination of Our Price, but adds, "As much as it is a long-established and much-loved brand within the business, I think one has to acknowledge the Virgin chain has got a hell of a lot more punch in getting people in and getting people excited about music and entertainment products generally."

"Our Price stores, while they have strengths in music, don't have the space to properly exploit non-music product, in particular video and games. And with the coming of multimedia, we thought it was important to have a store capable of stocking these products in all towns."

The extensive expansion

programme will see around another 20 Virgin stores added by the end of the year, the biggest of which will be a new Leeds Megastore which will become the second biggest Virgin outlet – only the flagship Oxford Street store is bigger. Replacing the existing store in The Brigatts, the new two-store, 22,000 sq ft megastore will be located in the Bond Street shopping centre.

It will push Virgin's total trading space to around 46,500 sq m in the UK, closer still to the 52,000 sq m of HMV, currently the UK's biggest specialist music retail chain.

The next opening will be a new store in Crawley, West Sussex, on August 22, with other Virgin stores following in towns including Woking, Grimsby, Hemel Hempstead, Sutton, Watford, Peterborough and Bradford. Burke is bullish about the expansion plan. "Our aim is to have the best entertainment store in any town we trade in," he says. "I would say, without any fear of contradiction that, where we have megastores, there is nothing to touch us and we want to achieve that elsewhere."

Among the most significant new

openings this summer – and a natural extension of the close relationship forged since Burke was appointed as chairman of the cinema chain in addition to his VOP responsibilities last November – is this Thursday's launch of a Virgin outlet within the Virgin Cinema multiplex in Rochester, Kent.

Offering film soundtracks, film-related albums, videos, books and movie memorabilia, the new outlet is designed as a test site, with the possibility of further similar outlets following in the future.

The launch will further reinforce the image of Virgin as being more than just a record retailer, says Burke. "If it sends a message, it's about the fact that we are committed to providing entertainment products to the consumer in a number of different ways," he says.

Besides the new openings, Boote and his marketing team are also re-emphasising the in-store activities aimed at maintaining the added-value given to consumers.

Virgin's in-store radio station, VMR, is also being relaunched with the use of name DJs including Annie Nightingale (every Wednesday) and *Korranj*' editor Phil Alexander (on Thursdays), while the number of in-store personal appearances – which continued with Wednesday's visit of the newly-reformed New Edition to the Virgin Megastore in Oxford Street – have increased this year by 20% compared with 1995.

Also under way, as a result of the marketing strategy review, are a series of magazine launches in tandem with the new direct mail service Virgin Entertainment Direct (VED), which was set up in July.

The titles, which Virgin refers to as "magalogues" – a combination of magazines and catalogues – will be used as direct mail vehicles for targeting specific areas of the market: among the first are *Compost*, covering ambient and world music and targeting a 18- to 35-year-old readership, and *Crash Bang Wallop*, which is aimed at young gay males.

In all, the company plans to publish six magazines by the end of the year. One of the most innovative will be *Vmag* which will be distributed in Crawley to coincide with the opening of the town's new store. The aim of this magazine, according to Boote, is to communicate the Virgin experience to new customers in areas where stores are being opened.

With such a large number of stores on the way – effectively increasing the size of the Virgin chain six-fold since the merger (see table) – Burke is determined that the two chains can build on their 25% combined market share.

"In the merger, what we did was create a very strong base from which we could get to this point," he says.

"When you're a market leader and also a most-respected retailer you can progress with great confidence and can set the agenda. We're doing just that." Certainly with the level of growth planned, Burke adds, "Virgin team has good reason to feel bullish." **Paul Williams**

HERE'S THE STORY...

8.96 Week Commencing **THE EDGE 104.9 FM**

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Kula Shaker

Spacehog

Paul Weller

Dodgy

Suede

Thomas Ribeiro

Super Furry Animals

Space

Ash

Sleeper

The Divine Comedy

Morcheeba

Fun Lovin' Criminals

The Cardigans

Alanis Morissette

Dubstar

OMC

Alicia Brin

Everything Must Go
Tattva

Cruel To Be Kind

Peacock Suit

Good Enough

Trash

My Love Ain't The Kind

Something 4 The Weekend

Female Of The Species

Oh Yeah

Nice Guy Eddie

Becoming More Like Alice

Tape Loop

Scooby Snacks

Love Fool

Head Over Feet

Elevator Song

How Bizarre

I Am I Feel

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JARS OF CLAY

JOHN MAYALL

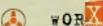
METAL MOLLY

SOLAR RACE

WHITEOUT



LIVINGSTONE



CSILLA

MOTHER OF PEARL

SINNAMON

SINGLES

THE DRIVEN: Jesus Loves You More II You Can't Drive (Polygram 575252). This debut single from the Limerick rock band is an absolute cracker, featuring a hard-edged guitar assault and a tune matching the intelligence of the lyrics.

□□□□ **THE CANDYSKINS:** Circles (Ultimate TOP048CD). A few years ago they were signed to Geffen and the world seemed to be their oyster. Now, back on a UK indie, they're still making cracking guitar pop tunes, but seem unlikely to make a comeback of Ocean Colour Scene proportions.

□□□□ **ELEPHANT:** Elephant (Bright Music Organisation BR0002CD). The young Brighton outfit owe a large debt to Jay Division, but this debut points to an interesting songwriting talent. They are a more exciting bet live and are clearly ones to watch. □□□□ **HOUSE OF PAIN:** Feat Up (Temmy Bay TD0774). This rough and ready offering is immediately appealing with its large back influence. It's unlikely to have the impact of Jump Around, but remains their finest offering in ages.

□□□□ **BENNET:** Someone Always Gets There First (Roadrunner RR2293). A rousing, uplifting chorus makes up for some awkward moments in this English-encanted, singalong indie pop ditty from the Reading four-piece. □□□□

COAST: Headlines In The Sun (Sugar SUGA12CD). Inspired by a Geffen Best television documentary, this lacks the style of the soccer genre, but repeated listens will see its subtle, structural strengths creeping up on you. □□ **SHEP:** On Standby (Polygram). This recording of the live favourite will be snapped up by fans, largely because of four new tracks, including a fine cover of Jumping Jack Flash. □□□□ **JAMBOROLL:** Virtual Assembly (Jive 52 XPCD 9055). From its simple piano opening onwards, this gorgeous, immaculately-recorded track doesn't put a note wrong. Further evidence that Jay Kay is maturing musically. □□□□

ROZALLA: Everybody's Free (Pulse & Close 110). The remix is barely noticeable, but the song is so familiar and catchy that chart action seems assured once again. □□□□ **TREMBLER:** The Ever So Clever Forever EP (Fast Western FW57R1). There's a hint of Garage about this debut from the Berkshire quartet, which is certainly promising and worth a listen. □□□□ **EVERCLEAR:** Santa Monica (Capitol CDCL 775). America's latest addition to its platinum-selling alternative rock club, this trio lack the Euro-friendly



VIC CHESNUTT: PROVIDING SWEET RELIEF

wackiness of Weezer, Green Day or the Presidents, which may hamper their UK chart chances. □□□□

□□□□ **TZANT:** Hot & Wet (Believe it) (Logic 742127832). An incessant, upbeat-vibe drives this anthemic track, which will succeed in clubs but lacks the hooky melody for radio. □□□□ **SPARKLEHORSE:** Rainmaker (Capitol CDCL 777). Lifted from one of the year's most essential albums, this US troupe seduce with a "mix-it" sound that boasts a warped-pop heart of gold. □□□□

□□□□ **ZODIAC YOUTH:** Fast Forward The Future (Dragonfly BFLT 39). Longtime peeps Youth and Zodiac Mindwarp finally get their act together to have a mad musical hoodlum in a track that explodes in a mad rush of rock guitars, psychedelic trane squiggles and mayhem. □□□□

□□□□ **RUFFNECK TEE:** YAVAIN: Move Your Body (Positive TIVID461). This follow-up to Everybody Sees Somebody is a peaches and cream kind of tune, fresh for summer with mixes for everyone from deep'n'smooth to frothy house. □□□□ **BING ABRAHAM'S 667 5321** (Hands On CD0908). This commercial pop-soul singer dopes with George Michaelisms and, although derivative, this could be huge. □□□□

□□□□ **JAZ KATRIS:** Intrigue (More Rockers 2KR008). A taster for an October album, this More Rockers/Agor collaboration is a hute-laden, dewtime jazz/jungle affair that gets a boost from a darker Flynn & Flora remix on the flip. □□□□ **VARIOUS:** One Track Mind (Ninja Tunes Zen 1244). The first in a promising series of samplers from the inimitable Ninja stable, EVAS Oddly Godly is easily the standout track — an epic, cinematic drum and bass workout that builds to a glorious percussive peak. □□□□ **HALF MAN HALF BISCUIT:** Eno Collaboration (Pony Pony PRO3). A rare single from Trannera's wisest, this is a darkly



SPARKLEHORSE: WARPED POP WITH A HEART OF GOLD

hilarious swipe at pretension in rock. Acclaim is long overdue. □□□□

SINGLE OF THE WEEK

BILLY BRAGG: Upfield (Cooking Vinyl FRYC085). Bragg returns with the first single for his new label — a stomping upbeat tune, drenched in northern soul horns and passionate positivism. Will sound great on radio and bodes well for the imminent new album. □□□□

ALBUMS

VARIOUS: Technix — On The Decks With Colin Faver (Kickin Records KICK CD40/LP40). First in a new series from Kickin' features Kiss FM's minimal techno/trance supreme in the mix, featuring his choice of squiggly but demanding tracks with tuff beats. □□□□

□□□□ **JOHNNY FIASCO:** Acid Wash II (Trix TRX UK CD062). A thundering, squelching riff of heavy drums, acid lines and brilliant vocals. □□□□

□□□□ **TRACY NELSON** Move On (Rounder CD 3143). Nelson's pedigreed and pioneering R&B/boos synthesis is fiercely fashion-free but this should make enough best of 1996 lists to succeed. □□□□ **MIKE PETERS** Feel Free (Transatlantic TRAC 233). With Peters recovered from illness, these aggressive demo-style Boston-recorded tracks should reawaken the Alarm fanbase, as will a scheduled September tour. □□□□

□□□□ **TOOTS AND THE MAYTALS** Time Tough (Island Jamaica 54215). Comprehensive, attractively packaged and generous with tracks and sleeve notes, this is packed with hits, rarities and sheer class. □□□□ **SEBADDH:** Harmacy (Domino WIGCD26). This sticks with the trio's trademark blend of poignant lo-fi-pop, aching balladry and raw garage punk, but its added consistency and accessibility could earn them a bona fide hit. □□□□

VARIOUS: Promised Land Vol II (Higher Lights HPL2). Volume I spawned the successful Promised Land drum and bass club night at The End and this just takes things to new heights with a masterful mix by Fabio and scorching vocals from Cleveland Watkins. □□□□

□□□□ **THROWING MUSES:** Limbo (A&O CAD0614). A welcome return to form from Kristin Hersh and the slimmed-down Muses. Their established fanbase should be enough to overcome recent disappointments. □□□□ **EINSTURZENDE NEUBAUTEN:** Ende Neu (Mute BENE054). Bliza and co have never before blended their percussive assaults and knack for a strong melodic structure to such powerful effect as on this, their seventh set. □□□□

□□□□ **WHITE ZOMBIE:** Supersexy Swingin' Sounds (Geffen GED 2875). These sci-fi-crazy metal merchants get the rock treatment. The result is a largely electro/industrial take on their rock-powered rifology. □□□□ **LEVELLES:** Best Live: Headlights, White Lines, Black Tar Rivers (China Records WOLCD1074). However good, live albums never quite compare to "being there", but, thanks to the majestic quality of the Levelles' performance, this gets closer than most. □□□□

ALBUM OF THE WEEK

VARIOUS: Sweet Relief II (Columbia 49437). Second full-raiser for Victoria Williams' Medicaid for Musicians fund pulls together REM, Garbage, Hootie & The Blowfish, Madonna, Soul Asylum and more each performing their favourite song with Vic Chesnutt, who also features. Good cause, great record. □□□□

This week's reviewer: Michael Arnold, Sarah Davis, Leo Finlay, Lee Fisher, Simon Harper, Ian Nicolson, Martin Talbot, Paul Vaughan and Paul Williams

ALAN JONES TALKING MUSIC

The Bass Boyz' Gunz And Pianoz is one of the most uplifting dance records around, building a formidable, largely instrumental house monster around a sampled guitar riff from Guns N' Roses' 'Sweet Child O Mine. Simple and effective, it would become a huge success...One of Britain's most blessed female vocalists, Ruby Turner, releases her first album on blues label Indigo. Guilty includes a rousing version of 'The Beatles' You Can't Do That and Randy Newman's Guilty among more expected Willie Dixon, Sam Cooke and Bog Jay McNeely tunes. A warm and warming album, though probably not one that will return her to a position of prominence...A club hit a couple of years ago, Virtue's New Dawn sampled large chunks of Nina Simone's vocal and should have been a big hit. It has now

been revamped and retitled Feeling Good, after the original Simone track on which it was based. As befits a track used on AV adverts, it really motors and is still a potential dancefloor monster, although the familiar Simone samples seem to have been diluted and a competent but distracting new femme voice has been added to the mix...Part ten act, part jacking pretenders, MNB continue to balance between two stools on Tuff Act To Follow, their first single in six months. With Simon Climie producing, they've tightened up their sound considerably and this has great potential. Purloining Narada Michael Walden's "golden raspberry" sound and adding a lot of funk motifs, Climie has delivered them a nifty little tune...Rollo has been back on form of late, with a blinding mix

of Snap!'s Rhythm Is A Dancer and the new Mobay single. His latest, Constantly Waiting by Pauline Taylor, sees Rollo delivering one of his epic mixes, with numerous changes of tempo. The track moves from a flamenco-styled interlude to pumping house to torchy torture. Haunting and a hit...Scoring a great deal more heavily on credibility than the Mike Pops Orchestra's version of Wonderwall, the Bikini Beach Band's instrumental take on Oasis's Some Might Say on the Stim Production label imbues the familiar tune with a Sixties sensibility, recalling The Shadows and The Ventures. The single, which is limited to a mere 1,000 copies, is an affectionate take on the song without being calculated...





Deep in the subterranean bowels of the rumour mill (music & arts division), there is an office that is the envy of the whole building: the REM department. For months at a time, the employees are allowed to doze around all day, surfing twice a year to announce, "Apparently, the next album's going to be even rockier than *Monster*" or, "I've heard it's closer to the delicate semi-acoustic textures of *Automatic For The People*."

In advance of REM's 10th full-length album, *New Adventures In Hi-Fi* (released by Warner Bros on September 9), these two contradictory stories rang out repeatedly. For an REM fan — and for a UK retailer — the distinction between the two rumours was crucial.

Monster (1994) was the record that signalled an abrasive U-turn from the band's sensitive music of the early Nineties. A tongue-in-cheek rock 'n' roll album, it received poor reviews and its UK sales figures were 40% down on the band's previous album.

Automatic For The People (1992), on the other hand, was their masterpiece. It had a similar part-acoustic feel to its 1990 predecessor, *Out Of Time*, and was a beautiful, mysterious album that addressed AIDS, death and loss. Worldwide sales of nine million — for an ostensibly uncommercial and melancholic collection of songs — attest to the record's remarkable impact.

While *New Adventures In Hi-Fi* is no artful zero of *Automatic For The People*, it does possess a similar thrilling depth and colour and plenty more besides.

With a running time of 65 minutes, it is REM's longest and most diverse record to date and it covers a prodigious range — from tear-jerking acoustic folk to flamboyant glam-rock; from swamp blues to cacophonous electronics; from

REM

THE WORLD'S BIGGEST BAND RETURN
WITH NEW ADVENTURE

modernist C&W to sweetly-flavoured pop.

In an exclusive interview with *Music Week*, REM guitarist Peter Buck revealed the level of confidence emanating from the band's camp. He says, "All of us, and all of the people who work with us, and all of our

impressively, almost arrogantly promiscuous.

Buck says, "I do think that we touch on a wider range of music than just about anyone right now. The Beatles used to do it, Led Zeppelin used to do it and I don't think we get enough credit for doing it."

'I do think that we touch on a wider range of music than just about anyone right now. The Beatles used to do it, Led Zeppelin used to do it and I don't think we get enough credit for doing it.'

spouses, and all of our friends think that it's our best record. Whether the world will think that, I don't know. But I'm sure they'll be pleasantly surprised."

Even on its noisier songs, such as *The Wake-Up Bomb* and *So Fast So Numb*, the new album sounds warm and confident and, whereas *Monster* stayed faithful to one effect (Buck's tremolo guitar) on most of its 12 songs, *New Adventures In Hi-Fi* is

in and went. "Wow... while Michael said, 'Hey, you guys are doing some weird shit over there.'"

Eventually, *Leave* was positioned sixth. The album begins instead with the last song to be recorded, *How The West Was Won And Where It Got Us*. It is one of REM's most cinematic tracks, containing a suitably atonal modern-jazz piano solo from Mike Mills, and all four members of the band nominated this song as their favourite.

Buck explains, "We wanted to structure the album so that you'd get a little taste of everything that was on it within the first five songs. So you're like, 'Well, what is this record? Is it a rock record or a folk record or what? And then you get *Leave*.'"

New Adventures In Hi-Fi sees REM's return to the instrument-swapping versatility of *Out Of Time* and *Automatic For The People*. Of 17 instruments used on the record, Buck plays six, including bouzouki, banjo and electric sitar. Mills plays bass, fuzz bass, guitar, piano, organ, Mellotron and synthesizers. Drummer Berry also plays acoustic guitar, synthesizer, bass and whistles. And, overall, the album is as adventurous as its title would suggest.

Buck, who came up with the title, says, "It is real, because it was an adventurous thing, it is hi-fi — it was recorded on eight-track — and, yeah, it's new. But, you know, also on my list was *The Modern Sounds Of...* and the one that I really wanted was REM's *Own Thing*, because that's such a great title. I think *Revolution Of The Mind* was up there, too."

The 14 tracks were recorded in nine US cities and co-produced by REM and Scott Litt, who has worked with the band since their 1987 album *Document*. Ten of the songs were >

One to
WATCH

LEANN
RIMES

This 13-year-old US sensation covers the best retro country voice since Patsy Cline. Her second album, *Blue* on the Cub label, debuted at number four on the US albums chart and further one on the US country chart after massive radio play for the single of the same name.

REM ON FILM

Not content with delivering one of the finest albums of the year, REM made their debut as stars of the silver screen in September.

The Athens, Georgia band have had three previous video releases, but all have been compilations of video clips accompanied by interviews with the band.

Road Movie, however, is the first live recording of the band on screen and it is destined to go down as one of the most exciting live features ever made.

It is a 90-minute film of two theatre shows the band undertook at Atlanta, Georgia's Omni Theatre at the end of last year's worldwide Monster tour.

The film is directed by Peter Care and boasts performances of many of the band's greatest hits, as well as three tracks from the forthcoming New Adventures in Hi-Fi album and another, as yet unreleased track, Revolution.

Music Week attended a closed 80-minute screening of Road Movie at London's Planet Hollywood, witnessing one of the finest live screen rock recordings ever.

The hype machine has yet to roll, but this is one movie where it is easy to forget that you're watching a film rather than attending a gig.

The film opens with a superb version of Everybody Hurts and it is immediately clear that this is a warts 'n' all affair, with no studio trickery used to clean up the sound. But given the playing abilities of Peter Dinklage, Mike Mills and Bill Berry and the sweeter-than-ever vocals of Michael Stipe, there are few leadenquies to bide.

Fifteen tracks in total are played and the use of 10 different video cameras on stage really brings home the excitement of one of rock music's most exciting live acts. The video is not for the faint-hearted either, as featuring the band at their loudest, giving the Monster treatment to a variety of old favorites.

Anyone who saw the Milton Keynes legs of the worldwide tour will know what to expect a harder grunge-influenced sound, but the intimacy of the theatre venue makes the impact all the more for that.

The sole jarring note is that, as the film was recorded over two nights and two gigs, the band members seem to change clothes from song to song. But Stipe saves the day in a sartorial sense by appearing for most of the film in an ultra-cool Miner Threat T-shirt. It's a small note, but by paying such homage to one of the lynchpin acts of early Eighties US hardcore, Stipe proves he and his band have never lost touch with grassroots rock.

REM's Road Movie is released on September 30 by Warner Video on video priced £12.99 and track listing at £24.99.

Track listing: 'Touch Your Own, What's The Frequency, Kenneth?', 'Crash With Eyeliner', 'Underwood, Wake up Bambi, Revolution', 'Loosing My Religion', 'Binky The Dork', 'One Love, Strange Currency, Tongue, Man On The Moon, Country Feedback, Find The River, Orange Crush 89, End Of The World, Everybody Hurts, End Of The World. Leo Finlay

re-recorded during the last two months of the Monster world tour, which finished in November 1995. Four of these are excellently-mixed live performances from concerts (hence the faint sound of cheering as one or two of them end), with only Stipe's vocals re-recorded some months later in a Seattle studio. These four songs include Departure and Underwood - which British audiences heard at REM's open-air dates last summer - although not Revolution, which was played in the UK but did not make the album's final cut. (It will be a B-side instead.)

Of the other 10 tracks, five were recorded at soundchecks before gigs. A sixth song, the instrumental Zither, was recorded direct to Dat in a shower stall in a Philadelphia dressing room.

Buck explains, "I wanted to keep the creative energy going on the road. Touring isn't a creative thing. It's a celebratory, fun thing, but you're not making anything. So we were constantly trying to write new songs, working with tape decks on buses, in dressing rooms and on stage at soundchecks.

"Lindsay Buckingham played with us on Everybody Hurts at the Forum in Los Angeles and he watched us play for an hour and 20 minutes at a soundcheck, doing all new songs. He thought it was the most insane thing he'd ever heard of. And this is from a guy who recorded half of [Fleetwood Mac's] 'Rust' in his bathroom."

REM even attempted to record one of the album's best songs, Be Mine, on Mills's tour bus as it was being driven from Dallas to St. Louis in the early hours of the morning.

Buck recalls, "At least two of the people who were involved in the recording don't remember making it. But with the miracle of computer technology, we had these bits of the song, slung them together and overcrubbed it. But it sounded too staid, so we just cut the track live in Seattle in one take."

Seattle is home to Bad Animals Studio, where the remaining four songs on New Adventures in Hi-Fi were recorded this spring.

One of the extraordinary tracks entitled E-bow The Letter, will be released on August 19 as the first single taken from the album. A slow, brooding song which features Patti Smith on backing vocals and Buck using a guitar gadget called an E-bow, it is a somewhat confrontational choice as a single.

Buck concedes, "I would never consider it a commercial song. It's five and a half minutes long. It doesn't have a melody except in the chorus, which someone who isn't even in the band sings. But then we never really have big hits anyway."

"There's two ways to go. The first

way is to go for the surefire hit single and make the video to fit it, which we've never really done. The other way is to pick something that represents the record, knowing that not having had a record out in almost two years, it's going to get played anyway. I'm sure it will puzzle people. I can't wait to see what the alternative stations in America do with it."

One of the album's many strong points is that, apart from referring to the sleeve notes, it's hard to know which songs are live performances from concerts and soundchecks, and which were recorded later in the studio.

REM and Liti have done a forensic job on the live tracks in particular, excoriating audience shrieks, whoops and cries of, "do everybody Hurts!"

One notable feature of the "tour" material and the "studio" material is a manpower discrepancy: the 10 "tour" songs make full use of the two auxiliary musicians who played with the band, Scott McCaughey (keyboards, autoharp) and Nathan December

(additional guitar). The studio songs were recorded entirely by REM, apart from Smith's one contribution.

Buck says, "We're a closed shop when it comes to songwriting; we write the songs. But as a guitar player, I love it when there's someone there to play with me, so I don't have to cover all the ground."

"Half the time, when I write a song, I know that I have to keep the rhythm going, because Mike is a soloist when it comes to playing bass. So I'm locked in with Bill and I have to play the dumb chords. It was real liberating to go to Nathan and say, 'Oh, Nathan, play the chorus, make feedback at the end and don't do anything else.' It was great. He'd have to stand with his arms crossed for half the song."

Throughout the Monster tour, REM played all their new songs at soundchecks each afternoon, only to have to play a two-hour show of 25 old songs later in the day.

Buck says, "It wasn't so bad, because we hadn't toured in five years. The

Act: REM Project album (New Adventures in Hi-Fi) Label: Warner Bros Writers: Berry, Buck, Mills, Stipe

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
TERRY ADAMS	pop/dance writer, producer and remixer	NOTTING HILL MUSIC	Brian Adams/ MAC Developments	worldwide publishing	Peter Chalcraft - "I've known his father for many years and Terry since he was young."
DJ VADIM	Russian hip hop turntable	NINJA TUNE	none	three album deal	Pete Quicke - "It's not exclusive, he can record elsewhere under other names."
CJ BOLLARD	European techno artist scientist	LONDON MUSIC	Malcolm Bolland	worldwide publishing	Ian Surry - "He's well known on the dance underground. I'd followed him for a long time."
F. J. BOYLE	Scottish rock four piece	13TH HOUR	John Panayotou	one album deal	Paul Taylor - "We'd done two singles together and we both wanted to carry on."
LHOOG	Icelandic trip hop trio	SONGLINES	none	worldwide publishing	Geoff Muncey - "It was a tape from Echo Records that prompted our interest."
PEACH	poppo girl-fronted	MUTE	John Wastlow/ IZ Management	albums deal	Daniel Miller - "It came about after I heard the one-off single they did in Leipzig."
FINLAY QUAYE	21-year-old Edinburgh singer/songwriter	EPIC	none	albums deal	Mick Mander - "The day he got out of his Polydor contract, I signed him."
RUDE CLUB	noisy Manchester punk-influenced rock	SACRED	Steve Adge	albums deal	Martin Hall/Chris Kidson - "It took a while to persuade them to choose us but it was worth it."

Compiled by Jake Barnes 0181-964 5310 urbania@dircon.co.uk

One to WATCH

THE LEMONHEADS
It's been a couple of years since Come On Feel The Lemonheads and even David's solo press mentions since then have had more to do with sex and drugs than rock 'n' roll, but next month sees his reformation, Purple Paralelogram in an excellent first single, which the album, due on September 30, is sure to be heavy in the charts.





Automatic stuff, we hadn't played live. Plus we threw in a couple of covers and then, as the tour went on, we started doing more new songs. For me, the shows always picked up a notch the day we added a new song. When we got to America we had five [of them] and, occasionally, we'd do Zither. E-bow almost made it."

Despite Monster's considerable drop in UK sales, the album did well worldwide, selling 8.7m copies. In the US, Monster outsold Automatic For The People by almost one million.

Buck admits, "I knew that Monster wasn't as good as Automatic, in the sense that Automatic is the kind of record I love. But I really like Monster for what it is. It succeeded in what it was supposed to do, which was to push us in a new direction, and, while not alienating our fans, give them a totally different side of us to look at."

His addie, "It really isn't as easy as people might imagine to re-invent yourself. I'll never be able to play jazz. I can play folk music. I can play rock 'n'

roll, I could be a decent back-up guitar player for a blues band. For us to push ourselves in that direction [of Monster] was a really good move. It totally freed us up; it closed the door on the past. I don't think anyone knows what to expect from us now."

One thing not to expect is a REM tour for New Adventures in Hi-Fi. Buck points out, "We already toured it. I'd love to tour after the next one — maybe not do quite as big places, though. And I think it would be cool to have, like, five extra musicians onstage."

New Adventures in Hi-Fi, meanwhile, is the last album REM are contracted to make for Warner Bros. They are currently considering offers from various companies. DreamWorks has been mentioned, as has a re-signing to Warner Bros., but Buck declines to give any indication of the band's plans.

Nor can he speak publicly about Jefferson Holt, REM's former manager, whose 15-year association with the

band ended in May. The matter is sub judice. REM's affairs are now being handled by Bertis Downs IV, their longtime lawyer.

Buck says, "All I can say is that the four of us are in a real positive state of mind. We're going to keep doing things the way we have done, which is a moral way and an ethical way. I legally can't say anything else."

However, he is willing to speculate on the next album, which he is keen for REM to release before the end of 1997. He says, "I want to get everyone together and make a record in April."

"I'm being real optimistic. I'll tell you the plan: everyone's going to come over to my house in Hawaii and we're going to hang out for two weeks and demo stuff in my house. And I'd like to go in to a studio in the summertime and have it out by Christmas next year."

"We might have different people in the studio with us when we record the next one. Personally, I'd like to. I have a feeling the next record will be a new direction."

David Cavanagh

TRACK BY TRACK

REM: New Adventures in Hi-Fi
How The West Was Won And Where It Got Us (4:23)

Densely structured around a tinkling piano motif and a twanging guitar, it contains elements of Morrison, TheLonious Monk and REM's own Feeling Gravity's Pull.

The Waka Jo Bamba (5:08)
Debuted at the MTV Awards last September, this is a scorching glam-rock tune. Twice as combustible as any of Monster's rock tracks, it also has a wry lyrical reference to Oasis.

New Test Layer (5:24)

Sure to be REM's most talked-about song in years, Stipe sings about an AIDS sufferer being humiliated on a US chat show. The music is as solemn and as affecting as Try Not To Breathe off Automatic For The People.

Underfoot (5:11)

Played in Britain last summer, Underfoot is an opiate, rather oppressive track, low on melody but high on atmosphere.

E-bow The Lateral (5:26)

The first single. An E-bow is a guitar effect, one of many weird ingredients here after, Mellotron etc. Peter Smith sings wistfully, wailing backing vocals. REM's least commercial single since Drive.

Leave (6:56)

REM's longest song ever is in two parts: The first a reflective duet for harmonies and acoustic guitar; the second an intricate electronic barrage of synths and noisy drums.

Departure (3:28)

A zesty guitar riff underscores this number of the type REM used to write in 1984/85.

Bittersweet Me (4:08)

Keeping the mid-Eighties feel for a while longer, REM go back to folk rock sound of their third LP *Fables Of The Reconstruction*. This will make an enjoyable second single.

Be Mine (5:33)

This quality sensational Mike Mills song builds from its own thrumming guitar riff towards a dashboard pumping climax.

Binky The Doozard (5:40)

Fuzz bass and squally fuzzy guitar underpin this one, which has a slight hint of Nirvana in the excellent chorus. Scott McCaughey, one of two extra musicians used extensively on the album, contributes beautiful Farris organ.

Zither (3:25)

An instrumental, Zither doesn't have a zither on it, although Buck's final man-guitar refrain is strongly suggestive of one. Recorded in a shower cubicle in Philadelphia.

So Fast, So Numb (4:11)

Almost certainly a future single, this marvellous track has the rock 'n' roll sound and tempo of *What's The Frequency, Kenneth?* but loads more excitement.

Low Desert (3:28)

Recorded with the working title *Swamp*, this is a growling blues number with a very discernible Stevie Nicks/Rolling Stones influence.

Electrolite (4:37)

A delightful, piano-led song about a car journey through Los Angeles. It has a great ending too. "I'm outta here," sings Stipe — and the record is over.

STEVE LAMACQ ON A&R

So much for last week's parting assertion that we were entering a summer lull, because this week it's been all go. Monday's turnout at Chalk Farm's Monarch for the Peccadilloes was one of the biggest A&R buzzes for weeks. The Peccadilloes' interestingly askew pop seems to have arrived at a good time. Judging by a subtle swing in critical tastes, bands going for that odd-but-accessible pop sound (Tiger spring to mind again), seem to be attracting attention. The Peccadilloes have a curio value, some songs, some weird sounds and an alternative agenda to Nineties lad rock. By the reaction to the Monarch gig, they'll be the sort

of band who split industry opinion right down the middle, which I like to think is a good thing ... Two days later, there were more theories in the air with a good piece in London's *Evening Standard* about the recent 100 Club gig, headlined by *Symposium* (who, as mentioned in last week's *Dooley's Diary*, have yet to sign a publishing deal). The article, claiming a teen guitar revolution is somewhere over the horizon, also covered two other bands we've praised before in this column — *Midget* and the Brighton all-girl four-piece *Tampasm*. As far as I know, this was the first piece, outside *Music Week*, to identify the growing popularity of a

handful of new bands inspired by everything from Hole to school-leaving Britpop. On the fringe of all this, single-finger saluting south Londoners *Dweeb* are talking publishing deals while finalising a new single and *Snug* are being increasingly watched by labels and publishers... Fans of the indie-pop underground should keep a lookout for a label called Wurliizer Jukebox, which is building a neat little catalogue of singles from the likes of *Amp, Broadcast* and American lo-fi popsters *Tullycraft*... Who said it had all gone quiet?



Don't WATCH
HOWARD
NEW

Paragonise signing New in the latest out-of-the-ordinary list to be read at the public. The first single *Battlefields* is a strong enough rocker which could secure fans of Chapman and Cocker, but his low show contains one major surprise: a shockingly good AOR version of Nick Cave's *Strangelite To You*, which will be a smash when it is inevitably released.

THE OFFICIAL UK CHARTS

CHART FOCUS



Where Gary Barlow succeeded, Robbie Williams fails. Three weeks ago, Barlow launched his solo career with an instant number one single in Forever Love. Robbie's attempts to do likewise are foiled this week by the heavy sales of the Spice Girls' Wannabe, which spends a third week at number one, leaving Robbie to debut at two. Robbie may, of course, yet still surge to pole position, but the fact that he didn't make it this week, even though he has already had two slots on Top of the Pops, suggests he may have to settle for a number two hit. That's still a massive improvement on the number 28 peak recorded by George Michael's original scaling of the song in 1990. If that number one, it will be the first single on *Chrysalis* to do so since Chesney Hawkes' The One And Only a little over five years ago.

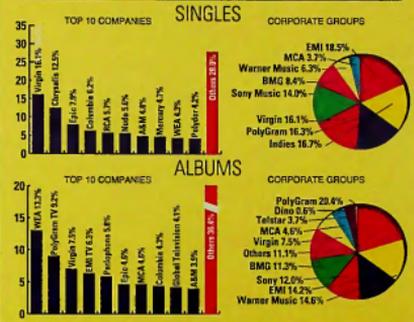
While Freedom beds in at number two, Gary Barlow's Forever Love continues to decline with indecent haste. It falls a further five notches this week, its full chart record to date reading 1-3-10-15. The only number one to spend less time in the Top 10 is *Queen's Bohemian Rhapsody*, which debuted at number one in 1991, slipped immediately to number two and then slumped to number 12.

Each of the last six *Dodgy* singles has peaked higher than its predecessor, and set a new high for the group. The trend continues, with Good Enough, which bounds into the chart this week at number four. It comes at the end of the following chronological run of hits: I Need Another (peak: number 67), The Meled-EP (53), Staying Out For The Summer (38), So Let Me Go For (30), Making The Most Of (22), Staying Out For The Summer '95 (19) and In A Room (12). For an act to show such sustained improvement is rare – so rare that the only real precedent is Oasis, whose first six hits each peaked higher than those that went before, until Some Might Say completed the sequence by reaching number one. The enormous amount of airplay given to Good Enough has given *Dodgy's* Free Peace Sweet a second lease of life. It dips to number eight this week, and has sold 100,000 copies in a mere seven weeks.

Another act making its biggest ever impact on the chart this week are US rappers Bone Thugs-N-Harmony with *The Crossroads*, which debuts at number eight, easily beating the number 32 peak they scaled with 1st Of The Month Last October. Like many latterday rap/R&B hits, it's based on an Isley Brothers song, specifically Make Me Say I'm Gonna Get It. *The Crossroads* spent eight weeks at number one in the US recently, and has



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.

sold more than 2m copies there. Elvis Costello has had a long and extremely successful career, and his recent high profile – which has included extensive live gigs, several TV engagements and a Late Show special – might have been expected to turn his career tally of 32 Top 75 hit singles into 36 in the past month, thanks to his policy of releasing a single a week for five weeks. In fact, not one of the singles has managed to dent the Top 75, with Little Atomic peaking at number 87, The Other End Of The Telescope at 86 and last week's effort All This Useless Beauty debuting at number 94. Distorted Angel, which

came out a fortnight ago, was deemed ineligible for the chart as it contained five tracks, but would have been number 84. The influx of new singles pushes Alanis Morissette's first Top 10 single Head Over Feet down from its debut position of number seven to number 16. But Alanis's Jagged Little Pill album spends a seventh week at number one. It has now sold nearly 1.6m copies, and is chasing Kylie Minogue's Kylie album tally of 2.1m, the highest sale attained by a debut album by a female singer. In America, Jagged Little Pill continues to astound, and last week passed 11m sales. Alan Jones



The average airplay hit spends six weeks on the Top 50, twice as long as the average sales hit spends in the Top 75, which, logically, means that a lot of sales hits never get their retail popularity reflected by airplay. It also means that once a record becomes embedded on a playlist, it is hard to dislodge, with big hits frequently spending 20 weeks or more on the overall Airplay chart – they spend longer still on the ILR airplay chart – with exceptional records like Missing by Everything But The Girl pushing this figure beyond 30 weeks.

Radio then is a conservative and slow-changing beast in this country – but it's much faster than in America, where the aforementioned Everything But The Girl hit has just completed a full year on *Billboard's* influential Hot 100, a sales/airplay hybrid. Missing was deleted some time ago Stateside, and its continued presence on the Hot 100 is exclusively due to airplay. But in the fragmented world of specialist charts, records stay around even longer. *Billboard's* Adult Contemporary chart, which monitors the output of 43 radio stations, is only 25 positions deep, but that hasn't stopped Sophie B. Hawkins' As I Lay Me Down claiming a chart place for 63 weeks in a row, while Celine Dion's Because You Loved Me has been the number one record here for 19 weeks.

America has more than 10,000 radio stations, each serving its own niche, though overall they play far more different tracks than their British counterparts. That this is so, and that they generate sales that can be gleaned from little clues like the fact that when the sales of the number 200 album in America fall below 5,000 the other week, it was commented on by *Billboard*, which suggested that the chart's bottom markers are usually between 5,500 and 6,000. Add to that a further 50 back catalogue albums which sell a similar amount and you're exited into their own chart and you'll see just how complex the US sales/airplay model is. Not that all airplay generates sales. One US record company executive reckons that a song for which his company received an award for a million plays sold only 35,000 copies in the same timespan, suggesting that only about every 30th play generated a sale. With so many conflicting signals, it's small wonder that Godfrey Rust, now MPCPS's data services controller, was once able to put together equally convincing and lengthy documents proving that airplay is both completely ineffective in selling records and the most potent and effective promotion a record can get... Alan Jones

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MA TOP 75 SINGLES

10 AUGUST 1996

RANK	TITLES	ARTIST	TITLE (Producer) Publisher (Writer)	Label CD/Cass (Distributor) 7/12	RANK	TITLES	ARTIST (Producer) Publisher (Writer)	Label CD/Cass (Distributor) 7/12	RANK	TITLES	ARTIST (Producer) Publisher (Writer)	Label CD/Cass (Distributor) 7/12	RANK	TITLES	ARTIST (Producer) Publisher (Writer)	Label CD/Cass (Distributor) 7/12	TITLES A-Z																																																																																																																																							
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1	WANNABE	★	Virgin VSCD 1589/US 1588 (E)	Spice Girls (Sanna/Johnson) Windward Pacific/PolyGram (Spice Girls/Sanna/Johnson)	38	MISSING YOU	Parlophone CDRS 644/TOR 6441 (E)		39	ALWAYS BE MY BABY	Columbia 65234/65334 (SM)		40	KEEP ON JUMPIN'	Manhattan FESCD 116/EMUS 111 (F)		41	SUNSHINE	Positive CDTR 47/CTV 47/TTW 47 (E)		42	EVERYBODY	Parlophone CDRS 644/TOR 6441 (E)		43	EASE THE PRESSURE	East West EW 0560/VEW 0560 (UK)		44	JAZZ IT UP	Positive CDTR 59/TTW 59 (E)		45	IN TOO DEEP	Chrysalis CDHS 8333/TOUS 8333 (E)		46	YOU GOT THE POWER	Epic/EMI EPIC 001/EPIC 001 (GSP/PT)		47	KRUPA	Epic 53XSD 53XSK 5 (SM)		48	CHANGE THE WORLD	Regisve W 05562/W 05562 (E)		49	WHAT'S GOIN' DOWN	Higher Ground HIGS 20/HIGS 2MCS (SM)		50	HOW DO YOU WANT IT?	Death Row/Interscope 2258/6333DR/MCA 079 2 (F)		51	SHE SAID	Delicious Vinyl/Go-Beat 600CD 144/600CD 144 (F)		52	FEMALE OF THE SPECIES	Get CDGUT 2/CAGUT 2 (T/F)		53	SHARK	4AD BAD 67616/3 - BTM 6166 (UK)		54	DOH AHH... JUST A LITTLE BIT	Etan/WEA WEA D1AC/DWMA 01C (M)		55	MOVE BABY MOVE	Multiple Comulity 12/CAMULITY 12 (T/CMC)		56	GIVE MYSELF TO YOU	Virgin VSCDT 1594/US 1594 (E)		57	GOD EVENING PHILADELPHIA	Virgin 65333/65333 (SM)		58	ELEVATOR SONG	Food/Parlophone CDPOD 807/CDPOD 800 (E)		59	RETURN OF THE MACK	WEA WEA 0400/WEA 0400 (M)		60	UPSTOWN DOWNTOWN	Stress CDSTR 816/CMSTR 816 (F)		61	MOVE MOVE MOVE (THE RED TRIBE)	Major Collection/MCA 010/MAN/MC 1050 (E)		62	THAT'S NOTHING I WON'T DO	Has One/Interscope TASCQ 24/HAT/MC 241 (E)		63	OH YEAH	Interscope INFECT 41/INFECT 41MC (INT/SCO)		64	WHERE LOVE LIVES (REMIX)	Arista 742313815/2742313815 (96)		65	SUPERNATURE	Encore CDOR 015/TCOR 015 (E)		66	DINNER WITH DELORES	Warner Bros 83824/34722/W 0800 (M)		67	WRONG	Virgin VSCDT 1589/US 1598 (E)		68	500 (SHAKE A BAY SHAKE)	4AD BAD 6009/0CD - (RTM/US) (SC)		69	PRETTY VACANT LIFE	Virgin VSCD 1133 - (E)		70	NICE GUY EDDIE	Intolerant/RA SLEEP 013/CD/SLEEP 013MC (UK)		71	RUSH HOUR	Paradox PDDXTR 012 - SLEEP 012 (E)		72	DUNE BUGGY	Columbia 653482/623496/653482 (SM)		73	THE MUSIC IS MOVING	Arista 742313815/2742313815 (96)		74	WORK M! BODY	Heavenly MWN 5333 (E)	

As used by Top Of The Pops and Radio One

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AIRPLAY PROFILE

STATION OF THE WEEK

Recognition of GLR's commitment to music was further underlined this year when Noel Gallagher agreed to present a programme on the BBC station.

And with Paul Weller in the past week offering GLR four exclusive tracks from his forthcoming album, the London operator is continuing to win friends among the musical fraternity. It's the sort of station that musicians feel comfortable coming in and supporting," says Jude Howells, assistant editor of general programmes at GLR, whose 2.40 mix of news and music was 457,000 listeners, a 5% reach and 1.2% market share in its 3.85m transmission area in the last Rajar survey.

"We play an eclectic mix of music, we're not governed by the charts. We play contemporary music that we think our audience would be interested in: new bands, new music and new works by established artists and, during the day, classic tracks," she says.

"Our audience want an alternative to what else is offered in London, so we're looking for records that sound really good on the radio and will appeal to our audience. They are very knowledgeable listeners. They do pick up on any mistakes we might make - but that's what we make many. They want to be constantly exposed to new things, and they want to be informed."

The commitment of GLR to new music is illustrated by the likes of The Roots, Doggy, Susie and Alanis Morissette all gaining support well before most other stations were playing them. "We're bold, we take risks. We're innovative and we actually believe in promoting good music. I'm



Track	Plays
1 Good Enough Doggy (A&M)	17
2 Peacock Suit Paul Weller (Capitol)	16
3 Now Bizarre MCs (Polygram)	13
4 5000 (Shake Baby Shake) Lush (A&M)	12
5 Trash Susie (Mercury)	12
6 Tenet Kulu Shakar (Columbia)	10
7 Head Over Feet Alanis Morissette (A&M/Warner Bros)	9
8 Everything Must Go Music Street Preachers (Epic)	9
9 Solid As A Rock Bim Sherman (Mercury)	9
10 Smilie Supernatural's (Jive/Parlophone)	6

not worried so much about the commercial aspect of all this. It may sound poncey and airy, but I'm very interested in what people are doing musically. Sometimes what we do becomes the norm and sometimes it doesn't. I believe in taking chances."

Specialist programmes and knowledgeable presenters play a vital part in shaping the music's outlook of the station, which not only plays album tracks during daytime, but also allows some free choice. "We want presenters who are committed, really know their stuff and are open to new ideas," she says. Paul Williams

TRACK OF THE WEEK

BELINDA CARLISLE IN TOO DEEP
Chrissie proved to be heaven on earth for Belinda Carlisle when her first single for the label became her biggest hit for six years.

In Too Deep cracked the retail Top 10 in its first week, but performed even better on radio where support, which had been building for several weeks not that we make many. They want to be constantly exposed to new things, and they want to be informed."

First detected at Capital, the track won over new stations that any other single when it hit 514 plays a fortnight ahead of its debut at six on the sales chart. That high entry was enough to alert yet more stations to break it through 1,000 plays and send it into the Airplay Top 10.

A week fall in the shops to 13th the following week did not dent radio's enthusiasm as support peaked at 1,107 plays and four on the Airplay chart.

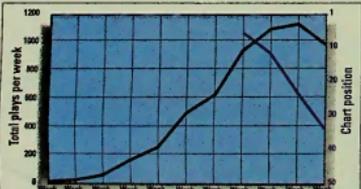
Always less of a national hit, in Too Deep failed to make Radio One's Top 30 and instead enjoyed much of its support on regional radio, including Kent's Invicta which was its keepest



fan for four consecutive weeks.

Chrissie radio promotions manager Tina Skinner, who promoted it to national and London stations, says, "We had really good upfront support from Capital. It came on board six or seven weeks early, and similarly all the other stations around the country. Everyone just loved it immediately. It didn't take two listens. It's accessible. It's immediate."

Regional radio and TV promotions manager Alex Alexandros, says Carlisle's availability for interviews helped to maintain the single's radio success. Paul Williams



RADIO 1

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Rank	Title	Artist	Label	Plays	Chart
1	EVERYTHING MUST GO	Music Street Preachers	Epic	26	26
2	GOOD ENOUGH	Doggy	A&M	21	25
3	WANNABE	Spice Girls	Virgin	20	25
4	BORN SUPPLY	Underwood	London	20	25
5	HIGHER STATE OF CONSCIOUSNESS	Wink	Mercury	20	25
6	5000 (SHAKE BABY SHAKE)	Lush	A&M	20	25
7	WHAT'S GOIN' DOWN	Honey	Mercury	20	25
8	GOOD ENOUGH	Doggy	A&M	20	25
9	TRASH	Susie	Mercury	19	21
10	PEACOCK SUIT	Paul Weller	Capitol	19	21
11	HANGING AROUND	Ma Ma Ma	Mercury	19	21
12	I AM, I FEEL	Alanis Morissette	Mercury	19	21
13	HEAD OVER FEET	Alanis Morissette	Mercury	19	21
14	DINNER WITH DELORES	TAFKAP	WEA	19	21
15	SOMEONE TO LOVE	East 17	Mercury	19	21
16	REASONS WHY I LOVE HER	My Life Story	Parlophone	19	21
17	FREEZING	Robbie Williams	Chrysalis	19	21
18	NICE GUY	DOIE	Swing	19	21
19	SOMEDAY	Central	Parlophone	19	21
20	HIT ME OFF	New Edition	Mercury	19	21
21	SE A VIDA E (THAT'S THE WAY LIFE IS)	Pat Sharp	Parlophone	19	21
22	CRAZY	Mack	Mercury	19	21
23	TATVVA	Kulu Shakar	Columbia	19	21
24	WHAT'S IN THE BOX (SEE WHATCHA GOT)	Bob Dylano	Columbia	19	21
25	SCOOBY SNACKS	Run Local	Chrysalis	19	21
26	BECOMING MORE LIKE ALFIE	Dani	Mercury	19	21
27	WEST END PAD	Cady Dennis	Parlophone	19	21
28	FOREVER LOVE	Sarah Banhart	Mercury	19	21
29	KEEP ON JUMPIN'	Terry	Mercury	19	21
30	RUSH HOUR	Joynter	Parlophone	19	21

Rank	Title	Artist	Label	Plays	Chart
1	KILLING ME SOFTLY	Euphoria	Columbia	1317	1228
2	GOOD ENOUGH	Doggy	A&M	833	1150
3	FOREVER LOVE	Sarah Banhart	Mercury	1220	1095
4	WOMAN	Neneh Cherry	Virgin	697	1016
5	WRONG	Everything But The Girl	Mercury	1070	954
6	WANNABE	Spice Girls	Virgin	795	944
7	SORRENTO MOON (I REMEMBER)	Tina Turner	Columbia	707	817
8	BECAUSE YOU LOVED ME	Colleen Cline	Mercury	752	844
9	HOW BIZARRE	MCs	Polygram	725	772
10	I AM, I FEEL	Alanis Morissette	Mercury	570	743
11	HEAD OVER FEET	Alanis Morissette	Mercury	345	718
12	FREEZING	Robbie Williams	Chrysalis	590	716
13	IN TOO DEEP	Belinda Carlisle	Chrysalis	896	693
14	MYSTERIOUS GIRL	Peter Andre	Mercury	689	685
15	MISSING YOU	Tina Turner	Parlophone	630	661
16	LET'S MAKE A NIGHT TO REMEMBER	Bryan Adams	A&M	316	643
17	NOBODY KNOWS	Toyah	Mercury	702	641
18	CRAZY	Mack	Mercury	574	638
19	CHANGE THE WORLD	Eric Clapton	Mercury	713	626
20	YOU'RE MAKIN' ME HIGH	Tom Brown	Mercury	619	583
21	WEST END PAD	Cady Dennis	Parlophone	326	583
22	FAST LOVE	George Michael	Mercury	630	579
23	ALWAYS BE MY BABY	Mariah Carey	Columbia	735	533
24	STOP STOP STOP	U2	Mercury	562	532
25	OCEAN DRIVE	Lightshow	Mercury	655	507
26	WALKING ON THE MILKY WAY	Doyle	Mercury	351	504
27	SOMEDAY	Central	Parlophone	420	473
28	SOMEONE TO LOVE	East 17	Mercury	420	461
29	INSENSITIVE	Jonas Arden	A&M	512	425
30	MACARENA	Los Del Rio	Mercury	331	433

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VIRGIN

Rank	Title	Artist	Label	Plays	Chart
1	FORBIDDEN CITY	Deerhoof	Parlophone	32	31
2	HOW BIZARRE	MCs	Polygram	31	31
3	HEAD OVER FEET	Alanis Morissette	Mercury	24	31
4	GOOD ENOUGH	Doggy	A&M	29	31
5	SOMETHING FOR THE WEEKEND	U2	Mercury	29	27
6	EVERYTHING MUST GO	Music Street Preachers	Epic	22	29
7	MILL HILL SELL SHALLOWS	Edward	Mercury	19	29
8	OH TEAR!	Ann	Mercury	20	29
9	SUPRISSE	Leslie	Mercury	21	22
10	NOBODY KNOWS	Toyah	Mercury	19	21
11	FREE TO DECIDE	Overstated	Mercury	20	21
12	BREAKFAST AT TIFFAN'S	Toyah	Mercury	21	21
13	MY LOVE	Janet	Mercury	20	21
14	FORGET ABOUT THE WORLD	Charles	Mercury	19	21



Rank	Title	Artist	Label	Plays	Chart
1	WRONG	Everything But The Girl	Mercury	54	60
2	HOW BIZARRE	MCs	Polygram	59	58
3	FAST LOVE	George Michael	Mercury	37	49
4	STUPID GIRL	Leslie	Mercury	50	42
5	LOOK BACK IN ANGER	Dani	Mercury	50	42
6	KILLING ME SOFTLY	Euphoria	Columbia	59	39
7	STOP STOP STOP	U2	Mercury	37	38
8	WANNABE	Spice Girls	Virgin	37	38
9	CHARMLESS MAN	Leslie	Mercury	37	38
10	IN TOO DEEP	Belinda Carlisle	Chrysalis	34	38

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TOP 50 AIRPLAY HITS

10 AUGUST 1996



1	2	3	4	Title	Artist	Label	Total plays	Plays % or -	Total audience	Audience % or -
1	1	1	1	GOOD ENOUGH	Dodgy	A&M	1233	+77	52.27	+11
2	6	26	4	WOMAN	Neneh Cherry	Hut/Virgin	1131	+42	49.75	+38
3	5	14	5	WANNABE	Spice Girls	Virgin	1033	+19	48.27	+17
4	2	2	12	KILLING ME SOFTLY	Fugees	Ruffhouse/Columbia	1313	-8	45.21	-5
5	13	21	5	EVERYTHING MUST GO	Manic Street Preachers	Epic	520	+64	44.15	+45
HIGHEST CLIMBER										
6	21	27	3	HEAD OVER FEET	Alanis Morissette	Maverick/Warner Bros.	775	+96	39.58	+57
7	18	20	3	I AM, I FEEL	Alisha's Attic	Mercury	819	+33	36.61	+37
8	12	11	10	DON'T STOP MOVIN'	Livin' Joy	Undiscovered/MCA	637	-4	36.19	+12
9	1	1	8	FOREVER LOVE	Gary Barlow	RCA	1151	-14	33.11	-80
10	9	3	7	HOW BIZARRE	Omc	Polydor	860	+6	33.09	-6
11	10	32	5	CRAZY	Mark Morrison	WEA	733	+13	31.86	-9
12	4	2	8	WRONG	Everything But The Girl	EBTG/Virgin	1061	-12	31.60	-31
13	7	4	7	IN TOO DEEP	Belinda Carlisle	Chrysalis	780	-26	29.91	-22
14	11	13	10	MYSTERIOUS GIRL	Peter Andre Feat. Bubbler Ranx	Mushroom	730	-3	29.10	-13
15	27	52	2	SORRENTO MOON (I REMEMBER)	Tina Arena	Columbia	858	+22	28.66	+29
16	6	2	4	CHANGE THE WORLD	Eric Clapton	Reprise/WEA	685	-18	27.64	-34
17	23	26	4	SOMEDAY	Eternal	1st Avenue/EMI	456	+10	27.13	+13
18	15	6	10	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	549	-29	27.10	-8
19	31	35	3	FREEDOM	Robbie Williams	Chrysalis	754	+21	26.97	+28
20	16	15	10	FASTLOVE	George Michael	AE/Virgin	647	-7	26.25	-7
21	24	33	16	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	687	-10	25.05	+5
22	26	28	4	MISSING YOU	Tina Turner	Parlophone	708	+5	23.63	n/c
23	19	12	12	BECAUSE YOU LOVED ME	Celine Dion	Epic	825	+8	23.43	-8
24	15	14	1	SE A VIDA E (THAT'S THE WAY LIFE IS)	Pet Shop Boys	Parlophone	436	+86	23.05	+76
25	14	5	12	ALWAYS BE MY BABY	Mariah Carey	Columbia	620	-34	22.84	-30
26	23	21	7	WALKING ON THE MILKY WAY	Omid	Virgin	527	+42	22.76	+17
27	31	44	3	SOMEONE TO LOVE	East 17	London	494	+12	22.69	+32
28	28	28	4	500 (SHAKE BABY SHAKE)	Lush	4AD	196	+8	22.25	+5
29	17	18	4	YOU'RE MAKIN' ME HIGH	Toni Braxton	LaFace/Arista	686	-6	20.98	-29
30	32	28	5	BORN SLIPPY	Underworld	Junior Boy's Own	194	-13	20.93	+3
BIGGEST INCREASE IN PLAYS										
31	35	126	1	GOODNIGHT	Baby Bird	Echo	68	+143	20.52	+86
32	43	142	2	LET'S MAKE A NIGHT TO REMEMBER	Bryan Adams	A&M	656	+103	20.46	+23
33	60	87	1	WEST END PAD	Cathy Dennis	Polydor	596	+78	19.40	+59
34	24	19	3	DINNER WITH DELORES	T.a.f.k.a.p.	Wea International	238	-9	19.34	+1
35	29	222	2	HIGHER STATE OF CONSCIOUSNESS	Wink	Manifesto/Mercury	134	-3	18.91	+13
36	22	12	3	TATVA	Kula Shaker	Columbia	193	-31	18.42	-30
37	35	12	4	KEEP ON JUMPIN'	Todd Tuffe Feat. Martha Wash & Jocelyn Brown	Manifesto/Mercury	406	-24	18.18	-27
38	29	32	4	TRASH	Suede	Nude	144	+109	18.18	-18
BIGGEST INCREASE IN AUDIENCE										
39	33	128	1	SPINNING THE WHEEL	George Michael	AE/Virgin	260	+85	16.46	+119
40	54	68	1	PEACOCK SUIT	Paul Weller	Go! Discs	98	+46	16.37	+23
41	51	29	2	WHAT'S GOIN' DOWN	Horley	Higher Ground/Columbia	30	+11	15.59	+15
42	12	12	9	FORBIDDEN CITY	Electronic	Parlophone	446	-20	15.54	-73
43	38	24	12	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene	MCA	404	-10	15.21	-39
44	36	26	6	NICE GUY EDDIE	Sleazeb	Indolent/RCA	89	-56	14.81	-15
45	42	45	6	IRONIC	Alanis Morissette	Maverick/Warner Bros.	492	-17	14.80	-9
46	61	44	22	DON'T LOOK BACK IN ANGER	Oasis	Creation	348	-9	14.74	+23
47	55	284	1	HIT ME OFF	New Edition	MCA	138	+94	14.66	+112
48	43	26	8	MACARENA	Los Del Rio	Zafiro/RCA	449	+20	14.29	-10
49	78	285	1	MY LOVE AIN'T THE KIND	Thomas Ribeiro	Fourth & Broadway/Island	49	+36	14.04	+77
50	48	22	5	SURPRISE	Bizarre Inc	Some Bizarre/Mercury	400	-52	13.94	-10

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THE OFFICIAL CHARTS - 10 AUG

music week

AS USED BY



SINGLES

1	WANNABE Spice Girls	Virgin
2	FREED OM Robbie Williams	Chrysalis
3	TRASH Suede	Nude
4	GOOD ENOUGH Doodgy	A&M
5	MACARENA Los Del Rio	RCA
6	KILLING ME SOFTLY Fugees	Columbia
7	MYSTERIOUS GIRL Peter Andre featuring Bubbler Braxx	Musroom
8	THA CROSSROADS Bone Thugs-N-Harmony	Epic
9	BORN SLUPPY Underworld	Junior Boy's Own
10	HIGHER STATE OF CONSCIOUSNESS '96 REMIXES Wink	Marijuana
11	HOW BIZARRE OMC	Polydor
12	WOMAN Neneh Cherry	Hut
13	DON'T STOP MOVIN' Livin' Joy	Undiscovered/MCA
14	I AM, I FEEL Alisha's Attic	Mercury
15	FOREVER LOVE Gary Barlow	RCA
16	HEAD OVER FEET Alanis Morissette	Maverick/Reprise
17	SOMEONE TO LOVE East 17	London
18	EVERYTHING MUST GO Manic Street Preachers	Epic
19	HIT ME Mark Morrison	WEA
20	CRAZY ME OFF New Edition	MCA
21	LOVE SENSATION 911	Ginga
22	YOU'RE MAKIN' ME HIGH Toni Braxton	LaFace/Arista
23	BECAUSE YOU LOVED ME Celine Dion	Epic
24		

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and the voice of
the Fugees ...

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the world

featuring
Lauryn Hill

ALBUMS

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
8	THE SCORE Fugees	Columbia
11	FREE PEACE Sweet Doggy	A&M
15	EVERYTHING MUST GO Manic Street Preachers	Epic
10	OLDER George Michael	Virgin
9	1977 Ash	Interscous
12	18 TIL I DIE Bryan Adams	A&M
7	WILDEST DREAMS Tina Turner	Perthphone
14	BIZARRE FRUIT/BIZARRE FRUIT II M People	Deconstruction/RCA
13	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
16	WALKING WOUNDED Everything But The Girl	Virgin
18	SECRETS Toni Braxton	LaFace
19	THE IT GIRL Sleeper	Island/RCA
21	GREATEST HITS Take That	RCA
20	MTV UNPLUGGED Alice In Chains	Columbia
20	GARBAGE Garbage	Musroom
22	HELL FREEZES OVER The Eagles	Griffin
25	DEFINITELY MAYBE Oasis	Creation

mastercuts

10 8 96

mastercuts celebrates 5th birthday

Beechwood Music's groundbreaking 'Mastercuts' compilation series this week celebrates its fifth anniversary. Launched in 1991 with 'Classic Mastercuts' - originally compiled by DJ Ian Dewhurst - the albums helped revolutionise a dormant compilation market and developed classy packaging and a product aimed firmly at the discerning music buyer. Now on its 34th volume, Mastercuts has covered genres of dance-based music ranging

from jazz funk and electro to reggae. Although mostly concentrating on older 'classic' tracks, one of the series' key achievements was in 1992 with the release of the first 'Mastercuts New Jack Swing' compilation. Today swingbeat/r&b is one of the most steadily growing areas of mainstream music, but in 1992 it was very much a specialist genre. Beechwood Music managing director Bob Selwood says, 'Before then 'Mastercuts'

was a classic series but the swing thing was so strong that we had to do something. "People thought we were mad but that album became our biggest selling compilation ever and those tracks have now become classics." A rock and roll series has been the Beechwood now finds itself in competition with the big TV advertising compilation companies in markets it pioneered such as swingbeat and Seventies and Eighties soul and funk.

"We haven't been victims of our success because our sales have remained really good," says Selwood. "We've managed to build a loyal fanbase because we haven't got that five-minute TV-advertised mentality. Our records might not be as big at retail as they used to be, but the beauty of 'Mastercuts' is that we get constant re-orders. We've just renewed our licensing agreement for the tracks on 'Classic Mastercuts Vol 1' for the third time."

However, a new joint venture with Virgin Records will see Mastercuts take a tentative step into the TV advertising market with a 'Best Of Mastercuts' release. But otherwise the company is set to continue with its winning formula. "We always have second volumes that need releasing, then there are always new genres reaching the point where they become 'classics'. We'll be able to take 'Mastercuts' into the next millennium without even trying," says Selwood.



Next month sees the release of a new single 'If Your Girl Only Knew' by Aaliyah, the teenage r&b diva who scored five Top 40 singles from her 2m-selling album 'Aga Ain't Nothing But A Number' (70,000 sales in the UK) which was produced by R Kelly. This time round, Aaliyah has dropped Kelly as producer and moved record label to the new Atlantic block music imprint Blackground. The 17-year-old's new album, 'One In A Million', is produced by Jermaine Dupri among others and features guest appearances from Slick Rick and Naughty By Nature. Aaliyah, has apparently had a bigger say in this second LP, "I wanted to maintain my smooth street musical image but I wanted to be funky and hot, yet sophisticated," she says. 'If Your Girl Only Knew' is out on August 12.

jungle awards in august debut

August 22 will see the first ever Jungle Music Awards to be held at London's Camden Palace. The awards will be voted for by members of the public with nearly 200,000 voting forms going out to record shops and clubs throughout the UK and Europe. Radio One will broadcast the event the next night on the One In The Jungle show and MTV has also pledged support. The awards have been organised by jungle promotions company the VIP Champagne Bash Organisation. Organiser Desmond Samuels says, "We wanted to put something on strictly for the jungle scene. A lot of people have been asking why there hasn't been an event like this in the past but maybe it's only now that we're really ready for it." DJs for the night will be DJ Ron, Grooverider, Jumpin Jack Frost, Swift and Nicky Black Market. Tickets cost £8. For further details call Desmond Samuels on 0973 174 928 or William on 0836 7773.

inside club chart:

- 2 signs of the zodiac on youth's new outing
- 3 manasseh leads the disc revival
- 5 a guy called gerold picks his top 10 tunes

cool cuts:

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25	WES	26	THEM	27	DOON	28	GOO	29	TAR	30	HEY	31	SORI	32	RAVS	33	DO	34	GRD	35	LEM	36	NOB	37	THE	38	MIS	39	ALW	40	KEP	
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Bullseye titles





Club:
Sublime at 16 Gladstone Terrace, Edinburgh, Scotland. Every second Friday, 10pm-3am.



Capacity/PA special features:
900/12K/lasers, live percussion, projections.

Door policy:
"No attitude," - Estelle Wilkinon.

Music policy:
Full power fusion of techno, trance and UK house.

DJs:
Paul Oakdenfold, Billie Caldwell, David Holmes, Billy Nasty, Key Wright.

Spinning:
BBE 'Seven Days And One Week', Jelle Bouton 'Hope (Hold My Hand) (Auran Aut Mix)', Pauline Henry 'Constantly Waiting (Epic Mix)', Nox Albo 'Mambo White', Our House 'Floor Spaz'.

DJ's view:
"As a DJ from Manchester it's an absolute pleasure to be involved with a club where the people are so up for it," - Billie Caldwell.

Industry view:
"We love it. The organisers are great to work with. We did a secret gig there before our tour - what a night," - Darren Parlington, 808 State.

Ticket price:
£5 members, £7 non-members.

news signs of the zodiac on new youth outing

Producer Youth has a well-earned reputation as one of the UK music scene's more maverick characters. But teaming up with mid-Eighties psychedelic rocker Zodiac Mindwarp for a Goa trance epic is inspired even by his standards.

Zodiac Youth's 'Fast Forward The Future', which is released next week on Youth's Dragonfly label, features one of his typically elongated psychedelic trance workouts with Zodiac reading his prose over the top. It is the result of a collaboration which began five years ago. "We did about four or five tracks but the time wasn't right. It wasn't getting," says Youth. Subsequently Zodiac concentrated on writing his book, 'This Ain't The Devil's Circus', venturing up the Congo with KLF's Bill Drummond and finding time to visit Goa. "He came out to Goa, had a few experiences,

so he knows that scene," says Youth. The results of these experiences find their way on to the current single and a Zodiac Youth album which will follow the end of October.

Youth is happy with the way that the Goa psychedelic trance scene is growing. "It's still the only global scene that's really crossing barriers. I like the fact it's about innocence and freedom. It's spreading all over the world - Greece, Israel, Australia, America, Ibiza - but it's still managed to retain its underground integrity," he says.

Youth has also been working on a collaboration with his former colleague in Killing Joke, Jaz Coleman, for what he describes as a series of "Eastern trance collages".

Zodiac Youth's 'Fast Forward The Future'/'Mr Redeemer' is released on August 19.



rezerection is rezerection

With Tribal Gathering mania taking grip on the UK party scene this summer, the long-running Rezerection organisation has been somewhat overlooked. However, Saturday August 24 will see what Rezerection is claiming will be the biggest and best party to date at its regular location, the Royal Highland Centre, Edinburgh. Running from 8pm to 8am, the event will have a 20,000 capacity and will feature five different tents. The main tent, "Temple Amun", will be run in conjunction with Mega Dog and will feature live performances by Bandulu, Siob and Spring Heel Jack with support from DJs L14 Bukem, Kemistry & Storm, Michael Dog and others.

MF magazine will be sponsoring a "Temple Of Osiris" tent which will concentrate on hardcore and techno with live acts Charly Lownoise & Mental Theo, QFX and Q Tex. DJs will be Lenny Dee, Silpamat, Brisk and Tom Wilson among others.

The other three tents will feature DJs such as Juan Atkins, Kevin Sounderson, Kenny Larkin, Blake Baxter, Randall, DJ Rap, Dougal, DJ SS, Billy Killie and Yogi Houghton.

Rezerection will once again be holding a party at the Highland Centre, Edinburgh on New Year's Eve with tickets on sale already. Info and tickets are available on 01661 844449.



strictly for the classics

Having released up to four records a week for more than five years, the Strictly Rhythm label has never been one to dwell on past glories.

However, with new fans of the label emerging all the time, demand has been building for many of the label's early house and garage classics. The answer is 'Strictly Rhythm Gold' which is a series of limited edition 12 inches which will offer fans the chance to get two or more classic Strictly Rhythm releases on one piece of vinyl.

Ten 'Gold' series releases have been lined up so far and these will include cuts like Simone's 'My Family Depends On Me', Hardrive's 'Sindoo', Underground Salvation's 'Luv Dancin'', DVB's 'Freedom' and Tech N9ne's 'Satan Jam'.

"There's been incredible demand for these tracks," says Anna Goodman, Strictly Rhythm UK label manager. "But a lot of the most requested tracks weren't available."

The records will be released at the rate of one a month.

CAPTAIN JACK

THE EUROPEAN NO.1 SUMMER RELEASE

OUT AUGUST 12TH

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manasseh lead dub revival

The fortunes of the Manasseh sound system are the perfect example of the way dub reggae has developed in recent years from a point of near extinction in the late Eighties to become part of the staple diet of Nineties clubbers.

Started in 1985 as a sound system, Manasseh have since branched out into a variety of different areas with a long-running Saturday night show on London's Kiss 100 and, now, a recording career. This month sees the release of the second Manasseh album - on Acid Jazz's reggae subsidiary, Roots - called 'Manasseh Meets The Equaliser - Shining'.

Like its predecessor, the album has been produced by Manasseh's one remaining founder member, Nick Raphael, and co-producer Jeremy Armstrong and is cutting edge digital dub music.

Raphael says the revival of interest in dub became obvious with the DJing work Manasseh were getting all round the world.

Raphael also records under the name Spectre with a critically acclaimed LP, 'The Missing Two Weeks', released on RCA last year.



"The Manasseh material is more rooted in the reggae scene than Spectre - it's bound by people's expectations because of the name - whereas

Spectre is more experimental," says Raphael. "Just what resonance the name Manasseh has with fans has been evidenced by

Raphael's trips abroad. "It's incredible where you find tapes of our radio shows. There's a bloke in Rome who had them going back 10 years and

another guy who literally makes a living selling Manasseh tapes," laughs Raphael. The LP is out on August 26.

channel 4 tunes into techno

Channel Four will be giving the rave generation a treat in September with 'The Techno Trip', an all-night extravaganza of shows aimed at a host of new age concerns related to the dance arena. C4 will also be showing 'The Techno Trip' live around the country at various clubs including the Complex and Vibe Bar in London, Manchester's Hacienda, Leeds's Orbit, the House in Nottingham and Perth's Ice Factory.

'The Techno Trip' follows the success of 'Rave New World', an edition of the Equinox programme. Sara Ramsden, C4's commissioning editor for science, says, "Rave has been one of the most dynamic forces in Nineties popular culture. This extraordinary convergence of music, dance, technology, drugs and science has inspired film makers internationally to explore alternative views on the differing ways humanity has chosen to embrace new technologies, pharmacologies and digital possibilities. These films represent a selection of the best available," she says.

The rave programme will be repeated as part of 'The Techno Trip' night, alongside new documentaries which will try to use digital graphics and new technology to educate and bring the atmosphere of a chill-out lounge into viewers' homes.

'The Techno Trip' - also available on the web site: @ www.channel4.com - will be shown on September 7 and 8 between 12.25 and 5.55am.



With two Top 40 hits under his belt - 'Feel The Sunshine' and 'Candles' - 4th & Broadway's drum & bass artist Alex Reece this week releases his debut album, 'So Far'.

As the first of several drum & bass artist albums being unleashed by majors this year, industry eyes will be watching closely to see whether Reece can follow Goldie's example and sell his records to a non-specialist market. Certainly 'Feel The Sunshine' with its catchy vocal refrain served a purpose in gaining exposure for Reece but the track's popularity was sadly not reflected in sales.

The LP brings together the two singles with Reece's classic 'Pulp Fiction' and sticks closely within the realms of drum & bass. "Why would I want to make any other kind of music, when there are so many possibilities within jungle itself?" says Reece. "I like sampling, taking bits of sound, changing them around and making a completely new piece of music."

Alex Reece's 'So Far' album is released this week.

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Equipment titles

ORIGINAL SOUND



OUT NOW ON CD, CASSETTE AND 7" VINYL
premier

jock on his box

a guy called gerald likes a good melody. he picks his top 10 classic tunes



photograph: GP

a guy called gerald

'20 below zero' ep cold mission (reinforced)

"This came out in 1993 and it's kind of melodic. Nowadays you don't get much melodic music, something that sounds like a proper song, it's pretty cool."

'the water margin' photek (white label)

"This came out in 1995 and I like the structure of it. As soon as you hear it you want to move to it."

'turquoise (dj trace remix)' kpower (s.o.u.r.)

"Hard drums and a really mincing attitude."

'streams of thought' intense (creative source)

"This really, really gets people going. You can play it where people have not heard much drum & bass, the sort of people who might think drum & bass is violent. People who are into house or garage like it, it can cross over."

'missing from the picture (remix)' jim productions (reinforced)

"This came out in late '95 and I like the bass, it kind of plays a bit and everything else on the record follows that. The bass is the main melody."

'fabric of space' source direct (source direct)

"This came out in early '95 and again I like the structure. I like the sound of the drums, they're really classy artificial drums but they're really hard."

'tell me' majistrate (intakektive)

"This is really hard but there's a vocal in it - it's a real balance. It's a female vocal and is pretty loud but it matches the loud drums."

'she's so' fbd (fbd)

"A really good use of a sample from a pretty old soul tune. It's got a build to it, it starts off pretty calm and builds into a hard structure."

'drift to the centre' aquarius (looking good)

"It's got a really spooky whisper and the bass drums are really heavy - in-yer-face bass."

'steamin' tips for the week

- 'steptaps' lady miss kate (sub plate)
- 'nighly stinker' bliss in kuzba (over sensitive)
- 'united, artist unknown (white label with a squiggle on it)
- 'mystic' digital (creative source)
- 'treasontheory' odium f (section 5)
- 'will life (ahmet remix)' gdrin (metalheads)
- 'long distance' artist unknown (dj headstrong)
- 'careless in love' intense (good looking)
- 'hellcats' axis (good looking)
- 'groove therapy' universal (white label)

compiled by scott downie
tel: 0181-6148 2320

BORN: Manchester, February 16, 1967. **LIFE BEFORE DJING:** record producer. **FIRST DJ GIG:** "I DJed at a youth club for two years in the mid-Eighties then it was Isobor in Manchester in 1994." **MOST MEMORABLE GIG:** *Beaz* - "The Roxy in New York early last year. It was a life-time ambition from my hip hop days." **Worst** - "The Lighthouse, New York, also early 1995. The promoter bumped into me on the steps and asked me to DJ. He thought I lived in Chicago so I thought he would have sensed that he didn't have a clue about me. I took my records down and played drum & bass and freaked him out and everyone else out." **FAVOURITE CLUBS:** Metalheads, Speed, Logical Progression (London). **NEXT THREE GIGS:** Energy Festival, Zurich (Aug 10); Arena, Middlesbrough (31); Aarhus, Denmark (Sept 14). **DJ TRADEMARK:** "Changes in the music. I fluctuate between hard-step style and more melodic stuff." **LIFE OUTSIDE DJING:** Artist - as *Voodoo Ray* feat Lisa May out August 5 on Manifesto; working on an album due out in the autumn on Juicebox; remixer: "I like 'natural sports' and I'm getting into graphic design."

CARLTON

A ROCK AND ROLL HISTORY
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Price

Days

18 THE NO.1 SUMMER ALBUM

19 EIGHTIES SOUL WEEKENDER 2

20 IN THE AM, 95-2



OUT NOW ON CD, CASSETTE AND 7" VINYL
premier

24	WIES	25	THEM	26	DDN	27	GOO	28	TAR	29	HEY	30	30	31	RAY	32	32	33	DO	34	GR	35	LEM	36	NOB	37	THE	38	MIS	39	ALW	40	KEP
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Buildup titles

ORIGINAL SOUN
BBC

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THE OFFICIAL CHARTS - 10 AUG

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96

Britain's nearest beats till

the iHeartRadio chart

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Spice

2 **FREE**

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11 **HOW**

12 **WON**

13 **DON**

14 **I AM**

15 **FORE**

16 **HEAT**

17 **SOM**

18 **EVER**

19 **HIT**

20 **LIVE**

21 **HIT**

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NOBODY'S BUSINESS (STEPHAN MANDRAX & OLIVER STUMM MIXES)

- 1** EVERYBODY'S FREE TO FEEL GOOD (CASINO/TONY DE VIT MIXES) Rozalla
2 WANT LOVE (HYSTERIC EGO/BODS/GRIMMITYCH & SCRATORY MIXES)
 Hysteric Ego
3 BOMBSCARE (DJ ICEE/TALL PAUL/DJ SNEAK/0162 BAD MICE MIXES)? Bad Mice
4 SPECIAL KIND OF LOVE (FARLEY & HELLER/AGG MIXES) No Colours
5 JUST A LITTLE BIT OF LOVE (K-KLASS/ASHI TOMIE MIXES) Robabiah Ryan
6 IF MADONNA CALLS JUNIOR VASQUEZ MIXES Junior Vasquez
7 IN DA GHETTO (DAVID MORALEES/RHYTHM MASTERS BOUNCE PRODUCTIONS/DEX & JONESY/PROJECT 1 MIXES)
 David Morales & The Back Yard Club/Cystal Waters
8 THE TWISTER
9 PROFESSIONAL WIDOW (ARMANDO VAN HELDEN MIXES) Teri Ames
10 HELD HONKY TONKS (ROCK YOUR BODY) COTTON CLUB/PIZZAMAN/LEEMAN
 (MIXES) THE FEELING (PIZZAMAN MIXES) Pizzaman
11 MORE THAN WOMAN (YOUR WORKING/PAUL TROUBLE ANDERSON MIXES)
 Working Protos/VC Recordings
 Shona
12 STOMP (BOOKER T/MOUSEY T MIXES) Quincy Jones
13 TAKE ME HIGHER (NUSH/REVEREND JEFFERSON/T-EMPO/RT MIXES) Diana Ross
14 GONNA GETCHA (SOLID PRODUCTIONS MIXES) Frenchieball
15 CAN U FEEL IT MIXES The Squad featuring Prince Paris
16 TOP OF THE WORLD (WOLVERINE SHAKERS/PEER PRESSURE MIXES)
 Dudairella featuring Shelby Nelson
17 THAT LOOK (MAN/DEEP DASH MIXES) De La Jay
18 LOVE DROVE ME HERE ANYMORE (MARK PICCHIOTTI MIXES) Maddama
19 I'VE GOT A FEELING (K/MAK/NOVEMBER/TOMIE/GUN/INDULOSI MIXES) K/MAK
20 I'VE GOT A FEELING (K/MAK/NOVEMBER/TOMIE/GUN/INDULOSI MIXES) K/MAK
21 I'VE GOT A FEELING (K/MAK/NOVEMBER/TOMIE/GUN/INDULOSI MIXES) K/MAK
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- 29 37 THE
- 23 38 MIS
- 30 39 ALW
- 28 40 KEEP

↑ Built-in titles



- 71 **3-3** LOVE DON'T LIVE HERE ANYMORE (MARK PICCHOTTI MIXES) Madonna
- 72 **2-4** MY BASS (ORIGINAL/708 GRAND SYLVESTER SNEAKY MIXES)
- 16 WHAT YOU WANT (MARK PICCHOTTI/KARMA/SUTRA/RICHIE JONES MIXES) Future Force
- 17 YOU'RE NOT ALONE (TIM TIM OUTX-PRESS 2 MIXES) Oliva
- 18 SNAP! - THE REMIXES: RHYTHM IS A DANGER (BULLO MIX) YOU SEE THE LIGHT
- 19 (DANCE 2 TRANCE MIX) MARY HAD A LITTLE BOY (DAVID MORALES MIX) Snap!
- 20 MOVE YOUR BODY Ruffneck
- 21 LOVE DON'T LIVE (JAZZ'N GROOVE/CJ MACKINTOSH/TOMMY MUSTO MIXES) Urban Blues Project present Michael Proctor
- 22 **3-0** SHELL SHOCKED (AQUARIUS/DAVE CLARKE MIXES) Judge
- 23 ALL FUNKED UP (MOTHER/RABBIT IN THE MOON) TERRY & SCRATCHY/JULIES & SKINS/DJ ICEE MIXES) Mother
- 24 UP TO NO GOOD! (DAVY D, PAUL ROBERTSON, JOE DA BONE MIXES) Palm Kings
- 25 HIT ME OFF (FRANKIE KNUCKLES/JOEY MUISAPHIA/SPYDERMAN/TRACKMASTERZ MIXES) New Edition
- 26 SEAROHIN' (LIVINGSTONE BROWN/NICKY BROWN MIXES) Mike Stevens featuring Meli's da Morgon
- 27 DESIRE EXPANSIONS (BUSH/WACKATONY DE VIT MIXES) Xosandans

If an artist is available as a special limited service in extended form as soon as it is compiled on the listing below, publication call history on 071 350 7320

Alex Reece

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19 EIGHTIES SOUL WEEKENDER 2

20 IN THE MIX 2-2

Pop/TV

Pop

Pop

OUT NOW ON CD, CASSETTE AND 7" VINYL premier

ON A POP TIP

Club chart

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



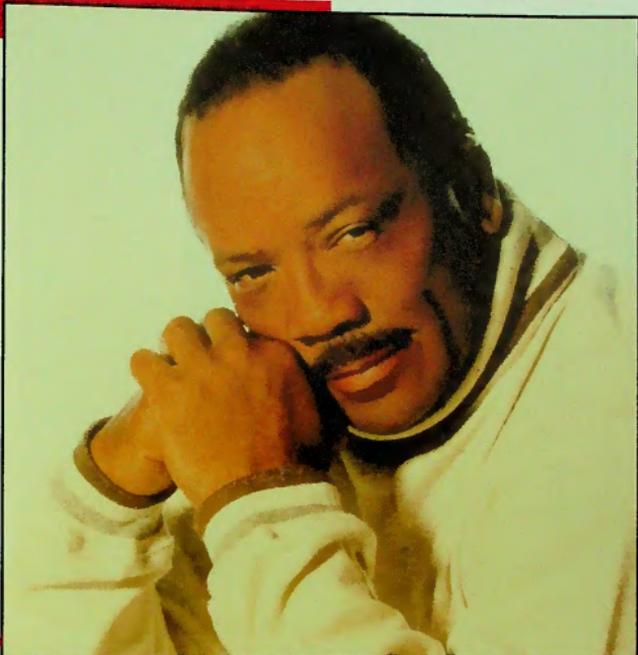
1	MACARENA	Los Del Rio	RCA	20	30	KRUPA	Stealth Sonic
						Apollo 440	
				21	NEW	THE SUMMER IS MAGIC	Polydor
						Exotica	
				22	NEW	JUST A LITTLE BIT OF LOVE	MCA
						Rebekah Ryan	
				23	11	TOP OF THE WORLD	Sound Proof/MCA
						Dudearella featuring Shelley Nelson	
				24	18	WHERE DO YOU GO	MCI/Arista
						No Mercy	
				25	13	THE SUNSHINE AFTER THE RAIN	3 Beat/frr
						Berri	
				26	38	HOT & WET (BELIEVE IT)	Logic
						Tzant	
				27	23	DESIRE	Arista
						Xpansions	
				28	33	I'M ON FIRE	Ballistic
						Lorna B	
				29	NEW	TAKE ME HIGHER	EMI
						Diana Ross	
				30	16	WE'VE GOT IT GOIN' ON	Jive
						Backstreet Boys	
				31	38	ALWAYS SOMETHING THERE TO REMIND ME	Radio Wave
						VW (Viola Wills)	
				32	NEW	FADE TO GREY (Midi Xpress featuring Anthoney)	Labello Dance
				33	17	I'VE GOT A FEELING	ZTT
						Klymax	
				34	RE	LA DANSE D'HELENE	Eternal
						Real Joy	
				35	NEW	I WANNA BE WITH YOU	Mokum
						Back 2 Bass	
				36	38	CELEBRATION	Urban Collective
						Westcoast	
				37	NEW	IN DA GHETTO	Manifesto
						David Morales & The Bad Yard Club/ Crystal Waters	
				38	34	PASS THE DUTCHIE	Chase
						Mr Spliffy	
				39	23	THE POWER 96	Arista
						Snaf! featuring Einstein	
				40	40	I AM WHAT I AM	Almighty
						Respect	

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S	FREE	TRAS	GOO!	MAC	KILLI	MYST	THA	BOR!	HIGH	HOW	WON	DON	I AM	FOR!	HEA	SOM	EVER	CRAB	HIT!	LOVE	YOU	BECA	MUR	MUR	
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tune of the week

quincy jones: 'stomp' (quest/warner bros)

Producer genius returns with a slamin' cut off his recent LP 'Q's Jook Joint'. It's a cover of The Brothers Johnson's 1980 jazz-funk Top 10 hit 'Stomp' which Quincy originally produced. The album version has been tweaked nicely here by Mousse T and takes on a Patrice Rushen 'Forget Me Not's' feel. So pop jocks will have no trouble sneaking this into their sets. His Street mix is not quite as good, though and unlike the original's "song" format, this is largely based round an all-star cast of rappers and recognizable singers such as Melle Mel, Coolio, Yo-Yo, Shaquille O'Neal, Luniz, Portroit, Chaka Khan, Patti Austin and Sledah Cornell. The Frankie Knuckles mixes are surprisingly uneventful while UK garage/house mixes are tackled by Bookie T, who, despite not having all the parts, manages to connect a happy enough MAW-ish groove with the help of New Jersey's Eddie Perez. Germany's Mousse T sheals the show superbly on his jittery Ultimate Stomper mix with excellent funk, wriggly live bass from J Allig. Live horns and subtle percussion are interspersed with jazzy and spacey keys - dynamite. The Germans have beaten us again. ●●●● dm



house

MAR-OH 'Fade To Grey' (Peeze). After labelmate U96 used the Visage classic as inspiration for 'I Wanna Be A Kinney', Mar-OH opts for a full cover and the result is not as bad as it sounds. Best is the long version that pumps over

Euro-squiggly sounds, heavy vocodered vocals and the French female snippets. The Fade To Trance mix loses most of the original's impoed, the Fade To House one even more so and finally Fade To Crazy is a deep 'fibo'-esque version with a single French verse thrown in for recognition. ●●● jh

INNERZONE ORCHESTRA 'Bug In The Bass Bls (Mixes)' (Mo Wax). Possibly one of Mo Wax's most pivotal releases to date, this proto-breakbeat classic gets remixed by Carl Craig and 4-Hero. The former works oil manner of beeps, bass and springs over the tough tin drumming. 4-Hero slow the

original down, working jazzy organ prodded hip hop beats into cuts of shuffled 'Joohe' and FSOL sounds (not surprising considering they both work from the same building), ending with a scratch into a quick burst of differing drum & bass. Still to come on commercial release are mixes

by Peshay, FuturePost and another Carl Craig one (featuring Sun Ra's drummer). ●●●● jh

ABSTRACT TRUTH 'Get Another Piece' (Talkin Loud). If your life's feeling a little rough round the edges and in need of smoothness then by 'eck this

18 THE NO. 1 SUMMER ALBUM PolyGramTY
19 EIGHTIES SOUL WEEKENDER 2 Remp
20 IN THE MIX 99-2 Upr



OUT NOW ON CD, CASSETTE AND 7" VINYL
premier

kinky

new single

everybody

includes mixes by tony de vit / diddy / sharp

2x cd / 12" released 12th august

25	WIES	18	THEM	32	SOY	46	NOV
26	THEM	19	THEM	33	DO	47	THE
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31	SOP	24	33	38	MIS		
32	RAY	25	34	39	ALY		
33	DO	26	35	40	KEEP		
34	GR	27	36				
35	LEN	28	37				
36	NOV	29	38				
37	THE	30	39				
38	MIS	31	40				
39	ALY						
40	KEEP						

ORIGINAL SOUND
BBC



shena

could be the record to help you out. Sung by Monique Bingham and played by Dana Vloak, Vincent Chaney, Japhie Gullaranes, Pete Mark and Ravi Best, this is the kind of jazz business that can easily appeal to a wide range of listeners, mainly because of the strength of the vocal. If that isn't enough there are remixes aplenty to increase its potential - dreamy jazz house from Eric Kupper and Francois Kervakian, tremendous drum & bass mixes from Timecode (Rob Playford), an extended and a beautifully paced sensitive jazz mix by the band and there's Rhythmic and Floppy Sounds mixes still to come. Package of the month? **★★★★★ d&b**

garage
SHENA 'More Than Woman' (VC). British scullie house does not come much better than this debut from Shena. The original 'Yo Jo Working' production provides a crisp, high momentum, piano-prodded and strings-swept backdrop for her soaring vocals. However, the real deal arrives in the shape of

ROBERT OWENS 'Ordinary People' (Musical Directions). Robert returns in fine style with this timeless, social conscience soul song. His Original Vibe mix bumps along very nicely in a New Jersey-esque style, while Booker T's Spiritual mix sets the uplifting vocals against big piano breakdowns and cool organ washes. Farley & Heller's excellent Rooch'n' This Boss Bin mix tightens things up with chunky beats, trancey keys and big build-ups and drops. **★★★★ eb**

SOUL
DEE ELLINGTON 'Burning Desire' (Roach). Not to be confused with regular UK street soul, Dee's music offers a whole lot more than a squeaky voice, regular lyrics and shuffling swing beats. In essence, this is domestic R&B, but its sophistication puts it in a league of its own and shows the rare sign of an artist with real potential for greatness. The main appeal is Dee's sensual voice and inspired words while Don-E surpasses himself in the instrumental craftsmanship of the Pressure mix. Alternative mixes get more or less into the original groove, though all maintain the same musical

and integrity for an artist hopefully destined for a bright future. **★★★★ r1**
techno
OXIDATION 'Oxidation 2' (D'Fusion). With raving techno and hardcore well and truly back on the turntables (even if under a variety of new names), it's hard to find the new and interesting among the dire and done-before-somewhere-else-much-better-than-you. The A-side, 'Kur', is very much the kind of thing you could have heard in a big tent in 1991 but it's still worth a listen for its trackbeds mixed with assorted detouring rave whirns and borings in a slightly more 96 way. Suitable for technoans, trip hoppers and beyond. The B-side is less exciting - 'Pat Vince' is forgettable twiddliness and 'X-one-1' is the obligatory 8am last-it atmosphere house number. **★★★ d&b**

progressive
AMBISION 'Mobilized' (Harris). For weird-funk, sweet sounding, laid-back noises you can do a lot, lot worse than this Edinburgh duo's new tune. Jackie Joyce's voice is unusual and totally enchanting on this track in particular but the EP contains three other tracks - light and jumpy jungle's 'Head Is Nippon Now', Maloko fans will love 'Partly On Psyco' and the coolest track for some time 'Homage To A Harley'. What

AUGUST 5

POSITIVA

KADOOC

YOU GOT TO BE THERE

INCLUDES REMIX OF NIGHTTRAIN

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10

1	W	Spice	2	FREER	3	THRA	4	GOD	5	MAK	6	KILL	7	MY5	8	THA	9	BOR	10	HIGH	11	HDI	12	13	DO	14	FA	15	14	FO	16	HE	17	SO	18	EV	19	19	CR	20	HIT	21	LOV	22	YOU	23	BE	24	ME
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potential, what variety on one
 ep — excellent. ●●●● d&h

BIM SHERMAN 'Solid As A Rock' (Mentor). As most of this year's "summer" records are so much hot air, this is one that may actually encourage a vocational relaxation mood. The gentled vocal, the somehow believable love lyrics, the Adrian Sherwood production and, to speed the proceedings up, remixes by Steve Osborne, all this adds up to record that will probably be around a lot longer than just this summer. Subtle but with enormous potential appeal. ●●●● d&h

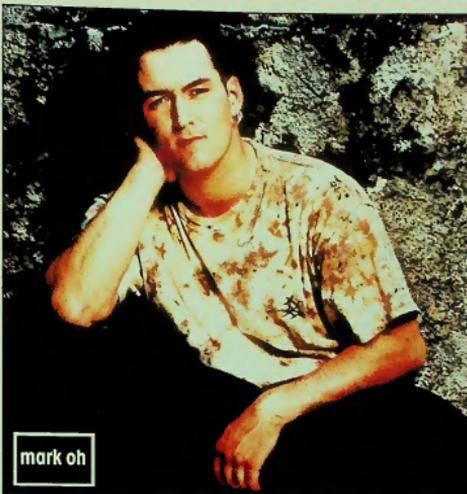
epic

HOLLYWOOD 'Apocalypse Kiss' (Methen/Polydor). Appropriately, if untimely, tagged as the Pet Shop Girls, this splendid epic Eighties-ish Euro bouncer is neatly contained in four cumbersome mixes on a transparent 12 inch. The two girls turn in vamp-ish vocals with occasional Siouxsie (& The Banshees) Saux nuances. Apollo 440 dips into a Robert Miles dreamlike state of unconsciousness — yup, it's grand piano over a Euro-beat line. Their 'Sunset Boulevard 440 mix, although obvious, retains some dignity and Camden Town panache too. The other half of 440, under the guise of Xenomania, makes full use of the catchy "Kiss me, kill me, miss me" hook. I smell a hit ●●●● dm

N678 ALL featuring JEAN SHY 'Summeration' (Eternal/WEA). Licensed from Mood Records in Germany, this could be set for huge things if the right DJs get behind it. So we'll move straight to the real killer — Geo's Power Bomb Radio mix is simply a divine piece of supo-charged Euro-ness. F Cochois' 'Livin' In Summer-music mix is a slower, dull, datted house version. 81 is credited on the sleeve as Chicago's Ralph Rosario's After Hours mix. But it must be a mistake as this is a rockin' Joyce's 'Plastic Dreams'-like workout. Produced by throbbing bass and gothic organ, it has plenty of dramatic sweetly breakdowns. A total must. This could be a future number one. ●●●● dm

pop

GLORIA ESTEFAN 'You'll Be Mine (Party Time)' (Epic/Sony). Having transformed Michael Jackson's 'They Don't Care About Us' into a pop-house frenzy, the boys from Cheadle Hulme, Manchester, put their ascending style on Gloria's new uplifting tune. Debuted at the closing ceremony of the Olympic Games last week, LTI's Classic Paradise mix is a faultless typically expert, jumpy slinding affair that screams HIT ALERT. My favourite is their terrific tribal-ish drums backed Anthem mix, complete with



mark oh

gospel-ish Hammond organ, disco syndrome noises and a catchy "When the sun is shining in the sky/Everybody knows it's party time/And when the moon is rising high/I'll be yours, I know you will be mine" chorus. It's a full-on summer party

record. So, it can't possibly fail. Elsewhere, LTI provide an unrelated hard 'n' fierce dub for credible dancefloors. This excellent repetitive "bum ourselves" quoting Inertia dub will largely appeal to those of the magic pill persuasion and,

with any luck, those who are not. Chicago's Ralph Rosario and Abel Aguilera turn in Rosario's Fiesta mix. This retains much of the original's brass, percussion and carnival vibe. This one is going for gold. ●●●● dm

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18 THE NO.1 SUMMER ALBUM
 19 EIGHTIES SOUL WEEKENDER 2
 20 IN THE U.K. 95-2



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 premier

- 25 WES
- 26 THEM
- 27 DON
- 28 GOO
- 29 TAR
- 30 HEY
- 31 SOR
- 32 RAY
- 33 DO
- 34 GRO
- 35 LEIN
- 36 NOB
- 37 THE
- 38 MISS
- 39 ALW
- 40 KEEP

Bullseye titles
 ORIGINAL SOUL
BBC



club chart commentary

by alan jones

Manitesto's seven-week look on the top of the Club Chart is over. The label's third consecutive number one - **David Morales' 'In Da Ghetto'** - slumps to number eight, allowing fellow PolyGram label A&M to achieve an impressive fifth number one of the year, courtesy of **H2O's 'Nobody's Business'**. A&M's previous 1996 chart toppers were 'Stand Up' by Love Tribe, 'Heaven' by Sarah Washington, 'Kubhopping' by Kubikheads and 'Give Me Love' by Alotroz. 'Nobody's Business' is by far the week's most popular track, beating its nearest rival - **Rozalla's** reworked 'Everybody's Free', which rises 4-2 despite a drop in support - by a huge 42% margin. Yet even 'Nobody's Business' is far from universally popular - it features in only 54% of upfront returns from DJs, and is number one in only 19%. This week is the first this year in which at least one new entry didn't breach the Club Chart Top 20. The highest debut comes from Fresh band **A Jolly Good Fellow**, whose 'My Boss' bows in at 24. The Pop Tip chart continues its frenetic activity, however, with the **Boss Boys** making the highest of 10 debuts in the Top 40, courtesy of 'Ganz & Pianos'. This odd title acknowledges the fact that this irresistibly happy house record is a predominantly piano-based piece built around a guitar sample from Guns N' Roses' 'Sweet Child O Mine'. At the top, **Los Del Rio's 'Macarena'**, **Madonna's 'Love Don't Live Here Anymore'** and **Clock's 'You Give Me Love'** retain the top three slots. All increase their support marginally, but their cosy control should be blown apart next week. The tune with the biggest increase in support is 'You Give Me Love', which, oddly enough, is no longer in the upfront Club Chart, having debuted there first - but under a different name. It was first promoted as a 10-inch crediting Clock as Made Up, and reached 72 on the upfront chart. It's not the only recent MCA release to battle DJs. Another example was a single promoted only as T.O.O.L. throughout its pre-release career. Few DJs could be expected to point interested punters in the direction of 'Time Of Our Lives' by Giant Killers, which is what it turned out to be.

beats & d r e e s

Radio One is launching its Beach Party with DJ **Dave Pearce** this Thursday (July 8) at the beach near the pier in Bournemouth. Starting at 7pm, the Radio One sound system will be booming out DJ sets from **Marshall** and **Allstar Whitehead** with PAs by **The Lisa Marie Experience**, **Pizaman**, **Stix & Stoned** and **Sarah Washington**. The party is free and will be broadcast on the 'Recovery Session' on Dave Pearce's Sunday show (10am-2pm). Kiss 100's **Colin Faver** will also be out and about this week doing a live mix from 6pm to 8pm of the Virgin Megastore on London's Oxford Street. **Faver** (pictured) will be promoting and signing copies of his 'Techmix' album, which is due for release on Kickin' Records at the end of August... **Nation Records** (home to the likes of Fun-De-Mental and Transglobal Underground) is updating its mailing list in time for a host of releases from new artists and a fresh label sound. For further information, contact Sally at Nation Records, 19 Al Saints Road, London W11. Tel: 0171-792 8167; fax: 0171-792 2854... **Andrew Weatherall** and **Jim Masters** will be guesting at Carl Cox's Ultimate night this Thursday at the Velvet Underground, Charing Cross Road, London... Those with good memories will remember that **Opus III's** huge dance hit of yesterday 'It's A Fine Day' actually started life as an occupation by songwriter **Edward Barton**. Barton's work has also cropped up in records by Orbital and is put out with the intention of being sampled by other musicians. Barton is this month now poised to release a new album, 'Hush', by his group **Hush** which features 26 unaccompanied songs. More details are available from Edward Barton at P.O. Box 75, Manchester M21 9RJ... **AND THE BEAT GOES ON!**



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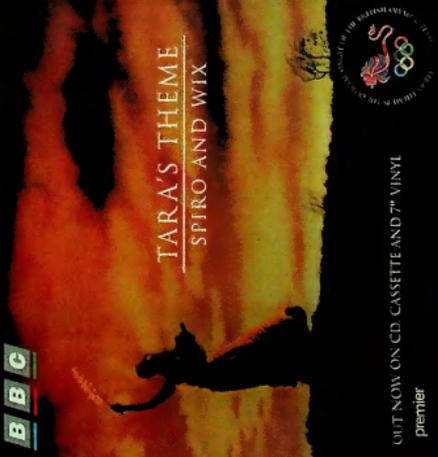
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1	W	2	FRE	3	TRA	4	600	5	MAL	6	KILL	7	MYS	8	THA	9	BOR	10	HIGH	11	HOW	12	13	DOB	14	LAM	15	FOR	16	HEA	17	SDI	18	EVE	19	CRF	20	HIT	21	LOV	22	YOU	23	BEA	24	THRE

13 **24** **WHEEL!**

- 25 WEST END PAD** Cathy Dennis Polydor
26 WENT FROM MISSION: IMPOSSIBLE Adam Clayton & Larry Mallon Mobic
14 27 DON'T PULL YOUR LOVE Sean Maguire Parlophone
28 GOODNIGHT Baby Bird Echo
29 TARA'S THEME Spiro And Wix EMI Premier
20 30 HEY JUPITER/PROFESSIONAL WIDOW Toni Amos East West
21 31 SORRENTO MOON (I REMEMBER) Tina Arena Columbia
32 RAYS OF THE RISING SUN Morzic Perfecto
33 DO THAT TO ME The Lisa Marie Experience Positiva
21 34 GROOVIN' Patto Banton & The Reggae Revolution IRS
26 35 LEMON TREE Fools Garden Enoche
27 36 NOBODY KNOWS Tony Rich Project LaFace/Arista
29 37 THE DAY WE CAUGHT THE TRAIN Ocean Colour Scene MCA
23 38 MISSING YOU Tina Turner Parlophone
30 39 ALWAYS BE MY BABY Mariah Carey Columbia
28 40 KEEP ON JUMPIN' Todd Terry feat. Morris Wash & Jaceo In Brown Mofibo

 Bullfight titles are those with the biggest sales gains over last week

BBC ORIGINAL SOUNDTRACK OF THE 1996 BRIC OLYMPIC COVERAGE



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TOP TWENTY COMPILATIONS

- 1 BIG MIX '96**
 540 TV, various arr
- 2 CLUB MIX '96 - VOL 2** PolyGram TV
 4
- 3 SHINE 5** PolyGram TV
 4
- 4 IN THE MIX '96'S HITS** Virgin
 4
- 5 MOVIE KILLERS** Virgin
 4
- 6 UNTILLED 2** Global Harmon
 11
- 7 100% SUMMER MIX '96** Island
 8
- 8 TRAINSPOTTING (OST)** EMI Premier
 9
- 9 NEW HITS '96** Global Transmedia TV
 6
- 10 MINISTRY OF SOUND - DANCE MIXION PART 2** Ministry Of Sound
 7
- 11 VIBIN' 4** Global Harmon
 10
- 12 METALHEADZ - PLATINIUM BREWZ** Br
 11
- 13 NO GREATER LOVE** Global Harmon
 14
- 14 THE NO.1 EIGHTIES ALBUM** PolyGram TV
 12
- 15 THE BEST SUMMER...EVER!** Virgin
 13
- 16 CAFE DEL MAR (BZZA - VOLUMEN TRES** Bacc
 11
- 17 FANTAZIA PRESENT THE HOUSE COLLECTION 4** Festival
 17
- 18 THE NO.1 SUMMER ALBUM** PolyGram TV
 15
- 19 EIGHTIES SOUL WREXENDER 2** Pump
 16
- 20 IN THE MIX '96 - 2** Virgin
 18

- 35 24 THE WAR OF THE WORLDS** Jeff Wayne Columbia
 Deconstruction
- 24 25 DREAMLAND** Robert Miles Virgin
- 26 FILTHY LUCRE LIVE** Sex Pistols Mercury
- 23 27 THESE DAYS** Bon Jovi Jive
- 1 28 BEATS, RHYMES AND LIFE** A Tribe Called Quest Polydor
- 42 29 ALL CHANGE** Cast Go!Discs
- 34 30 STANLEY ROAD** Paul Weller Go!Discs
- 26 31 LOAD** Metallica Virgin
- 31 32 AND JOHN MARYN** Go!Discs
- 28 33 DAYDREAM** Mariah Carey Columbia
- 30 34 NAKED** Louise 1st Avenue/EMI
- 17 35 THREE SWANKS AND ONE CHARM** The Black Crowes American Recordings
- 1 36 LET NO ONE LIVE RENT FREE IN YOUR HEAD** Nicotribe Talkin' Loud
- 29 37 LIFE** Simply Red East West
- 31 38 THE PRESIDENTS OF THE USA** The Presidents Of The USA Columbia
- 32 39 DIFFERENT CLASS** Pump Island
- 33 40 SECOND TOGETHER** IN THE INFANTS Underworld Junior Boy's Own

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US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	MACARENA (Byronie Boys Mix) Los Del Rio	INCA	27	THAT GIRL MUST FEEL THAT THINGY	Merig
2	YOU'RE MAKIN' ME HIGH/Let... Tom Branton	SubPop	28	FOLLOW YOU DOWN/THE HEAR... The Gas Bunch	AMM
3	HOW DO U WANT IT... Shalini Das/Roger Cookson	Death Row	29	JEALOUSY/Herbie Hancock	Capitol
4	TWISTED/Keith Sweat	Elektra	30	IN THE EARTH, THE SUN... Cuba We Bold	INCA
5	GIVE ME ONE REASON/Tracy Chapman	Elektra	31	LIKE LUNA/Janet Jackson	EPIC/J&R
6	CHANGE THE HORIZON/Janie Clayton	Playback	32	I TOUCH ME, I TASTE ME/Cash/King/Reynolds	Star Jam
7	I CAN'T SLEEP BABY (If I) Early	INCA	33	WHERE DO YOU GO/His Majesty	Atlantic
8	C'MON N'HERE/Tina Turner	Quincy Jones	34	SOMEDAY/49-0	FMW/Target
9	YOU LEARN'D YOUR LESSON/KNOW/Ala McRae	Merig	35	RAY/Captain Conflict	Profile
10	LOUNGIN' IN/Carl J	Def Jam	36	STUPID GIRL/Debra	Merig/Target
11	WHO WILL SAVE YOUR SOUL/Janet	Atlantic	37	TONIGHT, TONIGHT/The Sensational Playmate	INCA
12	I LOVE YOU ALWAYS FOREVER/Deena Lewis	Atlantic	38	WHY DOES IT HURT SO BAD/Whitney Houston	Atlantic
13	ELEVATORS (ME & YOU) Jackson	Capitol	39	WONDER/Notable Merchant	Atlantic
14	INSENSITIVE/Janet Arden	INCA	40	MISSING/Anything But The Girl	Atlantic
15	BECAUSE YOU LOVED ME/Celine Dion	EMI/Motown	41	IT'S ALL THE WAY LIVE/Carly	Merig/Target
16	ONLY YOU 103/Don The Schemone BIG	Star Jam	42	TUCKER'S TOWN/Herbie & The Blowfish	Atlantic
17	WHY YOU LOVE YOU SO MUCH/ANT...Marta	INCA	43	BLUE LADEN/Rose	Capitol
18	KISSIN' YOU/Tina Turner	Merig/Target	44	THEME FROM MISSION:IMPOSSIBLE/Alan/Coyne/Larry/Michael	Merig/Target
19	COUNTING BLUE CARS/Daveina	INCA	45	LIKE A WOMAN/The Tony Clark Project	Star Jam
20	ALWAYS BE MY BABY/Herbie Hancock	Capitol	46	SITTING UP IN MY ROOM/Brandy	Atlantic
21	CHILDREN/Robert Miles	Merig	47	YOU'RE THE ONE/Sway	INCA
22	NOBODY KNOWS/The Tony Clark Project	INCA	48	MY BOSS/Doni Davis	Star Jam
23	SWEET DREAMS/La Bouffie	Capitol	49	MACARENA/Los Del Rio	EMI/Atlantic
24	IRONIC/Alana Morimoto	Merig/Target	50	WHERE DO WE GO FROM HERE/Deborah Cox	Merig
25	THIS CROSSROADS/Stone/Thug/Hi/Kenny	Atlantic			

Chart courtesy Billboard 10 August 1995. A Arrows are awarded to those products demonstrating the greatest display and sales gain. INCA acts. UK signed acts.

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	IT WAS WRITTEN FOR ME	Columbia	26	PIECES OF YOU/Jewel	Elektra
2	JAGGED LITTLE PILL/Alana Morimoto	Merig/Target	27	BORDERLINE/Boyz n the Daze	EMI/Motown
3	BLUE LADEN/Rose	MCA/Capitol	28	100 TO THE FAITHFUL DEPARTED/The Coombes	Capitol
4	LOAD/Metallica	Elektra	29	100 TO THE FAITHFUL DEPARTED/The Coombes	Capitol
5	Eternal/Stone Thug/Hi/Kenny	Atlantic	30	100 TO THE FAITHFUL DEPARTED/The Coombes	Capitol
6	FALLING INTO YOU/Celine Dion	EMI/Motown	31	ELECTRIC/CLAYTON/Herbie Hancock	Capitol
7	THE SCORE/Fuge	Merig/Target	32	DESTINY/Gloria Estefan	Capitol
8	SECRETS/Travis	Capitol	33	GETTIN' IT (ALBUM NUMBER 10)/The Roots/Dave Navarro	Capitol
9	NEW BEGINNING/Tracy Chapman	Merig/Target	34	MILLION DOLLAR & THE INFINITE/Stone/Thug/Hi/Kenny	Atlantic
10	TRAGIC KINGDOM/Ala McRae	Merig/Target	35	ALL YEZ ON ME 2/Janet	Atlantic
11	KEITH SWEAT/Keith Sweat	Merig/Target	36	THE KNOCKBACK OF NOTRE-DAME/Janet	Merig/Target
12	PHENOMENON (OST)/Various	Merig/Target	37	BAD HAIR DAY/Robert Palmer	Capitol
13	THE NUTTY PROFESSOR (OST)/Various	Merig/Target	38	SIXTEEN STONE/Rush	Merig/Target
14	CRASH/Dave Matthews Band	INCA	39	ROCKET/Fred Durkin	Merig/Target
15	THREE SNAKES AND ONE CHARM/Red Crow	Merig/Target	40	IKELLY/IKELLY	Merig/Target
16	WHAT'S THE STORY/MORNING GLORY/Celine Dion	Merig/Target	41	LEGAL DRUG MONEY/Last Post	Merig/Target
17	THE WOMAN IN ME/Shania Twain	Merig/Target	42	GET ON UP AND DANCE/Janet	Merig/Target
18	DOWN ON THE UPSIDE/George Strait	INCA	43	REASONABLE DOUBT/Janet	Merig/Target
19	DAYBEAM/Mark Chesnut	Columbia	44	MISSION TO PLEASE/The Slay Brothers	Merig/Target
20	GARBAGE/Sevendust	Merig/Target	45	MR SMITH/Carl J	Merig/Target
21	FAIRWEATHER/George Strait	Merig/Target	46	TINY WINGS/Songs From The Stone Temple Pilots	Merig/Target
22	BLUE CLEAR SKY/John Mellencamp	INCA	47	TIGERBLY/Various	Merig/Target
23	ODELAY/Rush	Merig/Target	48	GANGSTA'S PARADISE/Coolio	Merig/Target
24	EVIL EMPIRE/Edge Against the Machine	Merig/Target	49	BANANA WIND/Jimmy Buffet	Merig/Target
25	THE FINAL CUT/Cash/King/Reynolds	Merig/Target	50	TEN THOUSAND ANGELS/Marty McFly/Creedy	Merig/Target

UK WORLD HITS

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

AUSTRIA		SWEDEN		FRANCE		AUSTRALIA	
1	FAITHLESS/Innocence (UK#1)	1	FOREVER LOVE/Carly (UK#1)	1	JE TE VEUX/Donne Woods/Agnes (UK#1)	1	RETURN OF THE MACK/Mark Morrison (UK#1)
2	RETURN OF THE MACK/Mark Morrison (UK#1)	2	FOREVER LOVE/Carly (UK#1)	2	FAST LOVE/George Michael (UK#1)	2	GLYCEINE/Duch (UK#1)
3	FOREVER LOVE/Carly (UK#1)	3	OH MAN...JUST A LITTLE BIT/Carly (UK#1)	3	EVERYBODY WANTS YOU/Carly (UK#1)	3	SON AAM...JUST A LITTLE BIT/Carly (UK#1)
4	COOLJA/Sade (UK#1)	4	WANNABE/Spice Girls (UK#1)	4	WRONG/Everything But The Girl (UK#1)	4	FAST LOVE/George Michael (UK#1)
5	WE'RE IN THIS TOGETHER/Simply Red (UK#1)	5	RETURN OF THE MACK/Mark Morrison (UK#1)	5	WANNABE/Spice Girls (UK#1)	5	JAM BUSTED/Carole (UK#1)

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	WANNABE/Spice Girls	Merig/Target	21	SORORITY MOON (REMEMBER)/The Aves	Columbia
2	FREEDOM/Robbie Williams	Merig/Target	22	FAST LOVE/George Michael	Merig/Target
3	TRASH/Sade	Merig/Target	23	MISSING YOU/Tina Turner	Merig/Target
4	GOOD ENOUGH/Dave	INCA	24	BECAUSE YOU LOVED ME/Celine Dion	Merig/Target
5	MACARENA/Los Del Rio	INCA	25	ALWAYS BE MY BABY/Herbie Hancock	Merig/Target
6	KILLING ME SOFTLY/Fuge	Merig/Target	26	YOU'RE MAKIN' ME HIGH/Tina Turner	Merig/Target
7	MYSTROUS GIRL/Janet/Janet/Butler	Merig/Target	27	CHANGE THE WORLD/Janie Clayton	Merig/Target
8	THIS CROSSROADS/Stone/Thug/Hi/Kenny	Merig/Target	28	NOBODY KNOWS/The Tony Clark Project	Merig/Target
9	BORN SLUFFY/Underwood	Merig/Target	29	OCEAN DRIVE/Lightbox Family	Merig/Target
10	HIGH STATE OF CONSCIOUSNESS/Janet	Merig/Target	30	WALKING ON THE MILKY WAY/Janet	Merig/Target
11	WOMAN/Janet/Cherry	Merig/Target	31	SOMEONE TO LOVE/Janet	Merig/Target
12	DON'T STOP MOVIN'/Janet	Merig/Target	32	WEST END PAD/Carly	Merig/Target
13	HOW BIZARRE/Janet	Merig/Target	33	THE DAY WE CAUGHT THE TRAIN/Stone/Thug/Hi/Kenny	Merig/Target
14	HEAD OVER FEET/Alana Morimoto	Merig/Target	34	LET'S MAKE A NIGHT TO REMEMBER/Spice Girls	Merig/Target
15	FOREVER LOVE/Carly	Merig/Target	35	DON'T PULL YOUR LOVE/Spice Girls	Merig/Target
16	I AM, I FEEL/Alana's Acts	Merig/Target	36	IRONIC/Alana Morimoto	Merig/Target
17	CRAZY/Janet/Janet	Merig/Target	37	FORBIDDEN CITY/Deborah Cox	Merig/Target
18	EVERYTHING MUST GO/Music Direct/Presidents	Merig/Target	38	SOMEDAY/Janet	Merig/Target
19	IN TOO DEEP/Janet/Janet	Merig/Target	39	DON'T LOOK BACK IN ANGER/Dave	Merig/Target
20	WRONG/Anything But The Girl	Merig/Target	40	SUNSHINE/Janet	Merig/Target

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	JAGGED LITTLE PILL/Alana Morimoto	Merig/Target	21	LOAD/Metallica	Merig/Target
2	MOSSLEY SHOALS/Stone/Thug/Hi/Kenny	Merig/Target	22	THE WAR OF THE WORLDS/Janet/Janet	Merig/Target
3	RECKONING/DREAM/Therapy?/Janet	Merig/Target	23	LIFE/Simply Red	Merig/Target
4	WHAT'S THE STORY/MORNING GLORY/Celine Dion	Merig/Target	24	STANLEY ROAD/Paul Weller	Merig/Target
5	WILDEST DREAMS/The Tamer	Merig/Target	25	THE PRESENTS OF THE USA/The Proclaimers/Janet/Janet	Merig/Target
6	19 THILLIE/Dave/Alana	Merig/Target	26	DIFFERENT CLASS/Fuge	Merig/Target
7	FREE PRESS SWEET/Debra	Merig/Target	27	RAISE THE PRESSURE/Electronic	Merig/Target
8	OLDER/George Michael	Merig/Target	28	ALL CHANGE/Janet	Merig/Target
9	1977/Janet	Merig/Target	29	FILTHY LUCRE/Live/Stone/Thug/Hi/Kenny	Merig/Target
10	EVERYTHING MUST GO/Music Direct/Presidents	Merig/Target	30	100 TO THE FAITHFUL DEPARTED/The Coombes	Merig/Target
11	OCEAN DRIVE/Lightbox Family	Merig/Target	31	THE VERY BEST OF.../Janet	Merig/Target
12	WALKING WOUNDED/Anything But The Girl	Merig/Target	32	HITS AND THE Mechanics	Merig/Target
13	THE IT GIRL/Debra	Merig/Target	33	THE BENDS/Janet	Merig/Target
14	THE IT GIRL/Debra	Merig/Target	34	CHAOS AND DISORDER/TAPAC	Merig/Target
15	GARBAGE/Sevendust	Merig/Target	35	CANDYLOSS AND MEDICINE/Janet/Janet	Merig/Target
16	HELL FREEZES OVER/Janet	Merig/Target	36	DISGRACEFUL/Janet	Merig/Target
17	THESE DAYS/Janet	Merig/Target	37	ANT AND John Murray	Merig/Target
18	DEFINITELY MAYBE/Dave	Merig/Target	38	SO FAR SO GOOD/Brian Adams	Merig/Target
19	THREE SNAKES AND ONE CHARM/Red Crow	Merig/Target	39	ODELAY/Rush	Merig/Target
20	MET UNPLUGGED/Alice In Chains	Columbia	40	MERCURY FALLING/Janet	Merig/Target

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© CN Compiled by MTV

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Dist./Date)
1	NEW	THA CROSSROADS	Bone Thugs-N-Harmony	Epic	6035906	(SM)
2	1	KILLING ME SOFTLY	Fugees	Columbia	CD/9633935	(SM)
3	NEW	HIT ME OFF	New Edition	MCA/MCA	48014	(BMG)
4	2	CRAZY	Mark Morrison	WEA	- (W)	
5	3	YOU'RE MAKIN ME HIGH	Toni Braxton	LaFace/Arista	CD/743213541/2	(BMG)
6	4	HOW DO YOU WANT IT?	2Pac featuring KC and JukeDeath Row/Island	123RW	4 (F)	
7	NEW	SHE SAID	The Pharcyde	Delicious Vinyl/Go Beat	GOODX 144	(F)
8	7	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	743213542/3	(BMG)
9	8	ALWAYS BE MY BABY	Mariah Carey	Columbia	- (SM)	
10	5	DINNER WITH DELORES	TARKA	Warner Bros.	- (W)	
11	9	CANDLES	Alex Reece	Fourth & Broadway	12BRW 333	(F)
12	10	EASE YOUR MIND	Galliano	Talkin Loud	TLX 10	(F)
13	6	I WAS MADE TO LOVE YOU	Lorraine Cole	MCA/MCA	40055	(BMG)
14	12	RETURN OF THE MACK	Mark Morrison	WEA	WEA 0407	(W)
15	11	CHANGE	Raw Stylus	Wired/Wired	1228	(BMV/SM)
16	15	TWISTED	Keith Sweat	Elektra	EKR 2237	(W)
17	17	KEEP ON, KEEPIN' ON	MC Lyte featuring Xscape	East West	A 4287	(W)
18	19	DOIN' IT	LL Cool J	Def Jam/Island	12DEF 15	(F)
19	16	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	576619	(F)
20	13	YOU'VE GOT THAT SOMETHIN'	Rubyn	RCA	7432133348	(F)
21	21	WOO-HA!! GOT YOU ALL IN CHECK	Stuora/Rhymes	Elektra	EKR 2207	(W)
22	14	1NCE AGAIN	A Tribe Called Quest	Jive	JIVET 399	(BMG)
23	23	LADY	O'Kelly	Cooltempo	12COL 322	(F)
24	24	THANK GOD IT'S FRIDAY	R.Kelly	Jive	CD/Jive/ARCS 365	(BMG)
25	20	ANYTHING	Damage	Big Lite	BLRT 129	(F)
26	22	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat featuring Jamiroquai	Real	1266M7	(SBE)
27	26	THEY DON'T CARE ABOUT US	Michael Jackson	Epic	CD/6259502	(SM)
28	31	SPACE COWBOY	Jamiroquai	Epic	42/7823	(SM)
29	24	BEFORE YOU WALK OUT OF MY LIFE	Monica	Rowdy	7432133740	(BMG)
30	27	5 O'CLOCK	Nonchalant	MCA	MCAST 48011	(BMG)
31	25	YOU'RE THE ONE	SWV	RCA	7432138311	(F)
32	23	UNDERCOVER LOVER	Smooth	Jive	JIVET 297	(BMG)
33	16	I GOT 5 ON IT	Luniz	Moo Tropy/Virgin	VJST 101	(E)
34	32	THE GRAVE AND THE CONSTANT	Fun Lovin' Criminals	Chrysalis	12CHS 5031	(E)
35	34	24/7	3T	M&J/Epic	6631392	(SM)
36	37	PLAYA HATA	Luniz	Virgin	VJST 100	(E)
37	38	I MUST STAND	Ice-T	Virgin	SYNDS 75	(E)
38	33	LIVIN' IN THIS WORLD/LIFESAFER	Guns	Cooltempo	12COL 320	(E)
39	NEW	GIVE ME A LITTLE MORE TIME	Gabriele	Go Beat	GOODX 139	(F)
40	NEW	ALL THE THINGS (YOUR MAN WON'T DO)	Jee	Island	12543(F)	

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Dist./Date)
1	NEW	DO THAT TO ME	The Lisa Marie Experience	Positive	12TV19	(E)
2	NEW	RAYS OF THE RISING SUN	Music	Perfecto	PERF 1237	(W)
3	1	HEY JUPITER/PROFESSIONAL WIDOW	Tori Amos	East West	A 9407	(W)
4	NEW	TRIPPIN' ON BROKEN BEATS	Omm Trio	Moving Shadow	SHADOW 00	(SPD)
5	NEW	LOVE DON'T	Urban Blues Project	Michael Proctor	AMPM 581703	(F)
6	NEW	HIT ME OFF	New Edition	MCA/MCA	40014	(BMG)
7	2	HIGHER STATE OF CONSCIOUSNESS '96 REMIXES	Wink	Manifesto	PE5K9	(F)
8	NEW	UPTOWN/CHECK TA	Full Intention	Stress	12STR 67	(F)
9	NEW	BASS-SWITCH/CHECK DA SKILLS	Frufuf	Philly Bunt	PS007	(S20)
10	5	KEEP ON JUMPIN'	Teké featuring Martha Wash & Jocelyn Brown	Manifesto	PE5K11	(F)
11	3	BRING ME LOVE	Andrea Mendez	AKM/PM	581785	(F)
12	NEW	MOTHERSHIP	Ed Rush	No-u-turn	NUT 015	(S20)
13	NEW	THA CROSSROADS	Bone Thugs-N-Harmony	Epic	6035906	(SM)
14	4	BORN SLUPPY	Underworld	Junior Boy's Own	JBO 44	(RTM/D2SC)
15	NEW	PICK UP THE PIECES	Old School Jankies/Machanque	Production	12SDM001	(F)
16	NEW	THE MUSIC IS MOVING	Fargata	Arista	7432138157	(BMG)
17	NEW	WORK MI BODY	Monkey Mafia featuring Patra	Heavenly/HMN	SH28	(BMG)
18	NEW	SHE SAID	The Pharcyde	Delicious Vinyl/Go Beat	GOODX 144	(F)
19	NEW	SET IT OFF	Tuff & Jam	Filly First Recording	S1 R87	(F)
20	7	LE VOIE LE SOLEIL	Subliminal Cuts	XL Recordings	XLR 53	(W)
21	NEW	EASE THE PRESSURE	The Beloved	East West	EW 0607	(W)
22	10	KRUPA	Apollo Four Feet	Epic	55X1	(SM)
23	NEW	THE PICTURES IN YOUR MIND	Blue Peter	React	12REACT 74	(F)
24	NEW	LET THE BEAT HIT 'EM	Sheryl Jay	Coletempo/PWL	12COL 067	(W)
25	9	SUNSHINE	Umboze	Positive	12TV147	(E)
26	37	WARNING	Firefox & 4 Tree	Heavyweight	PS 2	(SMV/SM)
27	NEW	SYMMETRICAL RMXS	Orygen-X	Eye-q	EYEUL 005	(F)
28	12	U (I GOT A FEELING)	Scott Project	Positive	12TV155	(E)
29	6	CANDLES	Alex Reece	Fourth & Broadway	12BRW 333	(F)
30	NEW	WHERE LOVE LIVES (REMIX)	Alison Limerick	Arista	7432138159	(BMG)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Dist./Date)
1	NEW	METALHEADZ - PLATINUM BREAKZ	Various	HR	6287823/8237834	(F)
2	NEW	BEATS, RHYMES AND LIFE	A Tribe Called Quest	Jive	0129141/9101241419104	(BMG)
3	NEW	CAFE DEL MAR IBIZA - VOLUMEN TRES	Various	React	REACTLP 94/REACTM 84	(F)
4	4	MY HEART	Dorell Jaseel/Arca/Alto	120082025	120082025A	(BMG)
5	NEW	DRUM 'N' BASS FOR PAPA	Plug	Blue Angel	ANGEL 1LP/1 - 3M/V/SM	
6	1	IT WAS WRITTEN	NAS	Columbia	4941961/4941964	(SM)
7	3	SECRETS	Toni Braxton	LaFace	-7000258204	(Imprint)
8	6	THE SCORE	Fugees	Columbia	4935491/4935494	(SM)
9	NEW	LET NO ONE LIVE RENT FREE IN YOUR HEAD	McIntone	Talkin Loud	52034/52034	(F)
10	RE	HORACE BROWN	Horace Brown	Motown	5306251/5306994	(F)

SPECIALIST CHARTS

10 AUGUST 1996

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MUSIC VIDEO

VIDEO

This	Artist Title	Label/Cat No	16	20	THE STONE ROSES: The Complete	Winerworld WNR2057	16	21	THE SWAN PRINCESS	Columbia TriStar DVC2026
1	BILL WHELAN: Riverdance-The Show	WCV9504	17	11	PULP: Serial For Films & Vide	VL620483	1	2	STAR TREK VOYAGER - VOL. 27	CIC Video VHS117
2	LIVY CAST: Recording Live Miscellaneous in Concert	Video Collection VCS20	18	11	MARISA CAREY: Fantasy - A Medicine Square Garden	SMV Columbia 501342	3	6	LEON	Touchstone DA0022
3	SEX PISTOLS: Live in Wembley	Person Now Ent PNOV25	19	12	VARIOUS ARTISTS: Rain Perry's Top Taps	Warner Vision Int. 062055453	4	5	AROUND THE WORLD WITH TIMON & PUMBAU	Video Disney D27662
4	SEX PISTOLS: Live at Longhorns	Person Now Ent PNOV206	20	19	ROBSON GREEN & JEROME FLYNN: So Far So Good	BMG Video 7422139483	5	7	POCAHONTAS	Touchstone DA0424
5	BOYZnTHEARCADE: Said A Dope	VL636003	21	15	TAKE THAT: HomeTown - Live At Manchester G-Mex	BMG Video 7422139415	6	10	POPEYE	Walt Disney D27662
6	OASIS: Live By The Sea	BMG Video 7422139603	22	18	PINK PUPPETEER - 26.10.34	PMI MGS41553	7	10	POPEYE	Touchstone DA0424
7	TAKE THAT: Greatest Hits	SMV Epic 502122	23	16	TAKE THAT: Nobody Else - The Movie	BMG Video 7422139253	8	17	POPEYE	Touchstone DA0424
8	MICHAEL JACKSON: Video Greatest Hits - History	PolyGram Video 6282103	24	14	DANIEL O'DONNELL: The Classic Live Concert	BMG Video 7422139215	9	12	SNS ALONG COMES - HUNG BACK OF NOTRE	Video Disney D23992
9	BOB DYLAN: Live in London	Stellen Home Video 05103962	25	22	DONIMIC KRIVANOV: Live in Concert	BMG Video 7422139215	10	12	THE X-FILES - FILES - ADDUCTION	First Independent VCL0035
10	EAGLES: Hell Freezes Over	Warner Music Video 05103962	26	22	BRYAN ADAMS: So Far So Good	Ritz RTD2004	11	25	DUMB AND DUMBER	Video VJ0456
11	THE WIZ: Live At The Isle Of Wight Festival 1970	Stellen Home Video 05103962	27	22	VARIOUS ARTISTS: Reflections Of Ireland	PLM 059320	12	18	THE LION KING	Video Disney D23772
12	THE PRODIGY: Electronic Punk	XL Recording X2017	28	23	CELINE DION: The Colour Of My Love Concert	SMV Epic 200612	13	15	NURSERY RHYMES	Video Disney D23772
13	911: Night To Remember - The Video	Ginga VCS0414	29	23	QUEEN: Champions Of The World	PMI MGS41553	14	22	GORDY	© CIN
14	CARRERA: DOMINGO/PARADISE Concert '94	Telefunken Video 420982013	30	23	QUEEN: Champions Of The World	PMI MGS41553	15	22	GORDY	© CIN
15	BOB DYLAN: Cross Road Best Of	PolyGram Video 627782	© CIN							

INDEPENDENT SINGLES

INDEPENDENT ALBUMS

This	Title	Artist	Label (Distributor)	This	Last	Title	Artist	Label (Distributor)
1	BORN SUPPLY	Underworld	Junior Boy's Own JBO 44 CDG (RTM/D)	1	9	OUR HAPPY HARDCORE	Scatter	Club Tools 066292 CLU (P)
2	FEMALE OF THE SPECIES	Space	Has CDG2 (1T)	2	2	WHAT'S THE STORY MORNING...	Dase	Creation CREC 109 (M/V/V)
3	RUSH HOUR	Joyride	Paradox PDX0 012 (V)	3	1	1977	Ash	Infections INFECT 400 (RTM/D)
4	500 (SHAKE BABY SHAKE)	Lush	4AD BADO 6090CD (RTM/D)	4	3	THE IT GIRL	Sleeper	Indolent SLEEP02 012 (V)
5	NICE GUY EDDIE	Sleeper	Indolent SLEEP 013CD (V)	5	4	ELEGANTLY MAYBE	Dase	Creation CREC 109 (M/V/V)
6	I COME FROM ANOTHER PLANET...	Julian Cope	Echo ECHO 02 (V)	6	6	PLAY GAMES	Dog Eat Dog	Roadrunner RR 8042 (P)
7	MACARENA	Los Del Mar	Polite & ECCO 101 (P)	7	5	SECOND YOUNGEST IN THE INFANTS	Underworld	Junior Boy's Own JBO04 4 (RTM/D)
8	ON BEAR	Ash	Infections INFECT 400 (RTM/D)	8	7	CASANOVA	Divine Comedy	Setanta SETC05 25 (V)
9	WHATEVER	Dase	Creation CREC90 195 (M/V/V)	9	10	FUZZY LOGIC	Supper Furry Animals	Creation CREC90 190 (M/V/V)
10	SOMETHING FOR THE WEEKEND	Divine Comedy	Setanta SETC05 26 (V)	10	8	PARANOID & SUNBURST	Skunk Anansie	One Little TPLP 5502 (P)
11	RISE	Zion Train	China WOKCD 208 (P)	11	11	LOVEFUE	Lush	4AD CAD 8040CD (RTM/D)
12	SOMETHING 4 THE WEEKEND	Super Furry Animals	Creation CREC90 235 (M/V/V)	12	13	STAKES IS HIGH	De La Soul	Tommy Boy TB49 (RTM/D)
13	EXODUS LIVE	Lovelocks	China WOKCD 208 (P)	13	14	THE COMPLETE	Stone Roses	Silverstone OREC53 53 (P)
14	YOU WERE THE FOOL	Ween	Flying Nun FNCD 387 (RTM/D)	14	15	EXPECTING TO FLY	Blastones	Superior Quality BLUEUC0 056 (V)
15	CIGARETTES & ALCOHOL	Dase	Creation CREC90 190 (M/V/V)	15	17	STONE ROSES	Stone Roses	Silverstone OREC53 50 (P)
16	DON'T LOOK BACK IN ANGER	Dase	Creation CREC90 221 (M/V/V)	16	20	ON	Echobelly	Fame FALV 15CD (M/V/V)
17	SOME MIGHT SAY	Dase	Creation CREC90 294 (M/V/V)	17	16	BUNBROSASWITHMYHEADMAN	Underworld	Junior Boy's Own JBO04 5 (RTM/D)
18	WONDERWALL	Dase	Creation CREC90 215 (M/V/V)	18	18	WALTER'S ROOM	Black Science Orchestra/Junior Boys Own JBO04 5 (RTM/D)	
19	LIVE FOREVER	Dase	Creation CREC90 185 (M/V/V)	19	19	A NORMAL FAMILY	Baby Face	Melawai COB 3892 (P)
20	FINGERBOSS	Spooky	Genesis GEN09 004 (V)	20	20	MUSIC FOR ADVERTS (AND...)...	Black Dog	Warp PUPCD 2 (RTM/D)

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2	FEMALE OF THE SPECIES	Space	Has CDG2 (1T)	2	2	WHAT'S THE STORY MORNING...	Dase	Creation CREC 109 (M/V/V)
3	RUSH HOUR	Joyride	Paradox PDX0 012 (V)	3	1	1977	Ash	Infections INFECT 400 (RTM/D)
4	500 (SHAKE BABY SHAKE)	Lush	4AD BADO 6090CD (RTM/D)	4	3	THE IT GIRL	Sleeper	Indolent SLEEP02 012 (V)
5	NICE GUY EDDIE	Sleeper	Indolent SLEEP 013CD (V)	5	4	ELEGANTLY MAYBE	Dase	Creation CREC 109 (M/V/V)
6	I COME FROM ANOTHER PLANET...	Julian Cope	Echo ECHO 02 (V)	6	6	PLAY GAMES	Dog Eat Dog	Roadrunner RR 8042 (P)
7	MACARENA	Los Del Mar	Polite & ECCO 101 (P)	7	5	SECOND YOUNGEST IN THE INFANTS	Underworld	Junior Boy's Own JBO04 4 (RTM/D)
8	ON BEAR	Ash	Infections INFECT 400 (RTM/D)	8	7	CASANOVA	Divine Comedy	Setanta SETC05 25 (V)
9	WHATEVER	Dase	Creation CREC90 195 (M/V/V)	9	10	FUZZY LOGIC	Supper Furry Animals	Creation CREC90 190 (M/V/V)
10	SOMETHING FOR THE WEEKEND	Divine Comedy	Setanta SETC05 26 (V)	10	8	PARANOID & SUNBURST	Skunk Anansie	One Little TPLP 5502 (P)
11	RISE	Zion Train	China WOKCD 208 (P)	11	11	LOVEFUE	Lush	4AD CAD 8040CD (RTM/D)
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13	EXODUS LIVE	Lovelocks	China WOKCD 208 (P)	13	14	THE COMPLETE	Stone Roses	Silverstone OREC53 53 (P)
14	YOU WERE THE FOOL	Ween	Flying Nun FNCD 387 (RTM/D)	14	15	EXPECTING TO FLY	Blastones	Superior Quality BLUEUC0 056 (V)
15	CIGARETTES & ALCOHOL	Dase	Creation CREC90 190 (M/V/V)	15	17	STONE ROSES	Stone Roses	Silverstone OREC53 50 (P)
16	DON'T LOOK BACK IN ANGER	Dase	Creation CREC90 221 (M/V/V)	16	20	ON	Echobelly	Fame FALV 15CD (M/V/V)
17	SOME MIGHT SAY	Dase	Creation CREC90 294 (M/V/V)	17	16	BUNBROSASWITHMYHEADMAN	Underworld	Junior Boy's Own JBO04 5 (RTM/D)
18	WONDERWALL	Dase	Creation CREC90 215 (M/V/V)	18	18	WALTER'S ROOM	Black Science Orchestra/Junior Boys Own JBO04 5 (RTM/D)	
19	LIVE FOREVER	Dase	Creation CREC90 185 (M/V/V)	19	19	A NORMAL FAMILY	Baby Face	Melawai COB 3892 (P)
20	FINGERBOSS	Spooky	Genesis GEN09 004 (V)	20	20	MUSIC FOR ADVERTS (AND...)...	Black Dog	Warp PUPCD 2 (RTM/D)

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ROCK

This	Title	Artist	Label (Distributor)	This	Last	Title	Artist	Label (Distributor)
1	THREE SNAKES AND ONE CHARM	Black Crowes	American 7422139482 (BMG)	11	11	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin CDVX 2086 (E)
2	1871 L	Bryan Adams	AKM 5405512 (F)	12	14	DOWN ON THE UPSIDE	Longpigs	AAM 5405212 (F)
3	GARBAGE	Garbage	Mushroom D 31650 (RTM)	13	10	THE SUN IS OPENED OUT	Scoundgods	Mother MUNC92 9642 (F)
4	LOAD	Metallica	Vertigo S226182 (F)	14	9	CROSS ROAD - THE BEST OF	Boo Jai	Jemcoo 522382 (F)
5	THESE DAYS	Boo Jai	Warner 5292 042 (F)	15	12	NEVERMIND	Nirvana	DGC DGC0 24525 (BMG)
6	TO THE FAITHFUL DEPARTED	Cranberries	Island CD 8948 (F)	16	16	EVIL EMPEROR	Rege Against The Machine	Epic 4818026 (BMG)
7	PLAY GAMES	Dog Eat Dog	Roadrunner RR 8042 (P)	17	13	THE ULTIMATE EXPERIENCE	Jan Hendrix	PolyGram TV 912323 (F)
8	REGULAR URBAN SURVIVORS	Terraviva	Total Vegas VEGASCD 3 (E)	18	17	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 5262532 (BMG)
9	SO FAR SO GOOD	Bryan Adams	AKM 5405152 (F)	19	18	SIXTEEN STONE	Bush	Interscope 554925312 (W)
10	SLANG	Def Leopard	Bludgeon RR 224332 (F)	20	18	DOOKIE	Green Day	Reprise 526245232 (W)

This	Title	Artist	Label (Distributor)	This	Last	Title	Artist	Label (Distributor)
1	THREE SNAKES AND ONE CHARM	Black Crowes	American 7422139482 (BMG)	11	11	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin CDVX 2086 (E)
2	1871 L	Bryan Adams	AKM 5405512 (F)	12	14	DOWN ON THE UPSIDE	Longpigs	AAM 5405212 (F)
3	GARBAGE	Garbage	Mushroom D 31650 (RTM)	13	10	THE SUN IS OPENED OUT	Scoundgods	Mother MUNC92 9642 (F)
4	LOAD	Metallica	Vertigo S226182 (F)	14	9	CROSS ROAD - THE BEST OF	Boo Jai	Jemcoo 522382 (F)
5	THESE DAYS	Boo Jai	Warner 5292 042 (F)	15	12	NEVERMIND	Nirvana	DGC DGC0 24525 (BMG)
6	TO THE FAITHFUL DEPARTED	Cranberries	Island CD 8948 (F)	16	16	EVIL EMPEROR	Rege Against The Machine	Epic 4818026 (BMG)
7	PLAY GAMES	Dog Eat Dog	Roadrunner RR 8042 (P)	17	13	THE ULTIMATE EXPERIENCE	Jan Hendrix	PolyGram TV 912323 (F)
8	REGULAR URBAN SURVIVORS	Terraviva	Total Vegas VEGASCD 3 (E)	18	17	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 5262532 (BMG)
9	SO FAR SO GOOD	Bryan Adams	AKM 5405152 (F)	19	18	SIXTEEN STONE	Bush	Interscope 554925312 (W)
10	SLANG	Def Leopard	Bludgeon RR 224332 (F)	20	18	DOOKIE	Green Day	Reprise 526245232 (W)

COUNTRY

This	Title	Artist	Label (Distributor)	This	Last	Title	Artist	Label (Distributor)
1	GIVE ME SOME WHEELS	Susy Boguss	Capitol PRMCD0 10 (E)	11	12	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia 4716792 (SM)
2	THE WOMAN IN ME	Shania Twain	Mercury 226882 (F)	12	18	NO FENCES	Garth Brooks	Capitol CDST5 2136 (E)
3	TIMELESS	Daniel O'Donnell/MaryOull	Ric RITZCD 767 (P)	13	6	GREATER REWIND	Laura Morgan	BNA 0785669472 (BMG)
4	SPRIT	Willie Nelson	Island 524242 (F)	14	11	HIGH LONGSOME SOUND	Vince Gill	MCA MCD 11422 (BMG)
5	FRESH HORSES	Garth Brooks	Capitol CDGB 1 (E)	15	15	STARTING OVER	Reba McEntire	MCA MCD 11254 (BMG)
6	THE ROAD TO ENSENADA	Lyle Lovett	MCA MCD 11409 (BMG)	16	19	IN PIECES	Garth Brooks	Liberty CDST5 2132 (E)
7	THE WAY FOR ALL OCCASIONS	Mavericks	MCA MCD 11394 (BMG)	17	16	WHAT A CRYING SHAME	Mavericks	MCA MCD 10961 (BMG)
8	INGENUA	KD Lang	Sire 759259402 (W)	19	20	REVIVAL	Lillian Welch	Alto Sounds ALMCD 011 (E)
9	THE LAST WALTZ	Daniel O'Donnell	Ric RITZCD 0658 (P)	19	10	GONE	Dwight Yoakam	Reprise 5262460512 (W)
10	I FEEL ALRIGHT	Steve Earle	Transatlantic TRACD 227 (P)	20	20	ESPECIALLY FOR YOU	Daniel O'Donnell	Ric RITZCD 0703 (P)

This	Title	Artist	Label (Distributor)	This	Last	Title	Artist	Label (Distributor)
1	GIVE ME SOME WHEELS	Susy Boguss	Capitol PRMCD0 10 (E)	11	12	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia 4716792 (SM)
2	THE WOMAN IN ME	Shania Twain	Mercury 226882 (F)	12	18	NO FENCES	Garth Brooks	Capitol CDST5 2136 (E)
3	TIMELESS	Daniel O'Donnell/MaryOull	Ric RITZCD 767 (P)	13	6	GREATER REWIND	Laura Morgan	BNA 0785669472 (BMG)
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8	INGENUA	KD Lang	Sire 759259402 (W)	19	20	REVIVAL	Lillian Welch	Alto Sounds ALMCD 011 (E)
9	THE LAST WALTZ	Daniel O'Donnell	Ric RITZCD 0658 (P)	19	10	GONE	Dwight Yoakam	Reprise 5262460512 (W)
10	I FEEL ALRIGHT	Steve Earle	Transatlantic TRACD 227 (P)	20	20	ESPECIALLY FOR YOU	Daniel O'Donnell	Ric RITZCD 0703 (P)

SPOKEN WORD

This	Title	Artist	Label (Distributor)	This	Last	Title	Artist	Label (Distributor)
1	THE X-FILES - RUNS	Nitch Pivings	Herper Collins MCA 412 (TRC)	11	12	THIS SCEPTER ISLE: 1987 - 1327	Original Radio 4 Cast	BBC ZBBC 1811 (P)
2	THE X-FILES - GROUND ZERO	Gillian Anderson	Herper Collins (TRC)	12	13	THIS SCEPTER ISLE 1947-1960	Original Radio 4 Cast	BBC Radio Collection ZBBC1821 (P)
3	THE X-FILES - READ ALONG	Original Cast Recording	Disney W077144 (0181 810 5094)	13	5	DAO'S THE MENACE	Original TV Cast	BBC YBBC 1657 (P)
4	JEFFREY ARCHER - THE FOURTH ESTATE	Tony Britton	Herper Collins HCA409 (TRC)	14	20	DICK KING-SMITH - BABE	Stephan Thorne	BBC ZBBC 1812 (P)
5	THIS SCEPTER ISLE: 1982 - 1987	Original Radio 4 Cast	BBC ZBBC 1810 (P)	15	16	THIS SCEPTER ISLE 1815-1837	Original Radio 4 Cast	Video Cover CTC 306 (TRC)
6	MY STRUGGLE	Paul Merton	Herper Collins HCA408 (TRC)					

CALLING THE TUNE

For eight months of the year, over capacity in the UK manufacturing industry means record labels can shop around for the best deal. Come the autumn, however, and there is a significant change in emphasis. The predictable surge in quality Christmas single and album releases means any spare capacity is soon taken up and it is the manufacturers who call the tune as labels who failed to book pressing time well in advance risk finding themselves without any available production facilities. The replicators claim many record

companies could avoid this if they built long-term relationships with manufacturers to guarantee access to capacity all year round, rather than move from company to company to find the best unit price for each specific order. The competition for manufacturing, especially in CD audio, has forced many replicators to look closely at new ways to boost orders. Many have chosen to take the interactive road and produce CD-Roms, video CDs and are preparing for the new DVD format, while others have decided to keep their vinyl plants open and target the dance and indie sectors as interest in the format enjoys a resurgence. Despite the battle for orders, the amount of investment in new plant and machinery in recent months is evidence that manufacturing is yet another industry sector benefiting from the strength of the UK music scene at the moment.

GETTING READY TO TACKLE THE RUSH

THE PRE-CHRISTMAS RUSH IS ABOUT TO START. SUE SILLITOE REPORTS ON HOW UK MANUFACTURING COMPANIES ARE PREPARING TO COPE WITH INCREASED DEMAND AND HOW THEY ARE RESPONDING TO THE GROWTH OF OVERSEAS RIVALS

As the manufacturing industry prepares for its busiest period in the run-up to Christmas, any over capacity in the market will be quickly absorbed.

Manufacturers of CD and CD-Rom formats are forever warning smaller labels to plan ahead and build long-term relationships with pressing plants so that their needs can be met whenever there is a surge in demand.

Andy Kyle, director of sales and marketing at CD Plant UK, says the worst thing any label can do is rely on the option of shopping around.

He says: "Over capacity is a seasonal thing and by September it slows down very quickly for all UK manufacturers. People forget how bad it can get during the autumn and, if they have not planned for it, they could find themselves out in the cold."

Like most large manufacturers, CD Plant UK contacts regular customers well in advance of the pre-Christmas rush and encourages them to use the quiet summer months for back catalogue and budget manufacturing.

"Good advance planning can go a long way towards easing the situation," Kyle says. "Then if a label has an unexpected chart hit on their hands and needs additional stock to keep that hit in the charts, we are in a better position to help them."

The difficulty with a seasonal business like manufacturing is knowing how to cope with the peaks and the troughs. Manufacturers that have

invested in extra presses to cope with peak periods have had to accept that there will be times during the year when these machines will be idle.

Their dilemma is compounded by the fact that every record company wants a bargain and during the quiet months it's very tempting for manufacturers to drop prices just to keep their presses busy.

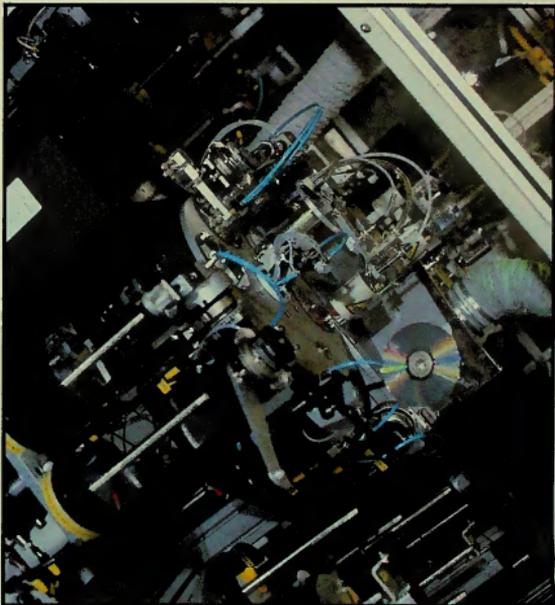
There is also the problem of overseas competition, particularly from eastern Europe and the Far East where government incentives, fluctuating exchange rates and cheap labour can substantially reduce the unit price.

Jon Powell, MP's commercial director responsible for all its UK operations, says, "Trying to balance the equation can be a nightmare."

"A lot of smaller CD manufacturers do panic during the quiet months, especially as we are all facing competition from overseas. But, in our opinion, the market simply has to mature and customers must learn that price isn't everything."

This view is shared by Marianna Virides, sales manager at Forward Sound & Vision which manufactures all formats including videos.

She says, "Price cutting during the quiet months isn't the answer and clients should be wary of accepting cheap offers from overseas because they will soon find that they have no control over quality and no comeback if the order isn't delivered on time." >



MEETING DEMAND: CDS BEING MOULDED AT CD PLANT UK

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► She adds that the cheap deals offered by foreign competitors often don't take into account the extra cost – and delay – of shipping the goods back to the UK.

Sue Stephens, general manager at Disticrons, which only manufactures CDs and CD-Rom products, believes most of the smaller and larger independent UK record labels do understand that quality and service is just as important as price. She says, "As a company, we have taken steps to match supply and demand to keep our customers happy all year round."

"At the beginning of the year we opened a new CD plant in Albi, France, and this is now up to full capacity of 68,000 good discs per day, so we should have no difficulty meeting the demands of this year's busy period."

The Albi manufacturing plant mainly attracts work from French-based clients, but at Disticrons also manufactures UK orders there and can ship them to the UK to meet delivery dates.

In fact, co-operation between the two plants is now so good, says Stephens, that most of the customers neither know nor care where their CDs are pressed because there is no difference in quality or price.

She says, "We already think of ourselves as European and, for some time now, we have been encouraging business from all over Europe. But prices will also be set in the UK, which means clients won't have to worry about fluctuating exchange rates."

Although increased demand for CD pressing has been recognised for some years, one area of manufacturing that has taken everyone by surprise is vinyl which, despite predictions to the contrary, still refuses to lie down and die.

Demand for vinyl is mainly fuelled by the dance and indie markets which have kept the few remaining vinyl presses so busy that spare capacity has been hard to find, even during traditionally quiet times.

As vinyl is an oil-based product, the cost of producing it is susceptible to changes in raw material prices. Also, vinyl releases cost more to package, and paper is another raw material that has increased in price in recent years.

Clive Robbins, sales director for CD and vinyl at Making Multi Media, says, "Throughout

"IT HAS REACHED THE POINT WHERE OUR MARGINS ON VINYL ARE DREADFUL AND IT IS VERY UNLIKELY THAT WE WILL BE ABLE TO KEEP PRICES LOW FOR MUCH LONGER" – MALCOLM PEARCE, SALES MANAGER AT DAMONT

1996, manufacturers have faced three large increases in the price of oil-based raw materials, very little of which has been passed on to the customer. The result is that vinyl is not a cheap option any more and it is highly likely that we will have to pass more of these price increases on to customers."

Malcolm Pearce, sales manager at Damont, says, "It has reached the point where our margins on vinyl are dreadful and it is very unlikely that we will be able to keep prices low for much longer. Customers must understand that we have been underselling vinyl to keep presses open."

He adds, "A lot of the record company-owned vinyl presses have closed so independents like Damont are very busy indeed. We are even attracting work from overseas, because we are much cheaper than our European competitors."

Given the complexities of the manufacturing business, it is not surprising that the role of the specialist broker has become increasingly important. According to Karen Emanuel, director of Key Production, good brokers do more than just shop around for the cheapest price for a client. They also provide a one-stop service including recycling mistakes, troubleshooting, chasing orders through the presses and getting a good deal on printing and pressing.

She says, "It's not just the small, inexperienced labels that use our services. Even some of the large labels that understand the business still prefer to use a broker because we are looking so much capacity for so many clients that we can negotiate very competitive rates on their behalf."

Andy Higgins, production manager at A To Z Music Services, adds that brokers are always looking for ways to improve their service.

His says, "At In The City, we will launch a new service for small labels that will help them promote their releases. The service supplies them with a list of retailers, venues, national and regional press and radio and club DJs who might be interested in their release. We won't make the calls for them, but at least we can point them in the right direction so the CDs, cassettes and singles don't gather dust under someone's bed."

In today's market, creative packaging using eye-catching designs can go a long way towards selling a record. Shaped CDs and the use of holographic images on CDs and CD sleeves are already beginning to make their presence felt. Even manufacturers who remain sceptical about them admit that they have a role to play as a promotional and marketing tool.

However, everyone agrees that unusual packaging is well worth the investment. Manufacturers rarely get involved in the actual design of artwork and packaging, but they can give advice on new materials such as the glow-in-the-dark plastics and plastics that create a rainbow effect when you bend them.

Smaller labels needing help with artwork and packaging are better off talking to a broker. Emanuel says, "This is one area where we can be useful, because we source a lot of alternative packaging and we know from experience what will work and what won't."

Higgins adds, "We have an art department which can arrange sleeve and inlay design for labels that don't have the facilities in-house. This is an important service to offer because inexperienced labels don't always understand sleeve design and packaging and can come seriously unstuck if they use the wrong artwork or the wrong materials."

Manufacturing across so many different formats may seem like a minefield but, in reality, the processes involved rarely change. Shopping around for cheap deals might seem like a good idea during the quiet months, but if labels don't build up strong relationships with manufacturers or brokers, they will find it hard to get their pre-Christmas orders delivered on time. ■

MPO MOVES INTO IRELAND



Independent CD, vinyl and cassette manufacturer MPO is opening a CD and CD-Rom plant in Dublin this autumn with the aim of capitalising on the growing interactive business in the Irish Republic.

The new 26,000 sq ft plant (see artist's impression above) will be operational by the end of September and will have two Duoflex presses, offset printing and an Automac packaging system, giving it an initial capacity of 70,000 discs a day. The plant is large enough to allow for future expansion and MPO will eventually have six Duoflex presses running in Dublin.

Jon Powell, MPO's commercial director, who is based at the company's London service centre and responsible for all UK business, says, "MPO chose Dublin as the location for its new plant because there is a significant – and growing – CD-Rom software business in Ireland. Many US software companies have set up in the region and they all need manufacturing facilities."

"Shipping orders to Dublin from our manufacturing facility in France is quite difficult, so we wanted to get as close as possible to the client base to offer an efficient service."

Powell adds that, although the Irish audio business is quite small and unlikely to generate large amounts of work for the plant, Dublin's close proximity to the UK means that MPO expects to manufacture audio CDs for UK record companies.

"This will be particularly useful at busy times of the year when record companies can face difficulties getting their orders completed on time," says Powell.

Although MPO's head office is in France, the company has also set up manufacturing facilities in Spain, Canada and the US. Last year, MPO recognised the need to be within easy reach of all its customers and opened two service centres – in London and Minnesota – to offer immediate customer support.

The new Irish manufacturing facility will fall under the remit of the UK service centre, although orders can still be manufactured in any of the company's facilities and most will still originate from the French plant.

Powell explains, "Customers are told in advance which plant will be handling their order. The advantage we have is that we can use our group capacity worldwide to fulfil urgent orders. If the French plant is full, we can easily move the order to Ireland, the US or Canada and get it back in time to meet our customers' requirements."

Powell adds that MPO's extensive contacts within the US music industry are proving highly beneficial to smaller UK labels trying to break into the US market. "We have been working closely with a number of UK labels with product they want to release in the US, and we are able to guide them to the right distribution channels."

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NEW FORMATS OFFER NEW OPPORTUNITIES

THE ARRIVAL OF NEW COMPACT DISC FORMATS – CD-ROM, CD EXTRA, VIDEOCD AND, IN THE NEAR FUTURE, DVD – IS PROVIDING AN IMPORTANT SOURCE OF NEW BUSINESS FOR AUDIO CD MANUFACTURERS. BILL FOSTER REPORTS

Competition in the CD-audio manufacturing industry is increasingly forcing companies to turn their attention to other formats such as CD-ROM, CD Extra and the soon-to-be-launched Digital Video Disc (DVD).

Whether these formats will offer CD replicators a way to boost their profits remains to be seen, but there is a growing awareness among companies of the need to find new sales areas. Many point out that the factory price for a pressing has dropped from more than £2 to less than 40p – depending on the volume ordered – in the 18 years since the compact disc was launched in the UK.

When the price dipped below £1 in the late Eighties the industry was sure margins would not go much lower. However, they continued to be squeezed before stabilising earlier this year.

Admittedly, when the CD format was introduced there was a much higher price rate and £2 did not represent pure profit. But even with the virtually 100% yields achievable today, CD factories are struggling to make a margin commensurate with the sizable investment required to set up a manufacturing line.

The two most profitable contracts for any manufacturer are a large order of the same title – such as a huge-selling album or a magazine covermount CD – or low volume orders where a higher pressing price can be charged, such as orders from smaller record labels or for specialist CD-ROM titles.

Many plants have identified the interactive market as a useful profit source, even though most CD-Roms have a limited customer base because of the relatively low hardware penetration in the UK or because a title is produced for a specific market, such as for corporate training.

CD-Roms are also high-value items, of which the manufacturing cost forms a relatively small part of the overall budget. However, according to David Mackie, CEO of Discronics, the size of the interactive market has probably been overestimated.

"Although we're picking up CD-Rom clients all the time, it is not the huge sector we thought it was going to be," he says. "The CD-Rom market is really all about covermounts and branding, and we've been doing millions on covermounts."

Bobbie Dahli, co-owner of COPS, has a different view.



READY FOR DVD: EMI'S DUTCH PLANT HAS INVESTED IN NEW EQUIPMENT

believing that the UK's principal growth area is in CD-Roms for the business-to-business market. "We're looking for the same clientele that we have in the audio business: those that need their hand holding and help because they're small outfits. Orders for covermounts are secured solely on price and we're offering a service based on quality, although we do have very competitive on-spindle prices," she says.

Dahli adds that CD-Rom business at COPS' French manufacturing facility has risen from 30% to 50% of all discs processed since the start of this year.

In contrast, however, UK factory Discpress, which was originally set up specifically to produce CD-Roms, is now looking to the audio market to fill its spare capacity.

According to marketing manager Kate Ridgway, audio now accounts for 35% of the company's business. "Because we've been dealing with the software publishing companies for a long time, we've seen the changes in terms of how much they're actually doing and how keen they are to squeeze costs," she says.

Nimbus was the UK's first CD plant and was also one of the first to manufacture CD-Roms. The company quickly identified a separate market for these products and established Nimbus Information Systems, which is headed by Emil Dudak. "We've always had this philosophy to support all new formats when they come out," says Dudak. "We produce all

current formats, including specialist products such as sound sample discs for synthesizers and a long-play CD used for background music."

Nimbus is also experimenting with the new high-density DVD format and plans to offer a manufacturing service from September 1 if the technical details involving the mastering of the format are ironed out in time.

EMI is also gearing up to produce DVD with the installation of a glass mastering system and twin replication line at its Uden plant in The Netherlands. Julie Davies, CD-Rom manager, operations, at EMI International in London says that although a firm launch date has yet to be fixed, it is important that EMI has the expertise in place.

"We don't really know where the demand is going to come from and we don't anticipate that there will necessarily be a big initial demand because of the situation with standards," says Davies. "But our lines and the mastering system will also produce standard CDs, so we will have the increased capacity we needed anyway while being able to make DVDs when the demand arrives."

VideoCD, for which certain sectors of the industry had high hopes a couple of years ago, appears not to have fulfilled its initial promise although, according to Nimbus's Dudak, it has found success in the area of computer-based training for the corporate market.

Nevertheless, EMI continues to release VideoCDs through its

subsidiary FMI and has just added three new titles by Oasis, Queen and Roxette. These were mastered in the new MPEG video compression suite recently opened at the company's Townhouse studio complex in Shepherd's Bush. There are plans to upgrade this facility to encode for DVD-Video.

However, Discronics' Mackie echoes the sentiments of many when he states his belief that DVD is a product for the future. He says, "I'm convinced it's going to happen, but I think it's something for the next millennium."

With an uncertain launch date for DVD and CD-Rom failing to live up to many people's expectations, some manufacturers are pinning their hopes on the recently-announced audio/Rom hybrid disc, CD Extra.

CD Extra discs (briefly known as CD Plus before a Canadian

record store chain objected to the use of its name) appear to be a CD player as conventional audio CDs, but when placed in a computer's CD-Rom drive they reveal interactive tracks which, depending on the programming, can offer lyrics, biographies, interviews, video clips, and even access to the internet for updates and tour information.

Meanwhile, Leicester's Accurate Sounds is also looking for new sales areas, but has decided to try to increase its cassette business, especially in the growing spoken word market, rather than invest in expensive facilities for interactive formats.

It appears the audio CD will continue to form the staple diet for most CD manufacturers for the immediate future, something which should be good news for the record labels as healthy competition in the manufacturing sector ensures prices stay

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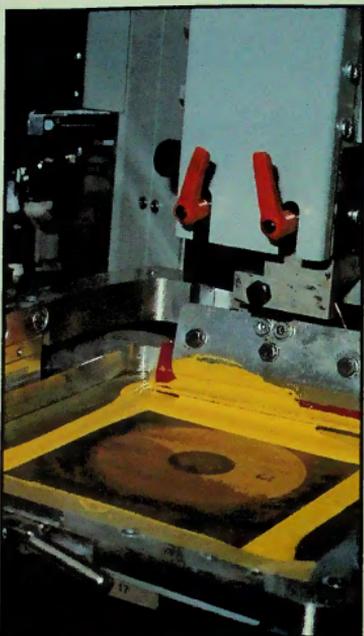
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Increasing demand for top quality CDs has led to the formation of a new CD manufacturer, CD Plant UK, owned by the same parent company that controls cassette and vinyl manufacturer Damont.

Until last year, Damont also manufactured CDs, but when the decision was made to target the UK's huge CD market in earnest, parent company Meekland decided to split the facilities so that all CD manufacturing could be concentrated in one purpose-built plant.

Andy Kyle, CD Plant UK's director of sales and marketing, says, "We moved into a 30,000 sq ft building in Hayes, Middlesex very close to the existing Damont factory and equipped it with the latest CD manufacturing technology.

"We have six Toolex Alpha presses, a Kamman six-colour printer and a high-speed Galvano packer. We can make our own stampers using state-of-the-art equipment and, by the autumn, we will have finished installing a Fire Track glass mastering suite,

which is a self-contained desktop system that removes the need for a full-scale clean room."

Although CD Plant UK has an established track record thanks to its links with Damont, Kyle feels that the only way to win customers is by offering the very best in terms of service and quality.

CD Plant UK aims to provide customers with a one-stop service for all their CD manufacturing requirements, including elements such as in-lays, packaging and printing. Kyle explains, "We have a printing company and a box maker within the Meekland Group so we can provide customers with a total package covering all areas of the manufacturing process. Our strength lies in our expertise and in our approach to the business, which is entirely service orientated.

"These days it's not enough just to make good quality disks, because customers expect that as a matter of course. To win clients and keep them we must be fast, flexible, reliable and creative, especially with packaging, so that we can offer that little bit extra." CD Plant UK employs 40

people and that number will rise to 70 by September as the company gears up for the anticipated pre-Christmas rush.

Kyle believes that growing the business slowly is the best way to secure its long-term future. He says, "We are aiming for a broad spread of clients so that we can manage our scheduling and cash flow better. Staying ahead of the competition means constantly investing in new equipment and we can't do that unless we maintain reasonable profit margins and don't offer silly discounts."

One new area of business that CD Plant UK plans to invest in is holographic CDs. At present, Nimbus has the patent on this technique, but CD Plant UK has applied for a licence.

Kyle says that if the licence is forthcoming, the company will make the necessary capital investment because he believes holographic CDs have a great future as a promotional tool.

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NAT WORK

IDEAS. SUE SILLITOE REPORTS ON SOME OF THE LATEST DEVELOPMENTS

release product across all formats are the target market for the Forward Sound & Vision group which bills itself as the only independent manufacturer to do all its manufacturing in the UK.

According to sales manager Marianne Virides, the ability to offer customers a package covering CD, CD-Rom, vinyl, cassette and video is Forward Sound & Vision's main strength. She says, "Customers like the fact that everything is handled by the same company and that we can offer a one-stop service across all formats without having to farm manufacturing out to other companies in the UK or overseas."

The Forward Sound & Vision group was established two years ago by international parent company Forward Technology as the UK umbrella group for a number of smaller companies, each specialising in a different format.

Vinyl manufacturing is handled by Orlake which has an annual capacity of 4m. Cassette duplication is handled by the Tape Duplicating Company (TDC) which, like Orlake, has been in the manufacturing

business for more than 30 years. TDC has a capacity of 500,000 units per week.

CD and CD-Rom production is handled by the Optical Disc Company (ODC) which has a weekly capacity of 300,000, while video duplication is carried out by FPA Video Duplication with a 250,000 weekly capacity.

Virides says, "We attract a wide range of clients including major and independent record labels, spoken word publishers, who have contributed significantly to the success of our cassette division, and corporate clients who want promotional material manufactured on cassette and video."

"We offer a comprehensive service which includes the design and manufacture of packaging as well as inserts if that is what the customer needs," she adds.

Forward Sound & Vision is committed to an on-going expansion programme that has already seen its CD plant increase in size.

"We now have three pressing machines at ODC and two printers including a six-colour printer," says Virides. "Our next move will be to install four new

vinyl pressing machines at Orlake to cope with demand from record company clients, especially from the dance and indie markets."

The group has also recruited more sales staff and employs a team of dedicated account handlers who look after specific clients. Virides says, "Our aim is to make the manufacturing process as easy as possible for clients and we feel the best way is to give each customer one point of contact within the group."

She adds that this is particularly important during the busy autumn period when any overcapacity in the manufacturing business is quickly used up. To ensure that no-one is disappointed, Forward Sound & Vision is already liaising with its regular customers so that orders can be placed well in advance.

"When you are faced with a very busy time of year, you need to be able to fall back on a lot of experience - and given the length of time the individual companies within the group have been operating, experience is certainly something we are not short of," Virides adds. >



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GETTING INTO SHAPE: DUET'S LATEST PRODUCTS

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As a marketing tool, shaped CDs and CD-Roms offer endless possibilities, but persuading clients that they will play and won't damage equipment is the battle Duet Music And Video faces as it moves the music business towards general acceptance of the idea.

The company's operations

manager Mark Rackstraw admits that some shaped CDs have not been a success, mainly because the manufacturing technique used to produce them amounted to little more than taking a hacksaw to an ordinary CD.

But the laser cutting technique employed by German company Cubes - for which Duet is the only UK licensee - has resulted in a high-quality product that won't peel, doesn't have sharp edges and can easily take an album's

worth of recorded material.

Rackstraw says Duet Music And Video, which has been in the CD and video manufacturing business for five years and currently acts as broker for Austrian CD manufacturer Koch Digitaldisc, first came across shaped CDs at Midem earlier this year. He says: "Two Germans working for the Pikosso record label literally took a hacksaw to some dance and techno overstocks that they couldn't sell and discovered that if the CD was cut in such a way that three points still touched the edge, it would balance and would play."

"Obviously, the amount of storage time left on the disk depends on the design, but with careful design it is perfectly feasible to fit an album on a shaped CD."

The Pikosso team tried using stampers to press the shapes, but this failed because the edges were not sealed and the metal inside the disk corroded.

Eventually, Pikosso approached Cubes which specialises in laser technology and the company devised a system that cut, sealed and lacquered the CDs in one complete process. High quality disks were supplied by Koch Digitaldisc: which is why Duet Music And Video was awarded an exclusive UK licence.

Cuba shaped CDs have been used for promotional purposes by BMG, Burger King and Microsoft. UK record companies are beginning to embrace the concept and Duet Music and Video is working on a number of projects for music and corporate clients. The first design to hit retail was for Earache which released the Carcass album, *Svenning*, on a brain-shaped CD.

Shaped CDs cost twice as much to produce as ordinary CDs. Rackstraw quotes a price of £1.21 per disk for minimum orders of 5,000 units. They also take a little longer to manufacture - around one month from start to finish.

Rackstraw says, "They don't present any packaging problems

as they are effectively ordinary CDs with parts cut away. The designs can be as wild as the client's imagination, so long as three points touch the edge for balance."

He adds that Cuba shaped CDs are not recommended for in-car CD players or CD changers, but for ordinary domestic CD players they are perfectly safe.

NIMBUS

Tel: 01633 877121

A new manufacturing technique that allows holographic images to be incorporated on to CDs and CD-Roms is proving to be a significant success for CD manufacturer Nimbus, which has spent the past four years developing the technique in conjunction with Applied Holographics.

3-D i-d holograms are available in two forms: edge-to-edge, where a holographic image is incorporated into the disc during replication using a special embossing machine, and security band, where a hologram is incorporated on to the inner or outer circumference of the disc during mastering.

Both processes are available only through Nimbus, which has the worldwide patent, but the company is planning to license the process and lease the necessary equipment to other CD manufacturers later this year.

Nimbus director Emil Dudek says: "The impact of holographic 3-D i-d discs is unsurpassed by conventional label design. Record companies and the software industry are very enthusiastic about the process which offers an effective deterrent to counterfeiters and also has enormous potential as a promotional and marketing tool."

In the UK, the first band to use the technique was Spacoch which incorporated a dot matrix hologram of the Spacoch creature on to CD versions of their single *In The Meatline*. Apricot Computers has also embraced the technique, using

the security band inner ring for its DiscoverWare range of 72 titles which will be released over the next three years. And Sirius Publishing in the US has used the 3-D i-d security band inner ring to authenticate the winning discs for the company's \$1m Treasure Quest multimedia mystery.

Dudek adds, "We are pushing the security aspect of 3-D i-d because we feel it has a significant role to play in preventing piracy. Its promotional benefits are more obvious, particularly to the audio industry which is always looking for new ways to create eye-catching products."

With a daily capacity of 250,000 units, the Nimbus plant in Wales is one of the largest independent CD manufacturing facilities in the UK.

The company also has manufacturing plants in the US and, this year, it will spend \$25m (£16m) installing Digital Video Disc (DVD) plant and increasing capacity at all its facilities.

Howard Nash, managing director of Nimbus UK, says, "From our beginning in 1984, we have invested in equipment and the systems needed to ensure our customers receive only product and service of the highest quality. Our corporate investment in DVD, a new generation of CDs with storage capacity equivalent to seven standard CD-Roms, will ensure we maintain our lead into the new millennium."

Apart from new equipment, Nimbus has recently introduced an exclusive range of completely recyclable packaging which was developed by packaging specialist BPC.

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AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
DANA BRYANT Wishing From The Top	WEA	August 5		The album will feature in HMV's Q selection and there will be solas specialist music press advertising.
ALEX REECE So Far	Island	August 5		Ads will run in the style and music press and there will be displays with multiples. Island is also issuing 5,000 limited edition vinyl cassettes.
SADAT X Wild Cowboys	RCA	August 12		The album will be press advertised in <i>Echoes</i> , <i>Down Love</i> , <i>HipHop Connection</i> and <i>True</i> .
LEWIS TAYLOR Lewis Taylor	Island	August 12		This debut album, which has already featured on <i>Kiss 100</i> , will be extensively advertised in the music press.
URGE OVERKILL Suill	Nectar	August 5		This mid-price release will be promoted with specialist music press advertising.
THE WHO My Generation - The Very Best...	Polydor	August 12		The release will be nationally TV advertised on Channel Four and VH-1 and there will be radio ads on Capital.
VARIOUS Evening Session Priority Tunes	Virgin	August 5		National Channel Four and satellite advertising will be backed by press ads and in-store displays with <i>Our Price</i> and <i>Woolworths</i> .
VARIOUS Gee Trance 4	Rumour	August 12		Ads will run in <i>Muzik</i> , <i>Jockey Slut</i> , <i>Wax</i> and <i>DJ</i> to support this release.
VARIOUS High In A Basement	Deconstruction	August 12		This compilation of new UK house music will be press advertised in <i>The Face</i> , <i>AME</i> and <i>Select</i> . There will be a mailout to the Decon database.
VARIOUS Largie! Id!	Solidstate	out now		This debut compilation from Solidstate will be nationally TV advertised on Channel Four and regionally on ITV.
VARIOUS No. 1 Country Album	PolyGram TV	August 5		National Channel Four and regional ITV ads will be backed by radio and press advertising and in-store displays with multiples and independents.
VARIOUS A Tribute To Stevie Ray Vaughan	Epic	August 12		This album is being re-released to tie in with the video of the same name. Both products will be jointly advertised in <i>Q</i> and <i>Moj</i> .

Compiled by Sue Sillitoe: 0181-767 2255

TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST

CLIFF RICHARD - AT THE MOVIES - 1959-1974
 Record label: EMI
 Media agency/executive: TMD Carat/Gareth Jones
 Product manager: Tony Harlow
 Creative concept: Tony Harlow
 EMI is planning a press and retail-led marketing campaign for this album, due out next week. This digitally remastered release is the first step in EMI's programme to upgrade Cliff's entire catalogue. The campaign will be extended through the autumn and may include TV ads.

COMPILATION

DRIVE TIME 4
 Record label: Dino
 Media agency/executive: MCS/Justin Lucas
 Managing director: Mario Warner
 Creative concept: Edward Short
 With sales of the first three Drive Time compilations now approaching 500,000, Dino is backing its latest release with a television campaign on GMTV and Channel Four. There will also be nationwide radio ads, Adshel, four-sheet and Underground posters and national press ads.

CMJ '96 Participants Include:

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- HERO - 9 La Hammer - Artifacts - Beta Minus Mechanic - Boduger - Tom Browne - Bush League AJ Stars - Chinchelo - Chisel - Cold Cold Hearts - Critics Bugain - Dohio Seed - Ditch-cooler - DJ Dill D and the Beatminers - Heather Edmond - Electric Frankentoken - Hüllecke - Gorky's Zupke's Hanci - Groovic Ghoulies - Guv'ner - Half Hour To Go - The High Llamas - Ignite - Incredible Force Of Junior - Jemmy Mae - Kuku Shaker - Lach - Lords Of Brooklyn - Magic Dirt - Manhole - Marcs Playground - Mosh O' Malic - Maxine - Mighty Diamonds - Lisa Miller - Oblivians - Plick - Sembrings - Sightseers - Sparkmaker - Speed McQueen - Spent - Spoon - Star 69 - Sluck Mojo - Ultra Bid - Urbanator - Whirlpool - Yolk



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Copy deadline
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(17.8.96 issue)
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Wednesday

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Pistols: still the bollocks? Mercury row boils over

I would like to say "Fair play, big man!" to Alan McGee for putting his money where his mouth is by taking out an ad in *NME* in praise of the recent Sex Pistols tour in response to the large number of critical detractors.

Having just promoted a very good Pistols show at the SECC, Glasgow, it was good to see someone else who is involved with "credible" music standing up to be counted. When we first announced the SECC show virtually every industry person was either highly critical or politely mocking. Our initial ticket sales were very strong and while these did start to tail off later in the campaign necessitating the addition of *Shit Little Fingers* to the bill, the outcome for a show, two days after T in the Park, was still very respectable.

It was certainly one of the highpoints of my career to have worked with the Pistols, especially as they had such an impact on my pre-teen years. I never had the opportunity to see them in 1976/77, but songs such as *Pretty Vacant* and *Anarchy in the UK* are still frequently played on my stereo along with the acts that it is cool and acceptable to admit to liking.

With the "comeback" tour, a large number of people were finally able to go to a gig by an important and influential band that they thought they would never see. The Sex Pistols gave excellent value for money and, despite changes in age and lifestyle, they still delivered a set that was full of real, vibrant energy — something that is all too often missing from a live performance.

Geoff Ellis,
DF Concerts,
Scotland.

Interesting to see Dooley's (*MW* August 3) picture proof action of the successful Muso '96 football bash for the 'lads'. You did select one photo of a woman which you captioned "the most memorable sight of the afternoon was surely ballet Helen Leisse — or 'Meloma' to her friends".

Hopefully, when your managing editor, Selina Webb, gets back from her holiday, she might feel the desire to kick a few balls in the *MW* office.
Kathy Leppard,
music and radio industry
consultant,
Battersea,
London.

I was appalled to read the editorial by Steve Redmond concerning the Mercury Music Prize (*MW* Aug 3). The sub-text of the article was clear — the only good music is 'indie' music, and there is a definite link between 'best' and 'best-selling' albums.

Apart from asking what happened to the token folk album in past shortlists, it would be more relevant to ask whether picking 10 albums to represent all areas of British music is a feasible task at all, considering that by *MW* figures (which do not include many small label or artist releases) there have been over 3,500 albums released this year and we are still only in August!

Surely the MMP has set itself a considerable task, and one with which it acquires itself, on the whole, reasonably well. If Redmond wants to celebrate his beloved indie music, he can go to the Brit Awards, where fashion undoubtedly rules over content.

That MMP tries to put content over fashion should be a matter of praise, not carping.

If I had one complaint it would be that the major labels still seem to dominate the shortlist despite high numbers of entries from smaller labels and the realistic error fee. Could this be that their much larger budgets allow them to make better sounding records than the independents can?

I'm sure MMP itself would agree there's room for improvement. Perhaps a series of sub-committees made up of specialist DJs and journalists to find the top five indie/folk/jazz/dance/soul/reggae and so forth, releases would be better, with the best album in each category going forward to a grand final, judged by a different panel. Whatever method is used, every year there are outstanding releases in all forms of music that deserve to be honoured. If the MMP turns into an indie showcase it will be the detriment of the industry as a whole.

Colin Jones,
director,
Rhianon Records,
London.

As an independent dealer, I was impressed by Jon Webster's comment about record tokens (*MW* Aug 3).

Firstly, independent dealers show their "commitment" 52 weeks a year, by stocking the acts your beloved record companies are trying to break! Secondly, in the three years since the demise of the national tokens, many independent dealers have put their money and

faith in selling and promoting their own tokens.

Also you should credit the dealer who, with the common sense that if EMI could not make it work, then it was doomed from the start. As a matter of fact, we were one of the dealers willing to support the new token. So do not tell us to put our money where our mouths are, we already do that by having our tokens accepted in many outlets in the South West.
Paul Savage,
Soundhouse,
Kent.

I am a DJ who is getting very irritated with the way 12-inch promos are labelled.

Why are more and more record companies labelling their records on one side only, with the remarks Side A (That Side) and Side B (This Side)? Why not print side A on one side and side B the same?

The majority of promos are mailed in blank sleeves, so actually knowing which particular mix is playing, when all the label reveals is either a logo or a not for resale remark, makes life awkward for us DJs.

I'm sure I air the views of many DJs when I say that we get sent an awful lot of records, and simply have no time to start re-labelling the records ourselves to make things easier in the rather subdued lighting at club DJ booths. What ever happened to the good old-fashioned promo of large black print on a white label labelled on both sides?

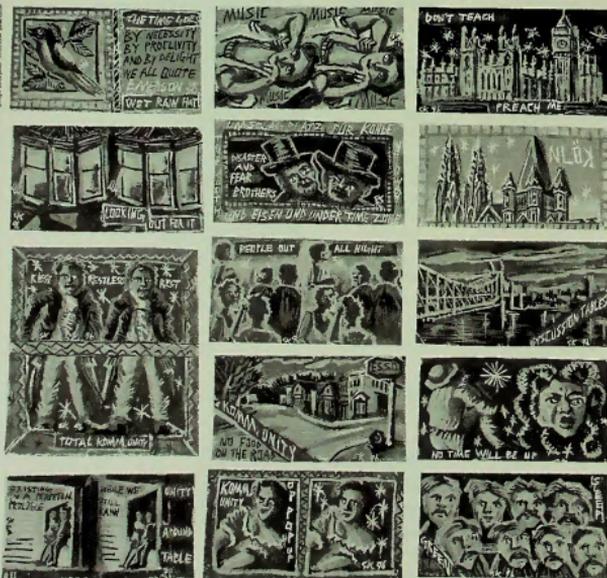
Steve Elliott, DJ,
Plymouth,
Email:1011660.3506@compuserve.com

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DOOLEY'S DIARY

Remember where you heard it: Following Frans De Wit's departure from MCPS, Dooley hears that some publishers would be keen to see PRS take over the whole caboodle. **Outrageous?** Maybe... Whatever the chart result yesterday (Sunday), there was probably someone in high dudgeon in the Conroy household. If **Robbie** didn't get it, Chrystalis head of promotions **Katie Conroy** was going to be unhappy. If he did, then hubby **Paul Conroy**, MD of Spice Girls label Virgin was highly likely to be peeved... The **Gary v Robbie** debate is dividing not just the nation, but **London's Rock Circus** too. With the 12-strong executive committee split 6-6 and an impromptu visitors poll being too close to call, the waxwork museum has put off a decision and is asking for comments from fans and members of the public... There was **unwanted excitement** at London's **Planet Hollywood** last week where, as **WEA** prepared to screen clips of **REM's** Road Movie video, head of press **Barbara Charone** and tattooed PR **Lawrence Akers** squealed as a tiny grey thing scuttled across the floor. Ever helpful, Dooley burst into a splendid



They may be 56 short of varieties, but when it comes to Ween's new album at HMV, beans most definitely mean Weens. That wacky Mushroom Records act offers a free, limited edition can of Ween Beans to any HMV customer buying their Twelve Golden Country Greats album which is out today (15). Poised to open a whole new can of or, Weens are left to right HMV product department's catalogue rock and pop buyer Mark Standman, Mushroom Infectious general manager Ian Westley and product manager Richard Connell and Flying Nun press officer Helen McLaughlin.

rendition of I Saw A Mouse and tucked into the gratis burgers... Last week's **Muso 96** took its toll on some of the more elderly players - London Music Week chief **Chris Hughes** ended up on crutches... Could an **Oasis** album be coming sooner than we think? **Yah Mo Be There...** It says a lot of about the respective political parties. According to **HMV's** survey of MPs' tastes, the **Tories'** choice as the most important musical event of the past 75 years was the launch of **Radio Three**, while **Labour Party** members plumped overwhelmingly for **Woodstock**... It's a scene his many victims would have relished - TV prankster **Jeremy Beadle** being roused from his bed and evacuated from a Manchester hotel as tidal waves of water flooded into the ground floor. Only this time it was for real and the joke was on Beadle. The incident happened as former **Alarmer Mike Peters** sipped a few post-gig drinks with **Transatlantic/Castle** staff at the Victoria and Albert Hotel. Water suddenly began dripping through the ceiling and everybody was evacuated. It turns out a - nameless - female **Castle** employee had begun to run herself a bath, but promptly forgot about it after

ordering a couple of nightcaps... London's theatrical rockers **Delicatessen** got a few more theatrics than they bargained for when showcasing their new album **Hustle Into Bed** at the Cockpit Theatre last week. The record industry audience was treated to the sight of their tour manager, **Mick Brown**, brawling in the foyer with an employee of the theatre. Said ponytailed type was punched in the face and police were called... The mystery of **Who Is Christian Goldman** rolls on tirelessly (or tiresomely, depending on your angle). The man who made his name by spray-painting it across west London is about to release his first single - apparently backed by a big name label in L.A. For the UK leg of operations, **Chris's** spokesperson, who has never met his client, reports the publicity-shy **Goldman** has had talks with **ZTT** and **Virgin** about a deal. But **ZTT's Jill Sinclair** is no fan of the mystery painter man. "It's really irritating isn't it? And someone sprayed his name across my building so I won't be signing him," she complains. **Virgin's Ray Cooper** is also unimpressed: "Until he finds himself a decent graffiti artist I don't think there'll be room here".....



When Tina Turner dropped into Wembley Stadium for a couple of nights for a modest little gig last month, who were there to surprise her with a platinum disc but the heads of her record label. The album has reached excellent status in superquick time - five weeks to be precise - so (I-R) **EMI Records** Group worldwide chairman **Ken Berry**, Parlophone MD **Tony Wadsworth** and **EMI Records** president and CEO **Jan Francis Cecilion** were keen to mark the occasion with an award and a bit of a laff.



Midem supranova **Peter Rhodes** traded his Savile Row threads for a pair of workman's duds after landing the plum role of - yeah, that's right - a drummer in the Aussie drama series **Water Rats**. Rhodes, an enthusiastic amateur thesp, didn't even have to suffer the indignities of the casting couch to secure the job. He ran into **Water Rats** star **Colin Friels** during last April's **MIP-TV** market. Assuming he doesn't get the call from **Tanalltown**, Rhodes will be back in action as the working man behind **Midem** next January.

music week
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A World Wide Publication

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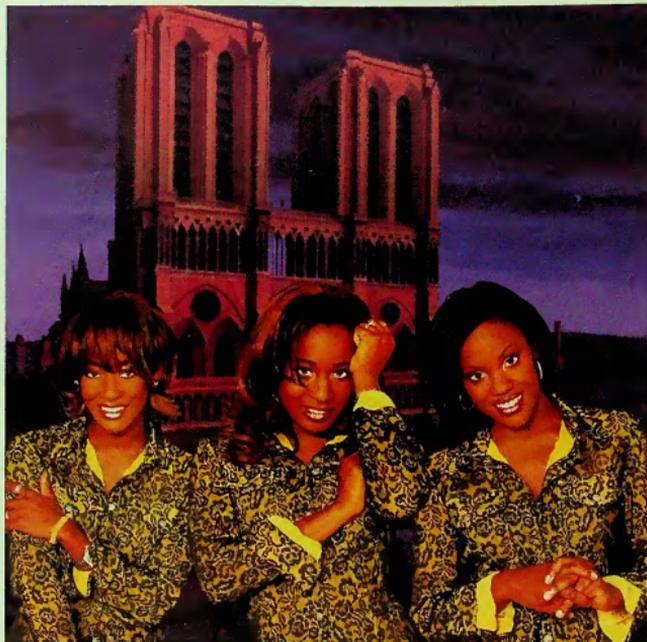
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