



MUSIC WEEK

PRO-AUDIO & STUDIOS SPECIAL

For Everyone in the Business of Music

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Noel slams Ivors 'stunt'

by Martin Talbot

Noel Gallagher has launched an astonishing attack against songwriters' society Basca, accusing it of using the Ivors Novello songwriter of the year award for a "cheap" publicity stunt.

The Oasis songwriter has declared that he is turning down the award which has been offered to him jointly with the members of Blur - Damon Albarn, Graham Coxon, Alex James and Dave Rowntree.

In a statement issued on Friday, his management company Ignition said Gallagher was first told he had won the award two months ago.

He was then told last month that he

would receive the honour jointly, although the event organisers refused to reveal who the other joint winner would be.

Alec Mckinlay, of Ignition, says they later found out that the joint winners would be Blur.

He says, "Noel is very upset about it. This has got nothing to do with any adversity - Noel credits Damon with writing some good songs - it's the fact that this award, an Ivors Noel respects, is being used to revive this hackneyed old media-invented conflict."

"We invite Damon to join us in deploring this cheap sensationalist act by what should be a respected organisation," he adds.

Sony/ATV Music Publishing managing director Blair Macdonald, who publishes Gallagher through Creation/Sony/ATV Songs, says, "I am very disappointed. Basca has done this to create publicity."

Basca chairman Graham Fletcher says that the decision of the Ivors judging committee, which comprises Basca member writers, was based on long-established criteria, combining "statistics, quality and originality."

"When it came to judging the award, there were two groups of people who were indivisible and the judges decided to make the award jointly, which I thought was an extremely even-handed decision," he says. "It's a shame. The

award is a gift and I think they should take it in the spirit in which it is intended."

Mckinlay says a number of other British artists have equalled Blur's success this year, including Pulp, Seal and Redhead. "But no other contemporary songwriter can parallel Noel's success and international recognition over the past year," he says.

At the awards, which are due to take place on May 30 at London's Grosvenor House Hotel, Gallagher is also in the running for best contemporary song with Wonderwall. Blur are not nominated for any other awards. Blur manager Chris Morrison declined to comment.

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since G's Ooh Aah...Just A Little Bit is on course to be the biggest-selling UK Eurovision entry since Bucks Fizz's winning song. Making Your Mind Up, went to number one in 1981. The Eternal label is issuing a second CD format next Monday (13) to boost the single in the week before the Eurovision final in Oslo, Norway on May 18. Eternal managing director Steve Allen predicts the single, which has already sold around 250,000 copies and was set to record its fifth week in the top five on Sunday (5), will be the label's biggest hit to date. "I'm still hoping it will get to number one," he says. "The second CD is the perfect pop package with some great dance mixes which are going down well in the clubs."

Watch us, London tells world

The owners of London's state-of-the-art convention and exhibition venue The Business Design Centre are expected to announce this week an ambitious event which will promote London as the music capital of the world.

The project, code-named London Music Week, would take place in April next year at the north London venue. It would capitalise on the current buoyan-

cy of UK music and provide a mixture of conference, exhibition and a full programme of gigs.

The organisers are understood to have had preliminary discussions with a variety of industry organisations.

"The aim is to create a high-profile event which will make the whole world sit up and take notice," says one event insider.

UK acts make IAAAM debut

UK acts Nu Colours, Omar and the London Possee are to perform as part of June's celebration of black music being staged by US organisation IAAAM in Washington.

They will be part of the first delegation of UK talent to attend the event, which takes place from June 14-18 and is the biggest show in the US black music industry calendar. Omar and Nu Colours perform at the Diamond Awards For Excellence Gala, while the London Possee will take part in the Emerging Artists showcase.

Menzies goes pro-active on pop

John Menzies is investing £2m in a nationwide revamp which will put new emphasis on music.

The plan, titled Project Phoenix, will include new corporate decor, new chart displays and new window fittings, which will see music featured in the front windows for the first time.

The initiative was launched to the major record companies at the end of last month in conjunction with co-op TV ad packages as part of a new aggressive approach to music retailing by the chain.

Menzies also launched the first in a

series of mid-price promotions last week with a "buy two get one free" offer on PolyGram titles. The chain's buying and merchandise manager Nick Peel says the move underlines the importance of music to Menzies.

"We have spent the past three years getting head office working right and now it is time to focus on the music in-store," he says. "In the past, we've maybe not been pro-active enough and we want to put that right."

More space will be devoted in-store to the singles chart and promotions with the introduction of "recommen-

ed" sections and less full-price catalogue, says Peel. The project follows a modernisation programme over the past 18 months covering 43 of the chain's stores.

Menzies is also planning eight more openings this year, including stores in Lichfield and Breckon, as part of a move towards larger stores.

The new stores will cover around 700 sq m, double the current average of around 300 sq m. Existing stores are also to be expanded or relocated to fit in with the new divisional strategy.

● See profile, p6

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18 flashes of sheer brilliance, isn't it...mmm?

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Press ads herald HMV home shopping launch

by Catherine Eade

HMV launches its home shopping service HMV Direct this weekend with the first of a raft of national press ads.

The first leg of a massive national ad campaign launches on Sunday (12), promoting the first issue of the service's 216-page hardback catalogue. It contains details of the service, which makes 200,000 music titles available by phone or mail order.

Three years of preparation and a £2m investment have gone into launching HMV Direct, which is being headed by director and general manager Glen Ward, assisted by former NCT Directory executive Mark Binnington and former Bell Cable Media executive Janet Apps.

"We're redrawing the boundaries of music retail," Ward says. "There's a massively under-developed market out there of people who don't have time or

who don't want to shop in stores and this is the most convenient way for them to buy music. I'm delighted it's finally up and running after all the hard work we've put in."

The promotional campaign will centre on ads and inserts - giving details of the service and the freephone number 0990 334578 - which will appear in national quality newspapers as well as style and music magazines including *NME*, *Mejo*, *Autocor*, *Radio Times*, *Cosmopolitan* and *Golf Monthly*. The campaign runs until mid-July.

Copies of the HMV Direct catalogue, with details of around 1,500 titles, were despatched to thousands of customers on HMV's database last week.

Titles in the catalogue are pegged at HMV store prices, with an additional postage and handling fee of £1.50 per order.

Customers can place orders by telephone or fax 24 hours a day, with opera-

tors available between 8am and 9pm. Despatch is promised within seven days.

The catalogues, which are being sold for £3, which is refundable against the first purchase from the service, are divided into 12 separate genres and will be updated every six months. Niche catalogues are also planned.

Ward stresses that HMV Direct is not designed as a record club but simply an extension of the HMV operation.

"Mail order is nothing new - we've been doing it since we opened the Oxford Circus branch 10 years ago but, over the past two years, we've been gathering names and addresses of customers and now we'll be directly targeting 30- to 50-year-olds who have stopped buying," says Ward.

"A third of people in Britain live 10 miles or more from a record store and my personal crusade is to make them buy music again," he adds.

New MD seeks to build higher profile for Tower

Andy Lown took up the post of managing director of Tower Records' UK and Middle Eastern operation on Wednesday (1), replacing Ken Sockolov, who returns to the US next month.

Lown, 31, says his immediate objective is to focus on the £2m Birmingham store due to open by the end of the year, for which he has just appointed former Glasgow store manager Ken McKay as manager.

He says he will also be looking at the structure of the company. "By the virtue of my progression through Tower, it's only natural that I'll take a more hands-on approach to the company," he says. "One thing I'll be working on over the coming months is heightening our profile within the industry."

Lown, whose elevation was announced in March, joined the company as a sales assistant in 1986 and became general manager in 1993, playing a key role in the opening of the Glasgow store in 1990. Lown will also retain responsibility for Tower's stores in Tel Aviv, Haifa and Jerusalem in his new role.

Sockolov remains at Tower's UK office until June during a handover period. "Ken's around to give me a hand if there's anything I need help with," says Lown.

Sockolov will move to Sacramento in mid-June, where he will be working in the Tower retail division under senior vice president of retail Stan Goman.



Nigel Kennedy's first new album for four years is being released on June 3 by EMI UK, breaking Kennedy's 10-year relationship with EMI Classics. Kafka is the first project on which Kennedy has written all the material, and features Stephen Grappelli, Jane Siberry, Stephen Duffy and The Fall's Brix E Smith. EMI UK managing director Clive Black says, "Nigel wanted it handled by the pop division, because he doesn't see Kafka as a purely classical project."

Orbital aim for a broader appeal



Orbital's latest tour may hint towards an increasingly broad audience, but their young dance fans were undoubtedly the fore at the opening night in Wolverhampton, writes *John Barnes*.

The 13-date tour, which includes a visit to London's Royal Albert Hall, emphasises the crossover potential and, indeed, ambitions of the Hartnoll brothers, Phil and Paul.

Twenty minutes in, and the hall was experiencing a full-blown rave as Orbital reeled off past and present classics to the delight of their fans, including tracks from their latest album *In Sides*, notably the spine-chilling *The Box*. The sound was clean and necessar-

THE ORBITAL TOUR

Promoters: Metropolitan S/J/M/Benevade

Booking agents: VAT

Sound: Skan PA

Dates: Wolverhampton Civic Hall (May 1), Liverpool University (2), The Point Dublin C3, Brighton Centre (5), St Austell Coliseum (6), Leicester De Montfort University (7), London Royal Albert Hall (8), Sheffield University (9), Cambridge Corn Exchange (11), Glasgow Barrowlands (12), Festival Theatre Edinburgh (13), Mayfair Newcastle (14), Manchester Apollo (15).

ily bassy, giving that vital kick that energises Orbital's music.

If there is any criticism of the brothers' live show, it is in their lack of communication which, though not at the

worst of techno interventions, didn't extend beyond an occasional thumbs up from beyond the control desk.

But the visuals and lighting make up for any lack of on-stage presence. In Wolverhampton, screen backdrops displayed an endless stream of Orwellian images, concentrating on icons of science and technology, while the Hartnoll brothers' equipment stood in the foreground, a towering, exoskeletal stack of synthesizers and drum machines, sprouting wire and flagged by roving strobes.

This current tour is continuing after the UK with 16 dates in Europe and Orbital reach the US in the summer. If the Hartnoll brothers receive as enthusiastic a reception away from home, they will be well placed indeed.

Bottomley to address BPI

The BPI has confirmed that national heritage secretary Virginia Bottomley will be the guest speaker at its AGM on July 3. BPI director general John Deacon says her acceptance to speak at the meeting, at BBC Broadcasting House on July 3, is evidence of the increasing importance of the British music industry. Bottomley is also holding a reception for music industry executives at the Department of National Heritage in Whitehall on June 10. Last week, she visited the Brit School for Performing Arts & Technology in Croydon.

Carrack appears in Heart showcase

London radio station Heart 106.2 is to broadcast its first live showcase on May 15, featuring a performance by EMI artist Paul Carrack at Lyndhurst Hall in north London's Air Studios.

Initial to rock in the new millennium

A three-hour live music show in Greenwich, south London on New Year's Eve 1999 is being planned by Initial Film & TV as part of a 24-hour TV celebration of the millennium. Initial, which has finalised a deal for exclusive use of the Maritime Old Royal Observatory in Greenwich on the last night of the millennium, says the show is likely to bridge classical and contemporary music. Meanwhile, Initial's The White Room is set to be sold for broadcast in the US.

Livesey launches publishing company

In The City director Yvette Livesey has launched her own publishing company Vintuoli Music in a 50:50 deal with Ronder Music. She says, "There are a lot of great hands out there and most as many A&R men who don't know a thing about music. I've wanted to strengthen my involvement in the music industry for some time."

BPI offers Popkomm discounts

The BPI is offering members a discount to use its stand at this year's Popkomm in Cologne between August 15-19. Members will be able to take up the special offer for £300 per person (non-members are eligible at £380) before the closing date of June 20.

Jazz stars perform for free

The 6th International Jazz Day is to be staged at 11 venues throughout London on May 25, featuring free performances from jazz stars including Roy Burrows and Jean Toussaint. The event is sponsored by a number of music industry organisations and radio stations, including the MU, PRS and Jazz FM.

LIPA launches fundraising card

The Liverpool Institute for Performing Arts is combining with the MBNA International Bank to offer a credit card facility to help raise money for the school. For each new applicant for the new LIPA Mastercard, the institute will receive a £1 royalty and a further £3 each year if the account remains active. LIPA will also be paid 0.15% of each transaction at no cost to the cardholder. A Gold Card is available to anyone earning more than £20,000.

Morrison makes it a double

WEA artist Mark Morrison achieved the **double** last week, with both his single and album, *The Return Of The Mack*, receiving awards from the BPI. The single became the eighth single to earn platinum status this year, while his album was certified silver. The other awards last week went to Mike & The Mechanics' *Hits (Platinum)*, Ocean Colour Scene's *Moseley Shoals (gold)*, The House Collection, *Dance Mania*, Orbital's *In Sides* and Cecilia by Suggs (silver).

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EVANS LOSES TO VIRGIN DUO BUT WINS TOP SONY PRIZE - p4 ▶▶▶▶

COMMENT

HMV scores Direct hit

Not since Madonna's Sex has a book come so attractively packaged as the HMV Direct catalogue. The home shopping paperback turned up in the MW offices last week in a padded silver envelope which immediately dispelled any notion that mail order is the preserve of sadoes who don't go out much. HMV Direct is, however, aimed at people who don't go to record stores much, either because they reckon they're passed it or simply because they live in the sticks.

For this reason, the initiative should not strike fear into the hearts of indie retailers across the land - this is a move to mop up extra sales, not cannibalise the existing market.

The innovation and quality of HMV Direct will rightly be getting some people worried, though. The catalogue, which runs the gamut of musical styles with its 1,500 entries (tasters for the 200,000 titles on offer), just begs you to make an order, right down its nifty symbols to help you through. Count me in for all the ones with a bath next to them ["wind it down - albums that promise not to jolt"]. Another clever initiative from HMV, and another which its competitors will be watching extremely closely.

Noel's no to the Ivors

It will be a great sadness if, as now seems likely, Noel Gallagher does not turn up to be recognised as songwriter of the year at this year's Ivors ceremony. No amount of juggling with the "statistics, quality and originality" criteria of the Ivors can get away from the fact that if there is one writer who has defined the resurgence of British music, and British songwriting in particular, in the past year, it is Noel. No one else can challenge him for this honour - not this year.

Selina Webb

ACROSS THE POND

Stepping back in time

Out of loyalty to this column - my last - I am sitting listening to New York radio station WKTU 103.5 as I type. I have just heard Real McCoy, preceded by Machine (a gay disco classic), a cheesy Eighties freestyle record and Planet Soul's retro acid. Cue the first bar of Chaka Khan's Ain't Nobody.

It is a uniquely New York mix, but it is surprising for two reasons. First, that it is on air at all, since, only two months ago, the station was the city's only country music broadcaster - and successful at that. Second, that it took so long for some bright programmer to spot this yawning gap in the market.

Since it changed formats (and names: KTU deliberately revives the acronym of New York's leading Seventies disco station), the station's ratings have soared. Who are its listeners? Kids seeking an alternative to the hip hop of Hot97 and twenty/thirtysomethings reviving memories of younger days. It has even secured David Morales for a weekend mix slot.

Such is the industry interest that KTU has announced that it is scarcely possible to talk to senior record executives without them predicting dance music's comeback. Certainly, more dance records are doing better in the *Billboard* chart. And the station is so high profile that it is likely to inspire programmers in other cities.

This is good news for the dance community and for the UK business. While trendsetting rock stations have picked up on Oasis, Radiohead et al, UK dance - pop or underground - has struggled for airplay.

In a couple of weeks time, I'm heading back to London after 10 months out in the Big Apple. If I return here in another 10 months, maybe it will be M People and The Prodigy, not Oasis, who are the talk of the town.

MBI

Music Business International
deputy editor Ajax Scott is currently
seconded to our New York office.

NEWS

Virgin Radio DJs Russ and Jono helped the station mark its third anniversary in style by picking up the gold award for best breakfast show at the Sony Radio Awards. Russ Williams and Jonathan Coleman, who have been working together since the station launched three years ago, beat Radio One's Chris Evans and Steve Penk of Manchester's Key 103 for the award, which was presented by Sony artist Dee'ree. Judges gave the award for the "spontaneous, original and funny" content of the show. Virgin Radio also picked up the award for best on-air promotion for its Apollo 12 competition.



Evans loses to Virgin duo but then scoops top prize

by Catherine Eade

Radio One experienced mixed fortunes at last week's Sony Radio Awards, when it was tipped for two of the biggest awards but still walked away with two of its own.

The national pop station was beaten in the music-based breakfast show category by Virgin Radio, whose Russ Williams and Jonathan Coleman took gold. And it lost out to Radio Five Live in the station of the year category.

But Chris Evans won the coveted broadcaster of the year award, which was collected by Radio One controller Matthew Bannister. The station picked up one other gold from its record 10 nominations, with Andy Kershaw's Kershaw In South Africa winning the specialist music programme award.

Bannister says, "It is fantastic to be nominated so many times and I'm particularly delighted that Chris and Andy would gold awards - what other station could offer that range?"

"Chris has added 1M listeners to Radio One since he began and I'm delighted he got the highest award of the radio industry."

"He's not only broadcaster of the

SONY AWARD WINNERS

Music-based breakfast show - Russ & Jono, Virgin Radio; Specialist music programme - Kershaw In South Africa, Radio One; Daytime music sequence programme - Sounds Of The Sixties, Radio Two; Themed music programme - Fairist Isla, Radio Three; Music presenter of the year - Brian Kay, Radio Three; Broadcaster

of the year - Chris Evans, Radio One; Local broadcaster of the year - Steve Penk, Key 103, UK station of the year - Radio Five Live; Local station of the year - Moray Firth Radio; Regional station of the year - Clyde 1 FM; Gold award - Richard Gater, Radio Academy award - The Proms; Radio Academy fellowship - John Whitney.

year, he's the most talented broadcaster of his generation."

Radio One also picked up three silver awards - including one for the documentary on the music industry, *Doing The Business - Who's Ever Got A Lot Of Money* - and four bronze awards.

The BBC swept the board at the awards ceremony, at London's Grosvenor House Hotel, taking gold in 26 of the 33 categories.

Radio Four took a record eight awards, while Radio Five Live picked up six.

Radio Three's Brian Kay took the music presenter of the year award, beating Radio One's Mark Goodier and Tim Westwood, and Radio Three also picked up the award for best themed music programme with *Fairist Isla*. Radio Three

controller Nicholas Kenyon said of his station's two awards, "Radio Three is still the envy of the world."

Radio Two took four gold awards, including one for best daytime music sequence programme for *Sounds Of The Sixties*, produced by Roger Bowman.

In an otherwise disappointing showing for the commercial sector, Virgin won the award for best on-air competition, alongside its breakfast show prize. Other commercial winners were local station of the year Moray Firth, regional station of the year Clyde 1 FM and local broadcaster, Key 103's Steve Penk.

Commercial radio received another big win with Richard Baker's gold award for services to radio, following his switch from BBC Radio to Classic FM last year.

Briggs replaces Levy in Chrysalis A&R shake-up

Chrysalis managing director Mark Collen has appointed Chris Briggs as the label's new head of A&R in his first high-profile appointment since taking charge of the label in March.

Briggs, formerly with Chrysalis-linked Compulsion, takes over from Steve Levy, who left at the end of last month.

"Briggs is a top geezer, he's got fantastic experience," says Collen, who promises more A&R appointments over the next 12 months as part of his commitment to build the team in tandem with the growing roster of artists.

Since the label was consolidated within EMI UK in the autumn, Chrysalis has signed Simple Minds and Bouda Carline and is attempting to launch a number of new acts including Liverpool band Proper and New York rappers Fun Lovin' Criminals.

Briggs began his career in the music industry as a press officer for Chrysalis in 1974, before moving into A&R with EMI in 1978. He joined Phonogram in 1980 as head of A&R, where he signed ABC and Big Country, and spent five years as head of A&R at A&M between 1985-1990.

He was then headhunted by then-Chrysalis managing director Paul Conroy and given the task of setting up the offshoot label Compulsion.

In a parallel move, former Sony A&R consultant and manager Gordon Biggins is joining the label as head of artist development, responsible for bridging the gap between A&R and marketing.

Levy had been acting head of A&R since Chrysalis was moved into EMI's offices in Brook Green, west London last September.

Albert Hall chief calls for action on touts

Royal Albert Hall chief executive Patrick Deuchar called for support from managers to help stamp out ticket touts in a speech at the IMF's members' forum last Monday.

Deuchar says tickets for the recent Bruce Springsteen shows at his venue were changing hands for £175 and that some of the tickets came from industry sources.

"If managers take a lead and put their weight behind controlling tickets, then it will go a long way to stopping it," he says. "Obviously, touts can ring up our box office to get tickets, but we are trying to do everything we possibly can and managers can put pressure on all the people who allow tickets to appear on the streets."

International Managers' Forum general secretary James Fisher says the body supports Deuchar. "We are very sympathetic. Ticket touting is a big concern and we want to help," he says.

► EMI STROLLS TO FIFTH PUBLISHING VICTORY -p8

Kingfisher seals deal to buy out MVC founders

by Martin Talbot

MVC founders Garry Nesbitt and Michael Isaacs have sold their stake in the 28-store retail chain to its parent Kingfisher after more than four years with the operation.

Managing director Ken Lewis says the acquisition is amicable and that Nesbitt remains as a consultant. Isaacs is concentrating on his Ragdale Hill health spa business. The pair had combined share of 24%, with Kingfisher owning the remaining 76%.

Nesbitt and Isaacs launched MVC in November 1991 as a club offering members discounts on CDs, tapes and videos. Although their departure coincides with the confirmation of a new management structure at MVC, Lewis says it was under discussion from the end of last year. The deal was finalised at the end of Kingfisher's financial year in February.

Lewis says, "They were both part-time directors and Garry remains with the group. But they had to decide whether they were going to put a lot more money in or were going to let us buy them out."

DIRECT MARKETING PROVES TO BE A HIT

Initial direct marketing tests using MVC's database of members are already proving a success, says marketing manager Phil Marr.

A series of promotions have been launched over the past two months, covering releases including VCI's Les Misérables video, the new Hootie & The Blowfish album and the Sony Classics catalogue. As well as allowing targeted direct mailings, MVC's membership system allows it to quantify the level of success by recording each purchase by a member.

The management restructuring included the arrival a month ago of Lewis as managing director and Fred Phillips as marketing controller - both from Kingfisher - while Phil Marr joins as marketing manager from the Great Universal mail order operation.

Marr's first role will be to oversee an expansion of MVC's direct marketing operation, using the database of more than 1m members (see panel).

Lewis says MVC will be launching its first television co-promotions this autumn; details of the packages being

A Mark Knopfler promotion to customers who had previously bought Dire Straits and Knopfler material led to 1% of those mailed buying his new album at MVC, giving it a 6.4% share of all sales of the album - double the chain's usual market share, says Marr. The Sony Classics and Hootie & The Blowfish promotions achieved similarly positive results, with 6% and 4% response rates respectively.

"This is very much in its infancy," Marr adds. "It's like having a Ferrari, but we have only taken it to first gear so far."

offered were presented to record labels and video companies last week.

The chain is planning a series of openings in the coming months which will push it to around 40 stores, including the first MVC stores in northern England.

One of the sites will provide the chain's first move into prime, shopping centre locations. The MVC store in Cardiff, which was its first big city store when it opened 18 months ago, has been one of the most successful in the chain in attracting members.

NEWSFILE

Ad track released by Water

Independent label Water Music is releasing the theme music to the latest Land Rover Discovery TV ad. The track, *Mad Alice Lane* (A Ghost Story) by Lawlor is out this week, eight months after it first featured in the ad. The piece was composed and produced by Peter Lawlor, who has production credits with The Boo Radleys and Squeeze. The release is also being trailed on the ad. Water Music is distributed by 3MV/Sony.

Disc staff on the move

VCI-owned distributor Disc is moving its team of around 20 telesales, customer service and credit control staff and its main computer system from Watford to its offices in Southgate, north London. The move, which will be completed by today (7), means the administration staff will now be sited alongside the physical shipping operation. The VCI group's legal affairs and accounts department and the Blockbuster operation will remain in Watford. The new address is: Disc Distribution, Unit 12, Brunswick Industrial Park, London, N11 1HX. Telephone 0181-362 8111.

Jackson to star in Monte Carlo

Michael Jackson will reprise his Brits performance of *Earth Song* at the World Music Awards in Monte Carlo on Wednesday (8). The show, which will be broadcast to more than 60 countries, also features Diana Ross, Celine Dion, Seal, TLC, Hootie & The Blowfish and Shania Twain.

CMR launches Top 20 chart

Country Music Radio is launching its first weekly chart, based on the most popular tracks on the Europe-wide satellite station. The Top 20 run-down will provide the basis of a weekly chart show which will be broadcast at 7.30pm every Thursday, presented by Stuart Cameron.

Sony aims high with Einhorn

Sony Classical is hoping for a Gorecki-style breakthrough with the new Richard Einhorn recording *Voices Of Light*. The album, inspired by the classic 1928 film *The Passion Of Joan Of Arc*, was launched to retailers last Wednesday. Retail backing includes in-store promotion with Virgin, Our Price and Tower Records.

Excess expands operation

Excess Press has expanded, with the creation of a tour production operation called *Sorted*, and moved to new premises at 2nd Floor, 9-11 Liverpool Road, London N1 0RP. Phone 0171-837 0865, Fax 0171-837 0880.

Mick Clark

Mick Clark remains as senior A&R executive for Columbia Records, contrary to an impression which may have been given in last week's *Music Week* story relating to the appointment of Dave Balfe. Clark is close to finalising negotiations with Sony Music to launch a new imprint through the Columbia label.

Capital and Heart seek second FM licences

Capital Radio and Chrysalis-owned Heart have become the first stations to confirm plans to apply for second FM licences in London following Government proposals to lift restrictions on media ownership last week.

National heritage minister Lord Inglewood announced on Wednesday (1) that the Government was planning to allow radio groups to hold more than one FM licence in the same metropolitan area.

The 104.9 frequency vacated by Melody Radio was advertised last month by the Radio Authority.

Capital Radio will apply to use the frequency for its Capital Gold service and Heart 106.5 programme director Keith Pringle says the Chrysalis-owned group is now "looking seriously" at applying, too, hinting it may propose a format which will challenge alternative station XFM.

"Commercial radio is traditionally good at attacking mainstream markets, but there's a gap in London for an alternative contemporary station," he says. "Chrysalis has a lot of heritage in that area."

Emap and GWR are also thought likely to bid alongside XFM and black music station Choice FM.



Mercury Records releases the first of two albums tying into the new Tom Cruise movie *Mission Impossible* on May 13. The first album will feature the theme recorded by U2's Larry Mullen and Adam Clayton (pictured), along with tracks by Massive Attack, Björk, Skunk Anansie and Gavin Friday. PolyGram Classics is planning to release the score by composer Danny Elfman next month. The Mullens/Clayton theme will be released as a single on June 3.

▶▶▶▶ METALLICA RETURN WITH A TOUGH JOB ON THEIR HANDS -p10▶▶▶▶

turn on tune in..



3.5 million viewers

or
drop out

Project Phoenix seeks to reassert chain's role in music retailing

John Menzies' decision to label its new £2m in-store revamp Project Phoenix has a significance that will not be lost on the music industry.

In the past three years, the retailer, at its own admission, has sat back and lost ground to its competitors. Now, though, Menzies is reasserting its commitment to music.

"We haven't been as aggressive as we could have been," admits the chain's buying and marketing controller Nick Peel. "We have been more reactive than proactive in our relationship with suppliers and there some stores which have looked a bit tired and dated."

Project Phoenix is designed to change all that. Peel vows, "We are more serious now about music than at any time in the past."

Since the arrival of John Menzies Retail managing director Steve Robinson in 1992, Menzies has been focusing on reforming head office practice through the development of warehousing and introduction of new IT systems, including the implementation of Epos across all stores stocking music.

A streamlining of the buying structure has also stripped away one layer of management. Established music buyer Hamish Robertson was promoted within Menzies Retail in the autumn, leaving Peel directly overseeing buying across entertainment with 10-year Menzies veteran Mark Spence as buying manager for music and former WH Smith buyer Derek Moir as music buyer.

Of the Edinburgh-based retailer's 254 stores nationwide, 138 High Street outlets have music departments. But since the early Nineties, Menzies' market share in music has slipped back



NICK PEEL: "WE ARE MORE SERIOUS NOW ABOUT MUSIC THAN AT ANY TIME IN THE PAST"

to 3.5% from its traditional position of around 5%.

Project Phoenix centres on the implementation of a new, more contemporary in-store look giving a higher profile to music. New displays will give music a place in the stores' front windows for the first time with new chart racking – which has been on trial at the chain's Princes Street store in Edinburgh – bringing more attention to the music departments.

The revamp has already received support from record companies. "It looks really good," says one sales director. "It's livelier and a lot brighter."

Despite Menzies' recent loss of market share, record companies say the retailer remains a crucial piece of the geographical jigsaw. MCA commercial director John Pearson says, "Menzies is very important, even in

terms of breaking acts. It is certainly important enough for one or two of our sales guys to fly up to Scotland once or twice a month."

Menzies continues to display strength in the north west of England and, more specifically, in Scotland, which is home to around 40% of its stores and where it claims a music sales market share of around 10%.

The intense concentration in one area has distinct advantages. A focused co-op TV campaign across the Scottish TV regions with Sony last autumn achieved powerful results, across titles by Ceolán Dion, Michael Bolton and Michael Jackson. Menzies achieved an improved market share of up to 20% as a direct result of the activity, says Peel.

The success of the campaign has encouraged the retailer to plan a significant roll-out with co-op

campaigns this autumn, too, and presentations to the major record companies in the past fortnight should lead to four or five similar campaigns this year, says Peel.

The retailer is also forging closer links with the majors in a bid to revitalise its back catalogue sales. A new "buy two, get one free" promotion on PolyGram mid-price releases was launched last week, the first of a series of promotions planned throughout the rest of the year.

Catalogue promotions will be the thrust of Menzies' new-look music departments, an inevitable move following the fierce pricing policies, including a procession of "three for £20 campaigns", adopted by specialist retailers.

For the first time, Menzies will source its own stock for such back catalogue promotions, making a move away from its sister company and long-time music and video supplier THE.

Peel – who says, contrary to the claims of some disgruntled competitors, that it does not get preferential terms from THE – says the move is evidence of the changing attitude at the company. "Instead of sitting back and letting it come to us as we have done in the past, we have been going out to get it ourselves a little more," he says.

"Dealing direct gives us much more flexibility and allows us to hit more aggressive price points."

Menzies is also planning more openings and expansions of existing stores. The strategy is not intended to be an all-out challenge to specialists such as HMV and Virgin, but Peel's aim is to ensure that Menzies raises its profile in areas otherwise ill-served by music retailers.

Marie Talbot



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ful PROMOTIONS FORCE

TOP 40 SINGLES JAN - APRIL 1996

POSITION

1	GENE - "For The Dead"	14
2	LEVELLERS - "Just The One"	11
3	BJORK - "It's Oh So Quiet"	4
4	GOLD BUG - "Whole Lotta Love"	6
5	NORTHERN UPROAR - "From A Window"	17
6	UPSIDE DOWN - "Change Your Mind"	11
7	SAW DOCTORS - "World of Good"	15
8	SKUNK ANANSIE - "Weak"	21
9	Q-TEE - "Give Me That Body"	40
10	SHAMEN - "Heal"	31
11	SCOOTER - "Back In The UK"	18
12	LOVE DECADE - "Is This a Dream"	39
13	BJORK - "Hyperballad"	8
14	N-TRANCE - "Electronic Pleasure"	11
15	GAT DECOR - "Passion"	6
16	LIL MD YIN YANG - "Reach"	28
17	CARL COX - "2 Paintings & A Drum"	24
18	BLAMELESS - "Breathe"	27
19	KILLING JOKE - "Democracy"	39
20	PJ & DUNCAN - "Stepping Stone"	11
21	BIS - "Kandy Pop"	25
22	UPSIDE DOWN - "Everytime I..."	18
23	WANNADIES - "You & Me Song"	19
24	NORTHERN UPROAR - "Livin It Up"	24
25	YOSH - "Screamer"	38
26	ASH - "Goldfinger"	5
27	MANIC STREET PREACHERS "A Design For Life"	2
28	SKUNK ANANSIE - "Charity"	20
29	SLEEPER - "Sale Of The Century"	10

Music Retail Sales and Promotions - for further information contact:-
 Andy Lapper, Mike Hall or Del Querns Tel: 0181 846 9946 Fax: 0181 741 5584

Competition falls by the wayside as EMI strolls to its fifth victory

A strong singles performance sees EMI underline its position as the dominant publisher

In what is looking increasingly like a formality, EMI Music emerged once more as the UK's most successful publisher during the first three months of 1996.

Despite slipping from its 28.5% fourth quarter 1995 share to settle at just under 26%, EMI still outperformed its two closest rivals' combined total and managed to keep a healthy cushion of more than 12% between itself and second-placed PolyGram Island Music.

This marked more than just the fifth quarter in a row in which EMI has come out on top. The figures also reveal that the major has registered a year-on-year increase in its share of the UK chart business for each of those five quarters. It is a claim none of the other publishers in the Top 10 can match.

EMI was particularly prominent in the singles charts. Here, the quarter's two best-selling titles Spaceman and How Deep Is Your Love, by 37% more controlling interests in a further four from the Top 20, helped it rack up a record score of 27.5% — the largest any one publisher has enjoyed in the sector for more than two years.

By contrast, its share of the albums market was down by nearly a quarter from the mammoth 31.1% it garnered at the end of last year. Nevertheless the final 23.9% figure meant that EMI still managed to put 13% on to the 23.5% of albums it registered in the opening months of 1996.

Back then, of course, EMI was ahead of Warner Chappell by only the slimmest of mathematical margins. This time its albums score put it more than eight percentage points clear of second-placed Sony Music. Clearly benefiting from the sustained success of Oasis — whose Noel Gallagher was the quarter's top songwriter — Sony saw its share here swell by 37%, more than enough to float it above both PolyGram and Warner Chappell.

But the roles were reversed in the singles sector. There, a Sony downturn of a quarter to 9.4% meant it surrendered the number two slot it gained at Christmas.

Nevertheless, Sony's fourth placed joint score of 11.3% was still eight points above what it claimed at the end of the first quarter of 1995 and represented a stunning 223% increase in its share of total UK chart action over the past 12 months.

The emergence of Sony Music as a potential frontrunner has coincided with the waning in fortunes of the once-mammoth Warner Chappell. As a result, the certainties there used to be in the contest for the top three places have now vanished and the competition has grown ever fiercer. In the first quarter of 1996, it developed into a dogfight as the Great Marlborough Street mob came close to trouncing the Park Street posse in a scrum for third place.

However both were comfortably beaten into second by PolyGram Island Music, which registered significant gains in all areas. Finishing with a strong 13.2% overall — its best score since the last quarter of 1994 — PolyGram added nearly a half to its year-on-year share, despite having control of less than 50% of only one



GABRIELLE

entry — Gabrielle's Give Me A Little Time — in the period's Top 10 singles. But the presence at number nine in the talent listings of Jarvis Cocker and the Pulp team responsible for the quarter's fifth best-selling album helped redress some of the balance, while a series of PolyGram claims on more than 30% of the singles ranked 21-40 revealed the depth of its chart catalogue.

With sales of the period's most popular singles consistently reaching platinum status, it was perhaps no surprise to see Jelly Music debut at number seven with a 2.7% share of the



ROBERT MILES

joint markets. This was due, in essence, to the success of just one song — Robert Miles' half-million-selling Children. It accounted for 4.3% of all the singles sold in the UK between January and March — a big enough share to empower the Italian independent to jump above MCA Music and take sixth place in this sector.

MCA on the other hand hosted Alanis Morissette at number six in the writers' chart, thanks to the jagged Little Lili album which was also the quarter's second best-seller behind (What's The Story) Morning Glory?

Morissette played no small part in an admirable performance from MCA which saw its share of the album market boosted by 86% to 9.3% and thereby ring up a year-on-year improvement of very nearly 100%.

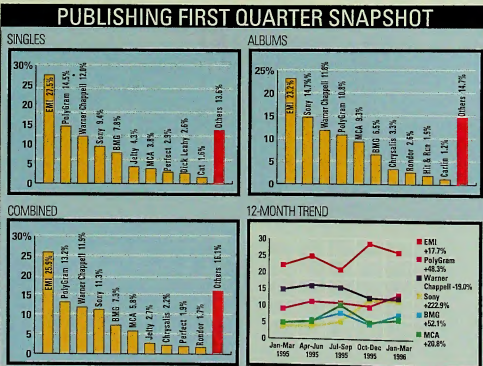
And yet MCA relinquished the fifth place it enjoyed in the last quarter's combined returns to BMG Music.

Gains of 73% in singles and 44% in the albums categories were reflected in a 7.3% overall share which brought BMG back virtually to its third quarter 1995 peak of 7.8% and represented a 12-month increase of more than 62%.

Finally, of course, the first quarter of 1996 marked the return of George Michael, with Jesus To A Child. It proved to be the period's sixth best-selling song, and caused the welcome reappearance of Dick Leahy's name to the UK's top singles publishers.

If sales of George Michael's forthcoming Older collection meet Virgin's expectations, then it's a pretty safe bet that Leahy will also be back among the top album publishers when Era's number-crunchers set to work on the second quarter 1996 figures at the end of June.

Chas de Whalley



TOP 10 SINGLES

Title/Artist	Publisher
1 Spaceman — Babylon Zoo	EMI 100%
2 How Deep Is Your Love — Take That	EMI 100%
3 Don't Look Back In Anger — Oasis	Sony 100%
4 Children — Robert Miles	Jelly 100%
5 Anything — 3T	EMI 100%
6 Jesus To A Child — George Michael	Dick Leahy 100%
7 Earth Song — Michael Jackson	Warner Chappell 100%
8 I Wanna Be A Hippie — Technhead	Perfect 50%
9 Give Me A Little More Time — Gabrielle	EMI 16.66%
10 I Got 5 On It — Luniz	PolyGram 33.34%
	Windup/Pacific 10%

TOP 10 SONGWRITERS

Writer	Publisher	Artist
1 Gallagher	Sony	Oasis
2 Mann	EMI	Babylon Zoo
3 Gibb/Gibb/Gibb	EMI	Take That
4 Concia	EMI	Robert Miles
5 Jackson/Jackson/Jackson	EMI	MT
6 Morissette/Balard	MCA	Alanis Morissette
7 Devlin/Cherastis	EMI	Bluetones
Morris/Morris		
8 Jackson	Warner Chappell	Michael Jackson
9 Coker/Dayle/Senior	PolyGram	Paup
Banka/Mackey/Webber		
10 Michael	Dick Leahy	George Michael

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METALLICA

UNPARALLELED IN THE HARD ROCK MARKET

The phrase "monsters of rock" is clichéd, but its use is mandatory for Californian thrash metal merchants Metallica.

The last time they released an album (the eponymous Metallica, also known as "the black album") in August 1991, it debuted at number one on both sides of the Atlantic and sold 156,000 copies worldwide. It has since become the band's Dark Side Of The Moon, having never left the *Billboard* 200.

As a hard metal act, the quartet stand unparalleled. Sales of their previous four albums are all multi-platinum and contribute to a total of around 50m; they won three consecutive Grammys between 1989 and 1991; and their last tour took

in 308 venues, attracted more than 6m fans and spawned the Live Shit boxed set containing three CDs, two videos, a book and assorted memorabilia which retailed at \$100. It has shifted 600,000 copies, making it the top-selling multi-pack in retail history.

On May 20, the Metallica behemoth again prides into gear with a new single, *Until It Sleeps*, taken from the forthcoming album *Load*, which is destined to break at least one more record on its June 3 release as the longest CD ever produced: 14 tracks clocking in at 73 minutes.

But there is some trepidation about following up such a massive hit.

"The last album was such a huge phenomenon that it would be naive to assume that we could surpass it," says Howard Berman, managing director of the band's UK parent label Mercury, who is experiencing his first Metallica album launch since his move from A&M.

Pete Mensch, who, together with Cliff Berman, manages the band from their Q Prime agency, is less restrained in his view. "Can it be as big? Fucked if I know!" he harks. "One believes it can't be repeated, but I don't know. We can maybe still do as many records in Europe but the US is tougher because things change a lot quicker here."

Yet there is no real secret behind the sales success of the black album, according to Metallica drummer and founder Lars Ulrich.

"It was a combination of several factors," he says. "I think it was a really good record. There was the timing.

The musical climate was perfect for that sort of record—you can't discount the word luck, you know. But then, we were incredibly persistent about showing it down as many people's

throats as possible. We played the remotest corner of the planet—twice."

The black album was released two months before Nirvana's *Nevermind* and coincided with a revived taste for heavy music. But with the death of Cobain and the Seattle sound, the musical map has changed since Metallica last released a record.

Ulrich claims to be unconcerned about the current size of the band's fanbase. He says, "We've never been in this for the numbers and I'm pretty confident that we'll never have another record like the last in terms of sales. We still get the same feeling making a Metallica album."

The band spent nine months recording *Load* in The Plant, just outside their home base of San Francisco. It again features joint production credits with Bob Rock, but everyone concerned agrees it is a more diverse, approachable Metallica album.

"I think it's very different. It's a lot looser, a big step from where we left off last time," says Ulrich. "We wanted it to be a representation of what we sound like live."

"I think it's exceptional," says Berman. "I could not be happier with it. It's so powerful; the production is

stunning, the songwriting is as good as ever, but it's more accessible."

In fact, *Load* is effectively only half of the work the band put in at the studio; they already have enough material for another album.

"We decided to put out another album maybe in a couple of years and tour in shorter spurts," explains Ulrich. Metallica's global status means they have deals with several different labels around the world (including Elektra in the US) and a tour which runs until the middle of next year.

Mensch says, "The campaign spreads through to spring 1997 and it's important to do promotion in the territories we won't be reaching on tour until then—places like South East Asia and, of course, the UK."

Metallica reach this country in October with Mercury planning a staggered marketing campaign to maintain sales momentum.

Mercury marketing manager Fiona Grimshaw says, "We have to kick things off by alerting the fanbase. We don't need to spend tons of money on fancy marketing, we just need to get the message to people because our reps' reports from dealers and stores show there is a huge reservoir of anticipation

for the album."

The first single, *Until It Sleeps*, will kickstart the campaign, although there is a doubt as to how much airplay a Metallica track can command on national radio—despite the fact that three of their last four singles charted in the Top 15.

"With the programming in this country, it's never going to be an easy ride, but two things exist in our favour now," says Berman. "First, the size and fanbase of the band and, second, the record, which is incredibly melodic."

And the album is extremely melodic, even featuring one song, *Mama Said*, which boasts James Hetfield on pedal steel guitar.

Metallica purists might be shocked by their heroes going

country but, if released as a single, *Mama Said* could be their biggest hit yet.

In the meantime, the band and their management have had dance guru Moby remix *Until It Sleeps* to push it harder.

When it is released here, Metallica will be preparing to take to the road in the US—not on their own tour, but, surprisingly, with Lollapalooza, which they headline.

"The organisers thought it had all become a bit stale and predictable and they thought it was time to take a sharp turn," says Ulrich. "They always wanted to be less alternative, more a gathering of groups from different musical backgrounds."

Part of the deal has meant Metallica had a say in the roster, which has led to them putting forward a few surprising names. Rather than acts built in a similar vein, they have gone for some of the leading lights of Britpop.

"We were talking with Oasis about getting them on the tour," says Ulrich, who might seem an unlikely fan.

"Underneath those well-oiled pop songs was a rock band with tons of attitude, a group who want to kick everyone's ass. But Wonderwall broke and suddenly became the biggest thing on the planet and that was it."

"I also love Black Grape. Their record is my favourite from the past year and we've just had them confirmed on the bill," he says.

Metallica: monsters of rock and champions of Britpop sums up a band which has always existed on its own terms and made a resounding success of it. "Their strength has come from their refusal to compromise," says Berman. "We've stuck to what they know and abided by their own rules."

Mike Pattenden



ROCKING OUT OF THE RACKS

The UK performance of Metallica's previous albums.

Year	album (label)	Chart position	UK sales
1984	<i>Ride The Lightning</i> (Music For Nations)	87	186,000
1986	<i>Master Of Puppets</i> (Mercury)	41	175,814
1990	<i>And Justice For All</i> (Vertigo)	4	87,500
1991	<i>Metallica</i> (the black album) (Vertigo)	1	254,765
1992	<i>Live Through and Out</i> (Vertigo)	54	17,000

The band's total global album sales now exceed 50m. The band also released the limited edition live album *The Good The Bad And The Live* in 1993. It peaked at number 58 and was then deleted.

Act Metallica Project: album Label: Vertigo Songwriters: Hetfield, Ulrich, Hammet Publisher: Creeping Death Music/PolyGram Music Publishing Studio: The Plant Producers: band/Bob Rock Released: June 3

One to WATCH

MUNDY
This talented young Dublin singer/songwriter has impressed the few who've witnessed his showcases, and an advance cassette of his forthcoming Epic single reveals a widespread array of influences and sounds.

CHECKMATE!

MCA WINS AGAIN

MCA has scored another victory in its long battle to protect its exclusive rights to the Chess Catalogue - This time on April 18, 1996, against Charly Records, Ltd. (now known as Night and Day Distribution Ltd.) in the United Kingdom for Copyright Infringement.

As with others, Charly Records claimed to have licensed the right to exploit the Chess catalogue from Marshall Sehorn and his company, Red Dog Express, Inc. The Court found otherwise, holding that Charly Records had acted dishonestly in seeking to rely on any such license.

The scorecard now reads as follows;

September 11, 1992 - California Superior Court

Judgement against Sehorn and Red Dog declaring that they "do not have, and never have had" any rights in the Chess Catalogue.

September 14, 1992 - United States District Court

Judgement against American Telstar, Inc. for \$2,300,000.

December 4, 1995 - California Superior Court

Judgement against Creative Sounds, Ltd for \$1,461,311 in compensatory damages and \$1,461,311 in punitive damages.

July 27, 1995 - United States District Court

Judgement against Charly Records for \$5,114,416 in compensatory damages and \$2,057,597 in punitive damages.

July 27, 1995 - United States District Court

Judgement against Charly Holdings, Inc. and Charly Records International APS for \$6,314,094.

December 21, 1995 - Commercial Court of Nanterre France

Judgement against Charly Holdings, Charly Records International and Charly Records and an amount to be determined.

Any Chess product not licensed by MCA is infringing product, and MCA will continue as it has in the past to take all necessary steps to enforce its rights.

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NU COLOURS

CARVING OUT AN R&B IDENTITY

With renewed excitement about the growth of British soul music, it seems appropriate that one of the genre's leading acts, Nu Colours, should storm back into the fray with an exciting single and album.

"We've always believed they're the best R&B vocal group to ever come out of the UK," says Colin Barlow, A&R director at their label Wild Card.

Trevor Nelson, who hosts Radio One's Rhythm Nation soul show, expresses similar admiration. He says, "When I think of Nu Colours, I think great vocals, great songs and good production. They have the capacity to be a UK version of Sounds Of Blackness."

Although their debut album, *Unlimited*, spawned the hits *Tears*, *Greater Love* and *Power*, Nu Colours had no firm musical direction. "The album was too disjointed," admits the group's leader Lawrence Johnson, "and you couldn't get an idea of what Nu Colours were about."

The group spent a year finding their producers such as Simon Law, Ian Green and New York newcomers Joel Kipnes and Dinky Bingham.

They also recalled original member Priscilla Man Jones to consolidate the powerful and emotive vocals of Fazzy Simpson.

Johnson is excited about the outcome. "We feel we're really got some strong songs here and maintained a good balance - nothing was written as a filler," he says.

Act: Nu Colours. Project album Label: Wild Card. Record/Producer: Warner Chappell, PolyGram Music, various Writers: various Producers: various Studios: various Released: May 27

Across the album, Nu Colours' sound shifts from a contemporary to retro soul feel, without forsaking the group's natural gospel edge.

While the acoustic ballad *Yes, I Will* has huge pop potential, the Law-produced *Back Together* and *Do You Want To Go Back (To When)* share an old-school flavour.

Nu Colours were the first act to sign to Wild Card three years ago. The label's ethos has always been to build a roster of album acts with individuality. Yet, while albums by Lighthouse Family and China Black have gone gold and silver respectively, Wild Card's success has primarily been rooted in the singles chart, where China Black, Lighthouse Family, Ultimate Kaos and US-licensed rapper Ske-Lu have had major successes.

Barlow is eager to put things in perspective. "People get the wrong idea and think the label is established because we've had a few hit singles," he says.

"But I'll think we're successful when we have a roster of artists who are selling a serious volume of albums."

The next stage of Wild Card's development begins with the impressive Nu Colours album.

Barlow's expectations are high. He says, "I think they've made one of the best soul albums to come out of this country. We'll take it slowly and I'd like to think that this group can go to any country in the world and sell plenty of records." *Justia Dykes*

Not for nothing is Donal Lunny known as "Ireland's Quincy Jones".

With more than 100 album credits to his name, here is a man with his fingers in an apparently limitless number of musical pies. Over recent weeks, Lunny has been acting as musical co-ordinator and presenter of a 13-part Irish TV series featuring live performances by traditional and modern acts, from Pínt & Page and Mark Knopfler to Seamus Begley and Michael O'Suilleabhain.

Now, top of the master musician's agenda is Common Ground, the EMI Frontier album on which Lunny collaborates with a stellar cast of vocalists including Bono, Elvis Costello, Kate Bush (singing in Gaelic) and Clannad's Maire Brennan.

Next weekend, he will act as arranger for the French entry in the Eurovision Song Contest, a version of a Breton folk song performed by Capercaille's Karen Matheson. And this summer he embarked on a series of live performances in Australia. There is also talk of a recorded collaboration with Kings of reggae rhythm Sly and Robbie later this year.

Lunny's position as a one-man music industry is based to a large extent on his involvement with three of Ireland's pioneering groups: The Bothy Band, Planxty and Moving Hearts. These acts helped break down the barriers between traditional and popular music in the Seventies and Eighties and paved the way for acts such as The Pogues and Riverdance.

DONAL

A ONE-MAN MU

Lunny's profile since those days has been maintained by his collaborations with Irish acts such as Christy Moore, Mary Black, Capercaille and Maire Brennan.

Familial connections place him dead centre musically - his brother Mairéas is a member of Capercaille and son Oisín is in London-based rap band Marxman - while Lunny is increasingly on call to international artists, all of whom have drawn on his talents to provide a rosy edge to their music on a wide range of ethnic instruments.

In one respect, these debts are being repaid on Common Ground, which features tracks by U2's Bono and Adam Clayton, the Finn Brothers, Bush, Sínead O'Connor and Costello, as well as Brian Kennedy, Liam O'Maoláin, Davy Spillane and Paul Brady.

"The idea was that I would create a musical sound into which each of the singers would step," says Lunny, who recorded the album last autumn in Dublin and London at the prompting of Gerald Seigman, director of Hemisphere and associated labels at EMI.

Artist: Donal Lunny/Various Project album

With acts such as The Wildhearts, Terrorvision and Shed Seven now breaching the charts, predictions of a summer of melodic British rock do not appear fanciful.

And Epic's *Honeycrack* are set to be among the front-runners.

If the favourable reception they received while supporting Alanis Morissette on her sell-out tour can be taken as a reliable gauge, then *Honeycrack*'s debut album should catch them to prominence. A brace of singles has already been released and a month-long residency at London's Splash Club further raised their profile.

Yet *Honeycrack* do not fit comfortably into any of the brackets which bands are currently grouped in. They are neither Britpop, Britrock nor punk, but an amalgam of musical influences as diverse as their backgrounds.

At the band's creative hub are Willie Dowling, Mark McRae and CJ, formerly of The Wildhearts, a connection that

HONEYCRACK

HIGH EXPECTATIONS F

has raised expectations but also been something of a burden for *Honeycrack*.

"If you were to write down the individual characteristics of everyone in *Honeycrack* - ethnically, we're from totally different backgrounds; politically and philosophically we're very different; and musically, we have enormously varied tastes - you would think that this band cannot work together", Dowling says. "I suspect this is also our greatest strength, because one of the most important factors you can have in any band, and particularly a band of this nature, is the idea of tolerance. Conflict ultimately achieves very little, or at least it doesn't in our environment."

Artist: Honeycrack Project album

IN THE STUDIO

ARTIST	PROJECT	COMPANY	AM	STUDIO	PRODUCER
A HOUSE	album	SETANTA	Keith Cullen	CHATEAU ROUGE MOTTE (France)	Mix/Hedges/Ian Grimble
CARLEN ANDERSON	mixes	XL TALENT	Ashley Newton	WHITEFIELD STREET (London)	Brendon Lynch
APOLLO 440	mixes	XL TALENT	Ian Wright	WHITEFIELD STREET (London)	artist
CLINT BRADLEY	album mix	M&G	Jack Staven	JACOBS (Surrey)	Chris Bostock
BOUQUINE	album mix	TRADE 2	Geoff Traves	BRITANNIA ROW (London)	Dave Anderson
EMPTORS NEW CLOTHES	album	ACID JAZZ	Edie Pillar	CHAPEL (Lincoln)	Trevor Jackson
TONY ESPOSITO	album mix	COSTA EST	Willy David	ROUNDHOUSE (London)	Raf McKenna
GENKIA	album	NUB	Saul Gajman	THE APARTMENT (London)	Mike Hedges
HOLLYWOOD	singles	MOTHER	Malcolm Dunbar	THE APARTMENT (London)	Rapino Brothers
JOURIDER	mixes	A&M	Polya McGargar	MAYFAIR (London)	Raf McKenna
THE LEVELLERS	live mix	CHINA	Phil Nelson	PRIVATE	artist
IAN McNABB	tracks	THIS WAY UP	Sophie Fisher	MAYFAIR (London)	Mike Hedges
ALISON MOYET	album	COLUMBIA	Ronnie Gurr	RED BUS (London)	Arthur Baker
NOVOCENTO	tracks	ZTT	Simon Aldridge	MATRIX (London)	John Williams
PUBLIC DEMAND	tracks	ZTT	Simon Aldridge	SARM WEST (London)	Cliff-horn/Joe
SEXUS	single	ZTT	Nick Jackson	CHSWICK REACH (London)	Cliff-horn
SILVER JETS	tracks	BLANCO Y NEGRO	Harvey Eagle	PRIVATE	artist
SUNDAYS	album	PARLOPHONE	Keith Wozencroft	PRIVATE	Dave Anderson
TERO SYMON	tracks	AS&M	Simon Dunmore	WHITEFIELD STREET (London)	Aron Friedman
WILDHEARTS	mixing	EAST WEST	Dante Bonetto	WHITEFIELD STREET (London)	Mike Pala
MATT WYNN	mixes	DORADO	Cliff Buckman	MAYFAIR (London)	Adrian Bushby

Confirmed bookings, week ending May 3. Source: Era

One to WATCH

CAUSE 'N' EFFECT

Match easy listening fare with songs with pop-epic and you have this latest boy band. Robert Bell's management company like Loupan Down Under is currently seeking a recording deal for this London four-piece whose quality and background is nodding, TV hit music should open a few doors.

LUNNY

MUSIC INDUSTRY

Seligman reveals that he made Lunny a personal priority when he moved from EMI International to the UK company last year. "I'd followed Donal's career since the early Seventies and one of my first objectives was to meet him," he says. "For Common Ground, Donal was the only man who could create a musical context which would be of artistic and commercial interest to the wider public."

After initial discussions, Lunny set about putting together a musical team, which included Ray Fenn, David Hayes and Eoghan O'Neill. He then drew up a wish-list of singers, most of whom were personal friends.

Lunny says that recording ran extremely smoothly. "I was so happy - it was a breeze," he adds. Given the differing demands of the artists involved, this provides yet another strong indication of the respect Lunny commands within the musical community.

One of the album's highlights is *Mary Of The South Seas*, by Crowded House's Neil Finn and brother Tim.

who became aware of the project when they attended the EMI conference in Dublin last September.

"They dropped by and, within three days, had come up with the song about their mother leaving Ireland for New Zealand," recalls Lunny.

By contrast, Bono and Clayton recorded a new version of *Tomorrow*, a track which originally appeared on U2's 1983 album *October*.

"That started as an acoustic, organic-sounding piece which I sent off to them to work on," says Lunny. By the time the track was returned, it had been transformed into an atmospheric cauldron of trip hop effects which would not have appeared out of place on the recent U2/*Eno* album *Passengers*.

Lunny and Seligman are wary of Common Ground being perceived as the latest in a long line of superstar collections. "I was aware that people might say, 'Not another compilation album,'" says Lunny. "But that wasn't the motivation behind it and, hopefully, that can be heard in the tracks. It's based on a fluid and spontaneous series of sessions, not a format."

Seligman believes that Common Ground will command wider appreciation than many traditional sounding records. "There is already an audience for this type of music, but I don't think you have to be an avid fan of Irish music to appreciate Common Ground," he says. "It's much broader-based musically."

Paul Gorman



TRACK RECORD

Lunny has appeared on more than 100 albums as a session player, collaborator, producer/arranger or as a member of Planity, The Bothy Band and Moving Hearts. The highlights include: 1970: The Emmett Spiceland Album; 1971: *Christy Moore - Prosperous*; 1973: *Planity - Planity*; 1974: *Clannad - Clannad 2*; 1976: *The Bothy Band - The Bothy Band*; 1978: *Paddy Brady - Welcome Here*; *Kind Stranger*; 1979: *Donal Lunny et al - And Nuclear*; 1980: *Andy Irvine - Rainy Sundays*; 1980: *Wendy Dreams*; 1981: *Moving Hearts*

- *Moving Hearts* 1982; *Kate Bush - The Drowning*; 1984: *Van Morrison - A Sense Of Wonder*; 1985: *Mary Black - Without The Fanfare*; *Kate Bush - The Hounds Of Love*; 1989: *Alan - Horus With A Heart*; *Capercaillie - Sideways*; *Kate Bush - The Sensual World*; *Elvis Costello - Spike*; 1991: *Donal Lunny et al - Bringing It All Back Home*; with *Sinead O'Connor & Liam Neeson - My Special Child*; 1992: *Maire Brennan - Maire*; 1992: *Bill Whelan - The Seville Suite*; 1996: *Common Ground*.

Common Ground/Label: EMI Premier Songwriters: various Publishers: various Studios: Windmill Lane (Dublin), The Banker (London). Released: May 27

CRACK

FOR DEBUT ALBUM

Such musical diversity allied to the punk ethic that has served the likes of The Wildhearts so well is essential to Honeycrack's appeal. It also has its disadvantages, as Dowling readily acknowledges.

"We're in an interesting position," he says, "because, as we anticipated, we are walking a tightrope. On occasions we are perceived as being a rock group or as a punk group or being viewed as Britpop. We've had comparisons with everything from Metallica and Motörhead to The Beatles and The Beach Boys. There is just an uncertainty at the moment. The *NME* and *Melody Maker* are still not sure whether they should be covering us.



Similarly, the rock papers are probably thinking, 'They're a bit poppy'. Most of the press we've had has been pretty good, but it is teetering on the brink of uncertainty."

Dowling and CJ are adamant that

Honeycrack bear little resemblance to The Wildhearts et al, but there is one aspect common to all the acts currently enjoying chart success with guitars as their core musical medium: songs. "The era of the song is upon us,"

Dowling says. "For me, that is the greatest thing, because before I'm interested in a group or a riff or a particular philosophy, I want to hear it in the context of a song."

"All of these bands share that and it's certainly something that we aspire to. We're interested in the songs, not the fashion content or style that they come delivered in."

Prozac certainly lends weight to that belief. It contains 13 songs of abundant wit and variety that form a collection to satisfy the broadest of musical tastes. Hints of reggae mingle with jobbish riffs while the fulsome vocal performances are a delight.

"We've made a well-rounded album," beams CJ. Dowling agrees. "It does all the things I'd bullshitted it should do. It actually takes you on various little journeys; each song has something to say. Very few have a direct, repetitive feature, although there are a couple of themes that are similar. But each song stands up on its own." Andy Martin

Label: Epic Writers: Honeycrack Publisher: Warner Chappell Producer: Dowling, Busby, Norton Released: May 20

STEVE LAMACQ ON A&R

This is a weird idea, but stay with it. As they say in the media, it's got legs. A couple of weeks ago, I was killing time in a pub, before watching **60ft Dolls** do their thrashy, scissor kick thing. All of a sudden, my corner was invaded by four accountants who'd made a baseline for the trivia machine (a beast I thought had been facing extinction for years). As they piled money into it, lights started going off everywhere. Why don't we patent an A&R machine? A pound for three goes. Believe me, it's a winner... We start by renting them to record company canteens, then A&R offices (under the guise of executive stress relief), then every venue known to man. This is the score. We'd have questions split into three categories: History Of A&R, Today's A&R and How To A&R. Typical questions would go along

the lines of: (History) "Which Irish band tipped to be the next Black Crowes disappeared after signing a major deal?" And "What was the exact advance given to Eighties flops The Road to Damascus? ... Here's a couple of bang-up-to-date ones. "Name the Scottish trio who have provoked the most A&R interest this year?" And for a bonus, "Which London-based indie label, with cool American connections has emerged as the surprise favourite to sign them?" Answers, we think, next week... Talking of which, as hinted at in our last edition, Creation is incredibly keen on new Brit-rock band **3 Colours Red** whose progress they've been following via support dates with **The Almighty**. Come to think of it, we could have a whole section of our new, whizzo, quiz dedicated to Creation Records (instead of

giving you questions, I'll just give you the answers: **Instinct**, **My Bloody Valentine**, **The Jesus & Mary Chain** and **Doing It For The Kids**... Here's another one: Name one new Essex band who've been creating interest in the last month. I've got an answer to this one. Having heard the name a few times, I saw **Mouthly** play at Harlow Square and they make a good, spiky guitar-poppo racket. Touches of new wave, the odd Clash riff, peroxide hair and a modish lead singer. Could do without the cover version of Elvis Costello's **Oliver's Army**, though. That would go straight in our **How To A&R** section. If one of your bands plays a cover you hate, what do you do? What do you mean it's getting too complicated? Go on, just put another pound in...



TALENT

One to WATCH
ARKARNA
This London trio has a high profile in underground dance circles, with guitarist Luke Crane in a chip off father Luke's block. Their *WEA* debut, *House On Fire*, is an impressively diverse mix of indie and dance sounds and they could have the ability to swiftly crossover to mass acceptance.

SINGLES

AUDIOWEAR: Into My World (Polydor MUMGD 76). May's hook-laden dub rock from the splendid Manchester four-piece. This cool and mellow groover is easy enough on the ears to secure plenty of radio airplay. **CD CD**

EVERCLEAR: Heatseeker Dollarign (Parlophone 832472). The US West coast trio are still trying to break the UK market and this second single from the Sparkle And Fade album shows them at their perfectly capable best. **CD CD**

NIR: Brain (Epic NUTB1202). Eric Burdon-like feyness on a pleasant, low-key offering heralds the arrival of this London-based singer songwriter. **CD CD**

BACKSTREET BOYS: Get Down (You're The One For Me) (Jive JVC91 294). The US boy band have had two massive hits throughout Europe but are yet to break into the UK Top 40. This infectious, upbeat number should do it. **CD CD**

BENNETT: Colossal Man (Roadrunner Records R22450). The quirky four-piece continue to rely on up-front vocals atop jangly guitar. Indie chartroom beckons. **CD CD**

ROLF HARRIS: Bohemian Rhapsody (Living Beat LBECD41). Harris uses all his trademark sounds to prick the podium of Queen's classic. It's horrendous, hilarious and a hit. **CD CD**

THE RAINCOATS: Don't Be Mean (Rough Trade R404). An unusual blend of pop punk, with suitably disaffected vocals, grinding riffs and psych-fiddle. Their first single since 1982 precedes a June comeback album. **CD CD**

PARTY ANIMALS: Have You Ever Been Happy (Roadrunner 08 175). The latest happy hardcore import from the States, where it topped the chart for two weeks. Helium-induced vocals sit atop a jerky techno turmoil. Could follow Topknotch into the UK charts. **CD CD**

TINA TURNER: Wilder Days (Epic 6300454). A downbeat ballad from Turner with Sting on backing vocals, although you'd hardly notice him. Top 40 and you'd be a huge hit. **CD CD**

FUN LOVIN' CRIMINALS: The Grave Is The Constant EP (Chrysalis DCHS 5021). A darned funky EP that mixes a little jazz, a lot of Shaft-style wah wah guitar and a dash of rock edginess into an effective hip hop blend. **CD CD**

THE HANDBAGGERS: U Found Out (Ira/Taxi TRD 1062). The riff from Depeche Mode's Just Can't Get Enough is adapted for a handbag house track which has been doing the business in the clubs. **CD CD**

LI COOL: I Don't Want It (2Step 125FSD). A hip hop to-dish once with summer appeal, but doesn't have the classic hook you'd expect. **CD CD**

LETTERS TO CLEO: Awake (Chis WOKCD 2069). A splendid slice of summery power pop from the Boston-based five-piece. **CD CD**

MONICA: Before You Walk Out Of My Life



THE HANDBAGGERS: CLUBLAND SUCCESS

(Arista 7423174942). This 15 year old from the Whitney and Brandy school of crooning turns in an ultra-smooth, ultra appealing R&B ballad which has been top three in the US. **CD CD**

THE MYSTICS: Dead (Fontana WOKCD207). The Oxford group fronted by Supergroup producer Sam Williams are not as effervescent as the original trio, but Dead is the band's best single so far, even if a chart placing seems unlikely. **CD CD**

BLAMELESS: Signs (China WOKCD2077). The Sheffield rockers aim for another Top 30 hit with a poppy anthem that should further advance their fanbase. **CD CD**

CELINE DION: Because You Loved Me (Epic 66322942). The big Diane Warren ballad from Falling Into Us has been number one in the US and is the theme to the forthcoming Pfeiffer/Redford film Up Close & Personal. Tug the heartstrings like a surefire winner. **CD CD**

SINGLE OF THE WEEK

KOOL & THE GANG: Let JT Taylor In The Hood (NR CUBC12). The return of the back of Coolio's successful reworking of their 'Too Hot hit. The feelgood factor is in full effect on a wonderfully slick soul tune. **CD CD**

ALBUMS

SUPER FURRY ANIMALS: Fuzzy Logic (Creation CRECD 190). Currently leading the look-best pack, SFA have cooked up a charm-laden and mildly psychedelic collection that boasts some lovely songs, brimming with delightfully whimsical world play. A promising debut. **CD CD**

INCENDIO: Remixed (Talking Loud LSC2982). It worked for 8! People, why not these jazz funksters? Updated and groovy remixes from MAW, David Morales, Roger Sanchez and others take them to another level. **CD CD**

HONEYCRACK: Proseic (Epic 484230). Fronted by ex-Wildhearts CJ, the London five-piece are an even poppier



MONICA: ULTRA-SMOOTH BALLAD

metal option than Ginger's mob. The songs are there, too, and Proseic could be the start of a big pop/metal crossover season. **CD CD**

SALT TANK: Science & Nature (Internal TRULP1). Orbital labelmates Salt Tank follow in the same tradition of dreamy techno with this anthology of five years' work. **CD CD**

SLAYER: Undisputed Attitude (American Recordings 7432138254). For 100mph thrash-core cover versions of obscure vintage US punk anthems is your idea of a good time, this 15-tracker will almost certainly rock your boat. **CD CD**

SURGE: Emergence (Diversity BACCYCD001). Another potentially faceless ambient/techno/dub album to fill the racks? No. This spaced-out selection has some truly lovely moments that make it all worthwhile. **CD CD**

THE BIG CHILL: Eyelid Moves (Global Headz HEDCD001). The north London Sunday chill-out club gets its own release courtesy of resident ambient DJ Pete Lawrence. Close your eyes and you could be there. **CD CD**

VARIOUS: Bachelor Pad Royale (Capitol 6351775). One of three new additions to ENL's Ultra-Lounge series - along with Wild And Swingin' and Rhapsody - this splendid compilation brings together some of the coolest of easy listening tracks. A delight. **CD CD**

VARIOUS: The Beautiful Game (RCA 7432138082). Featuring the new Lightning Seeds footie single, this Euro '96 tie-in features exclusives from the likes of Black Grape, Jamiroquai and Massive Attack. A bop. **CD CD**

JAMES TAYLOR QUARTET: Living Underground (A Few Useful Things! Acid Jazz JAZD1). Taylor marks 10 years' recording with a solid album of new surprises. But as house band on Gaby Rozlin's Channel Four chat show, the quartet's trademark funky Hammond organ will continue to groove. **CD CD**

URUSI: YATSURU: We Are Urusei Yatsura (Chs ChsCD4). The Glaswegian

foursome churn out a debut of indie guitar classics with odd names. A strong, at times cherishable, album that brings to mind Pavement. **CD CD**

PAUL TORTELLI: Elgar, Tchaikovsky, Dvorak (Carlton Classics 30356). Beautiful variations on a part. Romo come alive in the hands of a much-loved artist in his remastered first recording. **CD CD**

JUNIOR BROWN: Semi-Crazy (Curb/Hip Label CORD 025). The follow-up to 1993's well-exposed Good With It, continues Brown's idiosyncratic, funny and genuine take on country's prime obsessions: death, divorce and trucks. **CD CD**

HEAVY SHIFT: The Last Picture Show (Indochina ZEN10CD). These fantastically melodic grooves, including samples and Sixties-style girl choruses, are a convincing step on from acid jazz. Swinging summer listening. **CD CD**

VARIOUS: Live At The Social Volume 1 (Heavenly HVNLP3 CVMC). The Chemical Brothers' first DJ mix album is a superb showcase for the renowned Social club nights, featuring artists such as Lionrock, Eric B & Rakim and The Charlatans. **CD CD**

WAYLON JENNINGS: Right The Time (Transatlantic RACD 256). Jennings returns with a stripped-down collection, effortlessly blending pop and soul with darkly seductive country. **CD CD**

DEEP DISH: DJ's Take Control Vol 3 (One Records ORCD028). Merging jazz and dance, the Deep Dish team up with a double album of deep house, with 26 belting tracks. **CD CD**

TINY TIM: Girl (Rounder dist. Topic CD9060). An astonishing, virtually falsetto-free album that blends riddim, jazz club covers with romantic ballads. No leffed, it's in the stands. **CD CD**

GO TO BLUES: Waiting Around For The Crack (Giltnerhouse GRCD391). The retro but happy Philadelphia bar-room boogie band blessed with two talented sax players revisits the funk of Sly and the Beat Farmers' licks with modern passion. **CD CD**

VARIOUS: This Is Fascism (MC Projects PROCD16). A charity remix album based on Consolidated's track This Is Fascism, featuring Lionrock, Carl Cox and Fun-De-Mental among other electronic music luminaries. **CD CD**

ALBUM OF THE WEEK

MANIC STREET PREACHERS: Everything Must Go (Epic 83292). Above the commercial and critical success of the number two single Design For Life, the Manics' first album since Ritchie Edwards' disappearance is also destined for the upper echelons.

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This week's reviewers: Piers Alder, Michael Arnold, Peter Brown, Sarah Davis, Catherine Eade, Loz Fleary, Lee Fisher, Ian Nicolson, Tom Rollett, Martin Tallot, Paul Vaughan and Sianis Webb

ALAN JONES TALKING MUSIC

Striking a balance between being melodic and hard rocking is a difficult one; Foreigner did it, so do Bon Jovi and, most of all, Def Leppard. Their new album Slang is impeccably-performed, very clean, high-octane rock and should be another platinum platter for the boys. For the most part, it is delivered at full killer with guitars a-kimbo, a heady form of Sheffield steel. But occasionally the tempo cools to allow the group's innate musicianship and commercial edge to shine through...

Altogether more whimsical and solidly melodic, The Lightning Seeds' Virgin years retrospective Pure is a bright but not gaudy

little bauble full of 18 sweetly-sung stories from the pen of Ian Broudie, plucked from the Seeds' 1990 and 1992 albums. A perfect supplement to the platinum Jolification album...Code Red, whose upcoming Polydor single I Gave You Everything was a beaten entry in the Great British Song Contest, are much more gifted vocally than many of their teen band competitors. The song is a quality ballad which allows the group's harmonies to shine. With Nicky Graham (Bros, PJ & Duncan and Let Loose) writing their songs, stardom surely beckons...Sister Bliss's Badman is a huge surprise - a full-throated loose-limbed

funky screamer with spiritual roots in the Sixties music of the likes of Spencer Davis. The repeated "What can I do, to make the Badman blue" phrase is commercial enough to make radio fodder with a judicious edit. Then what it got...The Sequel label takes a look at New York radio of the Sixties with its **Got A Good Thing Going** compilation, drawing on classics from the EMI-owned archives. There's a timeless quality and beauty about songs like You're No Good, sung by Donna Warwick's kid sister Dee Dee, and Hey Girl, performed by Freddie Scott.

BEHIND THE COUNTER

HELEN GUY, Our Price, Durham

"Cheer Up Peter Reid by Sunderland football club's Simply Red & White, released locally by Mawson Warham, was our best selling single this week. Sales have been very strong in this area since it was released four weeks ago and our Sunderland store has sold more than 4,000 copies. Business has been buoyant since our core student buyers returned after the Easter break and bands such as The Cranberries, Northern Uproar and Orbital are currently the fastest movers. Sales of the Transpouting soundtrack have revved up phenomenally as more students are picking up on it. With a sustained promotion in-store, we've been able to cross promote it with other artists such as Underworld. Meanwhile, a two-week campaign for The Prodigy's back catalogue singles has just proved these kind of promotions can work really well. Racked next to the chart singles and supported with PoS from Warners, these flow out as part of a special three for £10 deal."

ON THE ROAD

TOM ROBINSON, RTM rep for Scotland

"The George Michael single is still selling well as is the Man UtD single. Believe it or not, even in Scotland, Man UtD can sell records. The Orbital single is selling pretty well and the S'Xpress remix seems to be doing quite well. We've been selling the China Drum album which has been slow to start off with, but I think we'll start to see better sales by the end of the week. The Ash album is going to be really big for us. A lot of people think Ash are a fab band and they're all absolutely sick to find out they were all born in 1977! There's a lot of anticipation about the new Underworld single, as well, although a lot of people are asking about Born Slippy of the Transpouting album which I believe is getting a reissue in the summer. An album from the Holy Barbarians, which is Ian Astbury from the Cult's new band, seems to be going down well this week and the Transglobal Underground album is up and coming and they'll be doing a tour as well."

IN THE SHOPS THIS WEEK

NEW RELEASES

It was a particularly good week for indie stores with a clutch of new albums awaited by the student market. Orbital's latest - especially in the limited-edition collectors' box - jockeyed for first position with The Cranberries, while other album contenders included Northern Uproar, Longpig, Essential Mix 2, Purussence, China Drum and Boyz Di Swing. Singles were also busy with Klubhubs flying out, along with Blur, Bluetones, S'Xpress, AC/DC, Honeycrack, Incognito and Busta Rhymes.

PRE-RELEASE ENQUIRIES

Singles - Soundgarden, Mo'zick, Ricky Ross, Grace, Shed Seven; Albums - Soundgarden, Main Street Preachers, Midge Ure, Def Leppard, Everything But The Girl

ADDITIONAL FORMATS

Orbital album in collectors' box, Def Leppard CD single with postcards, Presidents Of The United States Of America limited-edition vinyl single seven-inch.

IN-STORE

Windows - Everything But The Girl, Dusted And Arias, Soundgarden, Wendy Watson, Garbage, Ash, In-store - Sleeper, Smashing Pumpkins, Sparklehorse, JJ Cale, Shed Seven, Soundgarden, Lost Property, New Hitz 98, Tunnel Club Mix, Rebekah Ryan

MULTIPLE CAMPAIGNS



Windows - Garbage, PolyGram Monster Sale; In-store and press ads - Alagna and Gheorghiu, Everything But The Girl, Smashing Pumpkins, Sparklehorse, JJ Cale



Singles - Shed Seven, Smashing Pumpkins, Sound Garden (discounted); In-store - promotions for PolyGram Moods (CDs at £4.99 or buy two get one free), BMG easy listening (CDs at £5.99 or two for £10), EMI classical (CDs at £5.99, tapes at £3.99 or two CDs/three tapes for £10)



In-store - selected CDs and videos for £5.99 or three for the price of two; Tina Turner, The Beatles, New Hitz 98, Dance Mix UK, Clannad, Rupert Parker, Mark Knopfler, Rock Anthems 2, Les Miserables, Rocky Horror Picture Show, Rob Roy



Windows - Anonymous 4; In-store - Maxos promotion with five CDs for £20, label of the month campaign for Chandos with CDs at £10.99, choral campaign, classical and jazz chart, four discounted titles: Bryn Terfel, Arias, Anonymous 4 and Klezmer



Windows - Turn It Up dance and rock promotion, Everything But The Girl, Sleeper, Ash, Cinema Club; In-store - Lost Property, New Hitz 98, Roberto Alagna, Songs Of West Side Story, Tunnel Club Mix, Chameleone, Smashing Pumpkins, Rebekah Ryan

Singles - Ricky Ross, Lawlor; Albums - Ash, New Hitz 98; In-store - Tunnel Club Mix, Everything But The Girl, Sleeper, mid-price promotion with buy two get one free

Press ads - Chocolate, The Pop Group, Tribe 8, Blameless, The Raincoats, Come, Grass Sampler, Orb Peel Sessions, Daredavids

Singles - George Michael, Gina G, Suggs, Lisa Marie Experience; Albums - The Cure, Everything But The Girl, Mark Morrison, Alanis Morissette, Bill Tarmey, New Hitz 98, Dance Zone Level 7, Best Indie Album In The World Ever 3, Essential Mix 2

Singles - KD Lang, Ricky Ross, Rebekah Ryan, Smashing Pumpkins; Albums - Best Of Indie Top 20 Vol 3, Goya Dress, Lightning Seeds, Sparklehorse, Tunnel Club Mix, Small Faces, Windows - The Cure, Sleeper, Ash, Everything But The Girl, new bands promotion with latest dance, indie and rock CDs from £10.99, Orbital, KD Lang

Single - Lisa Moorish; Windows - Def Leppard, The Cure, Everything But The Girl, country and folk sale, EMI sale, Creation mid-price promotion, Sony Classical sale, Alagna & Gheorghiu, Ash, In-store - country and folk sale, mid-price sale

Windows and in-store - sale, Everything But The Girl, Ash, Ian McNabb, Pulp, The Cure, Soundgarden, Sleeper, dance and indie promotion with the past six months' releases at £10.99 each

Singles - Lawlor; Soundgarden, Smashing Pumpkins; Albums - Dusted And Arias; Windows - Dusted And Arias, Everything But The Girl, Wendy Watson; In-store - George Michael, Everything But The Girl, The Beatles

Singles - Kavarna, Smashing Pumpkins; Albums - Ash; In-store - Drive Time promotion with double CDs at £9.99, country CDs at £8.99 and cassettes at £3.99, George Michael

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Preston), Ainsley's (Leicester), Gateway Sounds (Hemel Hempstead), Sunderland, Lizard Records (Norwich), Music Mania (Glasgow), Our Price (Brockley), Soundcheck (Teaturn), Tower (Piccadilly) and Virgin (Plymouth). If you would like to contribute call Karen Fax on 0181-543 4830.

EXPOSURE

TELEVISION






















11.5.96
Scratchy & Co featuring Sean Maguire, ITV, 9.25-11.30am
MTV Unplugged: Hootie & The Blowfish, MTV, 10-11pm
Later With Jools Holland featuring The Cure, Willie Nelson, Tasmin Archer, Mark Morrison and Cuban band Sierra Maestra, BBC 2, 11.20pm-12.10am
12.5.96
Fully Booked featuring John Alford, BBC 2, 10pm-11pm
13.5.96
MTV Live in Amsterdam with Babylon Zen, The

Beloved, Maloko and Baby D, MTV, 9-9.30pm
Beatle's Live featuring Stevie Wonder, VH-1, 10-11pm
16.5.96
Green Day: in concert at Chicago's Aragon Ballroom, MTV, 7.30-8am
The O Zone featuring Gloria Estefan and Sean Maguire, BBC 2, 8.45-7pm
17.5.96
Sounds Of The Sixties featuring Tom Jones, The Kinks, Manfred Mann, Pretty Things and The Rolling Stones, VH-1, 9.4-10.30pm
Flava with Petra and Dirty Di Bestand, Channel Four, 11.40pm-12.15am





11.5.96
John Peel with sessions from Gorky's Zygotic Mynci and Heaton 3 Car, Radio One: 5-7pm
Bryan Ferry in concert, Radio Two: 6.03-7pm
12.5.96
John Peel presents Scarle and The Delgados, Radio One: 8-10pm
13.5.96
In Concert: Black Grape, Radio One: 9-10pm
Mark Radcliffe presents US trio Ben Folds Five, Radio One: 10pm-midnight
Jazz Notes, celebrates young British jazz composers including Tommy Smith and Django Bates, Radio Three: 12.30-1am

14.5.96
Evening Session with Manic Street Preachers in conversation, Radio One: 7-9pm
15.5.96
Jim Joly With Rock On Two featuring music from new folk bands Dan Deacon, Radio Two: 7.03-8pm
Voices with English mezzo-soprano Sarah Connolly, Radio Three: 10-10.45pm
16.5.96
BBC Symphony Orchestra At The Royal Festival Hall, featuring an all-Russian programme of Prokofiev and Shostakovich, Radio Three: 7.30-9.35pm

RADIO

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ROBERTO ALAGNA & ANGELA GHEORGHIU Duets & Arias	EMI Classics	May 7	 	Radio ads will run on Classic FM backed by ads in the regional and specialist music press. The campaign includes a database mailout, specialist music press. The campaign includes a database mailout, restaurant postcards and POS material available to all retailers.
THE CURE Wild Mood Swings	Polydor	May 7	 	The campaign includes posters in London, Manchester and Birmingham plus L&L posters, bus fronts and posters in all four towns.
ELVIS COSTELLO All This Useless Beauty	WEA	May 13	 	Ads will run in Q, Mojo, Loaded, Time Out, NME and the nationals. There will be displays with HMV, Our Price, Virgin, WH Smith and Mementos.
EVERYTHING BUT THE GIRL Walking Wounded	Virgin	May 7	  	Displays with all multiples and independents will be supported by radio ads, nationwide posters and ads in the music, national and style press.
DOWNLOAD Eyes Of Stanley Pain	Off Beat	May 13	 	The album will be promoted with press advertising in <i>The Wire</i> , <i>Terraviva</i> , <i>NME</i> and <i>Melody Maker</i> .
DAVE GRANAY 'N' THE CORAL SNAKES	This Way Up/Island	May 13	 	The marketing campaign includes press advertising in <i>NME</i> , <i>Melody Maker</i> , <i>Time Out</i> , <i>Mojo</i> and <i>TNT</i> .
Night Of The Wolverine LIGHTNING SEEDS Pure Lightning Seeds	Virgin	May 7	 	This collection of tracks from the band's first two LPs will be advertised in the music and national press. POS material is available to all retailers.
SUZANNE LITTLE Be Here Now	Network Productions	May 7	 	The album will be advertised in <i>NME</i> and <i>Melody Maker</i> as part of Pinnacle's Network advertising campaign.
IAN MCNABB Merrybeat	This Way Up	May 7	 	The album will feature on listening posts and will be promoted in-store by Virgin, MVC and selected independent retailers.
SLEEPER The II Girl	Indolent	May 7	 	Press ads will run in <i>NME</i> , <i>Melody Maker</i> , <i>Q</i> , <i>Smash</i> , <i>Vox</i> and <i>Smash Hits</i> . There will be nationwide posters and displays with retailers.

Compiled by Sue Sillitoe: 0181-787 2255

 TV
  RADIO
  PRESS
  POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



GEORGE MICHAEL – OLDER
 Record label: Virgin
 Media agency: MCS
 Media executive: David Woods
 Senior product manager: Libby Griffin
 Creative concept: George Michael/Simon

Halfon/Pete Barrett

Virgin has left no area of advertising uncovered for George Michael's long-awaited new album, out next Monday. Co-op TV ads with Woolworths will be backed by posters, press and radio – Capital is holding a George Michael weekend – plus retail displays.

COMPILATION



SWING MIX 96
 Record label: Telstar
 Media agency: Pure Media
 Media executive: David Collins
 Sales managers: Colin Elms & Leigh Newton
 Creative concept: In-house

Telstar will be launching one of its biggest campaigns of the year next Monday with the release of the double CD *Swing Mix 96*. Sales manager Colin Elms says the album will have Telstar's largest ever first week spend on TV ads. TV will be supported by ads on all ILR stations and posters in London and Birmingham.

Dana Dawson

Black Butterfly

The debut album out now on CD and cassette
 Includes the summer smash '3 Is Family' plus the hit singles
 'Show Me' and 'Got To Give Me Love'



EMI

THE OFFICIAL UK CHARTS

CHART FOCUS



After opening up a 19% lead at the top of the singles chart last week, George Michael's *FastLove* was pushed

all the way to retain its title this week and ended up just 4% ahead of the record. It's a double-edged sword, Mark Morrison's *Return Of The Mack*. Both records are fading fast, and neither looks strong enough to withstand the challenge of *Gina G's* *Ooh Aah... Just a Little Bit*, which has started picking up steam again, and is due in a new CD format next week. Though *FastLove* has had two weeks at number one, compared to the one week rule of George's last single *Jesus To A Child*, the two records have sold substantially the same in their first fortnight in the shops. *Jesus To A Child* opened with 113,000 and then declined to 76,000. *FastLove* has declined from 110,000 to 74,000.

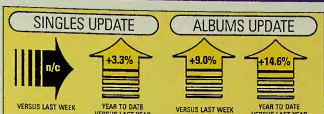
Exactly five years after their debut Top 10 hit *There's No Other Way*, Blur are in the upper echelon for the seventh time, and the fourth in a row, with *Charismatic Man* making the week's highest debut at number five. While the Oasis/Blur battle has been long and decisively resolved in favour of the former, Blur are still doing incredibly well. Their *Great Escape* album is a chart ever-present, selling 22,000 copies in 34 weeks.

Meanwhile, *Oasis's* (What's The Story) *Morning Glory?* dips to number four this week, ending a 30-week run in the top three. That's the most consecutive weeks in the top three by any album since Simon & Garfunkel's *Bridge-Over-Troubled-Water*, some 26 years ago. *Morning Glory?* has sold 2.8m copies to date, and, with a steady state of *more* than 30,000 a week, it must be in with a chance of becoming the biggest-selling album in Britain ever.

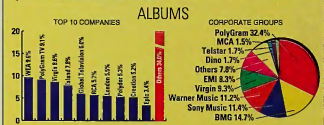
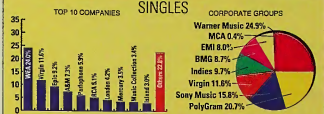
And despite the release last week of two Oasis cover versions, the group's *Don't Look Back In Anger* is still the highest-placed Noel Gallagher composition in the chart. It holds at number 36, while *Supernova's* *Some Might Say* debuts at number 55 and *Bombay* blue's *Wonderwall* bows at number 82.

Alania Morisette's *Jagged Little Pill* increases its sales for the sixth week in a row, selling 65,000 copies a week, to bring its total to 820,000, overtaking her record company boss Madonna's *Something To Remember* to become the biggest-selling record on the fledgling Maxxxix imprint. Alania's strength is such that *The Cranberries* are denied, for the time being, the opportunity of scoring their third consecutive number one album. Their *Tell Me* faithful departed sold nearly 50,000 copies last week.

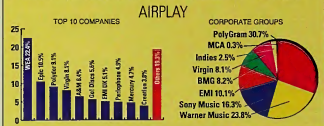
With due respect to Tom Jones and Shirley Bassey and a couple of others,



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 Music Monitor Top 50, and corporate group shares by % of total airplay audience of the Music Monitor Top 50.

the Welsh rarely make much of an impression on the chart, but there's something stirring in the valleys at the moment. Following the *Manic Street Preachers'* valiant failure to reach number one (they've been the first Welsh chart-toppers since Shakin' Stevens in 1985), they were joined in the chart last week by *Catatanis*, and this week by both *Super Furry Animals* and *60F'Dolla*, making it an excellent week for the Welsh.

Moving up a notch to number four this week, Cecilia is Sugge's biggest solo hit (out of four) and his biggest hit in any guise since *Madness* fell to number two on the *Wings Of A Dove* in

1983. Cecilia started slowly, but has since shown great and unexpected strength, thanks initially to a lottery slot, moving 33-9-6-5-4. It's the highest charting cover of a Paul Simon song.

Finally, Elvis Costello's first single in two and a half years, *It's Time*, debuts at number 58. It's *Elvis's* 33rd hit, an impressive tally, though he's not reached the Top 20 in the Nineties, and has never had a number one. No other artist has had as many hits without at least one number one. His came closest in 1979 when Oliver's *Air* climbed to number two behind the Bee Gees' *Tragedy* and Gloria Gaynor's *I Will Survive*.

Alan Jones



Support for Gabrielle's *Give Me A Little More* Time finally sits more enough for the five week chart-topper to be

overtaken by both of the hottest sales successes of the moment, Mark Morrison's *Return Of The Mack* and George Michael's *FastLove*. George's single was the most-played last week, but Mark's tops the Airplay chart as it was aired to a larger audience, though the difference between the two is small and shrinking all the time. Even Atlantic 252 is now getting on board the George Michael bandwagon and gave his single 27 plays last week, enough to make it the station's highest new entry at number 22.

Exploding into the Top 10 of the CIN chart, and taking a more tentative 70-40 move on the Airplay chart, *Busta Rhymes' Woo Ha!! Got You In Check* managed 72 plays last week, approximately one for each station monitored by Music Control. Its biggest supporter has been, and continues to be *Kiss 100FM*, where it was first played early in February and has since logged more than 330 plays, though Radio One is also a strong believer, and gave the record 20 plays last week, delivering an impressive 91% of its total.

Kiss is extremely important in shaping the capital's tastes, especially with up-and-coming R&B/trap records. It has also been a big fan of Chantay Savage's *I Will Survive*, which is now getting much broader support, with 397 plays last week across the panel, earning it a 101-34 jump in the chart.

Though it remains higher in the chart, *Everything But The Girl's* *Walking Wounded* has once again been overtaken by the duo's enduringly popular *Missing*. While *Missing* topped the Airplay chart, *Walking Wounded* peaked at number 14 a few weeks ago, and has now descended to number 30 with only 372 plays, while *Missing* drops eight places to number 41 but tops 600 plays—it has 508—for the first time in five weeks.

The number of plays a record receives, of course, often bears no relation to the amount of audience impressions it makes, and there's a vivid illustration of that in this week's chart, with *Gloria Estefan's* *Reach* single debuting at number 97 with 267 plays, which is 17 plays more than *Sleepers' Sale Of The Century*. The *Sleepers* record, however, is largely featured on bigger stations, and was heard by four times as many punters as *Gloria's* single.

Sony, which issued *Reach*, consistently manages to impact the smaller regional stations with records by artists like Estefan, helping to build a sales base regardless of the attitude of larger outlets.

Alan Jones



Miss Parker
Street Date
3th MAY



Available on
CD1 • CD2 • MC
(CD1 includes P.A. version of *Urban City Girl*)
Limited Edition CD2
features Benz Frenz Poster
plus mixes by
Steve "Silk" Hurley.

THE UK'S OFFICIAL CHART SOURCE

AIRPLAY PROFILE

STATION OF THE WEEK

Few stations have seen their musical output move on 10 years within the space of several months. That is the case with Great North Radio which has switched its core oldies base from Sixties to Seventies tracks and added some current hits to the playlist as the Newcastle-based station repositions its music policy from exclusively gold to a mixture of gold and adult contemporary. As features producer Andrew Hughes explains, "It's the realisation that maybe gold formats are becoming tired. We've been running a gold format since 1988 and audiences move on. If we still want to get the 35-year-olds who have to play a lot of Seventies and Eighties music. When you realise a 35-year-old wasn't around in 1961 when Blue Moon was around, you need to work out what they were listening to when they were growing up."

This gradual musical shift—beginning shortly after Emap took over the station from the Merit Radio Group last autumn—has also seen one or two playlist songs an hour being introduced, with a particular emphasis on the likes of pro acts such as Cher, Queen and Status Quo who also figure in the station's older output. There's also room for the likes of Gabrielle and The Lighthouse Family.

At the other end of the spectrum, nostalgic music from the Forties onwards is featured nightly from 8pm to 11pm. This is a programme to attract GNR's secondary 55-year-old plus market. But the listeners' main musical tastes are undoubtedly the Seventies, as revealed by weekday afternoon features First, Last and Everything, following the first and last



GNR TOP 10

Track	Plays
1 Don't Wanna Lose You Irene Cara (Mercury)	11
2 How Long? Paul Carrack (RS/EMI)	11
3 Give Me A Little More Time Gabrielle (Go Beat)	10
4 Lifted The Lighthouse Family (NVA/Cap/Polygram)	10
5 To Be Loved By You Wynonna (Dun/De La Hit Label)	8
6 Count On Me Whitney Houston and Ozce Wiman (A&M)	7
7 Falling Into You Celine Dion (Epic)	7
8 Falling Jodie Wilson (Mercury)	5
9 I Will Survive Diana Ross (EMI)	5
10 Unchained Melody Righteous Brothers (Polygram)	5

Most played tracks on Great North Radio are 25/4/95 © Music Central UK

record a listener bought and the one that means everything to them. Hughes reckons that the musical repositioning is working after the last Rajar survey saw listeners falling from 439,000 to 418,000, but market share rising from 11.8% to 12.1%. Weekly reach is now up at 19% in the 15-39 transmission area.

"It is a case of not shocking the audience too much by changing the music all in one go," says Hughes. "It's kind of like an education process of introducing a few more Seventies songs that weren't on before and getting them used to them gradually." Paul Williams

TRACK OF THE WEEK

THE PRODIGY: FIRESTARTER

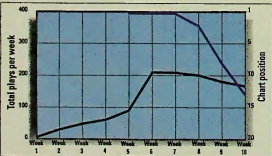
Three weeks at number one could still not get The Prodigy's Firestarter to light up much interest among most regional programmers. A huge success on Radio One's playlist, the single failed to crack the Top 10 and overall could only manage a best of position 31 on the Airplay Chart. Its pattern of support was set a fortnight before release when a radio audience increase of 127% only took it up to 45 plays, 26 of them at Radio One. Then, as the single ended Take That's chart-topping run, its total rose to just 88 plays with Radio One being responsible for 80% of its radio support. The following week it became the station's top song, but despite overall plays increasing by 173% it could still not win a place in the Airplay Top 20. And by the third week at number one radio interest was already in decline with Virgin and Capital failing to place it at any time in their top 50. Equally uninterested was Atlantic 252.

Appraising's Scott Piering, plugging it nationally, says, "I feel that Radio One made a big statement by putting The Prodigy on as early as they did, it was a bit too brutal for Virgin, and rightly so.



It just wouldn't fit in their format. I felt a bit disappointed with Capital. I was for something that big they could have put it on the C-list."

Plugging regionally, XL Recordings's Lee Barber says, "It really isn't a regional record by any means and I can fully understand why most heads of music don't think that it is. A lot of them are saying it's more or less a punk record. The vocal they saw as quite threatening, quite aggressive—and it is." "Most tried to fit it in, in as many places as they could without actually playing it so it got right to 10 plays." Paul Williams



RADIO 1

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ILR

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Rank	Title	Artist	Label	Plays	Weeks on Chart	TW
1	A DESIGN FOR LIFE	Marie Street Preachers (Epic)		31	1	30
2	SALE OF THE CENTURY	Steeper (Indecon)		26	28	28
3	BEFORE	Put Shop Boys (Parlophone)		26	27	27
4	CHARMLESS MAN	Blur (Food/Parlophone)		27	26	26
5	FAST LOVE	George Michael (A&M/Virgin)		24	26	26
6	RETURN OF THE MACK	Mark Morahan (MCA)		21	24	24
7	LET THE MUSIC PLAY	Mary Kassi (Dot America/Mercury)		23	23	23
8	IRONIC	Alania Morisette (Mercury/Warner Bros)		19	22	22
9	GOLDFINGER	Ash (Infectious)		24	22	22
10	FEEL THE SUNSHINE	Alan Parson (WA Broadway/Virgin)		23	21	21
11	FAST LOVE	George Michael (A&M/Virgin)		23	21	21
12	OOH AAH... JUST A LITTLE BIT	Gina G (Eterna/WEA)		24	20	20
13	THEY DON'T CARE ABOUT US	Michael Jackson (A&M/EPIC)		11	20	20
14	THESE'S NOTHING I WON'T DO	Al Green (Capitol/Atlantic)		14	20	20
15	TONIGHT TONIGHT	Swingline Purple (Polygram)		15	20	20
16	WOOD-HAI!	Joe All in Check (Burrn Rhythms (Elektra)		15	20	20
17	24/7	MLJ (Epic)		18	19	19
18	24/7	MLJ (Epic)		21	18	18
19	KLUBBHOPPING	Kubhahs (AMM)		17	18	18
20	NOT ENOUGH LOVE IN THE WORLD	Cher (WEA)		18	18	18
21	YOU STILL TOUCH ME	Dina (A&M)		18	18	18
22	SLANG	Out Lapped (Bludgeon Rhythmic/Mercury)		14	17	17
23	JUMP TO MY LOVE	Icecube (Talent/Local/Mercury)		24	17	17
24	WALKING WOUNDED	Everything But The Girl (Epic/Virgin)		15	16	16
25	CITY SOME RUC	Bussness Casualty (A&M)		21	16	16
26	GIVE ME A LITTLE MORE TIME	Gabrielle (Go Beat)		15	15	15
27	1,2,3,4 (SUMP/NONE)	Coolio (Tone/Big Boy)		17	15	15
28	19TH	Cure (Fiction/Polygram)		17	15	15
29	PEACHES	Presidents of the United States (Columbia)		19	15	15
30	GRATEFUL WHEN YOU'RE DEAD	Kula Shaker (Virgin/EMI)		2	15	15
31	YOU'RE THE ONE	SWV (RCA)		9	15	15

© Music Central UK. Titles ranked by total number of plays on Radio One from 06.00 on Sunday 28 April 1996 until 24.00 on Saturday 4 May 1996

Rank	Title	Artist	Label	Plays	Weeks on Chart	TW
1	FAST LOVE	George Michael (A&M/Virgin)		1525	1613	
2	RETURN OF THE MACK	Mark Morahan (MCA)		1484	1481	
3	GIVE ME A LITTLE MORE TIME	Gabrielle (Go Beat)		1434	1362	
4	CECILIA	Suggs (WEA)		1133	1239	
5	DON'T LOOK BACK IN ANGER	Orion (Creative)		955	916	
6	NOBODY KNOWS	Tony Hope Project (Labrador/Mercury)		850	865	
7	OOH AAH... JUST A LITTLE BIT	Gina G (Eterna/WEA)		827	837	
8	THEY DON'T CARE ABOUT US	Michael Jackson (A&M/EPIC)		839	875	
9	BEFORE	Put Shop Boys (Parlophone)		826	873	
10	IRONIC	Alania Morisette (Mercury/Warner Bros)		713	850	
11	HOW LONG?	Paul Carrack (RS/EMI)		739	802	
12	YOU STILL TOUCH ME	Dina (A&M)		325	670	
13	A DESIGN FOR LIFE	Marie Street Preachers (Epic)		504	645	
14	LIFTED	The Lighthouse Family (NVA/Cap/Polygram)		831	621	
15	FOLLOW YOU DOWN	Go (Bassano/A&M)		644	597	
16	OCEAN DRIVE	The Lighthouse Family (NVA/Cap/Polygram)		549	527	
17	HOW DEEP IS YOUR LOVE	Take That (RCA)		637	536	
18	WALKAWAY	Cee (Polygram)		449	529	
19	SHOW ME	Alan Dawson (EMI)		367	498	
20	NOT ENOUGH LOVE IN THE WORLD	Cher (WEA)		423	485	
21	MISSING	Everything But The Girl (Epic/Virgin)		466	483	
22	24/7	MLJ (Epic)		222	478	
23	FALLING INTO YOU	Celine Dion (Epic)		552	456	
24	SOMETHING CHANGED	Pulp (Interscope)		533	431	
25	DON'T WANNA LOSE YOU	Juan Luis (Mercury)		638	409	
26	MORNING	West Blue (Phonogram/Digital/Mercury)		748	374	
27	IF YOU WERE HERE TONIGHT	Mary Kassi (Dot America/Mercury)		251	373	
28	I WILL SURVIVE	Charney Savage (RCA)		124	370	
29	RADIO ON	icky Beans (Epic)		245	363	
30	CHARMLESS MAN	Blur (Food/Parlophone)		270	352	

© Music Central UK. Station profile charts rank titles by total number of plays per station from 06.00 on Sunday 28 April 1996 until 24.00 on Saturday 4 May 1996

VIRGIN

Rank	Title	Artist	Label	Plays	Weeks on Chart	TW
1	IRONIC	Alania Morisette (Mercury/Warner Bros)		26	33	
2	FAST LOVE	George Michael (A&M/Virgin)		30	32	
3	STUPID GIRL	Garage (Mercury)		32	31	
4	SOMETHING CHANGED	Pulp (Interscope)		32	28	
5	GIVE ME A LITTLE MORE TIME	Gabrielle (Go Beat)		33	28	
6	WALKAWAY	Cee (Polygram)		25	23	
7	ON SILENT WINGS	The Tunes (Parlophone)		6	23	
8	IF YOU STILL TOUCH ME	Dina (A&M)		21	22	
9	FOLLOW YOU DOWN	Go (Bassano/A&M)		19	22	
10	SLANG	Out Lapped (Bludgeon Rhythmic/Mercury)		20	22	

© Music Central UK. Station profile charts rank titles by total number of plays per station from 06.00 on Sunday 28 April 1996 until 24.00 on Saturday 4 May 1996



ATLANTIC 252

Rank	Title	Artist	Label	Plays	Weeks on Chart	TW
1	THEY DON'T CARE ABOUT US	Michael Jackson (A&M/EPIC)		57	63	
2	NEVER NEVER LOVE	Sandy (East West)		56	61	
3	DON'T LOOK BACK IN ANGER	Orion (Creative)		54	60	
4	RETURN OF THE MACK	Mark Morahan (MCA)		38	57	
5	GIVE ME A LITTLE MORE TIME	Gabrielle (Go Beat)		61	56	
6	HOW DEEP IS YOUR LOVE	Take That (RCA)		50	56	
7	IF YOU WERE HERE TONIGHT	Mary Kassi (Dot America/Mercury)		46	54	
8	CECILIA	Suggs (WEA)		38	58	
9	STUPID GIRL	Garage (Mercury)		36	58	
10	THESE DAYS	Sam (Mercury)		27	56	



Rank	Title	Artist	Label	Plays	Weeks on Chart	TW
1	THEY DON'T CARE ABOUT US	Michael Jackson (A&M/EPIC)		57	63	
2	NEVER NEVER LOVE	Sandy (East West)		56	61	
3	DON'T LOOK BACK IN ANGER	Orion (Creative)		54	60	
4	RETURN OF THE MACK	Mark Morahan (MCA)		38	57	
5	GIVE ME A LITTLE MORE TIME	Gabrielle (Go Beat)		61	56	
6	HOW DEEP IS YOUR LOVE	Take That (RCA)		50	56	
7	IF YOU WERE HERE TONIGHT	Mary Kassi (Dot America/Mercury)		46	54	
8	CECILIA	Suggs (WEA)		38	58	
9	STUPID GIRL	Garage (Mercury)		36	58	
10	THESE DAYS	Sam (Mercury)		27	56	

THE OFFICIAL CHARTS - 11 MAY

music week
 AS USED BY

TOTP



SINGLES

1	FASTLOVE George Michael	Virgin
2	RETURN OF THE MACK Mark Morrison	WEA
3	OOH AAH...JUST A LITTLE BIT Gina G	Eterna/WEA
4	CECILIA Suggs featuring Louchie Lou And Michie One	WEA
5	CHARMLESS MAN Blur	Food/Parlophone
6	MOVE MOVE MOVE (THE RED TRIBE) The 1985 Manic Street Preachers	Manic Nation
7	CUT SOME RUG/CASTLE ROCK The Bluetones	Superior Quality/A&M
8	WOO-HA!! GOT YOU ALL IN CHECK Busta Rhymes	Elektra
9	A DESIGN FOR LIFE Manic Street Preachers	Epic
10	KLUBBHOPPING Klubbheads	AM/PM
11	THEY DON'T CARE ABOUT US Michael Jackson	Epic
12	24/7 3T	IMU/Epic
13	KEEP ON JUMPIN' The Lisa Marie Experience	3 Beat/Hir
14	THEME FROM S.EXPRESS (REMIX) S.Express	Rhythm King
15	I WILL SURVIVE Chantay Savage	RCA
16	CHILDREN Robert Miles	Deconstruction
17	SLANG Def Leppard	Bludgeon/Riffola
18	SALE OF THE CENTURY Sleeper	Indolent/RCA
19	NOBODY KNOWS Tony Rich Project	LaFace/Arista
20	PLAVA HATA Luniz	Virgin
21	FIRESTARTER The Prodigy	XI Recordings
22	BEFORE PET SHOP BOYS	Parlophone
23	GIVE ME A LITTLE MORE TIME Gabrielle	Go Beat
24	THE X FILES Mark Snow	Warner Bros
25	IRONI	



ricky ross.

formerly of
deacon blue, releases

ALBUMS

1	JAGGED LITTLE PILL Alanis Morissette	Maverick/Reprise
2	TO THE FAITHFUL DEPARTED The Cranberries	Island
3	GREATEST HITS Take That	RCA
4	(WHAT'S THE STORY) MORNING GLORY Oasis	Creation
5	IN SIDES Orbital	Internal
6	HITS Mike & The Mechanics	Virgin
7	GARBAGE Garbage	Mushroom
8	FALLING INTO YOU Celine Dion	Epic
9	BIZARRE FRUIT/BIZARRE FRUIT II M. People	Deconstruction/RCA
10	RETURN OF THE MACK Mark Morrison	WEA
11	MOSELEY SHOALS Ocean Colour Scene	MCA
12	PARANOID & SUNBURNT Skunk Anansie	One Little Indian
13	ALL CHANGE Cast	PolyGram
14	THE PRESIDENTS OF THE UNITED STATES OF AMERICA The Presidents Of The United States Of America	Columbia
15	DIFFERENT CLASS Pulp	Island
16	FAIRWEATHER JOHNSON Hootie & The Blowfish	Atlantic
17	DEFINITELY MAYBE Oasis	Creation
18	MERCURY FALLING Sting	A&M
19	WILDEST DREAMS Tina Turner	Parlophone
20	RAINDANCE Raindance	PolyGram TV
21	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
22	NORTHERN UPROAR Northern Uproar	Heavenly
23	STANLEY ROAD Paul Weller	Go Discs
24	EVIL EMPIRE Bruce Dickinson The Machine	Epic



Club:
Love's Out To Lunch, Club 9, 9 Young Street, High Street Kensington, London. First Friday of the month, next Friday May 3, 10pm-3am.

Capacity/PA/special features:
250/3K
downstairs/1K in Easy Lounge/parlour with games, visuals and live jam sessions.
Door policy:
No attitude and open - from trainers to locers, - Simon Das.

Music policy:
From boogie funk to drum and bass, downstair/salsa/latin sounds and easy listening upstairs.

DJs:
Gerard Grech, Simon Das, Matt Kershaw, Jasper the Vinyl Junkie.

Spinning:
Bloodsuckers' Radio Athletics; Edmundo Ros 'Light My Fire'; Fugees 'Killing Me Softly', anything by Henry Mancini; anything by Kruder and Dorfmeister.

DJ's view:
"It represents London's energy and brings the best in dance diversity," - Gerard Grech.

Industry view:
"So much for so little," - Rob Lynch, IPR.
Ticket price: £5.

Love's out to lunch 4

music week

r&s goes drum and bass

Leading international techno label, Belgium's R&S Records, is to set up a UK-based joint venture label, called All Good Vinyl, concentrating on drum and bass and other experimental music.

R&S's partner in All Good Vinyl will be Jon Sexton, manager of drum and bass artists such as Alex Reece, who will be running and A&R'ing the label from the UK.

Previous to the deal, Sexton had talked to various UK majors about setting up a label. "I'd had offers from majors, but, having dealt with them via my artists on a management level, the idea of doing an album deal with them didn't really excite me. (R&S MD) Robert Vandepapeere

and I hit it off and had similar musical ideas," says Sexton. The first four releases will be drum and bass tracks from the likes of DJ Pulse (pictured), Pin of the Original Playboys, Aqua Sky and Kid Loopz. "They're all people who are pushing drum and bass further down the line. The records will be running on cassette-board sets, they'll all be three-track singles with slower tracks - not just all 160 bpm," says Sexton.

As well as UK artists, All Good Vinyl will feature releases from around the globe with product already signed from Germany and the US. Salsawise the label will have similarly international aspirations. "The thing about



having a deal with R&S is that I'm not tied to a limited distribution base. R&S are set up all around the world. It had

to be a worldwide deal, there's no point in this music being bottled up in Europe," says Sexton.

cool keith brings a rap back from the year 3000

New York rapper Cool Keith is, without a doubt, one of hip hop's great unsung heroes. When today's trip hoppers were youngsters Keith was already peddling an abstract out-to-lunch rap style with the legendary Ultramagnetic MCs.

Now solo, Keith's latest venture is as the voice behind Doctor Octogon, a new rap LP released by Mo Wax this week.

The LP was produced by DJ Shadow (pictured right) and The Automator. In typical Cool Keith style the story begins in the year 3000 and concerns itself with 'Goo-ology' a new form of space medicine which Keith practices on unsuspecting victims on his return to the present day. All of this is delivered over a barrage of well-known but cleverly used classic hip hop breaks.

Aside from Dr Octogon, Mo Wax is also carrying on with its series of re-issues of classic Mo Wax singles. Included in the latest batch, out this week, are

U.N.K.L.E.'s 'The Time Has Come', DJ Shadow and DJ Krush's 'Lost & Found/Kemur!', and Palmkitt Productions' 'The Best Remix'.

Also seeing a re-release is Mo Wax's 'Headz' compilation album.



music seminars explain technology

Dance Village is, perhaps, the first musical equipment shop to aim itself seriously at the dance market. The Barnet-head store has as a result already established a firm reputation among the dance cognoscente as a user-friendly zone, and is seeking to expand this with a series of in-shop workshops to demonstrate new dance-orientated machinery to aspiring producers.

To many dance fans this will be a welcome innovation. The past two years in particular have seen equipment manufacturers begin to specifically target the dance market, with the result that would-be punters are faced by a dizzying array of material. "All the manufacturers realise how big dance is becoming, they've really woken up to it. The problem is, at retail level a lot of people in music shops still don't like dance music. They see it as having killed off something they like which was acoustic music," says Roy Edwards, manager of Dance Village.

Saturday, June 8 will see the first workshop which will then become a weekly event between 1pm and 5pm. Each week a guest or member of the shop's staff will focus on a specific piece of machinery showing how it works. The sessions start on June 1 with a demo of the Akai Remix 18, a sampler for DJs. This session will be led by Paul Da Kaine of Timmat. This will be followed on June 8 by a workshop on using Apple Macs in music, and the week after that (15) a run-through with the Roland MD 308, a new drum machine which replicates the sounds of classic Roland drum machines of the past. Finally, on June 29 there'll be a seminar about record deals.

More info is available from Dance Village, 230 High St., Barnet, Herts EN5 5TD. Tel: 0181 440 3440.

AVAILABLE FROM NEXT WEEK
the original trance classic

WONDERLAND

the original plus mixes by
Carl Cox • Sven Väth • Laurent Garnier
released on 13.5.96

rm homecheck editor: le-chiel; dave redmond @ managing editor: selina webb @ contributing editor: tony fersides @ designer/sub-editor: flona robertson @ marketing manager: mark ryan

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Incognito do it in the remix

It is ironic that Incognito have been one of the acts who have profited most from remixes of their material and are now to release a remix LP 'Incognito - Remixed'. Ironic because, especially earlier in the group's career, Incognito's marmoset Mounick has never made any bones about his misgivings about the whole idea of remixes.

Whatever, Incognito have amassed a body of fine mixes ranging from David Morales' classic 'Always There' through Masters At Work's 'Everybody' to CJ Mackintosh's 'Good Love' and many more besides.

Mounick's original reservations about remixes centred on mixers' tendencies to take out the music and not put anything better in its place. "It's not so much not liking things, it's when someone comes in and does something to your track that just doesn't feel good, that doesn't work. Now artists themselves

can have bad days in the studio, it's trial and error, but when it's not your work it can seem much worse," says Mounick.

my eyes to see things in a totally different way. I don't see it as dismembering my music any more," he says. Indeed, Mounick's 17-year-old son

Daniel makes his own mixing debut on the LP with a mix of 'Bonambur'.

Buoy's own favourite remains the Morales mix of 'Always There'. "I see the beauty of that mix so much. It's so simple, it's got the song, it's got beats, it's so fat but it doesn't get lost in mad intricacies. It just works," he says.

Aside from the remix album, Incognito are currently finishing a new album due for release in late summer. "It's the essence of what we do in our live show but without being a live album because I don't think they really work. When it comes to recording we just set up our instruments and played things live," says Mounick.

'Incognito - Remixed' is released on May 13.



Over time Mounick has realised, "I realise the reality of the situation and why these things have to be done. Also, I started going clubbing and, ideally, I'd choose the people I was going to see. I went out with my son and he opened up



Even if you don't know the name Arne Nesby, you'll know the voice. From 1991 onwards Nesby was the lead singer with Sounds Of Blackness, the gospel-based, 40-member choir that enjoyed hits with tracks like 'Optimistic' and 'Testify'.

However, now Nesby has decided to strike out her own with an album 'I'm Here For You'. As with Sounds Of Blackness' material, Nesby's work will be released via Jimmy Jam & Terry Lewis's Perspective label. They, in fact, initially signed Nesby to a solo deal at the same time as they signed Sounds Of Blackness.

Nesby has had to readjust from being one member of a 40-piece outfit to being on her own. "It's fun but I'm blessed in the sense that I have a singing family who appear with me, so I don't feel so alone," she says.

The music Nesby has produced is the type of adult r&b that in the past has been associated with the likes of Aretha Franklin and Altha Baker. "I think things are going back to true artistry. We had the hip hop era and a group of people like myself, who'd grown up on Motown and Stax, got left out - people who really missed that original r&b thing. We were in danger of losing a whole slice of Afro-American history, which is bad," says Nesby.

Arne Nesby's 'I'm Here For You' is released on May 13.

Say what?

does dance music work on tv?

Chris Cheekley - Inochina
"I must do, there seems to be more and more of it and a bigger amount of requests for it. Even Kiss FM is doing it. It would be good if it started to feature live dance bands like Liorcock, Underworld and The Chemical Brothers. All we've had so far is the PA bit which doesn't work."

David Stephenson - Channel Four
"I've works. It's getting as much of an audience as The White Room ever got. But there are certain inbuilt problems with TV - the sound quality isn't very good so you can't generate a live atmosphere and people would rather see a visualisation of a tune."

Nick Holikes - Positiva
"Dance music can be as

exciting as anything else whether live or on video but there's a lack of opportunity for dance on TV generally. If the Kiss programme is good I'll be hard to judge how good it is when it's not on a totally accessible channel."

Nick Roloff - London Records
"It depends on how it's presented. Anything can work if it's presented with creativity. Rock music doesn't work but

dance music, because of the way it is made, has a greater grasp of technology. People who make dance music have a better idea of how to make videos."

Lyn Cosgrove - Ministry Of Sound
"Dance music hasn't produced the groups and without the groups the major record labels won't put the money into videos and without the videos you won't get the TV. It's a

Catch 22, without the acts the situation will stay the same."

James Hyman - MTV Europe producer/director
"Unquestionably. Just as print media has established itself in dance music, TV has done the same but with more impact. Over the past eight years I've seen the quality and quantity of videos increase to a remarkable level. For example the X-Mix longforms and Ken Ishii's 'Extra'."



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SONGS

22	25	IRONI	26	FEEL T	27	YOU S	28	PEACH	29	JUMP	30	GOLD	31	CAULF	32	KING	33	GOD!	34	HAPP	35	CRAZ	36	DONT	37	TALK	38	NIGHT	39	THE N	40	EUGIN
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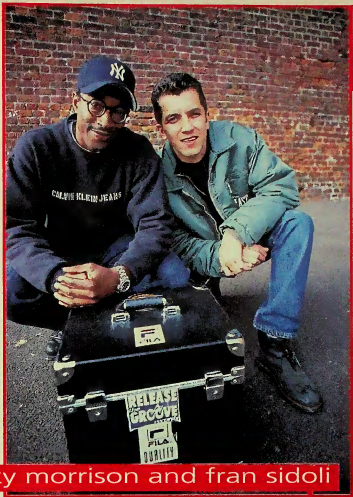
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The Smear

albums from
Widow's Callers
Infants' Sobriety
Indivisible
ENTERTAINMENT WEEKLY
SONGS

JOCK on his BOX

m&s productions' morrison and sidoli take a trip down memory lane



Compiled by m&s productions
Tel: 0161 548 2320

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For more information visit www.vinyltechnology.com or info@vinyltechnology.com

rickie morrison and fran sidoli

photograph: GP

mm: 'love is the message'
(salsoul)
"This is a classic from '76/77 which reminds me of a club that influences me to this day. The Garage in New York where Larry Levan used to play and his message was "love is the message" and that's why he always played it."

fs: 'i want you for myself'
george duke (epic)
"This came out in 1979. I like George Duke as a songwriter/producer and I love this song. It's quite emotional."

fs: 'turned on to you'
eighties ladies (uno melodic)
"This came out around '80/81. This is a very slow record and it was really big in its time. It re-emerged in the mid-eighties to become a club classic."

fs: 'moment of my life'
inner life (salsoul)
"This is a very early dance or boogieground record, it came out around '82/83. It reminds me of The Electric Ballroom. This influenced a lot of records coming out now - a lot of garage records have been influenced by it."

mm: 'once in a lifetime'
talking heads (sire)
Basically, this is a real laid back rock band that's got incredible basslines. It's a timeless classic that even to this day influences people. A lot of records use the bass line and sample it and so I when I play those records I mix in the original."

mm: 'nobody's business'
beatwood (feetwood)
"This came out in '86 and reminds me of a club I used to play at: High On Hope, Norman Jay's club. This was a big classic of ours and it always brings me fond memories of those nights."

mm: 'if you should need a friend'
blaze (quark)
"This record is my all-time classic. It reminds me of New York and a radio show where this was always being mixed in."

fs: 'magic circle city band'
circle city
"This came out around '80/81 and reminds me of clubs like Royalty and Chesky Pele's which I used to go to. I'd play this in more soulful clubs."

mm: '212 north street'
the salsoul orchestra (salsoul)
"Came out in '76 - an underrated, timeless classic with acid overtones."

fs: 'you are the one'
amfm (dakarc)
"This is a boogie record. It's very percussive and it's got a good bassline. It's an excellent record."

steamin'
tips for the week
● 'bring me love' - andrea mendez (3&M)
● 'jumpin'' - todd holly (marblestone)
● 'nobody's business' - 120 feet zullie (liquid groove)
● 'move your body' - ruffrick (masters at work)
● 'an and eat' - beverly brown (salsoul)
● 'spirits' - cutting records (cutting records)
● 'make it happen' - soul corporation (salsoul)
● 'I found love' - dani (bannone) (oskate)
● 'squirrel' - g linus (composure)
● 'tender loving care' - lorie gold (cutting)

CVI: BORN: In London in the same year "a long time after World War II". LIFE BEFORE DJING: Morrison: computer engineer; Sidoli: had a sandwich bar. FIRST DJ GIG: Morrison: Dance Wicked at The Arches, Vauxhall in '84/85; Sidoli: Soundclub '85. MOST MEMORABLE GIG: Best - Morrison: "The Cross in '94. I played for seven hours with Don and Conrad, The Jazzi Boys and there was a line keyboard player"; Sidoli: "Ones where everyone dances together and has a good time." Worst - Morrison: "A gig at Bagley's. It only had monitors and each style was completely fucked - and I didn't get paid"; Sidoli: "When the sound system blows up!" FAVOURITE CLUBS: Red Zone, Perugia, Italy; Satellite Club; Garage City. NEXT THREE GIGS: Morrison: Q Club, Cambridge (May 11); The Loft, London (15); Satellite Club and The Ministry (18). Sidoli: playing regularly at a new club, Magnifico, at Bagley's, London from May 25. DJ TO REMEMBER: Morrison: "Apparently when I'm DJing I do a little a shake and wiggle my bum"; Sidoli: "I'm quite enthusiastic in the mix." LIFE OUTSIDE DJING: Producing and remixing Andrea Mendez and a vocal project featuring Michelle Douglas and Danny Love. They like movies, sleeping and playing Daytona.

- CD 2 026 18 896
1. Trunka Thought
2. Another's Lament
3. Baster Apple
4. Black
5. Trailer Boy
6. The City Skies

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excuse from
Widow Collins
Infante Sachse
Amalthea 6
UNRELEASED
SONGS



THE OFFICIAL CHARTS - 11 MAY

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britain's nearest beats till

13
5
96

chart

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

chart

1 **1** **FAS**
Genre

2 **2** **REFU**

3 **3** **OOH /**

4 **4** **CECILI**

5 **5** **CHARI**

6 **6** **MOE-MO**

7 **7** **CUT SO**

8 **8** **WOOD-I**

9 **9** **A DES**

10 **10** **KLUBI**

11 **11** **THEY**

12 **12** **247 37**

13 **13** **KEEP I**

14 **14** **THEM**

15 **15** **I WILL**

16 **16** **CHILD**

17 **17** **SLAVI**

18 **18** **SALE I**

19 **19** **NOBO**

20 **20** **PLAVA**

21 **21** **FRESI**

22 **22** **BEFO**

23 **23** **GIVE I**

24 **24** **THE X**

25 **25** **IDONI**

tw

1 **1** **HEAVEN (SERIAL DIVA/FATHERS OF SOUND/**

2 **2** **JAZZ 'N' GROOVE MIXES)**

3 **3** **STAND UP (ROGER SANCHEZ/DEWEY B/WILDCILD MIXES) Love Tube**

4 **4** **STORM IN MY SOUL Kamasaki**

5 **5** **DON'T STOP MOVIN' (WISNADI MIXES) Luv'd Joy**

6 **6** **FREEDOM (MAKE IT FUNNY) (SLEEPING LONIS/BOTTOM DOLLAR MIXES)**

7 **7** **GET ON UP (IGRANT NELSON/MR DALVIN/INSTANT FLAVA MIXES) Jodeci**

8 **8** **DESIRE (ETHNIC BOYZ/JANLEE CAMPBELL/MINDSPELL/MASTERS AT WORK/MILLION DOLLAR BABES MIXES) No Colours**

9 **9** **GOT TO BE REAL (LOVE TO INFINITY MIXES) GUARANTEE FOR MY HEART (TODD TERRY MIXES) Cheryl Lynn**

10 **10** **BADMAN (ROLLO & SISTER BLISS MIXES) Sister Bliss**

11 **11** **STANDING HERE ALL ALONE (GEMS FOR JEM/SHARP MIXES) Michelle**

12 **12** **INSPIRATION Strike**

13 **13** **BLURRED (PIANOMAN/POPPED BOYS MIXES) Pianoman 3 Beat/Fusion/freedom**

14 **14** **ALWAYS BE MY BABY (SATOSHI TOMIE/DAVID MORALES/JERMAINE DUPRI MIXES) Marsh Caray**

15 **15** **BRAND NEW DAY (DUJIVERS/SPACE KITTERS/DEKARD & DAME MIXES) Minds Of Men**

16 **16** **THE LOVER THAT YOU ARE (SOUL SOLUTION/SLEEPING LONIS/SI BRAD/ROGER U MIXES) Pulse featuring Antonia Robinson**

17 **17** **BORN SLUPPY (UNDERWORLD MIXES) Underworld**

18 **18** **LELEENDA "EL ESPERITO" Nights At The Round Table**

19 **19** **VAGUE NOW & THEN (DISCO BISCUIT/VAGUE/EDWARD'S WORLD Soul Roots/4MY HOUSE IS YOUR HOUSE Muzika Experience / FLOOR CONTROL Jweez**

20 **20** **TRIPPING ON SUNSHINE (BIF & MEMPHISPLAY BOYS/PIZZAMAN MIXES) EMI Premier**

tw

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42 **42** **YOU LIFT ME UP (K-KLASS/RI LUX MIXES) Tabakah Ryan**

43 **43** **LOSING YOU (LOVESTATION/UNDERGROUND SOLUTION MIXES) SUSH**

44 **44** **DOWN TO EARTH (OAKENFOLD & OSBORNE/ANGELES/SPACE KITTERS/BEAM MIXES) Grace**

45 **45** **LET THIS BE A PRAYER (ROLLO & SISTER BLISS MIXES) Rolo Boss Spiritual with Pauline Taylor**

46 **46** **THE WAY IT IS (BROTHERS IN RHYTHM MIXES) Chromation**

47 **47** **THE X-RATED DUBS (BOOTHY MAC/MAS/STRA/MAGINATION MIXES) Naked**

48 **48** **WOMBO LOMBO (JUNIOR VAQUEZ MIXES) Angélique Kidjo**

49 **49** **UPT UP YOUR HANDS X Odus**

50 **50** **COMA AROMA (PERFECTO MIXES) Inara**

51 **51** **DOIN' IT UP (ERICK MONTE Project)**

52 **52** **DOIN' IT (TONY SMALDO/STATO & GREENA JR MIXES) HEY LOVER (TROY HIGHTOWER MIX) L Cool J**

53 **53** **SAVE US (Baba Selenca Orchestra)**

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 26 **FEEL T**
 27 **YOU S**
 17 **28 PEACH**
 29 **JUMP**
 30 **GOLDF**
 24 **31 CALIF**
 32 **KING I**
 33 **GODI**
 25 **34 HAPP**
 35 **CRAZY**
 36 **DONT**
 37 **TALK**
 38 **NIGHT**
 39 **THE N**
 40 **EUGIN**

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 Melissa Celler
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 3. *Reactor*
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 2. *Reactor*
 3. *Enlighten*
 4. *Enlighten*

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 19 IN THE MIX '96
 20 EIGHTIES SOUL WEEKENDER

- 31 **FOR WHAT YOU DREAM OF**
 32 **U FOUND OUT (TONY DE VITO)**
 33 **SCHONBERG ORIGINAL/TONY DE VITO**
 34 **THE HANDS**
 35 **THEME FROM S.A. EXPRESS**
 36 **ORIGINAL MIXES**
 37 **ALLSTAR EP**
 38 **SNAPPINESS**
 39 **ALWAYS THERE**
 40 **LEAVE YOU WANTING MORE**
 41 **LOST ALAN X**
 42 **LOOKING AT YOU**
 43 **BOY, DON'T MISS THE TRAIN**
 44 **LOVE FOR LIFE**
 45 **ON AND ON**

The new chart is available for a special three month period from as soon as it is compiled on the Friday before publication, call Tracey Lumley on 017-531 3222

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- 58 **WALK AMRA**
 59 **ONE FOR THE MONEY**
 60 **THE HIT LABEL**
 61 **JUMPING UPSIDE DOWN**
 62 **OCEAN DRIVE**
 63 **NO OTHER LOVE**
 64 **ALL THE LOVER**
 65 **CLUB WIVES**
 66 **IN THE HOOD**
 67 **BOOPALOPPA**
 68 **I WILL SURVIVE**
 69 **THE NIGHT**
 70 **REACH**
 71 **LOOK OUT FOR MY LOVE**
 72 **NEED SOMEBODY TONIGHT**
 73 **FREE THE BELIEF**
 74 **WE GOTTA LOVE**
 75 **CHILDREN OF DUB**

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 1. *Enlighten*
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 3. *Enlighten*
 4. *Enlighten*

11
5
96

ON A POP TIP chart

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

1 LOVE RESURRECTION

- | | | | | |
|----|-----|---------------------------------|---|-------------------------|
| 2 | 1 | FASTLOVE/I'M YOUR MAN ('96 MIX) | George Michael | Virgin |
| 3 | 5 | JUMPING UPSIDE DOWN | Black Groove | Avex |
| 4 | 8 | CRYING IN THE BEAT | Culture Beat | Epic |
| 5 | 7 | THE WINNER TAKES IT ALL | Hazeil Dean | Carlton Sounds |
| 6 | 2 | WONDERWALL/LIVE FOREVER | Jackie 'O' | Euphoric |
| 7 | 3 | CAN'T TAKE MY EYES OFF YOU | Boys Town Gang | Big World |
| 8 | 6 | IT'S RAINING MEN | West End | RCA |
| 9 | 3 | TAINTED LOVE | Icon featuring Juliette Jaimes | Eternal |
| 10 | NEW | U FOUND OUT | The Handbaggers | Tidy Trax |
| 11 | 10 | OOH AAH...JUST A LITTLE BIT | Gina G | Eternal |
| 12 | 14 | THE WAY IT IS | Chameleon | Stress |
| 13 | 19 | GOOD DAY | Sean Maguire | Parlophone |
| 14 | 20 | LET'S DANCE | E-Male | Love This |
| 15 | 18 | 2/231 | Anticappella | Media/MCA |
| 16 | 24 | ANYTIME | Obsession | Almighty |
| 17 | 13 | STOMP! | BG | Sony |
| 18 | 12 | CELEBRATE (THE LOVE) | Zhi-Vago | Extravaganza |
| 19 | 37 | LET'S MAKE IT HAPPEN | DJ Scott & Outer Rhythm | Steppin' Out |
| 20 | 15 | RESCUE ME | Eurogroove | Avex |
| 21 | NEW | STUCK IN THE MIDDLE | | |
| | | | Reservoir Gods | Steppin' Out |
| | | | CARS | |
| | | | Techno Army featuring Gary Numan | When! |
| | | | THEME FROM S-XPRESS | Rhythm King |
| | | | S-Xpress | |
| | | | SO IN LOVE WITH YOU | Encore |
| | | | Duke | |
| | | | TRIPPIN' ON SUNSHINE | Loaded/Cowboy |
| | | | Pizzaman | |
| | | | DON'T STOP MOVIN' | Undiscovered/MCA |
| | | | Linin' Joy | |
| | | | WARNING | RCA |
| | | | A.K.A. | |
| | | | GOT TO BE REAL (LOVE TO INFINITY MIXES)/GUARANTEE FOR MY HEART (TODD TERRY MIXES) | Avex |
| | | | Cheryl Lynn | |
| | | | IF I COULD TURN BACK TIME | Energise |
| | | | Chelle | |
| | | | ALWAYS THERE/JUMP TO MY LOVE | Talkin Loud |
| | | | Incognito | |
| | | | NOTHING I WON'T DO | ffrreedom |
| | | | JX | |
| | | | LET THE LOVE | 23rd Precinct |
| | | | Q Tex | |
| | | | MS WINEY WINEY | Next Plateau |
| | | | Majette featuring Rayvon | |
| | | | I WILL SURVIVE | RCA |
| | | | Chantay Savage | |
| | | | BLURRED | 3 Beat/Fusion/ffrreedom |
| | | | Pianoman | |
| | | | HAPPY | Sony S2 |
| | | | Pauline Henry | |
| | | | LAND OF DREAMING | Urban |
| | | | Masterboy | |
| | | | EASY TO LOVE | VC Recordings |
| | | | Kyra | |
| | | | MAGIC HANDS EP: MACARTHUR PARK/IN YOUR EYES/GONNA MAKE YOU MINE | Energise UK |
| | | | Magic Hands | |
| | | | MISS PARKER | RCA |
| | | | Benz | |

1 FAC Georgy

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13 KEEP

14 THEM

15 I WILL

16 CHILD

17 SLANI

18 SALE

19 NOBO

20 PLAYA

21 FIREST

22 BEFOF

23 GIVE A

24 THE X

25 IRONI

namecheck: daisy & havoc @ brad beatnik @ damien mendis @ nicky black market @ james hyman

tune of the week

mariah carey: 'always be my baby' (columbia)

house I was only saying the other day to me of mrs Mariah: "Just when are you going to make another top four tune?" Immediately, acting on my good advice, she calls upon the mighty David Morales (again) to work his magic on her new single. Like her previous mixes, Ms Carey has totally re-sung the entire song changing the words and structure so dramatically that it almost bears no resemblance to the original. Be warned though, this is not 'Dream Lover' or 'Fantasy'. Dave's full and meaty-sounding house comes on deep and heavy with thick reverbed drums, tolling percussion and chunky bassline before breaking loose into a warm wet-wet-ed Fender Rhodes, subtle strings, tinkling grand piano and sweeping oscillating synth. You'll be instantly hooked. ●●●●● dm

Pop Huge Stateside right now in both original album version and these new r&b remixes by the song's co-writer & producer Jermaine Dupri. I'm afraid to say, though, that the new versions are more 'so-so' than 'oh'. Mariah's snappy vocals are poured rather heavily-handedly over a recreated backdrop of The S.O.S. Band's '83 ballad 'Tell Me If You Still Care' unfortunately lacking the finesse or subtlety of Jam & Lewis. It is all spoilt by an unnecessary featured rap by Da Brat. However, the additional cooing backing harmonies from Xscape do work. Does that make this all good? The worst is left 'til last, on the flip, with an appalling reggae mix by Mark Carey (Rooney). A nice idea in theory but, boy does it kill! 'U' Vicious interrupts Mariah coaxing each line repeatedly with his annoying Woody Woodpecker-type laugh. Which makes you want to whack him over the head with a cartoon hammer! This is all underpinned by U-Ray's classic 'Prophesy' rhythm (best bit) and vocal and musical references to 'Pass The Dutchie'. Yes! That bad! ●● dm

house

ROME DUBBOSSH 'Pashin' Or' (Peppermint Jam). If you're finding the US section of your record shop a bit short on good low-down and mucky vocal tracks then take a look in the German section where you'll find this little stunner. It may not be poked full of surprises but vocalist Inaya

does a sterling job and the original will certainly please Mark fans if it's one else. The Path of Dub and Club mixes are lighter and happier, and finally 'Ready' is an amusing disco brass and bass number. ●●●●● d&h

ARTIST FORMERLY KNOWN AS TECHNIQUE 'Clear' (Nite Grooves). Taste and humour

are not two things that you often find together in the world of house music but technique at least are not content with standard formulae and like to try some new, if dull, ideas. This time it's a hilarious Prince-like vocal combined with some tongue-in-his-cheek 'pe' of my money bitch' vocals. The track bounces along perfectly acceptably, its head firmly in

nodding mode, and is livened up by some excellent backing vocals and vocal effects and there are two groovy instrumentals and an a cappella thrown in for good measure. ●●●●● d&h

ROACH MOTEL 'The Night' (Junior Boys Own). Many tracks try unsuccessfully to capture late-night atmosphere

but this is one that's managed it very well indeed. The combination of Paul Alexander's sexy-iron-thou ramblings, Mark Anthony's angelic chorus and a lovely, steady, it-sounds-so-easy groove makes for a real treat that few will be able to resist, especially once they've had a couple of shandies and it's past midnight. As well as the Deep Nile mix and a positive sprinkling of copacetic there's a slightly harder and more swinging Dark Nile mix. Simply groovy. ●●●●● d&h

RHYTHMICENTRIC 'Expressions' (Merkit). Chicago's Fernando Perez and Darrell Morfinez are responsible for this very jazzy house cut. Flute and Latin-style percussion battle it out over a lush funky bass groove while a prostitute can be heard offering her services on the street. The North Avenue mix is the one. ●●●●● bb

SUPERSTARS OF ROCK 'Orange Sunshine' (Stress). This laid-back house groove from New York features Miss 'Yvonne dreamily recalling a particularly mind-expanding experience which features warm extended tube portaf! But it's not a cheesy, cheesy number. It's actually a very respectable deep groove which benefits from mixing by Vih Column and Holy Trinity. It's summery too. ●●●●● bb

NICOLE 'Runnin' Away' (remixes) (Ore/XX Recordings). The voice of that old house chestnut 'Rock The House' returned almost unnoticed two years ago with this much-overlooked monster. So, quite wisely, the import sleeper has been picked up for UK release. Complete with fresh mixes, including the original E-Smoove mixes in case you missed them. British in Dub do their very effective pumping and energetically-driven Girls PM-style house, Lisa Marie Experience lift it up to happy anthemic status. New



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- 26 FEEL T
- 27 YOU S
- 28 PEACH
- 29 JUMP
- 30 GOLDI
- 31 CALIF
- 32 KING I
- 33 GOD I
- 34 HAPP
- 35 CRAZY
- 36 DONT
- 37 TALK I
- 38 NIGHT
- 39 THE N
- 40 EUGIN



to cheer up a tired dancefloor or pair of ears. ●●●● d&h

ALEX REECE 'Feel The Sunshine (remixes)' (Fourth & B'way). Reece's summery drum and bass masterpiece is neatly reworked by DJ Pulse, DJ Krust and Kruder & Dorfmeister. Pulse retains the Björk-like vocal over a jazzy and eminently funky breakbeat rhythm. Krust goes for a more minimal, quirky mix with a distant keyboard motif while K&D take up the whole of side two with an authentic-sounding, old-style jazz mix complete with an emphy bar atmosphere.

techno
●●●● bb
RACHID TAHA 'Non Non Non' (GGS). This one may already be familiar to you from the epic System 7 mix on the Mango label. Here, though, Sloezy Pullen comes up with two terrific mixes that have a more leathery, Chesky feel to them. They're really one cracking stuf and deserving of a proper UK release. There's also a mix by GGS labelmates Pills which adds dirty synth guitar riffs and gruff vocals. ●●●●

garage
bb
TODD EDWARDS 'Saved My Life' (Tftr/London). The talented youngster from New Jersey cleverly slices vocal bits from Inexpensive's 'Lost Night' A DJ Saved My Life'. The US mixes are supported by a dynamite UK soundcloud. Grant Nelson does his full-on, catchy, song-based, garage-bag Ultimate Salvation remix. Meawrhile, Joey Musaphia turns in a right rockin' deep dub treatment. The Shazzy Flashback mix, punctuated by a squawking guitar, is hard 'n' sleazy. Finally the Flyright & The Avenue mix has a super-mad craziness vibe. ●●●● dm

Jersey's Todd Edwards turns out one of his usual quirky vocal cut-ups, which, though fascinating to listen to, has been let down by its stagnant rhythm track. Chicago's Garm Underground's medicinal swinging hi-hats ride his deep moody keys. While the vocal blends smoothly with some nice chord changes and a sportingly used old school house piano riff. An infectious jazzy affair that'll restore your faith in true house music. Treatable is, it's just too damn cool! ●●●● dm

alternative
BLACK GRAPE 'Fat Neck/Yeah Yeah Brother' (Radioactive). 'Fat Neck's reworking sees Goldie keeping only the original Hammond sound, substituting it amid furious wisted drumming and dubby vocals. 'Yeah Yeah' mix one sees built from its burping beginnings into a stand-out hip hop track through Psycho's vocal, a firm break and creepy sluggish bassline. CD contains

a bonus Outlaw Josie Wales mix of 'Yeah Yeah'. ●●●● jh

FILA BRAZILIA 'Soft Music Under Stars' / **THE SOLID DOCTOR** 'Holy Roller/Our Sorrow' (Pork Recordings). The Pork label brings us up-to-date with three promo releases. The Filo Brazilia one features two tracks from the current 'Mess' album with 'Soft Music...' particularly hypnotic and gorgeous. The first Solid Doctor 12-inch lifts 'Holy Roller' and 'Lord Of Hope & Tory' from the recent 'How About Some Ether' album. The dreamy guitar of the former track makes it the killer one here with the funky 'Lord Of...' not far behind. ●●●● bb

Jungle
T.M.S.I. 'Bad 'N' Ball' (Solid Vinyl dub plate). One of my faves at the moment. Features shuffle-style breaks and a wicked monster of a bassline to rock your socks off. Also, an excellent breakdown when the bassline gets really funky, innovative and original. ●●●● n

SHY FX FEAT. MC DET 'Honds Clappin' (S.O.B.I.). This single is taken the forthcoming MC Det LP and is definitely going to rock your ears. Hyper beats go hand in hand with the rapid bass and Det's vocals. Full on. ●●●● n

DJ KANE 'Let's Go To Work' (Trouble On Vinyl). Wicked slappers type of tune, rollers

Howie B's mix is typically relaxed and trip happy and features the best use of the great vocal and, finally, there's the original which adds a crunching guitar line and more vocals. ●●●● bb

COOL BREEZE 'Bio Complex' (Audiolooz). Excellent piece of hardstepping intelligence. Number three release from Dr S Gatch's label, strictly some different' business. Inspirational sounds go together with those hard infectious beats. Massive. ●●●● n

ADAM CLAYTON/LARRY MULLEN 'Mission Impossible Theme (remixes)' (Mother). They really do not write things like this anymore but at least there's some pratty amazing mixes to play with. To accompany the new film Howie B has produced a version by Wu 2 types with remixes by Dave Clarke, Guru and Goldie & Rob Playford. It sounds silly but all four tracks on this single are superb - our favourite of present being the Dave Clarke distortions from hell but the drum and bass mission is inspiring too. The perfect thing

to cheer up a tired dancefloor or pair of ears. ●●●● d&h

to cheer up a tired dancefloor or pair of ears. ●●●● d&h

to cheer up a tired dancefloor or pair of ears. ●●●● d&h

to cheer up a tired dancefloor or pair of ears. ●●●● d&h



Rebekah Ryan
You lift me up.

The stunning debut single **Out now**. CD MC 12
Mixes by K!lass and H!tLx.

10

1	FAC George	2	RETUR	3	00H	4	CECIL	5	CHAR	6	MOE/HO	7	CUT SO	8	WOO-	9	A DES	10	KLUBI	11	THEY	12	247 3	13	KEEP	14	THEM	15	I WILL	16	CHILD	17	SLAN	18	18 SALE	19	NOBO	20	PLAY	21	FIRE	22	BEFO	23	GIVE	24	THE X	25	100W
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clubchart commentary

by alan jones

A&M may not be over-endowed with dance hits of the moment, holding down just two positions in the club chart - but they're the positions everyone wants, thanks to Sarah Washington who

ingers at number one, while Love Tribe soar 47-2. The lost company to have the top two singles was... A&M, who did the double with Luther Vandross & Janet Jackson and Tak Tix last December. With a second Love Tribe 12-inch due to be mailed in the next few days, they have a good chance of taking over at the top, though Livin' Jays' long-awaited new single 'Don't Stop Movin'' and Black Magic's former import monster 'Freedom' - which debut at four and five respectively - may have other ideas about that. The Livin' Jays single is the highest debut on the chart for seven weeks. The Black Magic single was originally released

on the label enters the chart on import this week - 'Lift Up Your Hands', a brand new hit by X-Odds at 49, while the resurgent Soul Solution single 'Can't Stop Lovin'' falls just short of the published chart, at 80. Not all of the artists behind the records in this week's chart are immediately obvious. Some examples: The Lighthouse Family single is promotional; credited to Dub Family; Sean Maguire's single is credited to S&M; Hazel Dean is shown as

HD and Komplex featuring Tom Wilson is promoted as Technoart featuring Tom Wilson. The latter title has had its credit changed for legal reasons, while the others are the result of record companies fighting shy of revealing who's behind the records. We do our best to make the chart credits an accurate reflection of the name under which the record will be released. We also try to list the mixers of all records charted. If they don't have a credit on the chart it's either because none were listed on the discs or publicity blurb, or because we haven't managed to

get the information from the relevant companies.

beats &

Creem will be hosting four special nights of live in with the European Football Championship. The nights will feature celebrity football DJs and a squad of top English and Italian talent such as DJs Groome Park, Paul Oakenfold, Joe T Vanelli (pictured), Carl Cox, Norman Jay and many others. The grounds will be Creem in Liverpool (June 14 and 22), the Manchester Academy (June 16) and a Euro '96 Final Carnival book of Creem (June 26) with a specially extended licence until 6.00am... Tence Mission have pulled their night at Adrenaline, Battersea following disagreements with the management over the way searches of their patrons were being conducted. The organisers would like to thank their punters for the support shown over the 16 weeks the club did run... The wonderful Moloko have announced three live dates with support from DJs Winston & Parrot. The dates are London's SW1 Club (May 28), Manchester's Sankery's Soap (29) and Sheffield Arches (30). The group have a new single 'Fun For Me' released on May 13... Jeremy Healy will be headlining Frisky at the Ministry on Friday (10). Support will come in the form of Sister Bliss and Jon Pleased Wilminin... London's long running Carwash crew this week begin a new night of the legendary Hollywood's in Romford. The regular Wednesday night features the long-standing Carwash duo of DJ Dr Dexter and Miss Jo Lively, as well as the Sex-o-lette Dancers providing a feast of disco classics. Entrance is £5... Clubbers in the Stoke and Hanley areas will have a new housey Friday night from Friday May 24. Called Yes M! Lady, it takes place at Ilogos in Hanley. Resident DJs are Pete Bromley and Adam Presdee with guest Tall Paul the first week... The long-running Lost club presents Burundi at 16a West Canal St, WC1 on Saturday May 11. DJs are Jeff Mills, Kevin Sanderson, Kenny Larkin, Steve Bicknell, Mixmaster Morris and Andrea... AND THE BEAT GOES ON!



d
e
c
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s



wish you were here...

new single includes additional track
'bittersweet'

remixes by ashley beedie

12" • CD • MC

DOWN TO EARTH
grace

NEW SINGLE OUT NOW.

MIXES BY OAKENFOLD & OSBORNE,
ANGELES AND SPACE KITTENS.

CD 12" CASSETTE.

S

1	1	FA:	Georgy
2	2	RETI:	
3	3	OOH:	
4	4	CECIL:	
5	5	CHAR:	
6	6	MOE/M:	
7	7	CUT/S:	
8	8	WOO:	
9	9	A DES:	
10	10	KLUBI:	
11	11	THEY:	
12	12	247/3:	
13	13	KEEP:	
14	14	THEM:	
15	15	I WIL:	
16	16	CHIL:	
17	17	SLAN:	
18	18	SALE:	
19	19	NOBC:	
20	20	PLAY:	
21	21	FRES:	
22	22	BEFO:	
23	23	GIVE:	
24	24	THE X:	
25	25	IPOMI/M:	Monrecco

radio on

2 x cd & cassette
includes brand new songs

1 BOYZ OF SWING
PolyGram TV

2 **Y2KIN 3 - NEW SOUL REBELS**
Soul Train

3 **DANCE ZONE - LEVEL SEVEN**
PolyGram TV

4 **THE BEST ALBUM IN THE WORLD... EVER 3**
Virgin

5 **HOW THAT'S WHAT I CALL MUSIC 33**
Capitol/Warner

6 **ESSENTIAL MIX 2 - TONY JACKSON**
A&M

7 **TRANSPODOTTING (OST)**
BMG

8 **MIXOMATIC**
BMG TV

9 **DANCE MIX UK**
Soul Train

10 **ROCK ANTHEMS - VOLUME 2**
Jive

11 **UNTITLED**
Capitol/Warner

12 **DANCE NATION**
Mercury/Sony

13 **THE BEST RAP ALBUM IN THE WORLD... EVER!**
Virgin

14 **CLUB MIX 85**
A&M/RTI

15 **IT TAKES TWO**
Sony/World TV

16 **LOVE II SWING**
A&M

17 **HALL OF FAME**
Dunham

18 **100% PURE GROOVE**
Thorn

19 **III THE MIX 85**
Virgin

20 **EIGHTIES SOUL WEEKENDER**
A&M

22	25	IRONIC	Alanis Morissette	Maverick/Reprise
26	FEEL THE SUNSHINE (REMIX)	Alex Reece	Fourth & Broadway	
27	YOU STILL TOUCH ME	Sting	A&M	
28	PEACHES	The Presidents Of America	Columbia	
29	JUMP TO MY LOVE/ALWAYS THERE	Incognito	Talkin Loud	
30	GOLDFINGER	Ash	Infectious	
31	CALIFORNIA LOVE 2	Pac, featuring Dr. Dre	Death Row/Island	
32	KING OF MISERY	Honeycrack	Epic	
33	GOD! SHOW ME MAGIC	Super Furry Animals	Creation	
34	HAPPY BIRTHDAY	Technohead	Mokum	
35	CRAZY CHANCE	Kavana	Nemesis	
36	DON'T LOOK BACK IN ANGER	Oasis	Creation	
37	TALK TO ME	6ft Dolls	Indub!tRCA	
38	NIGHT TO REMEMBER	911	Ginga	
39	THE NIGHTTRAIN	Kadoc	Positiva	
40	EUGINA	Salt Tank	Internal	

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

10	25	NEARLY GOD	Nearly God	Fourth & Broadway
11	26	THE SUN IS OFTEN OUT	Longpigs	Mother
12	27	SAID AND DONE	Boyzone	Polydor
13	28	SINGLES	Alison Moyet	Columbia
14	29	HISTORY-PAST, PRESENT AND FUTURE, BOOK 1	Michael Jackson	Epic
15	30	THE SCORE	Fugees	Columbia
16	31	EXPECTING 2	FIV The Bluetones	Superior Quality/A&M
17	32	PORTRAIT (SO LONG AGO, SO CLEAR)	Vangelis	Polydor
18	33	LES MISERABLES - 10TH ANNIVERSARY CONCERT	Capitol Recording	First Night
19	34	THE BENDS	Radiohead	Parlophone
20	35	MELON COLLIE AND THE INFINITE SADNESS	Smashing Pumpkins	Virgin
21	36	GOLDEN HEART	Mark Knopfler	Vertigo
22	37	DISGRACEFUL	Dubstar	Food/EMI
23	38	ANTHOLOGY 2	The Beatles	Apple/Parlophone
24	39	A MAXIMUM HIGH	Sheel Seven	Polydor
25	40	SECOND TOUGHEST IN THE INFANTS	Underworld	Junior Boy's Own

© GIN. Produced in co-operation with the BPI and BARD, based on a sample of more than 1,000 record outlets.

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The Smashing Pumpkins
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The New Single

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3. Rattus Rex
4. We'll Kill the Grey Skies

CD 2 One 13985
1. Tonight, Tonight
2. Javier's Lament
3. Black
4. Tender Reprise

UNRELEASED SONGS

taken from
William Miller
Infinito Schism
Futurbe 6

US SINGLES

Rank	Title	Artist	Label	Rank	Title	Artist	Label
1	ALWAYS BE MY BABY	Minah Carey	Columbia	26	BE MY LOVER	La Bouche	PG&A
2	THE CROSSROADS	Bora Thapar & Maroney	Meridian	27	WONDER	Russell Marshall	Capitol
3	BECAUSE YOU JUST MADE ME	Calvin Stone	BMG Music	28	JUST A GIRL, NO DUBT	Janet Jackson	A&M
4	NOBODY KNOWS THE TROPIC PROJECT	The Tropic Project	Capitol	29	NOT GON' GRY	Jerry Shiver	Meridian
5	IRONIC	Alena Monasta	Meridian	30	NAME	Gene Deitch	(Meridian)
6	YOU'RE THE ONE	Janet Jackson	A&M	31	THE WORLD I KNOW	Collette D'Elia	(Meridian)
7	1, 2, 3, 4 (SUMM'N' NEW)	Conan Gray	Capitol	32	ONE SWEET DAY	Marvin Gaye & Boyz II Men	Capitol
8	DOWN ON ME	Anthony Hamilton	A&M	33	RENEE ZUP	Janet Jackson	(Meridian)
9	LOOK UP (NOBODY HAS TO KNOW)	Elly English & Jay Dee	Meridian	34	FAST LOVE	George Michael	(Meridian)
10	GIVE ME ONE REASON	Tracy Chapman	A&M	35	I WANT TO COME OVER	Madonna Etwings	(Meridian)
11	WOOD-HARI GOT YOU ALL IN CHECK	Busta Rhymes	BMG Music	36	I WILL SURVIVE	Destiny Fave	Capitol
12	FOLLOW YOU DOWN TIL HEAR...	The Endgame	A&M	37	THE EARTH, THE SUN...	Colin H. Bird	Capitol
13	SITTIN' UP IN MY ROOM	Brandy	A&M	38	CHAINS	Tina Turner	Capitol
14	DOIN' IT	Cool J	Capitol	39	YOU	Michael	Capitol
15	KEEP ON, KEEP ON	MC Lyte & Her Blackground All Stars	Blackground	40	ANYTHING JT	J&B	Meridian
16	MISSING	Everything But The Girl	Meridian	41	DON'T WANNA LOVE	Janet Jackson	(Meridian)
17	OLD MAN ME (HOLD IT)	Jason & The Backyard	Meridian	42	30 IN THE MEANTIME	Spooking	PG&A
18	INSENSITIVE	Janet Jackson	A&M	43	WE'RE MARCHING BACK	Boyz II Men	Capitol
19	ALL THE THINGS (YOUR MAN WORK DON'T)	Jay Dee	Meridian	44	WE'RE THE LATCH	The Cars	Capitol
20	CLOSER TO FREE	The Blowers	A&M	45	A TAIN LINE BETWEEN LOVE & HATE	Erin Dowd	Capitol
21	SWEET DREAMS 3	Brandy	A&M	46	ROCK HISS TWISTER	IA&M	Meridian
22	WHO DO U LOVE	Edwyn Cameron	Capitol	47	MACARENA	Los Del Rio	Capitol
23	LADY D	Angie	Capitol	48	DON'T CRY	GTG	Meridian
24	5 O'CLOCK	Norah Jones	Meridian	49	KISSIN' YOU	Tina Turner	(Meridian)
25	1979	Smashing Pumpkins	Capitol	50	GET MONEY	Jay-Z & R. Kelly	Meridian

Charts courtesy Billboard 11 May 1998. A+ Awards are awarded to those products demonstrating the greatest display and sales gain. (R) UK acts. (J) UK import acts.

US ALBUMS

Rank	Title	Artist	Label	Rank	Title	Artist	Label
1	FAIRWEATHER JOHNSON	Russell & The Backsliders	Meridian	26	THE GREATEST HITS COLLECTION	Alan Jackson	A&M
2	THE SCORE	Popcorn	(Meridian)	27	MELON COLLIE & THE INFANTE...	Smashing Pumpkins	(Meridian)
3	JAGGED LITTLE PILL	Alena Monasta	(Meridian)	28	LOUDER THAN WORDS	Leahy & Rich	(Meridian)
4	SUNSET PARK (OST)	Various	(Meridian)	29	MRS SMITH	Lord J	(Meridian)
5	FALLING INTO YOU	Colbie Day	(Meridian)	30	TRAGIC KINGDOM	Ho Shook	(Meridian)
6	EVIL EMPIRE	Against the Machine	(Meridian)	31	RELIUS	Janet Jackson	(Meridian)
7	BLUE CLEAR SKY	George Star	(Meridian)	32	RE KELY	Jay-Z	(Meridian)
8	BODENLINE	Boyz II Men	(Meridian)	33	SWEET DREAMS	La Bouche	(Meridian)
9	NEW BEGINNING	Janet Jackson	(Meridian)	34	TIME MARCHES ON	Tracy Lawrence	(Meridian)
10	SIXTEEN	Janet Jackson	(Meridian)	35	UNTOUCHABLE	Max Hall	(Meridian)
11	DAYDREAM	Janet Jackson	(Meridian)	36	TIGERLILY	Natalia Merchant	(Meridian)
12	TINY MUSIC...	Sam Smith & Pops	(Meridian)	37	A THIN LINE BETWEEN LOVE...	(OST) Various	(Meridian)
13	WHAT'S THE STORY...	Morning Glory	(Meridian)	38	FRESH HORSES	Gary Busek	(Meridian)
14	NEW BEGINNING	Tracy Chapman	(Meridian)	39	SMELLS LIKE CHILDREN	Martin Moxley	(Meridian)
15	WAITING TO EXHALE	Various	(Meridian)	40	ICE CREAM MAN	Wesley P	(Meridian)
16	THE WOMAN IN ME	Ernie Train	(Meridian)	41	DANCE MIX USA VOLUME 4	Various	(Meridian)
17	GANGSTA'S PARADISE	Coolio	(Meridian)	42	THE HITS	Garth Brooks	(Meridian)
18	BAD HAI DART	Wendy & Friends	(Meridian)	43	E 1999 ETERNAL	Bone Thugs N Harmony	(Meridian)
19	ALL EYEZ ON YOU	Dr. Dre	(Meridian)	44	BROWN SUGAR	Angie	(Meridian)
20	RESURRECTION	Garth Brooks	(Meridian)	45	SPARKLE AND DANCE	Everly	(Meridian)
21	CRACKED REAR VIEW	Topical & The Backsliders	(Meridian)	46	ZERO (EP)	The Smashing Pumpkins	(Meridian)
22	THE COMING	Busta Rhymes	(Meridian)	47	PIECES OF YOU	Jay-Z	(Meridian)
23	ANTHOLLOGY 2	The Beatles	(Meridian)	48	WORDS	The Tropic Project	(Meridian)
24	MERCURY FALLING	Janet Jackson	(Meridian)	49	GARBAGE	Garbage	(Meridian)
25	PRESIDENTS OF THE USA	President of the USA	(Meridian)	50	CRAZY SEXY COOL	L.A. MC's	(Meridian)

UK WORLD HITS

UK WORLD HITS:

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

NETHERLANDS

1 (2)	FIRESTARTER	The Prodigy	(FM)
2 (1)	HOW DEEP IS YOUR LOVE	Tina Turner	(BMG)
3 (2)	YOU DON'T FOOL ME	Queen	(EMI)
4 (3)	STREET SPIRIT	Baddeley	(EMI)
5 (1)	WEAK SHANK	Arancia	(Virgin)

Source: Stichting Mega Top 100

SWEDEN

1 (1)	RETURN OF THE MACK	Macklemore	(RCA)
2 (1)	FIRESTARTER	The Prodigy	(EMI)
3 (1)	FAST LOVE	George Michael	(Virgin)
4 (1)	WEAK SHANK	Arancia	(Virgin)
5 (1)	WEAK SHANK	Arancia	(Virgin)

Source: GLS/IFI

FRANCE

1 (1)	BABY COME BACK	Worlds Apart	(EMI)
2 (1)	SPACEMAN	BabyZone Zoo	(EMI)
3 (1)	YOU DON'T FOOL ME	Queen	(EMI)
4 (2)	FAST LOVE	George Michael	(Virgin)
5 (2)	ELECTRIC PLEASURE	Dance Floor	(EMI)

Source: IFPI

AUSTRALIA

1 (2)	MISSING	Everything But The Girl	(Virgin)
2 (1)	SPACEMAN	BabyZone Zoo	(EMI)
3 (1)	POWER OF A WOMAN	Ernest	(EMI)
4 (1)	HOW DEEP IS YOUR LOVE	Tina Turner	(BMG)

Source: ARIA

NETWORK CHART

Rank	Title	Artist	Label	Rank	Title	Artist	Label
1	FAST LOVE	George Michael	(Meridian)	21	KEEP ON JUMPIN'	U2	(Meridian)
2	RETURN OF THE MACK	Macklemore	(RCA)	22	NEVER NEVER LOVE	Simply Red	(East West)
3	HOW DEEP IS YOUR LOVE	Tina Turner	(Meridian)	23	CHILDREN	Robert Miles	(Decca)
4	CECILIA	Seymour	(NVA)	24	FOLLOW YOU DOWN	Donna Summer	(A&M)
5	CHARLEMAN	Blond	(Meridian)	25	SALE OF THE CENTURY	Stacy	(Meridian)
6	MOVE MOVE MOVE	Donna Summer	(Meridian)	26	WALKAWAY	Capitol	(Meridian)
7	CUT SOME RUG	Blond	(Meridian)	27	OCEAN DRIVE	Lightyears Family	(Meridian)
8	WOOD-HARI GOT YOU ALL IN CHECK	Busta Rhymes	(Meridian)	28	SLANG	Lozano	(Meridian)
9	A DESIGN FOR LIFE	Janet Jackson	(Meridian)	29	SHOW ME	Diana Ross	(Meridian)
10	KLUBBHOOPING	Endgame	(Meridian)	30	HOW DEEP IS YOUR LOVE	Tina Turner	(Meridian)
11	GIVE ME A LITTLE MORE TIME	Gene Deitch	(Meridian)	31	STUPID GIRL	Capitol	(Meridian)
12	THEY DON'T CARE ABOUT US	Michael Jackson	(Meridian)	32	HOW LONG	Paul Carrack	(Meridian)
13	DON'T LOOK BACK IN ANGER	David	(Meridian)	33	CALIFORNIA LOVE	Janet Jackson	(Meridian)
14	IRONIC	Alena Monasta	(Meridian)	34	FALLING INTO YOU	Colbie Day	(Meridian)
15	BEFORE	Popcorn	(Meridian)	35	NOT ENOUGH LOVE IN THE WORLD	Over	(Meridian)
16	NOBODY KNOWS THE TROPIC PROJECT	The Tropic Project	(Meridian)	36	LIFTED	Lightyears Family	(Meridian)
17	24/7	J&B	(Meridian)	37	THEME FROM S-EXPRESS	S-Express	(Meridian)
18	SOMETHING CHANGED	Faye	(Meridian)	38	JUMP TO MY LOVE	Janet Jackson	(Meridian)
19	YOU TILL TOUCH ME	Donna Summer	(Meridian)	39	MISSING	Everything But The Girl	(Meridian)
20	I WILL SURVIVE	Destiny Fave	(Meridian)	40	FIRESTARTER	Prodigy	(Meridian)

© E.A. The Network Chart is compiled by E.A. for Independent Radio using airplay data from Media Monitor and C.I.N. sales data.

VIRGIN RADIO CHART

Rank	Title	Artist	Label	Rank	Title	Artist	Label
1	JAGGED LITTLE PILL	Alena Monasta	(Meridian)	21	SINGLES	Alan Meyer	(Meridian)
2	WHAT'S THE STORY...	Morning Glory	(Meridian)	22	THE BENEFITS	Redhead	(Meridian)
3	TO THE FAITHFUL DEPARTED	The Christians	(Meridian)	23	EXPECTING TO FLY	The Blowers	(Meridian)
4	HITS MAN & The Mechanics	(Meridian)	24	DISAPPEAR	Daniel	(Meridian)	
5	GARBAGE	Garbage	(Meridian)	25	A MAXIMUM HIGH	David Seven	(Meridian)
6	MOSLEY SHARDS	Ernie Train	(Meridian)	26	NORTHERN UPROAR	Northern Uproar	(Meridian)
7	PARANOID & SUNBURN	Donna Summer	(Meridian)	27	WELCOME TO THE BRITISH	Blue Leaf	(Meridian)
8	BIARE FRIURE	Frankie	(Meridian)	28	ANTHOLGY 2	The Beatles	(Meridian)
9	FAIRWEATHER JOHNSON	Russell & The Backsliders	(Meridian)	29	GOLDEN HEART	Mark Kopylov	(Meridian)
10	ALL CHANGE	Capitol	(Meridian)	30	THE SUN IS OPEN	Langage	(Meridian)
11	DIFFERENT CLASS	Faye	(Meridian)	31	IRIS	Simply Red	(Meridian)
12	THE BENEFITS	Redhead	(Meridian)	32	TOGETHER FOR THE CHILDREN	Boyz II Men	(Meridian)
13	NEARLY GO	Heavenly	(Meridian)	33	MELON COLLIE & THE INFANTE...	Smashing Pumpkins	(Meridian)
14	DEFINITELY MAYBE	Over	(Meridian)	34	GREATEST HITS	Queen	(Meridian)
15	MERCURY FALLING	Janet Jackson	(Meridian)	35	LEPTISM	Larshel	(Meridian)
16	WILDEST DREAMS	The Temer	(Meridian)	36	RELIUS	Janet Jackson	(Meridian)
17	STANLEY ROAD	Paul Hewson	(Meridian)	37	THE GREAT ESCAPE	Blue	(Meridian)
18	OCEAN DRIVE	Lightyears Family	(Meridian)	38	MILK & KISSES	Celine Dion	(Meridian)
19	HISTORY, PART 1	Michael Jackson	(Meridian)	39	REGULAR URBAN SURVIVORS	Transmission	(Meridian)
20	PORTRAIT (SO LONG, SO CLEAR)	Langage	(Meridian)	40	JOLLIFICATION	Lightyears Family	(Meridian)

© C.M. Compiled by E.A.

R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	RETURN OF THE MACK	Mark Morrison	WEA WEA 0407 (W)
2	NEW	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra EKR 2207 (W)
3	3	24/7	JT	MJL/Epic 863192 (SM)
4	NEW	PLAYA HATA	Luniz	Virgin VJST 102 (E)
5	5	NOBODY KNOWS	Tony Rich Project	LaFace/Arista 74221256421 (BMG)
6	2	I WILL SURVIVE	Chestnut Savage	RCA 74221373681 (BMG)
7	4	THEY DON'T CARE ABOUT US	Michael Jackson	Epic CD-8625502 (SM)
8	7	GIVE ME A LITTLE MORE TIME	Gabriele	Go Beat GOOD 139 (F)
9	6	CALIFORNIA LOVE	2-Pac featuring Dr Dre	Death Row/Intand 12DRW 3 (F)
10	8	1, 2, 3, 4 (SUMPIN' NEW)	Cooleo	Tommy Boy TBV 721 (RTM/DISC)
11	NEW	THE WORLD IS A GHETTO	Geto Boys featuring Faj	Virgin VJST 104 (E)
12	NEW	...TIL THE COPS COME KNOCKIN'	Maxwell	Columbia 9631796 (SM)
13	9	ALL THE THINGS (YOUR MAN WON'T DO)	Joe	Island 125 634 (F)
14	11	I GOT 5 ON IT	Luniz	Noo Trybe/Virgin VJST 101 (E)
15	10	TOP OF THE STAIRS	Skate Lo	Wid Card/Polybor 5783251 (F)
16	13	FU-GEE-LA	Fugees	Columbia 9630666 (SM)
17	15	RUNNIN'	The Pharcyde	Go Beat GOOD 142 (F)
18	12	I AM LV	LV	Tommy Boy TBV 724 (RTM/DISC)
19	16	TWENTY FOREPLAY	Janet Jackson	A&M CD-5815112 (F)
20	17	ANYTHING	JT	MJL/Epic 8622156 (SM)
21	20	HEY LOVER	LL Cool J featuring Boy II Men	Def Jam/Intand 12DF 84 (F)
22	18	LIFTED	Lighthouse Family	Wid Card 5796431 (F)
23	23	GANGSTA'S PARADISE	Cooleo featuring LV/Tommy Boy	CD:MCSTD 2104 (BMG)
24	18	NOT GON' CRY	Mary J Blige	Arista CD-74221386252 (BMG)
25	22	GOOD THING	Eternal	1st Avenue/EMI CD:CEDEM 419 (E)
26	25	DOWN LOW (NOBODY HAS TO KNOW)	Kinky featuring Rosalind Wisley	Jive CD:JIVERCD 392 (BMG)
27	21	HIP HOP DON'T YA DROP	Honky	High Ground HIGHS 1T15M)
29	29	SPACE COWBOY	Jamiroquai	Epic 4277827 (SM)
30	14	SHOULDA COULDA WOULDNA	Sherree Ford-Fajne	Almo Sounds 12ALMS021 (F)
31	35	CELEBRATION OF LIFE	Trace	Big Life BLRT 126 (F)
32	34	SEARCH FOR THE HERO	M People	Deconstruction 74221287961 (BMG)
33	27	WHERE DO U WANT ME TO PUT IT	Solo (US)	Parade/theA&M 5825131 (F)
34	20	RIDIN' LOW	LAD featuring Darryl Taylor	Hollywood 5764611 (F)
35	33	WILL YOU BE MY BABY?	Infinity featuring Grand Puba	GHQ 74221390991 (BMG)
36	30	SO GOOD (TO COME HOME TO) I'VE HAD...	Van Mackes	1st Avenue/Arista CD-742213845072 (BMG)
37	NEW	NEW YORK UNDERCOVER 4-TRACK EP	Various	Uptown MCST 48002 (BMG)
38	28	EVERY LITTLE THING I DO	Soul For Real	Uptown MCST 49005 (BMG)
39	31	CRUISIN'	D'Angelo	Coalbrook 12CDCL 316 (E)
40	24	WHAT ABOUT OUR LOVE?	Meysa	Blue Thumb BTR 30761 (BMG)

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

DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	KLUBBHOPPING	Klubheads	AMP PM 5815571 (F)
2	NEW	THEME FROM S.EXPRESS (REMIX)	S.Express	Rhythm King SEXY 97 (SM/W)
3	NEW	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra EKR 2207 (W)
4	NEW	FEEL THE SUNSHINE (REMIX)	Alex Reece	Fourth & Broadway 12BRW 322 (F)
5	NEW	JUMP TO MY LOVE/ALWAYS THERE	Incognito	Talkin Loud TLX 7 (F)
6	NEW	EUGINA	Salt Tank	Internal UMRX 29 (F)
7	1	KEEP ON JUMPIN'	The Lisa Marie Experience	3 Beat/ffix 271 (F)
8	2	OVER & OVER	Flux featuring Georgia Jones	ffix 272 (F)
9	4	RAW DOGS RELIK	Dream Team	Surburban Base SUBBASE 68 (SRD)
10	4	I WILL SURVIVE	Charity Savage	RCA 74221373681 (BMG)
11	3	INTO YOUR HEART	8 By Six	5th & SIX 130 (NET/SM)
12	NEW	PLAYA HATA	Luniz	Virgin VJST 102 (E)
13	NEW	BALLISTIQUE	Nunica	Amato International AI 1202 (ADD)
14	NEW	I NEED SOMEBODY TONIGHT	Thelma Houston	Azul AZL47 (ADD)
15	NEW	SOME MIGHT SAY	Supernova	Sing Sing/RCA 7422136641 (BMG)
16	18	ALWAYS BE MY BABY	Mariah Carey	Columbia 4478277 (Impar)
17	NEW	LET THE RHYTHM MOVE YOU	Sharada House Gang	Media MCST 40035 (BMG)
18	6	FLIM FLAM	Yellow Sex	Redeye Inc. NLUX 109 (NET/SM)
19	25	RETURN OF THE MACK	Mark Morrison	WEA WEA 0407 (W)
20	NEW	PALADIAN DAWN	Sound Club	Stress 12STR 58 (F)
21	NEW	THE WORLD IS A GHETTO	Geto Boys featuring Faj	Virgin VJST 104 (E)
22	NEW	I FEEL YOU	Inspirazione	YXX/XX B (ADD)
23	19	JAZZ IT UP	Erick Morillo Project	Sirecity Rhythms SR 12442 (Impar)
24	15	NAKASAKI EP II (NEED A LOVER TONIGHT)	Ken Doh	ffix 272 (F)
25	9	MY LIFE IS IN YOUR HANDS	Meltdown	Sony S3 DDM 71 (SM)
26	NEW	U USED TO HOLD MESSAGING MACHINE	Palph/Rossini/Fingers Inc	Trax TRAXBTR 001 (V)
27	NEW	WHAT WILL I BE?	Eddie Fowlkes	Back 2 Basics B2B 1008 (E)
28	NEW	STUCK ON A SPACE TRIP	Demarc Erlandson	True Love Electronic TEC 008 (SRD)
29	7	FAST LOVE	George Michael	Virgin VST 1578 (E)
30	NEW	AZWAN TRANSMISSIONS EP	Various	React 12REACT 78 (V)

DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	IN SIDES	Orbital	Internal TRULP 107/RLMJC 10 (F)
2	NEW	ESSENTIAL MIX 2 - TONG, MACKINTOSH ...	Various	-5354314 (F)
3	1	NEW BEGINNING	SWV	RCA 07963564671/0796364674 (BMG)
4	NEW	BOYZ OF SWING	Various	PolyGram TW -5354224 (F)
5	NEW	VYBIN' 3 - NEW SOUL REBELS	Various	Global Television -TRADMCS 23 (BMG)
6	3	THE SCORE	Fugees	Columbia 4825491/4825494 (SM)
7	4	LTJ BUEKEM PRESENTS LOGICAL PROGRESSION	Various	ffix 8287261/8287264 (F)
8	8	THE COMING	Busta Rhymes	Elektra 7559617421/7559617424 (W)
9	NEW	SUNSET PARK	Original Soundtrack	East West 752676041/752676044 (W)
10	2	RETURN OF THE MACK	Mark Morrison	WEA 0630145871/0630145884 (W)

SPECIALIST CHARTS

11 MAY 1996

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MUSIC VIDEO

VIDEO

This Last	Artist/Title	Label/Cat No	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100														
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INDEPENDENT SINGLES

INDEPENDENT ALBUMS

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CLASSICAL

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UP FOR THE AES

Anyone who's anyone in the studio equipment market will be in Copenhagen this weekend for the 100th AES Convention. It is Europe's biggest pro-audio show with 250 exhibitors, and 10,000 visitors from the UK and around the world are expected to attend over the four days. They will be there to see the latest pro-audio gear and, in particular, to feast their eyes on a number of significant product launches in the digital audio field. Sony, for example, claims it is addressing a growing demand for a higher resolution

recording capability by introducing two new digital recorders. Visiting a show such as AES is essential for studio owners concerned about having the most up-to-date and modern equipment so necessary in such a competitive environment. But having the right gear is only part of the equation. Studio design is also a vital consideration and the role of the studio designer has probably never been greater as facilities demand rooms that look and sound right. Most studio owners appreciate the benefits of employing the services of a reputable studio designer and point out that in a market where so much work is undertaken in project studios, commercial operations must pay attention to their acoustics if they want to remain attractive.

Abbey Road opens up Beatles 'echo' studio

by Sue Sillitoe

Artists looking to re-create that indefinable Beatles sound can now book Abbey Road's legendary Studio Two where the echo chamber used by the Fab Four has been reinstated.

EMI Music Studios vice president Martin Benge says the echo chamber was initially re-

opened for the Beatles Anthology project to re-create a mix sound as close to the original as possible.

As well as restoring and recabling the actual studio area, EMI has also re-equipped Studio Two's control room, installing new Quested monitors and a Neve VRP 60-channel mixing console with Flying Fader automation which replaces the

old SSL 4000E.

The £500,000 re-fit involved completely gutting the control room and installing a sliding wall to create a separate tape room. Studio manager Colette Barber says the six-week job was complicated because work could only be carried out when clients were not recording in adjacent studios.

Whitfield expands to meet classics

Whitfield Street Studios has embarked on a comprehensive refurbishment programme to accommodate an anticipated increase in classical mastering work, writes Neill Farmer.

The closure of Sony Music Entertainment's classical label in Hamburg and its move to London should mean more mastering work for the studios, and in anticipation Whitfield Street has created a large artists' lounge, a new reception area and installed three classical mastering suites on the first floor.

During the building work, Studio Two, the Rooftop Studio and the other mastering suites have continued to operate.

Re-Pro to gather for AES seminar

Re-Pro International, the British guild of producers, will host a forum at the AES Convention in Copenhagen this month.

The forum is being held in association with tape manufacturer BASF to launch the European Sound Directors' Association, an organisation made up of groups representing record producers, sound directors and audio engineers in different European countries.

The forum takes place on Sunday May 12 at 2.30pm in Room 17 of the Bella Centre.

● AES preview, p36

New CD-Rom promises studios at your fingertips

Finding the right studio for the job could become easier with the launch of the 1996 Studio Encyclomedia, the music industry's first interactive directory of the world's top 5,000 studios.

Distributed on CD-Rom, the Studio Encyclomedia is totally interactive, allowing users to access the information they need when selecting a studio. Users can choose by geographic location, equipment, size, technical information and support services, travel and access, recreational facilities and communications.

There are three packages available to studios, and for between £95 and £295 facilities can include colour photographs, floor plans and a studio profile highlighting clients, projects or local features. The project has been greeted with enthusiasm by studios and potential clients. Producer Mike Pela says, "Such a database would have been useful on many occasions when I've needed, for example, a detailed list of Neve rooms in New York or Europe. I

have always had to compile the information myself from a variety of sources."

Alex Peines, managing director of Cap A Pie Studios in Germany adds, "The fact that professional users will be able to search for information about our



studio from a single source is exciting."

The Studio Encyclomedia is being sponsored by Quantegy, manufacturer of Ampex tape products, which will lend promotion and marketing support.

The estimated target audience of the CD-Rom is more than 100,000 international users comprising engineers, producers, companies, musicians, publishers and rental companies. The directory is expected to retail for between £30 and £45.



Teenage Fanclub's Norman Blake (pictured) has installed a 24-channel Soundcraft Spirit Studio mixer and a pair of Spirit Absolute 2 monitors at his home studio in Glasgow. The new equipment has been put to work on new songs and remixing existing Teenage Fanclub material. Blake says, "At home you can make some really intimate recordings without losing out on sound quality." The band plan to begin a new album this month.

Townhouse steps up multimedia facilities

Townhouse Studios has acquired an MPEG video facility as part of EMI Studios' commitment to offer a modern multimedia service.

Head of EMI Studios Martin Benge says the facility will answer the growing concerns about the sound quality on digital music videos for CD Extra and CD-Rom products.

He says, "Generally speaking, the audio on most MPEG videos is atrocious. This facility is aimed at being the premium quality MPEG encoding facility."

MPEG was devised by the Motion Picture Experts Group, comprising representatives from the film and broadcast industries, which was set up to find a standard for compressing digital data for digitised video.

The Townhouse facility was set up by Ian Davidson, director of operations in the Virgin Studios division of the EMI group and MPEG consultant Peter Williams.

The facility has already been used by the EMI-based video group, PML.

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NEWSFILE

Britannia Row moves to Fulham

Britannia Row, the studio set up by Pink Floyd in 1976, has moved from its site in Islington, north London, to Fulham following a buy-out by studio manager Kate Koumi and producer/drummer Jamie Lane. The new studio, designed by Neil Grant of Harris Grant Associates, boasts a classic Neve Series 51 console with moving fader automation in preference to the SSL which was installed at the Islington studio.

Liton installs Crest Century consoles

Liton Lane, Ireland's largest PA rental company, has bought two Crest Century Series VX consoles. One of the consoles was ordered at the product's launch at last year's Pilsa show in London, and the positive response from live sound engineers prompted the company to purchase a second model. Among the touring artists to use the consoles are Big Country, Van Morrison, George Jones, Anthrax, Kenny Rogers and Tammy Wynette.

Quantegy goes on to the Net

Quantegy, the manufacturer of Ampex and Quantegy brand professional audio, video and instrumentation media products, chose the recent NAB show in Las Vegas to announce its new web site which provides product and marketing support to its clients. The web site address is <http://www.quantegy.com>. Quantegy coo Jack Kennedy says there is a need for this information around the clock because of different time zones.

Tannoy speaks up for customer services

In a move designed to improve services to professional customers, Tannoy has announced the formation of a professional division with dedicated sales, marketing and engineering/development teams. Managing director Alex Munro says, "Sales, marketing and R&D functions dedicated solely to professional products will enable us to bring better products to the market faster, which can only be good news for our customers around the world."

O'Malley signs up for Dynaudio

Tim O'Malley has joined speaker manufacturer Dynaudio Acoustics as export sales manager, responsible for international sales and marketing of the company's distributor network. O'Malley was formerly with KEF Audio for seven years.

Fostex updates DMT-8 multitracker

Fostex has launched Version 2 software for its DMT-8 digital multitracker. Features include the ability to change the internal IDE hard drive to increase recording times; "virtual" reverb project areas; digital in/out for "splicing in" stereo samples from digital sources; master and slave operation for syncing; a "move" function with up to 99 repeat passes; up to 64 tempo/time signature changes with beat accuracy, and enhanced communication via Fostex Exclusive Message. The new software is available exclusively from UK distributor SCV London. SCV will be shipping Version 2 "upgrade kits" for existing DMT-8 multitracker owners for only £45, including VAT.

Parisian opts for SSL consoles

Solid State Logic has installed two new consoles into Parisian studios. Guillaume Tell is the first French facility to buy an SL 9000 J Series console, while rap producer Jimmy Jay, famed for his work with MC Solar, has taken delivery of a 40-channel SL 4000 G Plus console. SSL has also expanded its facilities in the eastern hemisphere, where it has opened a branch in Singapore headed by Chan Kheng Wah, formerly managing director of Studer Revox in the country for 14 years. SSL Asia will be shipping Version 2 "upgrade kits" for existing DMT-8 multitracker owners for only £45, including VAT.

Tape pioneers die

Two pioneers of the tape recording industry have died. Dr Willi Studer, who founded the eponymous tape machine manufacturing company in 1948, died in March aged 83. Two days later, FWO Bauch died, aged 92. Bauch was born in Berlin and began his career designing magnetic tape recording machines in 1928. He lived most of his life in Britain and founded audio distribution company FWO Bauch in 1960, supplying Studer products among others.



The Cocteau Twins' studio facility, September Sound (above), has been so successful since going commercial last year that the band is to refurbish Eel Pie studios, situated in the same premises. September Sound has altered a boothhouse in the River Thames in Richmond, London with Eel Pie since 1988. Last July refurbishments were carried out to provide a programming room and studio with a 40-input Amek Hendrix console, Dynaudio Acoustics monitors and an Otari 24-track analogue tape machine. Since it re-opened the studio has been booked around the clock. In addition to sessions for The Cocteau Twins' latest album, commercial clients have included Mazzy Star, The Cranes, Definition Of Sound and Nick Lowe. The ground floor Eel Pie Studios, which benefit from natural daylight and views over the river and Richmond Deer Park, have not been used for two years. The new studio will have an Amek Gallileo console and it is due to open in June.

MTA unveils Intermix: the console solution

A new range of mixing console components has been launched by Malcolm Toft Associates (MTA).

The rack-mounting Intermix range can be used individually or combined to create a console customised to individual requirements.

The system consists of seven rack-mounting components which include 16 channels of midline pre-amplifiers, 16 channels of

four-band full-sweep equalisation, 16 channels of eight-way auxiliary sends, a master control unit and a universal power supply.

Interlink connectors situated on the rear panel link the components together. Intermix can also be connected to existing consoles to provide additional features.

Designer Malcolm Toft says, "Intermix's applications are

virtually limitless and will find a use anywhere that sound has to be amplified or processed."

The system's rack-mounting design is particularly useful where space is at a premium and means it can be assembled horizontally or vertically.

Due to its modular nature, Intermix will be a constantly evolving system. A 16-channel limiter/compressor noise gate is planned for the future.

Townhouse gets a taste of FAME

Townhouse Studios is the first UK customer for the Fairlight Audio Mixer Editor (FAME) which will form the centrepiece of a new post-production room to open in July.

FAME combines the benefits of a 24/24 MPX3 mainframe for recording and editing with a fully integrated 36-input digital mixing control surface, configured for multiformat applications.

Explaining the company's decision to install FAME, Ian Davidson, director of operations for the Virgin Studios Group, says, "We chose the Fairlight for its stability as a hard disk multitrack platform and for its speed of operation. Another factor was the degree of ease with which use of the system can be extended to our regular recording studios. And, unlike some competing systems, it doesn't require us to make any special provision to install it."



Alanis Morissette is bringing her Intellectual Intercourse tour to Europe, and with it the Garwood Radio Station in-ear monitoring system. The system ensures Morissette can hear herself above the band when she sings very low parts. She is the latest of a number of female performers to use Garwood in-ear monitoring, joining Mariah Carey, Tashin Archer, Kiki Dee and Joan Osborn.

Audio-Technica hands out awards

Three unsigned bands were the recipients of Audio-Technica handouts at the recent Sound City in Leeds.

A panel of A&R representatives and journalists met at the West Yorkshire Playhouse in Leeds to judge a selection of demo tapes collected by the city's Virgin Megastore manager Neil Bowyer.

In first place, winning a band package worth more than £500 including three Audio-Technica

high energy microphones and a pair of professional headphones, were the band Emotional Hoologans.

Sylvan came in second, winning a microphone and headphones, while a microphone went to Thook in third place.

Audio-Technica also installed four true diversity radio systems into the Playhouse for transmission of seminars and workshops throughout Sound City.

For some producers,
only one console is good enough.



Phil Ramone, pictured with Brian Setzer at Ocean Way.

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DESIGN INTERVENTION

STUDIO DESIGNERS PLAY A VITAL ROLE IN THE DEVELOPMENT OF NEW STUDIOS AND OFTEN HAVE TO WORK WITH DIFFICULT BASIC STRUCTURES TO GET THE ROOM BOTH LOOKING AND SOUNDING RIGHT. MOST STUDIO OWNERS APPRECIATE THE BENEFITS OF EMPLOYING THE SERVICES OF A REPUTABLE STUDIO DESIGNER, AND POINT OUT THAT IN A MARKET WHERE SO MUCH WORK IS UNDERTAKEN IN PROJECT STUDIOS, COMMERCIAL FACILITIES MUST PAY ATTENTION TO THEIR ACOUSTICS IF THEY WANT TO HAVE AN EDGE. SO HOW DOES A STUDIO OWNER CHOOSE A DESIGNER — AND WHAT EXACTLY DOES THE JOB INVOLVE? SUE SILITTOE TALKS TO FIVE STUDIOS



PAVILION OWNER TONY EYERS: TO GET THE RIGHT SOUND HE HAD TO GET THE RIGHT MAN FOR THE JOB

PAVILION STUDIOS

Transforming a small pre-production room into a 32-track digital mastering and Midi suite is not the sort of job that many studio owners would want to tackle alone.

Although in the case of Pavilion Studios the structure of the room was basically intact, studio owner Tony Eyers knew that to get it sounding right he would need the input of a proper acoustician, even if it was going to cost a little more to his overall budget.

"I had a substantial equipment shopping list which I took to Music Labs and it recommended studio design company AVD, which is headed by Mike Thorpe," he says.

"It is so important for the room to sound good. As a producer I know that there is nothing more frustrating than having to compromise for acoustical problems."

What impressed Eyers about AVD was the fact that it had its own building company and could offer a one-stop service without having to subcontract to other builders.

"It took AVD two weeks to complete the job," says Eyers. "They turned up team-handed which really impressed me because I was expecting one man and his hammer."

The room needed a new floor, new doors and acoustic treatment on all of the walls. It also needed a false ceiling because the existing ceiling went up into a V which caused lots of problems with the sound.

Overall, Pavilion's new suite cost approximately £100,000 to build and equip. About £20,000 of that was spent on the design and acoustic treatment, but in Eyers' opinion it was money well spent.

"No matter how small the project, it is a false economy to try and do acoustic work yourself

because you invariably get it wrong," he says.

"We spent 20% of our budget with AVD and the results speak for themselves. The combination of great monitors — Dymaudio Acoustics M1s — and good room design has made all the difference: it sounds fantastic."

Eyers is now using AVD to install two vocal booths in Pavilion's main studio which used to be a Methodist church.

THE PIERCE ROOM

Producer, artist and studio-owner Richard Pierce had very definite ideas about what he wanted when he decided to open

a 48-track digital recording studio behind Hammersmith Apollo and link it to the auditorium to record live concerts.

Not only did he want state-of-the-art equipment and an interior design that featured plenty of Art Deco touches, but he also wanted the control room to be fitted out with a dedicated surround sound monitoring system based on Dymaudio Acoustics M4 monitors.

"I came across the M4 system at Air Studios and felt they were the best monitors I'd heard. Monitoring and room acoustics are intrinsically linked, and

anyone capable of designing such great monitors was who I wanted to design my new control room," he says.

"That person was Andy Munro of Munro Associates. Although it took three years for The Pierce Room to come to fruition, Munro Associates were involved in all stages of the project, helping Pierce put his ideas into practice.

Pierce says: "We were building the studio and control room in an empty warehouse, so we could effectively start from scratch. This meant that Munro could go for acoustic perfection by building the facility as a box within a box.

"Even when the room was completed, his team spent a month analysing it with computer measuring systems and tweaking the monitors until we got the sound absolutely perfect. They were incredibly patient and helpful, but I'm sure by the end of it they were glad to see the back of me.

"With any studio design company my main consideration is their ability to work with me on a team basis. I checked out all the design companies on the market before appointing Munro Associates and I was surprised that some didn't even have a basic understanding of the physics involved.

"The worst offenders tried to blind me with science, but Andy Munro really knew what he was talking about and that impressed me. He also had in-house architects who were able to incorporate my ideas into the design."

Richard Pierce says that it is impossible to quantify how much of the £1m-plus budget was spent on design and acoustics, as these elements were linked to everything else he did. "Let's just say it was a significant but necessary proportion," he says.

THE DAIRY

When producer and composer Mark Evans decided to open a commercial studio he was determined to incorporate plenty of natural daylight so that his clients would have a pleasant environment to work in.

"A lot of studios are horrible, dark places that are hardly conducive to creativity. I wanted somewhere light and bright, even if it did mean working harder to get the acoustics right," he says.

Having found premises in Brixton, south London, Evans employed studio design company Recording Architecture to transform them into a

STRONGROOM STUDIOS

Whenever London's Strongroom Studios opens a new room or refits an existing one it has a highly unusual acoustic problem to get around — namely, artist Jamie Reid's canvasses.

For many years Reid has been responsible for the unique look of this two-studio facility. His designs feature in all the rooms, including the eight programming and pre-production rooms which make up part of the complex.

They have also been incorporated into the reception and relaxation areas where even the sofas have been covered in fabric based on his paintings.

Three months ago Strongroom refitted Studio Two, replacing the SSL console with a Euphonix and equipping it with a surround sound monitor system based on Neil Grant's TS Boxer monitors.

Studio owner Richard Boot says that Neil Grant was chosen because he has a long association with Strongroom, having worked on the acoustics in every studio Boot has built

since 1984.

"We didn't have to use his monitors, but we like the way they sound. In fact we have been using Boxer monitors in all our rooms for the last 12 years," says Boot.

Although we already had the basic room in place, we had to re-build the front and rear walls to take into account the surround sound system, so it turned out to be quite a major re-fit."

Grant worked closely with Jamie Reid, making sure that the canvases and other fabrics he used for his designs didn't interfere with the overall sound of the studio.

"There were occasions when Neil had to adjust the acoustic treatment to take into account the effect the canvasses were having on the sound. This does make the job quite difficult from the designer's point of view, but the results are well worth the effort because you get a room that sounds and looks great," says Boot.

Although Strongroom spent approximately £30,000 on the monitors, amplifiers, crossovers and room design, Boot points out that the job was considerably cheaper than building a studio from scratch. He says: "I would normally allow £150,000 for the design and construction of a new studio, plus another £50,000 for the monitoring.

"I used to think it was possible to do my own acoustic work but over the years I've learned the value of employing a good acoustic designer because you just can't scrimp if you want a room to sound right."

He adds that with so many projects now being produced in home studios, it is even more important that commercial studios pay attention to their monitoring and acoustics, especially if they want to attract top class mix work. "This is the one thing we can offer that home studio can't," he says. "Acoustics is a science and to get it right you need to call in an expert."

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► commercial facility which is now up and running as The Dairy.

He drew his ideas and found that as well as turning the control room around by 45 degrees to make it larger, the company could also build it very much to his original design.

"I wanted a glass wall at the back of the control room and they got around any sound reflection problems by installing sounddrapes on the ceiling and side walls. I also wanted a skylight in the live room and that needed to be treated with acoustic traps otherwise it would have created havoc with the sound," says Evans.

He has nothing but praise for Recording Architecture, especially acoustician Nick Whitaker who spent hours working on the sound and tweaking the custom-built ATC 900 monitors until they were perfect.

He adds that by recommending various business development grants, Recording Architecture substantially reduced the cost of the design work. "The studio complex cost a packet to build, but Recording Architecture's costs were very reasonable - probably no more than 4% of the overall budget," he says.

SARM WEST - STUDIO ONE

To land prestigious design jobs, studio designers need a proven track record because top studios cannot afford to take chances on the rooms they have built.



THE RE-FIT CONTINUES AT SARM WEST'S STUDIO ONE

In the case of Sarm West, when the time came to re-fit Studio One to make room for the UK's first SSL 9000 console there were only a few designers that studio owner Trevor Horn and technical manager Bill Ward believed were up to the task.

The contract was eventually awarded to Sam Toyashima and his associate John Flynn who

came up with the most innovative ideas. The two have already designed world class rooms for a number of studios including Abbey Road, and Bill Ward says that their proven track record was influential in Sarm's decision to use them.

"Having a good reputation was important because we didn't want to spend a lot of money and

end up with a room that was an acoustic disaster," he says.

"Using a top studio designer can also be a strong selling point because artists and producers already know their work and will accept that one of their rooms is going to sound right even if they have never worked in it."

Sarm's decision to use an established design company that

could offer architectural as well as acoustic help was proved right because the re-fit turned out to be a complete re-build - which is why Studio One won't be open for business until the end of June.

Bill Ward explains: "The brief changed completely once we started ripping away the old studio, as we discovered that a number of supporting pillars could be removed because all they were holding up was the ceiling. This meant we could do what we wanted to and were no longer constrained by the structures that were already there. We basically tore up the original drawings and started again."

Sarm West has certainly gone to town on its new-look Studio One. It now has natural daylight, a much larger control room, a new machine room and a completely re-fitted studio area.

Bill Ward says, "Quite apart from the actual studio design, it turned out to be a significant structural engineering project.

We had to maintain the isolation of the floating floor while adding a cantilever construction above."

"John Flynn was also a great help with a lot of the Health and Safety building regulations which would have taken up a lot more time if we had tried to do this without an architect."

Getting a great sound was a priority for Sarm West, and a large chunk of the overall budget was spent on the acoustic design. Although clients don't see the work this entails, Ward feels that it is money well spent because they will certainly hear the difference. ■

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LOREENA MCKENNICHT

Project: album
Label: Quinlan Road/Werner Bros
Producers: Loreena McKennitt
Engineer: Stuart Bruce
Studio: Real World Studios

Loreena McKennitt, the Canadian singer-songwriter and harpist, came to Real World last year to record a Christmas mini-album, *A Winter Garden: Five Songs For The Season*. Now she is back to continue work on her next album. McKennitt's last two albums sold more than a million copies each. She owns her own record company, Quinlan Road, and has her own concert promotion firm with offices in Toronto and London. She is a very sharp and busy businesswoman, hence her enjoyment of escaping to Real World.

"The challenge for me is to make myself relax and the atmosphere here is conducive to that. Being comfortably isolated here is great for me and the other musicians, and the fact we are not the only project working means we see what other people are doing," she says.

The musician's guitarist Brian Hughes and engineer Stuart Bruce have hardly had time for that. Some of the recordings have involved 14 musicians playing together in the Big Room.

"It certainly is a different approach, but the calibre of the musicians and their attitude contributes to the experience. This is a perfect place to work that way - it really is a musician's studio and it's fantastic living here," she says.

The recording has been on to 48 tracks of Ampex 456 with analog being made on to the Mitsubishi 32-track. The album will probably not be completed for another 18 months. "I'm working to a deadline of releasing in the fall of 1997. I didn't want to push things," McKennitt says.

OTT

Project: single
Label: Epic
Producers: Phil Harding and Ian Currow
Engineers/Programmers: Phil Harding and Ian Currow
Studio: Chaps Studio (private), Strongroom Studios

Harding and Currow's success with East 17 has made them the production darlings of the boy band business. OTT are another of the boy bands fighting for the top following the break-up of East 17 and, like many of their rivals, they have gone for the tried and tested Harding and Currow treatment.

As usual, most of the programming work has been carried out in their own Chaps studio, built in the Strongroom complex and equipped with 48 tracks of analogue and a Yamaha 02R console. In fact, the large number of groups they are working with has persuaded them to expand their premises. The mixing was Phil Harding's second attempt on Strongroom's new Euphonix console in Studio Two. "I've had the opportunity with OTT and Genesis to mix over there, and there was so much orchestration and vocals that I needed something like the Euphonix to control it. I still like to engineer my own mixes and I

IN THE STUDIO

NEVILLE FARMER ROUNDS UP WHO'S RECORDING WHERE IN THE UK



PRODUCERS HARDING (RIGHT) AND CURROW

OCEAN COLOUR SCENE

found that once I'd got my head around the way the computer mixing works it was fantastic. We recorded everything on to 48 tracks of analogue 3M 996 tapes and then dumped that into the Strongroom's Otari Radar system," says Harding.

The studio's 48 tracks of Radar hard disk recorder is another addition to the inventory and is proving a big hit, especially as there is no rewind time. "As far as I'm concerned, the sound of the Radar was wonderful," says Harding.

The two tracks for OTT were recorded and mixed in just over a week, which included one-and-a-half days of mixing. "I've yet to do a recall on the Euphonix but I'm looking forward to building up a collection of mixes and seeing how long it takes to call them up."

Harding and Currow have settled into the idea of working in the Strongroom. "We've got to the point where we're very comfortable here. We couldn't imagine working anywhere else," says Harding.

THE CHARLATANS

Project: album tracks
Label: Beggars Banquet
Producer: Dave Charles
Engineers: Dave Charles and Phil Ault
Studio: Rockfield Studios

Dave Charles prefers to produce records at Rockfield in Monmouth, Gwent where he moved after giving up his full-time career as a drummer.

He has produced and engineered many records at Rockfield since, although there was a slight hiccup with The Charlatans project when his wife fell ill and he had to bring in Phil Ault to engineer in his absence. Nevertheless, progress on the album has been steady and productive. "We're recording on to 48-track with Ampex 456. I still like analogue for this type of music because it sounds so good, although I do use the Tascam DA88 alongside the 24 track occasionally," says Charles.

Rockfield Studios, on the other hand, is a much more versatile and technologically-advanced studio owned by Kingsley Ward. Its two Neve VR rooms have plenty of recording areas and live echo chambers. "The new rooms at Rockfield really work and

improve the ability to record live," says Charles. "That's what the band are really good at, although we've used a lot of looping by Tom Rowland from The Chemical Brothers. We used the quadrant studio to record in and we'll move into the coach house to mix."

No official release-date has been announced, but Charles expects the album to be ready by the autumn.

OCEAN COLOUR SCENE

Project: six tracks for singles
Label: MCA
Producer: Brendan Lynch

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MORE BITS IS THE BETTER

BIT IS THE BUZZWORD AT THIS WEEK'S AES AS DVA TAKES CENTRE STAGE OFFERING YET ANOTHER FORMAT. BY BILL FOSTER

One of the key themes at last year's European AES Convention in Paris was data reduction, that is, squeezing the digital audio bits to fit onto smaller carriers like MiniDisc, or even through ISDN telephone lines.

This year's show — which starts on Saturday (May 11) in Copenhagen — is also about bits, but in complete contrast the requirement is now for more bits; in fact, the more the better. When the high-density DVD-Audio format finally appears it will mean recordings can be delivered to a far higher resolution than is currently possible using digital technology such as DAT or U-Matic. As a result, a new generation of studio equipment is emerging to address this need.

The Copenhagen AES will therefore see a number of significant product launches in the digital audio field. Sony is addressing the demand for a higher-resolution recording capability with the introduction of two new digital recorders. The PCM-3348HR is a modified version of the DASH format 48-bit machine which offers 24-bit recording in addition to the normal 16-bit mode. Although it has primarily been designed to work alongside Sony's Oxford digital console to create an integrated high-resolution digital recording system, it will, in fact, work equally well with any other digital deck — from Soundtracs' new Virtua through to a Creative or Logte.

The second machine from Sony is a portable DAT recorder with timecode, again offering 24-bit recording and fully compatible with regular 16-bit DAT tapes.

One exhibitor making its debut at AES in Europe is Pacific Microsonics, developer of the High Definition Compatible Digital (HDCD) format. This system is claimed to extend the range of a conventional CD beyond 16 bits by adding hidden control codes that can be decoded

AES: CELEBRATING 100 CONVENTIONS

The Audio Engineering Society was founded in 1948 by a group of US audio engineers, and since 1943 it has held conventions as a way of bringing together members and non-members to discuss the issues of the day and see the latest pro-audio equipment.

In addition to an annual convention in the US, an event is also held each year in a major European city. This year's

European show in Copenhagen marks the Society's 100th convention as well as being the first to be held in Denmark.

AES executive director Roger Furness says, "We've had more papers offered for presentation than before, which is an indication of how important this show is. It's the biggest pro-audio show in Europe and we're expecting between 8,000 and 10,000 attendees. Among the 250

or so exhibitors will be a number of first-timers who will have important product launches."

Furness also points to a change of AES policy in recent years which now sees conventions taking place over a weekend so that those attending can take advantage of lower air fares.

"You can get to Copenhagen very cheaply just for a weekend break," he says.



SOUNDTRACS VIRTUA DIGITAL CONSOLE

by a CD player fitted with an HDCD chip, while ensuring that the disc remains 100% compatible with players that are not.

In the area of digital consoles, the highlight of the AES is likely to be Soundtracs' Virtua — a 48-channel, fully assignable, digital mixer which has been designed primarily for use with the numerous eight-track digital recording systems now coming on to the market (see below). The Virtua combines many of the features found on larger consoles, such as 'full size' faders and switches, and it created quite a sensation when it debuted at the recent Music Messe in Frankfurt.

Further up the price scale is Amek's new digital mixing desk, which is being shown in prototype form alongside the company's latest analogue mixers, the Rembrandt and Galileo. Amek has also entered



THE FOXTEX D-80

into partnership with Fairlight to provide the mixer section for FAME, a 36-input moving-fader digital mixing system based on Fairlight's MF3 24-channel workstation, the first of which is being installed as the centrepiece of a new audio-video post-production suite at London's Townhouse Studio.

It appears that MiniDisc may be following the same path as DAT: having failed to capture the hearts and minds of the public at large, it now looks set to find its way into home and project studios. There are no less than three new MiniDisc-based recording systems making their debut at AES — from Yamaha, Tascam and Sony. All three use the MD Data format and provide a four-track recorder coupled to a small mixer.

Another new product from Tascam is a lower-cost version of the DA-88 eight-track digital

recorder, the DA-38, yet another digital eight-track recording format hits the market with the launch of a magneto optical (MO) disk-based recorder from Genex Research, a company set up two years ago by three ex-Deca engineers. This machine is based on the same technology as the GX2000 two-track machine, which is beginning to find favour among the classical recording fraternity.

Foxtex also has a new eight-track recorder, the D-80 multitrack, but this is hard disk rather than tape-based, with the provision for up to three units to be linked together to create a 24-track random access recording system.

CD recorders can be found in almost every recording studio, but the latest model from Marantz offers a number of new features. In addition to recording audio from a digital or analogue

source, the CDRE30 can also record ISRC and UPC bar code numbers input from a remote keypad, something that has not been possible until now without using a workstation. By linking two CDRE30s together it is also possible to make a CD copy at double speed.

However, it is away from the exhibition floor that much of the AES's real work takes place. A packed programme of technical papers, workshops and other related events continues throughout the four days of the convention, with the emphasis on new and emerging technologies.

Among the subjects to be discussed are digital audio broadcasting (DAB), multichannel surround sound for cinema, broadcast and multimedia; the potential problems of hearing loss caused by loud music; and a session on high-resolution mastering for the current CD format and the forthcoming high-density discs.

Producers, in particular, can anticipate a fruitful AES. Flush with new-found sponsorship from tape manufacturer BASF, RePro International is holding a meeting for its producer and engineer members from around the world, including the UK, Germany, Italy, France, The Netherlands, Russia and China.

Top of the agenda will be a meeting of the European Sound Directors Association (ESDA), a group of RePro International member organisations based in Europe. ESDA is co-ordinating a collective representation to both the Bureau of the European Sound Directors Association (ESDA), a group of RePro International member organisations based in Europe. ESDA is co-ordinating a collective representation to both the Bureau of the European Sound Directors Association (ESDA), a group of RePro International member organisations based in Europe. ESDA is co-ordinating a collective representation to both the Bureau of the European Sound Directors Association (ESDA), a group of RePro International member organisations based in Europe.

A RePro International spokesman says that the funding from BASF will allow the organisation to attend next year's European pro-audio show, but also record industry gatherings such as Midem. ■

DVD: THE DAWNING OF A NEW FORMAT?

DVD, the new high-density CD format, will soon be host to a new generation of Super CD. Not only will these discs offer better sound quality than today's compact discs, they will also provide multi-channel surround sound.

At present there are a number of different DVD format proposals being considered but, irrespective of which one is finally chosen by the industry, it will mean that recordings are made with a much higher resolution than the 16 bits currently provided by the DAT or the U-Matic used for CD mastering.

While it will probably be a couple of years before DVD-Audio becomes a reality for the consumer, as coding standards

have yet to be defined, when it does happen there may well be a big demand for high-definition surround sound discs. It would, therefore, seem to make sense for the music industry to start planning for that time now.

Some of the more forward-thinking record companies have already begun to build a library of stereo 20-bit masters, which they have been releasing on today's standard CD format using Sony's Super Bit Mapping, Apogee's UVZ2 or Prism's Super Noise Shaping. These systems can create a higher resolution effect using the 16-bit signal currently available. Meanwhile, others have continued to mix to

analogue, which many still believe offers the best quality and dynamic range.

However, to achieve high-resolution surround sound will require a remix from high resolution multitrack tapes. Again, analogue multitracks — especially those recorded at 30ips and with Dolby SR — will provide ideal material, but almost all recordings made on digital 24-, 32-, or 48-track machines to date are limited to 16 bits and will not offer any increased dynamics when remixed for surround.

The main problem is that until now there has been only a limited amount of 20- and 24-bit capable digital recording equipment. But

now this is to be swelled by a flood of new products — which is why the buzz-word at this week's AES show in Copenhagen is 'bits'.

One of the main launches is a new 24-bit, 48-track multitrack machine from Sony. This would seem to provide the perfect solution, although tapes recorded using this format cannot be played back on any other multitrack machine.

For those with more modest budgets, there are adaptor boxes on the market which enable 24-bit recordings to be made on one of the lower-cost eight-track digital systems which have been gaining popularity over the past year.

The problem is that the various

boxes on the market are all proprietary, meaning that a recording made using a particular type of adaptor can only be played back at the same studio, or somewhere else with the same system. Add in the fact that the two most popular low-cost eight-track digital formats (ADAT and Tascam's TDF-1) are also incompatible with each other and you have a recipe for chaos.

Until the situation settles down, producers and A&Rs will need to be careful about which formats they commit their masters to, because the options for mixing at a studio other than the one where the recording is made will be severely limited.

Banning gigs: it's criminal □ Is XFM really a saviour?

The tribal gathering has been refused a licence because the local council were (apparently) worried about traffic congestion. A major music event has been cancelled, organisational costs of tens (possibly hundreds) of thousands of pounds have been lost, and 30,000 ticket holders go away disappointed.

Why does this happen? It happens because of the Criminal Justice Act and it happens because it is dance music and it happens because of all the media drugs hysteria and it happens because the Powers That Be feel they have the right to push young people around.

And what, faced with this music business catastrophe, will the BPI and the rest of the power-wielding bigwigs of the UK record industry do? The same that they did when the indie/scene artist end of their business was united in opposition against the Criminal Justice Act: sod all!

I wonder what the situation would have been if it had been Luciano Pavarotti or Plácido Domingo performing to 30,000 people in the English countryside?

Caroline Robertson, Westbury Music, Brixton, London SW9.

Three thoughts regarding prospects for the future of radio in London have been circulating in my mind since Music Radio 96:

One - the industry laments the absence of on-air talent;

Two - everybody agrees there should be more opportunity for new talent and new music to get on air and

Three - there is an ever-increasing groundswell of favour towards

XFM which the Radio Authority will find hard to ignore this time.

Are all these things not related? Kiss FM's Lorna Clarke was not at all happy when five of her jocks moved to Radio One in as many weeks. She seemed to think that Radio One owed the commercial sector something in return. Her explanation that "because we are commercial...we don't have training" is surely something Matthew Bannister should have questioned when she put the point to him. Instead he merely expressed his sympathy and said Radio One was looking at ways of developing new talent off-air.

Radio One is also putting new music on the air in London. It is the only station of significance to do so. GLR has a remit to develop new talent for the BBC and plays new music, but it only has 373,000 listeners. The existing commercial music stations (total listeners about 5.5m) prefer not to be part of either activity. Too risky. It might cost money!

Consequently, everybody on the commercial side is talking up XFM. It could be the industry's salvation. It is likely to hire new talent to go with its new music and, God knows, the other London stations need a supplier of both for their "familiar" formats.

The trouble is, who is XFM? One of its backers is none other than CLT. Step forward Europe's well known purveyor of low-cost, populist programming and the industry's best-known cost slasher.

Already occupying large parts of Britain's broadcasting turf with

Talk Radio, Country 1035 and Atlantic 252, it is hard to imagine CLT as a crusader on behalf of the rest of the industry and a champion of all that is new and expensive.

To the existing players with their risk-free, mostly-bits formulae, it may seem easier to pass the creative buck but, if they are experiencing or anticipating difficulties, they may just have to invest in a solution themselves.

For one thing, even if the dream of a follow-on generation of young audiences, young talent and new music is created by some kind of alternative station, none of these elements will necessarily prove integrable with the existing stations' formats.

By the way, I am a masters student at Westminster University, have no involvement with any existing broadcaster and no interest in any licence applicant. Mike Robinson, c/o University Of Westminster, Watford Road, Harrow, Middlesex.

Quite honestly, I do not believe the assertion in *The Sunday Times* richest 500 survey that "The Beatles sold one billion CDs, records and tapes worldwide in 1995" (*Music Week*, news, April 27).

Indeed, I do not accept the oft-quoted "over one billion" figure for their lifetime sales performance, especially when not one of their albums had a US sale approaching 10m.

I realise of course that past achievements are hard to audit, just as

the 4.76m copies of Sgt Pepper allegedly sold in this country. But when talking about current sales, I expect more accurate information.

Like with the Anthology discs themselves, don't fall for the hype! Tim Mickleburgh, Grimby, Lincolnshire.

What planet is Tilly Rutherford on? I refer to his comments in MW (Comment, April 20) that independent retailers get their chart CD singles 100% free! It ain't true. Out of the Top 20 this week, these are the deals that were on offer last week: 1+2 FOC (on two singles), 1+1 FOC (seven), 3+1 FOC (one) and the other 10 no deal whatsoever! Hardly a 100% giveaway!

Tony Grist, Atomic Sounds, Shoreham By Sea, Sussex.

Still panicking about rapid chart movement?

Well, fear no more, an independent dealer has a point of view that can easily be ignored, and here it is: Don't put the single on the album!

There were a few groups in the Sixties who did quite well without having to pull off singles to promote the albums - The Stones and The Beatles to name but two minor entities.

Singles are singles. Albums are albums. And never the twain should meet.

Peter Thorogood, Holloway Road, London N7.

LETTERS

Please send all letters for publication to The Editor, Music Week, Lodge House, 245 Broadwindsor Road, London SE1 8JL. Tel: 0171-403 8025. We reserve the right to edit letters on grounds of length or on the advice of our lawyers.

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DOROTHY GREEN of Portland Place, London W1, Widow of the late Philip Green, distinguished Film & TV Composer and Musician, died peacefully at Highgate Private Clinic, London on 20th April 1996 - Sufter Little Children Come Unto Me. Mass will be at St. Joseph's Catholic Church, Highgate Hill at 2pm on Thursday 9th May, following by committal at 3pm at St. Marylene Crematorium, East End Road, London N2. Enquiries to Trevor Lyndston, Solicitor and Executor. Tel: 0171-492 4810 or Fax: 0171 262 4296.

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DOOLEY'S DIARY

Remember where you heard it: Strange goings-on down at the IMF's members' forum at the Albert Hall last week, at which the usual array of managers were joined by a bonafide ghostbuster attempting to flush ghouls from the building – and four attendant TV crews. The supernatural forces clearly boosted some contestants' performance during the evening's **Let's Talk Bollocks** panel game, at which a managers' team comprising **Ed Bicknell, Jef Hanlon and Peter Horrey** were victorious... **CD Plant UK** nabbed the one sunny day of the week for its **annual shindig** to Ascot Races at which Warner Music's stock controller **Steve Turner** was among the biggest winners, scooping 50 quid on the last race. A typically cog gang from Castle pretended to know **nothing** about racing, yet managed impressive results while **Passion Records** professed to be down on the day even though notes were spotted being stuffed into sales director **Ken Causar's** wallet on more than one occasion... Dooley hears that certain quarters behind the new **HMV Direct** project would like the 200,000-title catalogue – which features a pic of the omnipresent **Nipper and trumpet** – to be redubbed a "dog"-ologue. Arf, arf... What's this we hear about a **V big** announcement linking **Warrington**



Another blast of hot air threatened to engulf the beleaguered bellonist **Dickie Branson** last week. Fortunately this is one storm – well you tip standing in the middle of a bunch of kids blowing out candles – the Virgin supremo is well equipped to weather. He was celebrating the third birthday of **Virgin Radio** in Lagoland with a few close friends. No really, hear us out. Each one of them was born on April 30 1993, the day **Virgin Radio** began broadcasting, and have been turning up at these bashes for as long as Richard has been whipping out his treats.

and **Chelmsford** this week?... And look out for a **Brit-related** first signing for **Rondor** and **Almo** top man **Ralph Simon**... **Radio One's** eternally youthful **Andy Kershaw** was pleased as punch to get his golden gong at last week's **Sony Radio Awards**, quipping, "There are obviously some advantages in coming off the Sony Awards committee..." **Matthew Bannister** finally managed to get his hands on a **Sony** when he picked up **Chris Evans's** award for best broadcaster, having admitted wistfully before proceedings began that he had never won one himself... **Virgin's** breakfast winners **Russ and Jono** displayed a bit of **healthy rivalry** when they went up to collect their award. "I wish **Chris Evans** was here today," said **Jono** with obvious glee... **Initial's Malcolm Gerrie** has been hobnobbing with some pretty impressive personages in his attempt to land the rights to **filming millennium events** at the National Maritime Museum on New Year's Eve 1999. At one reception, **Gerrie** found himself at **St James's Palace** to get the nod from one of the museum's senior trustees, **Prince Philip**... On a dance tip, any label looking to license the next **Outthere Brothers** should investigate **Dooky**

Booty by **DJ D-Man**, a naggingly catchy tune out of LA which could be huge in Europe... Former acting head of A&R at **Chrysalis Steve Levy** is ready and willing to make himself available. He can be contacted on 0181-878 8613... Seems it's not all cut-throat competition out there on the road, judging by the splicing of **Andy Askw** (Warner rep for the North West) and **Emma Hewkin** (Sony rep for the North West) last week on a beach in Florida... And more congratulations to legal eagles **Sara John** from the BPI and Warner Music's **Fran Nevrlka** on the arrival of baby girl **Sophie**... Was there something in the air at last year's **PolyGram** Brighton conference? **IPA** sales staff have been blessed with an



And there we were thinking **Take** that svenläng, agent provocateur, hot shot operator and all-round top person, **Nigel Martin-Smith** was cracking on about the goodness of retribution and vengeance when he took his new label project to those nice beaches at **Virgin**. Perhaps we should add a little dash of self-interest to that list of adjectives because, as any Greek scholar will tell you, the **N**, **M** and **S** of nemesis are not usually spelt out in towering capitals, unless of course someone – perhaps with the same initials – wanted to emphasise them. Here's the man himself launching the new label deal with **Virgin** deputy **MDs Ray Cooper** and **Ashley Newton** (far left and right) and **Virgin** chief **Paul Conroy**.

alarming number of new family members in the space of three days. **Ethan**, son of assistant sales manager **Andy Spain** and his wife **Amanda**, was the first to enter the world on April 24. A day later **Joe**, son of **IPA** sales manager **Paul Smith** and his wife **Helen**, popped out, and in a bid to balance the sexes, **Celga** was a welcome addition to the family home of **IPA** sales rep **David Orchard** and **Gina**.....



Now there's a rare sight – three of the business's biggest promoters with their wallets out. Only all is not what it seems. At what was a one-off **Sony**-organised lunch

to celebrate the birthdays of **Barry Dickens** (48), **Harvey Goldsmith** (50) and **Barry Clayman** (62), the three promoters were handed a special treat – a wallet packed with sterling notes to represent each year of their respective lives. Pictured showing off their wads are (l to r) **Dickens**, **Goldsmith**, **Sony** chairman and ceo **Paul Burger**, **Clayman** and **Gary Farrow**, **Sony's** VP of communications.

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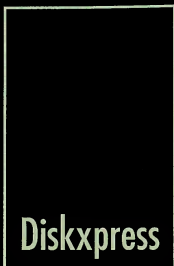
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