

# music week

GARY BARLOW:  
EXCLUSIVE INTERVIEW

For Everyone in the Business of Music

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## Industry gears up for London Music Week

by Catherine Eade

Next April's London Music Week is already on target to be the biggest music industry event the capital has ever seen.

Organisers report an unprecedented response to the announcement of the event - which takes place between April 26 and May 2.

Show director Chris Hughes says, "We have been overwhelmed by the scale and creativity of the response." There have already been more than 2,000 requests for information from companies wishing to be involved. "The big issue for us now is not whether people will be involved, but how," he adds.

Among the companies and organisations who have committed to the event are Virgin Records, Go Discs, Sugar Records, the BPI and BARD.

Sugar Records co-owner James Todd says the label is keen to contribute to the event as much as possible. "We've got a lot of plans with London Music

Week," he says. "We'd like Sugar artists to participate in the week as well as getting involved in other ways.

"If there's a chance during the week for bands to get coverage, it's a tremendous opportunity for a label to expose its artists. London is the centre of the music industry so it's not too complicated to work out that it's going to be a successful event."

Wembley Arena director Paul Streeter says he is keen for the venue to get involved in London Music Week. "The event's got a festive flavour to it and we think, as one of the UK's major venues, we should be a part of it. We've already got some potential bookings for that week and we'll be looking to tie them in with London Music Week. We're all about having a stamp at the trade fair," he says.

The heart of the event will be the Business Design Centre in Lillingdon, north London.

But Hughes stresses there is more to London Music Week than the BDC.

"Our venue is not just Islington," says Hughes. "Our venue is London itself. Industry conventions can often be too inward-looking. The exhibition is clearly going to work for large numbers of suppliers and companies within the industry. But London Music Week will not only be about doing deals. It will also be about selling records and artists and reaching out to the public."

Hughes and his team are currently recruiting some of the capital's prestigious music venues and organising deals with UK and international media in order to put together a coordinated live programme that will enable UK record companies to showcase their acts to the world.

News of London Music Week's early breakthrough in industry support comes as Miller Freeman Entertainment - publisher of Music Week - has announced that it is to be exclusive magazine sponsor of the event.

● See below

## RM's dance pioneer James Hamilton dies

The dance community is this week mourning the death of James Hamilton, one of its most respected commentators for more than 30 years.

Record Mirror contributor Hamilton, who delivered his final DJ Directory column three weeks ago, died at his home in Nottinghamshire last Monday aged 63 after a nine-month battle against cancer.

Starting his DJ career in 1962, he began writing for Record Mirror in 1964 under the pen-name Dr Soul and went on to become the UK's most authoritative dance music journalist, renowned for his encyclopaedic knowledge and idiosyncratic reviewing style.

"No-one has ever got close to him in terms of respect as a journalist," says Pete Tong. "He was drawing on such a wealth of knowledge that even if you didn't agree with him, you had to respect his opinion."

Hamilton's funeral takes place at 1.30pm tomorrow (Tuesday), 25 at St Wilfrid's Church, Scrooby, Notts. His wife, Sally, requests family flowers only. Donations can be sent to the Dance Aid Trust, c/o WE Pinder & Son, 19, Thorne Road, Barrow, Doncaster DN10 6QL. ● See RM for "Hanny" tributes

### THIS WEEK

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Miller Freeman Entertainment - publisher of Music Week - has struck a long-term deal to be exclusive magazine sponsor of London Music Week. One result of the agreement is that MW's Creative & Design Awards - held for the first time this year - will take place during London Music Week, and there will be an exhibition of the winning work at the Business Design Centre in north London. Pictured outside the centre are, from left, BDC managing director Andrew Morris, MW editor-in-chief Steve Redmond, London Music Week show director Chris Hughes and Miller Freeman Entertainment publishing director Andrew Brain.



## Bomb wrecks Manchester trade

The music industry is still counting the cost of the IRA bomb in Manchester on June 15 that has left retailers and club owners facing thousands of pounds worth of losses.

Music retailers were the worst hit, with a dozen record shops damaged by the blast at 11.20am on Saturday morning. Two HMV stores, Virgin Megastore, Our Price and around eight others were forced to close for the weekend, with six stores still closed as MW went to press. At least five stores may need to be completely rebuilt.

HMV operations director Wilf Walsh says the multiple has been unable to

make a full assessment of its two stores on Market Street as the area is still cordoned off by police, but its smaller store, which is close to Corporation Street, where the bomb went off, sustained considerable structural damage.

"We think the smaller store has been virtually destroyed. It's going to be a demolition job," says Walsh. The larger HMV store received only superficial damage, but Walsh says it will not be able to resume trading for at least two weeks.

"It's difficult to assess the overall cost to us yet, but it's such a big music city, it will probably cost the industry

millions of pounds," says Walsh. The Virgin Megastore, also on Market Street, had its windows blown in and a number of staff were hit by flying glass. Our Price on Piccadilly reopened for business on Tuesday, after replacing glass in the back of the store, but the Megastore is still closed.

The UK's largest Boots store, which has a substantial music department, and the Now concession within Debenhams, both within the Arndale Centre, are still closed, as are indie retailers Goldmine, Music Junction, Piccadilly Records and Decoy.

● See p5 for full details



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▶▶▶▶ ROBBIE FOLLOWS GARY WITH PLANS FOR SOLO CAREER - p3 ▶▶▶▶

# Louise Naked

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P.S. Don't forget to check out this month's edition of Sky Magazine.

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## Carlton axes plans to build full-price roster

Carlton Home Entertainment has abandoned its move into signing acts in order to refocus on its core business – budget music and video.

The company, which has suffered badly from the loss of exclusive deals with PolyGram, Sony and Disney, has been investing in the superbudget market and in signing artists such as Gary Wilmot and Elkie Brooks to build a full-price catalogue.

But managing director Gerry Donohoe says only the former strategy had been a total success. A&R director John Howard and strategic affairs manager Debi Peddie have been made redundant, but existing signings will not be abandoned.

"Superbudget and budget has done phenomenal business for us and the Carlton TV catalogue has enabled us to do well in the video market," he says. "But we have not had the success that we would like in full-price. We're going to concentrate on what we've got at."

## Vivian Ellis – the man who spread a lot of happiness – dies, aged 91

Vivian Ellis, one of the most celebrated composers this century and president of PRS, died last Wednesday (19), aged 91.

The prolific Ellis, one of the last links with the golden age of Twenties musicals and a double recipient of an Ivor Novello award for services to British music, wrote more than 500 works, including Spread A Little Happiness and I'm On A Seesaw.

The composer, who was awarded a CBE in 1984, is probably best remembered for his musicals *Bless The Bride* and *Mr Cinders*, which is currently enjoying success in Canada. Andrew Lloyd Webber is a great admirer of Ellis' work and named a bar in London's Adelphi Theatre in his honour.

Lyricalist and musician Don

Black, a longstanding friend, is greatly saddened by his death. He says, "He was a man of great integrity and taste and one of the landmark composers from an era when craft and wit was everything. There will never be another like him."

Andrew Potter, chairman of PRS, the body Ellis joined in 1926 and became president of in 1983, says, "It is difficult to express the degree to which PRS will miss Vivian. He never failed to bring dignity, as well as the sharpest of wit, to our meetings and celebrations."

PRS chief executive John Hutchinson says, "I unfortunately only had a very short time in which to enjoy knowing Vivian, but I am very much aware of how much he cared about PRS."

# Take That pair get set to launch solo works

by Mike Pattenden and Paul Gorman

The solo careers of two former members of Take That are taking shape, with Gary Barlow's debut solo album for RCA nearing completion and Robbie Williams expected to announce a new record in this week.

Barlow, whose first solo single is due out on July 8, has spoken in detail for the first time about his album *Open Road*, which is set for a September release (see Talent, p26/27).

Hugh Goldsmith, managing director of the UK record company RCA, says the album will have a lengthy lifespan. He says, "Our marketing campaign on this album will run well into autumn 1997 and I'd like to think that is when the album will be peaking. When you have songs of this quality, you don't need gimmicks like pop-up CDs, so the

marketing can be quite straightforward and based purely around the songs."

Black and white photos in last month's *Arena* revealed a lean, cool-looking Barlow and the theme continues in the Sophie Muller-directed promo for the Forever Love single, shot in LA, as well as his monochrome sleeve.

Meanwhile, Barlow's former Take That colleague Williams is expected to sign to Chrysalis Records immediately after midnight on Wednesday (June 26), when the singer is released from his RCA contract.

"Robbie is signing with Chrysalis," confirms an RCA spokesman. Chrysalis declined to comment. Williams signed to RCA as a Take That member exactly five years ago, but entered into a legal dispute a year ago when he abruptly left the group.

In March, the dispute was settled

hours before a costly High Court case was due to start. RCA's parent, BMG announced Williams would remain signed to the company for the foreseeable future, but the singer is believed to have been in talks with other labels for several months, represented by his manager, Tim Abbas, the former Creation Records marketing director. Chrysalis is believed to have beaten Virgin to sign the artist.

At a press conference to be held in the early hours of Thursday morning at London's Royal Lancaster Hotel, Williams is expected to announce the imminent release of his first single.

He is working on a contemporary pop/rock album to be released towards the end of this year and has collaborated with songwriters such as Desmond Child, the US composer who has written tracks for Bon Jovi and Aerosmith.

## IMF and Aura unveil distribution proposal

The IMF and artists' association Aura have published detailed proposals on how to split the extra public performance income which artists will earn when the UK implements the EC Rental Rights Directive.

IMF chairman and Aura co-founder John Glover says the proposals, which have taken a year to formulate, have received a positive reaction from PPL and that Norwegian collection society Gramo is already planning to adopt them.

The Aura system is based on distributing income according to the earnings of each individual track on a recording. It proposes a three-tier distribution system, starting with a 50/50 split of the income from each track between performers and copyright owners.

The second tier will divide the performers' share – again in two equal parts – between contracted artists (whose names appear on the recording contract) and non-contracted artists. The third tier will split the non-contracted artists' share between featured non-contracted performers (such as the saxophone session player on Gerry Rafferty's *Baker Street*) and non-featured, non-contracted performers.

PR agreed last year to split the revenue it receives from the broadcast of records and videos equally between record companies and artists.



Veteran DJ Alan "Fluff" Freeman, now with Virgin Radio, has been named as this year's recipient of the Music Industry Trusts' Award. The award will be presented at the new-look Trusts' Dinner on October 14 at London's Grosvenor House Hotel. Awards committee chairman David Munns says, "I am delighted Fluff will be honoured for his many years as a broadcaster and for the help and encouragement he has given to so many artists over the years." Tickets for the dinner are available from the BPL. See Nordoff & Bennett profile, p8

## Earl's Court in £5m revamp

West London venue Earl's Court is investing £5m in improving its facilities for live events. A redesign of the Old Brompton Road entrance is already under way and a three-year redevelopment of the north wing is due for completion in September. Meanwhile, the hearing on the seating collapse at Earl's Court during a Pink Floyd gig in November 1994 begins today (Monday).

## Camden to host second festival

Camden Council is following last year's successful Camden Live festival with the Camden Mix from October 25 to November 2. The festival will include concerts, seminars, workshops and educational programmes around the north London borough, including The Roundhouse, which will close as a music venue after the event.

## Metropolis hit by blaze

A fire gutted Studio E at The Metropolis complex in west London last weekend (Sunday 16), just a month after Gary Barlow's producer Chris Porter finished mixing the artist's album there. The other 10 studios within the complex were not damaged. An electrical fault is believed to have caused the fire.

## White Room returns for third series

The White Room returns for a third six-week series on July 13. Waldemar Januszczak, who left Channel 4 at the beginning of the month after seven years at the station, will remain as commissioning editor of the show until his contract expires in August. Channel 4 has appointed a new arts commissioning editor, former Late Show producer Janey Walker, who may take responsibility for some music commissioning.

## Chop Em Out loses dismissal case

Mastering company Chop Em Out has been ordered to pay its former operations manager Lesley Ann Baynes £5,200 plus costs after an independent tribunal ruled she was unfairly dismissed. The company sacked Baynes last December, claiming she missed work because she was suffering from a hangover, although she obtained a doctor's certificate for it. Baynes is now marketing Manager at Masterpiece Mastering. Chop Em Out declined to comment on the case.

## Tring suffers profits fall

Tring International's chief executive Phil Robinson has blamed difficulties in securing direct deals with key retail groups for a fall in pre-tax profits from £5.8m to £3.0m for the year to the end of March. But he says the company continues to see growth in non-traditional outlets and in export sales, which he says now account for more than 60% of the group's £28.6m turnover (up 12% on 1995's £25.5m).

## Britannia Row

Contrary to the impression given by a story in our studios special last week, Britannia Row Studios is flourishing in its new premises in Wandsworth Bridge Road in Fulham, west London. The company has no connection with either the old Britannia Row Studios in Islington, north London or the PA company Britannia Row Productions of Wandsworth, south London.

## Fugees go platinum

Fugees' chart-topping *Killing Me Softly* has been certified platinum by the BPI. Three silver sales awards were made last week, for Neil Diamond's *Tennessee Moon* album and two singles, *Celine Dion's Because You Loved Me* and Manchester United's *Move Move Move* (Red Tribe).

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## COMMENT

### Retailers at risk

Many of those affected by last Saturday's bomb in Manchester are only now coming to terms with the effect it has had on their business. Some music retailers in the city still haven't been able to get their shops to assess the damage.

But despite the devastation to the city centre, it's clear that it could have been a whole lot worse. Many hundreds of people could have been killed if they had not been so swiftly evacuated.

It's a reminder – though it's a terrible thought – that staff in record shops are potential terrorist targets, something those in record companies luckily never have to worry about.

Retailers have always argued that their role puts them at the frontline of the industry. The IRA's reckless bombing campaign means they are now effectively at the front line of a war.

### Mourning RM's genial giant

It was only after I had worked with James Hamilton for a good few years that I ventured to call him "Hammy" to his face, and then I think I must have had one too many. No doubt about it – RM's most enduring contributor was a formidable character, deep of voice, enigmatic in stature and frankly headmasterish in manner.

I think it is true to say that everyone who worked at *Music Week* and *RM* was just a little bit scarred of this big man with his fascination for bpm's and a style of reviewing records previously unknown to journalism. A year ago, though, he turned to play a set for us at an office party. As things turned out, it was one of his last sets and I think we were all struck by his incredible warmth, sense of humour and – above all – love for playing records. It hasn't really sunk in that he will never write for *Record Mirror* again. He will be greatly missed.

Selina Webb

## PAUL'S QUIRKS

### EMI build bridges on the road

The recent EMI Channel roadshows, fronted by Richard Grafton, gave many independents their first real chance to preview new product from a major music company. This type of presentation is quite common for national account buyers from the multiples such as HMV or Virgin, but it certainly makes a change for the small independent dealer to be shown the whole story before deciding how much to commit to each new album.

It also served to highlight the shortcomings of some of the other major distributors whose sales presentations are often made without music, album sleeves or complete marketing plans. In some cases, dealers are even expected to commit to large quantities of unseen new releases over the telephone with no safety net if the plot goes pear-shaped.

If you add to this the fact that many albums are now advertised on TV without dealers receiving any advance notice from the respective labels, then you begin to see how sales presentations have deteriorated for the indies over the past few years.

Hopefully, EMI will be encouraged by the excellent turnout of dealers at its roadshows and will continue its development of the Channel network as it is one of the few major initiatives set up to work solely with the independent dealer.

Personally, I have great admiration for all those from EMI who turned up in Manchester and were prepared to take any questions from an audience who, a few years ago, savaged their management team and distribution manager mercilessly. That time, EMI went back to the drawing board, took stock of the situation and solved problems. After the latest Channel meetings, I am sure that every problem highlighted will be treated as seriously and we should all feel the benefit in the near future.

Paul Quirk's column is a personal view

## NEWS

Elvis Costello is embarking on a hectic July schedule to promote his new Warner Bros album *All This Useless Beauty*. As well as the two shows announced at London's Roundhouse on July 6 and 7, he is to play the Shepherd's Bush Empire every Friday night in the month, as well as shows at the Liverpool Royal Court on July 20 and the Glasgow Barrowlands on July 21. Costello is also planning to release four singles in July. The first, due for release on July 8, features album cut Little Adams backed by an out-take from the album called *Almost Ideal Eyes* and two exclusive live tracks. Costello has also recorded a *Later With Jools Holland* special which celebrates his career in music and features Costello performing with the Attractions, The Brodsky Quartet and a mini orchestra. The show will be broadcast on BBC2 later this year, before being released on longbox



later this year, before being released on longbox

# Music retailing boasts bumper surge in profits

by Robert Ashton

Retailing is one of the star performers of the music business, according to Cliff Dane's latest report analysing the industry.

The fourth UK Record Industry Annual Survey, which examines the financial performance of 150 companies, shows the retail sector recording an aggregate profit increase of 57%, well above the industry average of 20%.

The retail sample includes key specialists such as Virgin/Our Price, HMV and Andys Records, although there are no figures for non-specialist operations such as WH Smith, Woolworths and Mextics, Dane says. "The figures point to a sector which has shown quite substantial growth in the latter part of the period under review, but where operating profit margins remain low."

The other significant gain comes from major record companies, which show an overall 24% increase in profits with PolyGram, Virgin and BMG all demonstrating significant increases. The figures highlight Virgin as the most profitable record company with operating profit at £31.7m, ahead of PolyGram at £13.5m and BMG at £11.4m.

Dane says, "The pace of growth is levelling off after coming out of recession, but the sector is still doing very well."

## TOP PERFORMERS

Company	Profit margin	Operating profits
Virgin Records	22.2%	£31.7m
EMI Musician Services	16.1%	£15.3m
Thorn EMI Home Electronics (JaeL HMV)	4.3%	£15.1m
Virgin Retail	3.5%	£14.4m
PolyGram Record Operations	6.8%	£13.8m
Britannia Music	10.2%	£13.0m
BMG Records	13.4%	£11.4m
Our Price	3.9%	£10.6m
Warner Music	9.5%	£10.6m
Entertainment UK	2.1%	£6.7m

## Industry sector profitability

Sector	Total operating profit	% change
Retailers	£42.5m	+67%
Major labels	£84.2m	+24%
Wholesalers, distributors & exporters	£13.4m	+24%
Manufacturers	£10.8m	+7%
Independent labels	£3.5m	-76%
Overall	£153.8m	+20%

Source: The UK Record Industry Annual Survey 1996. (The figures used are taken from companies' latest filed accounts as Companies House up to June 7 1996).

However, some major-linked small companies continue to show losses. "Some of these will eventually turn around with the way the market is

going, but if they don't, I guess they may get dropped. They can't make losses forever," says Dane. A bright spot is Creation, which posted its first significant profit of £540,000 in its accounts for the year to July 1995, and Dane expects that to be boosted when huge sales from Oasis this year are registered.

Dane says poor figures for the independent sector, which shows an overall profit of only £2.5m, were heavily influenced by the performance of Carlton Home Entertainment (formerly Pickwick) in its last results posted in July 1995. It contributed more than £5m of the sector's £12.5m decline. "The indie sector was distorted by the experience of Carlton, which is in the middle of re-structuring," he says.

Dane's study also includes some revealing statistics about the people who run the music business. From a sample of 359 directors, Dane says 92% are men, although the 29 women listed include four of the youngest five directors. The average age of directors is 45, with just four under 30 and 76% living in London or south east England.

● The UK Record Industry Survey 1996 costs £425 from Media Research Publishing, Lister House, 117 Milton Road, Weston-Super-Mare, North Somerset, BS23 2UX.

## Brit acts show their class at IAAM

Anyone doubting the relevance of sending a UK delegation to the annual International Association of African-America Music convention held in Washington DC last week should have attended the Sunday brunch that kicked off the last day, writes Alex Scott.

After the speeches had finished, 112, a hot teenage male quartet signed up to Aristar's Bad Boy imprint, got out from their breakfast table for an impromptu capella gospel performance. It was slick, harmony-laden and pure Boyz II Men.

Not to be outdone, Truce, Big Life's female trio, strode up to the stage and belted out their own number. Where 112 were all polish, the Brits were a little rougher at the edges – and all the better for it. Indeed, that was the message sent out by the UK artists and execu-

tives in attendance: we're here, we're different, but we've got class.

The UK delegation included artists (Truce, Kreuz, Omar, Nu Colours), producers and label executives (RCAs's Kenny Hoole, Wildcard's Colin Barlow, EMI's Trevor Nelson and Diesel's Phil Nugent), publishers (EMI Music's Guy Moot) and some who were all that and more (Jazzie B and street soul veteran Rick Clarke).

Leading the posse was Jackie Davidson, whose constant stream of telephone messages ensured people were where they were meant to be (most of the time).

At the emerging artists' showcase on the first night, Kreuz and Truce more than held their own. "It was a good opportunity to represent the UK and be appreciated by people who are our mentors, as

well as giving some support to our own industry," says Nia from Truce.

And more was to come at the gala show the next night, where Nu Colours and Omar performed alongside US acts Solo, 112, The Roots, La-Key\* and Philly queen Jean Carré.

Ultimately, this was just the start of what will hopefully be a closer relationship. "If we're really going to make British R&B work in the US, it's down to record companies like us going to see them and show them what we have got," says their Wildcard A&R director Colin Barlow. "It was really important for a group like Nu Colours to see how the professionals do it. We don't yet have that level of experience in the UK. Over there, every act's stagecraft and vocals are flawless."

# Industry counts cost of Manchester bomb

by Catherine Eade

Retailers bore the brunt of the bomb which hit Manchester on June 15, but other music industry-related companies in the city also report substantial damage and disruption.

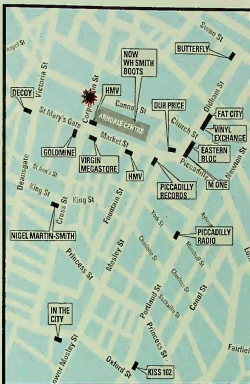
The office of manager Nigel Martin-Smith on South King Street had its reception window blown in, and Manchester's Piccadilly Radio was forced to temporarily stop broadcasting its two services.

Piccadilly's staff were evacuated when the presence of another bomb was suspected by police later on Saturday. The station used emergency tapes and then broadcast via its sister station Red Rose Rock in Preston until Sunday morning, when staff were allowed back into the building. Steve Collins, deputy programme director for Key 103, says there was a community feeling in the city. "A lot of people called in to see if we were OK, and the staff here all pulled together to keep a broadcast going out. In the end, we were only off air for an hour altogether." Dance station Kiss 102, which is also based in the centre of Manchester, continued broadcasting throughout Saturday.

Programme controller Mike Gray says, "The whole building shook, but it wasn't damaged. We were broadcasting regular bulletins, as well as a guide to which venues and clubs were open."

But retailers remain in the worst casualties of the blast. As well as HMV, Virgin Our Price, WH Smith, Boots and Now, indie retailers based in the centre of the city are still waiting to assess the extent of the damage.

Goldmine Records, which is situated just yards from Corporation Street, was still out of bounds as MW went to press, and Decoy Records on Deansgate is still boarded up after losing all its windows. Manager Mike Chadwick estimates he has lost at least £20,000 in trade, but is



thankful he is insured for the damage. "After the last bomb (in 1992), I decided to get fully insured, but I think a lot of other retailers probably haven't. You don't expect this sort of thing to ever happen," he says, adding that customers and suppliers have been phoning to check that people are alright.

A cluster of record shops on Oldham Street were among the estimated 400 businesses in Manchester that were affected in some way. Mike Dobson, manager of M One Records was one of many people hospitalized. He needed stitches after being hit by glass, although he says the shop itself escaped damage.

Eastern Bloc assistant manager Mark McKinley says all the windows

were blown in and two staff waited in the shop with a pregnant woman injured by the blast until the ambulance came. "We reopened on Tuesday but it would have been a big Saturday for us with the number of tourists around," says McKinley.

Even shops that were not damaged reported losses in terms of falling trade. Expansion's Des Johnson says his shop was unscathed apart from the ceiling flexing and dropping dust.

"God knows how much this is going to cost us. Losing Saturday was not good," he says. Butterfly Records and Powercuts were among other indies reporting a drop in trade. "The feeling in Manchester is, we've got nowhere to buy records," says ITC's Nick Needs.

CIN chart director Catharina Pusey says there was little effect on chart data. "It's not caused Millward Brown any problems because it's been a quiet week generally, which would minimize the effect," she says.

SoccerCity, Manchester City Council's festival of art and sport, running between June 8-30, was disrupted by the bomb, with Pureness's street concert on Saturday night postponed until last weekend. A deserted city centre on Saturday night meant the club scene in Manchester was seriously affected. The Hacienda, The Boardwalk, the Manto Cafe Bar, Home, South, and a number of other clubs and live venues shut their doors on Saturday night. The Hacienda's John Drapo says the Saturday night losses for his club alone would probably be in the region of £25,000, while Heaven, based in the Corn Exchange, was completely destroyed.

## NEWSFILE

### Mandela to join Prince's Trust concert

Nelson Mandela, The Queen and the Prince of Wales are to attend a Prince's Trust concert at London's Royal Albert Hall on July 11 uniting British and South African performers and musicians. Two Nations Celebrate, which will raise funds for disadvantaged young people in South Africa, will feature performances from Hugh Masekela and Ladysmith Black Mambazo as well as Quincy Jones conducting Phil Collins' Big Band.

### BMG Ireland opts for direct distribution

BMG Ireland will be shipping stock direct to Irish dealers as of today (24) from its BMG Distribution centre in West Bromwich and no longer through Sony Music Ireland. Managing director Freddie Middleton says the move to direct distribution reflects the growth of BMG Ireland.

### Dealer fined after selling bootlegs

A Chesterfield record shop owner has been fined after being caught selling bootleg stock from the town's Record Box store by trading standards officers and investigators from the BPI's anti-piracy unit. Roy Christopher Smith was fined £1,000, ordered to pay £500 costs and his stock of 367 bootleg CDs was confiscated after his appearance at Chesterfield magistrates court. The shop has now closed down.

### Industry meets DTI over German tax

The music industry is meeting top officials at the Inland Revenue and Department Of Trade & Industry in a bid to pressurise the German authorities into re-examining their much-criticised live tax regime. Representatives of the live music steering committees are hoping the July 9 meeting will endorse a sliding scale tax regime to reduce the 30% tax on groups touring Germany, imposed from the beginning of the year.

### Carleen set for Byrd tribute concert

Carleen Anderson is the first artist to be confirmed for an acoustic tribute concert for her stepfather, Bobby Byrd, who played with James Brown and the Famous Flames. The event, which takes place at the outdoor theatre in London's Regent Park on July 23, aims to raise money for Byrd, who is suffering from cancer.

### De Takats moves up at Gut A&R

Fran de Takats is being promoted from A&R manager to head of A&R at Gut Records following the success of the label's artists Space, currently in the singles chart with Female Of The Species, and her work with Sarah Cracknell. Olivier Behrand and Guy Bolland are also being taken on permanently as A&R scouts at the label.

### Epos pricing

The Epos system due to be launched by ICL in July is priced from £39 per week, not per month as stated in last week's issue.

▶▶▶▶▶ CD PRICES EDGE UP IN LATEST MW SURVEY - p8 ▶▶▶▶▶

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# Seeking new blood to support the industry's favourite charity

In the summer of 1994, singer and songwriter Frankie Miller suffered a catastrophic brain haemorrhage. He lay in a coma for months. That Christmas he regained consciousness, but was paralysed down his right side and unable to speak. And yet there was a glimmer of hope. When close friend Graham Lyle placed a guitar in his hands something connected and Miller slowly picked out a faltering chord sequence.

For his wife Annette, that was a turning point. Doctors had told her to prepare for the worst - Miller wouldn't live, let alone walk. But she saw that spark and didn't let go.

In January 1995, Miller started Nordoff Robbins Music Therapy sessions, initially in hospital and later at the charity's north London centre. Annette noticed an immediate effect. "Without Nordoff Robbins, Frankie would be a lost soul. It's his lifeline," she says.

In the week of the 21st Silver Clef awards lunch, Miller's story is a pertinent reminder of what Nordoff Robbins Music Therapy is all about. That rhythm and melody can reach into a shattered life says more about the power of music than all the platinum-selling albums in the world.

No-one could doubt the value of the work of the centre (see breakout) and certainly the music industry has been unstinting in providing time and money for the past 20 years. Of the £1m raised every year, at least 500,000 come from music-related companies. However, there are fears that industry support for its 'favourite charity' may not be so forthcoming in the future.

Such concern stems partly from the compassion fatigue syndrome which affects all charities in an age of increasingly high-profile bonanzas such as Live Aid and Red Nose Day. But in addition, there is a feeling that younger industry executives have not grasped the ethos behind Nordoff Robbins or why they should continue the traditional relationship.

"I realise there are plenty of people out there who don't know anything about us and there is a danger that the new generations regard us as very establishment," admits Sam Alder, EG Records chairman and Nordoff Robbins treasurer.

Put bluntly, Nordoff Robbins, with its ageing committee and slight edge of old boy network, lacks the razzle-dazzle of a Live Aid or a War Child.

While Alder says Nordoff Robbins is not losing money to newcomers such as War Child, he does acknowledge the need to attract younger benefactors, particularly as this charity demands a long-term commitment. Funding of £1m is needed year-in, year-out if the centre is to remain open. "We never take the music industry for granted," says Alder. "Our fundraising goes back to zero every year."

Mark Hutton, sales and marketing director at Virgin Records, has supported Nordoff Robbins for many years, but he says his junior staff probably don't know much about the charity's activities. He suggests more accessibility could put that right.

"A lot of the fundraising is directed towards flashy dinner and executive-driven activities so that's where the question mark is," he says.

The philosophy of Nordoff Robbins Music Therapy extends far beyond the walls of its north London HQ. During the past few years, the charity has contributed time and money to various projects around the world including new therapy units in Germany and Scotland and fledgling initiatives in Australia, South Africa and Japan through its newly-formed International Trust.

In addition, overseas students train at the London centre and many eventually return to their own countries where they extend and develop the work as qualified therapists. The charity also funds outreach work at a range of locations such as the London Lighthouses for people who are HIV positive or have AIDS.

Such developments represent a natural progression from the early days of Nordoff Robbins Music Therapy which was devised by the concert pianist Dr Paul Nordoff and British education teacher Dr Clive Robbins. The two created a way of using musical improvisation to communicate with children isolated by their physical and emotional disabilities.

In the mid-Seventies, the redoubtable music therapist Sybil Beresford-Perse galvanised the music industry to support the technique with the help of promoter Andrew Miller, insurance broker Weiss Robertson and EG Records chairman Sam Alder, who remains stalwarts of the fundraising committee as chairman, vice chairman and treasurer respectively.

The first Nordoff Robbins Music Therapy centre opened in north London 18 years ago. By 1990, the centre had outgrown these premises and moved to a converted power station close to the original site, paid for with the £2m raised by the Knebworth festival of 1989. The centre currently treats 205 people (177 children and 28 adults) and trains professional musicians on its post-graduate City University masters degree in Nordoff Robbins Music Therapy.

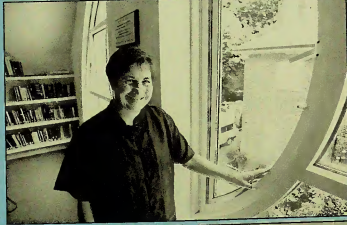
In 1990, Pauline Etkin took over as director of the centre after Beresford-Perse's

Clearly, these glittery events succeed - the Silver Clef lunch brings in around £350,000 a year and is the charity's biggest single earner - but for how much longer? David Munns, senior vice president of pop marketing for PolyGram International, who has just taken over as chairman of the Music Industry Trusts Dinner, is a clear advocate of accessibility and education to garner future support. "Both the Brit Trust and Nordoff Robbins are underfunded in our community, but these are the industry's bedrock charities," he says. "We've adopted them and we can't give up. We need to get younger people interested."

To this end, Munns has opened this year's awards show to all sectors of the music business, halved ticket prices and is increasing attendance. He expects to raise £200,000, to be split between Nordoff Robbins and the Brit Trust, and plans to draw attention to both charities with displays, short films and written material. "We need to spread the word by showing people what happens at the centre and tell them exactly where their money goes," he says.

Richard Shipman, managing director

## NORDOFF ROBBINS



PAULINE ETKIN, DIRECTOR OF THE NORTH LONDON NORDOFF ROBBINS MUSIC THERAPY CENTRE (ABOVE) AND (RIGHT) THERAPISTS WORKING WITH

retirement. It was a hard sell to follow, but it's a tribute to Etkin's skills that she is beginning to carve out a profile in the music industry on her own right.

Etkin, who joined the first centre in 1986, says the treatment does not profess to be a cure. Sessions tend to be one to one and the therapist generally works from the piano which combines rhythm, melody and harmony with a wide range of pitch and volume. "Therapy might just be a means for a very disabled child to find an inner smile, but we would regard that as a success," she says.

Fundraising for Nordoff Robbins grows more than £1m a year. In terms of expenditure, the cost of running the centre is around £750,000, of which two-thirds is spent entirely on the salaries of the pianists and teachers. The balance is the running costs of the centre.

Raising that sort of money every year isn't taken for granted - as Alder puts it, "We're landing on a sixpence every year" - and, although funds are an target for 1996, Etkin says keeping the centre open requires

of Richman Management and one of the founders of the Nordoff Robbins Nineties Committee, a sub-committee of the main fundraising body is exactly the sort of new blood the charity needs. At 37, he is around 20 years younger than most members of the main committee and his energy and enthusiasm are getting results.

In May the Nineties Committee organised a six-a-side football match at Mile End Stadium in east London featuring members of high-profile bands including Blur, Oasis, Pulp and Gene. Other youth-friendly events initiated by the committee include a pop quiz (worth £10,000 a year) and the Women of the Year dinner which raised £5,000 at last year's inaugural event.

Shipman believes appealing to the industry's altruism is not enough in the Nineties and that young people are more concerned with their jobs and their immediate environment rather than the feelgood factor that comes from charity donations.

His method, therefore, is to draw people in through self-interest. His plan to open a showcase night at a London club - the charity gets ticket sales, the



mammoth fundraising efforts and continued industry support.

"We are desperately dependent on the music industry to contribute towards improving the quality of life for people in need," she says. "To those who don't know much about us, I'd say come to an open evening and see for yourself how music can heal."

record companies gain exposure for their acts - illustrates the point.

"We can't expect a bottomless well of compassion," he says. "The music industry's value to us is immense and why shouldn't they get publicity as well as a good night out?"

However it is achieved, the money is still desperately needed. The charity's goal is to increase its endowment fund from £2m to £10m by the millennium. "That will make us increasingly independent of annual fundraising which, admittedly, isn't a sexy thing to raise money for," says Alder. He knows it will take more than the "putting back into the industry" cliché to prompt such large-scale donations, but is confident. "We've always been here. We're the most consistent and it's such an obvious good cause," he says.

Today, Frankie Miller can walk and is slowly recovering his speech. He has even tried singing. His long-term prognosis is difficult to assess, but the improvements are there for all to see.

If you have any doubts at all about what Nordoff Robbins can actually achieve, ask his wife Annette.

Paul McGeilley

# Dave Matthews Band



crash

Album release - 1st July '96  
Debut single 'Too Much' - released  
24th June '96

N.E. #2 Billboard Top 200 Album Chart  
1.5 million US sales in first week of release

The acclaimed follow up to their 3.5 million selling  
debut album "Under the table and dreaming"

Produced by Steve Lillywhite

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July 8th Manchester Hop & Grape  
July 10th Shepherd's Bush Empire

Full page colour advertising in Mojo, Q, The Big Issue,  
Time Out and Music Week

Londonwide and regional poster campaign

UK dates sponsored by 4 week Virgin Radio  
campaign

<http://www.dmband.com>

# Prices edge up as big names free the customer satisfied

Despite the proliferation of summer sales customary during the quiet release period, *MV's* latest pricing survey indicates CD prices have stabilised at a significantly higher level than last year and show a slight increase on three months ago.

The current average for a single CD chart artist album is £13.33, four pence more than the last survey in March and £1.22 more than the survey 15 months ago. The price of back catalogue albums has also risen across the board, with a current average of £13.85, 13p more than in March.

The overall rise can be partly attributed to the annual increase in dealer prices, but the feeling among retailers that consumers are quite happy to pay more than £12.99 for an album is still firmly in evidence. The tag of £12.99 is still the most common across the nine stores surveyed this time, but the number of albums priced at £13.99 has risen dramatically since March, and the £9.99 price point — once so widespread in non-traditional music retailers such as Woolworths and WH Smiths — has now completely disappeared. Only one chart artist album in the survey, Fugees' *The Score*, is priced (by WH Smiths) at £9.99 — and that is due to a promotion by the label rather than a price-cutting policy by the retailer.

The most expensive chart artist albums in Now, the concession within department stores nationwide, which carries an average price of £13.59 for chart artist albums — 7% more than Smiths, the cheapest for artist albums.

Smiths has displayed the most noticeable change since the March survey. The retailer's average price is 6% lower than the £13.51 average recorded in the spring, falling to £12.71, largely because of its most popular price point of £11.99. The second cheapest store for chart artist albums, Tower, with an average price of £13.05, also bucks the trend with prices 4% lower than in March. All the other stores surveyed display slightly increased prices.

HMV's head of rock and pop Jonathan Rees says April rises in dealer price from £3.40 for a single CD artist album to around £3.60 or £3.70 forced many retailers to raise their prices on certain lines. But, as he points out, the dealer price increases have not resulted in a correspondingly substantial price rise for the consumer. "We can still be competitive in many cases, despite dealer price rises, because of the strong range of releases over the past few months," says Rees. "People don't have a problem paying a little higher than average prices for chart CDs."

Consumers are quite happy to pay £13.99 for a CD album these days," says Darranjo. "I don't think we're out of line with our pricing, we're still very competitive. If you offer people the right environment and the right range of products, they'll buy, but not if they think they're being ripped off."



ASH

FUGEES

## WHAT PRICE MUSIC IN THE HIGH STREET?

Title/Artist	Smiths	Woolies	Music Town	Junction	MVC	HMV	Virgin	Our Price	Now
<b>TOP 25 ARTIST ALBUMS</b>									
187 TIL I DIE: Bryan Adams	12.99	13.99	13.49	12.99	12.99	13.99	13.99	13.99	13.99
JAGGED: P!nk:Alanna Morrisette	11.99	12.99	13.49	12.49	12.99	13.49	12.99	12.99	12.99
OLDER: George Michael	12.99	13.99	13.49	12.99	12.99	13.99	13.49	13.99	13.99
THE SCORE: Fugees	9.99	13.49	12.99	12.99	12.99	13.99	13.49	13.49	12.99
FALLING... YOU: Defina Dion	12.99	13.49	13.49	12.99	12.99	13.49	13.49	13.49	12.99
MOSELEY... Ocean Colour Scene	11.99	12.49	12.99	12.49	12.99	13.49	12.99	12.99	12.99
DREAMLAND: Robert Miles	12.99	12.99	13.49	12.49	12.99	13.99	13.49	13.49	13.99
LOAD: Metallica	12.99	12.99	13.99	12.99	13.99	13.99	13.99	13.99	13.99
OCEAN DRIVE: Lighthouse Family	11.99	12.99	13.49	12.99	12.99	13.49	13.49	13.49	13.99
MORNING GLORY?: Oasis	11.99	12.49	12.99	12.49	12.99	12.99	12.99	12.99	12.99
WILDEST DREAMS: Tina Turner	12.99	13.49	13.49	12.99	13.99	13.99	13.99	13.99	13.99
HITS: Mike & Mechanics	12.99	13.49	13.49	13.49	13.49	13.49	13.49	13.49	13.49
PEACE AT LAST: Blue Nile	11.99	n/a	13.49	12.99	12.99	13.49	13.49	13.49	13.49
1977: Ash	12.99	11.99	12.99	14.99	12.99	12.99	12.49	12.49	12.99
BIZARRE FRUIT II: M People	13.99	14.99	13.99	13.99	13.99	14.99	14.99	14.99	13.99
HITS: Take That	13.99	13.99	13.99	13.99	13.99	14.49	14.49	14.49	13.99
DESTINY: Gloria Estefan	12.99	13.99	13.49	11.99	12.99	13.99	13.49	13.49	12.99
WALKING WOUNDED: EBTG	12.99	13.99	13.49	12.99	12.99	13.99	13.49	13.49	12.99
EVERYTHING... Manic Street Preachers	11.99	12.49	13.49	11.99	12.99	13.49	13.49	13.49	13.99
STANLEY ROAD: Paul Weller	12.99	12.99	13.49	10.99	12.99	11.99	12.99	12.99	12.99
THESE DAYS: Bon Jovi	12.99	14.99	13.49	12.99	13.99	14.49	13.99	13.99	13.99
GOLDEN HEART: Mark Knopfler	12.99	13.49	13.49	12.99	13.99	n/a	12.99	13.99	n/a
GABRIELLE: Gabrielle	11.99	13.49	13.49	12.99	13.49	13.49	13.49	13.49	12.99
MERCURY FALLING: Siobhán	13.49	12.99	13.49	12.99	13.99	13.99	13.99	13.99	13.99
FATHFUL: Garbage	13.49	13.99	13.99	12.99	13.99	13.99	13.99	13.99	13.99
AVERAGE PRICE:	12.71	13.42	13.49	13.05	13.31	13.45	13.49	13.43	13.59
AVERAGE OVERALL PRICE FOR A CHART ARTIST CD	13.33								
<b>TOP 10 DOUBLE CD COMPILATIONS</b>									
NEW HITS 96 2	10.99	15.49	15.99	14.99	15.99	14.99	15.99	15.99	15.99
MIXZONE	14.99	15.49	15.99	17.49	15.99	16.99	15.99	15.99	15.99
BEST SWING... EVER	14.99	15.49	15.99	15.99	15.99	15.99	15.99	15.99	15.99
IN THE MIX 96 2	14.99	15.99	15.99	15.99	15.99	12.99	15.99	15.99	15.99
TRUERBIT	14.99	14.99	15.99	17.99	15.99	16.99	15.99	15.99	15.99
BEST ACID JAZZ	n/a	15.99	15.99	14.99	14.99	14.99	14.99	14.99	15.99
PURE JAZZ MOODS	14.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99
VIVALDI SUPERPOP	14.99	15.49	15.99	15.99	15.99	15.99	15.99	15.99	15.99
RAP FLAVAS	14.99	n/a	15.99	15.99	15.99	15.99	15.99	15.99	15.99
MASSIVE DANCE MIX 96	14.99	15.49	15.99	15.99	n/a	15.99	15.99	15.99	15.99
AVERAGE PRICE:	14.54	15.71	15.99	16.19	15.76	15.65	15.89	15.99	15.99
AVERAGE OVERALL PRICE FOR A DOUBLE COMPILATION CD	15.75								
<b>CATALOGUE</b>									
ABBEY ROAD: Beatles	15.99	15.99	15.99	15.49	15.49	15.99	15.99	15.99	14.99
DEBUT: Björk	13.99	14.99	15.99	14.99	14.99	14.99	14.99	14.99	14.99
MODERN LIFE... Blur	9.99	6.99	9.99	9.99	9.99	9.99	9.99	9.99	9.99
GREATEST HITS: Eurythmics	15.99	14.99	15.99	11.99	15.49	14.99	14.99	14.99	14.99
DARK MADON: Fish-Fly	13.99	15.99	15.99	15.49	15.49	15.99	12.99	16.49	14.99
AUTOMATIC... REM	15.99	14.99	15.99	14.99	14.99	14.49	14.99	14.99	14.99
STARS: Simply Red	15.99	14.99	14.99	14.99	14.99	14.99	14.99	14.99	14.99
MEAT IS MURDER: Smiths	n/a	9.99	10.49	9.99	9.99	9.99	9.99	9.99	n/a
BORN IN THE USA: Springsteen	14.99	11.99	13.99	14.49	14.99	14.99	14.49	14.99	13.99
WILD WOOD: Paul Weller	15.99	14.99	15.99	13.99	14.99	14.99	12.99	13.99	14.99
AVERAGE PRICE:	14.78	13.92	14.54	13.44	14.41	14.29	13.64	12.94	13.32
AVERAGE OVERALL PRICE FOR A CATALOGUE CD	14.38								

### NEW TO DOUBLE CD COMPILATIONS

NEW HITS 96 2	10.99	15.49	15.99	14.99	15.99	14.99	15.99	15.99	15.99
MIXZONE	14.99	15.49	15.99	17.49	15.99	16.99	15.99	15.99	15.99
BEST SWING... EVER	14.99	15.49	15.99	15.99	15.99	15.99	15.99	15.99	15.99
IN THE MIX 96 2	14.99	15.99	15.99	15.99	15.99	12.99	15.99	15.99	15.99
TRUERBIT	14.99	14.99	15.99	17.99	15.99	16.99	15.99	15.99	15.99
BEST ACID JAZZ	n/a	15.99	15.99	14.99	14.99	14.99	14.99	14.99	15.99
PURE JAZZ MOODS	14.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99	15.99
VIVALDI SUPERPOP	14.99	15.49	15.99	15.99	15.99	15.99	15.99	15.99	15.99
RAP FLAVAS	14.99	n/a	15.99	15.99	15.99	15.99	15.99	15.99	15.99
MASSIVE DANCE MIX 96	14.99	15.49	15.99	15.99	n/a	15.99	15.99	15.99	15.99
AVERAGE PRICE:	14.54	15.71	15.99	16.19	15.76	15.65	15.89	15.99	15.99
AVERAGE OVERALL PRICE FOR A DOUBLE COMPILATION CD	15.75								

### CATALOGUE

ABBEY ROAD: Beatles	15.99	15.99	15.99	15.49	15.49	15.99	15.99	15.99	14.99
DEBUT: Björk	13.99	14.99	15.99	14.99	14.99	14.99	14.99	14.99	14.99
MODERN LIFE... Blur	9.99	6.99	9.99	9.99	9.99	9.99	9.99	9.99	9.99
GREATEST HITS: Eurythmics	15.99	14.99	15.99	11.99	15.49	14.99	14.99	14.99	14.99
DARK MADON: Fish-Fly	13.99	15.99	15.99	15.49	15.49	15.99	12.99	16.49	14.99
AUTOMATIC... REM	15.99	14.99	15.99	14.99	14.99	14.49	14.99	14.99	14.99
STARS: Simply Red	15.99	14.99	14.99	14.99	14.99	14.99	14.99	14.99	14.99
MEAT IS MURDER: Smiths	n/a	9.99	10.49	9.99	9.99	9.99	9.99	9.99	n/a
BORN IN THE USA: Springsteen	14.99	11.99	13.99	14.49	14.99	14.99	14.49	14.99	13.99
WILD WOOD: Paul Weller	15.99	14.99	15.99	13.99	14.99	14.99	12.99	13.99	14.99
AVERAGE PRICE:	14.78	13.92	14.54	13.44	14.41	14.29	13.64	12.94	13.32
AVERAGE OVERALL PRICE FOR A CATALOGUE CD	14.38								

to put a 29.10, higher than average, dealer price on its *Take That* Greatest Hits album would lead to a round of similar price increases having so far proved unsuccessful and, despite most music retailers pricing the album at £13.99, others are not afraid to give it a

tag of £14.99 while Tower is enjoying healthy sales for its album at £15.99. Back in March, the cheapest chart artist album were to be found in Tracks in Stockton-On-Tees, which boasted an average price of £12.87. "This time, the indie surveyed is in line with Virgin and Our Price as the most expensive for double CD compilations and back catalogue."

"We've had to up our prices to cope with the dealer rises," says Helen Smith of Stratford-On-Avon Music Junction. "People still come in and say prices for certain things are too expensive, but we have to increase them when there are rises across the board." The shop has begun distributing "£1" leaflets to regular customers to take the sting out of paying £13.99 for a double CD compilation, adds Smith.

The survey may show an overall uptick in CD prices, but the most common price, £12.99, is still well below what consumers say they are prepared to pay for CDs according to widespread research carried out by the North Glasgow College. Its recent Cultural Trends survey (*MV*, June 22) revealed that the average maximum price consumers would pay for an album to be purchased was £15.63.

Manager Records' Piccadilly store manager Steve Lyttelton says, "We certainly haven't had any adverse comments from customers about paying £12.99 for an album. The only thing we do get complaints about are back catalogue prices where people aren't paying £14.99 and £15.49 for albums that have been out for 25 years."

"Most stores are running campaigns to draw in shoppers. HMV's sale is substantial, with selected CDs such as *The Happy Mondays' Bummed*, the *Cream Of Underground House Series* and *Jimmy Nail's* back catalogue for £2.99, as well as a Sony campaign for pricing albums at £7.99. Virgin's *Two For £10* includes current favourites such as the *Transpouting* soundtrack, *Black Grape's* debut *It's Great...* and *Radiohead's* *The Bends*.

"Our Prices — which continues to ally itself to its sister Virgin in pricing policy — also has a *Two For £20* or *One For £10.99* CD campaign, taking in the latest albums from *Lethbridge* and *Supergroups*, and back catalogue from *Maric Street Preachers*, *The Beatles* and *Crowded House*.

Singles continue to show extreme price fluctuations across the stores surveyed, ranging from 99p to £3.99 and £4.99 for CDs. Cassettes seem more settled at an average price of £2.99, but vinyl, although not included in fewer and fewer outlets, ranges from 99p for a seven-inch single to £4.99 for a 12-inch.

Fluctuation in CD album pricing across the stores seems to have lessened, however, with the biggest differences in prices being in the *New Hits 96* compilation, which Smiths prices at £10.99, compared with £15.99 in the majority of outlets.

As HMV's Rees sums it up, "Pricing is fairly uniform across all the major music retailers, because everyone is working within the same constraints."

Catherine Edde



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## FRONTLINE

## BEHIND THE COUNTER

**NICK HARTLEY-SMITH**, Badlands Records, Cheltenham

"We're certainly swamped with football albums and The Beautiful Game is currently holding up well for us. However, I can't see this week's Best Footie Anthems In The World Ever doing very much. It's a very varied compilation and it's difficult to tell what market it's aimed at. The Beautiful Game was neatly targeted at indie fans via the music press and this has helped to give it mileage in a store like ours. We've had healthy sales this week, driven by House Collection Volume 4, Doggy, Strangleave and Placebo. Next week should be even better with a new album from Neil Young, a Cream Live compilation and Beach Boys boxed set. Beck's forthcoming album also promises to be hot as we've done a roaring trade on the current single. Another one we're looking forward to is Zion Train's Grow Together. They've gigged quite a bit round here and now have a substantial following."

## ON THE ROAD

**NICK CLARKE**, Fullforce rep for the South Coast

"The Black Grape single is flying out this week. It's about the only single that's really doing anything. We've got the ITV music for Euro '96 but it's not exactly setting the world alight, though Bob Wilson did give it a plug, which has helped a little bit. Overall, it's very quiet in the shops because it has been so hot. The Fugees single is still going well, as is the Doggy album. We've got Divine Comedy, which is going well, and the Upside Down single, which should keep their profile up, ready for an album. Heavy Weather, which is on Pukka, one of our in-house labels, is popular, particularly in the dance stores. We've got a new Ash single next week and that's going to be pretty massive. Me and tractors don't get on at the moment. There I was flying past, overtaking a tractor last week and it decided to turn right without indicating and took the front of my car off, so I'm in a hire car at present!"

## IN THE SHOPS THIS WEEK

## NEW RELEASES

As the summer compilation market reached saturation point, retailers gave the thumbs up to newcomers Big Hit Mix, Summer Vibes and Movie Killers for maintaining interest. As expected, House Collection Volumes 4 and 5 did brisk business from the minute it hit the racks and Doggy nudged up stronger sales than many had anticipated. Hot singles included Queen, Strika, Black Grape, Everything But The Girl and Beck.

## PRE-RELEASE ENQUIRIES

Singles - Electronic, Underworld, Belinda Carlisle; Albums - Cream, James Taylor Quartet, Beck, Louise, De La Soul, Crowded House, Dana Bryant, Joey Beltram, Zion Train, Neil Young

## ADDITIONAL FORMATS

Bush limited-edition double CD album, Duran seven-inch picture disc, Bon Jovi limited-edition double CD album, House Collection Volume 4 in collector's box

## IN-STORE

Windows - House Collection Volume 4, Crowded House, Louise, Ash, Reel 2 Reel, Jethro Tull, Mariah Carey, Renaissance 3, In-store - Beck, Longpig, Dave Matthews Band, Crowded House, Louise, Reel 2 Reel, Cream, Tammy Rogers, Patsy Cline, Electronic, Code Red, Quentin & Ash, Eagles

## MULTIPLE CAMPAIGNS



Single - Reel 2 Reel: Windows - PolyGram Monster Sale, House Collection Volume 4; In-store and press ads - Cream, Longpig, Crowded House, Tammy Rogers, Dave Matthews Band, Harry Connick Jr.; Radio ads - Reel 2 Reel (national IIR)



Singles - Reel 2 Reel, Zea, Quentin & Ash, Kula Shaker, Ash, Code Red, Electronic; In-store - Crowded House, Louise, action film promotion with videos at £7.99, classic film promotion with videos at £4.99 or live for £20, mid-price CD promotion with CDs at £5.99 or two for £10 and cassettes at £3.99 or three for £10



In-store - buy two mid-price cassettes and save £5, Bryan Adams, Crowded House, Gloria Estefan, Jazz Moods, Beautiful Game, Vival Europeo, Gulliver's Travels, House Of Eliot, Panda, Born To Be Wild, VH-1, Outer Limit, 100 Years Of Cinema promotion with three videos for the price of two



Windows - BBC Classics, Palladio; In-store - five Naxos CDs for £20, Meredith Monk and Hidedog Von Bingen for £12.99, label of the month campaign for Warner Classics, Linx classical and jazz CDs at £9.99



Windows - Crowded House, Renaissance 3, Ash, Louise, Neil Young; In-store - Patsy Cline, Beck, Electronic, Mrs. Marcella Eagles; Press ads - Nightmares On Wax, Generation X, Kiss, Marcella Detroit



Singles - Electronic, Ash, Quentin & Ash, Reel 2 Reel; Albums - Crowded House, Louisa; In-store - Louise, Patsy Cline, Mariah Carey, Summer Sale; TV ads - Crowded House



In-store - Baby Fox, Compulsion, Dearly Beheaded, Fear Factory, Cradle (limited edition vinyl), Dog Eat Dog pre-awareness campaign



Singles - Fugees, Mariah Carey, Easy Red, Lightning Seeds, Black Grape; Albums - Crowded House, Louise, Doggy, Celine Dion, Robert Miles, Big Hit Mix, Mix Zone, Best Of Acid Jazz; Video - X Files



Singles - Ash, Electronic, Kula Shaker, Reel 2 Reel; Albums - Beck, Dearly Beheaded, Kat Møt; The Who; Windows - Crowded House, Fresh CDs promotion, Metallica, Gloria Estefan, Bryan Adams, Robert Miles, Mariah Carey, Neil Young, Doggy, Louise, House Collection Volume 4; In-store - Fresh CDs promotion, multi-buy promotion, Crowded House, House Collection Volume 4, Cream Live 2



Windows - Crowded House, Carlton Classics, BMS Sale, Tim Booth, Mariah Carey, Louise, Jethro Tull; In-store - Tower 10th birthday promotion; Press ads - Nigel Kennedy, Crowded House, T in the Park, Chage & Aska, Star Trek



Megaplay singles - Reel 2 Reel, Nightmares On Wax, Essential album - Mike & Rich; Windows and in-store - two CDs for £20, Crowded House, Euro '96, Renaissance 3, Louise, Longpigs, Doggy, Cream Live 2, Neil Young, Electronic, Ash, Virgin Classics promotion, Paul Weller back catalogue discounts



Single - Ash; Album - Crowded House; Windows - Mariah Carey, The Smurfs; In-store - Crowded House, Mariah Carey



Singles - Ash, Reel 2 Reel; Album - Louise; In-store - selected CDs from £2.99 and cassettes for £1.99

The above information, compiled by *Music Week* on Thursday, is based on contributions from Andy's Records (Bolton), Badlands Records (Cheltenham), Bailey's Records (Birmingham), HMV (Peterborough), Tower (Piscadilly), Music Mania (Glasgow), Our Price (Huntingdon), Soundcheck (Taunton), Virgin (Maidenhead) and Wood (Isington). If you would like to contribute call Karen Faux on 0181-543 4830.

## EXPOSURE

## TELEVISION

**29.6.96**  
Scratchy & Co featuring Ash, ITV: 9.25-11.30am  
Young Musicians '96 - Eurovision Young Musicians, featuring UK violinist Rafal Payne, BBC 2: 1.10-3pm  
Alanis Morissette Alive, MTV: 6.30-7pm  
Sounds Of The Sixties with The Grateful Dead, The Who, Pink Floyd and Jimi Hendrix, VH-1: 10.10-10.30pm  
Saturday Live featuring appearances by Belinda Carlisle and Sleeper, ITV: 10.05-11.25pm  
Orbital Live, MTV: 1-2am

**30.6.96**  
Fully Booked features Belinda Carlisle, BBC 2: 10am-noon  
**1.7.96**  
GMTV features Cathy Dennis, ITV: 6.9-6.25am  
Tim Turner - What's Love Live Concert, Channel 4: 10.50-11.50pm  
**2.7.96**  
GMTV with Belinda Carlisle, ITV: 6.9-6.25am  
**5.7.96**  
MTV's Party Zone with Joey Beltram, MTV: 11pm-1am  
Beat Specials featuring Tricky and Spearhead, Channel Four: 3-4am

**29.6.96**  
John Peel with sessions from D'Crize and Philastines Jr, Radio One: 5-7pm  
Jethro Tull In Concert, on last year's world tour, Radio Two: 6.03-7pm  
Jacques Loussier, in concert at London's Royal Festival Hall, Radio Two: 7.30-9.30pm  
Music Live - Simply Red at Old Trafford, Radio One: 9-11pm  
**30.6.96**  
Big Hit Japan, presented by Mark Lamarr and featuring DJ Krush, in concert at 7-8pm  
John Peel featuring The Fleming Stars, Radio One: 8-10pm

**1.7.96**  
Jazz Notes: tribute to Louis Armstrong, Radio Three: 12.30-1am  
**3.7.96**  
Folk On Two featuring Joni Mitchell and June Tabor, Radio Two: 7.03-8pm  
**4.7.96**  
I Write The Songs: lyricist Don Black talks to Kate Bush, Roger Whittaker and Anthony Newley, Radio Two: 10.03-10.30pm  
**5.7.96**  
Royal Opera Verdi Festival - Giovanna D'Arco, featuring soprano June Anderson, Radio Three: 7.25-10.20pm

## RADIO

# Electronic

When Johnny Marr and Bernard Sumner got together in 1988 to form Electronic some wondered whether two leading elements from the two biggest independent bands of the Eighties could integrate enough to establish a new sound. "Getting Away With It" dispelled any doubts.

The subsequent album, including its three hit singles ("Getting Away With It" was followed by "Get The Message" and "Feel Every Beat") became an all-time favourite. Looking through press cuttings from the time, the euphoria that greeted the release of the album proved that the fervent anticipation of the project was not unrewarded. "Electroni" was, and is, a masterpiece, as Melody Maker put it, "one of the greatest albums of all time".

Now almost four years later, June 24th sees them release a brand new single, "Forbidden City" was written by Johnny and Bernard with Karl Bartos (Kraftwerk) and is one of 13 new tracks that feature on the album "Raise The Pressure" which will be released on July 8th. A peerless collection, it surpasses the first album in every respect.

## The Campaign

- **Radio:**  
Radio One playlist for Forbidden City three weeks upfront of release.  
Massive regional radio support.
- **TV:**  
Forthcoming exclusives to be confirmed.
- **Press features and editorial:**  
NME cover + Melody Maker + Bash Blues Bash cover + The Face + The Independent on Sunday + The Sunday Times + Die + GQ + Vibe + Select + Q + Smash Hits single and album of the fortnight.
- **Advertising:**  
Covering all major music, style and tastemaker publications as well as national daily and weekly papers.
- **National street poster campaign** for both single and album.
- **Retail campaign** including 'single of the week' packages in every major multiple retailer and nationwide window displays as well as major in-store display campaigns for Raise The Pressure.



**Forbidden city**  
single released 24th June



**Raise the pressure**  
album released 8th July



<http://www.wbr.com/electronic>



## AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
HORACE BROWN Horace Brown	Polydor	June 24	TV	The album will be advertised in the specialist R&B press including <i>Echoes and Blues &amp; Soul</i> .
RUSNANNE CASH Ten Song Demo	Parlophone	June 24	TV	There will be advertising in <i>Mojo</i> and <i>Country Music International</i> to promote this album.
CROWDED HOUSE Recurring Dreams - The Very Best Of	Parlophone	June 24	TV, CD	There will be extensive Channel 4 and ITV advertising through to August. Radio ads will run on Virgin and there will be local press ads in conjunction with independent retailers.
ECHO SYSTEM Headland	Deviant	June 24	TV	The release will be advertised in <i>NME</i> , <i>Melody Maker</i> , <i>The Wire</i> , <i>Viva</i> , <i>Muzik</i> and <i>Jokey Slot</i> .
EFFECTIVE FORCE Back And To The Left MEB' MO' Just Like You	Deviant	June 24	TV	Press ads will run in selected music titles including <i>NME</i> , <i>Melody Maker</i> , <i>The Wire</i> , <i>Viva</i> , <i>Muzik</i> and <i>Jokey Slot</i> .
LDST BOYS Legal Drug Money LOUISE Naked	MCA	June 24	TV	The album will feature in <i>NME</i> 's <i>Destination</i> and will be advertised in <i>The Observer</i> with Andy's and in <i>Mojo</i> . It is an Our Price recommended release and will be on listening posts at Virgin and Menzies.
NO DOUBT Tragic Kingdom SEX PISTOLS Never Mind The Bollocks	MCA	June 24	TV	There will be advertising in the specialist music press including <i>Hip Hop Connection</i> , <i>True and Echoes</i> .
THE WHO Quadrophenia	Virgin	June 24	TV	There will be radio ads on selected IRL stations, press ads in the style and teen press and extensive in-store displays with multiples and independents, plus nationwide posters and bus sides.
NEL YOUNG AND CRAZY HORSE Broken Arrow	WEA	June 24	TV	The release will be advertised in <i>Kerrang!</i> , <i>Select</i> , <i>NME</i> , <i>Melody Maker</i> and the <i>T In The Park</i> programme to tie in with the band's tour dates.
ZION TRAIN Grow Together	China	July 1	TV	This album, which is being re-released with the 1977 <i>Boogie</i> <i>Spunk</i> , will be advertised in <i>Mojo</i> , <i>NME</i> and <i>Q</i> . It will be promoted in-store by this digitally re-mixed and re-mastered CD will be advertised in <i>The Guardian</i> , <i>Mojo</i> , <i>Time Out</i> and the Hyde Park concert programme.
VARIOUS Berlin - Unwrapped	Volume	June 24	TV	There will be ads in <i>Q</i> , <i>Mojo</i> , <i>Kerrang!</i> and <i>NME</i> . In-store displays will run with <i>HMV</i> , <i>Our Price</i> , <i>Virgin</i> and selected independents.
VARIOUS Copulation Explosion Vol 16	Volume	July 1	TV	The release will be advertised in the music press. It is an Our Price recommended release and will feature on <i>MVC</i> listening posts.
VARIOUS Horizont	PolyGram TV	out now	TV	This two CD release which features a CD-Rom video will be advertised in <i>Select</i> , <i>Muzik</i> , <i>Viva</i> , <i>NME</i> , <i>Melody Maker</i> and <i>Time Out</i> .
VARIOUS House Collection Volume 4	Fantasia Music	out now	TV, CD	The release will be promoted with advertising in <i>NME</i> , <i>Melody Maker</i> , <i>Select</i> and <i>Vox</i> .
VARIOUS The Italian House Collection	Firm Music	out now	TV, CD	National TV advertising will run on Channel 4, the <i>ITV Chart Show</i> and satellite stations. Radio ads will run on <i>Kiss</i> London and Manchester.
VARIOUS Kiss In The Mix	PolyGram TV	July 1	TV	There will be TV advertising on <i>ITV</i> and Channel 4, radio ads on <i>Kiss</i> , <i>Choice</i> , <i>Galaxy</i> and various regional stations and extensive music and style press advertising, plus in-store and window displays.
VARIOUS Masterscuts Classic Balearic Vol 1	Beechwood Music	out now	TV	Radio ads will run on <i>Galaxy</i> , <i>Kiss</i> and selected IRL stations. There will also be extensive press and poster advertising.
VARIOUS Max Bass	Breakdown Records	July 1	TV	This will be nationally TV advertised on Channel 4 and satellite stations and there will be radio ads on <i>Kiss</i> London and Manchester.
VARIOUS Max Bass	Volume	June 24	TV	Press ads will run in <i>Muzik</i> , <i>DJ</i> , <i>Blues &amp; Soul</i> , <i>McMag</i> and <i>Herb Garden</i> . There will be radio advertising on <i>Kiss</i> and <i>Galaxy</i> .
VARIOUS Mescalery 2	Volume	June 24	TV	Press ads will run in various magazines including <i>Performance Car</i> , <i>FHM</i> , <i>Select</i> , <i>Smash Hits</i> , <i>Sky</i> , <i>Eternity</i> , <i>Scene</i> , <i>Amusements</i> and <i>Muzik</i> .
VARIOUS Mundo Afrika	Sony Concept TV/ PolyGram TV	July 1	TV	Ads will run in <i>Kerrang!</i> , <i>Select</i> , <i>Melody Maker</i> , <i>NME</i> and <i>Vox</i> . There will be posters available for in-store use, club nights and playbacks.
VARIOUS The Smurfs Go Pop	EMI TV	June 24	TV	Ads will run on national Channel 4 and regional <i>ITV</i> . Radio ads will run on <i>Virgin</i> , <i>Jazz FM</i> and <i>Choice FM</i> .
VARIOUS The Soul Selection	Hubbub records	July 1	TV	National TV advertising will run on <i>ITV</i> for two weeks and there will be further regional advertising for 10 weeks.
VARIOUS 80s Soul Weekender 2	Dino	July 1	TV	Radio ads will run on <i>Choice</i> and <i>Jazz FM</i> and there will be press advertising in <i>Blues &amp; Soul</i> , <i>Echoes and Soul Trader</i> .
VARIOUS 100% Summer Mix 96	Teistar	June 24	TV	TV advertising will run for three weeks on <i>Meridian</i> , <i>Anglia</i> , <i>Channel 4</i> and <i>VH-1</i> , along with radio and press ads.
VARIOUS Summer Vibes	PolyGram TV	June 17	TV	National Channel 4 and extensive regional <i>ITV</i> advertising will promote this release. There will be ads on <i>Sky</i> and a radio campaign.
VARIOUS This Is House	Beechwood Music	July 1	TV	The album will be nationally TV advertised on Channel 4 and regional <i>ITV</i> . There will also be radio ads on <i>Atlantic</i> , <i>252</i> and <i>Capital</i> .

Compiled by Sue Salitro: 0181-767 2255

TV RADIO PRESS POSTERS

## CAMPAIGNS OF THE WEEK

## COMPILATION



Meridian and VH-1 for three weeks and radio advertised on *Capital*, *Kiss* and *Hearst*. Unusually for *Dino*, there will be press ads in *Mojo*, *Q*, *Maxim*, *Blues & Soul* with *HMV*, *Time Out* with *Virgin*, *Loaded* with *Our Price*, *Echoes*, *9-5* and *The Guardian*. A poster campaign will run on London Underground sites and the release will also feature on an *HMV* poster campaign. In-store, the release will be supported by *Virgin*, *Our Price*, *HMV* and selected independents.

## VARIOUS - 80s SOUL WEEKENDER 2

Record label: *Dino*  
Media agency: *MCS*  
Media executive: *Justin Lucas*  
Product manager: *Andy Heath*  
Creative concept: *Mario Warner/John Freeze*

The second 80s Soul Weekender volume, due out next Monday, will be TV advertised on Channel 4, *Anglia*, *Meridian* and *VH-1* for three weeks and radio advertised on *Capital*, *Kiss* and *Hearst*. Unusually for *Dino*, there will be press ads in *Mojo*, *Q*, *Maxim*, *Blues & Soul* with *HMV*, *Time Out* with *Virgin*, *Loaded* with *Our Price*, *Echoes*, *9-5* and *The Guardian*. A poster campaign will run on London Underground sites and the release will also feature on an *HMV* poster campaign. In-store, the release will be supported by *Virgin*, *Our Price*, *HMV* and selected independents.

## ZION TRAIN - GROW TOGETHER

Record label: *China*  
Media agency: *Sold Out*  
Media executive: *Max Kinnings*  
Product managers: *Simon Morgan and Jonathan Bunney*  
Creative concept: *Jonathan Bunney*

*China Records* is promoting *Zion Train's* new album with the aim of extending the band's fanbase to more mainstream audiences. The release, due out next Monday, will be heavily promoted in-store through *Virgin*, *Our Price*, *Andy's*, *MVC*, *HMV*, *Sam Goody's* and *Pinnacle* independent retailers. Press ads will run in *NME* with *Andy's*, *Melody Maker* with *Virgin*, *Select* with *HMV*, *Big Issue*, *Eternity*, *Internet*, *CD-Rom Today* and various fanzines. The album is an *Our Price* recommended release and will feature on *MVC* listening posts.

## ARTIST



# THE OFFICIAL UK CHARTS



**The Fugees' Killing Me** Softly continues to achieve beady sales. Its fourth week in the shops saw an 18% erosion in support, but with a further 163,000 sales continues to lead by a massive margin, although the continued success of the England football team in Euro 96 has given the former chart-topper **Three Lions** a huge boost. Sales of the **Baddiel & Skinner & Lightning Seeds** disc made an impressive 69% week-on-week climb last week, lifting the single 4-2, although it still trails the Fugees by a ratio of nearly 2:1. Both records help Sony maintain its impressive feat of having four singles in the top five to a quiet week in which the leading few singles are simply shuffled around.

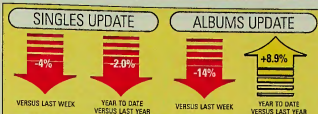
The England euphoria also helps **England's Irie, Black Grape's** collaboration with **Joe Strummer** and **Keith Allen**, to become the week's highest debuting single at number six, while there are two other newcomers to the **Top 10. Everything But The Girl** make it three **Top 10** hits in a row for the first time in their career, debuting at number eight with **Wrong**, while **Queen** return their 46th hit in total and their 24th **Top 10** single with **Let Me Live**. The only group to have more hits is **Status Quo**, while the only act to have more **Top 10** hits is **The Beatles**.

Previously number one for a fortnight at the beginning of May, **Alanis Morissette's Jagged Little Pill** returns to the summit, even though its week-on-week sales are down 12%. **Morissette** takes advantage of a quiet week for new releases and an unusually large 49% decline in sales of fellow Canadian **Bryan Adams' 1871 I Die**, which debuted at number one last week. **Morissette's** album is a year old in three weeks, and managed to coordinate its climb back to the top with its millionth UK sale.

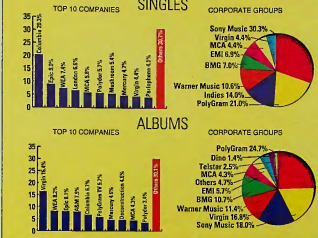
The lack of new product: this week means that **Ocean Colour Scene** move 6-2 with **Mossley Shales** even though its week-on-week sales show a 6% decline.

The death of big selling individual artist albums isn't compensated for in the compilation sector either – the top selling multi-artist package, **Now Hits 96**, is only the eighth best seller overall, a very low placing for the top cassette in the combined chart.

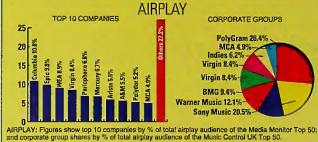
Of this week's new albums, the highest debut comes from **Dodgy**, whose **Free Peaco** SWEV album enters at number seven, proving that while they're not yet in the **Blair/Oasis/Pulp** league, they are making impressive and regular improvements in their album chart form. Their 1993 debut, **The Dodgy Album**, peaked at number 75, while 1994's **Homegrown** climbed



## AT-A-GLANCE WEEKLY MARKET SHARE



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



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

to number 28. Reunited with producer **Tommy LiPuma**, who helmed some of his biggest hits, **George Benson** returns to the album chart at number 61 with **That's Right**, his first album for jazz label GRP. It's 53 year old Benson's first success with new material since 1989's **Tenderly**. Benson isn't the only American to have success here with a new album ahead of it charting alongside – R&B singer **Toni Braxton's** **Secrets** debuts at number 54. That may sound low compared to the number four peak of her self-titled 1994 album, but **Secrets** hasn't actually been released here yet, and

wins its debut on the strength of import sales alone. Expect to see it make a mighty debut in America next week.

The death of **Ella Fitzgerald** has had a significant impact on her back catalogue, with massive increases in sales across the entire range, although primarily on the two Verve compilations that brought her back into the charts latterly. 1994's **Essential Ella**, released earlier this year, returns at number 93. The recordings on the two albums are drawn from Ella's golden period between 1954 and 1963.

Alan Jones



The all-conquering **Fugees** add the single crown to their sales title, as **Killing Me Softly** increases both plays and audience for the 12th straight week. Although other records have had a higher audience, the total of 1823 plays attained by **Killing Me Softly** last week is the highest by any record since **Music Control** increased its panel of reporting stations at the beginning of the year, and a massive 433 more than any other disc last week.

While the **Fugees' success** this week was predictable (it has been the number one grower on several occasions in recent weeks) the shock decline of **Gary Barlow's** debut solo single **Forever Love** is somewhat unexpected. The single moved 110-24 last week, but now dips to number 37. It's not all bad news – its plays are up from 356 to 490 – but its audience is down 19% as some of the bigger stations are already cutting back their support. **Radio One** for example gave it only a dozen plays last week, four fewer than the week before, while the record also slipped down the **Capital** playlist.

The **airplay** chart, like the sales chart, is strangely becalmed this week with only a handful of newcomers to the **Top 50**, all but one of which were already in the **Top 100**. The only genuinely new record to reach the **Top 50** this week is New Zealand act **OMC's How Bizarre**, which debuts at number 41. It does so primarily because of 10 plays from **Radio One** on high audience shows, these providing some 95% of its total audience.

**Atlantic 252** receives significant support for records prior to their release, but is quite smitten by **Belinda Carlisle's** **In Too Deep**, which it spun 24 times last week. Its support was instrumental in Carlisle climbing 71-32 nationally with her first single for **Chrysalis**.

**Radio** programmers are getting carried away by England's **Euro 96** success as much as record buyers, and the **Three Lions** single by **Baddiel & Skinner & Lightning Seeds** rebounds 8-3 on airplay having previously peaked at number five. **Gabrielle's** former airplay chart topper **Give Me A Little More Time** has been on the chart longer than any current hit – 23 weeks – but is rapidly losing strength, having moved 14-21-30 while her latest offering **Forget About The World** has climbed 33-23-21-15. The record actually increased its airplay by 50% from 602 plays to 903 with a 32% hike in audience.

Finally spotlight to **Alanis Morissette**, whose **Ironic** should have been 25th as joint number one on **Atlantic's** **Shows** chart last week, with 50 plays. It somehow disappeared from the printed chart and it's still Atlantic's most played record.

Alan Jones.

# CHART FOCUS

# THE UK'S OFFICIAL CHART SOURCE



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news, talent, charts, links from the world for the world

<http://www.dotmusic.com>

# TOP 75 SINGLES

29 JUNE 1996

Rank	Label	Title	Artist	Producer	Writer
1	Columbia	<b>KILLING ME SOFTLY</b> ★	Travis	Travis	Travis
2	Columbia	<b>MY HEROES (THE OFFICIAL SON OF THE ENGLAND FOOTBALL TEAM)</b>	Paul McCartney & Wings	Paul McCartney, Geoff Braxton, Geoff Braxton	Paul McCartney, Geoff Braxton, Geoff Braxton
3	Mushroom	<b>MYSTERIOUS GIRL</b> ○	Madonna	Madonna	Madonna
4	Columbia	<b>ALWAYS BE MY BABY</b>	Janet Jackson	Janet Jackson	Janet Jackson
5	Capitol	<b>BECAUSE YOU LOVED ME</b> ○	Enya	Enya	Enya
6	Capitol	<b>ENGLAND'S IRIE</b>	Paul McCartney & Wings	Paul McCartney, Geoff Braxton, Geoff Braxton	Paul McCartney, Geoff Braxton, Geoff Braxton
7	Capitol	<b>DON'T STOP MOVIN'</b>	Paul McCartney & Wings	Paul McCartney, Geoff Braxton, Geoff Braxton	Paul McCartney, Geoff Braxton, Geoff Braxton
8	Parlophone	<b>WRONG</b>	Queen	Queen	Queen
9	Parlophone	<b>LET ME LIVE</b>	Queen	Queen	Queen
10	MCA	<b>THE DAY WE SAUGHT THE TRAIN</b>	Paul McCartney & Wings	Paul McCartney, Geoff Braxton, Geoff Braxton	Paul McCartney, Geoff Braxton, Geoff Braxton
11	Capitol	<b>NOBODY KNOWS</b>	Enya	Enya	Enya
12	Capitol	<b>WE'RE IN LOVE</b>	Enya	Enya	Enya
13	Capitol	<b>BLURRED</b>	Enya	Enya	Enya
14	Capitol	<b>SOMETHING FOR THE WEEKEND</b>	Enya	Enya	Enya
15	Mercury	<b>MAKE IT WITH YOU</b>	Enya	Enya	Enya
16	Virgin	<b>THAT GIRL</b>	Enya	Enya	Enya
17	Capitol	<b>THERE'S NOTHING I WON'T DO</b> ○	Enya	Enya	Enya
18	Capitol	<b>FEMALE OF THE SPECIES</b>	Enya	Enya	Enya
19	Capitol	<b>NEVER FOUND A LOVE LIKE THIS BEFORE</b>	Enya	Enya	Enya
20	Capitol	<b>THEME FROM MISSION: IMPOSSIBLE</b>	Enya	Enya	Enya
21	Capitol	<b>NAKED</b>	Enya	Enya	Enya
22	Capitol	<b>I KNEW YOU'LL BE THERE</b>	Enya	Enya	Enya
23	Capitol	<b>STAND UP</b>	Enya	Enya	Enya
24	Capitol	<b>DOH AHH... JUST A LITTLE BIT</b> ○	Enya	Enya	Enya
25	Capitol	<b>INSTINCT</b>	Enya	Enya	Enya
26	Capitol	<b>SHE SAID</b>	Enya	Enya	Enya
27	Capitol	<b>INSPIRATION</b>	Enya	Enya	Enya
28	Capitol	<b>FABLE</b>	Enya	Enya	Enya
29	Capitol	<b>NO SUNDERER</b>	Enya	Enya	Enya
30	Capitol	<b>RED LIGHT - GREEN LIGHT EP</b>	Enya	Enya	Enya
31	Capitol	<b>MINT CAR</b>	Enya	Enya	Enya
32	Capitol	<b>OCEAN DRIVE</b>	Enya	Enya	Enya
33	Capitol	<b>FORGET ABOUT THE WORLD</b>	Enya	Enya	Enya
34	Capitol	<b>FASTLOVE</b> ○	Enya	Enya	Enya
35	Capitol	<b>WHERE IT'S AT</b>	Enya	Enya	Enya
36	Capitol	<b>PURPLE HEART</b>	Enya	Enya	Enya
37	Capitol	<b>LONDON TONIGHT/EAT MY GAIL</b>	Enya	Enya	Enya

Rank	Label	Title	Artist	Producer	Writer
38	Capitol	<b>COULD IT BE FOREVER</b>	Enya	Enya	Enya
39	Capitol	<b>KEEP ON, KEEP ON</b>	Enya	Enya	Enya
40	Capitol	<b>RETURN OF THE MACK</b> ★	Enya	Enya	Enya
41	Capitol	<b>GET DOWN (YOU'RE THE ONE FOR ME)</b>	Enya	Enya	Enya
42	Capitol	<b>I BELIEVE</b>	Enya	Enya	Enya
43	Capitol	<b>CECILIA</b> ○	Enya	Enya	Enya
44	Capitol	<b>5 O'CLOCK</b>	Enya	Enya	Enya
45	Capitol	<b>ONE TO JOY (FROM BEETHOVEN'S SYMPHONY NO. 9)</b>	Enya	Enya	Enya
46	Capitol	<b>A BETTER MAN</b>	Enya	Enya	Enya
47	Capitol	<b>THE ONLY THING THAT LOOKS GOOD ON ME IS YOU</b>	Enya	Enya	Enya
48	Capitol	<b>WITH WITHOUT PITY</b>	Enya	Enya	Enya
49	Capitol	<b>ON SILENT WINGS</b>	Enya	Enya	Enya
50	Capitol	<b>I CAN DRIVE</b>	Enya	Enya	Enya
51	Capitol	<b>BAD MAN</b>	Enya	Enya	Enya
52	Capitol	<b>IN A ROOM</b>	Enya	Enya	Enya
53	Capitol	<b>LIVE AT THE FRIDAY</b>	Enya	Enya	Enya
54	Capitol	<b>SCANDALOUS</b>	Enya	Enya	Enya
55	Capitol	<b>STAKES IS HIGH</b>	Enya	Enya	Enya
56	Capitol	<b>WE CAN'T TURN AROUND</b>	Enya	Enya	Enya
57	Capitol	<b>BOND</b>	Enya	Enya	Enya
58	Capitol	<b>WHAT'S UP WITH THAT</b>	Enya	Enya	Enya
59	Capitol	<b>CAN HELP IT</b>	Enya	Enya	Enya
60	Capitol	<b>ON YA WAY</b>	Enya	Enya	Enya
61	Capitol	<b>THE GUY MISTAKE</b>	Enya	Enya	Enya
62	Capitol	<b>INDIA</b>	Enya	Enya	Enya
63	Capitol	<b>TWISTED</b>	Enya	Enya	Enya
64	Capitol	<b>FIRESTARTER</b>	Enya	Enya	Enya
65	Capitol	<b>MOVE MOVE MOVE (THE RED TIE)</b>	Enya	Enya	Enya
66	Capitol	<b>A DESIGN FOR LIFE</b> ○	Enya	Enya	Enya
67	Capitol	<b>THE X FILES</b>	Enya	Enya	Enya
68	Capitol	<b>DO YOU KNOW WHERE YOU'RE COMING FROM</b>	Enya	Enya	Enya
69	Capitol	<b>THAT'S AMORE</b>	Enya	Enya	Enya
70	Capitol	<b>CLUB BIZARRE</b>	Enya	Enya	Enya
71	Capitol	<b>REACH</b>	Enya	Enya	Enya
72	Capitol	<b>SUMMER HOLIDAY MEDLEY</b>	Enya	Enya	Enya
73	Capitol	<b>THEY DON'T CARE ABOUT US</b> ○	Enya	Enya	Enya
74	Capitol	<b>KEEP ON JUMPIN'</b>	Enya	Enya	Enya
75	Capitol	<b>YOUR SMILE</b>	Enya	Enya	Enya

## TITLES A-Z

A	1
B	1
C	1
D	1
E	1
F	1
G	1
H	1
I	1
J	1
K	1
L	1
M	1
N	1
O	1
P	1
Q	1
R	1
S	1
T	1
U	1
V	1
W	1
X	1
Y	1
Z	1

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# TOP 75 ALBUMS

29 JUNE 1996

The Week	Label/CD (Distributor)	Title	Artist (Producer)
1	45	<b>JAGGED LITTLE PILL</b> ★ 3	Maverick/TD (DENRO/278) Alans Morissette (Morissette/Salfaro)
2	6	<b>MOSELEY SHOALS</b> ○	MCA MCD 60008 (BMG) Cocoon Color Scene (MCC 20008) MCA
3	1	<b>18 TIL I DIE</b> ○	ASAP 545662Z (F) Bryan Adams (Adams/Lange)
4	14	<b>THE SCORE</b> ○	Columbia 603549Z (F) Foghat (Platzman/Pharo)
5	6	<b>OLDER # 2</b>	Virgin VCD 2802Z (E) George Michael (Michael)
5	15	<b>FALLING INTO YOU</b> ★	EMI 4829232/28024 (S) Celine Dion (Sheppard/Novak/Edelman/Walczak/Bernstein/Sokal/Neve)
7	<b>NEW</b>	<b>FREE PACE SWEET</b>	ASAP 545072Z (F) Ocean Drive (Lomas)
8	17	<b>OCEAN DRIVE</b> ○	Wild Card 540237Z (F) Lighthouse Family (Feden)
9	7	<b>DREAMLAND</b>	EMI 4829232/28024 (S) Robert Miles (Miles)
10	38	<b>(WHAT'S THE STORY) MORNING GLORY</b> ★	Orion MCA Oasis (Morris/Gallagher)
11	8	<b>LOAD</b> ○	Vertigo 532612Z (F) Metallica (Rock/Henfield/Ulfich)
12	<b>NEW</b>	<b>WALKING UNDER</b> ○	Virgin VCD 2802Z (E) Everything But The Girl (Watling/Guest Jack/Henry BI)
13	4	<b>1977</b> ○	Infectious IMPACT 400C (IMPACT) Ash (Miles/Jack)
14	11	<b>WILDEST DREAMS</b> ○	INFERNO 40M/INFECT 40LP The Tea (Tea/Tea)
15	82	<b>BIZARRE FRUIT/BIZARRE FRUIT II</b> ★	DECEMBER 16 (BMG) M People (M People)
16	13	<b>GREATEST HITS # 2</b>	RCA 742313558Z (M) Tina Turner (Various)
17	5	<b>EVERYTHING'S CHANGING</b> ○	EMI 483032Z (F) Meric Street Preachers (Hedges/Hague)
18	15	<b>HITS &amp; THE MECHANICS</b> (New/Rutherford)	Virgin VCD 2782Z (E) Mike & The Mechanics (New/Rutherford)
19	37	<b>LIFE</b> ★	East West 0631206Z (V) Simply Red (Levine/Hucknall)
20	14	<b>PEACE AT LAST</b>	Warner Bros 83042548Z (V) Blue Nile (Blue Nile)
21	4	<b>GABRIELLE</b>	Go Beat 828726Z (F) Gabrielle (The Bolshoi-house Boys)
22	5	<b>STANLEY ROAD</b> ★ 3	Go!Discs 828615Z (F) Paul Weller (Weller/Weller)
23	4	<b>THESE DAYS</b> ★ 2	Mercury 528426Z (F) Bon Jovi (Collins) Bon Jovi/Sambora)
24	3	<b>DESTINY</b>	EMI 483932Z (S) Olivia Estelan (Estelan/Ju/Gerentes/Santos/Casas/Draves) 48329Z
25	35	<b>DAYDREAM</b> ★ 2	Columbia 481367Z (S) Marilyn Carey (Alan/Sterner/Carey/Vanoni)

26	24	<b>GARBAGE</b> ★	Mushroom D31450 (MCA/BMG) Garbage (Garbage)
27	30	<b>THE HEIR LOOL</b> ○	Indolent/CMA SLEPTEZ 012 (F) Sheep (Sheep/Lampson/Smit)
28	25	<b>DEFINITELY MAYBE</b> ★ 4	Creation (MNV) Oasis (Cox/Duffy)
29	30	<b>ALL CHANGE</b> ★	Polygram 527031Z (F) Cast (Lange)
30	16	<b>MERCURY FALLING</b> ○	ASAP 540482Z (F) Mercury (Miles)
31	8	<b>TO THE FAITHFUL DEPARTED</b> ○	Virgin DCD 8048Z (F) The Cranberries (Fitzmaurice/Cranberries)
32	20	<b>BROTHERS IN ARMS</b> ★ 12	Virgin 824892Z (F) Dixie Straits (Krugloff/Darman)
33	34	<b>DIFFERENT CLASS</b> ★	Virgin DCD 8941Z (F) Pulp (Thomas)
34	12	<b>THE BENDS</b> ★	Parlophone CD935 8374Z (E) Radiohead (Lidice)
35	12	<b>GOOD HEART</b> ○	Vertigo 514732Z (F) Mark Knopfler (Knopfler/Amaly)
36	<b>NEW</b>	<b>KEITH SWIFT</b>	Elektra 75595177Z (V) Keith Swift (Swift/Sweet/Variou)
37	24	<b>MELLOW COLLIE AND THE INFINITE SAINNESS</b> ○	Capo 064010 (F) Smashing Pumpkins (Food/Moody/Corgan)
38	4	<b>ELEGANT SLUMMING</b> ★ 3	RCA 742311678Z (M) M People (M People)
39	7	<b>WORDS</b>	Labelle 730002822Z (M) Tony Rich Project (Rich)
40	<b>NEW</b>	<b>PLACEBO</b>	Elevator Music CD/DLR 01 (M) MCFP 530R 2L 2PL 00R 2
41	34	<b>THE COLOUR OF MY LOVE</b> ★ 5	EMI 47442Z (S) Celine Dion (Laurin/Dion)
42	44	<b>SAID AND DONE</b> ★ 2	Polygram 527861Z (F) Boyzone (Hedges)
43	<b>NEW</b>	<b>SPITFIRECHASER</b>	4AD CAC 8008Z (IMPACT) Dead Can Dance (Perf/Gerard)
44	<b>NEW</b>	<b>LOVE AND OTHER DEMONS</b>	Foxtrot 15 (F) Strangolopes (Corkett/Strangolopes)
45	10	<b>THE PRESIDENTS OF THE USA</b> ○	Columbia 82030Z (S) The Presidents of the United States of America (Bruff/Andrews)
46	30	<b>AT THE END OF THE CLICHE</b>	Ultimate 000754Z CDX (P) Cox (Cox/Blank)
47	4	<b>HISTORY-PAST, PRESENT AND FUTURE, BOOK 1</b>	410 402540Z (M) Michael Jackson (Laur/Lavelle/Jackson/Jarek/Val)
48	28	<b>PARANOID &amp; SUNBURST</b>	One Little Lion (F) Slunk Anarcosis (Massey)
49	13	<b>SECOND TOUGHEST IN THE INFANTS</b> ○	Jay's The.. (IMPACT) Underwood (Underwood)
50	15	<b>EXPECTING TO FLY</b> ○	Sagefor Quality/AM BLEEPED 04 (M) The Blueclones (Clay)
51	4	<b>FAIRWEATHER JOHNSON</b> ○	Arista 7567888Z (V) Fairweather & The Johnson (Johnston)

52	58	<b>LEFTISM</b> ○	Hard Hanad/Columbia/HANDCD 2 (S) Leftfield (Leftfield)
53	<b>NEW</b>	<b>AQUALUNG</b>	Chryslis CD25 0044A (E) Jethro Tull (Anderson/Elis)
54	<b>NEW</b>	<b>SECRETS</b>	LaFace 73002802 (IMPACT) Tom Braxton (Braxton/Variou)
55	51	<b>RELISH</b> ○	Blue Griffin 526692Z (F) Jon Osborne (Osborne)
56	<b>RE</b>	<b>IT'S GREAT WHEN YOU STRAGGLE... YEAR</b> ★	Radiance/BMG Black Grape (Sheppard/Novak/Edelman/Walczak/Bernstein/Sokal/Neve)
57	12	<b>TENNESSEE MOON</b> ○	Columbia 87128Z (S) New Diamond (Sauder)
58	50	<b>DOWN ON THE UPSIDE</b>	A&M 540257Z (F) Soundgarden (Soundgarden/Kasper)
59	38	<b>SLANG</b> ○	Bludgeon Florida 52426Z (F) Del Lppard (Woodroffe/Del Lppard)
60	57	<b>SIXTEEN STONE</b>	Arista 65402531Z (M) Bush (Lange/Winstanley/Bush)
61	<b>NEW</b>	<b>THAT'S RIGHT</b>	GRP GRP 8824Z (IMPACT) George Benson (L'Puma/Bush/Petersman/GRP)
62	<b>NEW</b>	<b>THE ROAD TO ENSENADA</b>	MCA MCD 11409 (BMG) Lyle Lovett (Lovett/Williams)
63	64	<b>SO FAR SO GOOD</b> ★ 3	A&M 540157Z (F) Bryan Adams (Adams/Clearmont/Lang/Saunders)
64	48	<b>PALM HONEY</b> ○	Parlophone CD 51109Z (E) Radiohead (Stade/Kidney)
65	<b>RE</b>	<b>THE BEST OF VAN MORRISSON</b> ○	Polygram 841790Z (F) Van Morrison (Various)
66	53	<b>RETURN OF THE MACK</b> ○	WEA CD0014582Z (M) Van Morrison (Morris/Carter/Trickett/Anker)
67	<b>NEW</b>	<b>KAFKA</b>	EMI CD060 105Z (F) Neil Kennedy (Brett/Kennedy)
68	<b>NEW</b>	<b>HOME RUN</b>	Hardhouse HPH 013 (IMPACT) HIMIC 03784Z (IMPACT)
69	120	<b>THE COMMITMENTS (OST) # 1</b>	MCA MCD 1026Z (M) The Commitments (Bohler/Klein/Fair)
70	85	<b>LES MISÉRABLES - AN INTERNATIONAL CONCERT</b>	For: High Note CD2 (F) Cast Recording (A&B)
71	47	<b>THE GREAT ESCAPE</b> ★ 3	Foxtrot/Foxtrot 14 (F) Blur (Stewart)
72	10	<b>THE VERY BEST OF... ★</b>	Elektra 95482372Z (V) Eagles (Sly/Young/Johnson)
73	12	<b>IN SIDES</b> ○	Int'l Music 10 (F) David (Hartnoll)
74	<b>RE</b>	<b>GOLD - GREATEST HITS</b> ★ 3	Polygram 517007Z (F) Asha (Anderson/Singh/Anderson)
75	<b>RE</b>	<b>DEBTS &amp; ARIAS</b>	EMI Classics CD0 556117Z (F) Roberto Alagna/Rene Obergull (able to supply) 0 533117Z

PLATINUM (100,000) GOLD (50,000) SILVER (25,000) **★** If you can't find an album on this chart, check out the new releases section on page 10. **○** If you can't find an album on this chart, check out the new releases section on page 10. **★** If you can't find an album on this chart, check out the new releases section on page 10.

## TOP COMPILATIONS

The Week	Label/CD (Distributor)	Title	Artist
1	1	<b>NEW HITS 96</b> ★	Warner esp Global TV/Sony TV RADCD 36/RADMC 36 (BMG)
2	<b>NEW</b>	<b>FANTAZIA PRESENT THE HOUSE COLLECTION 4</b>	Fantazia FHC 4CD/UPFR 4M/HC 4LP (MCA/UMI)
3	2	<b>MIX ZONE</b>	PolyGram TV 535582Z (F) Virgin VTD CD 86VTD02M 86 (E)
4	3	<b>THE BEST SWING...EVER!</b>	Virgin VTD CD 86VTD02M 86 (E)
5	4	<b>IN THE MIX 96 - 2</b>	Virgin VTD CD 86VTD02M 86 (E)
6	<b>NEW</b>	<b>THE BEST FOOTIE ANTHEMS IN THE WORLD...EVER!</b>	Virgin VTD CD 86VTD02M 86 (E)
7	18	<b>TRAINSPOTTING (OST)</b>	EMI Premier CD/EMC 3734Z/EMC 3735Z (E)
8	<b>NEW</b>	<b>SUMMER VYBES</b>	PolyGram TV 535844Z (F) Virgin VTD CD 86VTD02M 86 (E)
9	<b>NEW</b>	<b>MOVIE KILLERS</b>	Telstar TCD 2838 (BMG) STAC 2838 (M)

10	5	<b>SPIRITS OF NATURE</b>	Virgin VTD 81V/TM 92 (E)
11	2	<b>PURE JAZZ MOODS - COOL JAZZ FOR A SUMMER</b>	Dino DINO CD 126/DINO CD 126 (P)
12	7	<b>TRUEBIT</b> ○	PolyGram TV 534793Z/535794Z (F)
13	13	<b>THE BEAUTIFUL GAME</b> ○	RCA 742313026Z/742313028Z (A)
14	10	<b>VIVALI EUROPOP</b>	Warner esp 5601326Z/560132074Z (W)
15	3	<b>BEST OF ACID JAZZ</b>	Global Television RADCD 33/RADMC 33 (BMG)
16	<b>NEW</b>	<b>THE BIG HIT MIX</b>	Virgin VTD05Z (E) VTD05Z (E)
17	12	<b>MASSIVE DANCE MIX 96</b>	Telstar TCD 2830Z/STAC 2830Z (BMG)
18	<b>NEW</b>	<b>CAFE LATINO</b>	Telstar TCD 2841 (BMG) STAC 2841 (M)
19	11	<b>RAP FLAVAS</b>	Columbia SONVNY 19CD/SONVTV 19M (S)
20	6	<b>SWING MIX 96</b>	Telstar TCD 2831/STAC 2831 (BMG)

## ARTISTS A-Z

ABBA	74	KNOXFLER, Mark	58
ADAMS, Bryan	32	LEFTFIELD	52
ALAGUNA, Roberto/Arista	1	LEFTHOUSE FAMILY	63
ALICE IN CHAINS	75	LORETTA LYNN	62
ALICE IN CHAINS	75	M PEOPLE	58, 58
BENSON, George	61	MAD STREET PREACHERS	77
BLACK GRAPPE	68	METALLICA	11
BLUE NILES	20	MECHANIC SOUND	19
BLUES TONES	17	RISE AND THE MECHANICS	18
BLUZY	31	MILES, Robert	1
BON JOVI	23	MORSEBETT, Alison	1
BOYZONE	42	MORISON, Mark	66
BRAXTON, Toni	54	MORISON, Van	66
BURNING BREAD	60	MURPHY, Neil	67
CURTIS, Mariah	25	OASIS	10, 28
CAST	29	OCEAN COLOR SCENE	2
CAT IN THE HAT	79	OFFICER K	73
CELEBRATIONS, The	69	OSBORNE, John	55
COX, Gary	48	OSBORNE, John	55
CRANBERRIES, The	31	PRESIDENTS OF THE UNITED STATES	45
DEAD CAN DANCE	43	OF AMERICA, The	45
DEF LEPPARD	52	PALP	33
DIAMOND, Gary	57	ROADHEAD	31, 64
DIXIE STRAITS	32	RICKY TRACY, PROJECT	58
DOGGY	74	SMOKEY ROBINSON	58
EDDY, Geoff	77	SKUNK ANANSIE	37
EVERETT, Geoff	74	SMILING PUMPKINS	37
EVERYBODY BUT THE GIRLS	12	SOULSWEET	58
FLYERS	4	STAC	30
GABRIELLE	21	STRANGEWAYS	30
GARBAGE	28	SWING, Keith	30
GARLAND, John	88	TAKE THAT	1
HOOPE & THE BLOWHORN	61	THE BLOWHORN	1
HARDYSON, Michael	48	UNDERWORLD	1
HARDYSON, Michael	48	UNDERWORLD	1
JETHRO TULL	53	WELLS, Paul	12

# AIRPLAY PROFILE

## STATION OF THE WEEK

**COUNTRY 1035**  
London's Country 1035 has been performing a delicate balancing act since it came on air 20 months ago. With its mixture of established country acts and new country performers, it has carved a significant niche in the capital. The last Rajar survey saw listeners fall from 306,000 to 250,000, but both reach and listening share remain steady on 3% and 0.7% in its 186mm transmission area. Programme director Phil Miles describes the output as "easy listening with attitude".

He adds, "We operate what is lovingly referred to as a spectrum country format, which is a mix of older, more traditional country music from the likes of Johnny Cash, Merle Haggard and Willie Nelson, mixed with new country – such as Reba McEntire, Garth Brooks and Mary Chapin Carpenter – and stuff in the middle from the likes of The Eagles and KD Lang.

"That's the basis of the vast majority of our musical output. It's roughly 50% older material and 50% new country. We're nurturing the new country on the back of the familiarity of the old stuff. In addition, there is roughly 25% of country-influenced crossover which would encompass things like The Doobie Brothers, Van Morrison, even things like Fleetwood Mac, the sort of stuff people in London are familiar with."

Miles agrees there is a misconception about country music, that it is all about people crying into their beer and singing about dead dogs. But Country 1035 gets over that by majoring on the music itself, rather

## COUNTRY 1035

### COUNTRY 1035 TOP 10

Track	Play
1 <b>My Maria Brooks &amp; Dums (Arista)</b>	
2 <b>Tennessee Moon Neil Diamond (Columbia)</b>	
3 <b>Heads Carolina, Tails California Jo Dee Messina (Columbia)</b>	
4 <b>It Matters To Me (Folklife) Warner Bros)</b>	
5 <b>You Keep Me Hangin' On Reba McEntire (MCA)</b>	
6 <b>Blue Clear Sky George Strait (MCA)</b>	
7 <b>Til They Ain't Back (Willie Nelson &amp; Willie Nelson) (Mercury)</b>	
8 <b>Heaven Help My Heart (Wynonna) (Outlaw)</b>	
9 <b>You Kiss My Love Shania Twain (Mercury)</b>	

The top 10 shown here is a snapshot of the station's current output and is in no particular order other than the genre. Last Christmas, for example, its advertising campaign took the form of a commercial for a compilation album and featured the hooks of some familiar tracks. "We promote the station on the quality of the music, not the pigeon-hole that it's put in," he says. "We're in for a long game here and a lot of it's going to be word of mouth."

"We co-promote all the big country acts when they come into London and when we did Travis' Trill recently at the Shepherd's Bush Empire, for example, the guys in Nashville were surprised we sold out two nights in a row."

## TRACK OF THE WEEK

**BRYAN ADAMS: THE ONLY THING THAT LOOKS GOOD ON ME IS YOU**  
Almost five years after his record-breaking retail chart run, Bryan Adams has proved his huge popularity on UK radio once again.

While this up-tempo track has been unable to match the sales of his ballads, it has landed him with a high retail debut and yet another sustained run in the airplay listings.

The Canadian rocker was back on the nation's airwaves a month before the single's release, even winning early support on the usually-cautious Atlantic 252, and the single speedily won a place in the Airplay Top 20 with 632 plays.

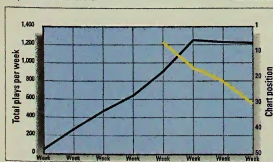
Asked by Adams' appearance on the National Lottery TV show, that figure was slightly beaten in the week of releases when it made the Airplay Top 10, along with Top 10 placings on Atlantic and Capital. It then reached Radio One's Top 10 following a debut at number six in the sales chart. Against a swift decline of the single at retail, radio's enthusiasm remained high to get up a number one debut for the parent album 18 1/2 Dile.



Adams' senior director of promotions Julian Spear says, "The support was universal. We always felt it was a very easy record to programme. It's very easy. It's extremely commercial and the result was Bryan's highest debuting rock single ever in the UK."

"From the point of view of the record dropping, you always know when you've got a bit of a rocker you're going to drop faster than when you've got a ballad. But radio doesn't say it's now dropping so we're going to stop playing it. If the record feels good and sounds good, people will stay with it."

Paul Williams



97-99 FM

## RADIO 1

### RADIO 1 TOP 10

Rank	Title/Artist Label	Plays	Weeks
1	<b>KILLING ME SOFTLY</b> Rufus (Ruffhouse/Columbia)	1521	1657
2	<b>NOBODY KNOWS</b> Easy Rich Project (Africa/World Circuit)	1423	1288
3	<b>OCEAN DRIVE</b> Lightbox Family (Wax) (Cap/Polygram)	1348	1177
4	<b>MAKE IT WITH YOU</b> Lou Loma (Mercury)	1308	1080
5	<b>ALWAYS BE MY BABY</b> Meshell Ndejro (Columbia)	1173	1054
6	<b>FAST LOOSE</b> George Michael (Atlantic)	1104	1207
7	<b>MYSTERIOUS GUY</b> Peter Andre Feat. Bubble Bay (Mushroom)	751	913
8	<b>THE ONLY THING THAT LOOKS GOOD ON ME IS YOU</b> Bryan Adams (A&M)	1083	989
9	<b>BECAUSE YOU LOVED ME</b> Catena Doo (Epic)	970	966
10	<b>THREE LIONS</b> Baddiel & Skinner & Lightning Seeds (Epic)	771	831
11	<b>RETURN OF THE MACK</b> Mark Morrison (WEA)	949	857
12	<b>NAKED</b> Louise (Dot Avenue/EMI)	838	849
13	<b>FORGET ABOUT THE WORLD</b> Gabrielle (Go Beat)	841	809
14	<b>WRONG</b> Everything But The Girl (Polygram)	483	798
15	<b>IRONIC</b> Alanis Morissette (Mercury/Warner Bros)	787	721
16	<b>THE DAY WE CAUGHT THE TRAIN</b> Ocean Colour Scene (MCA)	695	720
17	<b>WE'RE IN THIS TOGETHER</b> Simply Red (Epic)	579	644
18	<b>INSTINCT</b> Crowded House (Capitol/Perthoform)	245	628
19	<b>CECILIA</b> Suggs (WEA)	580	504
20	<b>FOREVER LOVE</b> Gary Barlow (RCA)	336	477
21	<b>CHARLIE'S MAN</b> Blur (Polygram)	389	454
22	<b>A BETTER MAN</b> Brian Kennedy (RCA)	257	453
23	<b>IN TOO DEEP</b> Melissa Carola (Chrysalis)	251	452
24	<b>DON'T STOP MOVIN'</b> U2 (Jive/Interscope)	441	200
25	<b>REACH</b> Ozzy Osbourne (Mercury)	363	413
26	<b>ON SILENT WINGS</b> The Turner (Polygram)	508	403
27	<b>DON'T LOOK BACK IN ANGER</b> Oasis (Creation)	459	396
28	<b>GIVE ME A LITTLE MORE TIME</b> Gabrielle (Go Beat)	450	388
29	<b>HEAVEN KNOWS</b> Squeeze (A&M)	426	387
30	<b>IN A ROOM</b> Diddy (A&M)	435	380

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 7 June 1998 until 24.00 on Saturday 13 June 1998

## VIRGIN

Rank	Title/Artist Label	Plays	Weeks
1	<b>NOBODY KNOWS</b> Easy Rich Project (Africa/World Circuit)	33	23
2	<b>THE ONLY THING THAT LOOKS GOOD ON ME IS YOU</b> Bryan Adams (A&M)	29	21
3	<b>IRONIC</b> Alanis Morissette (Mercury/Warner Bros)	29	29
4	<b>THREE LIONS</b> Baddiel & Skinner & Lightning Seeds (Epic)	18	28
5	<b>A DESIGN FOR LIFE</b> Music Station Producers (Capitol)	31	28
6	<b>FAST LOOSE</b> George Michael (Atlantic)	20	24
7	<b>IN A ROOM</b> Diddy (A&M)	23	23
8	<b>FEMALE OF THE SPECIES</b> Space (Epic)	21	23
9	<b>THE DAY WE CAUGHT THE TRAIN</b> Ocean Colour Scene (MCA)	23	22
10	<b>OLD MAN NEWMEN GET TO HEAVEN</b> Newkidd (The Island/Interscope)	3	21

© Music Control UK. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 16 June 1998 until 24.00 on Saturday 22 June 1998

## ATLANTIC 252

Rank	Title/Artist Label	Plays	Weeks
1	<b>IRONIC</b> Alanis Morissette (Mercury/Warner Bros)	62	62
2	<b>THREE LIONS</b> Baddiel & Skinner & Lightning Seeds (Epic)	32	50
3	<b>SOMETHING CHANGED</b> Pulp (Interscope)	34	50
4	<b>KILLING ME SOFTLY</b> Rufus (Ruffhouse/Columbia)	36	69
5	<b>OCEAN DRIVE</b> Lightbox Family (Wax) (Cap/Polygram)	44	65
6	<b>CECILIA</b> Suggs (WEA)	62	62
7	<b>IRONIC</b> Alanis Morissette (Mercury/Warner Bros)	34	40
8	<b>A DESIGN FOR LIFE</b> Music Station Producers (Capitol)	61	38
9	<b>FAST LOOSE</b> George Michael (Atlantic)	59	38
10	<b>THERE'S NOTHING I WON'T DO</b> Jive (Decca/Polygram)	40	38



Rank	Title/Artist Label	Plays	Weeks
1	<b>IRONIC</b> Alanis Morissette (Mercury/Warner Bros)	62	62
2	<b>THREE LIONS</b> Baddiel & Skinner & Lightning Seeds (Epic)	32	50
3	<b>SOMETHING CHANGED</b> Pulp (Interscope)	34	50
4	<b>KILLING ME SOFTLY</b> Rufus (Ruffhouse/Columbia)	36	69
5	<b>OCEAN DRIVE</b> Lightbox Family (Wax) (Cap/Polygram)	44	65
6	<b>CECILIA</b> Suggs (WEA)	62	62
7	<b>IRONIC</b> Alanis Morissette (Mercury/Warner Bros)	34	40
8	<b>A DESIGN FOR LIFE</b> Music Station Producers (Capitol)	61	38
9	<b>FAST LOOSE</b> George Michael (Atlantic)	59	38
10	<b>THERE'S NOTHING I WON'T DO</b> Jive (Decca/Polygram)	40	38

MUSIC WEEK 22 JUNE 1998



# TOP 50 AIRPLAY HITS

29 JUNE 1996



Pos	Last	Weeks on chart	Title	Artist	Label	Total plays	Plays +/-	Total audience	Audience +/-
<b>1</b>	<b>2</b>	<b>6</b>	<b>KILLING ME SOFTLY</b>	Fugees	Ruffhouse/Columbia	1625	+2	68.85	+12
<b>2</b>	<b>3</b>	<b>4</b>	<b>OCEAN DRIVE</b>	Lighthouse Family	Wild Card/Polydor	1268	-6	56.71	-4
<b>3</b>	<b>5</b>	<b>5</b>	<b>THREE LIONS</b>	Baddiel & Skinner & Lightning Seeds	Epic	1049	+23	56.03	+32
<b>4</b>	<b>6</b>	<b>7</b>	<b>ALWAYS BE MY BABY</b>	Mariah Carey	Columbia	1207	+25	54.17	+21
<b>5</b>	<b>1</b>	<b>12</b>	<b>FASTLOVE</b>	George Michael	AE/Virgin	1173	-17	49.31	-25
<b>6</b>	<b>7</b>	<b>10</b>	<b>MYSTERIOUS GIRL</b>	Peter Andre Feat. Bubbler Ranx	Mushroom	1057	+30	49.09	+14
<b>7</b>	<b>19</b>	<b>31</b>	<b>MAKE IT WITH YOU</b>	Let Loose	Mercury	1125	-19	45.89	+74
<b>8</b>	<b>4</b>	<b>18</b>	<b>NOBODY KNOWS</b>	Tony Rich Project	LaFace/Arista	1392	-11	45.47	-25
<b>9</b>	<b>9</b>	<b>14</b>	<b>THE DAY WE CAUGHT THE TRAIN</b>	Ocean Colour Scene	MCA	783	+16	42.49	+5
<b>10</b>	<b>16</b>	<b>23</b>	<b>WRONG</b>	Everything But The Girl	Virgin	882	+52	38.52	+25
<b>11</b>	<b>5</b>	<b>6</b>	<b>THE ONLY THING THAT LOOKS GOOD ON ME IS YOU</b>	Bryan Adams	A&M	1109	-9	37.02	-30
<b>12</b>	<b>17</b>	<b>44</b>	<b>DON'T STOP MOVIN'</b>	Livin' Joy	Undiscovered/MCA	570	+29	36.72	+25
<b>13</b>	<b>12</b>	<b>11</b>	<b>BECAUSE YOU LOVED ME</b>	Celine Dion	Epic	1023	n/c	35.58	-2
<b>14</b>	<b>29</b>	<b>44</b>	<b>WE'RE IN THIS TOGETHER</b>	Simply Red	East West	713	+16	34.76	+33
<b>15</b>	<b>21</b>	<b>23</b>	<b>FORGET ABOUT THE WORLD</b>	Gabrielle	Go Beat	903	+50	33.46	+36
<b>16</b>	<b>22</b>	<b>43</b>	<b>SURPRISE</b>	Bizarre Inc	Some Bizarre/Mercury	384	+28	33.45	+61
<b>17</b>	<b>19</b>	<b>12</b>	<b>IN A ROOM</b>	Dodgy	A&M	467	-13	31.22	-24
<b>18</b>	<b>15</b>	<b>15</b>	<b>NAKED</b>	Louise	1st Avenue/EMI	692	-9	30.89	-6
<b>HIGHEST CLIMBER</b>									
<b>MOST ADDED</b>									
<b>19</b>	<b>42</b>	<b>47</b>	<b>INSTINCT</b>	Crowded House	Capitol/Parlophone	714	+129	29.29	+87
<b>20</b>	<b>34</b>	<b>32</b>	<b>FEMALE OF THE SPECIES</b>	Space	Gut	384	-18	29.26	-16
<b>21</b>	<b>11</b>	<b>18</b>	<b>RETURN OF THE MACK</b>	Mark Morrison	WEA	946	-7	29.09	-26
<b>22</b>	<b>44</b>	<b>36</b>	<b>FORBIDDEN CITY</b>	Electronic	Parlophone	281	+38	28.84	+92
<b>23</b>	<b>28</b>	<b>30</b>	<b>I BELIEVE</b>	Booth And The Bad Angel	Fontana/Mercury	408	+51	27.85	+29
<b>24</b>	<b>18</b>	<b>17</b>	<b>IRONIC</b>	Alanis Morissette	Maverick/Warner Bros.	844	-8	25.64	-9
<b>25</b>	<b>25</b>	<b>19</b>	<b>SHE SAID</b>	Longpigs	Mother/Polydor	111	+141	23.87	+22
<b>26</b>	<b>41</b>	<b>41</b>	<b>A BETTER MAN</b>	Brian Kennedy	RCA	491	+85	23.20	+39
<b>27</b>	<b>28</b>	<b>28</b>	<b>MINT CAR</b>	The Cure	Fiction/Polydor	173	+40	22.42	+4
<b>28</b>	<b>27</b>	<b>13</b>	<b>THERE'S NOTHING I WON'T DO</b>	JX	Hooj Choons/freedom	391	-13	22.18	-5
<b>29</b>	<b>37</b>	<b>44</b>	<b>THAT GIRL</b>	Max Priest Feat. Shaggy	Virgin	382	+29	22.12	+22
<b>30</b>	<b>27</b>	<b>44</b>	<b>BLURRED</b>	Pianman	3 Beat/freedom	279	+1	21.93	-12
<b>31</b>	<b>28</b>	<b>22</b>	<b>I CAN DRIVE</b>	Shakespears Sister	London	100	-52	21.93	-7
<b>32</b>	<b>17</b>	<b>142</b>	<b>IN TOO DEEP</b>	Belinda Carlisle	Chrysalis	466	+93	20.82	+156
<b>33</b>	<b>48</b>	<b>112</b>	<b>WHERE LOVE LIVES</b>	Alison Limerick	Arista	281	+27	20.82	+56
<b>34</b>	<b>40</b>	<b>35</b>	<b>THANK GOD IT'S FRIDAY</b>	R Kelly	Jive	274	+48	20.10	+18
<b>35</b>	<b>12</b>	<b>24</b>	<b>THEME FROM MISSION: IMPOSSIBLE</b>	Adam Clayton & Larry Mullen	Mother/Polydor	384	-20	19.65	-73
<b>36</b>	<b>47</b>	<b>209</b>	<b>TATTA</b>	Kula Shaker	Columbia	58	+93	19.35	+46
<b>37</b>	<b>34</b>	<b>118</b>	<b>FOREVER LOVE</b>	Gary Barlow	RCA	430	+38	18.96	-24
<b>38</b>	<b>41</b>	<b>28</b>	<b>SOMETHING FOR THE WEEKEND</b>	Divine Comedy	Setanta	54	+125	18.44	+28
<b>39</b>	<b>21</b>	<b>22</b>	<b>GIVE ME A LITTLE MORE TIME</b>	Gabrielle	Go Beat	421	-17	17.08	-22
<b>40</b>	<b>34</b>	<b>15</b>	<b>ON SILENT WINGS</b>	Tina Turner	Parlophone	458	-20	16.71	-18
<b>BIGGEST INCREASE IN PLAYS</b>									
<b>BIGGEST INCREASE IN AUDIENCE</b>									
<b>41</b>	<b>28</b>	<b>9</b>	<b>HOW BIZARRE</b>	DMC	Polydor	49	+4500	16.41	+32714
<b>42</b>	<b>33</b>	<b>28</b>	<b>CECILIA</b>	Suggs	WEA	562	-18	15.44	-55
<b>43</b>	<b>38</b>	<b>43</b>	<b>ENGLAND'S IRIE</b>	Black Grape Feat. Joe Strummer & Keith Allen	Radioactive/MCA	54	+46	14.86	-21
<b>44</b>	<b>39</b>	<b>12</b>	<b>A DESIGN FOR LIFE</b>	Manic Street Preachers	Epic	297	-35	14.59	-38
<b>45</b>	<b>35</b>	<b>44</b>	<b>PURPLE HEATHER</b>	Rod Stewart With The Scottish Euro '96 Squad	Warner Bros	206	+23	14.38	-34
<b>46</b>	<b>48</b>	<b>39</b>	<b>CHARMLESS MAN</b>	Blur	Food/Parlophone	506	-12	13.27	+1
<b>47</b>	<b>41</b>	<b>33</b>	<b>OH YEAH</b>	Ash	Infectious	47	+31	12.31	+69
<b>48</b>	<b>39</b>	<b>27</b>	<b>REACH</b>	Gloria Estefan	Epic	461	-29	12.19	-73
<b>49</b>	<b>60</b>	<b>164</b>	<b>JAZZ IT UP</b>	Reel 2 Reel	Positiva/EMI	136	+100	11.62	+65
<b>50</b>	<b>46</b>	<b>103</b>	<b>TOWN WITHOUT PITY</b>	Res D'Almeida	Bianco Y Negro/Warner Bros	207	+34	11.61	+30

© Music Control UK. Compiled from data gathered from 00:00 on Sunday 24 March 1996 until 00:00 on Saturday 30 March 1996. Figures based on audience figures based on latest full hour Radio data. **▲** Audience increase **▲** Audience increase 50% or more

## TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
<b>1</b>	<b>INSTINCT</b> Crowded House (Capitol/Parlophone)	714	402
<b>2</b>	<b>FORGET ABOUT THE WORLD</b> Gabrielle (Go Beat)	903	301
<b>3</b>	<b>WRONG</b> Everything But The Girl (Virgin)	882	301
<b>4</b>	<b>MYSTERIOUS GIRL</b> Peter Andre Feat. Bubbler Ranx (Mushroom)	1057	247
<b>5</b>	<b>ALWAYS BE MY BABY</b> Mariah Carey (Columbia)	1207	243
<b>6</b>	<b>IN TOO DEEP</b> Belinda Carlisle (Chrysalis)	466	234
<b>7</b>	<b>A BETTER MAN</b> Brian Kennedy (RCA)	491	225
<b>8</b>	<b>THREE LIONS</b> Baddiel & Skinner & Lightning Seeds (Epic)	1049	194
<b>9</b>	<b>MAKE IT WITH YOU</b> Let Loose (Mercury)	1125	181
<b>10</b>	<b>INSENSITIVE</b> Jane Anderson (A&M)	308	173

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

## TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total audience	Increase in audience	As % of total
<b>1</b>	<b>INSTINCT</b> Crowded House (Capitol/Parlophone)	61	42	7
<b>2</b>	<b>A BETTER MAN</b> Brian Kennedy (RCA)	58	34	5
<b>3</b>	<b>IN TOO DEEP</b> Belinda Carlisle (Chrysalis)	41	27	5
<b>4</b>	<b>SURPRISE</b> Bizarre Inc (Some Bizarre/Mercury)	41	20	5
<b>5</b>	<b>HOW BIZARRE</b> DMC (Polydor)	12	8	5
<b>6</b>	<b>WRONG</b> Everything But The Girl (Virgin)	61	50	4
<b>7</b>	<b>CHANGE THE WORLD</b> Eric Clapton (WEA International)	9	4	4
<b>8</b>	<b>BREAKFAST AT TIFFANY'S</b> Eusebio Blaize (InterScope/MCA)	20	11	3
<b>9</b>	<b>SHE SAID</b> Longpigs (Mother/Polydor)	49	7	3
<b>10</b>	<b>HOW I WANNA BE LOVED</b> Dana Dawson (EMI)	21	14	2

© Music Control UK. Chart shows tracks boasting greatest number of stations added (added as four or more plays)

**AIRPLAY**  
**29 JUNE 1996**

**Music Control**  
 UK stations  
 24 hours a day, seven days a week, Airplay charts:  
 (24) 87 FM  
 BBC Radio 1  
 BBC Radio 2  
 BBC Radio 3  
 BBC Radio 4  
 BBC Radio 5  
 BBC Radio 6  
 BBC Radio 7  
 BBC Radio 8  
 BBC Radio 9  
 BBC Radio 10  
 BBC Radio 11  
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 BBC Radio 99  
 BBC Radio 100

# THE OFFICIAL CHARTS - 29 JUNE

music week

AS USED BY



# SINGLES

## 1 KILLING ME SOFTLY

1	<b>KILLING ME SOFTLY</b> Fugees	Columbia
2	THREE LIPS (THE ORIGINAL SONS OF THE BEACH AND BOB DYLAN'S SONNAR & LIGHTING SACKS)	Epic
3	MYSTERIOUS GIRL Peter Andre featuring Bubbler 3.14	Mushroom
4	ALWAYS BE MY BABY Mariah Carey	Columbia
5	BECAUSE YOU LOVED ME Celine Dion	Epic
6	ENGLAND'S FIRE Black Grape feat. Joe Strummer and Keith Allen	Reddipatie
7	DON'T STOP MOVIN' Livin' Joy	Undiscovered/MCA
8	WRONG Everything But The Girl	Virgin
9	LET ME LIVE Queen	Parlophone
10	THE DAY WE CAUGHT THE TRAIN Ocean Colour Scene	MCA
11	NOBODY KNOWS Tony Rich Project	Laface/Atsisa
12	WE'RE IN THIS TOGETHER Simply Red	East West
13	BLURRED Phenomena	3 Beat/freesound
14	SOMETHING FOR THE WEEKEND Divine Comedy	Sarantia
15	MAKE IT WITH YOU Let Loose	Mercury
16	THAT GIRL Maxi Priest featuring Shaggy	Virgin
17	THERE'S NOTHING I WON'T DO JX	Hooji Choons/freesound
18	FEMALE OF THE SPECIES Space	Gut
19	NEVER FOUND A LOVE LIKE THIS BEFORE Upsida Down	World
20	THEME FROM MISSION: IMPOSSIBLE Adam Clayton & Larry Mullen	Motown
21	NAKED Louise	1st Avenue/EMI
22	THANK GOD IT'S FRIDAY R Kelly	Jive
23	STAND UP Love Tribe	A&M/PM
24	GOV'N' MIND JUST A LITTLE BIT Sina Q.	Parlophone

# ALBUMS

## 1 JAGGED LITTLE PILL

2	JAGGED LITTLE PILL Alice in Chains	Maverick/Reprise
3	MUSELEY SHOALS Ocean Colour Scene	MCA
4	18 TIL I DIE Bryan Adams	A&M
5	THE SCORE Fugees	Columbia
6	OLDER George Michael	Virgin
7	FALLING INTO YOU Celine Dion	Epic
8	FREE PEACE SWEET DODGY	A&M
9	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
10	DREAMLAND Robert Miles	Deconstruction
11	(WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
12	LOAD Metallica	Vertigo
13	WALKING WOUNDED Everything But The Girl	Virgin
14	1977 Ash	Infectious
15	WILDEST DREAMS Tina Turner	Parlophone
16	BIZARRE FRUITZABRE FRUIT II M People	Deconstruction/RCA
17	GREATEST HITS Take That	RCA
18	EVERYTHING MUST GO Manic Street Preachers	Epic
19	HITS Mike & The Mechanics	Virgin
20	LIFE Simply Red	East West
21	PEACE AT LAST Blue Nile	Wamer Bros
22	GABRIELLE Gabrielle	Go Beat
23	STANLEY DAVIS Paul Weller	Gold/Discs
24	THESE DAYS Ben Jovi	Mercury



# James hamilton dies



James Hamilton, for many years the UK's most authoritative dance music journalist, has died of the age of 53. Hamilton had been diagnosed as suffering from cancer of the colon last year and died on June 17 of his home in Blyth, Northhamshire.

With the saturation coverage that dance music now gets in the media it is easy to forget the importance of James Hamilton's *Record Mirror* dance columns. Hamilton started working for *Record Mirror* in 1964, writing about US soul and dub under the penname Dr Soul.

Hamilton's glory period, however, really began in earnest in 1975 with the advent of James Hamilton's

Disco Page. It was within these weekly pages that Hamilton pioneered many of the features still present in today's *RM* and copied by every other dance-based publication subsequently. These innovations included a club chart calculated on returns from disco and club DJs, as well as *Hot Vinyl* reviews of import and promotional records. In 1979 Hamilton also introduced another innovation by giving beats per minute (bpm) calculations of record tempos, thus helping working DJs catch up with the new American innovation of mixing and blending records together. Hamilton delivered his last *BP*M column to *RM* three weeks ago.

However, what made Hamilton's column the dance music bible right through *Record Mirror's* emergence as a part of *Music Week* in April

1991 was Hamilton's impeccable taste and unique style of record reviewing which interspersed tips for records with an idiosyncratic use of adjectives. Hamilton's "jockey, stuttering, it had driven, throbbing 120-130bpm" style of writing was loved throughout the industry and unique in getting his meaning across. "No one has ever got close to him in terms of respect as he had authority was that because he'd been around for so long, he was drawing on such a wealth of knowledge that even if you didn't agree with what he said you had to respect his opinion," says Pete Tong.

Hamilton's own career as a DJ started in 1982 with one of his first jobs being the resident DJ in the Krazy Wives' Knightsbridge club. In 1965 Hamilton was resident of legendary mod mecca the

Some club in Soho, for its Saturday club nights, and over the next decade he split his time between the UK and US.

These transatlantic connections included befriending The Beatles on their first tour to the US and being instrumental in arranging James Brown's first trip to the UK. In 1983 Hamilton became one of the first mobile DJs, playing both soul and more commercial sets.

In 1979 Hamilton began his highly influential residency at Gulliver's Club in London's West End, alongside Graham Gold, which was to run until 1987. During this period Hamilton also began his legendary New Year's Eve mix shows on Capital Radio, where he, and mix partner Les Adams of LA Mix, would mix every imaginable form of popular music in a

continuous mix, taking listeners from the old year into the new. The mix show moved to Radio One for its last appearance two years ago and would find its way around the world on tape.

Hamilton continued to DJ at one-off events and his expertise at playing Salsas and Serevilles music was such that Bruce Springsteen flew Hamilton out to Oslo to DJ at his end of four party last year.

Ultimately, Hamilton's legacy will be his own enthusiasm and expertise about music which, through his DJing, writing and larger-than-life personality, inspired and informed all those who came into contact with him. His influence was vital in helping to build the UK dance industry, an industry that will sorely miss his presence. ● **Forewell Doctor Soul, p.3**

**GRAHAM GOLD, DJing partner of Gulliver's** — "He was the most respected journalist in the dance world. Not in the early days you looked at his chart and you wondered if you didn't have the records in it. When I first started doing chart returns in the Seventies I trembled every time I rang him up because you didn't know the type of reaction you'd get from him. Then one day the *Boyz n the Bz* single ran me up because, even though I'd never met him, on the strength of my returns James had recommended me to them. When I started at Capital he gave me one of his 'Honourary awards', he always gave me good press and was basically instrumental in making things happen for me."

**LES ADAMS, friend and mixing partner on Hamilton's legendary New Year's Eve mix shows** — "James had this amazing ability to be able to hear a

record released this week and think, "Right that will mix perfectly with some old rock'n roll record". You'd then dig the record out and miraculously they would go together perfectly. He was a very critical person to work with and a complete perfectionist. Even with the 'gold as broadcast' forms we'd have to fill out for the shows he was brutal about even getting the timing exactly right for them."

**PETE TONG, Radio One** — "As well as his expertise on music, James was a real fella. I remember when we used to do the weekendender circuit, he'd drag us all off down these winding country lanes to some incredible restaurant that he'd know in the area. You'd get there, him bumping his head going into the room because he was so large and the owners would always know him and the food would always be incredible

good. This would happen all over the country." **TONY PRINCE, DMG** — "James was a pioneering bebopbe of dance music. His passion for it drove him to become the greatest dance music journalist we ever knew. On a personal level, James helped us establish DMG and his support for the Technics World DJ Championships put the event on the map. He was a firm foundation for dance music and a friend who left us far too soon."

**ROBBIE VINCENT, DJ** — "In terms of that group of pioneering black music DJs in the Seventies he was always our biggest critic but our best friend as well. It always respected his views and always respected him for not letting us bully him. Because he worked so hard he always knew exactly what was going on and I, like everyone, will miss him a lot."

### club chart

**JUMPIN'** Todd Terry  
Martha Wash & Jocelyn Brown

### cool cuts:

**LE VOIE LE SOLEIL**  
Subliminal Cuts

18 **CARE LATINO**  
11 19 **RAP FLAMES**  
15 20 **SWINGING M.M.S.**

## POLTERGEIST

# "VICIOUS CIRCLES"

## TODD TERRY

FEATURING MARTHA WASH & JOCELYN BROWN

# KEEP ON JUMPIN'

MIXES BY CARL COX,  
RHYTHM MASTERS & UNION JACK

REMIXES BY MASTERS AT WORK,  
RHYTHM MASTERS,  
BENJI CANDELARIO & TODD TERRY

**OUT NOW** **OUT 1ST JULY**

Capitol Music Manitara

12	24	36	48	60	72	84	96	108	120	132	144	156	168	180	192	204	216	228	240	252	264	276	288	300	312	324	336	348	360	372	384	396	408	420	432	444	456	468	480	492	504	516	528	540	552	564	576	588	600	612	624	636	648	660	672	684	696	708	720	732	744	756	768	780	792	804	816	828	840	852	864	876	888	900	912	924	936	948	960	972	984	996	1008	1020	1032	1044	1056	1068	1080	1092	1104	1116	1128	1140	1152	1164	1176	1188	1200	1212	1224	1236	1248	1260	1272	1284	1296	1308	1320	1332	1344	1356	1368	1380	1392	1404	1416	1428	1440	1452	1464	1476	1488	1500	1512	1524	1536	1548	1560	1572	1584	1596	1608	1620	1632	1644	1656	1668	1680	1692	1704	1716	1728	1740	1752	1764	1776	1788	1800	1812	1824	1836	1848	1860	1872	1884	1896	1908	1920	1932	1944	1956	1968	1980	1992	2004	2016	2028	2040	2052	2064	2076	2088	2100	2112	2124	2136	2148	2160	2172	2184	2196	2208	2220	2232	2244	2256	2268	2280	2292	2304	2316	2328	2340	2352	2364	2376	2388	2400	2412	2424	2436	2448	2460	2472	2484	2496	2508	2520	2532	2544	2556	2568	2580	2592	2604	2616	2628	2640	2652	2664	2676	2688	2700	2712	2724	2736	2748	2760	2772	2784	2796	2808	2820	2832	2844	2856	2868	2880	2892	2904	2916	2928	2940	2952	2964	2976	2988	3000	3012	3024	3036	3048	3060	3072	3084	3096	3108	3120	3132	3144	3156	3168	3180	3192	3204	3216	3228	3240	3252	3264	3276	3288	3300	3312	3324	3336	3348	3360	3372	3384	3396	3408	3420	3432	3444	3456	3468	3480	3492	3504	3516	3528	3540	3552	3564	3576	3588	3600	3612	3624	3636	3648	3660	3672	3684	3696	3708	3720	3732	3744	3756	3768	3780	3792	3804	3816	3828	3840	3852	3864	3876	3888	3900	3912	3924	3936	3948	3960	3972	3984	3996	4008	4020	4032	4044	4056	4068	4080	4092	4104	4116	4128	4140	4152	4164	4176	4188	4200	4212	4224	4236	4248	4260	4272	4284	4296	4308	4320	4332	4344	4356	4368	4380	4392	4404	4416	4428	4440	4452	4464	4476	4488	4500	4512	4524	4536	4548	4560	4572	4584	4596	4608	4620	4632	4644	4656	4668	4680	4692	4704	4716	4728	4740	4752	4764	4776	4788	4800	4812	4824	4836	4848	4860	4872	4884	4896	4908	4920	4932	4944	4956	4968	4980	4992	5004	5016	5028	5040	5052	5064	5076	5088	5100	5112	5124	5136	5148	5160	5172	5184	5196	5208	5220	5232	5244	5256	5268	5280	5292	5304	5316	5328	5340	5352	5364	5376	5388	5400	5412	5424	5436	5448	5460	5472	5484	5496	5508	5520	5532	5544	5556	5568	5580	5592	5604	5616	5628	5640	5652	5664	5676	5688	5700	5712	5724	5736	5748	5760	5772	5784	5796	5808	5820	5832	5844	5856	5868	5880	5892	5904	5916	5928	5940	5952	5964	5976	5988	6000	6012	6024	6036	6048	6060	6072	6084	6096	6108	6120	6132	6144	6156	6168	6180	6192	6204	6216	6228	6240	6252	6264	6276	6288	6300	6312	6324	6336	6348	6360	6372	6384	6396	6408	6420	6432	6444	6456	6468	6480	6492	6504	6516	6528	6540	6552	6564	6576	6588	6600	6612	6624	6636	6648	6660	6672	6684	6696	6708	6720	6732	6744	6756	6768	6780	6792	6804	6816	6828	6840	6852	6864	6876	6888	6900	6912	6924	6936	6948	6960	6972	6984	6996	7008	7020	7032	7044	7056	7068	7080	7092	7104	7116	7128	7140	7152	7164	7176	7188	7200	7212	7224	7236	7248	7260	7272	7284	7296	7308	7320	7332	7344	7356	7368	7380	7392	7404	7416	7428	7440	7452	7464	7476	7488	7500	7512	7524	7536	7548	7560	7572	7584	7596	7608	7620	7632	7644	7656	7668	7680	7692	7704	7716	7728	7740	7752	7764	7776	7788	7800	7812	7824	7836	7848	7860	7872	7884	7896	7908	7920	7932	7944	7956	7968	7980	7992	8004	8016	8028	8040	8052	8064	8076	8088	8100	8112	8124	8136	8148	8160	8172	8184	8196	8208	8220	8232	8244	8256	8268	8280	8292	8304	8316	8328	8340	8352	8364	8376	8388	8400	8412	8424	8436	8448	8460	8472	8484	8496	8508	8520	8532	8544	8556	8568	8580	8592	8604	8616	8628	8640	8652	8664	8676	8688	8700	8712	8724	8736	8748	8760	8772	8784	8796	8808	8820	8832	8844	8856	8868	8880	8892	8904	8916	8928	8940	8952	8964	8976	8988	9000	9012	9024	9036	9048	9060	9072	9084	9096	9108	9120	9132	9144	9156	9168	9180	9192	9204	9216	9228	9240	9252	9264	9276	9288	9300	9312	9324	9336	9348	9360	9372	9384	9396	9408	9420	9432	9444	9456	9468	9480	9492	9504	9516	9528	9540	9552	9564	9576	9588	9600	9612	9624	9636	9648	9660	9672	9684	9696	9708	9720	9732	9744	9756	9768	9780	9792	9804	9816	9828	9840	9852	9864	9876	9888	9900	9912	9924	9936	9948	9960	9972	9984	9996	10008	10020	10032	10044	10056	10068	10080	10092	10104	10116	10128	10140	10152	10164	10176	10188	10200	10212	10224	10236	10248	10260	10272	10284	10296	10308	10320	10332	10344	10356	10368	10380	10392	10404	10416	10428	10440	10452	10464	10476	10488	10500	10512	10524	10536	10548	10560	10572	10584	10596	10608	10620	10632	10644	10656	10668	10680	10692	10704	10716	10728	10740	10752	10764	10776	10788	10800	10812	10824	10836	10848	10860	10872	10884	10896	10908	10920	10932	10944	10956	10968	10980	10992	11004	11016	11028	11040	11052	11064	11076	11088	11100	11112	11124	11136	11148	11160	11172	11184	11196	11208	11220	11232	11244	11256	11268	11280	11292	11304	11316	11328	11340	11352	11364	11376	11388	11400	11412	11424	11436	11448	11460	11472	11484	11496	11508	11520	11532	11544	11556	11568	11580	11592	11604	11616	11628	11640	11652	11664	11676	11688	11700	11712	11724	11736	11748	11760	11772	11784	11796	11808	11820	11832	11844	11856	11868	11880	11892	11904	11916	11928	11940	11952	11964	11976	11988	12000	12012	12024	12036	12048	12060	12072	12084	12096	12108	12120	12132	12144	12156	12168	12180	12192	12204	12216	12228	12240	12252	12264	12276	12288	12300	12312	12324	12336	12348	12360	12372	12384	12396	12408	12420	12432	12444	12456	12468	12480	12492	12504	12516	12528	12540	12552	12564	12576	12588	12600	12612
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**Club:** Kingsize of The Complex, 1-5 Parkfield Street, Islington, London N1. Every Saturday.

**Capacity /PA/ special features:** 770/50K/4 floors, chill out lounge, 3 bars. **Door policy:** "Cool as fuck," - Matt Universe.

**Music policy:** Deep and tribal house, trip hop, old school hip hop and uneasy listening. **DJs:** Marshall Jefferson, Alan Jinx, Claudio Coccoluto, Paul Oakenfold, Danny Ramping.

**Spinning:** The Afro Queens 'This Could Be The Night', The Truth Voodoo (The Collingy), DJ Tonka 'Phunky', Johnny Violatus 'New York In The Mix'. **DJ's view:** "Northern style clubbing in the heart of London with an array of different sounds that electricity a well up for it crowd," - Alan Jinx.

**Industry view:** "Where else can you play on Playstations, watch films and hear your favourite DJs play? A completely social place," - Colette Lewis, Phuture Trox.

**Ticket price:** £10 members and NUS, £12 non-members, £7 after 2.30am.

new's

# Columbia gets streetwise

In the US what's known as 'street promotion' has become a vital ingredient in backing the success of rap and R&B artists. Targeting the fringes of the media, underground publications and DJ, street promotion departments utilise this influential network to work records on the streets - often months before their release.

In the UK, Columbia Records has quietly been using similar methods for some time, most notably on its current success, Fugees (pictured), and is now formalising this method with the formation of the Columbia Street Team. This will include key community radio presenters, street DJs, gig and club promoters and magazine journalists.



"These parts of the media have been pretty much marginalised and frozen out by most record companies. So we want to establish a formal way in which we can get them our

product and also receive feedback on it," says Matthew Ross, Columbia group manager.

The first acts to be worked in this way, aside from Fugees,

will be rapper Nas and R&B crooner Maxwell. However, Ross eventually hopes that this will be extended to all appropriate Columbia and Sony artists. "It's a qualitative rather than quantitative process. We'll be hitting a specific and relatively small audience and trying to create a buzz on these artists. The impact is basically to make a channel for getting directly to our potential consumers without having to rely on the mainstream media," he says.

The Columbia Street Team will be co-ordinated on an out-of-house basis by PR/promotions company Media Village who can be contacted on 0171 432 3224.

## on course for success

The Dance Music Business Programme is a course that has run for five years aimed at those wishing to get into the dance world. Run on a bi-monthly basis by the Global Entertainment Group, the course provides a series of seminars headed by a variety of successful figures covering topics ranging from remixing to royalty payments.

Regular speakers at the programme include producer Polo, Patrice's head of star Nick Halkes, Suburban Base MD Dan Donnelly, Ministry Of Sound label manager Lyn Cosgrove, Montrose's head of marketing Eddie Gordon and many others. "Often the speakers are chosen because they will help people after the course has finished. We find they often enjoy it as much as the audience and that's obviously why a lot of them keep coming back," says course organiser Sarah Wright.

Simon Gotte, from MCA publishing, echoes the

sentiments of many of those who wish they had such a course when they were learning the ropes. "All just people here are opportunity to learn from experts rather than spending years finding out through their own efforts and mistakes," he says.

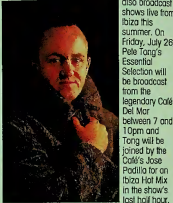
The ultimate proof of the course's worth is the number of attendees who have gone on to forge themselves careers in the dance industry. 2X's Sara Armstrong, Wired Records' Mark Tilcombe, Kickin' Records DJ Warlock and BMG's DJ Swing have all attended the course.

Global Entertainment run six types of training programmes aimed at people both inside and outside the industry. Participants receive a certificate on completion of the course and the programme is officially recognised by the BPI. The next course will be taking place in August and full details are available on 0171 583 0288.

## top djs on one

Danny Ramping will be broadcasting his Love Groove Dance Party Live from the Tribal Gathering this Saturday night (29). Radio One has also announced a series of special broadcasts from Ibiza.

Ramping was one of the many DJs who reshuffled their itineraries to make sure of appearing at the festival when the date got moved. "I, along with the rest of the dance community, am thrilled that it's finally got the go-ahead. It also means that I have the chance to broadcast my show from Europe's biggest dance festival," says Ramping. The Love Groove Dance Party Live will be broadcast between 7 and 9pm.



The following night, Saturday, July 27, Danny Ramping will broadcast from Ibiza with various surprise guests between 7 and 9pm. His slot will be followed by a special all-star Essential Mix Live from Club Armada between midnight and 1am, featuring Tong, Ramping, Sasha, Jose Padilla and Cream's Andy Carroll.

Who could it be?  
the phat new single  
from LUIGIANO with  
The Jungle Brothers

2 namecheck: editor-in-chief: steve reedman © managing editor: selina webb © contributing editor: tony farisidis © design/producer: iflora robertson © marketing manager: mark ryan

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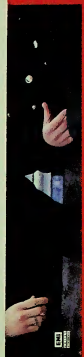


# jock on his box

scanner phones in his weird but wonderful phonographic delights



photograph: GP



## scanner

### 'thera ep' x103 (axis)

"This label is related to UK in Detroit. This came out about four years ago and it's so hard but with abstract cold noises panning from speaker to speaker, filtering in and out. It's so aggressive and full-on, but so compulsive. Your body has to give in - no choice but to move."

### 'desire' carl craig/69 (r&s)

"This is absolutely beautiful. It's a forerunner to breakbeats, if you speed it up you can mix it into drum & bass."

### 'the gospel comes to new guinea' 23 skidoo (fetish)

"I still play this. I like it because it has texture and sampled voices. I'm still interested in jazz freemom and acoustic and this fits in with it today."

### 'in dark trees' Brian eno (virgin)

"I've always admired his work, it's some of the first stuff I listened to. This piece is very dark and sensual, it gives you a feeling of being in the rainforest. If I'm playing an abstract set I mix it in. People will recognise it because it's played on radio and TV quite often."

### 'piano phase' steve reich (electra)

"This came out in 1967 when I was three years old, although I actually bought it when I was about 13 or 14. Basically, it's pianos going slightly out of phase with each other - I use it as a bridge between different parts of the set."

### 'peace nail' squarepusher (worm interface)

"When I first heard this record it stunned me. It's rare to hear something that you listen to with your mouth open! It wouldn't exist without samplers. It's drum and bass meets extreme avant garde."

### 'untitled' die mondlandung (megso)

"This is a 20 minute record which is very gentle with a recording in German of the moon landing - all the conversations they had - with a drone under the voices. I nearly always use it to open a set with."

### 'systemisch' oval (mille plateaux)

"This is a German group. Their CDs sound like your CD player's broken and skipping. They use record jumping deliberately. They play with digital media and this record's been so influential. So many records have been influenced by it."

## steamin'

tips for the week

- gold's komb (mercury)
- 'science' p'plex (p'plex)
- 'six summer suns' busy going crazy (white lines)
- 'tich' roas' raminie & clyde (swim)
- 'b.a.k.l.e' (cent'k) fantasie (city steam records)
- 'yes me weird things' squarepusher (tephlex)
- 'future sound of jazz' various (compag)
- 'no more' sneaker pimps (clean up)
- 'future patronite ep' override (cotopaxi)
- 'vision of paradise' 2 kilos? (radioactive lamb)

### red planet, vols 1-5 (ur)

"This series came out about four years ago. They're still so punchy and very, very exciting in clubs - in any kind of club, even really hard clubs. They're so happy as well. It's important that records give you that sort of feeling."

compiled by Tiga  
 Tel: 011-348 2320

"This was the first Mo Wax record that really opened my eyes to the label. It was remixed later by Plaid and Portishead. It's a bizarre, avant garde dance record and yet it got to number one in the indie charts!"

18 CAFE LATINO  
 19 RAP FLAVORS  
 20 SWING AMM. \$5

## CV!

BORN: London, 1964. LIFE BEFORE DJING: "I worked in a music library for eight years." FIRST DJ GIG: "A friend asked me to DJ at a magazine launch party for a mad fanzine about five years ago." MOST MEMORABLE GIG: "First 'The Rumpus Room', London in the summer of '95. It's a very tiny space and it's such a good vibe." WORST: "Manchester University last October. It was horrible. Someone asked me if I was playing the keyboards and another asked if I was playing the bongos - this was while I was DJing!" FAVOURITE CLUBS: The Rumpus Room, London; The Spiral of the Cyber Café, London. NEXT THREE GIGS: Science Fiction, The Fringe, London (June 28); Rumpus Room, London (July 7); D Club, Jazz Bistro (17). DJ TRADEMARK: "Live scanning of phone calls during the set - I think this is unique to me - and eclecticism." LIFE OUTSIDE DJING: Albums out as Scanner and forthcoming single as Snappy Sid; CD Rom soundtrack 'Rehearsal of Memory'; remixer for Compulsion, Obsolete and Noman. Magazine and radio correspondent, visual artist.

12	25	INSTH	16	26	SHE S	22	28	FABLE	29	NO	SU	30	RED LK	31	MINT	32	OCEAN	33	FORGE	34	FASLU	35	WHER	36	PURPLE	37	LONDI	38	COULI	39	KEEP	40	RETUR
13	26	INSPIR	17	27	INSPIR	23	29	NO SU	31	RED LK	32	MINT	33	OCEAN	34	FORGE	35	FASLU	36	WHER	37	PURPLE	38	LONDI	39	COULI	40	KEEP					

Bullseye titles at



THE DANCE MIX

Release 15.7.96 12 CD • CASS

Please order from Pinnacle Records, 01689 873144

tune of the week

toni braxton: 'you're makin' me high' (la face/arista)

**R&B** Oh my gosh! The ever-reliable Babyface hooks up with Bryce Wilson of Groove Theory to create a definitive true R&B love ballad for you, because for more. Check the recipe: first 'Till Me'-style beats, Intro/Edie Brickell-ish guitar licks entwined with subtle bass and a floating eastern-sounding moog hook. Toni's effortlessly smooth vocal is featured beautifully with lushly layered backing harmonies. Deliciously impressive mix line-up: soul rapper Foxy Brown. Dang! Saloom Remi (ni Kamzo). Fugees etc.) and Edision Elektrik team up to add an effective dancehall lick that should drop nicely at any discerning reggae dance. Especially as it features vocal fixings from Mod'Osso. First to check the Babyface mid-tempo sensationally driven ballad 'Let It Flow' too. Pure class. ●●●●● dm



**house** Completely re-vocalled for these special dance mixes, Toni begs you 'Till a little summer, 'sumthin' for you guys out there... With my honey, my baby, Dave. Yknow... Mr Morales', letting you know the maestro is at the controls. Then she coo's 'Dawki, baby, give it to them...' and he does exactly that. Flanging and phasing percussive drums sweep through the mix with an arpeggiated Giorgio Moroder-style synth, giving way to a familiar sparkling grand piano by Peller 'Sk' Schwart. Classy building strings, and punctuating brass, are driven by those classic drum sounds. The power-packed chorus backing vocals are delivered by Malinda Daniels, Sherina, Chase-Rice and Scher-Jamel. Manchester's T-Empo provide the UK mixes. The wall of surround sound is the perfect backdrop for her quality R&B vocal which unfortunately suffers occasionally from bad imbricating. Served with generous helpings of piano, soaring strings, soul drums and covetous swell-dipping breakdowns, it's gonna be huge. ●●●●● dm

**house** **STRIKE 'Inspiration'** (Fresh). A follow-up to their hugely successful Top 5 'I Sure Do' from exactly a year ago. Producers Andy Gardner and Matt Connor team with vocalist Victoria Newton to bring us a slice of uplifting transcendental pop house. This 'original' song cleverly flirts with musical resemblances to BT (awfully gated synths); Robert Miles (melancholy, melodic piano); Josh Wink (oscillating 303 synth noise); Opus III (breazy angelic vocals), and even samples a sonic stab from Stikkler's 'Humanoid'. Slack, Atiken & Waterman would be proud. The added bonus of a new, well 'ard Tony De Vit remix of their former chartbuster only increases its value further. ●●●●● dm

**DAVID MORALES & THE BAD YARD CLUB** featuring **CRYSTAL WATERS** 'In Da Chero' (Manilla Music/Mercury). This was previously available two years ago on import and has since surfaced on numerous bootlegs. It has been completely overhauled with an od-ib vocal from labelmate Ms Waters. Dave's '1996 Boss' and '1994 Triba Bass' mixes are harder underground dub interpretations of the reggae original (co-produced by Handell Tucker and Sly Dunbar). Highlighted by a hypocritically moody organ riff

with 'Deep down' hooks, whip-cracking beats and a vocoded 'Sex For Pleasure' voice before breaking into full vocal. Classic Morales & Perfecto mixes complete a perfect packaging of this perennial. ●●●●● jh

**LOPEZ 'Empiness/Fucked Up'** (Trophy). Hammer house from New York that beats your brain without insulting it too much. This is moodily futuristic house that won't be your number one but may well get you well and truly going. Both sides are very similar but while 'Empiness' is frankly simple and minimal 'Fucked Up' does go in for lots of drum rollin', rovin' analog and so on. Something for both camps. ●●●●● dh

**DOMINICA '7'** (white label). Bit of a mystery this one, but apparently it's to be Dominica's next release on Holland's Outland label so that's plenty to be going on with. If a very decent slice of angry, military stomping house complete with merrier xylophones and vocal touches. Long, intense and pounding there are plenty of places this one will fit in. ●●●●● dh

**ALISON LIMERICK 'Where Love Lives (mixes)'** (Arista). Dancing Divaz remain pretty faithful to the original, adding more slick chords at the mix and re-structuring verses and chorus. Most interesting is Romanthony's slippped down remix (chosen from 35 others he did.) that rumbles along

momentum beats and twisted techno keys build and build, occasionally exploding into a catchy latin-disco break that is guaranteed to get them jumping. ●●●●● db

**TODD EDWARDS 'Saved My Life'** (TWR). The original mix has already been around the block a few times, but its inventively and deftly applied loops still sound pretty damn fine, plus there are three new mixes to play with. Grant Nelson throws down some big piano lines, funky horns, jazzy vibes and bumping beats behind the infectious vocal snippets. Joey Musaphia goes for a less intense feel on his still seriously pumping version, while DJ Sneak does his usual creative thing with a handful of mod loops. No surprise, just good grooves. ●●●●● db

**KINGS OF TOMORROW 'Open Your Mind'** (Slip 'N Slide). A groovy piece of US underground house that opens with a flavoursome wack and bursts into life with chunky distorted rhythms. The best mix is irritatingly short with more space given to a less effective version, so two copies could be handy. The B-side's K.O.T. Anthem is equally strong with its more raving vocal and thunderous breakdowns. ●●●●● jf

**DISCO DIRECTION 'Pary Rock'** (Dust). A simple but infectious disco-fied house track with looped beats and grooves threaded together into a characteristically workout complete with keyboard and sax riffs and the odd vocal flourish. There's a piece of this style's house around at the moment - if it became the latest evolution of the cut 'n' paste style - but this is more thoughtful than most with better ideas and production. ●●●●● jf

**PSYCHEDELIC RESEARCH LAB 'Keep On Climbing'** (Shining Path). With a name like this you're probably expecting Go trance but far from it. This is a very cool deep house track which struts along nicely on organ riffs and a swishing rhythm before a big drop and even bigger crescendo unleashes the full glory of the groove. Good in its original mix and even better in its more urgent Fado 2 End mix. It'll sound good at any time of the night. ●●●●● jf

**ROB TISSERA 'Kick Up The Volume'** (White Label). A striding breakbeat and 303 bassline introduce this unusual house track and, as its swerving rhythm gathers pace, so it also collects scorching samples, more

6

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breakbeats and synth noises until it's rocking along nicely. You had expect something grand to happen of some point, even just a breakdown, but it's still an excellent track. The B-side's grungier mix concentrates much more on the breakbeat rhythm with a few wailing noises for good measure and is creative and energetic in its own way. ●●●●

**20:20 'The Sheltered EP' (Vision).** The latest creation by this outfit, which includes Back 2 Basic's Ralph Lawson, is a typically deep Detroit-influenced groove that has to be listened to right through to be appreciated. Disco breaks and basslines are fed through the mangler and come out suitably warped building into a thrilling, aggressive track that lacks for nothing. The B-side's 'Crumble' and 'The Man With The Four Way Eyes' pull the rug from under you left in an equally mischievous way. ●●●●

### garage

**FUTURE FORCE 'What You Want' (AM:PM).** It's become a recent trend for records to appear on promo only to disappear without trace or explanation as to why there's been no release date and then to reappear just as suddenly. This is one of them, a Mark Picchiotti garage creation with strong vocals and production, that now comes with additional splendid Komatsu mixes that have made this a much more complete package. Take your pick from spoozy dubz or straightforward New York-style versions. It's all hot and dancefloor-friendly. ●●●●

**ANDREA MENDEZ 'Bring Me Love/Fantasy Come True' (AM:PM/Azuli).** Not one, but two releases from one of the UK's finest vocal talents. 'Fantasy Come True' is her fresh new release on London indie Azuli, with its summery 'Original Mix', underground 'Eventual Dub', plus two

collab-packed mixes from the Basement Boys. 'Bring Me Love' was originally released last year, but due to public demand, AM:PM have commissioned remixes by the Salden Boys, M&S and Mark Picchiotti who provide exciting interpretations waiting to explode this summer. These two singles are set to take Ms Mendez to new levels of international success. ●●●●

**JOHAN S featuring ANN MARIE 'Time 4 Love 4 Liberty'.** This has all the variety of a box of Bassetts Alisons. The song is best showcased in Johan's happy, uplifting 'Mean Vocal Mix' and more understated slowly-building 'Alternative Vocal', both featuring the sweet voice of Ann (Constance?). Farley Jackmaster Funk's shrill MK-ish stripped-down 'Dub' slams those late night sessions and, for tougher floors, you have the transcend-out factory-style 'Brainstorm Mix', acid-tinged 'Bubble Mix' and the jiggy, sweeping Donny J Lewis 'Hard House Dub'. Pick your favourite. ●●●●

**WILD PURSUIT featuring GRIFFIDEAU and SHAWN BENSON 'What Am I Gonna Do' (Fruil Tree).** Co-creators Coke & Dee 'C' Cell's 'Pursuit Vox' mix has a classic cringy spoken intro that goes: "I know, I've often asked myself why I lie awake at night! Wondering what I'm gonna do! We've all done it, okay? It ain't no big deal! And somehow you made it through, okay?" Some nice piano chords directed where the singers ought to be hearing. But, sadly, they don't quite clinch it. Instead, they happily ramble on just vibin' around, losing out on an opportunity to maximise the song's potential. DJ Carmocho's 'Wake Up Vox Mix' is let down by some lightweight rai-a-kat drums. And, finally, boogie's 'Disco Revisited Mix' utilises a cool Seventies loop to underpin his groove.



strike

Hilariously, though, it's out of synch with the main drums and out of key with the vocals. Sounds cheap but good fun anyway. ●● dm

### Pop

**GINA THOMPSON 'The Things That You Do' (US Mercury).** A killer debut single from a 22-year-old church singer from New Jersey that's produced by 18-year-old Rodney Jenkins

of Vanessa Williams fame. Taken from her forthcoming LP 'Nobody Does It Better', this is a summer-drenched, down low vibe. Check the flow: wuh-wuh-wed Rhodex, linking vibes, a West Coast funky warm moog whistle & a synth-guitar lick not too dissimilar to Janet Jackson's 'That's The Way Love Goes'. The remix is re-launched by a Sean 'Puff Daddy' Combs. Her sweet voice is aided by an additional traditional hip hop

break that the real 'Spiller' heads will know as Bob James' version of 'Toke Me To The Mardi Gras'. The crisp bells are truly put to effect by Combs' raw ferretle rap discovery Misdemeanour (Missy), who makes her first guest appearance here and will no doubt blow up in her own right too. A quick release by Mercury Block Vinyl is advisable. ●●●●● dm

## Kamasutra Storm In My Soul

Featuring  
Stellan Frank

No#1  
Buzz Chart

Mixed by:  
Alan Henri  
Chapter 9 &  
Q Dos

Formats:  
12" CD1 CD2

Release Date:  
17/96



THE DANCE MIX  
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Billed titles at



# THE OFFICIAL CHARTS -29 JUNE

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britain's neatest beats till

1 7 96

## chart

### 1 KILL Progress

- 4 2 THE LINK
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#### JUMPIN' (TODD TERRY/RHYTHM MASTERS)/KEN LOU/BENJI CANDELARIO MIXES

Todd Terry featuring Martha Wash & Jocelyn Brown  
 Krupa (Apollo 440) / Alcastraz / Sharp Proger Sanchez / Dewey B / Wildchild Mixes

### 1

#### LATIN THING Latin Thing

Angela Leves  
 Crazy (Mark Picchittotti - Influence / Unleash Campbell / CJ Street Mixes)  
 Mark Morrison

### 1

#### STAND UP (ALCASTRAZ/SHARP PROGER SANCHEZ/DEWEY B/WILDCILD MIXES)

Love Trib  
 Outrageous (Jules & Skins Mixes)  
 Judge Jules & John Kelly present Six 'N' Sound

- 2 2 KRUPA (APOLLO 440/ALCASTRAZ/SHARP PROGER SANCHEZ/DEWEY B/WILDCILD MIXES)
- 3 3 KRUPA (APOLLO 440/ALCASTRAZ/SHARP PROGER SANCHEZ/DEWEY B/WILDCILD MIXES)
- 4 4 KRUPA (APOLLO 440/ALCASTRAZ/SHARP PROGER SANCHEZ/DEWEY B/WILDCILD MIXES)
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#### BRING ME LOVE (MARK PICCHITTOTTI/MAS MIXES) / ANDREA MEMBIZ

Bring Me Love (Mark Picchittotti / Mas Mixes)  
 Le Voe Le Sdeil (Fadeaway Out West / Victory & Scratchy Mixes)  
 Subliminal Cats

### 1

#### KEEP PUSHIN' Boris Dugesch

Keep Pushin' (Boris Dugesch)  
 The Music Is Moving (Tommy De Witt / Tall Paul, Red, Jerry, Mikes)  
 Fariqatta

### 1

#### ARE YOU READY FOR LOVE (RH-LU/RHYTHM MASTERS MIXES) / ULTRA HIGH

Are You Ready For Love (Rh-Lu / Rhythm Masters Mixes)  
 I Need You (Pushbase / Maxx Mixes)  
 Nikita Warren

- 2 2 BRING ME LOVE (MARK PICCHITTOTTI/MAS MIXES) / ANDREA MEMBIZ
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- 24 24 BRING ME LOVE (MARK PICCHITTOTTI/MAS MIXES) / ANDREA MEMBIZ

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#### HOUSE OF LOVE (D'Emico)

House of Love (D'Emico)  
 On Ya Way (Helicopter / Lisa Marie Experience / Jules & Skins / Klubbheads / Jody MUSA PHIA MIXES)  
 Helicopter

### 1

#### PLANET BOOGIE (Cut And Paste)

Planet Boogie (Cut And Paste)  
 Dance Fever EP Propus  
 Stronger (Richie Fingers / Little Eagle Mixes)  
 Mamba Bangers

### 1

#### UPTOWN DOWNTOWN Full Inception

Uptown Downtown Full Inception  
 Atlanta (Sunshine State / Bush Mixes)  
 Man In The Moon (Jode T / Vannelli / Robert Males Mixes)  
 Joe T Vannelli featuring Cilla

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#### ONE WAY (EM)

One Way (EM)  
 Underground Mixes (Nicole)  
 U I Got A Feeling (Scott Project)  
 Give You (Opinastrike Mixes) / De Jamini

### 1

#### ONE TWO MANY HEARTACHES (JUNIOR VASQUEZ / JUNIOR VASQUEZ MIXES) / OWEN DICKIEY

One Two Many Heartaches (Junior Vasquez / Junior Vasquez Mixes)  
 Owen Dickiey  
 Universe (Johnny)

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#### ONE TWO MANY HEARTACHES (JUNIOR VASQUEZ / JUNIOR VASQUEZ MIXES) / OWEN DICKIEY

One Two Many Heartaches (Junior Vasquez / Junior Vasquez Mixes)  
 Owen Dickiey  
 Universe (Johnny)

All Around The World  
 Work Cheers  
 Hook

by 1W

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

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Bullseye Hitlist #1

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- 19 20
- 14 HOW IWANMA BE TIVED IT EMPODANCING DIVAZ MIXES) Dana Dawson
- 15 I GET HIGH Upside
- 13 THE PICTURES IN YOUR MIND (BELU PETER/ADOC MIXES) Blu Peter
- 12 GROOVY BEAT (DDP/GOODFELLO'S MIXES) D.O.P.
- 8 WHERE LOVE LIVES (DAVID MORALE/FRANKIE KNUCKLES/DANCING DIVAZ/PAUL DAKEN/OLD/ROMANTHONY MIXES) Alison Limerick
- 24 25 SUNSHINE (YOSHI/TOKO/O ORIGINAL MIXES) Umbroza
- 25 CHANGE (JOEY NEGRO/REBALISER MIXES)/PUSHING AGAINST THE FLOW (ROGER SANDERS MIX) Rev Styx
- 26 IWANMA KNOW (DEKKARD/STACCATO/AQUARIUS MIXES) Staccato
- 27 CHILDREN OF THE WORLD (JUNIOR VASQUEZ MIXES) Sounds of Blackness
- 28 VICIOUS CIRCLES (RHYTHM MASTERS/JUNIOR JACK/SPIRIT LEVEL MIXES) Polynagast
- 29 LET THE BIT HIT EM (MOOVERS & SHAKERS MIXES)
- 30 Sheryl Jay
- 31 I'LL TAKE YOU TO LOVE (TODD TERRY/WUSH MIXES) Naked Music NYC
- 31 I WAS MADE TO LOVE YOU (MARK PICCHOTT/BIFF & MEMPHIS MIXES) Lorraine Cab
- 32 FLYING BABY/FOR YOURSELF/FLYING HIGH Steaker
- 33 DREAMS OF LOREN (MIP/TUCKER/MAY MIXES) E.Voice
- 34 AIN'T COME TRUE (ANGEL MORALE/JUNIOR VASQUEZ/HAN/BRIAN BRISTOL MIXES)

- 37 UNVERSE Calyon
- 38 STAY OUT ALL NIGHT D... Love
- 39 EASY TO LOVE (ROLAND RADALL/PERCAL/CLOCK/APE MIXES) Kyra
- 40 RELEASE YOU SELF Transatlantic Soul
- 61 DREAMTIME (DUVVERSHAKER MIXES) Zee
- 62 BETTER WAY OF LIFE Delectance
- 63 ANGEL'S SYMPHONY IAF
- 64 THE SPIRIT IS JUSTIFIED (Rimo De Vida)
- 65 SET U FREE Planet Soul
- 66 FEEL FREE (RUMPUS (OMD NOUR/ZADER MIXES) Rumpus
- 67 FIND THE BEAT (AQUARIUS MIXES) Aquarius
- 68 AMOUREUSE (MIXES) Illusive featuring Amanda Abbs
- 69 PURE SILK (MBO/JJOY/WOR/LO/TON MIXES) MBo
- 70 MIXES/BLOW/OUT Time Of The Mumph
- 71 DO THAT TO ME (USA MAREE EXPERIENCE/BB CLUB MIXES) The Lisa Marie Experience
- 72 WEST 4 (BEAT FOUNDATION MIXES) Art of Silence
- 73 BIG UP Clay & Dollar
- 74 PEACE OF MIND The Blind
- 75 REAL LOVE (COTTON CLUB MIXES) House of 3D featuring Die

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# 29 ON A POP TIP club chart

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



## SURPRISE

- |    |   |   |                                    |         |                               |   |                            |
|----|---|---|------------------------------------|---------|-------------------------------|---|----------------------------|
| 1  | Bizarre Inc                             | Some Bizarre/Mercury                              | 20                                 | BLURRED | Pianoman                      | 3 Beat/Fusion/firfreedom                          |                            |
| 2  | HOW I WANNA BE LOVED                    | Dana Dawson                                       | EMI                                | 21      | LUV'D UP                      | Crush   | Telstar                    |
| 3  | U SURE DO/INSPIRATION                   | Strike  | Fresh                              | 22      | CHILL OUT                     | Exodus  | Internal Affairs           |
| 4  | FACE IT                                 | DJ Dado   | Steppin' Out                       | 23      | MOVE IT UP                    | J.J. Brothers featuring Asher Senator             | Eternal                    |
| 5  | DON'T STOP MOVIN'                       | Livin' Joy  | Undiscovered/MCA                   | 24      | SUPERNATURE                   | Cerrone   | Encore                     |
| 6  | THE WINNER TAKES IT ALL (REMIXES)       | Hazell Dean                                       | Carlton                            | 25      | FABLE                         | Robert Miles                                      | Deconstruction             |
| 7  | FEEL THE FORCE (CAN YOU FEEL THE FORCE) | 12 West featuring The Real Thing & Glen Goldsmith | Big World                          | 26      | SEARCHING FOR LOVE            | Mr Roy featuring Daryl Pandy                      | Fresh                      |
| 8  | JAZZ IT UP                              | Reel 2 Real                                       | Positiva                           | 27      | GIDDY UP                      | 2 In A Room                                       | Encore                     |
| 9  | REAL LOVE                               | House Of 3D featuring Cie                         | Cleveland City                     | 28      | WANNABE                       | Spice Girls                                       | Virgin                     |
| 10 | CAN'T HELP IT                           | Happy Clappers                                    | Coliseum/Shindig/PWL International | 29      | MACARENA                      | Los Del Rio                                       | RCA                        |
| 11 | WHERE LOVE LIVES                        | Alison Limerick                                   | Arista                             | 30      | MYSTERIOUS GIRL               | Peter Andre featuring Bubbler Ranx                | Mushroom                   |
| 12 | SUNSHINE                                | Umboza  | Limbo/Positiva                     | 31      | KEEP ON PUSHING OUR LOVE      | Nightcrawlers featuring John Reid & Alysha Warren | 1st Avenue/Arista          |
| 13 | CAN'T TAKE MY EYES OFF YOU (REMIXES)    | Boys Town Gang                                    | Big World                          | 32      | STOMP!                        | BG  | Epic/Dance Pool            |
| 14 | YOU'RE SO VAIN                          | Chimera   | Neoteric                           | 33      | INDEPENDENT LOVE SONG         | Bombers   | Steppin' Out/Encore        |
| 15 | WRONG                                   | Everything But The Girl                           | Virgin                             | 34      | HIGHER STATE OF CONSCIOUSNESS | Wink  | Manifesto                  |
| 16 | JUMPIN'                                 | Todd Terry featuring Martha Wash & Jocelyn Brown  | Manifesto                          | 35      | LET THE BEAT HIT 'EM          | Sheryl Jay  | Coliseum/PWL International |
| 17 | PRIDE                                   | Johnna  | PWL International                  | 36      | I AM WHAT I AM                | Respect   | Almighty                   |
| 18 | KILLING ME SOFTLY                       | Fugees  | Ruffhouse/Columbia                 | 37      | SMALL TOWN BOY                | UK  | Media/MCA                  |
| 19 | T.O.O.L                                 | T.O.O.L   | MCA                                | 38      | CRAZY                         | Mark Morrison                                     | WEA                        |
|    |   |   |                                    | 39      | CHAINS                        | Lauraine Smart                                    | Supreme                    |
|    |   |   |                                    | 40      | NO SURRENDER                  | Deuce   | Love This                  |

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# the essence of

# GOOD

what merchandise are style-conscious clubbers wearing this summer and which companies are putting the clothes on their backs? sarah davis finds out

Clubbing is not just about good music, it is also about looking good. Which is why manufacturers, wholesalers, even the clubs themselves, are capitalising on the lucrative merchandising market.

Music-related clothing and accessories have always been a big business with many bands funding their tours by selling merchandising on gigs. Now club merchandise has taken things a lot further than rock-style logo T-shirts, sweatshirts and baseball caps.

Ministry Of Sound managing director Mark Rodal says there are two levels to clothing merchandising and fashion, with the most popular items being T-shirts, sweatshirts, baseball caps, puffa jackets and record bags. He says, "The bedroom DJ is a typical merchandise buyer, and is particularly keen on T-shirts and bags with big logos."

To meet the needs of the followers of fashion, meanwhile, the merchandising companies have discovered that product with large logos are not that popular. Many companies have branched out into dresses, skirts, shirts, tops and trousers, all of which are being on target fashionwise and sometimes sport no logo at all (except as the inside tag). Rodal says, "What most people get wrong is that clubbers like to think of themselves as individuals. A big logo says too much about the brand, not about the person. We take inspiration from the 6,000 clubbers who come through the door each week and we've got strong links with the fashion industry. People who design clothes take inspiration from these clubbers. We sell through independent fashion retailers who exhibit at select fashion shows in Paris and Italy."



Whether it is logo gear or high fashion, merchandisers must get it right because the clothes and accessories must reflect the coolest street gear. Impact Merchandising produces items for clubland including Havin It and Havin It Again T-shirts, Suburban Buns, Jungle Fever and for Ibiza magazine. Impact licensing manager Paul Isaac says the target audience are people who wear specialised clothes. "There is no point producing standard T-shirts, you must make clothes that they're willing to wear in the clubs. At the moment it is bubbly dot, shiny fits, tight tops - even guys are wearing skinny fit tops," he says.

The most common procedure for logo merchandising is for companies like Impact or Merchandising Mothers to license the logo and any words from the record label and then pay the label a percentage from sales.

Merchandising Mothers manufactures and distributes merchandise for a number of dance labels including Positive, Mr. Hoq (Choons, Hard Hands, React and the Universe organisation, Partner Lewis Pennington says, "Rather than each label doing its own merchandising we

take away the whole headache, which lets them get on with selling records. We use distinctive packaging which stops bootlegging, and keep in touch with the shops so they won't buy bootleg product. We also go promo items. Positive ordered \$17,000-worth of merchandise to use as promotional items for marketing product in 14 different countries. They buy of cost plus 10% which just covers our costs."

The majority of logo gear is sold through specialist dance record shops and chains such as HMV, Virgin and Tower Record says, "Because the target audience is less fashionable it depends on which product you sell to which retail outlet. People going into HMV aren't going to buy silver T-shirts, so we'd sell less colourful T-shirts there. But in Unlily and other specialist record shops we

can sell silver T-shirts and jackets because it is their target audience. People who go to small retail shops to buy house and

garage wear these clothes."

Some labels still go it alone, however. Mastercuts has an extremely successful merchandising range. Senior label manager Lezine Gough says, "We've been quite fortunate. The collection has been out for a year, but because we opted for fluorescent colours again this year we can stand another season with the same catalogue. Green is the most popular colour, and we only sell by mail order. Our range includes jackets, puffa jackets, jeans, dresses and denim jackets."

He adds, "The puffa jackets are embroidered with MC on the front, quite chest, at breast level. Men's denim wear has a discreet logo rather than being big and bold. The early collection, joggers for example, had Mastercuts all down the leg, but we decided to take the club route. Orders are coming in droves, and our only advertising is to put an inset in each of our releases asking if people are interested in receiving our catalogue. We have a huge database."

So what are people dancing in this summer? Bright colours such as lime, turquoise, turquoise and fluorescent and



metallic gold and silver are high in the fashion stakes. Bessie director Rochelle says, "Club wear is an ever growing area. Girls are going for lighter, very small T-shirts and guys are going for the slim fit. It's not just one T-shirt for both as it used to be. Also popular are mini rucksacks in bright orange and green."

Styles vary depending on the type of club. On the jungle scene, the ruggad look is popular with large prints and bright colours, with lots of reds, greens and yellows. Isaac says, "We produce clothes for labels like V Records and Philly Blunt; mainly puffa jackets, waistcoats and record bags."

Meanwhile, it seems technoheads and ambient lovers are spending their spare cash on falling and topographies - anything weird, futuristic and X-files-influenced. Isaac says, "We produced a boy with a hologram on a techno group. They wanted something for people who go to raves and get off their heads. In a normal state of mind you could look at the bag and see certain images, by the time you love the club you look deeper into the hologram and see dragons and all sorts of images. So the bag is a talking point and not just something to be worn. These are the types of requests we get, something for after the rave."



Supercuts like The Ministry Of Sound, Cream and Club UK have turned club gear into big business using sophisticated merchandising operations and by selling gear at dedicated outlets in the club.

The Ministry Of Sound has been selling clothes for nearly five years and employs six people in its Covent Garden store. It also publishes two mail order catalogues a year, with a print run of 500,000 each, and sells through record shops in more than 20 countries. Cream has a shop, club counter and mail order operation too, and it will open a shop in Ibiza this Saturday (June 29) for the first date of its regular summer jaunt, held this year at KU. Cream uses local designers, especially for girls' clothes.

The internet is about to compete with retail outlets as more and more merchandising companies set up websites. To date, the technology has not been available to order clothing via the net, but the software is just about to come on line. At the moment sites can be accessed and the clothes looked at on screen, but potential customers have been unable to physically buy the product. Merchandising Mothers' clients click on each record company logo on its website to see what is available.

The Ministry Of Sound has a website which receives about 6,000 hits a week. Rodal says, "We've been working for a right technology to become available to link up with the warehouse so people can directly order clothes by credit card and the clothes will be dispatched straight away. In two months' time the technology will be in place and the clothes will be dispatched by a dedicated warehouse team."

The merchandising companies are convinced that summer's garish, citrus colours will give way to muted shades, blues and oranges in the autumn, with hi-tech fashion with an environmental theme filtering through from the designers to the merchandisers. At the forefront of this trend is Veed Garbrandt, clothes designer who also has a shop in London's West End. Veed made unusual record bags that look like a cross between a rucksack and a DJ bag, and which fit around the whole body. They also make Parkas from the club-proof ballistic nylon used by the police and by bin men to protect them from broken glass.

The Ministry is also on the industrial tip. It is now producing US three-quarter length Parka jackets based on those worn by ground staff at JFK. Rodal says they've proved immensely popular. "We went over there to find a good factory to make them because we wanted them to be a good quality," he says.

The fabric for much of the industrial-based merchandise is very hard to get hold of, Rodal says, "We must wait for the MoS to order a quantity so we can add our order to theirs."



Cream Clothing

can sell silver T-shirts and jackets because it is their target audience. People who go to small retail shops to buy house and



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Billed titles a

100

the uk club scene has moved on in leaps and bounds over the past year with the arrival of new venues and specialist nights. sarah davis reports on four of the top clubs

**d**eep underground club nights in London such as Speed at Mosa, That's How It is at Bar Rumba and Athletico at the Blue Note have been packing them in and the success of these nights has convinced long-established clubs like The Hacienda, Cream and the Ministry of Sound to open their doors to drum and bass, trip hop, jazz and experimental sounds. This, in turn, has shown clubbers that there is more to clubs than house music.

The support of the big players of the club world is invaluable in bringing new forms of music to a wider audience and, whether die-hard undergrounders like it or not, this gives the more experimental musical forms a chance to cross over.

UK clubbers are spoilt for choice with fine clubs in all areas of the country. Some of the newest and hottest clubs on the same are: Liverpool's Eden, Sheffield's Republic and London's The End, The Complex and Turnmills.

The big night in Liverpool has long been the legendary Cream night at Naffion (Waldenholme Square, Liverpool 01603 701 6355) but now there's a Saturday bash at Eden.

# going up from the

Regular DJ Rocky says, "People go for the music. Five or six years ago people were out



every night of the week, now they can't afford it, so it's got to be special."

There is American underground grog in the main room hosted by DJs including Rocky & Diesel, Dave Comacho and Roy The Roach. Things get slightly harder and housier downstairs with DJs such as Andrew Weatherall,

Justin Robertson and Judge Jules. The chill-out area is slow and funky with resident John Ryan.

Eden is co-owned by Paul Broughton, who plays Eddie Banks in Brookside. He thinks that a good club starts with the building. "We scoured Liverpool and finally found this venue," he says.

"It's a grade two listed building and we've spent a fortune on it."

The venue is on two floors with a capacity of 1,200. There's Eve, which is a bar/bistro and an upstairs club, with the third phase of the club, the old theatre, ready to be launched on July 6.

Broughton says, "We're going to relaunch the whole building. The theatre will be the place to perform. We'll have DJs, a mime artist, troupe artist, acrobats and reflexologists."

"If you want to attract people on an ad hoc basis and they think it's just American grog, they won't be interested in coming, so you need to offer more. We're adaptable, it's the way forward for clubs. Individualism is the key."

In London, The End, a purpose-built, high tech club which holds around 1,000 with two dance floors, is co-owned by Mr C and Laya Paskin.

Based on his own DJing experience, Richard C wanted to open the perfect venue. He says, "It is all about quality control. To often you go into clubs and it is crap sound, lights and toilet facilities. The cold water is turned off and there is not enough toilet paper. We're changing clubbing on an attitude. At The End the attitude of stoff, security

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12

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clubchart  
commentary

by alan jones

Todd Terry's 'Jumpr' single is the number one club record for the second week in row. Its support has dipped a negligible 4% from last week's high level, but the collapse of its nearest rivals and the failure of anything new to make a huge impact means it has opened up a gigantic 42% lead over the new number two record - Apollo 440's 'Krupa'. These two, plus Wink's 'Higher State Of Consciousness' and Andrea Mendez's 'Bring Me Love' are likely to be contesting the leadership next week, with Todd odds-on to still be ahead. 'Jumpr' appears in 72% of the DJ returns used for this week's chart, a huge percentage, and is number one in a fifth of all returns... Meanwhile, the Lisa Marie Experience, who topped the chart earlier this year with their version of 'Jumpin', are back with 'Do That To Me' gaining a tenuous foothold at 71 on the basis of early reaction. This is the song, recorded before 'Jumpin', that samples Michael Jackson's 'Warrior Be Starlin' Somethin' hit. It was previously unissued awaiting clearance. It's one of five singles in the chart on **Positiva**, the label's biggest presence to date... **MCA** has the highest new entry for the third time in 10 weeks, as **Lovehappy's** 'Message Of Love' debuts at number nine, with especially strong support in the South-east and on the south coast. It's one of a huge raft of remixed hits dominating the chart, and will find it hard to better its original January 1995 club performance, when it stormed to the top of the chart. The CJ Mockintosh and Civilis & Cole mixes from that release are back again, along with new K-Klass mixes, while the Loveland and Satoshi Tomiie and Loveland versions which enlivened the original release are now absent... On the Pop Tip chart, **Strike's** three-week reign at the top is over, as **Bizarre Inc's** 'Surprise' rises to the summit. Much of Strike's support has been garnered from the Tony De Vit mixes of last year's monster hit 'U Sure Do', which will appear alongside 'Inspiration' on their new single, and will probably spark another rash of compilations containing 'U Sure Do', which has thus far turned up on more than 40 collections.

beats &

Strictly Underground is undertaking a world tour, the first dates of which will be in Norway at the Oslo Festival on August 24 and 25. DJs confirmed for the event will be **Dr S Gochet**, **Kenny Ken**, **DJ Rap** (pictured), **Cool Hand Flex**, **Mark Ryder**, **A Sides**, **DJ Ivan**, **MC Paranoia** and twice world DMC mixing champion **DJ Reckless**. Following Norway, Strictly Underground will be visiting Australia and Germany... An important tribute night will be taking place this Saturday (29) at the Blue Note, Hoxton Square in memory of **DJ Shirley Willcox**, better known as the soul scene as **Shirl The Pearl**. Shirley died of breast cancer at the age of 31 in March this year and the gig on Saturday will be in aid of the Cancer Research Campaign. The organiser of the event, **DJ Bob Jones**, says "Most of the DJs who will be performing on the night knew her and everyone is working for nothing because she was such a special person." DJs on the night will be **Bob Jones**, **CJ**, **Graham Ellis**, **Bob Jeffries**, **Ivor Jones**, **Eddie Pillier**, **Max Res**, **Daddy Bug**, **Stevie Cee**, **Miss Browning** and **Terry Jones**. Music for the event will cover soul from the Sixties to the Nineties. Tickets for the event are £6 before 11 pm and £8 after, and the night will run until 5am on Sunday morning. Full information 0171 729 8440... **The Self Preservation Society** are looking for male/female singers and rappers to work on two finished products. Send demos to Dave Valentine, 120 Curtain Road, London EC2A 3PJ... **Isabelle** has left **Pop Promotions** where she ran the Propaganda PR outfit and can now be found out in Putney at **Deconstruction Records** where she will heading their press concerns... As mentioned in **Record Mirror** **Rockers FM** are applying for the forthcoming London wide radio license to play reggae. The backers are looking for prospective DJs and presellers who can play reggae, jungle, raggga, roots, dub, etc. Demo tapes should be sent to Tony Williams or Meg James at the British Reggae Industry, 7A Bolham Station Road, London SW12 9SG. All tapes should be marked clearly with a contact telephone number... **AND THE BEAT GOES ON!**



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24	USC IVIT	Various Artists	Various Artists	
33	25	DAYDREAM	Maniah Carey	Columbia
28	26	GARBAGE	Garbage	Mushroom
30	27	THE IT GIRL	Sleeper	Indolent/RCA
27	28	DEFINITELY MAYBE	Oasis	Creation
29	29	ALL CHANGE	Cast	Polydor
25	30	MERCURY FALLING	Sting	A&M
26	31	TO THE FAITHFUL DEPARTED	The Cranberries	Island
22	32	BROTHERS IN ARMS	Dire Straits	Vertigo
31	33	DIFFERENT CLASS	Pulp	Island
35	34	THE BENDS	Radiohead	Parlophone
23	35	GOLDEN HEART	Mark Knopfler	Vertigo
34	36	KEITH SWEAT	Keith Sweat	Elektra
40	37	MELON COLLE AND THE INFINITE SWISSNESS	Smashing Pumpkins	Virgin
37	38	ELEGANT SLUMMING	M People	RCA
40	39	WORDS	Tony Rich Project	LaFace
40	40	PLACEBO	Placebo	Elevator Music

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# TOP TWENTY COMPILATIONS

1	NEW HITS 96	Various Artists	Various Artists	Virgin
2	FANTAZIA PRESENTS THE HOUSE COLLECTION 4	Fantazia	Various Artists	Virgin
3	MOJO ZONE	Various Artists	Various Artists	Virgin
4	THE BEST SWING, EVER!	Various Artists	Various Artists	Virgin
5	IN THE MIX 96 - 2	Various Artists	Various Artists	Virgin
6	THE BEST FOOTIE ANTHEMS IN THE WORLD - EVER!	Various Artists	Various Artists	Virgin
7	TRANSPOTTING (OST)	Various Artists	Various Artists	EMI Parlophone
8	SUMMER VIBES	Various Artists	Various Artists	Parlophone
9	MOVIE KILLERS	Various Artists	Various Artists	Virgin
10	SPIRITS OF NATURE	Various Artists	Various Artists	Virgin
11	PURE JAZZ MOODS - COOL JAZZ FOR A SUMMER	Various Artists	Various Artists	Decca
12	TRIBEQUIT	Various Artists	Various Artists	Parlophone
13	THE BEAUTIFUL GAME	Various Artists	Various Artists	RCA
14	VIVAL EUROPOP	Various Artists	Various Artists	Various Artists
15	BEST OF ACID JAZZ	Various Artists	Various Artists	Real Gone Music
16	THE BIG HIT MIX	Various Artists	Various Artists	Virgin
17	MASSIVE DANCE MIX '96	Various Artists	Various Artists	Virgin
18	CARE LATINO	Various Artists	Various Artists	Virgin
19	RAP FLAVORS	Various Artists	Various Artists	Decca
20	SWING MIX '96	Various Artists	Various Artists	Virgin

21	24	OUR 1K	Various Artists	Various Artists
12	25	INSTINCT	Crowded House	Capitol
16	26	SHE SAID	Longings	Mercury
17	27	INSPIRATION	Strike	Fresh
22	28	FABLE	Robert Miles	Deconstruction
29	29	NO SURRENDER	Deuce	Love This
30	30	RED LIGHT - GREEN LIGHT EP	The Wildhearts	Round/East West
31	31	MINT CAR	The Cure	Fiction
32	32	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor
23	33	FORGET ABOUT THE WORLD	Gabriella	Go Beat
24	34	FASTLOVE	George Michael	Virgin
35	35	WHERE IT'S AT	Beck	Geffen
19	36	PURPLE HEATHER	Bad Stewart with The Scottish Em '95 Squad	Various Artists
31	37	LONDON TONIGHT/EAT MY GOAL	Collapsed Lung/Deceptive	EMI
38	38	COULD IT BE FOREVER	Gemini	EMI
39	39	KEEP ON, KEEPIN' ON	MC Lyte featuring Xscape	East West
29	40	RETURN OF THE MACK	Mark Morrison	WEA

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

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# US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	1 THE CROSSROADS Steve Tracy N Harmony (Meridian)		25	41 GET ON UP Jaxx (Epic)	
2	2 7 YOU'RE MAKIN' ME HIGHLET... (Tenn Brunson) (Capitol)		26	42 OLD MAN & ME WHEN I GET... (Harris & The Beach Boys) (Meridian)	
3	3 3 GIVE ME ONE REASON Tracy Chapman (RCA)		27	43 ONLY YOU 112 (Mer Boy)	
4	4 4 HOW DO I WANT IT... (Shed-De Laige Truman) (Cash Box)		28	44 IT'S ALL THE WAY LIVE Coyle (Meridian)	
5	5 5 ALWAYS BE MY BABY Sheryl Crowe (Columbia)		29	45 10 THEY DON'T CARE ABOUT US Michael Jackson (Epic)	
6	6 6 BECAUSE YOU LOVED ME Carrie Back (Meridian)		30	46 11 SITTING UP IN MY ROOM Brandy (Meridian)	
7	7 7 There's A BEAUTIFUL SOUL America (Capitol/Columbia)		31	47 12 MISSING Everything But The Girl (Atlantic)	
8	8 8 MACARENA Los Bichos (RCA)		32	48 13 BLUE Eyes Reunited (Capitol)	
9	9 9 NOBODY KNOWS The Tems Rich Project (Capitol)		33	49 14 KEEP ON, KEEP ON MC Lyte feat. Stevie Nicks (Polaroid)	
10	10 10 IRONIC Azusa Matsumoto (Meridian)		34	50 15 TRES DELINQUENTES Delinquent Habits (IMP)	
11	11 11 YOU'RE THE ONE Only (RCA)		35	51 16 COUNTING BLUE CARS Gabriela (RCA)	
12	12 12 WHY I LOVE YOU SO MUCH Monica (RCA)		36	52 17 FLOOD Jane Of Clay (Meridian)	
13	13 13 TOUCH ME George Michael (Meridian)		37	53 18 WONDER Natalie Merchant (Meridian)	
14	14 14 YOU ME, TEASE ME Coyle feat. Bruce Springsteen (Capitol)		38	54 19 COUNT ON ME Whitney Houston (Meridian)	
15	15 15 'CMON N RIDE IT Only (Capitol)		39	55 20 BE MY LOVER La Bache (RCA)	
16	16 16 KISSIN' YOU Total (Mer Boy)		40	56 21 JEALOUSY The Notorious B.I.B. (Meridian)	
17	17 17 INSENSITIVE Joan Arden (SABM)		41	57 22 1, 2, 3, 4 (SUMM'N' NEW) Celtic (Mer Boy)	
18	18 18 SWEET DREAMS La Bache (RCA)		42	58 23 YODI Yodanis (Mer Boy)	
19	19 19 WHO WILL SAVE YOUR SOUL Janet (Mer Boy)		43	59 24 LUKÉ Luke Smith Jordan (Mer Boy)	
20	20 20 FOLLOW YOU DOWNTILL I HEAR... The Go-Bros (Mer Boy)		44	60 25 THE WORLD I KNOW Collective Soul (Meridian)	
21	21 21 TWISTER (OST) Various (Mer Boy)		45	61 26 1979 Smashing Pumpkins (Mer Boy)	
22	22 22 HAY Crystal D. Hart (Mer Boy)		46	62 27 PLEASE DON'T GO (Various) (RCA)	
23	23 23 THE EARTH, THE SUN... Color Me Boud (Mer Boy)		47	63 YOUR LOVING ARMS Eric Burdon (Mer Boy)	
24	24 24 CHILDREN Robert Miles (Mer Boy)		48	64 28 CLOSER TO FREE The Reddners (Mer Boy)	
25	25 25 UNTILL IT SLEEPS (Various) (Mer Boy)		49	65 29 JUST A GIRL Mezzelle (Mer Boy)	

Courtesy: SoundScan/24 June 1996. A \* denotes an awarded for these products demonstrating the greatest display and sales performance in the UK. All US-singled acts.

# US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	1 1 LOAD Metallica (RCA)		26	26 26 MISSION: IMPOSSIBLE (OST) Various (Meridian)	
2	2 2 THE SCORE Eagles (RCA)		27	27 27 PIECES OF YOU Janet (Meridian)	
3	3 3 JAGGED LITTLE PILL Alice In Chains (Meridian)		28	28 28 ALL EYEZ ON ME 2Pac (Mer Boy)	
4	4 4 FALLING INTO YOU Celine Dion (Mer Boy)		29	29 29 GANGSTAS' PARADISE Coolio (Mer Boy)	
5	5 5 NEW BEGINNING Tracy Chapman (Mer Boy)		30	30 30 TINY MUSIC... SONGS FROM THE... (Various) (Mer Boy)	
6	6 6 BANANA WIND Jimmy Buffet (Meridian)		31	31 31 10 THIL I DIE Bryan Adams (Mer Boy)	
7	7 7 18 18 EVERETTAL Steve Tracy N Harmony (Meridian)		32	32 32 HIGHLY ONESOME SOUND VIBE OR (Mer Boy)	
8	8 8 FAIRWEATHER JOHNSON Harris & The Beach Boys (Meridian)		33	33 33 MISSION TO PLEASE The Viny Brothers (Mer Boy)	
9	9 9 CRASH Coyle feat. Matthew Ford (RCA)		34	34 34 R KELLY Kelly Rowland (Mer Boy)	
10	10 10 GETTIN' IT (ALBUM NUMBER 10) The Roots (Mer Boy)		35	35 35 GARAGE Garage (Mer Boy)	
11	11 11 THE NUTTY PROFESSOR (OST) Various (Mer Boy)		36	36 36 TIGERLILY Natalie Merchant (Mer Boy)	
12	12 12 DOWN ON THE UPSIDE Soundgarden (Mer Boy)		37	37 37 MELLON COLIE & THE INFINTHE... Smashing Pumpkins (Mer Boy)	
13	13 13 THE WOMAN IN ME Sheryl Crowe (Mer Boy)		38	38 38 SWEET DREAMS La Bache (RCA)	
14	14 14 LEGAL DRUG MONEY Cany Bay (Mer Boy)		39	39 39 THE BURNING BACK OF NITRIL BAME (Various) (Mer Boy)	
15	15 15 EVIL EMPIRE Rage Against The Machine (Mer Boy)		40	40 40 NEW BEGINNING ONLY (Mer Boy)	
16	16 16 TRAGIC KINGDOM The Roots (Mer Boy)		41	41 41 TIME MARCHES ON Tracy Chapman (Mer Boy)	
17	17 17 BAD HAIR DAY (Various) (Mer Boy)		42	42 42 TWISTER (OST) Various (Mer Boy)	
18	18 18 BORDERLINE (Various) (Mer Boy)		43	43 43 WAITING TO EXHALE (OST) Various (Mer Boy)	
19	19 19 DAYDREAM (Various) (Mer Boy)		44	44 44 CRACKED REAR VIEW (Various) (Mer Boy)	
20	20 20 TO THE FAITHFUL DEPARTED The Collective Soul (Mer Boy)		45	45 45 THE GREATEST HITS COLLECTION Alan Jackson (Mer Boy)	
21	21 21 96 (WHAT'S THE STORY) MORNING GLORY (Various) (Mer Boy)		46	46 46 ELCTIC/LAIRYLAND (Various) (Mer Boy)	
22	22 22 18 18 EVER GEORGE Michael (Mer Boy)		47	47 47 JARS OF CLAY Jane D. Hart (Mer Boy)	
23	23 23 DESTINY (Various) (Mer Boy)		48	48 48 THE HELL HAPPENED To Adam Carlin (Mer Boy)	
24	24 24 24 24 SIXTEEN STONE Bush (Mer Boy)		49	49 49 SMELLS LIKE CHILDREN (Various) (Mer Boy)	
25	25 25 25 25 BLUE CLEAR SKY George Strait (Mer Boy)		50	50 50 THE GREAT SOUTHERN TRENDKILL (Various) (Mer Boy)	

# UK WORLD HITS

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

FRANCE	GERMANY	NETHERLANDS	SWEDEN
1 (2) BABY COME BACK World's Apart (EMI)	1 (2) RETURN OF THE MACK Mark Morrison (WEA)	1 (2) RETURN OF THE MACK Mark Morrison (WEA)	1 (2) OOH AAR... JUST A LITTLE BIT Gina G (WEA)
2 (1) FASTOVE George Michael (Virgin)	2 (1) FIRESTARTER The Prodigy (Glo)	2 (1) ONE MORE TRY Kristine W (Columbia)	2 (1) RETURN OF THE MACK Mark Morrison (WEA)
3 (1) EVERYBODY WANTS YOU (EMI)	3 (1) INSOMNIA Faithless (Cherry)	3 (1) FASTOVE George Michael (Virgin)	3 (1) WEAK SIKKAT Acebase (Virgin)
4 (1) YOU DON'T FOOL ME Queen (EMI)	4 (2) FASTOVE George Michael (Virgin)	4 (2) THE BURNING S-CRENS Express (Mer Boy)	4 (1) MISSING Everything But The Girl (Mer Boy)
5 (1) RETURN OF THE MACK Mark Morrison (WEA)	5 (1) YOU DON'T FOOL ME Queen (Polygram)	5 (1) FIRESTARTER The Prodigy (Glo)	5 (1) ...

# NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	1 KILLING ME SOFTLY Eagles (Columbia)		21	24 FORGET ABOUT THE WORLD Guinevere (Mer Boy)	
2	2 2 THREE LIONS Butler & Shriver & Lightning Seeds (RCA)		22	25 INSTINCT David Hogue (Capitol)	
3	3 MYSTERIOUS GIRL (Various) (Mer Boy)		23	26 THAT GIRL Mike Price feat. Sheena (Virgin)	
4	4 ALWAYS BE MY BABY Sheryl Crowe (Columbia)		24	27 BLURRED (Various) (Mer Boy)	
5	5 BECAUSE YOU LOVED ME Celine Dion (Mer Boy)		25	28 25 A BETTER MAN Bran Kennedy (RCA)	
6	6 ENGLAND'S THE Beatles, Joe Strummer & The Muffs (Mer Boy)		26	29 FEMALE OF THE SPECIES Space (Mer Boy)	
7	7 DON'T STOP MOVIN' (Various) (Mer Boy)		27	30 THERE FROM MISSION IMPOSSIBLE Alan Caplan/Mer Boy (Mer Boy)	
8	8 WRONG Everything But The Girl (Mer Boy)		28	31 CECILIA Suggs (Mer Boy)	
9	9 LET ME LIVE (Various) (Mer Boy)		29	32 IN A ROOM (Various) (Mer Boy)	
10	10 THE DAY WE CAUGHT THE TRAIN (Various) (Mer Boy)		30	33 IN A ROOM (Various) (Mer Boy)	
11	11 NOBODY KNOWS (Various) (Mer Boy)		31	34 OOH AAR... JUST A LITTLE BIT Gina G (Mer Boy)	
12	12 MAKE IT WITH YOU (Various) (Mer Boy)		32	35 A DESIGN FOR LIFE (Various) (Mer Boy)	
13	13 FASTOVE George Michael (Virgin)		33	36 GIVE ME A LITTLE MORE TIME (Various) (Mer Boy)	
14	14 OCEAN DRIVE (Various) (Mer Boy)		34	37 ON SILENT WINGS (Various) (Mer Boy)	
15	15 WE'RE IN THIS TOGETHER (Various) (Mer Boy)		35	38 FABLE (Various) (Mer Boy)	
16	16 THE NEXT DAY (Various) (Mer Boy)		36	39 I BELIEVE (Various) (Mer Boy)	
17	17 RETURN OF THE MACK (Various) (Mer Boy)		37	40 THANK YOU TO FRIDAY (Various) (Mer Boy)	
18	18 NAKED (Various) (Mer Boy)		38	41 SOMETHING FOR THE WEEKEND (Various) (Mer Boy)	
19	19 IRONIC (Various) (Mer Boy)		39	42 CHARMLESS MAN (Various) (Mer Boy)	
20	20 THERE'S NOTHING I WON'T DO (Various) (Mer Boy)		40	43 PUPPLEHEAD (Various) (Mer Boy)	

# VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	1 JAGGED LITTLE PILL Alice In Chains (Meridian)		21	21 MERCURY FALLING (Various) (Mer Boy)	
2	2 10 THIL I DIE Bryan Adams (Mer Boy)		22	22 THE IT GIRL Shaggy (Mer Boy)	
3	3 OLDER George Michael (Virgin)		23	23 GARAGE (Various) (Mer Boy)	
4	4 MOSELEY SHOALS (Various) (Mer Boy)		24	24 DEFINITELY MAYBE (Various) (Mer Boy)	
5	5 OCEAN DRIVE (Various) (Mer Boy)		25	25 TO THE FAITHFUL DEPARTED The Collective Soul (Mer Boy)	
6	6 (WHAT'S THE STORY) MORNING GLORY (Various) (Mer Boy)		26	26 ALL CHANGE Coyle (Mer Boy)	
7	7 FREE PEACE SWEET (Various) (Mer Boy)		27	27 DIFFERENT CLASS (Various) (Mer Boy)	
8	8 LOAD (Various) (Mer Boy)		28	28 I Love Slinky Red (Mer Boy)	
9	9 WILDEST DREAMS (Various) (Mer Boy)		29	29 THE BENDS (Various) (Mer Boy)	
10	10 HITS (Various) (Mer Boy)		30	30 ELEGANT SLUMMING M People (Mer Boy)	
11	11 BIZARRE (Various) (Mer Boy)		31	31 MELLON COLIE AND THE INFINTHE... Smashing Pumpkins (Mer Boy)	
12	12 1977 (Various) (Mer Boy)		32	32 WORDS (Various) (Mer Boy)	
13	13 WALKING WOUNDED (Various) (Mer Boy)		33	33 FAIRWEATHER JOHNSON Harris & The Beach Boys (Mer Boy)	
14	14 EVERYTHING MUST GO (Various) (Mer Boy)		34	34 HISTORY PAST PRESENT AND FUTURE (Various) (Mer Boy)	
15	15 PEACE AT LAST (Various) (Mer Boy)		35	35 THE PRESIDENTS OF THE USA (Various) (Mer Boy)	
16	16 STANLEY ROAD (Various) (Mer Boy)		36	36 TUBULAR BELMETS (Various) (Mer Boy)	
17	17 THESE DAYS (Various) (Mer Boy)		37	37 PARANOID & SUNSHINE (Various) (Mer Boy)	
18	18 GABRIELLE (Various) (Mer Boy)		38	38 RELISH (Various) (Mer Boy)	
19	19 BROTHERS IN ARMS (Various) (Mer Boy)		39	39 PARLO HONEY (Various) (Mer Boy)	
20	20 GOLDEN HEART (Various) (Mer Boy)		40	40 DOWN ON THE UPSIDE (Various) (Mer Boy)	

# R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	1	<b>KILLING ME SOFTLY</b>	Fugees	Columbia	CD-663435 (SM)	
2	2	<b>ALWAYS BE MY BABY</b>	Mariah Carey	Columbia	CD-663435 (SM)	
3	4	<b>NOBODY KNOWS</b>	Tony Rich Project	LaFace/Arista	7421235621 (BMG)	
4	3	<b>THANK GOD IT'S FRIDAY</b>	R Kelly	Jive	CD-JIVE902 395 (BMG)	
5	5	<b>KEEP ON, KEEPIN' ON</b>	MC Lyte featuring Xscape	East West	A 42877 (W)	
6	6	<b>5 O'CLOCK</b>	Nanchalant	MCA	MCA MCST 48011 (BMG)	
7	5	<b>OCEAN DRIVE</b>	Lighthouse Family	Wid Card/Polydor	576181 (F)	
8	7	<b>SCANDALOUS</b>	The Click	Jive	JIVE 283 (BMG)	
9	7	<b>RETURN OF THE MACK</b>	Mark Morrison	WEA	WEA 0467 (W)	
10	8	<b>STAKES IS HIGH</b>	De La Soul	Tommy Boy	730 (RTM/DISC)	
11	8	<b>TWISTED</b>	Keith Sweat	Elektra	EKR 2227 (W)	
12	9	<b>LADY</b>	D'Angelo	Columbia	12C00L 323 (E)	
13	9	<b>DO U KNOW WHERE YOU'RE COMING FROM</b>	M. Burt featuring Jazmine	Reck	189M02 60 (SBE)	
14	10	<b>BEFORE YOU WALK OUT OF MY LIFE</b>	Mo'Nique	Roady	7432131041 (BMG)	
15	11	<b>DOIN' IT</b>	LL Cool J	Def Jam/Atlantic	12DE15 (F)	
16	14	<b>YOU'RE THE ONE</b>	SWV	RCA	74213383311	
17	10	<b>ON AND ON</b>	Beverlei Brown	Sidesnap	BEV 101 (NET/SM)	
18	16	<b>I MUST STAND</b>	Ica-T	Virgin	SYND15 (E)	
19	13	<b>WOO-HAH!! GOT YOU ALL IN CHECK</b>	Busta Rhymes	Elektra	EKR 2207 (W)	
20	12	<b>I WILL SURVIVE</b>	Chantay Savage	RCA	7432137881 (BMG)	
21	17	<b>THEY DON'T CARE ABOUT US</b>	Michael Jackson	Epic	CD-6629502 (SM)	
22	18	<b>THE GRAVE AND THE CONSTANT</b>	Fun Lovin' Criminals	Chrysalis	12CHS 5001 (E)	
23	18	<b>THIS IZ REAL</b>	Shyheim	Neo Tynbe/Virgin	VUST 105 (E)	
24	20	<b>ONE FOR THE MONEY</b>	Horace Brown	Motown	8605231 (F)	
25	21	<b>GIVE ME A LITTLE MORE TIME</b>	Gabriele	Go Beat	GD0X 139 (F)	
26	22	<b>GET ON UP</b>	Jodeci	MCA	MCA MCST 48010 (BMG)	
27	25	<b>PLAYA HATA</b>	Luniz	Neo Tynbe/Virgin	VUST 103 (E)	
28	24	<b>24/7</b>	3T	MJJ/Epic	6631992 (SM)	
29	30	<b>CALIFORNIA LOVE</b>	2 Pac featuring Dr Dre	Death Row/Island	12DRW3 (F)	
30	16	<b>I GOT 5 ON IT</b>	Luniz	Neo Tynbe/Virgin	VUST 101 (E)	
31	15	<b>TAKE A LOOK</b>	J'son	Hollywood	5786411 (F)	
32	28	<b>DESIRE</b>	Nu Colours	Wid Card/Polydor	5763821 (F)	
33	32	<b>SPACE COWBOY</b>	Jameroqui	Epic	4277827 (SM)	
34	31	<b>ALL THE THINGS (YOUR MAN WON'T DO)</b>	Joe	Island	12IS 634 (F)	
35	29	<b>MISS PARKER</b>	Benz	RCA	CD-7432137292 (BMG)	
36	27	<b>HAPPY</b>	Pauline Henny	Sony	S2 CD-8630692 (SM)	
37	34	<b>THE WORLD IS A GHETTO</b>	Geto Boys featuring P.J.	Virgin	VUST 104 (E)	
38	30	<b>YOU'RE MAKIN' ME HIGH</b>	Toni Braxton	LaFace	73008241611 (Impart)	
39	27	<b>...TIL THE COPS COME KNOCKIN'</b>	Maxwell	Columbia	8631796 (SM)	
40	40	<b>TWENTY FOREPLAY</b>	Jamet Jackson	A&M	CD-5815112 (F)	

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# DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	1	<b>STAND UP</b>	Love Tribe	AMP/PM	5816271 (F)	
2	2	<b>INSPIRATION</b>	Strike	Fresh	FRSHST 45 (SM/SM)	
3	1	<b>ON YA WAY</b>	Helicopter	Systematic	SYXK 27 (F)	
4	3	<b>INDICA</b>	Moving Melodies	Hooj Choons	HOOJ 44 (RTM/DISC)	
5	5	<b>5 O'CLOCK</b>	Nanchalant	MCA	MCA MCST 48011 (BMG)	
6	6	<b>STAKES IS HIGH</b>	De La Soul	Tommy Boy	730 (RTM/DISC)	
7	7	<b>BAD MAN</b>	Sister Bliss	Junk Dog	JDOG12 21 (DMWS/SM)	
8	3	<b>BLURRED</b>	Pannoman	ffreadon	TABX 243 (F)	
9	2	<b>DON'T STOP MOVIN'</b>	Levin' Joy	Undiscovered	MCA MCST 40041 (BMG)	
10	10	<b>KEEP ON, KEEPIN' ON</b>	MC Lyte featuring Xscape	East West	A 42877 (W)	
11	11	<b>I SEE YOU DANCING</b>	Mood II Swing	Groove On	GO48 (Impart)	
12	12	<b>LOVE CAN'T TURN AROUND</b>	Heavy Weather	Pukka	12PUKAA 6 (TRIC/BMG)	
13	13	<b>BRUTE FORCE</b>	Roni Size	Fast Cycle	FCY 009 (SBE)	
14	4	<b>BRAND NEW DAY</b>	Minds Of Men	Perfecto	PERF 121T (W)	
15	19	<b>NO ONE'S DRIVING</b>	Dave Clarke	Rush/Deconstruction	7432138018 (BMG)	
16	15	<b>THEME FROM MISSING: IMPOSSIBLE</b>	Adam Clayton & Larry Mulien	Motown	12MUM 15 (F)	
17	27	<b>WE ARE ONE EP</b>	DJQ	Fiber	FIL 006 (F)	
18	18	<b>ON AND ON</b>	Beverlei Brown	Sidesnap	BEV 101 (NET/SM)	
19	6	<b>TWISTED</b>	Keith Sweat	Elektra	EKR 2227 (W)	
20	5	<b>CAN'T HELP IT</b>	Happy Clappers	Columbia/PWL	7204 0047 (W)	
21	20	<b>(I WANT YOU TO) FEEL</b>	DJ Tonka	Force Inc.	FRM 114 (SRO)	
22	20	<b>SCANDALOUS</b>	The Click	Jive	JIVE283 (BMG)	
23	20	<b>CHORD MEMORY</b>	Ian Pooley	Force Inc.	FRM 102 (SRO)	
24	27	<b>DOIN' IT</b>	LL Cool J	Def Jam/Atlantic	12DE15 (F)	
25	20	<b>CLUB BIZARRE</b>	U96	Urban	5790151 (F)	
26	26	<b>DO WITHOUT</b>	Retrakt	Cleveland City	CLE 13038 (SM/SM)	
27	28	<b>MAGNET</b>	Klubheads	Blue	BLUE102 (E)	
28	28	<b>THIS IZ REAL</b>	Shyheim	Neo Tynbe/Virgin	VUST 105 (E)	
29	29	<b>WOO-HAH!! GOT YOU ALL IN CHECK</b>	Busta Rhymes	Elektra	EKR 2207 (W)	
30	11	<b>THANK YOU/NATIVE LOVE</b>	Wild Women Of Wopce	Shocking Vinyl	SHV1001 (BPR/W)	

# DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	1	<b>FANTAZIA PRESENT THE HOUSE COLLECTION 4</b>	Various	Fantazia	FRIC-LEP/ARC 4M (DMWS)	
2	2	<b>KEITH SWEAT</b>	Keith Sweat	Elektra	255951701/755961701A (W)	
3	1	<b>THE SCORE</b>	Fugees	Columbia	4835491/4835494 (SM)	
4	4	<b>SECRETS</b>	Tom Braxton	LaFace	720082004 (Impart)	
5	2	<b>MY HEART DREAM</b>	Japan	LaFace/Arista	7300826251/7300826254 (BMG)	
6	6	<b>FLUX TRAX 02</b>	Various	Exp	EXP LP 003/EXP/ARC 003 (RTM/DISC)	
7	7	<b>LOVE, PUSSYCATS &amp; CARWRECKS</b>	Funk! Porcizi	Ninja Tune	2EN 236 (W)	
8	8	<b>THE TUTTY PROFESSOR (OST)</b>	Various	Def Jam/Atlantic	CD-5318112 (F)	
9	4	<b>THE HIDDEN CAMERA</b>	Prozet	Science	SBOT 1 (E)	
10	3	<b>DREAMLAND</b>	Robert Miles	Deconstruction	7432132191/7432132194 (BMG)	

# SPECIALIST CHARTS

29 JUNE 1996

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## SINGLES

**TERRORVIBES:** Bad Actress (EMI)  
**COVEGASD:** (VHS). More sterling and  
 enthusiastic pop metal antics from  
 the duo Wright and the boys, taken from  
 the lauded third album *Regular Urban*.  
 Survivors. □□□  
**LOVE TO INFLUENCE:** *Pray For Love* (Mushroom  
 01213). Fall-on soul from the renowned  
 remixers, which is up to the highest  
 standards set by their club chart  
 toppers *Keep Love Together* and  
*Someday*. □□□□  
**SUPER DELUXE:** *She Came On Luminous*  
**LUXURY CD.** Seattle sensitive-types make  
 their UK debut with an ambitious  
 suite of indie pop, US style. It lacks that  
 essential 'zing' factor. □□□  
**DMB:** *Fate (Dedicated) DBH001.* This  
 Liverpool quintet shows their Eighties  
 US hardcore influences on this single.  
 Help from John Peel could raise its  
 profile considerably. □□□□  
**MUNDY:** *To You I Bestow (Epic MUNDV1CD).*  
 A brilliant second single from the  
 long-haired young Irish singer-songwriter.  
 It might be a key and foil but his  
 soulful delivery and passionate vocals  
 point to great things. □□□□  
**FRUIT:** *What Is Fruit? (One Little Indian*  
**1027P7CD).** Kitchens Of Distinction  
 frontman Patrick Fitzgerald poses solo  
 and much more poppy with this odd  
 little single. □□□□  
**THE SUPERNATURALS:** *Smile (Fool CD000*  
**78).** Food has come up trumps again  
 with Glasgow's Supernaturals, whose debut  
 single is immediately catchy, but also  
 capable of warming its way further into  
 your emotions after each play. □□□□  
**LEWIS TAYLOR:** *Lucky Island (C0640).* This  
 debut is a thoroughly accomplished  
 affair with the white Londoner making  
 an excellent fist of black R&B. □□□□  
**68 DOLLS:** *Happy Shopper (Indelnet DOLLS*  
**0550CD).** No pop rock from the  
 most orthodox of the new breed of  
 Welsh bands. It's not bad, but the Dolls  
 have some way to go to catch up on the  
 Super Furrys or Gorky's. □□□  
**INSTELLA:** *The Past (Somebody Loves You)*  
**(Planet X172 1XG).** A beautifully  
 crafted, wistful sound for summer. It  
 could take off if radio fans something  
 lazy, hazy and hooky. □□□□  
**THE LEVELLERS:** *Exodus Live EP (China*  
**W002CD82).** Trailing the double live  
 album and video set, the Levellers fuse  
 the Clash, Led Zeppelin and radical folk  
 in their inimitable rough style. □□□□  
**ARCHIVE:** *So Few Words (Island ARK0001).*  
 The debut from this south London four-  
 piece mixes hip hop vocals over an  
 atmospheric soundtracks backing.  
 Atmospheric and interesting. □□□□  
**RED HOT CHILI PEPPERS:** *My Friends (WEA*  
**W037CD).** The rockers whose recent  
 album *One Hot Minute* reached  
 number two excel at finely-crafted  
 ballads, and this is no exception. □□□□  
**GARY BARLOW:** *Forever Love (RCA 74231*



NO.4. DISPLAYING DIVERSITY

**36782).** Barlow's undisputed writing  
 skills are evident on this wistful ballad  
 which builds to a dramatic climax. A  
 surefire number one. □□□□  
**TWISTER:** *The Clay (Riotan RRSD 110).* On  
 stage, Twister's frontman raved it up  
 like a cross between Jarvis and Iggy,  
 and this deceptively pleasant-sounding  
 song is definitely in the former's  
 territory. Worth investigating. □□□  
**DAMAGE:** *Anything (Big Life BLD129).* The  
 British male R&B livensome come up  
 with a perfectly respectable bump  
 and grinder. A fine debut. □□□□  
**PSYCLONE RANGERS:** *Beatin' On The Bat*  
**PL0 (World Domination WD0036-2).**  
 The latest EP from Pennsylvania's finest  
 garage band is a cracking stomp  
 through the murkier side of American  
 rock. □□□□  
**MICE:** *Dear Sir (Permanent Records CDS*  
**PER33).** Truly emerging from the  
 shadow of All About Eve, Julianne  
 Rann sounds right at home on this  
 hook-laden Britpop cracker. □□□□  
**AMGOS:** *Come Away (More Protein PRCD01).*  
 Frenzied stuff which will be dynamite  
 on the dancefloors but may struggle  
 to make a sales impact. □□□  
**UMBROZA:** *Sunshine (Poptone 7243 82390).*  
 Samples of Bomboloni up-front beats  
 and seasonal sentiments combine to  
 give Umbroza a great chance of  
 repeating last year's top 20 success  
 with *Cry India*. □□□□  
**GINRAGE'S SHIPS (Rampant RAM901CD).**  
 GinRage's skintny glam/pop debut single  
 is led down by a ball of ambition and  
 irritating monkey vocals. □□□□  
**FIREBITE:** *Kiloin (American 7431 3955-77).*  
 Muscular, bass-heavy hardcore from  
 America's latest signees. Promising  
 rather than impressive. □□□□  
**THE BLUNTED BOY WONDER:** *Times Square*  
**(NovaMute NoMe47).** The respected NY  
 producer Steve Stoll goes on a monstet  
 techno excursion and delivers some  
 spinning tracks. □□□□  
**TONEY T. COVEY (M&O Records MAGC66).**  
 An infectious ragga vocal with an up-



INSTELLA: WISTFUL SOUND FOR SUMMER

beat Europop backing makes this a  
 summer single you can see crashing  
 into the Top 40. □□□□  
**NIGHTCRAWLERS:** *Keep On Pushing Our*  
**Love (Arista 7423139042).** A mainstream  
 pop hit between Alysha Warren and  
 vocalist John Reid should see  
 them safely into the Top 40. □□□□  
**SINEAD LOHAN:** *Come Let Me Out*  
**(Grapevine CDGP 5208).** Another delicate  
 but forceful single from the Irish  
 singer-songwriter's debut album. A  
 solid touring schedule should help win  
 converts. □□□□

## SINGLE OF THE WEEK

**ALISHA'S ATTIC:** *I Am I Feel (Mercury*  
**AATCD1). This brilliant pop song marks  
 the debut of the Dagenham duo of  
 sisters and should launch them as one  
 of the nation's finest pop hopes. Simply  
 irresistible. □□□□**

## ALBUMS

**THE MOOG COOKBOOK:** *The Moog Cookbook*  
**(Realtime 725142).** The duo behind this  
 collection of hilarious Moog covers,  
 including *Wearry's* Buddy Holly and  
 the wondrous version of Green Day's  
*Basket Case*, are clearly having a  
 laugh. So will you. □□□□  
**SPOOKY:** *Found Sound (Genetic GENCRD001).*  
 Clanky, experimental, ambient techno.  
 Spooky have their fans and this will  
 more, but omitting the marvellous  
*Stereo* track was a mistake. □□□□  
**NOA:** *Calling (Geffen GED 2965).*  
 Delightfully mixing her Israeli roots  
 with the sass of her adopted New York,  
 Noa displays sufficient diversity to  
 attract interest across all bases. □□□  
**MAX PRIEST:** *Man With The Fun (VUSMC*  
**110). A limp pop reggae album, but  
 the soul-processed single *That Girl* makes  
 it all worthwhile. □□□□  
**THE EGG:** *Albums (ZEN01CD).* Riding on a  
 reputation built on fine performances  
 at last summer's festivals, The Egg's  
 debut album delivers shimmering**

lovers of trancey acid jazz. □□□□  
**AMANDA MARSHALL:** *Amanda Marshall (Epic*  
**EP431212).** The Canadian songstress  
 comes over like a rockier Sheryl Crow,  
 but with less charm. Big in north  
 Europe but will find it difficult to match  
 that success here. □□□□  
**JAKE SLAZGER:** *Don't Let Gravy Beat*  
**Ja? (Warp CD42).** The sort of weird  
 electronic noodlings you'd expect from  
 the ubiquitous techno kid. Fans will  
 love it, but it won't win converts. □□□□  
**VARIOUS:** *Platinum Beats & Metalheads*  
**824783-2).** Despite featuring classics like  
 Alex Reece's *Pulp Fiction*, this collection  
 suggests the once-pioneering label is  
 showing signs of fatigue. □□□□  
**VARIOUS:** *Sounds & Pressure Volume 2*  
**(Pressure Sounds 10).** A varied, flawless  
 second sampler from the On-U Sound  
 imprint that reiterates how well roots  
 fans are being served by its reissues.  
 Lee Perry and Prince Far I stand out  
 among exiled company. □□□□  
**THE GREENGARDENS:** *Get the Buzz*  
**(Alopecia WGLP09).** A fine debut by  
 Portsmouth's notorious orange-fuelled  
 garage/surf outfit—great riffs and fine  
 B-movie lyrics. □□□□  
**THE DEATY TOZERS:** *Face To The Wall*  
**(Mammoth MRO 142).** No longer "just a  
 brass band" after adding brass and  
 vocals, this premier New Orleans R&B-  
 soaked outfit will delight jazz, funk and  
 dance fans simultaneously. □□□□  
**VARIOUS:** *One Voice (EMF Front*  
**PRMCD02).** The likes of Boy George,  
 Marianne Faithfull and Michael  
 Hutchence take on the songs of Japan's  
 15m-selling lite-pop/rock duo Chage &  
 Aska, whose sugary melodies adapt  
 well to Western pop styles. □□□□  
**OBVIOUS:** *Popular Favorites (Crypt CR065).*  
 The US garage-punkers kick ass on a  
 frenzied series of originals and great  
 obscure tunes such as *Brownie McGhee's*  
*1956* knockout *Christina*. □□□□  
**VARIOUS:** *Where Blues Meets Rock Volume*  
**2 (Proogue dist. Pinacote 70921).** A fine  
 collection of 13 tracks by new and  
 established Proogue signings such as  
 Rev Brown, Jan James, Walter Trout  
 and Pat Travers. □□□□  
**RIP MASTERS:** *Don't Treat On Me (Mousse*  
**MSECD 018). Retro country from the  
 pianist and songwriter, who has echoes  
 of Jerry Lee Lewis rockabilly in his  
 delivery. □□□□**

## ALBUM OF THE WEEK

**EDDI READER:** *Candyfloss & Medicine (WEA*  
**06301512-2).** An intimate and hugely  
 appealing album from Reader, whose  
 voice sounds all the better for the  
 restraint with which she delivers many  
 of these musically complex,  
 atmospheric songs. □□□□

This week's reviewers: Piers Alder,  
 Michael Arnold, Sarah Davis, Catherine  
 Eade, Lee Finlay, Lee Fisher, Rob Katz,  
 Duncan Holland, Ian Nicolson, Paul  
 Vaughan and Selina Webb



## ALAN JONES TALKING MUSIC

With a hat-trick of hit singles under her belt  
 since leaving Eternal, Louise now releases her  
 debut solo album, *Naked*. Like the singles, it is  
 a sophisticated blend of solid R&B-based  
 material and sweet ballads. She has a  
 pleasant if not particularly distinctive voice  
 and copes admirably with the songs here,  
 including at least three more potential  
 hits... **Crowded House's** very public demise will  
 be rued by many. Their melodic, understated  
 songs have won them a considerable  
 following and should result in excellent sales  
 of *Recurring Dream—The Very Best Of*  
*Crowded House*, which includes all their  
 better-known songs such as *Weather With*

You, *Four Seasons In One Day* and *Don't*  
*Dream It's Over*. Mainman Neil Finn is a skilled  
 songsmith, who acknowledges his debt to The  
 Beatles, and his colleagues are sympathetic  
 and gifted interpreters of his tunes. A sublime  
 listening experience, enhanced, initially at  
 least, by a bonus 15-track live album... **The**  
**Brothers Johnson** made some memorable  
 soul/jazz/funk in the latter half of the  
 Seventies, and are the subject of  *Ain't We*  
*Funkin' Now*, a long-overdue compilation from  
 the Connoisseur Collection. It includes their  
 commercial highlights *Stomp and Light Up The*  
*Night*, both co-penned by Britain's Rod  
 Temperton, as well as the earlier and frankly

superior *I'll Be*  
*Good To You* and  
 the sublime  
*Strawberry Letter 23*. Not one to make much of  
 a ripple, but enjoyable listening nevertheless... **Captain Jack** is a ludicrous creation, already  
 fearfully popular on the continent. The first  
 Captain Jack single to escape into the UK is a  
 self-titled effort combining a banging techno  
 backing track with some deep-throated  
 singing/rapping. The good captain reffs old  
 dance instructions in a frenetic manner which  
 recalls "sounding off" in the style of the US  
 military drill. A bit of a novelty, but one that  
 shouldn't be underestimated

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Tom Jones  
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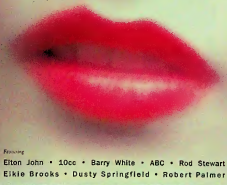
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# GARY BARLOW

## AIMING HIGH WITH HIS FIRST SOLO PROJECT

There's a confident and there's a confident. When Gary Barlow says he's "fairly confident" about his upcoming debut solo album, it's clear what level of success he has become used to.

"I'm hoping to sell 10m copies," he says.

Now that *Music Week* has exclusively heard four tracks from *Open Road*, which is due in September, we can reveal that confidence is justified. The songs display his growing maturity as a composer, but they remain catchy enough to ensure he doesn't lose his Take That fans.

Speaking to Barlow—polite and communicative to the point of garrulousness—was all his fresh start, it is clear that it was always intended he should pursue a solo career.

"Nigel Martin-Smith originally built a band around me and the others were aware of that from the start. I'd always been a solo artist, although I was only playing clubs, and I loved the freedom.

"Then I joined a band and I decided that was what I wanted because it was such a laugh. The whole band thing flowered over 12 months and what was possibly going to last for a couple of singles or an album took on a life of its own."

Events took over but Take That's run came to end, hastened by the departure of Robbie Williams and the desire of the other members to take some time off.

Martin-Smith pointed out that the way the boy band market stood, if the boys were out of the spotlight for any length of time, it could result in oblivion.

At this point, everyone—and Barlow maintains it is a collective decision—decided to call it a day while they were still at the top.

For Barlow, the band's break-up almost meant he could revert to type. Having begun to feel the constraints of the teen format more and more acutely, he seized the initiative.

"Some artists would immediately opt to spend three months doing demos in Monsarrat," says Nick Raymonde, who originally signed Take That to their RCA deal and now A&R's Barlow. "Not Gary. He chose to get straight down to it. London. He couldn't wait."

Barlow entered Metropolis studios in April, just two months after the band's farewell Amsterdam gig.

**'I've taken charge of everything. They're probably wondering where this character has come from, but I think what I'm delivering sounds successful'**

Together with producer Chris Porter, he has spent the past three months honing his debut solo album, aided by a fierce inner resolve and around 43 songs which he already had banked, although he maintains he never deliberately held any back from the band. "No, but there were often eight or nine songs put to one side because they

were too grown up. Back For Good was originally set aside because I wanted a 32-piece string section. Now, I don't have to worry about that."

In fact, Barlow has a free rein on the project, selecting everything from musician to songs and arrangements. He shares co-production credits with Porter, who worked on some tracks on

**'I've really had to work to get this album right, but I'm quietly confident with these songs.'**

the last Take That album *Nobody Else*.

Barlow says, "He's one of the few producers to take notice of the demos I've made. I hate working with producers usually because, in the past, they've all had a strong opinion about the record and, usually, it's been the wrong one."

The person with the strongest opinion this time is clearly Barlow himself. He communicates a powerful sense of self-possession and rigid focus on his future.

"I'm not taking advice of anyone with this record," he says daffily. "I've taken charge of everything. They're probably wondering where this character has come from, but I think what I'm delivering sounds successful."

His freedom is even likely to result in a spin-off club project, a cover of the Roachford hit *Cuddly Toy*, which he is planning to work on with Mark Piccolotti, whose previous credits include work with Madonna.

It all sounds a long way from the authoritarian control reputedly wielded by Martin-Smith over Take That, although Barlow says such stories are exaggerated.

"Nigel earned this reputation as a Swedish manager, but the credit should go to the band because we were the ones to take the music to a different domain and make the shows different.

Nigel was only ever involved with the creative side of the band in the early days and now he's definitely only the administrator of my career, because it's quite obvious to me where I've got to go now," he explains.

That might sound like friction but Martin-Smith is happy to underplay his role then and now.

"I was instrumental in bringing the band together but, once they started to have hits, it was very much a case of everyone in Take That having a say. Now this is very much Gary's solo album and he has been involved in every part of it."

Raymonde agrees, "He's so focused you never have to worry about anything being not quite right because, since you've ever had time to mention it, he's thought of it."

"He's consumed with it, which is great. It makes my job really easy." The first finished tracks from the album suggest Barlow is right to pursue his vision so intently.

Three songs—Always, Today I Lost You and the title track *Open Road*—demonstrate an unfettered songwriting talent, towering melodies and rich

arrangements all matched with some powerful and beautifully phrased singing.

But what is even more impressive is the fact that none of the songs sound like Take That material.

Barlow has, at a stroke, managed to create his own sound, which while utterly commercial and marketable, has a distinctly mature stamp. One track, Always, is potentially massive. It starts as a slow catchy ballad, but builds into a huge dramatic, swirling affair with the refrain, "I'll always be in love with you", destined to bounce around the minds of music lovers everywhere.

The title track, *Open Road*, is another big song which really summons up a widescreen image and again marks Barlow's mastery of more grown-up music. Today I Lost You is more uptempo with a snappy upfront guitar sound that will surprise Take That aficionados without alienating them.

"I have really had to work to get this album right, but I am quietly confident with these songs," says Barlow.

"I'm going for quite an honest sound on the album. By that I mean organic, quite acoustically oriented.

Everything on the LP has been played live, we've not used computers or anything like that. If I do a vocal, it should be as high on the track as possible because I can sing, you know." This point is underscored by the lead single *Forever Love*, an all-stops-out ballad which builds steadily over piano and vocal to a big climax.

"In a way it gives you quite a bad impression of how the album will sound because it's quite upbeat and rhythmic," says Barlow. "It was a safe choice, but the songwriting is such a leap from what I was doing that it will help bring people slowly to where I am now."

*Forever Love* has a number one record all over it, a position it could

**'Forever Love is an obvious choice, but my songwriting is such a leap from what I was doing that it will help bring people slowly to where I am now.'**

well maintain for weeks as carefully selected TV appearances, beginning with the National Lottery BBC1 show, kick in during the life of the single. And one of the song's main strengths as a single is in showing the impressive range and emotion of Barlow's voice.

Some observers have made much of Barlow being the new George Michael and, while there are obvious parallels to the point that Barlow admits to possessing every Wham! record ever released, *Forever Love* has much more in common with Elton John.

"That's fair to say. George's songs aren't as musical as Elton's," Barlow says. "You can tell with his songs that a musician has written them whereas



George's are far more like a four-chord groove which he sings over. With Elton, I know someone very musical has written the songs and that's the way I tend to do things."

In fact, Barlow and John are well acquainted. "Elton has been the only star who has ever offered me decent advice," says Barlow.

"I've known him since quite early on. I've played him some of the songs from the new album, which he has said

Artist: Gary Barlow Project: album LABEL: RCA Studio: Metropolis Production: co-produced

One to WATCH

**SUEDE**  
They've been making a noise that's worth listening to since their debut, but Suede seem set to back bigger and better this year. The single *Trash* is out in July. It's hip-hop meets funk meets rock. It's own a guitar and a piano. It's sure to create a star moment.



# SUN

## GUITAR POP WITH ADDED SPARK

They're young, they're loud and have little experience in the music world, but London's Sun could well be one of the surprise smashes of the summer.

They're part of Polydor's exciting new roster, which also boasts such promising hopefuls as Manchester's Dant Jankins and Limerick's The Driven - acts who should follow in the hit-making wake of such indie style acts as Cast and Shed Seven.

Their debut single (out on July 29) is a fine blast of guitar pop with gloriously tight harmonies making them sound like a punk Beach Boys.

Their live set is sparky, with the guitar noise orchestrated to bring the most out of the harmonies and, at times, they are redolent of wacky US new wave acts.

It's not a comparison either band or their A&R are too bothered about, but both parties are eager to stress that the band has its own sound and identity.

Sun were signed to Polydor by senior A&R Paul Adam after hearing two demos and seeing an early gig. He was initially unimpressed. "The first demo was just OK, but when the manager came back with a second tape there was a song on it that just blew me away," he says. "I really wondered what the catch was, whether they had three heads or couldn't cut it live, but when I saw them play I was convinced."

That song is Lava, which is scheduled to be the band's second single. Before that comes the debut EP led by There Will Never Be Another Me. It is a startlingly impressive blast of guitar-driven pop with glorious harmonies, but Adam says Polydor isn't putting too much emphasis on the track bringing immediate success.

He says, "It's basically a set-up release, something to get the band noticed. All the tracks are good but they have another three or four songs lined up which are far more impressive."

The songwriting force in the band is frontman/guitarist James Broad, a gangly 24-year-old, who could turn out to be one of the UK's better post-Britpop betts. And he's convinced his outfit have more to offer than most of



the swathe of acts currently fighting for recognition.

He says, "There are lots of OK bands out there but not too many with good songs. A lot of them don't have the basic stuff, whereas we are a lot more song-based."

Broad says the band decided to opt for Polydor because they felt the label could devote time and energy to them.

He says, "After meeting all the A&Rs, we were all hoping that Polydor would put in an offer and we were delighted when they did. But we also felt that the label didn't have really huge acts and could therefore pay more attention to us. It seemed to work for Cast and Shed Seven."

The band have already toured the UK in support of Whipping Boy and Strangelove.

Broad says, "We set a little tone to see how well we were doing. If people stood in front of the stage and stayed there - even if it was only 12 or 15 people - we knew we were having some kind of effect."

Generally, the response on the road was good, but Adam is being cautious about Sun's immediate prospects.

He says, "I sign bands I think are great, but you can never tell what the future holds. But I really believe there's a big market for Sun because the songs are so strong. It's always dangerous to make predictions, but I think the band have a potentially massive single in Lava."

It all seems set up for the band and, if fortune favours them, we could all be making big hit music. Leo Finley

# LEWIS TAYLOR

## A SUBTLE TAKE ON R&B

R&B singer Lewis Taylor is a unique creature indeed. Not only is he an unashamedly die-hard Yes fan with enough inactive fuel to successfully re-interpret classic soul music, but he was also talented enough to become the first artist to ever be signed by Island on the strength of a demo sent through the post.

David Gilmore, the A&R responsible for signing Taylor, recalls: "He sent in this battered tape with five tracks on it. We did some demos with him and then signed a development deal around three years ago and left him to find his own sound."

As it turns out, Taylor's sound runs roughly parallel to American soul singer D'Angelo's reinvention of late Sixties/early Seventies soul.

While D'Angelo instills Marvin Gaye's moodier moments with hip hop attitude and beats, Taylor's re-interpretations come from some rather surprising sources. "While I was making the album I was listening to Tangerine Dream, Tim Buckley, Scott Walker's 'Til and Miles Davis' 'Bitches Brew,'" says Taylor.

Like his inspirations, Taylor's take on R&B is more subtle and evocative than contemporary swing's one-track bump and grind. "I'm very, very



Artist Lewis Taylor

interested in atmospherics," explains Taylor. "I tend to conjure up an atmosphere that carries back to some experience I might have had or some other piece of music I've heard. I tend to work on that quite extensively, trying to get the atmospheres I hear in my head down on tape."

For someone who once played guitar for the reformed proto-metal band The Edgar Broughton Band, Taylor's decision to make an R&B album might be a bit surprising. But, as he says,

# BIM SHERMAN

## ROOTS FOR THE NEW GENERATION

After 15 years with On-U Sound, you have to take founder Adrian Sherwood seriously when he stakes his reputation on an album of quality he reckons turns up one or twice in a lifetime. "It's one that sounds completely unlike anything you've ever heard before," he says.

And his faith in the project is such that he's farmed it out to Mantra managing director John Empson, thus lending the whole weight of the Beggar's Banquet marketing and promotional expertise to a project earmarked as one of this summer's three priority releases on the label.

But this is no hot, newly-found artist - it is **Bim Sherman**, one of the key figures in reggae over the past two

decades. However, his new album, *Miracle*, marks the transformation of one of Jamaica's most respected roots reggae singers. It is an acoustic, string-backed album of classic songs, full of live, ethereal textures and intricate percussive touches.

Recorded in London and Bombay, *Miracle* is roots reborn for a new generation; mellow, accessible and laid-back. With the right breaks and the right replay it has all the potential of a true crossover record for the summer of 1996.

Or as Empson puts it, "I heard it one and loved it. It's timeless, it's got crossover appeal. It's a natural."

To Sherman, now resident in London, *Miracle* is the perfect

Act: Sun Project EP Label: Polydor Songwriter: Broad Publisher: EMI Music Studio: Maison Rouge Producer: Ballhouse Boys Released: July 29

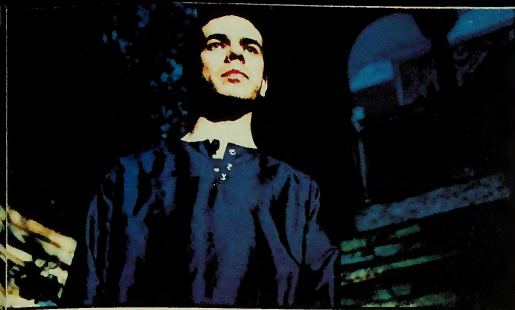
## NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
FEELINE	female-fronted alternative pop band	CHRYSALIS	Dave Harper	albums	Gordon Biggins
MARK GARDNER	The Ride frontman's new solo project	WARNER CHAPPELL	Tim Prior	worldwide publishing	A&R department
LOVE TRIBE	Chicago house with uplifting vocals	A&M	E Smooth	worldwide publishing	Ruth Rothwell
ANDREW MCKAY	film and TV composer	MCA MUSIC	none	worldwide publishing	Barbara Zamojska/Wali Morrison - "We've found a special pop classical composer."
QATTARA	epic house duo from London	SKINNY MALINKY	self-managed	singles plus option deal	Big C - "Following the successful first single on Steel Fish records, here comes the follow up."
THE RAH BAND	commercial funky disco-house trio from Sussex	SKINNY MALINKY	self-managed	two singles plus option	Skinny Malinky A&R team - "A return to form for the Eighties funk heroes."
PETE SHAKER BONES	pumping house and underground techno	XL RECORDINGS	self-managed	three singles and two albums	Ruth Rothwell
SUN	exciting guitar-driven pop	EMI MUSIC	Alastair Cunningham	worldwide publishing	Simon Harris - "They reminded me of The Beach Boys and The Runagames."
THREE COLOURS RED	hard rock quartet with indie edge	CREATION	Terry Thomas	albums deal	David Bagwell - "They're the most exciting band I've seen in ages."
WILSON	guitar-based four-piece from Ashton-under-Lyme	FICTION SONGS	Mike Raven	worldwide exclusive publishing	Kate Dale - "Their manager said 'I can't get their tunes out of my head. He was absolutely right.'"

Compiled by Jake Barnes 011-964 5310, email: urbania@dircon.co.uk

One to WATCH

**LODESTAR**  
 Ultrama's Bassler  
 have split to form  
 and this new act  
 featuring  
 bassman  
 Mattias and two  
 other ex-  
 members have  
 taken a giant leap  
 from the dance  
 scene towards  
 hard sounds of  
 rock. The debut  
 single, Another  
 Day, hits early  
 August, and  
 featuring hard  
 rock track with  
 lyrics well fit  
 their album  
 debut.



Project: album Label: Island Songwriter: Taylor Studio: home Producer: Taylor Publisher: Chrysalis Music Released: July 22

"R&B is something I've always come back to - I wanted that to be the main language on the album.

"No matter how many Killing Joke albums I bought to try to rebel, I always ended up picking up a Sam Cooke record in the end."

Taylor's choice has been vindicated as his spacy soul music has been getting some remarkable responses.

"Lene Ware, who produced a couple of Marvin Gaye's albums, heard it and just freaked," says Gilmore. "There

hasn't been any label hype behind it. We just did a private pressing of about 500 copies and sent it out to people without a press release or photo. They've just been getting back in touch with us."

The buzz circulating among the R&B cognoscenti is the result of a radical change of direction in Taylor's music since he originally signed to Island.

"What we initially had was a generic R&B album," says Taylor. "There was nothing with any identity; there wasn't

anything particularly unique about it. Then I came upon this song called Lucky. That was the first time I realised I had something of my own here. So I said, 'This is the first song I've done that feels like my music, why don't we scrap everything else and make a statement of intent rather than a bit of this and a bit of that.' Let's make an album that says, 'this is Lewis Taylor'."

The eponymous debut album appears in early August, preceded by

unique sound and fits in with what I'm doing on the label. I was committed from day one."

With the transfer came the resources for a final flurry of remixes. Empson says, "We had the time to get the plan right. We'd seen the potential in the remix ideas and had to gradually make sure we had everything else together."

"Bim told me he would like it to be remembered as something he was involved in 10 years time, his legacy."

Now the heat seems to have turned on at just the right time for everyone involved - a good omen is the fact that Sherwood has just scored a Top 20 hit under the On-U Sound moniker with Primal Scream and Irvine Welsh.

Now, Steve Osbourne's highly commercial remix of the first single, Solid As A Rock, is about to hit the summer airwaves and Mantra can start looking for a genuine crossover hit. So will a Miracle happen?

Sherman certainly hopes so. "The time is right. The roots and the belief is coming back. And I'm ready, willing... and waiting."

John Sheridan

the single Lucky (out on July 8), which has the cocky, self-assured feel of an immediate classic, built around a popping bassline, a Joe Meek sample, a simple piano riff, bristling guitar licks and warm strings.

Explaining how Lucky evolved, Taylor says, "I had that bass riff going around in my head for a while. I was listening to Tangerine Dream and Marvin Gaye's Trouble Man and it must have sunk in somehow. I just started to muck about with this riff. I had it for about a year and, one day, I went back to it because I was losing faith in the album I was making at the time. It was an accident like all the best songs."

Taylor plays all the instruments (all of which are live except for the strings and drums) and creates all the music in his own north London home studio.

Working in solitude has enabled him to develop a unique working process. "Once I have a backing track together, I stand at the mic and sing rather than writing lyrics down," he says.

"I tend to sing and whatever comes out comes out. It's a sub-conscious form of writing rather than sitting down and matching this chord to that chord. It's almost improvisational, but it's composition."

Despite his obvious instrumental and production skills, Taylor's voice is the most noticeable aspect of Lucky.

As Gilmore says, "His voice is very undressing. It's extremely sexy and I haven't heard a voice like this in a long time, especially from the UK."

Peter Shapiro

distillation of a unique vocal sound he has perfected over two decades in Jamaica, New York and London, but one which has never reached beyond the ears of the reggae connoisseurs.

Yet the story of the transformation dates back more than four years.

Sherman says, "It began with an acoustic track I videotaped with guitarist Skip McDonald, which was popular everywhere. Then Adrian came in with some great ideas and started putting the resources together to record some more."

By the end of last summer, tapes of the fledgling album were ready for circulation, backed by Sherwood's conviction that Sherman's talent deserved a wider audience.

Although a long-time admirer, Sherwood felt that Bim had never had enough finances to make a good record himself. "Miracle is a truly superb record, which everyone loved immediately. But familiarity breeds contempt and I felt it needed the resources of a bigger company," he says.

Empson adds, "The album has a



Artist: Bim Sherman Project: album Label: Mantra Writers: Vincent, West, various Publisher: Island Music/Various Studios: various Producers: Sherwood, McDonald, Singh Released: out now

## STEVE LAMACQ ON A&R

Sometimes the time lag between writing this column and you getting to read it can throw up some problems. I'm scribbling this on Thursday morning in a hotel in Belfast, but between now and *Music Week* emerging on Monday, the **Sex Pistols** circus will have hit Finsbury Park with who knows what consequences. **Blur** and **Black Grape** will have played in Dublin and the London gig circuit will have seen another 200 bands come and go, desperate for attention. The whole world of rock 'n' roll might have changed... Actually, thinking about it, if 1996 has been about anything so far, it's been about a desire for change and progression - the hope that Britpop and jungle will be the start of something rather than the culmination of British music over the past 10 years... As ever,

people want to know what the Next Big Thing is going to be, not least the kids in Belfast where the Evening Session has been broadcasting from as part of Music Live on tour. The passion for pop here is incredible, particularly among the teen crew who hopefully are all out forming bands as we speak. It's made a nice change, getting A&R source material from them, rather than some bods in the industry. A quick survey of the young audience after the *Lush/Joyrider* show at Queens University puts new Irish hopes **Cuckoo** right up there with a chance... Other bands being mentioned include **Tunic**, who've already established themselves on John Peel's show, and **Baby Shaker**. Their second track, *She's Gotta Habit*, is full of classic, gritty Belfast guitar, built into a new

wavish pop song, complete with a good deal of slightly cringe-worthy hook... Then there's the 29-track tape on offer from **Funksmith** called, for no apparent reason, *Pink*, which has got some pretty exciting stuff on it. They start like pre-Joy Division *Warsaw* were before turning into a mournful, hardcore *Tindersticks* (not a great comparison, but there's a woman trying to clean my room!). They also employ Public Enemy beats and weird cut-ups of speech. All very roughly recorded and raw, but full of ideas. It's not the Pistols, but it's good for a change...

● Steve Lamacq presents *Radio One's Evening Session* with Jo Whaley, Mon-Thu 7-9pm



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Additionally, we will be recruiting for Assistant Managers, Sales Assistants and Warehouse Staff to be based in Lisbon, Oporto and Oslo. Interested applicants should state which vacancy/store in a covering letter. (Ref: 2179).



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# DOOLEY'S DIARY

Remember where you heard it: The team at Telstar got quite a surprise when they got off the plane in the Algarve for their annual sales conference to find thousands of screaming kids, TV crews and the national press camped out waiting for them. Their conference theme, **Beachwatch**, which encouraged delegates to don red swimsuits and shorts, had been misheard by the local jeep hire company, who spread the news that **Baywatch** was filming its next series in town. Still, enjoying their 15 minutes of fame to the full, Telstar's lot duly obliged the crowds with autographs and pics before being whisked off to their hotel on the beach... Who says going to the dogs is boring? Greyhound owner and head Food honcho **Andy Ross** was enjoying a pleasant evening at Walthamstow's track with **Honest Guv** and the mutt's co-owners **Damon Albarn**, **Robin Gibson** of Food and **Dave Long** of Equator when ITV grabbed him for a snap interview. Why was he there? they asked. While Ross explained on camera how he liked the convivial nature of such meets, a naked man vaulted the perimeter fence, danced around the track and then chinned three security guards who tried to restrain him...



It has taken one-and-a-half years to build, but the wraps have finally come off Virgilia's new west wing at Kensal House in west London. After years spent cooped up with number crunchers from accounts, personnel and information technology, the hep cats in A&R breathed a collective sigh of relief (just joshing, we know you double entry boys swing) when the suits moved into the new building to keep **MI Paul Conroy** company in his new office there. Conroy and office managers **Gila Slope** and **Fran Banfield** kept the party bubbling.

Much fun and games at the **Alisha's Attic** showcase on Thursday where the booze flowed like there was no tomorrow. But Mercury boss **Howard Berman** was having a tough time of it. Twice he went to the bar to get drinks for guests and twice was heard to say, "I'm paying for this party and I'm the only person getting warm beer" ...He's coming back and he's available - former PolyGram chairman turned professor **Maurice Oberstein** tells us he's moving back to the UK in the spring, and he'd be interested in a (suitably challenging) new role... **Dave Balfe** meanwhile, now head of A&R at Columbia, is on the lookout for people with ears... Steve a thought for **EMI UK's** top brass, who missed England's finest moment (so far?) last Tuesday, by spending the entire England vs Netherlands match in a presentation at EMI's international MDS' conference in the Algarve although, tantalisingly, they could hear snatches of the commentary through the wall... The man with a most appropriate surname for an England supporter, **Bob England** of Hurricane Entertainments, popped up on the box the other day to relate

his "where were you in '66?" story for **We Won The Cup**. Bob told how he missed the England v Germany final because he had to drive his family to their holiday camp. "When we finally got there, there was one tiny 14-inch portable in the ballroom and about 400 blokes around it. I listened to it on the radio"... Congratulations to **Columbia** for the **Fugees'** now legendary cover, which has now become the most played track on UK radio since Music Control's airplay records began... Official recognition is growing for **War Child**. **Jim Kennedy**, who has worked tirelessly, and often in dangerous conditions, as the charity's field director in Mostar, received an MBE in the Queen's latest bout of gong-

Naked is name of the new album. But if Louise's legion of fans were disappointed that the ex-Eternal singer didn't strip off to celebrate a sneak preview of her waxing, they hid it well. Around 4,500 price winners from a Smash Hits and nationwide **Our Price** in-store competition lifted up last week to press the flesh at the retailer's King's Road, Edinburgh and Bristol branches.



giving... That **Eddie Merckx** of the magazine publishing world, **MW** publisher **Andrew Brain**, would like to thank all those who helped him raise **£1,585 for the British Heart Foundation** by sponsoring him on the London to Brighton bike ride last week... **Goog** goes all round to **White Room** producer/production person **Leigh Chapman** who has just presented remixer **hubbie Ben** with a bouncing **8lb 7oz male sprog, Sam**... And to **Island A&R** director **Nick Angel** and his wife **Karen**, whose latest project is **6lb 1oz baby girl, Eydie Maureen Isabella**.....



Garbage, Ash, Crisley, Mushroom can't move for hitmakers at the moment. And here's another one. Antipodean rocker **Peter Anderson** has racked up more than 200,000 sales of **Mysterious Girl** since its re-release earlier this month. Not being ones to pass up the opportunity of marking such an occasion, big cheese **Korda Marshall** whipped out the silver disc for an impromptu presentation outside the label's Chelsea HQ. Pictured (from left) are **Claire Powell** and **Sue Harris** from Blitz Management, **Andre Marshall** and head of international marketing **Nina Frykberg**.

**Editor-in-Chief:** Steve Redwood. **Managing editor:** Selina Webb. **News editor:** Martin Talbot. **A&R Editor:** Leo Priday. **Reporter:** Catherine Tate. **Contributing editor:** Paul Gorman. **Group production editor:** Sharon Hiskind. **Senior sub-editor:** Roger Fane. **Robertson:** Paul Vaughan. **Editorial assistant:** Ruth Gaze. **Group sales manager:** Paul Bladwell. **Deputy group sales manager:** Judith Birtles. **International sales manager:** Matthew Tyrrell. **Sales executive (advertising):** Ben Church. **Artists:** Cuthbert. **Shelley Wood:** US sales executive. **John Hunter:** Sales executive (advertising/entertainment). **Anna Sprunt:** Richard Cole. **Production controller:** Louise Stevens. **Bar Millie Freeman:** Entertainment Ltd. **Group ad production manager:** Cameron Brown. **Managing Director:** Douglas Sinclair.

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