



# Musicweek

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For Everyone in the Business of Music

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## Macdonald: 'I had to go'

by Martin Talbot

Andy Macdonald launched an outspoken attack on PolyGram last week after finally agreeing to sell his remaining shares in Go! Discs to the major 14 years after founding the label.

Macdonald walked out of Go! Discs on Tuesday after selling his 51% stake and leaving PolyGram as outright owner of the company. The major acquired a 49% share in 1987.

Describing the negotiations as "very painful", Macdonald voiced his disappointment in taking the decision to leave. "It must be stressed I am not willingly leaving the company I founded 14 years ago," he says. "Go! Discs is my life's work and obsession."

"Over the past 18 months, however,

it has become increasingly apparent that PolyGram is not interested in negotiating the kind of deal which would have preserved the label's independence. Under such circumstances, and with the greatest reluctance, I felt I had no option other than to resign.

"There is much more to this episode than meets the eye but, at the moment, I see no purpose in becoming involved in a public slugging match with PolyGram over the entirely regrettable way in which it has behaved while pursuing this oppressive acquisition of my company."

Macdonald's comments were received with surprise by PolyGram UK's chairman and ceo John Kennedy. "It's a bit strange of Andy because it is his decision whether he sold his shares

and whether he wanted to stay or not," he says. "We wanted him to stay."

Kennedy says he is disappointed that Macdonald is no longer involved with the label. The deal does not include a "non-compete clause" and leaves the Go! Discs founder free to make future plans, which Macdonald says are likely to be unveiled within the next month.

Kennedy dismisses suggestions that Paul Weller's Go! Discs contract includes a "key man" clause allowing him freedom to leave if Macdonald quit the label. The only act to have such a clause is The Beautiful South who have decided to stay, says Kennedy.

Kennedy stresses that Go! will remain independent of the rest of PolyGram, but that future plans for the

label will be announced after discussions with the label's artists, their managers and staff. Kennedy says he has already spoken to senior A&R man Ferdy Ungor-Hamilton and marketing director Tony Crean, but that general manager Mike Heneghan was away on holiday last week.

The label's autumn schedule kicks off this week with the release of the new Beautiful South single Rotterdam to radio, ahead of its retail release on September 23. Their as-yet untitled album is released in October, and follows the 2m-selling Carry On Up The Charts greatest hits. A Trash Can Sinatras album is also due early next month, with the Gabrielle single If You Really Cared out on September 16.

● How the talks concluded, p3

### THIS WEEK

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One Little Indian revealed details of the new Björk album at last week's Pinnacle sales conference. Björk, who made an appearance on the final day of the conference, will have the album *Tellus* released in January or February, following the single *Miss You In January*. The first airing of the new material will be through limited-edition 12-inch releases featuring mixes by acts including Goldie and LFO. See conference report, p6

## EMI sales rep killed in car accident

EMI Records sales rep Michelle Emerson died in a car crash on Monday morning.

Emerson, EMI UK rep for Anglia, was travelling from her home in North Walsham, Norfolk to work in Norwich when her car skidded and collided with a lorry. She died instantly.

The 22-year-old joined EMI 10

months ago and was responsible for selling in albums and singles for EMI UK and Chrysalis across the entire East Anglian region.

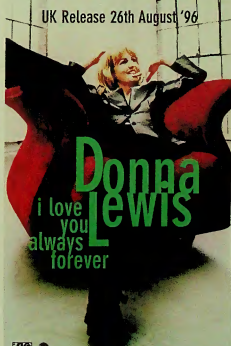
Her funeral took place last Friday, attended by Richard Cottrill, EMI Records managing director for commercial marketing, sales and distribution and a number of other EMI staff.

## Delegates flock to join Dublin ITC

In The City's move to Dublin for next month's conference has been welcomed by the music industry with registrations running twice as high as last year.

Besides an interview with Brita president Clive Davis and contributions from lawyer Don Passman, techno pioneer Tim Renner and *Hits* magazine's Lenny Beer, the event will feature live performances from acts including Super Furry Animals, Mundy and Space. For registration details call Kate on 0161-839-3390.

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## Holland bounces back to PolyGram

Warner Classics head Bill Holland is returning to PolyGram after seven years to head the most successful classical division in the industry.

Holland joins PolyGram Classics on September 2 and will replace PolyGram Classics and Jazz division director Peter Russell when he retires later this year.

Holland moved to Warner in 1989 from PolyGram and was made managing director of the UK classical department in February. He says the return to PolyGram has been in the pipeline since March 1995.

"It's probably the longest courtship

in the history of the music business," says Holland. "It was like prolonged foreplay which was, in the end, mutually satisfying to both parties. Rob [Dickins, Warner chairman] knew PolyGram was interested and promptly promoted me early this year, but PolyGram came back."

Holland was poached by PolyGram chairman and ceo John Kennedy. "I'm delighted that Bill will be developing and implementing the strategies which will extend PolyGram's position as the number one company in the UK Classics and jazz markets," he says. Holland will report directly to Kennedy.

PolyGram's position in the second quarter classical market shares underlines its traditional dominance, showing it with a 25.7% share. Its closest rival is EMI Premier on 18.7%.

In his seven years at Warner Classics, Holland has built the company into a force in the business through the success of its Three Tenors and Gorecki albums and a string of inventive compilations, including *Sensual Classics* and the *Ultimate Opera* Collection albums.

Warner Classics' general manager Matthew Cosgrove will take the helm after Holland's departure.

▶▶▶▶▶ HMV PREPARES FOR MASSIVE TV CAMPAIGN - p3 ▶▶▶▶▶

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Congratulations to everyone at  
WEA UK, Alanis Morissette, Glen  
Ballard and Scott Welch on the  
phenomenal success of 'Jagged  
Little Pill'.

*The Dogs Bollocks !*

# prepares to mount massive TV campaign

by Paul Williams

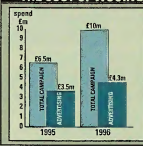
HMV is planning to dramatically raise its television advertising profile as part of its biggest Christmas campaign to date.

Details of the campaign, which includes an ad spend expected to top £4m, were presented to record companies last week. Marketing manager Paul Goodwin says, "We have basically taken last year's success and built on that. The biggest change is that, in the past, HMV has been very display-led. What we're trying to do is make it very much advertising driven."

The advertising will centre on the tag line Get What You Want For Christmas From HMV, and will pave the way for the long-awaited completion of the chain's marketing strategy review, which is expected to see the end of the slogan "know HMV, know music".

Earlier this year, HMV appointed Beeching, Dowell and Stubbs as its sole advertising agency. Goodwin says this gives the retailer more options and greater creativity. "Last year, we had a

## THE COST OF WOOING THE CHRISTMAS SHOPPERS



HMV's £4.3m Christmas advertising spend this year marks a substantial increase on last year's £2.5m festive campaign.

The total campaign package, including above-the-line advertising, co-op deals and promotions with *Radio Times* and UCI cinemas, amounts to £10m, compared with a spend of £5.5m on the Christmas 1995 campaign.

The increases are a reflection of the higher costs of advertising on ITV - last year HMV mainly used Channel Four - and a higher number of ads.

Channel Four package and that was it," he says. "This year, we're committed to buying good quality airtime. The message is 'whatever you want at Christmas we've got it'."

"We're not just competing with Virgin Our Price, but Next, The Body Shop, whatever, and we want to get it across that you don't have to spend £25 on a shirt. You can spend £12-13 on a CD instead."

A successful tie-in last year with *Radio Times*, offering £1-off HMV gift vouchers, will be repeated and money-off vouchers will be given out in UCI cinemas and on the London Underground.

A television tie-in is also planned with a pizza company, centring on a competition giving away 10,000 CDs. There will also be £2-off vouchers on 2m pizza boxes.

## EMI joins attempt to take over Classic FM

EMI is to make its first move into UK radio ownership by taking a stake in GWR if the Bristol-based group is successful in taking over national classical station Classic FM.

EMI, which had previously expressed interest in becoming a shareholder in Classic FM, will acquire 10% of the station's parent company GWR if the £71.5m deal goes through.

GWR chairman Henry Meakin says the group has been closely allied with Classic FM from the start as GWR put together the application for the licence and GWR chief executive Ralph Bernard and Meakin sit on the Classic FM board.

"It's the only FM national commercial network in the UK, and as such, it is an extremely valuable asset," says Meakin. "EMI's role will be key, because it will help us with international expansion."

GWR, which holds 32 UK radio licences, is disposing of 80% of Leicester Sound and 11% of London News Radio because of its acquisition of the classical station would push it over the permitted share of the UK radio market. It plans to dispose of other interests over the coming months.

## Kennedy vows to keep Go! Discs on course

The conclusion of PolyGram's acquisition of Go! Discs last week brought the curtain down on protracted negotiations going back 18 months. But it is the past four weeks which have seen the drama reach its highest pitch.

When, three weeks ago, rumours circulated that Go! Discs founder Andy Macdonald had walked out, the official line was that talks were continuing.

Frustrated at his inability to make any progress with one of the industry's toughest negotiators, PolyGram chairman and coo John Kennedy, Macdonald had left for a fortnight in Sardinia.

On his return 10 days ago, he told Kennedy he would make a final decision over the weekend. And last Monday, his mind made up, Macdonald instructed his lawyers to call a completion meeting. By Tuesday, he had quit the label.

## THE STORY OF GO! DISCS

1983: Andy Macdonald launches Go! with £1.50.

1984: Worldwide licensing is secured by Chrysalis.

1987: After Chrysalis deal ends, PolyGram takes over and acquires a 49% stake.

1988: The Beautiful South give Go! its first number one album.

1996: PolyGram buys Go!, Macdonald quits.

While Macdonald insists he is keen not to fuel a row with PolyGram, he is dissatisfied with the way the negotiations were conducted.

Macdonald says his negotiating position centred on his keenness to preserve the independence of Go! Discs. "The goal posts kept moving throughout the talks. It became evident PolyGram was



Deceptive's new Earl Brutus album *Your Majesty, We Are Here* will be the first to be offered at a reduced price of £8.99 on CD in an initiative focusing on the label's debut acts. The album, out on September 9, will be sold to retailers at £5.05 on CD and £2.76 on vinyl. Deceptive managing director Tony Smith says the promotion follows a successful experiment with the Collapsed Lung album, offered at £3.99 earlier this summer. The £8.99 offer will extend to a back catalogue campaign covering albums by Collapsed Lung, Elastica and Snuff in December.

only interested in complete ownership of the company," he says.

It is a point which Kennedy disputes. He says Macdonald was offered a similar deal to the one in which Sony allowed Creation founders Alan McGee and Dick Green to retain a creative and financial interest in the label.

"That's exactly what we did offer," Kennedy says. "We wanted Andy to keep his shareholding and remain involved. That's what he turned down."

Kennedy acknowledges that, with Macdonald's departure, Go! has lost a crucial part of its character. The initial creation of staff at the label was disappointing. "I work for Andy Macdonald," says one. "It's very demotivating."

And Kennedy says, "There will be some staff who will want to leave, but we are keen to keep things as they were."

## Tower plans Christmas catalogue

Tower Records is undertaking its biggest Christmas campaign to date with a £1m-plus in-store and TV ad spend, focusing on ITV and Channel Four. The campaign will also include a Christmas catalogue, which will be inserted in copies of *Time Out*, *The List* and *Hot Press* and distributed in-store. It will be Tower's first Christmas campaign since the appointment of University McCann London as its advertising agency and forms part of the chain's increased marketing activities around the 10th anniversary of its flagship store in Piccadilly, London.

## Jervier inks deal with Sony

Sony Music has finalised its deal with Steve Jervier to create a new label called Lifestyle, which will be marketed by Epic Records. Jervier has produced Take That and Eternal and A&R'ed Darkman and Ultimate Kaos. The first releases are expected early next year.

## Bailei votes associate

Vox magazine's associate editor Stuart Bailei is leaving the magazine at the end of next month to return to Northern Ireland. Bailei has been at the IPC music monthly for a year after eight years at NME. He will freelance for NME and Radio Ulster.

## Sovereign to release Stanfield LP

Sovereign Music is to release an album of Lisa Stanfield recordings made 14 years ago, after reaching an out-of-court settlement with the singer. Sovereign reached the agreement after a four-year legal battle, with Stanfield saying she was happy for her fans to buy the album as long as they knew the tracks were recorded when she was 16. The album, *Lisa Stanfield In Session*, will be released on September 2, distributed by BMG/Target. Stanfield is currently recording a new studio album.

## Metal Hammer sees circulation surge

Rock magazine *Metal Hammer* has recorded a circulation increase of 28% year-on-year to 31,438 in the latest ABC figures. The figure, which covers the first six months of the year, is also up 11% over the second half of 1995. The October issue, which is out on September 17, comes with a cover-mounted 15-track CD.

## Virgin Radio makes Jo'burg move

Virgin Radio has applied for a Johannesburg radio licence as part of a consortium of South African companies. The station would target 15- to 35-year-olds with a mainstream music format.

## Camden goes live

Camden Council is staging the Camden Mix festival in October as a follow-up to last year's Camden Live event staged by Radio 2. The event, which runs from October 25 to November 2, will feature concerts at various venues in the north London borough, seminars and an exhibition of rare photographs of artists including The Sex Pistols, Billy Idol, Poly Styrene, Blondie and The Clash.

## Viking recruits Red Rose pair

Yorkshire's Viking FM has appointed Mel Booth as managing director and Mark Matthews as programme controller. Both move from Lancashire's Red Rose.

## Ash album hits platinum status

Ash's 1977 album has been certified platinum. The only other BPI award last week was a silver certification for the X-Files soundtrack, *Songs In The Key Of X*.

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## COMMENT

### Macdonald: a sad day for all

There can be few in the industry who hear of Andy Macdonald's decision to leave Go! Discs with anything other than sadness.

Everything about the label was shot through with his personality and, whatever happens, it can never be quite the same again. Who knows – maybe Macdonald had simply had enough. But whatever went on behind the closed doors of those protracted negotiations, there's more than a hint of paths about the fact that the outcome appears, in varying degrees, to have disappointed everyone.

### Don't squeeze out the talent breakers

The industry depends on having a bedrock of dynamic and visionary labels in the Go! Discs mould, and the Pinnacle conference ought to be a good place to spot the next generation.

Sure enough, this year's event had some nascent talent on show, labels which might develop into the creative hotbeds of the future, given their chance. According to Pinnacle managing director Tony Powell that chance is dwindling by the day, thanks to the stronghold being tightened around the singles market by retailers demanding better and better terms, and the majors who can afford to oblige them.

Powell warns that, if current trends continue, there's a real possibility small companies will be squeezed out of the singles market altogether. Speaking to a few of them, it's clear he's not being pessimistic for the sake of it. Of course it's a thorny one, but this is a problem which at least deserves proper consideration by the whole industry. It's 20 years since the launch of Stiff, 13 since Go! Discs launched with Billy Bragg, 22 since Creation released 73 In 83 by The Legend.

No-one wants to envisage a future in which such labels are unable to flourish.

Selina Webb

## PAUL'S QUIRKS

### Something's amiss with import prices

If the Germans are complaining that cheap UK imports are harming their business (*MW*, Comment, August 24), then there must be double standards operating somewhere within the industry! With prices in the UK breaking the £5 barrier for CDs, how much discount do UK record companies give to exporters and how can they ship product manufactured in Germany back to its country of origin at a lower price than the German retailers can buy if from their own record companies? We've heard all the price arguments before – the artists want their music to be recognised as having a certain perceived value, the music companies want to ship as many copies as possible at the highest possible price and the retailer wants to sell at a competitive price with a realistic profit margin.

Yet somewhere these ideals change and the companies are shipping boat loads of top-priced product at rock-bottom prices to anyone who can take container size deliveries. Hence the galling situation for indie retailers when they can buy the product cheaper from the local sweet shop than they can from their normal suppliers and get a free exclusive CD throw in.

### We were right about tokens

The failure to revive a national record token scheme was blamed firmly on retailers who weren't prepared to back the idea from the off, but preferred to wait and see how it developed. The main drawback was that there was no incentive to sell a token.

If a retailer sold a £10 token then they would have been billed at cost plus 5% service charge – that is, £10.50 – but dealers who redeemed tokens would receive the full token value with no charges. This was obviously the wrong way round, but it made life easier for the scheme's operators – maybe indie retailers got it right!

Paul Quirk's column is a personal view

## NEWS

The Gallagher brothers will feature on two separate covers for the October issue of *Empire's Select* magazine. Published next Wednesday (September 4), the issue will have an increased print run of 135,000. Half will feature Noel on the cover, the other half Liam, as a trail for an exclusive Oasis interview and coverage of the band's Loch Lomond and Knebworth concerts. *Select* editor John Harris says, "The gigs were the biggest events of the summer and doing double covers is one way of recognising something significant, as *Mojo* did with the return of the Beatles. And attracting 330,000 people is easily as significant as the Beatles coming back." Although Harris says *Select* will examine the sales of the respective covers to determine which of the two brothers is the most popular, he expects both versions to sell out. *Select's* most recent ABC figure showed circulation of 105,128.



# Industry raises voice over new noise Act

by Paul Gorman

The BPI is to consider calls for an industry-wide campaign against the Noise Act, which sets a maximum volume for music played in domestic premises.

The new act, which was given the Royal Assent last month after being sponsored by Ealing North Tory MP Harry Greenaway, gives police the power to seize equipment used to play music above a "permitted level" between 11pm and 7am.

This level, which is laid down by the Home Secretary, has an upper limit of 35 decibels, which campaigners say is equal to the sound of the human voice. An on-the-spot fine of £100 can be levied against offenders.

Anti-Static Records general manager Dave Stone, who believes that the dance industry could be harmed by the implementation of the regulations, says, "This law is draconian. Leisure time is limited enough these days and often the only time people get to listen to music is late in the evening. The seizure of audio equipment is an industry issue." At last week's PopKomm, Stone presented a file on the act to the BPI urging the organisation to gather support for a

### CLARY BACK WITH NEW JUNGLE VENTURE

Former Edal managing director Andrew Cleary has joined forces with the owners of music industry travel company Travel By Appointment to form a label, publishing and management group.

The Jammin' Music Group, which was launched at PopKomm, will comprise JAM Management and JAM Publishing together with the M&A Records company, which was established by TBA founders Maurice Veronique and John Gianquitta in 1990.

Cleary, who is joint managing director with Veronique, has signed Alison Sinicko to M&A and licensed a remixed version of the 1994 Wayne Marshall hit, G-Spot.

TV producer and director Terry Jarvis has

also been recruited on a creative consultancy basis.

Among the other first releases from the label will be the theme to Jeriv's new BBC2 series *Get On* which starts in October, recorded by M&A signings 21st Century Women, and an album titled *Cash Of Cultures*.

Cleary, who was re-elected to the BPI council in June four months after being sacked by Edal after refusing to pay a fine following anti-bumping charges, adds that besides other R&B signings De'Nelle and Yafayo, he is bringing Carl Cox, The Retreat and Giles Martin to the management company.

campaign to amend it. BPI council member Paul Birch says the organisation will look into Stone's claims. "Obviously a subject like this needs discussion," says Birch. "We'll be raising it at our next council meeting."

Stone is not in favour of all restrictions being lifted. "What is needed is a compromise, so that people are able to use their leisure time and listen to music without interfering with the rights of their neighbours," he says.

Calls for the industry campaign came

at the eighth annual PopKomm conference in Cologne which drew to a close after four days last Sunday (August 18).

A record 14,107 delegates and 633 exhibitors from 19 countries attended the event, which had a strong British flavour with the number of UK delegates up to 700.

The BPI indicates that companies are showing increasing interest in the event each year with 22 companies on the British Ad PopKomm stand this year, twice last year's number.

## German angle jeopardises CD source tagging accord

Three more CD-tagging tests are being planned for the UK even though efforts to establish a common European security system are being hindered by developments in Germany.

While UK retailers believe tagging the packaging itself is the most effective system, Germany, Europe's biggest music market, is pressing for a system which relies on having a tagging device put on to the CD.

Bard general secretary Bob Lewis says, "Until we get some form of pan-European agreement, I don't know where we're going to go. We will try to get the UK active, but to make it cost-effective and viable we'd have to have a mass market."

Richard Green, EMI technical director for manufacturing, points out that any device put on to a CD can be no more than one-tenth of a

millimetre thick, otherwise it breaches CD specifications set down by Philips, which has the CD patent. So far, no suitable material for such a tag has been found.

Despite potential difficulties ahead, HMV and EMI are to press on with Bard-approved tests which began on July 14 with the release of Reel 2 Reel's album *Are You Ready For Some More?*

The next tagging release is set to be Belinda Carlisle's debut album for Chrysalis, *A Woman & A Man*, out on September 30. The test will again be sponsored by security developer Sensoromatic and will use the acoustic-magnetic UltraMax security system.

Two other tests, to be undertaken in the next 12 months, could include a gangsta rap product which Sensoromatic's Mark Stafford says are particularly vulnerable to theft.

## BMG name change to reflect expansion

BMG Records has changed its name in a bid to reflect more accurately the group's expansion in a number of entertainment areas.

The company will now be known as BMG Entertainment International UK & Ireland Ltd, a move chairman John Preston says is essential to mirror BMG's development as it evolves into a global entertainment company.

The move coincides with the completion of the restructuring of the international operations of its UK companies, which last month saw the promotion of Anna Broughton to head of international for RCA. She has appointed Julian Wright, previously at MTV, as international marketing manager, as well as Kate Bradlett and Heather Metcalfe as promotions executives. Chrissie Harwood continues as a consultant and Jonathan Rice is appointed international assistant.

John Howes becomes head of international for Arias (BMG Eurodisc Ltd), while two newly-appointed international project managers – Heloise Williams and Deli Salih – will report to her.

# Share prices hot up in EMI's solo City debut

by Paul Williams

EMI Music's demerger from Thorn received enthusiastic support in the City, as share prices for the newly-independent music division rocketed at the start of last week.

By the end of last Monday - EMI's first day of separate trading - its share value had increased by 37.5p to £14.60, performing better than analysts expected and becoming the FTSE 100 Index's best performer of the day.

In contrast, Thorn, the less glamorous part of the pairing, saw its price fall from a starting price of £4.09 to £3.91 at the conclusion of Monday's business.

The share movement underlined the strength of the EMI Music division, which comprises the EMI Music Group and HMV retail chain, as well as the Dilsons book chain - compared with the Thorn rentals division.

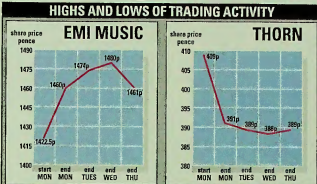
Merrill Lynch analyst Wayne Sanderson says, "On Monday there seemed to be people willing to buy the EMI part who weren't too keen on retaining the rental side, which forced the EMI price up. The increase was slightly more than we expected." EMI's shares are now performing twice as well as rest of the stock market in relation to the company's profitability, he says.

The huge increase in share value fuels speculation that possible bidders may now view the company as too expensive to buy.

But Sanderson, who believes there is a better than 50-50 chance EMI will be sold, says interested parties could well take a long-term view; while the shares may appear expensive to individual investors with a two-to-five-year view, a corporate bidder such as Disney or News International would have a longer-term strategic ambitions, he says. "If there is a bidder out there willing to pay that sort of money, they'll be taking a 10- or 20-year view of things," he says.

Cliff Dane, of Media Research Publishing, agrees with Sanderson in picking out Seagram-owned MCA as the most likely bidder. But Dane estimates any buyer would probably have to pay a 30% premium on top of an already-high market price.

"You'd have to have tremendous faith



After a dramatic start to its independent life, the share value of EMI Music and sister company Thorn settled down towards the end of last week. Early speculation that MCA might be mounting a bid saw EMI Music's shares rise by almost 60p in their first three days of trading to £14.60. After early optimism disappeared, their price levelled out to £14.61 at the start of business on Friday, leaving the company with a market capitalisation of £1.68bn.

In contrast, the value of Thorn shares slipped by 20p to a low of £3.89 at the end of business on Wednesday. The shares recovered by 1p on Thursday after it was revealed that non-executive director Andrew Stone bought 5,000 at £4.04 on the Monday, sparking rumours of a Thorn sale.

in the future of the record industry and the peculiar attributes of EMI to pay a price which is 30% higher than the present share value and it's also a big deal, so it cuts out a lot of smaller potential bidders. I'm not saying no one will have it, but it's a big thing to swallow for someone," he says.

Dane, author of the UK Record Industry Annual Survey, points to the effects the demerger has had in helping to boost the company further. "The notion of demerger is all your management is focused on that one business," he says.

"You won't get the board which has half the people used to renting out washing machines. It's a more focused company in one key market," he adds.

But Sanderson sounds one note of caution: "If a bid doesn't happen in the next couple of months, some shareholders may become bored and lose interest," he says. "We think the share price adequately reflects the potential of the company on the up side and we see little down side."

Meanwhile, Hodder & Stoughton this week publishes a history of the Thorn EMI group, which criticises the logic of

the initial merger of Thorn and EMI in 1973. Written by former Thorn head of corporate affairs S A Pandit, who worked for the company for 17 years, From Making To Music: The History Of Thorn EMI will be launched on Thursday (29) in London's West End.

The book suggests that the merger of Thorn and EMI was partly driven by a quest for balance and to link a group of diverse businesses to gain commercial advantage, but it was flawed in two respects.

Pandit says, "Thorn underestimated the problems of achieving the links it sought in staging the merger" and overlooked the fact that links between the components brought little advantage if each of the businesses was not competitive in its own sphere."

Pandit describes the 10 years leading up to 1985 as "disastrous" for Thorn EMI, whose share value fell by two-thirds.

In the following decade, he says, previous policies were reversed and diversification gave way to "a relentless pruning on a scale unprecedented in Britain", all of which reached its logical conclusion with the demerger.

## Springsteen issues second writ

Bruce Springsteen has followed his legal action against Bristol Independent Flute International with a further writ against manufacturer Mayron UK. The writ was issued last Monday following Flute's failed attempt to have the initial writ struck out. Both actions relate to an album of Springsteen recordings from the early Seventies which Flute was planning to release an album titled *UncleBurt*. The Mayron writ seeks damages and an injunction restraining the manufacturer from copying any part of 16 tracks.

## US sales show recovery signs

The US record industry is showing signs of recovery, according to new half-year trade delivery figures which show record sales up 6.8% to 521.5m units with value up 5.8% to \$5.5bn, compared with the first half of 1995.

According to the figures from the Record Industry Association of America, album sales were up 5.8% to 464.8m, with singles increasing 11.0% to 43.4m.

## Tinsley Robor makes £1m acquisition

UK packaging company Tinsley Robor has bought Austrian-based print company Reischl Druck in a £1.1m deal. Tinsley Robor finalised the acquisition after striking a deal to supply Sony DADC in Austria with packaging from January 1, 1997. The agreement follows similar moves by Tinsley Robor to establish facilities near existing manufacturing plants in Swindon, Dublin and Uden in The Netherlands.

## Three Musketeers up for musical gong

British musical *The Three Musketeers* is among three pieces shortlisted for the international musical of the year award to be presented in Aarhus, Denmark on September 21. The musical, written by lyricist Paul Leigh and composer George Stiles with writer Peter Raby, faces competition from US musicals *Red, Red Rose* and *Enter The Guardsman*.

## Virgin backs new country initiative

London's RTL Country 1035 AM has teamed up with Virgin Retail to promote a weekly chart of best-selling country titles. The RTL Country 1035 AM Virgin Megastore Chart will be displayed in-store at the retailer's Oxford Street, London branch and broadcast on the country music station's The Connection programme on Saturday evenings. There will be full in-store station branding along with the chance for customers and listeners to win CDs in the store and on the station.

## New Queen film gets Venice premiere

Queen Productions' new film *Made In Heaven: The Films* will be premiered at the Venice Film Festival this week. The movie, produced by Queen Productions in collaboration with the BFI and independent producer Janine Marmot of Hot Property Films, will be screened on the festival's opening night on Wednesday.

▶▶▶ ALL THE NEWS FROM THE PINNACLE SALES CONFERENCE -p6▶▶▶

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# Bulish Pinnacle enters new era



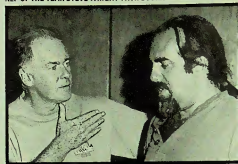
BABY FOX: THE TRIO RELEASE THEIR SECOND SINGLE THIS WEEK



REP OF THE YEAR STEVE WRIGHT WITH B.ORK



SKUNK ANANSIE: BIG CAMPAIGN FOR NEW ALBUM AND UK TOUR



MANAGING DIRECTOR TONY POWELL AND ARTHUR BAKER



CHRIS PARRY MADE THE KEYNOTE SPEECH

A month after one of the music industry's biggest deals of 1996 was finalised, Pinnacle chairman Steve Mason's assertion that he is sitting at the head of the largest independent distributor in the world seems justified.

Although new parent company Zomba kept its presence at Pinnacle's annual sales conference in Bracknell, Berkshire to a minimum last week, it is clear staff feel more confident about their company since the 75% acquisition by Clive Calder's group.

"Zomba's interest gives the company even more strength," says Mason. "Nothing's changed within Pinnacle, but our continued growth is what comes through. It allows us to be a major player in the market."

As Pinnacle managing director Tony Powell pointed out in his opening speech, the growth of the conference itself is indicative of the company's progress.

"Two years ago, when I joined Pinnacle, the conference ran over two and a half days with 50 labels presenting," says Powell. "This year, over four days, we have more than 100 labels and more than 25 live acts performing, which is incredible."

Over the past decade turnover for the Pinnacle group has increased sevenfold to \$116.8m and the company has shown steady growth over the year in the face of increasing competition within the independent sector, although Mason is not willing to reveal the exact figures.

The conference was particularly well-timed this year, kicking off on the day Backstreet Boys achieved a number three hit with single 'We've Got It Goin' On', through Jive. The conference also coincided with the launch of Pinnacle Network Selecta listening posts in 120 stores nationwide, representing a \$250,000 investment in the indie retail network.

And the re-signing this month of TV advertising giant Dino - Pinnacle's biggest label - has also given the company cause to celebrate. The label has provided Pinnacle with one number one, eight Top 10 and seven Top 20

compilation albums as well as three Top 20 artist albums over the year.

"Our biggest problem has always been that some people see us as being too big and too old," says Mason. "But we've had lots of labels joining us recently, including some small dance labels, which is very encouraging."

New labels attracted by Pinnacle since the last conference include Dorado, World Records, Fire and Minimal - with re-mixing maestro Arthur Baker at its helm. The past 12 months have seen a number of labels coming through with their first Top 40 hits for the distributor, including Stress, Edel and China.

Powell's aim, expressed last year, to improve business in the dance arena is clearly some way to being realised, with Limbo providing five Top 40s over the year and Stress three in the past eight weeks.

The first dedicated "dance day" at the conference - which saw the unveiling of the new Recuts dance division logo - saw more than 20 dance labels presenting forthcoming product to Pinnacle reps under the eye of Recuts division head Ewan Grant, who was promoted to

replace Paul Hamilton at the end of last year. "We've now got three label managers in the dance department which emphasises the growth in that area, and there's no shortage of labels wanting to present this year," says Powell.

One thing the company must now focus on is following its singles achievements over the past year with album success, says Powell. "We've done the early work and spent a lot of time over the past year talking to labels about the way forward in the singles market. It was

a case of moving labels on into the next league - from Top 75 to Top 40, which we did. Now albums must follow singles," he says.

It has become increasingly difficult for small labels to score Top 40 singles, he adds. "We've got to be very concerned about the spiralling costs for our labels of entry into the singles market," he warns. "Retailers are constantly pushing for better terms but they will end up pushing a lot of our smaller labels out of the singles market."

Powell says increased dialogue between retail and smaller labels is necessary. "We've got to address the situation to see how we can continue to support small labels. They are the lifeblood of the industry," he says.

Other innovations at Pinnacle include a re-organisation of the sales operation into teams for catalogue and new releases. It is a move which has paid off, with the catalogue team achieving a year-on-year sales increase of 35%, while car stock sales have accounted for 100,000 units over the past

10 months. The early deliveries pioneered by Pinnacle have become the industry norm, but Powell warned that retailers who continued to break the early deliveries embargo could find that software revoked. "Every week we see some leakage," Powell told reps in his opening speech.

Mason agrees there are too many retailers abusing the system. "We were first in and there's no reason why we shouldn't be first out," he says.

With big releases expected from Skunk Anansie, The Shamen and Björk on One Little Indian, the debut album from Backstreet Boys, and new product from Upside Down, Jhelisa and Fitzaman among others, Powell is looking forward to a strong year.

Acts starting to break through such as China's Morcheeba and Malawi's Baby Fox, alongside future hopes such as Edel's Monorail and Big Life's Damage will give Pinnacle an exciting 1997, he says.

Catherine Eade

## HALF-TERM REPORT

### RELEASES DISTRIBUTED THIS YEAR (up to August 5)

Singles: 490 Albums: 510

HITS  
Singles: Top 10s - eight, Top 20s - 13, Top 40s - 22. Albums: Top 10s - three, Top 20s - three, Top 40s - six; Compilation albums: number ones - one (Pure Swing IV); Top 10s - nine; Top 20s - 10.

KEY STAFF  
Chairman: Steve Mason; director: Sean Sullivan; managing director: Tony Powell; director of operations: Alan King; sales director: Chris Maskary; head of label management: Dominic Jones; head of Recuts division: Ewan Grant; head of software division: Peiar Sleeman.

KEY NEW APPOINTMENTS  
Head of Recuts dance division: Ewan Grant

KEY LABELS INCLUDE:  
Almo, Avex, Big Cat, Big Life, China, Dead Dead Good, Dino, Dorado, Edel, Epitaph, Fire, Jive, Limbo, Love This, One Little Indian, Pulse-8, Roadrunner, Rough Trade, Stress, World.

NEW LABEL DEALS:  
Avex, Castle Frontline, Dorado, Filter, Fire, Freak Street, Fundamental, Grass, Go Kart, Hologram, 2 Kool, Jive, Minimal, Nitro, Octopus, Ultimate, World.

## AUTUMN RELEASES

**TATJANA: Santa Maria - Love This (Sept 2).** This fun Euro disco track gets a second chance after being pulled from the chart last year.

**SUSSEX: One In A Million - Dead Dead Good (Sept 2).** This band, who performed at the conference, are still at an early stage, but are beginning to pick up support in indie circles.

**MONORAIL: Like A Do - Edel (Sept 2).** Frantic live performances have won over audiences for a 1983. The band will perform Like I Do on Carlton TV's After Five programme at the end of August and are recording a session for BBC Radio Wales for broadcast soon.

**BABY FOX: Carly Locks - Malawi (Sept 2).** The electronic dub/trip hop trio specialising in slow burning grooves were one of the highlights on the Pinnacle stage this year, where they performed their second single, Carly Locks - a cover of the Lee Scratch Perry original.

**SUSANN RYE: Because You Loved Me - Love This (Sept 2).** Celine Dion's track is given the dance treatment by this young singer, who kicked off proceedings on Monday morning with an uptempo house number.

**BACKSTREET BOYS: The Backstreet Boys - Jive (Sept 8).** Retail co-ops in the teen and music press and a big promotional push for the band's debut album reflect Jive's faith in this act, says marketing head Andy Richmond. Their follow-up to the number three single We've Got It Goin' On is I'll Never Break Your Heart, out on October 7.

**PIZZAMAN: Rock Your Body - Pulse 8 (Sept 9).** A typically zany, happy dance track with a stomping Euro-style beat, carnival whistles and catchy piano riff from the man who is no stranger to the chart.

**DOOP: Ride - Pulse 8 (Sept 9).** Capitalising



on the cheeky/easy listening phenomenon, the two Dutch producers come up with an amusing cross between Exis and a pub singer, with touches of the Twenties Charleston sound which characterised their huge international debut.

**SKUNK ANANSIE: All I Want - One Little Indian (Sept 16).** A substantial music press campaign and two London dates (September 11 and 12) precede this single. I'll set up the album Stooch (October 7), which will be backed with a massive TV campaign and a 23-date UK tour.

**VARIOUS: Up 4 U - Renour Records (Sept 16).** This compilation draws together 12 pumping party anthems, including Kadoc's Nightrain and a selection of tracks from international DJs and producers. It will be advertised in the dance press.

**COUNT INDIJO: Her Other Man - Pulse 8 (September 23).** The easy listening Count's follow-up to an Unknown Love comes complete with tongue-in-cheek video.

**MORCHEEBA: Trigger Hippie - IndoChina (Sept 23).** A reworked version of the debut single, first released almost a year ago, Trigger Hippie follows Tape Loop which charted just outside the Top 40. This could be the band's biggest hit to date.

**THE SHAMEN: Hampton Manor - One Little Indian (Sept 30).** Their latest new material, an ambient techno album, is the first of three albums due before Christmas. A singles collection and a remix album will come out in November, supported by TV advertising.

**BOXCAR: Algorithm - Pulse 8 (Sept 30).** Pulse 8 managing director Frank Sanson says he believes this album is good enough to be a Mercury Prize contender. The Australian dance acts debut will be supported by a substantial marketing campaign.

**DAMAGE: Love To Love - Big Life (Sept 30).** Big Life managing director Jazz Summers' priority act, signed two years ago, should gain substantial airplay from Kiss and Choice with this smooth ballad. Ads in teen

and music magazines will capitalise on Radio One roadshow appearances. Potentially huge.

**STONY SLEEP: Music For Chameleons - Big Cat (Sept 30).** The exceedingly young and talented indie rock trio who wowed delegates at the Pinnacle conference, release their brooding debut album in the UK. A single, She Had Me, follows in late September/early October.

**TELSTAR PONIES: Voices From The New Music - Fire Records (Oct 14).** A double album with krautrock, Irish folk and Japanese influences, supported by a music press, poster and ad campaign, plus a European tour throughout October.

**JHELISA: Language Electric - Donno (Oct 14).** This powerful single ploughs a leftfield furrow and precedes a more commercial single due in January. An album follows early next year.

**ART OF NOISE: The Drum And Bass Collection - China (Oct 21).** Drum and bass DJs and others in the fraternity have remixed their favorite AOM tracks, including Paranomia and Legs, for this album which will be promoted in the clubs and supported by substantial music press advertising.

**SEBASTIAN: Ocean - Domino (Oct 28).** The Boston trio's second single is taken from the recently released album Harmony and coincides with an October tour.

**BJORK: Possibly Maybe - One Little Indian (Nov).** Taken from the album Post, this track will be followed up by Miss You in early 1997. The first single from the new album Telegraph. Mixes of new tracks will be released on a series of 12-inch singles up to Christmas, and the Post album will be re-promoted on TV throughout the period.

**UPSIDE DOWN: the - World (Nov).** The boy band's debut album will be backed by extensive music and teen press advertising and follows another single in October.

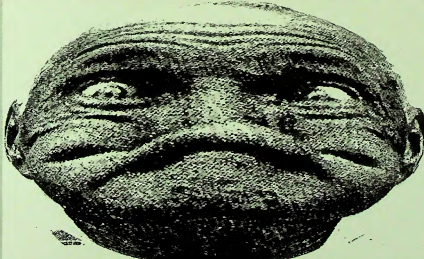
# CONFERENCE REPORT

# SHELLSHOCK

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The Independent, News of the World, The Times, Melody Maker and NME

Extensive retail activity

Radio 1 'Pet Shop Boys Day'

BBC 2 Ozone special







# BILINGUAL

PETSCHOPBOYS

## SINGLES

**M DOC feat. CHANTAY SAVAGE: It's A Summer Thing** (M&G WIRED 225). A seductive, warm blend of Doc's smooth rapping and Savage's soulful vocals to keep the sun shining into autumn.

**IRON MAIDEN: Wires** (EMI CD&M 443). Bruce Bayley has brought nothing new to the hard rock veterans, who are sounding more and more like a metal

synchronism. **CD**  
**ELKA: Look At Me Now** (Island CD 531). The London quintet's Island debut is far too historic in the vocal department, but boasts a skillful arrangement that suggests future promise. **CD**

**MANSUN: Stripper Vicar** (Parlophone CD8947). Falling somewhere between Weezer and Kula Shaker, this foursome don't push back any musical boundaries, but it's a spirited performance. **CD**

**BUSTA RHYMES: It's A Party** (Elektra EK226). Swingbeaty rap from the man who had a Top 10 hit earlier this year, accompanied this time by the smooth voice of Zhané. Don't expect it to do a Fugees, though. **CD**

**REHAB: Hugs** (ZTT Throw 1CD). This offering from the South London band has a hint of the Pumpkins to it. Further dates this autumn follow their show at Reading. **CD**

**ME & MY: Dub** (Encores/EMI UK CD00819). Following international success, notably in Japan, this catchy pop number could chart high in its second reincarnation. **CD**

**MOTHER: All Fucked Up 96** (Six/Avex UK SIXCD1). The 1991 funky house classic gets a re-release with vocals from Primal Scream's Denise Johnson. Sounds as good as ever and could make a triumphant return. **CD**

**MAXIMUM STYLE: Admit To Love** (Parosia/RCA MaxJ). Drum and bass producers Tom & Jerry have changed their names and headed into mainstream territory. This is a tuneable but lightweight dance track that could be a surprise hit. **CD**

**CJ BOLLAND: Sugar Is Sweeter** (Internal LIAKX3). The techno overlord goes dramatically commercial here with a collage of rave vocals and Beatles pastiches over driving beats. **CD**

**KERBOD: Sally** (Fontana KERCD3). A powerfully melodic track which sees Kerbod going comically straddle the pop-metal divide without really breaking any new ground. **CD**

**EARL BRUTUS: I'm New** (Deceptive BLUFF 02CD). This curious and chaotic single from Deceptive's latest hopes is a real motorway pile-up of indie styles. It promises great deals, but the production lets it down. **CD**

**SMALLER: Wasted** (Better BSCD066). The Liverpool quartet's latest offering is



JAMIROQUAI: SATISFYING

less Oasis-like than previous efforts. It should see them build on their already solid indie following and augurs well for the October debut album. **CD**

**FRAMPTON HILL: Like The Way** (Coliseum/PWL Toga 08LD). The London trio have taken the Mark Morrison route minus the attitude, with a variety of hip hop and soul influences. **CD**

**BELINDA CARLISE: Always Breaking My Heart** (Chrysalis CD CHSS07). Distinctively Belinda Carlise, this hook-laden tune by Roxette's Per Geselle will see her straight back on the airwaves and high in the chart again. **CD**

**DOOP: Rude** (Pulse 415896). Like a pub singer crossed with Elvis, this cheery listening tune from the Dutch producers is rather repetitive, but might just give them another hit. **CD**

**LUTHER VANDROSS: Your Secret Love** (Epic 6258). This slick, somewhat passionless mid-tempo ballad is definitive Luther, and should please pop radio. **CD**

## SINGLE OF THE WEEK

**SHERYL CROW: If I Make You Happy** (A&M CD01903). The first single from the new album captures the raunchy rawk'n'roll feel of Crow's live sets. Though some may miss the fragility of her debut, this is good enough to shift buckloads and is already winning airplay. **CD**

## ALBUMS

**BILLY BRAGG: William Blake** (Cooking Vinyl CD000100). Bragg clearly hasn't lost a touch of his lyrical bite. His soul boy roots are much in evidence here and he hasn't lost his knack for poignant ballads, either. **CD**

**ZZ TOP: Rhythmme** (RCA 74321394662). Less ZZ Top, more back to the roots bluesy boogie. While this could lose the Gimme Me All Your Lovin' fans, it'll certainly excite followers of the grizzly original sound. **CD**

**CITY OF PRAGUE PHILHARMONIC ORCHESTRA: Hermann Hirtchbeck** (Silva Screen Silver 5216). Psycho, Marlene, North. By Northwest and other themes jetties in this direction of cinema's famous director/composer collaboration. **CD**



RED SNAPPER: MATURE

**LISA GERMANO: Excerpts From A Love Circus** (4AD CAD0012). Plaintive, painfully open musings from the female singer who makes Alice Morissette sound cheerful. A little gem. **CD**

**LEE PERRY: Who Put The Voodoo Pon Reggae** (Ariwa ARICD130). The legend of the Upsetter continues to gear steam, and this laid-back, hypnotic set will surely add to that. Lyrically awkward and musically unadorned, it's another fine release from Scratch. **CD**

**RED SNAPPER: Prince Blimey** (Warp warpCD45). Deep jazzy beats, courtesy of this trip-hop trio, whose rising soulful sound could see them scoring a minor hit with this mature debut. **CD**

**XTC: Fossil Fuel: The XTC Singles Collection 1977-1992** (Virgin CD0211). For the first time, all XTC's singles on one double album, from the dire Science Fiction to the progressively better later tracks. Oh, how it takes you back. **CD**

**VARIOUS: Give 'Em Enough Depe Volume 3** (Wall of Sound WALL-CD010). Neither drum and bass nor trip hop, the various experiments on this outstanding compilation are very labelling as they are all the better for it. Open-minded, abstract new dance music. **CD**

**AUTOUR DE LUCIE: Autour De Lucie** (Network NETWORK 30104). This Parisian four-piece play a jangly, melancholic guitar pop which owes much to the Cardigans. **CD**

**BACKSTREET BOYS: The Backstreet Boys** (Jive CHIP169). The US boys have broken big in the singles chart and should do well with this sweet collection of pop R&B. **CD**

**BOO RADLEY'S: C'mon Kids** (Creation CRECD194P). The follow-up to last year's Wake Up is a return to the Boof'darker and more experimental roots. Good stuff with this sweet collection of pop R&B. **CD**

**IMPERIAL TEEN: Seaside** (London 6287282). Roddy Bottum's other band are a far cry from his usual employers Faith No More. There's not a hint of soft rock anywhere, only a superb collection of jangly guitar pop tunes. **CD**

**THE MAD PROFESSOR: Dub Tak The Voodoo** (Ariwa ARICD131). South London's doctor



M DOC &amp; CHANTAY SAVAGE: SEDUCTIVE

of dub adds his cavernous chaos to Perry's aforementioned set, heavy on the echo and with all the Professor's usual tricks on show. **CD**

**THE DIRTY THIRTEEN: Horse Stories** (Big Cat AB11520). The new set from Nick Cave collaborators The Dirty Thirteen takes in mournful C&W, downbeat cantina lament and spaghetti western excess with deeply atmospheric results. **CD**

**THE INFINITE WHEEL: Blow** (Brainia BRAINKSA). Mixing ambient techno with drum and bass is not new, but this duo seem to create genuinely original sounds, with some almost jazzy elements. **CD**

**THE WEDDING PRESENT: Saturnalia** (Cooking Vinyl COOKCD099). The first new material to feature the re-vamped band is celebratory Wedding Present stuff. Their Reading appearance should win back any lost fans. **CD**

**WINX: Left Above The Clouds** (Nervous/Sorted LDCD119). Josh Wink expands from deep house into genres such as electric funk and ambient. His three Top 40 hits are in tow, making it a softie charter. **CD**

**SECRET KNOWLEDGE: So Hard** (Deconstruction 432134242). Obsessive jazzy vocals and trancey electro on an unpredictable, original and totally convincing first album. **CD**

**KITACHE: A Strong Unit** (Dope on Plastic DOP004). UK roots dubbers Mark Iration and Dennis Rootical deconstruct electronic beats. Sometimes formulaic, but the weird and heavy effects keep it interesting. **CD**

## ALBUM OF THE WEEK

**JAMIROQUAI: Travelling Without Moving** (Sony S2 483999). The time seems right for this fresh-sounding album to sway the doubters. Jamiroquai still wear their influences firmly on their sleeve, but this is their most accomplished and satisfying offering yet. **CD**

This week's reviewers: **Piers Alder**, Michael Arnold, Sarah Davis, Catherine Eade, Leo Finlay, Lee Fisher, Ian Nicholson, Martin Talbot, Selina Webb and Paul Williams.

## ALAN JONES TALKING MUSIC

After the success of last year's *Cult Fiction* compilation of TV and movie-related titles, it was inevitable that Virgin would return to the concept — and the result is *This Is The Return Of Cult Fiction*, which is packed with 38 familiar refrains, primarily from Seventies TV programmes, among them the sublime theme from *Taxi*, the hustling Charlie's Angels and rare voiced themes like Jackie's *White Horses* and Dennis Waterman's *I Could Be So Good to You* from *Minder*. A kitsch little package... Basketball star *Shaquille O'Neal's* ill-advised move into movies is marked by the release of the soundtrack of *Kazaam*, a critically crucified film in which he plays a genie. Skipping over his own perfunctory raps, there's enough other good music here to keep R&B fans happy, not least because four of the

songs are written by Jimmy Jam and Terry Lewis, including *Wishes*, a solo outing from Boyz II Men's mainman Nathan Morris. Based on some familiar and distinctive instrumental samples from Buffalo Springfield's *For What It's Worth*, it's melodic and soulfully sung. New acts *Subway* and *YBTO* make worthy contributions, too... A monster hit on the continent, rivaling *Macarena* and *Children, La Bouche's Sweet Dreams* is also in the US Top 20. It has failed here once, but now looks set to become a big hit in Britain, too. Throbbing, melodic Eurodance not too far removed from some of Snap!'s early work, it is hugely commercial. You have been warned... When DNA hit on the idea of adding instrumental dance elements to Suzanne Vega's a cappella rendition of *Tom's Diner*, the result was a

smash hit. A similar dividend may come from trip hop duo *Ayersion's* version of *Prelude's* 1974 hit *After The Goldrush*. Originally a haunting, folksy track with impeccable close harmonies, it survives its transition to Nineties chill-out tune fairly well... *Vanessa Williams'* latest is *Where Do We Go From Here*, a lushly-orchestrated ballad that serves as the theme to the Arnold Schwarzenegger movie *Eraser*. Williams sings it immaculately and deserves to have another hit to sit alongside *Save The Best For Last* but, while something of an emotional maestro, the song is also rather subtle and could easily escape attention — although it would probably be a Top 10 hit in the hands of Celine Dion.



## BEHIND THE COUNTER

MIKE CADDICK, Swordfish, Birmingham

"It hasn't been a big week for albums, although Throwing Muses and Sebadoh have ticked over nicely. Singles have been selling better with George Michael and REM moving the fastest. For the time of year, business is pretty sound and this year's summer festival circuit has been particularly good for generating album sales. We've had no let up in demand for acts such as Oasis, Ocean Colour Scene and Paul Weller. There are also lots of hotly-anticipated releases just around the corner. Next week's Pearl Jam album should be huge, while albums from REM, Suede and Kula Shaker are all being regularly requested. Last week, we had our Pinnacle Selects listening post installed. We also have an EMI Soundsite post, which has worked really well with focused campaigns that expose albums at least two weeks in advance of release. I reckon Pinnacle's post could do the business for new talent if it mixes it in with upfront product that people are really interested in."

## ON THE ROAD

COLIN RODGERS, Sony singles rep

"Even with the hot weather keeping many customers out of the shops in my patch, covering the West End, south London and Kent, the Top 10 of this week's singles chart is shaping up to be one of the most competitive of the year. The Spice Girls are still selling strongly, but there's competition from new releases by Louise, George Michael and Jamiroquai, and 3T are in with a chance of the top spot. Whatever is number one will have to perform well next week to stop Kula Shaker going in at one. This week, I attended the opening of the new Virgin Crawley store by M83 who drew a large and enthusiastic crowd. Sales of soul, R&B and rap seem to have crossed over to a much wider market with M83, Mark Morrison and The Backstreet Boys appealing to the traditional teen market and Toni Braxton, Tony Rich and Eternal selling to more conservative consumers. This is particularly good for me as Sony has the current top three R&B singles."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

The school holidays sustained buoyant singles sales last week with REM and Jamiroquai racing ahead of George Michael, Everclear, The Roots and Louise. Fresh Hits 95, The Lovellies, Throwing Muses and Sebadoh were all strong album performers. Surprise hit of the week was the Sneaker Pimps new album.

## PRE-RELEASE ENQUIRIES

Singles - Fugees, Kula Shaker, Charlatans, Olive; Albums - Pearl Jam, REM, The Prodigy, Neneh Cherry, Suede, Van Halen, Pet Shop Boys, U2, Thunder, Kula Shaker, Counting Crowds

## ADDITIONAL FORMATS

Bon Jovi limited-edition double CD album in Digipak, Crowded House limited-edition double CD, Bryan Adams CD single in collector's box, Ozzy Osbourne limited-edition 12-inch, The Lovellies CD album in limited-edition collector's box

## IN-STORE

Windows - Drive Time 4, Pearl Jam, Mike Oldfield, Retrospective Of House 4, Judge Dredd, Charlatans, Pure Dance 96, Everclear, The Sax Album, Very Best Of Cajun; Mercury Music Prize nominations; In-store - Les Negresses Vertes, Space, Let Loose, Kula Shaker, Clock, Manswear, Mercury Music Prize, Smurfs, Wannadies, Let Loose, Neil Diamond

## MULTIPLE CAMPAIGNS

**Andys Records**

**ADDA**

**Roots**

**FARRINGTONS**

Windows - Drive Time 4, Very Best Of Cajun; In-store and press ads - Les Negresses Vertes, Drive Time 4; TV ads - Drive Time 4, Fresh Hits 96 (Anglia), Very Best Of Cajun (Channel Four north and Anglia)

Single - Space; In-store - Let Loose, Charlatans, Kula Shaker, Donna Lewis, Space, Manswear (all discounted singles), budget CD promotion, TV-advertised CDs for £7.99 and cassettes for £4.99, children's videos at £2.99, comedy video promotion, feature film promotion

In-store - Now 34, Pure Classic Moods, No Greater Love, Music For A Summer's Evening, James Galway, Brian Adams, free single use camera with music and video purchases of £15 and over, free bubble bath with Caspar video, Summer Sizzler video promotion, Swan Princess, 101 Dalmatians

Windows - Biggest Ever Sale; In-store - Warners label of the month campaign; Discounted titles - Jessye Norman, Pure Classic Moods, Martha Argerich, Beethoven's Sonatas

**HMV**

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**NOW**

**our price**

**TOWER**

**VIRGIN**

**W H SMITH**

**WOOLWORTHS**

Windows - Pearl Jam, Sorted For Singles promotion, Mike Oldfield, Retrospective Of House 4, Judge Dredd, Charlatans; In-store - Pure Dance 96, Bitter And Twisted, Wannadies, Charlatans, Space

Singles - Charlatans, Kula Shaker, Space, Imperial Teen, Smurfs; Albums - Pearl Jam, Pure Dance 96; Windows - Pearl Jam; In-store - Pure Dance 96, Fresh Hits 96, Mike Oldfield, Mercury Music Prize nominations, Wolfstone

In-store - Baby Fox, Cooper, Delicatessen, Lovellies, Orange De'Luxe, Red Aunts, Sebadoh

Single - OMD; Album - Best Dance Album In The World...Ever, 6; In-store - Charlatans, Kula Shaker, Alanis Morissette, Louise, Fresh Hits 96, Dodgy

Singles - Charlatans, Donna Lewis, Moby, Rage Against The Machine, Rebekah Ryan; Albums - Blackstar Line, Delicatessen, Everclear, NWA, Sneaker Pimps; Windows - Mike Oldfield, Neil Diamond, The Lovellies, Kula Shaker, Space, Jamiroquai, REM, The Who; In-store - Blooming Bargeains promotion, Now 34, Retrospective Of House 4, Fresh Hits '96, Drive Time 4, Pulp

Single - Clock; Windows - Everclear, Cafe Del Mar 3, Mercury Music Prize nominations, Music Club promotion, Eternal, Black Crowes; In-store - Warner Home Video; Press ads - Mercury Music Prize, Moby, Everclear, Les Negresses Vertes, Louise

Megaplay singles - Olive, Wannadies, Moby; Essential album - Le Ann Rimes; Windows and in-store - five CDs for £21 or £4.99 each, Pearl Jam; Mercury Music Prize nominations, Aaliyah, Wolfstone, Mike Oldfield, Pearl Jam, Kula Shaker, Retrospective Of House 4, 101 Dalmatians, Reading Festival; Press ads - Trisha Yearwood, Rebecca Of Cool, Greg Norman, Metalheadz, Linda Thompson

Singles - Kula Shaker, Space; Album - Sax Album; Windows - The Sax Album, Mike Oldfield, Mercury Music Prize nominations

Singles - Space, Let Loose; Album - Neil Diamond; In-store - Virgin promotion; buy two albums and get a Best Virgin Album...Ever free

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Peterborough), HMV (Bath), Our Price (Richmond), Carr Records (Canterbury), Recorder Clinic (Sheffield), Saffron (St Austell), Soundhouse Music (Leamington Spa), Swordfish (Birmingham) and Virgin (Southampton). If you would like to contribute, call Karen Fax on 0181 543 8830.

## EXPOSURE

## TELEVISION

31.8.96

MTV Video Awards Preview with Bjork, George Michael and Pulp, MTV: 9-9.30am  
The O Zone with Gary Barlow and Robbie Williams, BBC 1: 10.35-10.45am  
Queen: The Magic Years featuring the band, Elton John and Mick Jagger, VH-1: 9-10pm

1.9.96

Fully Booked featuring Bob, BBC 2: 9.30am-noon  
Nagasaki revisited with Celine Dion, Bee Gees and Rod Stewart, VH-1: 4-6pm

2.9.96

The Tube with Cyndi Lauper, Frankie Goes To

Hollywood and The Commanders, VH-1:

10.30-11pm

3.9.96

The O Zone Special featuring Pet Shop Boys, BBC 2: 7-7.20pm  
4.9.96

Tea Of The Best: Tasia Archer with videos from Joan Osborne, Peter Gabriel and Abba, VH-1: 2-3pm

6.9.96

Sounds Of The Seventies with Pink Floyd, Jimi Hendrix and The Who, VH-1: 8-8.30pm  
Dancehall Vibes with Lu Jigging, Channel Four: 1.05-1.55am

31.8.96

John Peel with a session from Tortoise, Radio One: 5-7pm  
Joe Jackson Unplugged, Radio Two: 6-7pm  
BBC Proms '96: BBC Symphony Orchestra performs Stravinsky's Pulcinella, Radio Three: 7.30-8.50pm

1.9.96

The Mic: The Star And The Crescent - Ragga! For Islam, with Public Enemy's Chuck D and A Tribe Called Quest's Q-Tip, Radio One: 7-8pm

John Peel featuring Quickspace Supersport, Radio One: 8-10pm

2.9.96

In Concert featuring Kiss and Ozzy Osbourne, at Donington, Radio One: 9-10pm  
Mark Lemar presents Soul Bossa, Radio One: 10pm-midnight  
Evening Session, with the Bob Redfords and Lineoam, Radio One: 7-8pm

5.9.96























Daniel O'Donnell's Music Man with My Duff and Phillomena Beagle, Radio Two: 10-10.30pm

6.9.96

BBC Proms '96: featuring conductor Valery Gergiev, Radio Three: 7.30-8.50pm

## RADIO

## AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
<b>BAWL</b> Year Zero	A&M	September 2	  	The album will be advertised in <i>NME</i> , <i>Melody Maker</i> , <i>Select</i> and <i>Time Out</i> . There will be a fly poster campaign in London.
<b>NENEH CHERRY</b> Man	Hut	September 2	  	TV ads will run on Channel Four, with press advertising in <i>Select</i> , <i>Sky</i> , <i>NME</i> , <i>Q</i> , <i>Time Out</i> and <i>Melody Maker</i> , plus national flyposting.
<b>CORROSION OF CONFORMITY</b> Wiseflood	Columbia	September 2	 	The album will be press advertised in <i>Kerrang!</i> , <i>Metal Hammer</i> , <i>Terrorizer</i> and <i>Top</i> . There will be a national poster campaign.
<b>HEAVY STEREO</b> Deja Voodoo	Creation	September 2	 	Press ads include <i>Vox</i> , <i>NME</i> and <i>Select</i> . A poster campaign will cover areas including London, Yorkshire and Anglia.
<b>LES NEGRESSES VERITES</b> Green Bus	Virgin	out now		There will be press advertising in <i>NME</i> and <i>Time Out</i> , and promotional rugs in independent stores.
<b>NEW EDITION</b> Home Again	MCA	September 2	  	TV ads will run on The Box with radio ads on <i>Kiss</i> and <i>Choice FM</i> . Press ads will run in <i>Echoes</i> , <i>Touch</i> , <i>Blues And Soul</i> and <i>Time Out</i> .
<b>CHRISTY MOORE</b> GrafHill Tongue	Grapevine	September 2	 	Press ads will run in <i>Mojo</i> , <i>The Guardian</i> , <i>The Independent</i> , <i>Rock 'N' Roll</i> , <i>Irish World</i> and <i>The Irish Post</i> . There will be a national 60 x 40 poster campaign plus a mail-out to the 20,000-strong Grapevine database.
<b>NERVOUS</b> Son Of The Great Outdoors	Grapevine	out now	 	This debut album will be advertised in <i>Q</i> , <i>Mojo</i> , <i>Time Out</i> and <i>Melody Maker</i> . There will be a 60 x 40 fly poster campaign.
<b>OMD</b> Universal	Virgin	out now	 	Press ads in <i>Q</i> , <i>Mojo</i> and <i>The Daily Star</i> , plus a poster campaign in London and Liverpool and a fan base mail-out. The album is an <i>Our Price</i> recommended release.
<b>VARIOUS</b> Dance Mix UK Volume 2	Global TV	September 2	 	TV ads running on Channel Four and BSkyB, and regional ads on Anglia and HTV. Radio advertising will include Capital.

Compiled by Johnny Law: 0171-733 0172

## CAMPAIGNS OF THE WEEK

## ARTIST

**PET SHOP BOYS - BILINGUAL**

Record label: Parlophone  
Media agency: CIA/TMD Carat  
Media executive: Gareth Jones, Jo Young  
Product manager: Sue Lacey  
Creative concept: Mark Farrow

The Pet Shop Boys new album will be promoted by a two-week national cinema campaign running from August 30. The album will be advertised on Channel Four with press ads in *Q*, *Loaded*, *Arena*, *The Face*, *NME*, *Sky* and *Time Out* and broadcast ads in *The Times*, *The Independent* and *The Guardian*. There will also be a 48-sheet billboard campaign in London.

## COMPILATION

**MERCURY MUSIC PRIZE SAMPLER**

Record label: MMP through EMI  
Creative director: Robert Chandler  
Product manager: David Wilkinson  
Creative concept: Quick On The Draw



This compilation contains tracks from all 10 of the shortlisted albums which 200 local radio stations will promote through competitions and features. There will be a live programme on BBC2 and a Radio One broadcast from the awards presentation. Promotion will run in all Bard retailers with in-store and window displays in Woolworths, Our Price, HMV, Tower, Virgin, WH Smith, Boots, Menzies, Andys and Sam Goody's.



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# THE OFFICIAL UK CHARTS

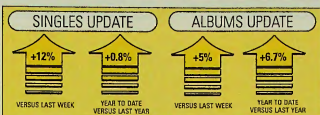


**A**fter initially matching Virgin's estimate, the Spice Girls' early week sales tally. George Michael's Spinning The Wheel finally ended up debuting at number two. It sold 90,000 copies in the week compared to the 110,000 tally of Wannabe, which has now spent six weeks at number one and has sold nearly 850,000 copies so far. Spinning The Wheel is the third single from George's older album *Jesus To A Child* topped the chart with a first week tally of 105,000. FastLove did likewise with a slightly lower total. George's Virgin career has, by any standard, started well. He's the only artist with three Top 20 five hits this year and Older is already the year's fourth biggest seller, with 750,000 sales in 15 weeks.

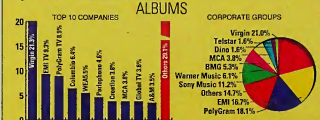
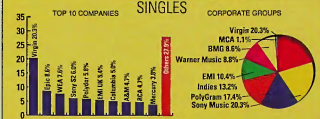
Aside from Wannabe, the whole of the top five is comprised of new entries, setting a new record. Among the artists making most impact, *Jagged Little Pill* and *REM* both have the biggest hits of their careers, debuting at numbers three and four respectively with the first singles from new albums.

After having all nine of their Creation singles climbing the Top 100 last week, Oasis still have all nine still in the Top 100 but, like their albums (*What's The Story*) *Morning Glory?* and *Definitely Maybe*, they are now falling as the Knobworth effect fades. That's the group's entire official output—but such is the appetite for the Mancunians that their words are a saleable commodity too. They became the first act ever to have two interview discs in the singles chart last week, with *Wibbling Rivalry* (on *Pierre Panda*) at number 128 and the simply titled *Interview* (on *Shad*) at number 190. *Wibbling Rivalry* falls a little this week while *Interview* drops out of the chart—but a new and untitled disc, released on the Richard Branson-owned Sound & Media label, is the week's 33rd biggest selling album though its budget price means you won't find it in the album chart. Selling even better, *Smashing Pumpkins Zero* is priced like a single, but can't qualify for that chart as it contains seven tracks. It is, therefore, assumed the role of a budget album and is outsold by only 14 full-priced albums this week. If it were eligible for the singles chart it would be more modestly placed at 17. A slew of Blue Note albums selling at £1.99 and the Mercury Music Price sampler help make it a big week for budget product.

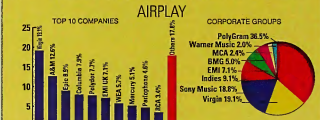
Back on the singles scene, the increasingly hard-to-find *Pugees* delusion *Killing Me Softly*, slides 12-21 but, with a small contribution from their previous single *Fu-Gee-La*, they have now sold more singles this year than any other act, ahead of Oasis.



## 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. All UK. **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 Media Control UK Top 50.

Not quite matching the number four debut of Eternal's *Someday*, the group's former member *Louise* registers the fourth hit of her debut solo album *Naked*, debuting at number five with *Undivided Love*. That equals her previous highest position as a solo artist, as achieved by the title track of her album three months ago. *Naked* the album has started to increase its sales too, and climbs 34-29 this week, having sold around 70,000 copies in its nine weeks on release so far.

The only singles to move up this week are by Canadians *Bryan Adams* and *Alanis Morissette*: Adams' *Let's Make This A Night To Remember*

climbs 13-10 and *Morissette's* *Head Over Feet* stages a surprising 36-33 bounce a month after peaking at seven. It's Adams fifth consecutive Top 10 hit and his seventh in total.

*Morissette*, meanwhile, continues with a commanding lead at the top of the album chart through *Jagged Little Pill*, her 10th week in pole position there. That's the longest reign by a Canadian, beating *Celine Dion's* seven week rule with *Colour Of My Love* last year. With re-releases of early *Morissette* singles *You Oughtta Know* and *Hand In My Pocket* already mooted, *Jagged Little Pill* still has plenty of life in it. **Alan Jones**

**D**odgy are good enough to spend a third week at the top of the airplay chart, pushing further ahead of its rivals. Nearest challenger *Alisha's Attie's I Am I Feel*—a solid seller with five weeks in the Top 20—has a 25% smaller tally of audience impressions and received 45% fewer plays than *Good Enough* last week.

Despite six weeks at the top of the sales chart, the *Spice Girls' Wannabe* has not climbed above four on the airplay chart and is currently stuck at number five. It is now only beginning to get substantial support from Atlantic 252, where it moved 26-13 with 30 plays last week. The Dublin-based station has finally started to increase support for *Alina Morrison's* *Ironie* however. After seven weeks in which it registered between 58 and 61 spins, *Ironie* had just 39 plays on the station last week, losing its top billing to the aforementioned *Alisha's Attie*.

As it continues to bounce around the sales chart—it's down again this week, but not out—*Los Del Rio's Macarena* continues to make a slow but determined climb up the airplay chart as more stations realise they can't resist the temptation to sound the bells. It achieves a best-yet 22nd place on the chart this week, a six-place improvement with Capital the latest station to weigh in, playing it 50 times last week. The poorest supporters, apart from the specialist stations—are *Radio One* and Atlantic 252. These being the two main stations outside the ILR network, it's no surprise to find it as high as 15 on the ILR chart.

ILR stations regard *Radio One* as their biggest rival, yet the gulf between what they play grows ever wider, suggesting that it requires something of a quantum jump to move from being a listener of one to being a listener of the other. While the ILR Top 40 this week contains just one unreleased single—the upcoming *Lighthouse Family* record—eight of the 40 most played records at *Radio One* had yet to be released at the end of the survey period. Saturday 24 is the debut day of its top three. While *Radio One* runs with new singles and hits of limited magnitude, ILR sticks to proven hits.

One of *Radio One's* biggest favourites this week is *The Charlatans' One To Another*, which earned 27 plays last week, one fewer than the station's joint top tunes, *Suede's Trash* and *Kula Shaker's Hey Dude*. Though it went the *Battle Of The Bands* on *ITV's Chart Show* at the weekend, *One To Another* is getting fewer plays—24—from all other stations on the panel than from *Radio One*, which also contributed more than 97% of its audience last week. **Alan Jones**

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# AIRPLAY PROFILES

## STATION OF THE WEEK

Chryslers' adult contemporary station in the West Midlands, Heart 100.7, continues to improve both audience figures and its share of the radio listening market. It increased its share in the last Rajar to 5.9% and its audience has risen to 441,000 - 117,200 more than this time last year - or a 14% rise in its transmission area of 3m.

Programme director Paul Fairburn says the station is in good shape just days away from its second birthday on September 6. "While the station has been getting good scores for music in our research, and the reach is also obviously rising, there are still some changes to be done," he says. "We're introducing new schedules and a new line up with some changes to the breakfast and evening shows. We still want the best personalities we can get on the station. We also need to keep up profile-raising activities - there are still people who don't know we're around."

Fairburn decides on the station's playlist policy with operations manager Alan Carruthers, and says the target audience of 25 to 44 year olds respond well to core artists such as Tina Turner, Eric Clapton and Balinda Carlisle - all of which were in the station's top 10 most played tracks last week.

Tried and tested tracks such as "Don't Stop Movin' From The Lighthouse Family and the Daytime cover of Cat Stevens' Drive And Son are aired alongside the odd younger act such as Dodgy, JT, and Everything But The Girl.

"We're not exactly big on Britpop but we look at artists song by song and we are playing Dodgy, for example."

## TRACK OF THE WEEK

**LOS DEL RIO: MACARENA**  
RCA finally saw Macarena - a favourite in the holiday resorts - do the business despite a shaky start and the complication of another version of the song being released a fortnight before.

Dance label Pulse-B had licensed a version of Los Del Rio that reached a peak of number 43 while the Los Del Rio track, recorded by two middle-aged men from Spain, leapfrogged them into the Top 10.

Radio was not too keen to playlist the song initially, and it was in fact MTV Europe which picked up the track early on.

RCA's radio promotions head Ned Bains says it was a slow start, but he was pleased that 59 commercial stations throughout the UK ended up playlisting it. "People didn't go for it until it made the jump from 74 to 10 in the charts. Its success internationally helped as well," he says. The record reached number one in the US and at least eight other territories.

Radio One did not play the track apart from its chart show rundown, but Capital ended up playing it 38 times

## Heart

### HEART 100.7 TOP 10

Track	Plays
1 Charge The World Eric Clapton (Capricorn/WCA)	35
2 Missing You Tim Turner (Parlophone)	34
3 I Wanna See You Loved Me Coline Dwyer (Capricorn)	34
4 Forget About The World Gabriele (Soli Beat)	31
5 This Summer Season (ASB)	31
6 In To Deep Belinda Carlisle (Capricorn)	30
7 Ocean Drive Lighthouse Family (Wild Card/Pyralis)	30
8 Instinct Cowled House (Parlophone)	29
9 Wrong Everything But The Girl (Virgin)	29
10 Love Will Keep Us Alive The Eagles (Capricorn/WCA)	28
11 Money (feat. Alan Price) Mac 100.7 (W/A) 18:30 Music Centre	28

says Fairburn. "We've also decided to go with Alanis Morissette who we haven't played before."

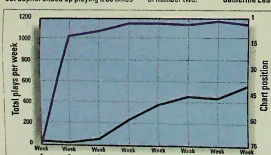
Specialist shows at the station include Boogie Nights on Saturday evenings, and a love songs slot, Between The Sheets, every night from 10pm-1am.

Fairburn says the station has recently upped its quota of current music slightly in order to keep the format fresh. It still avoids rap, heavy metal and dance, but it will play certain songs from bands it normally ignores if the sound is right for its mainly female audience. Catherine Eade



last week, says Bains. Other fans were Atlantic 252 then lent its support, allowing the song 34 times when it had reached number four in the sales chart. The Red Rose stations also gave it number 28 plays when it dropped to number five, and Power FM came on strong late in the record's life, with 39 plays last week.

Despite its relatively low airplay overall - the track peaked at 943 plays last week - it continues to enjoy airplay but appears to have started its decline from its highest chart position of number two. Catherine Eade



## RADIO 1

### © Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 18 August 1996 until 24.00 on Saturday 24 August 1996

Rank	Title	Artist/Label	Plays	TW
1	GOOD ENOUGH	Doody (ASB)	1526	1551
2	I AM, I FEEL	Alina's Asic (Mercury)	1110	1084
3	HOW BIZARRE	CMC (Polydor)	883	1053
4	SE A VIDA E (THAT'S THE WAY LIFE IS)	Par Shop Boys (Parlophone)	978	1041
5	WALKING ON THE MILKY WAY	(MS) (Virgin)	1073	1032
6	LET'S MAKE A NIGHT TO REMEMBER	Brian Adams (ASB)	817	810
7	WANNABE	Spice Girls (Virgin)	954	908
8	HEAD OVER FEET	Alanis Morissette (Mercury/Warner Bros)	1001	900
9	WOMAN	Neneh Cherry (RCA/Virgin)	1120	863
10	KILLING ME SOFTLY	Fogues (Ruffalo/Columbia)	996	831
11	WHY 37 Feet	Michael Jackson (MJJ/Epic)	763	804
12	SOMEDAY	Enatal (1st Avenue/EM)	327	783
13	SPINNING THE WHEEL	George Michael (A&M/Virgin)	501	781
14	SOMEONE TO LOVE	East 17 (London)	750	601
15	MACARENA	Los Del Rio (Capricorn/WCA)	827	600
16	WRONG	Everything But The Girl (SBT/Virgin)	744	584
17	BECAUSE YOU LOVED ME	Delton Cole (Epic)	644	567
18	GOODYBY HEARTBREAK	Lighthouse Family (Wild Card/Polydor)	511	542
19	MYSTERIOUS GIRL	Peter Andrea, Faith, Bobbye Ranks (Musicbox)	588	532
20	FREEDOM	Rebbie Williams (Chrysalis)	671	512
21	UNDIVIDED LOVE	Louisa (1st Avenue/EM)	494	468
22	DON'T STOP MOVIN'	Lulu's Joy (Unlabeled/MS)	498	448
23	NOBODY KNOWS	Tommy Rich Project (Capricorn/WCA)	508	440
24	VIRTUAL INSANITY	Jamiroquai (Polygram)	293	429
25	LAS VEGAS	Stevie Nicks (A&M)	483	426
26	SORRENTO MOON (I REMEMBER)	The Amena (Columbia)	433	399
27	IN TOO DEEP	Balinda Carlisle (Chrysalis)	431	398
28	YOU'RE MAKIN' ME HIGH	Tina Turner (Capricorn/WCA)	497	394
29	WE'VE GOT TO GO ON	Backstreet Boys (A&M)	977	386
30	YOU'LL BE MINE (PARTY TIME)	Olivia Newton-John (Epic)	271	378

© Music Control UK. Titles ranked by total number of plays on 48 mainstream independent local stations from 00.00 on Sunday 18 August 1996 until 24.00 on Saturday 24 August 1996

## VIRGIN

Rank	Title	Artist/Label	Plays	TW
1	HOW BIZARRE	CMC (Polydor)	32	32
2	WOMAN	Neneh Cherry (RCA/Virgin)	16	30
3	GOOD ENOUGH	Doody (ASB)	31	30
4	HEAD OVER FEET	Alanis Morissette (Mercury/Warner Bros)	31	29
4	I AM, I FEEL	Alina's Asic (Mercury)	28	29
6	OH YEAH	Age (Interscope)	22	23
6	VIRTUAL INSANITY	Jamiroquai/Polygram/180	23	22
8	GOOD EVENING PHILADELPHIA	Andy New (Spit)	22	22
9	FREE TO DECIDE	Coverdale (Polygram)	17	23
10	EVERYTHING MUST GO	Basic Death Producers (Epic)	19	22
10	NOBODY KNOWS	Tommy Rich Project (Capricorn/WCA)	17	22
10	DINNER	With Deloris (A&P, RCA Interscope)	19	22

© Music Control UK. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 18 August 1996 until 24.00 on Saturday 24 August 1996

## ATLANTIC 252

Rank	Title	Artist/Label	Plays	TW
1	I AM, I FEEL	Alina's Asic (Mercury)	53	69
2	DON'T STOP MOVIN'	Lulu's Joy (Unlabeled/MS)	37	55
3	WOMAN	Neneh Cherry (RCA/Virgin)	46	54
4	WRONG	Everything But The Girl (SBT/Virgin)	54	49
5	RETURN OF THE MACK	Mark Morimoto (RCA)	30	41
6	I AM, I FEEL	Alina's Asic (Mercury)	58	39
7	FAST LIVE	George Michael (Polygram/Virgin)	36	37
7	CHARMING MAN	Boy (RCA/Virgin)	41	37
9	TWO CAN PLAY THAT GAME	Boyz n the Bunch (MCA)	36	36
10	FREEDOM	Rebbie Williams (Chrysalis)	33	35



Rank	Title	Artist/Label	Plays	TW
1	HOW BIZARRE	CMC (Polydor)	53	69
2	DON'T STOP MOVIN'	Lulu's Joy (Unlabeled/MS)	37	55
3	WOMAN	Neneh Cherry (RCA/Virgin)	46	54
4	WRONG	Everything But The Girl (SBT/Virgin)	54	49
5	RETURN OF THE MACK	Mark Morimoto (RCA)	30	41
6	I AM, I FEEL	Alina's Asic (Mercury)	58	39
7	FAST LIVE	George Michael (Polygram/Virgin)	36	37
7	CHARMING MAN	Boy (RCA/Virgin)	41	37
9	TWO CAN PLAY THAT GAME	Boyz n the Bunch (MCA)	36	36
10	FREEDOM	Rebbie Williams (Chrysalis)	33	35



# TOP 50 AIRPLAY HITS

31 AUGUST 1996



Pos	Title	Artist	Label	Total plays	Plays % w-o-r	Total audience	Audience % w-o-r
<b>1</b>	<b>GOOD ENOUGH</b>	Dodgy	A&M	1672	+1	67.61	-1
2	I AM, I FEEL	Alisha's Attic	Mercury	1214	-2	53.68	-3
3	HOW BIZARRE	OMC	Polydor	1175	+18	51.31	+1
4	SE A VIDA E (THAT'S THE WAY LIFE IS)	Pet Shop Boys	Parlophone	1090	+7	49.30	+16
5	WANNABE	Spice Girls	Virgin	987	-3	48.56	+5
6	WHY	3T Feat. Michael Jackson	MJJ/Epic	904	+109	47.45	+114
7	SPINNING THE WHEEL	George Michael	Aegean/Virgin	865	+50	43.75	+32
8	WOMAN	Neneh Cherry	Hut/Virgin	1004	-25	39.34	-45
9	DON'T STOP MOVIN'	Livlin' Joy	Undiscovered/MCA	545	-6	37.70	-5
10	LET'S MAKE A NIGHT TO REMEMBER	Bryan Adams	A&M	975	+16	36.83	+32
11	HEAD OVER FEET	Alanis Morissette	Maverick/Warner Bros	965	-12	36.77	-12
12	WE'VE GOT IT GOIN' ON	Backstreet Boys	Jive	406	+269	31.13	+143
13	VIRTUAL INSANITY	Jamiroquai	Sony S2	504	+38	30.05	+37
14	SOMEDAY	Eternal	1st Avenue/EMI	814	+6	29.82	-29
15	WALKING ON THE MILKY WAY	OMD	Virgin	1077	-4	28.56	-8
16	TRASH	Suede	Nude	254	-19	27.73	+12
17	FREEDOM	Robbie Williams	Chrysalis	594	-26	25.68	-33
<b>HIGHEST CLIMBER</b>							
18	LIKE A WOMAN	Tony Rich Project	LaFace/Arista	298	+30	25.33	+39
19	PEACOCK SUIT	Paul Weller	Go! Discs	222	-10	25.00	-8
20	KILLING ME SOFTLY	Fugees	Ruffhouse/Columbia	855	-20	23.78	-15
21	SOMEONE TO LOVE	East 17	London	630	-25	22.75	-7
22	MACARENA	Los Del Rio	Zafiro/RCA	615	+13	22.39	+12
23	UNDIVIDED LOVE	Louise	1st Avenue/EMI	465	+150	20.41	+230
24	IN TOO DEEP	Belinda Carlisle	Chrysalis	470	-8	19.67	-11
25	HEY DUDE	Kula Shaker	Columbia	64	+49	19.24	-10
26	HANGING AROUND	Me Me Me	Indelcent/RCA	268	+25	19.10	-11
27	IF I RULED THE WORLD (IMAGINE THAT)	NAS	Columbia	227	+5	18.42	+19
28	WHY I LOVE HER	My Life Story	Parlophone	115	-3	18.20	-25
29	BECOMING MORE LIKE ALFIE	Divine Comedy	Setanta	119	+20	18.04	-19
30	YOU'LL BE MINE (PARTY TIME)	Gloria Estefan	Epic	427	+40	17.73	+47
31	E-BOW THE LETTER	R.E.M.	Wea International	155	+55	17.52	+181
32	BECAUSE YOU LOVED ME	Celine Dion	Epic	572	-14	16.86	-17
33	SORRENTO MOON (I REMEMBER)	Tina Arena	Columbia	449	-63	16.45	-34
<b>BIGGEST INCREASE IN PLAYS</b>							
<b>BIGGEST INCREASE IN AUDIENCE</b>							
34	ONE TO ANOTHER	Charlatans	Beggars Banquet	51	+629	16.22	+879
35	WRONG	Everything But The Girl	EBTG/Virgin	647	-26	16.03	-18
36	TUFF ACT TO FOLLOW	MNB	1st Avenue/Columbia	385	+21	15.97	+32
37	GOODBY HEARTBREAK	Lighthouse Family	Wild Card/Polydor	585	+229	15.72	+227
38	RETURN OF THE MACK	Mark Morrison	WEA	392	+21	15.58	+26
39	HIT ME OFF	New Edition	MCA	93	-86	15.28	-1
40	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	279	53	15.12	-12
41	FLAVA	Peter Andre	Mushroom	68	+26	15.08	+19
42	FASTLOVE	George Michael	Aegean/Virgin	448	-9	14.93	-13
43	ALWAYS BE MY BABY	Mariah Carey	Columbia	331	-24	14.71	-42
44	ARMS OF LOREN	Evoque	Manifesto/Mercury	136	+35	14.53	+37
45	BETTER WATCH OUT	Ant & Dec	Telstar	276	+165	14.53	+91
46	BORN SLIPPY	Underworld	Junior Boy's Own	179	+2	14.43	-29
47	THIS SUMMER	Squeeze	A&M	383	+11	14.42	+39
48	I WAS BROUGHT TO MY SENSES	Sting	A&M	291	+16	14.26	-6
49	THA CROSSROADS	Bone Thugs-N-Harmony	Ruthless/Epic	168	-17	13.91	-9
50	MYSTERIOUS GIRL	Peter Andre Feat. Bubblee Ranx	Mushroom	564	-10	13.71	-13

© Music Control UK. Compiled from data gathered from 30:00 on Sunday 18 August 1996 until 24:00 on Saturday 24 August 1996. Figures related by audience figures based on Ipsos Mori's Radio data. Audience increase ▲ Audience decrease 50% or more ▼

## TOP 10 GROWERS

Pos	Title/Artist Label	Total plays	Increase in no. of plays
1	WHY 3T Feat. Michael Jackson (MJJ/Epic)	904	472
2	GOODBY HEARTBREAK Lighthouse Family (Wild Card/Polydor)	585	407
3	WE'VE GOT IT GOIN' ON Backstreet Boys (Jive)	409	303
4	UNDIVIDED LOVE Louise (1st Avenue/EMI)	495	291
5	SPINNING THE WHEEL George Michael (Aegean/Virgin)	865	289
6	HOW BIZARRE OMC (Polydor)	1175	182
7	BETTER WATCH OUT Ant & Dec (Telstar)	276	172
8	VIRTUAL INSANITY Jamiroquai (Sony S2)	504	139
9	ESCAPING A NIGHT TO REMEMBER Bryan Adams (A&M)	135	135
10	LET'S MAKE A NIGHT TO REMEMBER Bryan Adams (A&M)	975	133

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

## TOP 10 MOST ADDED

Pos	Title/Artist Label	Total plays	Total audience	Adds (+/-)	Ratio to total
1	ESCAPING A NIGHT TO REMEMBER Bryan Adams (A&M)	975	15	15	
2	UNDIVIDED LOVE Louise (1st Avenue/EMI)	495	38	14	
3	LIFE, LOVE & HAPPINESS Brian Kennedy (RCA)	35	27	13	
4	WE'VE GOT IT GOIN' ON Backstreet Boys (Jive)	51	33	9	
5	WHY 3T Feat. Michael Jackson (MJJ/Epic)	63	58	6	
6	WATCHING THE WORLD GO BY Maxi Priest (Virgin)	15	10	5	
7	GOODBY HEARTBREAK Lighthouse Family (Wild Card/Polydor)	55	38	4	
8	ON MY OWN REACH (Mute)	27	21	4	
9	I LOVE YOU ALWAYS FOREVER Donna Lewis (Atlantic/East West)	23	16	4	
10	WHERE DO WE GO FROM HERE Vanessa Williams (Mercury)	18	10	4	

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

AIRPLAY

Music Control UK monitors 24 hours a day, seven days a week. AIRPLAY HITS are based on 100 radio stations. BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

31 AUGUST 1996

# THE OFFICIAL CHARTS - 31 AUG

## SINGLES

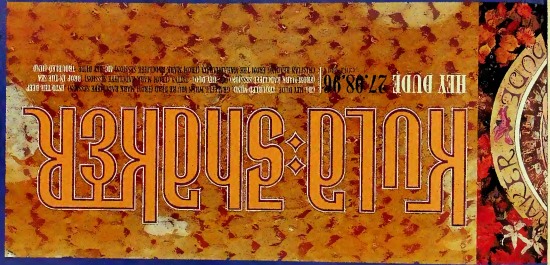
1	<b>WANNABE</b> Spice Girls	Virgin
2	<b>SPINNING THE WHEEL</b> George Michael	Virgin
3	<b>BIRTHAL INSANITY</b> Jamiroquai	Sony S2
4	<b>E - BOW THE LETTER REM</b>	Warner Bros
5	<b>UNDIVIDED LOVE</b> Louise	1st Avenue/EMI
6	<b>WHY 3T</b> featuring Michael Jackson	Epic
7	<b>MACARENA</b> Los Del Rio	RCA
8	<b>HOW BIZARRE</b> OMC	Polydor
9	<b>WE'VE GOT IT GOIN' ON</b> Backstreet Boys	Jive
10	<b>LET'S MAKE A NIGHT TO REMEMBER</b> Bryan Adams	A&M
11	<b>SEA VIDA E (THAT'S THE WAY LIFE IS)</b> Per Shop Boys	Pedigone
12	<b>ON STANDBY</b> Shed Seven	Polydor
13	<b>GOOD ENOUGH</b> Dodgy	A&M
14	<b>BORN SLUPPY</b> Underworld	Junior Boy's Own
15	<b>TUFF ACT TO FOLLOW</b> MN8	1st Avenue/Columbia
16	<b>THA CROSSROADS</b> Bone Thugs-N-Harmony	Epic
17	<b>BETTER WATCH OUT</b> Ant & Dec	Telesar
18	<b>I AM, I FEEL</b> Alisha's Attic	Mercury
19	<b>THAT LOOK</b> De'Laay	Slip N'Slide/Deconstruction
20	<b>SOMEDAY</b> Eternal	1st Avenue/EMI
21	<b>KILLING ME SOFTLY</b> Fugees	Columbia
22	<b>MYSTERIOUS GIRL</b> Peter Andre featuring Bubbler Ranx	Mushroom
23	<b>IF I RULED THE WORLD</b> NAS	Columbia
24	<b>IF MADONNA CALLS</b> Junior Vasquez	Mercury
25	<b>WILD</b>	

music week



## ALBUMS

1	<b>JAGGED LITTLE PILL</b> Alanis Morissette	Maverick/Reprise
2	<b>RECURRING DREAM - THE VERY BEST OF Crowded House</b> Digital	
3	<b>THE SMURFS GO POP!</b> The Smurfs	EMI TV
4	<b>(WHAT'S THE STORY) MORNING GLORY?</b> Oasis	Creation
5	<b>THE ULTIMATE COLLECTION</b> Neil Diamond	Sony TV/MCA
6	<b>MOSELEY SHOALS</b> Ocean Colour Scene	MCA
7	<b>OLDER</b> George Michael	Virgin
8	<b>FREE PEACE SWEET</b> Dodgy	A&M
9	<b>THE SCORE</b> Fugees	Columbia
10	<b>FALLING INTO YOU</b> Celine Dion	Epic
11	<b>EVERYTHING MUST GO</b> Manic Street Preachers	Epic
12	<b>MY GENERATION - THE VERY BEST OF The Who</b>	Polydor
13	<b>BEST LIVE - HEADLIGHTS</b> White Lines... Levellers	China
14	<b>TILL I DIE</b> Bryan Adams	A&M
15	<b>OCEAN DRIVE</b> Lighthouse Family	Wild Card/Polydor
16	<b>DEFINITELY MAYBE</b> Oasis	Creation
17	<b>1977</b> Ash	Infectious
18	<b>BIZARRE FRUIT/BIZARRE FRUIT II</b> M People	Deconstruction/RCA
19	<b>VOICES OF TRANQUILITY</b> Hypnosis	Dino
20	<b>HITS</b> Mike & The Mechanics	Virgin
21	<b>WALKING WOUNDED</b> Everything But The Girl	Virgin
22	<b>ALL CHANGE</b> East	Polydor
23	<b>WILDEST DREAMS</b> Tina Turner	Polydor





# dance fans fight noise act

Dance fans look set to be among the hardest hit by the recently passed Noise Act 1996 which aims to deal with the problem of noisy neighbours.

At its most basic, the new law means that local authorities (i.e. the police) have the right, if they deem it necessary, to enter private dwellings and remove hi-fi equipment if residents are

exceeding permitted noise levels during night-time. The law specifies that night-time hours are between 11pm and 7am and that the permitted level of noise as dictated by the Home Secretary is 35 decibels.

Dave Stone from AntiStatic Records has launched an Anti-Noise Act 1996 Campaign and is lobbying the SPI for full support. He points out that

dance music lovers and home DJs are particularly at risk from the new law.

"Most dance music is bass driven and the fact is that you need a certain volume before you can fully hear and enjoy those frequencies," says Stone, adding that any law that limits consumers' ability to enjoy music will obviously have a knock-on effect on record companies that sell it.

While recognising the need for laws to deal with noise pollution, Stone says the campaign is aimed at changing the draconian nature of the new law so that it is "this low so restrictive and open to abuse," says Stone.

More information is available from Anti-Noise Act 1996 Campaign, c/o Anti Static Records, 6th Floor, 22 Grafton Square, London W1V 5FJ.

## inside

- 3 noel watson's mixing caught on mousetrap
- 5 dj diamond wild picks his top 10 tracks

**club chart:**  
**LET'S ALL CHANT**  
 Gusto

**cool cuts:**  
**SUGAR IS SWEETER**  
 CJ Bolland

club faces  
 pop lip chart  
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record mirror sat 0771 820 3434 fax 0171 971 5594

### clubbers pack out RM's popkomm party

Once again RM's party at PopKomm provided a highlight for the dance community at the three-day German music festival in Cologne.

The party, which took place at one of Cologne's larger venues, The Move Club, on the Saturday night, was packed to capacity until dawn with more than 1,000 people turning up to hear Paul Van Dyk (pictured), Dave Valentine and Nick Warren, as well as a live set by Blue Amazon.

"It was an excellent



night for us. I'd given out 200 of the VIP passes before we left Britain and the other 300 went on the first day of Popkomm.

"We also had about 750 German clubbers in the venue, which really helped improve the atmosphere," says Louise Stevens, RM/Music Week promotions executive.

Indeed, the PopKomm parties have proved so popular that the concept is

now being expanded. "We're looking to do a party at the Amsterdam dance event on the October 17," says Stevens.

Most UK attendees were very positive about this year's event. Thomas Foley, managing director of React Records, says, "It's the first time I've been to Popkomm and I found it really useful. We had three key meetings with German labels that we license from and it was

very useful meeting all the people that work here rather than just talking to the A&R people."

The late summer timing of Popkomm also seems to be proving an attraction for companies. "It gives labels like us the chance to see our licensees and plan marketing strategies for when lots of European releases really kick in during the autumn," says Foley.

### sound & media unveils new dance imprint

Budget and mid-price specialist Sound & Media Records is starting a dance imprint, Club Masters. The label will be launched in late September with the release of a single by DJ Tonko, 'Old Skoolize Your Ears', which will precede the release of the 'Creative' series of six double compilation LPs covering various genres of dance.

The new label will seek to entice dance fans by including new and unreleased material on the albums, which will be sold on either double CD or triple vinyl of £9.99. The vinyl version will feature full-length versions of tracks on two discs and the third will feature two mixes. The CD versions of the LPs will feature just the mixes.

"We'll be licensing optional material from the UK, Europe and the US, so there will be tracks on there that people will be after. If people are willing to spend \$6 on an import 12, then our albums will give an LP's worth of material to play for \$9.99," says Jon Williams, label manager of Club Masters.

Ramp, Graham Gold and Noel Watson have been lined up to mix LPs in the 'Creative' series. Club Masters also intends to release up to 10 singles a year.

- 14 18 IN THE MIX 93'S HITS
- 15 19 NEW HITS \$6
- 20 IN THE MIX 93-2

## The Gift May Out West featuring Miss Joanna Law

The moon and the stars available 02.09.96 on Deconstruction. Please order from BMG customer services on 0121 500 5678. CD - 74321 40191 2 12 - 74321 40191 1



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- 25 HIGHER
- 26 FREED
- 27 LIKE A MAD
- 28 WANT MAD
- 29 WALK
- 30 EVERY MAD
- 31 YOUR
- 32 YOU
- 33 HEAD
- 34 SOME
- 35 DON'T
- 36 TRASH
- 37 RACE
- 38 ARMS
- 39 BECA
- 40 SANTA

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THE WORLDWIDE HIT SINGLE BREAKFAST AT TIFFANY'S RE-RELEASED BY HUGE DEMAND ON 9TH SEPTEMBER SEE THE BLOOD FOR US  
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**Spinning:** LTJ Bukem 'Music (Peshay mix)'; Saba and Lo-Tec (Good Looking club plate); DJ Crystl 'Mind Games'; Paul Oakenfold 'Flyaway (LTJ Bukem mix)'; DJ Troce 'After Hours'.

**DJ's view:** "Over the past year this music has got more and more accepted. But it's still got a long way to go. Logical Progression is a great way of educating people."

**DJ Taylor:** **Industry view:** "It's achieved an awful lot extremely quickly. Without doubt it now stands as London's foremost drum & bass club." - Mark Hooper, JAZID. **Ticket price:** £10.

# news bolland's belgian sweet

Already a big name on the international techno scene, DJ/producer CJ Bolland could well move into the musical mainstream with his new LP 'The Analogue Theatre' and particularly his new single 'Sugar Is Sweeter'.

The latter fits perfectly into the territory carved out this year by the likes of The Prodigy's 'Firestarter' and Underworld's 'Born Sippy' and will be a shock to anyone who remembers Bolland as the solid four-on-the-floor man of such dance classics as Rovesignat's 'Horspower' and 'Fourth Sign'.

Driven by breakbeats and guitar, 'Sugar Is Sweeter' features a screaming female vocal from Jade 4 U, one half of the now disbanded Progs Khan. Described by Bolland as "almost like a punk track" the song reflects the musical freedom the producer has as part of his new five-album deal with Intermix/London.

"When I was with R&B what was getting released was just the straight dance stuff because that's what they sold and I almost ended up making music just for their liking. But I've always liked lots of different stuff," says Bolland.



The album is similarly eclectic. "Well, when the record company loved the single I thought if I got away with that I can get away with anything," says Bolland. Bolland would be happy to see his new records take him into the mainstream. "I've been pretty much at the top end of the techno field for over six years

so it's important to now go on. I think the new field that's happening with people like The Prodigy and Underworld is really exciting," he says. But he has no plans to move from Belgium. "I love living there although musically it's been stuck in the same groove for about four years. I don't tend to go to clubs here anymore. I just

go to the pub," he says. However, a UK tour is being pencilled in for late September. "I just love the atmosphere in the UK. You can get away with playing everything and I need that with my music," he says. 'Sugar Is Sweeter' is out on September 9 and the LP 'The Analogue Theatre' is out on September 23.

## now that's how filter killed music!

Since its launch a year ago, Daro's alternative dance offshoot, Filter, has established itself as one of the most progressive and varied labels.

After nine singles which have varied from the weed house of Back Sagg, through drum & bass from Kid Loops to the jazz of Sunship, Filter is releasing its first LP, a compilation called 'Killing Music'.

"We wanted to call it 'Now That's How I Killed Music' but we were afraid we might get sued so we chickened out," says Ross Allen, Filter's o&r manager. However, the tongue-in-cheek title belies the solid fan-base the label has built up. "All the releases have sold out, but this really is just the first step," says Allen. "We're going to be releasing our first artist LP soon which will be by Kid Loops. As well as previous releases the compilation also features new material. Filter: 'Killing Music' is out on September 23.



l-r: Ross Allen, Box Sagg, Kid Loops

## fanzatia launches new label

Having evolved from a dance party organisation into one of the most successful dance compilation companies, Fanzatia is now moving into the singles market.

FI will be the name of a new dance singles imprint which will be equal to the compilation wing but will seek to equal the success that the company has already enjoyed with releases like 'Fanzatia's House Collection'.

According to Fanzatia's Andrew Gollagher: "It's something we've been meaning to do for a long time. Through the parties and the label we're always meeting loads of creative people and getting offered releases so it's a logical progression."

FI will be run by Stuart Dale who was previously at Cleveland City. "I've got a very wide remit. We'll be putting out everything from underground tracks to sexy commercial cover versions," he says. The label will be launched on September 2 by Katka's 'Turn It Up'.

An important source of o&r will be a number of leading DJs who are being signed up for exclusive o&r deals such as Albino Whitehead whose first signing for the label will be an EP by Jamo's House. "The DJs will just have their ears at the ground and will be very much linked in with the releases of the records they sign," says Dale.

SEPTEMBER 2

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# noel watson's mixing caught on mousetrap

If anyone deserves recognition as an unsung hero of the UK dance scene then it's Noel Watson. Whether it was mixing Streetsound's mid-Eighties salsa compilations with brother Morris or helping launch the London

house-scene via his stints at the Delirium club from 1986 to 1988, not to mention writing one of the first and best rap/dance columns for *J-D*, Watson's been there. However, far from resting on past glories he's still

as busy as ever: either getting ready to be resident DJ at major new London club Thunderdrive, on Shaftesbury Avenue, or putting his prodigious mixing talents to use on West London's Mousetrap label compilation *Tales From The Trap*. "I've mixed it like I was playing live so it's quite rough and ready," says Watson.

Aside from these projects, Watson devotes much of his time to his own label, Join Hands, which has had success in the past with releases from *KU & Co* and two Jazz Juice EPs and has forthcoming releases from Ian B's Rio Rhythm Band and New York polestar Sonjo. "She's really good, she's from that Giant Steps jazz scene in New York," says Watson. Join Hands will be soon joined by another imprint for Watson's releases - Drop. "That will be putting out Kenny Dope-style hip hop and break-style stuff. My background is a real mix of playing reggae hip hop and funk as well as the house and garage stuff," says Watson.

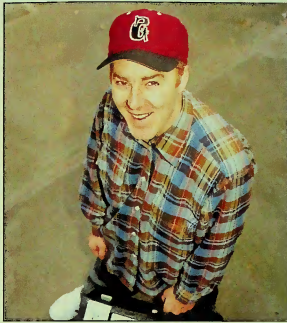
Another long-running project for Watson has been producing music for the dance performances of one of the UK's leading contemporary dancers, Burny Mathias. He's currently working on his fourth. The hour-long pieces of music have proved so popular that Watson is editing down the two sections for a 12-inch on Join Hands. "It's different to what I normally do, it's more a Chemical Brothers style sound," says Watson. *Mousetrap's Tales From The Trap Vol 1* is out on September 9.



## goldie headz out on tour

The queues for Goldie's Metalheadz sessions have hardly shrunk since the drum & bass Sunday nights started at the Blue Note venue over 18 months ago. Now, for the second time, Goldie and his crew will be taking the Metalheadz show on the road with a 13-date UK and Ireland tour. The line-up will consist of Goldie, Grooverider, Fabio, Doc Scott, Peshay, Kenishtar & Storm and Cleveland Workiss. The tour will also be in with the recent release of the very well-received Metalheadz 'Pitinnumbreakz' compilation which featured tracks from Peshay, Protek, Dillinja, Doc Scott, Alex Reece and Source Direct.

The dates are as follows: Heaven, London (August 26); The Junction, Cambridge (September 5); Waterfront, Norwich (6); Sankey's Soap (11); Cockpit, Leeds (12); Pop, Brighton (16); The Leadmill, Sheffield (17); The Room, Hull (19); The Arena, Middlesbrough (21); The Venue, Edinburgh (22); The Kitchen, Dublin (27); The Leisure Lounge, London (28); The Blue Note, London (29).



## say what?!

### do budget CDs threaten the market?

**Bee Seelwood, MD, Beechwood**  
"It needs to be watched closely but I would say that budget CDs cannot usually afford the marketing of a full-price CD in which case the sales speak for themselves."

**Pete Gardner, commercial manager, Dino**  
"As with any genre, dance music is one that's been under-exploited and I think there definitely is room for people to put out well-thought-out, well-packaged, full-price CDs but also to come in on the cheaper side. It depends on whether they're looking to do it as a

long-term investment and build up some sort of reputation or whether they're looking to make money short-term, because it can also take it a much wider base, which has happened with club culture."

**Thomas Foley, director, Reed**  
"Most budget labels are

too crap to put together something that looks really good for the dance market, which is really style-led. Our series, for example, is well-pat-together with sharp artwork - anything less cheapens the track. For budget labels it's obviously a good idea to release these compilations but for record labels with strong

material, what is the point?"  
**Lyn Cosgrove, label manager, Ministry of Sound**  
"Double-CDs being cheaper does open up the market, but once companies get into releasing silly compilations of three-plus CDs it becomes quite hard. It's also really unfair on the artists because it affects their royalties."

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14	26	FREED
27	27	LIKE A
28	28	WANT
23	29	WALK
30	30	EVERY
28	31	YOUR
18	32	YOU'L
36	33	HEAD
20	34	SOME
29	35	DON'T
22	36	TRASH
37	37	RACE
25	38	ARMS
34	39	BECAU
40	40	SANTA

Billboard titles at

**D E E**



## Shop focus

**Shop:**  
Racks Of Wax, 39 Call Lane, Leeds. (30ft x 20ft).  
Tel: (0113) 244 9331.

Racks Of Wax (Reax) Ltd.



**Specialist areas:**  
House, techno, garage, gabba, jungle and drum & bass. Merchandise: T-shirts, slipmats, record boxes, record bags, decks, DJ equipment. Ticket outlet for events in Leeds and jungle nights around the country.

**Owner's view:**  
"We're in a great place in Leeds - just 50 yards from the Corn Exchange in town - so that helps us a lot - so that helps us a lot - so that helps us a lot. We're as specialist as we can be up here, but obviously we do get a lot of competition from Eastern Bloc. We have around 60,000 students in Leeds which means they do a hell of a lot of the buying. The good thing is that dance is now a lot more commercial so students buy a lot more dance records than they used to. We give students a discount of 10% and DJs a discount of 15%. That's good business. How do I know people are proper DJs? I ask to see a flyer with their name on it."

- Steve Luigi.  
**Distributor's view:**  
"Racks Of Wax is the only shop in that area that stocks a decent amount of happy hardcore. Fantastic. I say 'Good work, fella', "- Sass, Alpha Magic distribution.

**DJ's view:**  
"I've been shopping with Steve since he owned a smaller shop called the Listening Booth. He's got less attitude than most but he's got more honesty." - Pianoman.

club & shop focus compiled by johany dawls. tel: 0171-263 2893.

4

# S

# Cool cuts



(1)

## SUGAR IS SWEETER CJ Bolland

Internal

2	(4)	THE CURSE OF VOODOO RAY Lisa May	Justice Groove/Fontana
3	(3)	HELP ME MAKE IT Huff & Puff	White label
4	NEW	BJANGO Lucky Monkeys (Remade and with new remixes from Way Out West)	Polydor
5	NEW	TRANZ EURO EXPRESS X-Press 2 (Hi-NRG basslines and spooey sounds)	Junior Boy's Own
6	NEW	STUPID GIRL Garbage (Garbage do an EBTG with house mixes from Todd Terry)	Almo Sounds
7	(14)	FILTHY Saint Etienne	Heavenly
8	(9)	SUNRISE Ricky Spring	White label
9	NEW	THIS IS THE LIFE Mark Tischerz (Take your pick from the hard Lucy Stone mixes or the Stage Navigator techno ones)	Warner Bros
10	NEW	ARRANGUEZ Sol (Flamenco guitars make this a balacric winner)	Moksha
11	(12)	CALLING ANGELS Andy Ling	Fluid
12	(13)	ONLY YOU Funk Essentials	Soundproof
13	NEW	GO AROUND Climinal Element Orchestra (With mixes from main man Arthur Baker and X-Press 2)	4th & B'way
14	(7)	TALK TO ME Planet 95	Limbo
15	NEW	(GET UP) SUNSHINE STREET Bizare Inc (Grand Larceny and Farley & Heller provide the mixes)	Mercury
16	NEW	HOWIE B EP Howie B (Deep, slick and dangerous dubby beats)	Polydor
17	NEW	HIGH Hyper Go Go (Another re-release but there are some useful mixes on this package)	Distinctive
18	NEW	PELE Arakutaba-Batuocoda (With mixes from the Baillitic Brothers and Fila Brazillia)	Mr Bongo
19	NEW	OVERGROUND Mod Maxx & DJ Quill (Bobby Bill house groove)	Planet Nice
20	NEW	BACK TOGETHER Sandy B (Mixes from Boris Dlugosch and Crispin J Glover)	Sony



a guide to the most essential new club cuts on featured on "Hot", "essential selection", with plus King, International Heavy Heavy Selection 20m and 10m. Compiled by 6 feedback and 6922 collected from leading DJs and the following stars: jay soundclash/pumpkins/motiv (London), easons (Manchester), mackem/charlie (London), 3 beat (Liverpool), 3 beat (Liverpool), wavy (Sheffield), true (Manchester), ghoul (Leeds) (Manchester).



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1	WA	Spice G
2	SPINN	VIRTU
3	E-BO	UNDV
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5	HOW E	WEVE
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7	ON ST	GOOD
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19	24	

# jock on his box

techno wizard and amateur mechanic **damon wild** picks his top tunes



photograph: GP

## damon wild

**planetary assault systems - all their tracks (peacefrog)**  
"Banging, dancefloor mayhem. Luke Slater proves that the UK can be top. I'm waiting for the new one."

**'operation sneek' dj sneek (radical fear)**  
"This came out last year and it gives me a sense of a minimalist cross between techno and house. It gets a really good crowd response."

**'trax' (da rocks ep) thomas bangalter (roule)**  
"The solo man of Duff Punk proves that the French have the techno record of '96. Excellent ep."

**'the art of stalking' suburban knight (fnac)**  
"It was originally licensed from Transmat, Derrick May's label in Detroit and originally came out in 1986 but this is the '91 remix. It's one of the moodiest and darkest tracks I've heard. It creates a real atmosphere in a club. Ludovic from Deep Side takes the mix one step further. I wish I could see Ludovic create more remixes like this one."

**'der klang de familie' 3 phase (tresore)**  
"I heard this one back on May Day 1992 for the first time and from the crowd response I knew it was going to be a hit. I play it today and the crowd still goes crazy, they like it as much now as then."

**'amnesia/washing machine' mr fingers (trax)**  
"Beautiful. Classic techno/house. A statement that music can be timeless in time."

**'altered states' ron trent (warehouse)**  
"A Chicago classic. Enough said - just listen to the record."

**'icon' (buzz belgium)**  
"I fell in love with this track, the mood and the drum programming. I thought it was Carl Craig when I first heard it but someone said it was Derrick May - but whoever did it, it's wonderful!"

**'drome' joey beltram (warp)**  
"I love this one because it's very dance-orientated but it also creates an ambient atmosphere."

## steamin'

- tips for the week**
- 'boom' messed up the machine (white label)
  - 'retinal colour devils' colourhead (geometric)
  - 'the advent mix collection' (collab)
  - white label (bluemaxx)
  - 'synwave 23 + 23.5' (synwave)
  - 'strumcode 1' adom + beyer + wick (white label)
  - 'the sum of one' morgon (geometric)
  - 'function of bandwidth' fudon (synwave)
  - 'axis 18' jet mills (white label)
  - 'axis 18' jet mills (white label)

Compiled by Damon Wild  
the DJ's choice 2000

**BORN:** St Louis, Missouri, December 26, 1967. **LIFE BEFORE DJING:** Chef in New Orleans, waiter. **FIRST DJ GIG:** "1988/89 in New Orleans. I used to hang out in a club and got to know the manager. I gave her a tape and she liked it." **MOST MEMORABLE GIG:** "Bass - Tokyo, Christmas 1995. "It touched me to see people who can't speak any English communicating through the music, their movements and dancing." **Worst Club UK -** the old one. "The turntables weren't working, the needle built up with dust and flew across the turntables and I had to play on one turntable." **FAVOURITE CLUBS:** Ewerk, Berlin; Rex club, Franco; Orbit, Leeds. **NEXT THREE GIGS:** Absolute, London (September 20); Orbit, Leeds (21); rave in Ottawa, Canada (28). **DJ TRADEMARK:** "The atmosphere I create with minimalist music and good, funny dance." **LIFE OUTSIDE DJING:** artist as Synwave 21; remixes include The Advent, Joey Beltram; launched new label Bluemaxx, with two singles just out: "I race cars, tune and rebuild engines."

club focus  
pop tip chart  
shop focus  
beats & pieces

need more? tel: 0171 499 3838 fax: 0171 971 5994



10p

Good Thursday TV

10p

14 18 IN THE MAX 95-8 BITS

15 19 NEW HITS 96

16 20 IN THE MAX 95-2

# CVI

19	25	HIGHER
14	26	FREED
27	LIKE A	MAN
28	WANT	ME
23	29	WALK
30	EVERY	MAN
28	31	YOUR
18	32	YOU'L
36	33	HEAD
20	34	SOME
29	35	DOIN'T
22	36	TRASH
37	RACE	MAN
25	38	ARMS
34	39	BECAL
40	SANTA	MAN

Bulletin titles at

D E E



5

THE WOLFWIDE HIT SINGLE BREAKFAST AT TIRFANY'S  
RE-RELEASED BY HUGE DEMAND ON 9TH SEPTEMBER

SEE THE HAVANA LIVE CD  
LONDON/CAMBRIDGE 1997/1998. MANCHESTER, BIRMINGHAM AND OXFORD 1998



# THE OFFICIAL CHARTS - 31 AUG



# the **1** m c **1** charts

**britain's neatest beats till** **1** **2** **9** **96**

**1 WA** Spice G

**2 SPINN**

**3 VIRTUO**

**4 E - B0**

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**7 MACA**

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**24 IF MA**

**25 HIGH**

LET'S ALL CHANT (GUSTO)/DAVIDSON OSPINA/  
FULL INTENTION/MICHAEL ZAGER MIXES)

Gusto

- 1 1 IN ALIVE JULIES VEEN & STYVESTER STRETCH MIXES) Stretch & Veen present "Madzag"
- 2 10 DONT GO (RHYTHM MASTERS/GRANT NELSON MIXES) Third Dimension featuring Julie McDemott
- 3 4 ADVENTURES IN TUN TIN OUT LAND ALL I WANNNA DO (BANGO BOYSTUN TIN OUT MIXES)/STINGS FOR YASUNAI/DEARERS 2 THE DANCELOUP/SALAD/ALRIGHT
- 4 5 (GET UP) SUNSHINE STREET DAVID MORALES/GRAND LARGERY/FARLEY & HELLER
- 5 6 NOBODY'S BUSINESS (DEEP ZONE/SHARP/STEPHAN MANDRAX & OULVER STUMM)
- 6 7 MAKE IT ON MY OWN (DANCING DIVAS/TON HUMPHRIES/BUSS GABRIEL/BLUE BOYALINE SOLOMAN MIXES) Alison Limbrick
- 7 8 THA WILD STYLE (SKINDEEP DU SUPREME/KLUBHEADS/WALSHE & MODESI MIXES)
- 8 9 ARE YOU READY FOR SOME MORE? (ERICK "MORE" MORILLO/TODD TERRY/M BEAT/KLUBHEADS MIXES) Reef 2 Real
- 9 10 DO ME RIGHT (SERIAL DIVA/URBAN SOUND GALLERY/USLA MARIE EXPERIENCE/OZEN MAN/RAINNER CITY MIXES) Inner City
- 10 11 HIGH (RHYTHM MASTERS/HYBRID/RYPER GO GO MIXES) Hyper Go Go
- 11 12 CONSTANTLY WAITING (RHYTHM MASTERS/ANGEL MORALES/SISTER BLUSS & ROLLO MIXES) Paulina Taylor
- 12 13 THE CURSE OF VOOODO RAY (UNIONBO/ALYX REECE/FRANCOIS KEROVIRIAN/CIZZ/VA GUY CALLED GERALD MIXES) Lisa May
- 13 14 HORNYS AS FUNK ORIGINAL/TALL PAUL MIXES) Steady Juice Groove/Fontaine WEA
- 14 15 GROUND/BEIRD (BABY BLUE (TIN TIN OUT)/DJ ECLIPSE/OIGINAL MIXES)
- 15 16 Nature Born Grooves
- 16 17 LOVE ME THE RIGHT WAY '96 (DANPO BROTHERS/DANNY TENAGLIA/MANASUTRA MIXES) Karpman & Lynn Michaels
- 17 18 SUGAR IS SWEET (PENTACI ROLLAND/MONKEY MAPA/ARMAND VAN HELDEN MIXES)

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

by Wv

33

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36

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COME ON Konya

IT'S GONNA BE ALRIGHT (MIXES) Techno.cool

U GOT THE LOVE (HYPERFOUR/HEAD GANG MIXES) Hypertopic

PEOPLE GET HIGH (CASINO/FORTHRIGHT/BOYCAR MIXES) Booscar

HELLO HONKY TONKS ROCK YOUR BODY (COTTON CLUB/BUZZ/AMMAN/LEEMAN MIXES)/THE FEELING (PIZZAMAN MIXES) Pizzaman

GOTTA GET LOOSE (TRILOGY/MUDMEN MIXES) Mr & Mrs Smith

SWELL (MIXES) San Tank

SHAME JUJUTENT-EMPO/MATT DAREY MIXES) Ken Willdo

GOTTA KEEP PUMPIN' (JONATHAN COLLING MIXES) Prad

SPECIAL KIND OF LOVER (FARLEY & HELLER/A&G MIXES) Nat Dobunra

PICK UP THE PIECES Old School Juniors

GM - THE CLUB MIXES: SPINNING THE WHEEL (FORTHRIGHT MIXES)/FASTLOVE (FORTHRIGHT MIXES) George Michael

TAKE THAT TO THE BANK (Work In Progress)

UNDEVELOPED LOVE (T-EMPO/TIN OUT/STUDIO 54 MIXES) Louisa

SHOCK THE BEAT (PIANOMAN/ORIGINAL MIXES) Electric Drop

BOMBASCA (DJ ACE/TALL PAUL/DJ SKEN/GO? BAD MICE MIXES) Bad Mice

YAGANI (PATH OF VISION/W.E.H. YANNA CHANT OF SHAMEN/ERIC-MAN/NEPE (HIGHEST VISION) Roberto DeLucca aka Shantan Blackhawk

READY OR NOT (SALAAM REMI/HANDEL TUCKER/WYCLEF & LAURYN HILL MIXES) Fingers (Belugas Camp)

THAT'S WHEN I REACH FOR MY REVOLVER (ROLL & SISTER BLUSS MIXES) Moby

TRANS EURO EXPRESS EP - THE RIDE/PA PRESS WAH 2 FUNK/JAZZ/BIDE (BALLISTIC STEP)

X-Press 2

THIS IS YOUR NIGHT (HELICOPTER/JUNIOR VASZILUZ/BERMAN/MOUSSET MIXES) Amber

7 DAYS AND ONE WEEK BBE

WANT LOVE (HYSTERIC EGO/BROTHERS GRIM/TATCHY & SCRATCHY MIXES) Historic Ego

ROK ME IN THE BASEMENT (REBOUND MIXES) Rebound

GOOD DADDY (Tokyo)

ADD DADDY EP (D)

HOT & MET (BELIEVE IT) (H-FRANK/GRACE/JAMIE MIXES) Tant

LOVE (JAZZ) (H-FRANK/GRACE/JAMIE MIXES) Tant

LOVE (JAZZ) (H-FRANK/GRACE/JAMIE MIXES) Tant

LOVE (JAZZ) (H-FRANK/GRACE/JAMIE MIXES) Tant

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LOVE (JAZZ) (H-FRANK/GRACE/JAMIE MIXES) Tant

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chart

Positive  
Dutch/Bowby  
Hoof Boorha  
Internal  
MCA  
Escapade  
Wild Card  
Style Do Mechanique  
Aegean/Virgin  
Style Do Mechanique  
EMI  
ZYX  
Arista  
Logic  
Columbia  
Mute  
Major (Ballistic Step)  
Junior Boy's Own  
Tommy Boy  
Duch Tangley  
Ego/WEA  
Fantic  
IDBT  
Zena 4 Life  
Mobic  
Logic  
Major



# hot vinyl

namecheck: damien mendis @ brad beatnik @ daisy & havoc @ andy beavers @ nicky (black market)

## tune of the week

st etienne feat. q tee: 'filthy (remixes)' (heavenly)

### alternative

Taken from the St Etienne remix album 'Casino Classics', here are two superb thumping Monkey Mafia/Jon Corler remixes of the band's 1991 track 'Filthy'. These mixes have got the lot - clipped sirens, ear-grabbing samples, solid-funking beats and, of course, the number one voice of Q Tee... 'this is not a media hype'. Two of the best examples of that thing they won't call trip hop but have yet to find a viable alternative name for. ●●●●● d&h



### house

**RAW STYLUS 'Believe In Me (96 Remixes)' (Wired/M&G).** Happy-go-lucky former Acid Jazz-ers take a diversion into club-mindedness. Last year's Eric Kupper 'I Believe In You' repeated very cool Old School Dub is included, as are Pete Lormer and Richard 'Humpty' Vission's heavy Acid Trip dub workouts with very little vocat. The Mindspell boys have recorded a new vocal with lead singer Dennis Gordier, choosing to keep it simple and successfully heading for the hit factor. Their Happy Feet Blitz (Warp) mix is a happy garage piano-fried leader aided by some snappy ruf-sounding MAW-style beats. This is likely to be the band's first real hit. ●●●●● dm

**FUGES 'Ready Or Not' (Columbia).** New Jersey's pride and joy returns with a scullid blend of rap, r&b and reggae. The original Radio version taken from their gold-

selling album 'The Score' has already won fans due to its hypnotic use of The Outcasts' number 41 hit of 1971 'Ready Or Not... Here I Come (Don't Hide From Love)'. The promise even adapts the original Bell label logo colour and style. Salaam Remi's Ready For The Show remake remix is the bomb while Jamaica's Handel Tucker busts a serious rhythm 'n' bass to stress your spokesmen on the Yard Vibe. If only there were dubs too. Doubtless to be mashed up at Carnival this year and beyond. You can't hide. ●●●●● dm

**GARBAGE 'Stupid Girl (Remixes)' (Us Atmo import).** The Scottish-US band may have had a number four hit here in March, but they seem to be stuck outside the Top 30 in the US. So it's Todd Terry time again. But is it another 'Missing'? Well, the indie-rock vocal is moody enough but the production is not subtle. Most of the original's melodic elements, such as the guitars, are still intact on Tee's Freeze

Club mix. These make a great contrast to his fat slapping drums which pound along in typical four-to-the-floor fashion. Grunge house, aho, Tee's In-House Dub is a great growing sub-bass booming lurcher there's prodded by 'Don't Believe In Fear/Wasted' vocal samples and mad slots. Great fun, although it will doubtless upset purists. By spooky Gusto coincidence, Robbi in the Moon's slower, silky Future R&B mix samples claps and 'coo woi ooh woi' vocals from Michael Zogor Bond's 'Let's All Chant'. Spcl The Rolling Stones' 'Undercover' sample too. ●●●●● dm

**THE MODIFIERS 'The Rise' (Urban Collective).** The UK label is rapidly making a name for itself as a purveyor of lo-nuch rousing house tunes and this one is no exception. What sounds like Youssou N'Dour's wood is fused into a hard driving house tune that has the words 'party record' written all over it. KGB, Justin Gorett and Phil Jubb are responsible for

the remixes and all are high in the breakdown quota. ●●●●● bb

**TERENCE PARKER 'Pure Discs' (Studio TK).** The title track of this EP underpins a familiar disco guitar loop with a chunky house beat and ends up sounding as if it has come from Bologna rather than Detroit. It is a bit doted but should still get them jumping. Things get more interesting but less floor-friendly with '88 Phot Ivory Keys', which combines downtempo hip hop beats with some appealing jazzy piano loops. The flipside has a remix of last year's 'Emnocation Of My Soul', with its lush piano and strings effects over solid house beats, plus 'Plastic Soul Junkie', the hip hoppy title track of the forthcoming LP. ●●●●● ab

**KINGS OF TOMORROW featuring MICHELLE WEEKS '10 Minute High' (Slip'N'Slide).** The slurring vocals on the star attraction on this third SWS release for

Brooklyn's Kings Of Tomorrow, Michelle Weeks's impassioned lead is supported by soaring gospel choruses. The production has trouble living up to these performances - on the plus side it gives them plenty of room for manoeuvre, but it has several lengthy breakdowns and needs to be programmed with care. The dub is more usable but less special, while the Vibe-a-Pella contains some handy segments for creative mixers. ●●●●● ab

**ALISON LIMERICK 'Make It On My Own (Remixes)' (Arista).** If the re-release of 'When Love Lives' was an obvious move, then the re-release of this lesser-known 1992 single is an even more obvious one - that old copping in on the first re-release's success story. Except... this package of nine remixes and one original, while a bit time-consuming for reviewers, contains some well funky and unusual music. First there are Dancing Divas mixes banging on the old jamno - good straight-forward versions

club focus  
pop lip chart  
shop focus  
beats & pieces

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14 18 IN THE MIX 93'S HITS  
15 19 NEW HITS 96  
16 20 IN THE MIX 95-2

THE WONDRAIR III SINGLE BREAKART AT WIRPANY'S  
RE-RELEASED BY RUGE BEAND ON 9TH SEPTEMBER  
312 THE HANDEL 14.85  
LONDON, GARAGE 1971 1975, MARCH 1976, HIP AND GROOVY 1976 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025

24	IF M&A
19	HIGHER
25	FREED
14	26
27	LIKE A
28	WANT
23	29
30	EVERY
28	31
18	32
36	33
20	34
29	35
22	36
37	RACE
25	38
34	39
40	SANTA

Bullseye titles at

D.E.E.



11 ACA

# 31 8 96 ON A POP TIP club chart

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



## ARE YOU READY FOR SOME MORE?

- |    |   |                           |                           |    |   |                                       |
|----|---|---------------------------|---------------------------|----|---|---------------------------------------|
| 1  | OH WHAT A NIGHT (DECEMBER '63)/YOU GIVE ME LOVE | Reel 2 Real               | Positiva                  | 21 | Third Dimension featuring Julie McDermott | Sound Proof/MCA                       |
| 2  | JUST A LITTLE BIT OF LOVE                       | Rebekah Ryan              | MCA                       | 22 | 2 PRINCES                                 | Lush Brothers                         |
| 3  | LET'S ALL CHANT                                 | Gusto                     | Media/MCA                 | 23 | MALE STRIPPER 96                          | Yvette                                |
| 4  | GUNZ & PIANOZ                                   | Bass Boyz                 | Polydor                   | 24 | BROWN EYED GIRL                           | Steel Pulse                           |
| 5  | SANTA MARIA                                     | Tatjana                   | Love This                 | 25 | DIS GENERATION                            | Bonemasters                           |
| 6  | LOVE ME THE RIGHT WAY '96                       | Rapination & Kym Mazelle  | Logic                     | 26 | U GOT THE LOVE                            | Hyperlogic                            |
| 7  | KILLING ME SOFTLY                               | Dragster & Tomba          | Encore                    | 27 | (GET UP) SUNSHINE STREET                  | Bizarre Inc                           |
| 8  | PURE  | Scanners                  | Eternal                   | 28 | BOM DIGI BOM                              | Ice MC                                |
| 9  | IT'S GONNA BE ALRIGHT                           | Technocat                 | Steppin' Out/Encore       | 29 | SE A VIDA E (THAT'S THE WAY LIFE IS)      | Pet Shop Boys                         |
| 10 | ROCK THE DISCOTHEQUE                            | Orgasmatron               | MCA                       | 30 | TAKE ME AWAY                              | Culture Beat                          |
| 11 | MAKE IT ON MY OWN                               | Alison Limerick           | Arista                    | 31 | DA BARBER (OF SEVILLE)?                   | Opera-8                               |
| 12 | GIMME! GIMME! GIMME! (A MAN AFTER MIDNIGHT)     | Rio & Mars                | Feverpitch                | 32 | EVERYBODY'S FREE (TO FEEL GOOD)           | Rozalla                               |
| 13 | ROFO'S THEME                                    | Infinity                  | Euphoric                  | 33 | SHAME                                     | Kim Wilde                             |
| 14 | THIS IS YOUR NIGHT                              | Amber                     | Tommy Boy                 | 34 | BODY & SOUL                               | Mai Tai                               |
| 15 | ADDICTED  | Plutonic                  | Activ                     | 35 | XANADU                                    | Olivia featuring Paula                |
| 16 | RAINBOW ISLANDS                                 | Seb                       | React                     | 36 | BECAUSE YOU LOVED ME                      | Suzann Rye                            |
| 17 | JUMP AROUND                                     | Dog House featuring Blair | Dog House Productions/MCA | 37 | TOP OF THE WORLD                          | Dudearella featuring Shelley Nelson   |
| 18 | HIGH  | Hyper Go Go               | Distinctive               | 38 | I'M ALIVE                                 | Stretch & Vern present "Maddog"       |
| 19 | DON'T GO  |                           |                           | 39 | WHAT BECOMES OF THE BROKEN HEARTED        | D-Matic                               |
| 20 |   |                           |                           | 40 | BROTHERS & SISTERS                        | 2 Funky 2 featuring Kathryn Dion King |
|    |   |                           |                           |    | UNDIVIDED LOVE                            | Louise                                |



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|----|----|---------|---------|
| 1  | 1  | WA      | Spice G |
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| 22 | 22 | MYSTE   |         |
| 23 | 23 | IF I RU |         |
| 24 | 24 | IF MA   |         |

# hot vinyl

namecheck: damien mendis @ brad beatnik @ daisy & havoc @ andy beavers @ nicky (black market)

## tune of the week

st etienne feat. q tee: 'filthy (remixes)' (heavenly)

### alternative

Taken from the St Etienne remix album 'Casino Classics', here are two superb thumping Monkey Mafia/Jon Carler remixes of the band's 1991 track 'Filthy'. These mixes have got the lot - clipped sirens, ear-grabbing samples, solid-funking beats and, of course, the number one voice of Q Tee... 'this is not a media hype'. Two of the best examples of that thing they won't call trip hop but have yet to find a viable alternative name for. ●●●●● d&h



### house

**RAW STYLUS 'Believe In Me (96 Remixes)' (Wired/M&G).** Happy-go-lucky former Acid Jazz-ers take a diversion into club-mindedness. Last year's Eric Kupper 'I Believe In You' repeated very cool Old School Dub is included, as are Pete Lormer and Richard 'Humph' Vission's heavy Acid Trip dub workouts with very little vocat. The Mindspell boys have recorded a new vocal with lead singer Dennis Gordier, choosing to keep it simple and successfully heading for the hit factor. Their Happy Feet Blitz (Warp) mix is a happy garage piano-fried leader aided by some snappy ruf-sounding MAW-style beats. This is likely to be the band's first real hit. ●●●●● dm

**FUGES 'Ready Or Not' (Columbia).** New Jersey's pride and joy returns with a soulful blend of rap, r&b and reggae. The original Radio version taken from their gold-

selling album 'The Score' has already won fans due to its hypnotic use of The Outcasts' number 41 hit of 1971 'Ready Or Not... Here I Come (Don't Hide From Love)'. The promise even adapts the original Bell label logo colour and style. Salaam Remi's Ready For The Show remake remix is the bomb while Jamaica's Handel Tucker busts a serious rhythm 'n' bass to stress your spokesmen on the Yard Vibe. If only there were dubs too. Doubtless to be mashed up at Carnival this year and beyond. You can't hide. ●●●●● dm

**GARBAGE 'Stupid Girl (Remixes)' (Us Atmo import).** The Scottish-US band may have had a number four hit here in March, but they seem to be stuck outside the Top 30 in the US. So it's Todd Terry time again. But is it another 'Missing'? Well, the indie-rock vocal is moody enough but the production is not subtle. Most of the original's melodic elements, such as the guitars, are still intact on Tee's Freeze

Club mix. These make a great contrast to his fat slapping drums which pound along in typical four-to-the-floor fashion. Grunge house, ohoo, Tee's In-House Dub is a great growing sub-bass booming lurcher there's prodded by 'Don't Believe In Fear/Wasted' vocal samples and mad slots. Great fun, although it will doubtless upset purists. By spooky Gusto coincidence, Robbi in the Moon's slower, silky Future Reho mix samples clips and 'oooh woih oooh woih' vocals from Michael Zogor Bond's 'Let's All Chant'. Spill The Rolling Stones 'Undercover' sample too. ●●●●● dm

**THE MODIFIERS 'The Rise' (Urban Collective).** The UK label is rapidly making a name for itself as a purveyor of lo-nuch rousing house tunes and this one is no exception. What sounds like Youssou N'Dour's wood is fused into a hard driving house tune that has the words 'party record' written all over it. KGB, Justin Gorett and Phil Jubb are responsible for

the remixes and all are high in the breakdown quota. ●●●●● bb

**TERENCE PARKER 'Pure Dishes' (Studio KT).** The title track of this EP underpins a familiar disco guitar loop with a chunky house beat and ends up sounding as if it has come from Bologna rather than Detroit. It is a bit doted but should still get them jumping. Things get more interesting but less floor-friendly with '88 Phot Ivory Keys', which combines downtempo hip hop beats with some appealing jazzy piano loops. The EP also has a remix of last year's 'Emnocation Of My Soul', with its lush piano and strings effects over solid house beats, plus 'Plastic Soul Junkie', the hip hoppy title track of the forthcoming LP. ●●●●● ab

**KINGS OF TOMORROW featuring MICHELLE WEEKS '10 Minute High' (Slip'N'Slide).** The stunning vocals on the star attraction on this third 'SWS' release for

Brooklyn's Kings Of Tomorrow, Michelle Weeks's impassioned lead is supported by soaring gospel choruses. The production has trouble living up to these performances - on the plus side it gives them plenty of room for manoeuvre, but it has several lengthy breakdowns and needs to be programmed with care. The dub is more usable but less special, while the Vibe-a-Pella contains some handy segments for creative mixers. ●●●●● ab

**ALISON LIMERICK 'Make It On My Own (Remixes)' (Arista).** If the re-release of 'When Love Lives' was an obvious move, then the re-release of this lesser-known 1992 single is an even more obvious one - that old copping in on the first re-release's success play. Except... this package of nine remixes and one original, while a bit time-consuming for reviewers, contains some well funky and unusual music. First there are Dancing Divas mixes banging on the old jamno - good straight-forward versions

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Warp  
Globe  
Globe  
Warp

14 18 IN THE MIX 93'S HITS  
15 19 NEW HITS 95  
16 20 IN THE MIX 95-2

THE WONDRAIR III SINGLE BREAKART AT WIRPANY'S  
RE-RELEASED BY RUGE DEMAND ON 9TH SEPTEMBER  
1992 THE WONDRAIR III  
LONDON, GARAGE CITY CITY HILLS, MANCHESTER, HOPE AND GRADY CITY'S RESPONSIBLE  
1 ACA

19	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
HIGH	FREED	LIKE A	WANT	WALK	EVERY	YOUR	YOUTH	HEAD	SOME	DON'T	TRASH	RACE	ARMS	BECAU	SANTA	
24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
IF M&A																

Billboard titles at

D.E.E.

THE WONDRAIR III SINGLE BREAKART AT WIRPANY'S  
RE-RELEASED BY RUGE DEMAND ON 9TH SEPTEMBER  
1992 THE WONDRAIR III  
LONDON, GARAGE CITY CITY HILLS, MANCHESTER, HOPE AND GRADY CITY'S RESPONSIBLE

100

that massacre the original a lot less than usual. Then the fun starts as Luke Solomon's Freak mixes improve the track no end with large lustre groove injections. Blue Boy's mixes mellow it out and Russ Gagne's robotize it all to pieces. The favourite here is Solomon's Beat Freak Dub with its wandering organ, but they're all worth a listen. ●●●● dsh

**BALLY SAGOO 'Dil Cheez'** (Higher Ground/Columbia). This under-rated former bhangra star from Birmingham is seriously pushing back musical boundaries while others are happy to imitate. The album version moves along in traditional Bolly style with heavy sub-bass, haunting strings, and layers of Asian instrumentation. It is topped by a beautiful, sincerely sung Eastern wood. LL Cool J's classic 'Jingling Baby' gets incorporated with a Luniz-style bassline on the rapped Hip Hop mix. Check it. This is a smooth taste of Sagoo's next LP, 'Rising From The East'. Please don't wait until Massive Attack, Portishead, Tricky et al jump on the bandwagon, not yet heads to the real deal. ●●●● dsh

**BALLY SAGOO 'Terry Akhyan'** (Remix) (Higher Ground/Columbia). This is a bonus cut on the CD single promoted as a separate 12. Bally takes his formidable sound to house tempo. Not exactly 'Hindu Lover', more like Strike-bhangra on 'The Original's 'I Love You Baby'. Birmingham's Groove Corporation take out the pop element on their remix, and continue its bounding appeal. Who exactly will play this? Well, apart from DJs of bhangra off-days, only time will tell. ●●● dm

**THIRD DIMENSION** featuring **JULIE MCDERMOTT** 'Don't Go' (MCA). Awesome vocalist McDermott has redone the raving classic with the Rhythm Masters/Third Dimension and it's pretty much what you'd expect. But the unusual feature of this release is the follow-up remix package, courtesy of Grant Nelson. Suddenly we're in extremely disco surroundings and the song,

which frankly has started to grate of late, has never sounded so good. It's like someone let Earth Wind & Fire in through the fire escape and they stormed the stage. The harder dub on the B-side is appealing too - all wet and squeaky. ●●●● dsh

**BASCO** 'The Beat Is Over' (Concrete). The Dutch duo who made Klatsch a much-said word are behind this heaving breakbeat and guitars track. The original is big in Germany apparently but over here... well, there's plenty of stuff like this (and better) being

produced already so maybe it won't have quite the same impact. Much more interesting are The Sure Is Pure remixes on the B-side which may well remind many who'd forgotten that SIP are a force to be reckoned with. Here they produce house mixes with solid bouncy bass and lots of lovely little touches of disco, ska, all sorts - overlook it if of your part. ●●●● dsh

**WORK IN PROGRESS** featuring **BOBBY** 'Take That To The Bank' (Style Du Meantime). The Shazam classic is given a complete overhaul in a big

pumping house style. Endless bulks, breaks and disco stabs fly around before that bassline kicks in and the whole thing goes off. Three other mixes add to the hands-in-the-air effect. ●●● bb

## Jungle

**BARCODE** 'New Dance' (Formation). DJ SS and the boys are back with a bouncer. Barcode mixes with a wicked classical piece followed by drums, the breakdown and then an almighty bassline and percussion to match. Definitely a floor rouser. ●●●● n

**C4** 'Hardcore Hip Hop' (AMR). Here is an excellent new signing on Dr S Gacher's label, Audio Mize Recordings. It begins with nice strings and an old school sax sound, followed by rolling beats and re-sounding chords. It gets harder throughout the track, building all the time. ●●●● n

**UNIVERSAL** 'Live Session' (Looking Good). This is a creative piece of hard intelligence. It begins with light breaks and that really inspirational string, the breakdown enters and then comes the unforgettable



bally sagoo



**BIZARRE™**  
GET UP SUNSHINE STREET  
OUT NEXT WEEK  
REMIXES BY  
DAVID MORALES, FARLEY AND HELLER  
AND GRAND LARCENY

BARNEY ROSEDAAR



10

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'amen' break to turn it around  
it's rolling, innovative and  
massive. ●●●● n

**TRIBE OF ISSACHAR** featuring  
**PETER BOUNCER** 'Fever' (Dub  
plate). A real gem – the  
outstanding vocals from the  
one and only Peter Bouncer,  
the jiggling b-line and solid  
breaks come together to create  
another anthem. ●●●● n

**REGULATE** 'Bergomor'  
(hardleaders). This is the  
eighth EP from the sister label  
of Kickin' Records. A nice  
melodic intro builds into a dark  
groove & boss ratchet tune with  
excessive howls of bass to rip  
out any system. ●●●● n

**WAX DOCTOR** 'All I Need'  
(R&S). A remarkably restrained  
dub & boss cut from the  
Doblar proves that PFM are not  
the only ed capable of creating  
long, moving jazz-infused  
soundscapes within the genre.  
The title track builds nicely over  
some warm synth sounds and  
a feedback breakdown. The flip,  
'Finn Things', goes for a more  
funky feel but still with those  
great washes of synths in the  
mix – a track that will blend  
easily into a deep house set.  
too. ●●●● bb

**BILL RILEY** 'In The Deep End'  
(Protocol). This is the debut  
release from new label Protocol  
– the Bristol massive are still  
churning out the quality. Nice  
easy rolling breaks surround  
the brass and pumpin' b-line  
sounds. Innovative jazzy  
sounds/noises are  
incorporated to give it that live  
effect. ●●●● n

**r&b**

**T-802** 'Touch Myself' (Rowdy/  
Arista). Taken from the  
soundtrack to the forthcoming  
movie 'Heat' starring Laurence  
Fishburne. The lead singer  
from TLC takes a controversial  
dip into hot waters with a cool  
slice of mid-tempo R&B. Written  
and produced by Darius Austin,  
this sounds like a logical  
follow-up to their killer 'Creep'  
hit as it bears strong  
similarities. A loopy jazz guitar  
replaces the trumpet and the  
boss guitar wangs a Craig  
Moak Flava' riff over a slicky

rhythm lifted from ATQ's  
'Bonita Applebum'. It is  
instantly familiar as the break  
the Fugees recently utilized on  
'Sohy'. The sleeky but catchy  
lyrics will no doubt win her  
more fans and, hopefully, UK  
radio won't prove as prudish as  
the US. Regardless, there are  
some excellent UK mixes sure  
to come from Do Flava Bunch.  
Can't wait. I smell a hit.  
●●●● dm

**RAW STYLUS** 'Believe in Me'  
(96 Remixes) (Wire/MAG).  
Smoove house! Eric 'E'  
'Smoove' Miller's dips into r&b  
waters and, to these ears  
anyhow, sounds like he gets  
lost of sea. His Essence mix, a  
dead slow monolithic hip  
hop groove that samples  
Method Man/RZA's 'Bring The  
Pain', had me reaching for the  
needle. His Flava mix is  
thankfully a better and more  
souful approach with layered  
keys, tapping drums and an  
old jazz funk b-line to boot. He  
should have included his Soul  
mix, though. No matter, as a  
brand new '96 lick is dropped  
big time by upcoming dub  
producer talent Do Flava  
Bunch. Their R&B Clean Vocal  
(wrongly labelled as  
Man/Spell's Slow mix) is a  
wicked summer groove that  
really grows on you. **DFB**  
scratch up 'Yeah You! Ahah'  
and 'Oh! Shit!' samples over a  
phat 'n' heavy analogue b-line,  
while massaging in a warm  
stereo panned wah-wah Fender  
Rhodes and shaker. But I can't  
get that mad catchy Toni  
Brixton-like hook out of my  
head. Dangerous, trust me.  
●●●● dm

**alternative**

**OUTCAST** 'Rollercoaster' (One  
Little Indian). Yorkshire boys  
Becumont Hennart and  
Richard Brown have come up  
with possibly the best chilled  
out vocal track of the summer.  
Featuring the very able and  
distinctive voice of Sarah  
Winton, the original mix is a  
beautiful roll-around-in-the-  
hayfields affair while something  
is jazzy, judicious western of  
the same. The Good For Horses  
mix changes the pace for a bit  
of clean-cut trance-like house  
that is perfectly acceptable but

not as special as the other  
side. Original! ●●●●  
Horses: ●● d&b

**HOWIE B EP** (Polydor).  
Where his debut LP 'Music For  
Babies' was reflective and  
occasionally self-indulgent, this  
EP is both funky and original.

pulsing in the background to  
create an exciting instrumental  
groove. Howie proves here that  
working with U2 hasn't diverted  
his pursuit for groundbreaking  
music. ●●●● bb

**AGENT PROVOCATEUR**  
'Sabotage' (Wall Of Sound/

wall). Alongside the other mixes,  
this should go down a treat.  
●●●● bb

**techno**

**CAPRICORN** 'Walking On The  
Moon' (R&S). Two fairly hard  
thumping techno mixes – the



**alison  
limerick**

The lead track, 'Bull Mead',  
bursts from a slow drum &  
bass intro into a really earthy  
funk rhythm featuring some  
real Talk Talk/Pret/Zenon-style  
guitar. 'Chewin' Bacon' revolves  
around an electric hip hop route  
with a reverbed organ line

Epic). With the Roni Size/  
Mekon mixes already out there,  
along come two more from Jon  
Cutler (Monkey Mad). These  
fill the 'bossdubs' lyrics from the  
original and pitch it amid a  
frenetic bogie-style rhythm that  
features a few odd tones as

Jamez version being slightly  
funkier – odd a significant new  
twist to the Police classic.  
Sling's vocals are the only part  
of that original to be retained.  
It's basically a new track by  
Hans Weekhout of '1 On 1' fame.  
●●●● bb

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14 18 IN THE MIX 65 HITS  
15 19 NEW HITS 66  
16 20 IN THE MIX 65 - 2

**r** in party at  
**Komm 96**

Record Mirror wishes to thank everyone who was involved in this year's party, especially Dave Valentine, Nick Warren, Paul van Dyk and Blue Amozon.  
See you all at the Amsterdam Dance Event in October!

19	25	HIGHER	24	IF NICK
14	26	FREED		
27	27	LIKE A		
28	28	WANT		
29	29	WALK		
30	30	EVERY		
31	31	YOUR		
32	32	YOUVE		
33	33	HEAD		
34	34	SOME		
35	35	DONT		
36	36	TRASH		
37	37	RACE		
38	38	ARMS		
39	39	BECAU		
40	40	SANTA		

**D E E**

**T** THE WORLDWIDE HIT SINGLE BREAKFAST AT TIFFANY'S  
RE-RELEASED BY HUGE DEMAND ON 9TH SEPTEMBER  
SEE THE BUSHBY AT  
LONDON/GALAXY 17th SEPTEMBER, MANCHESTER, BIRMINGHAM AND LEAVE 18th SEPTEMBER

# club chart commentary

by alan jones

Some weeks the top tune is so rampantly ahead of the top of the Club Chart it deserves to be placed higher than number one. This is not such a week. This week, the top three are separated by a hair's breadth — Gasto remains at the helm, stratching PolyGram's superiority to 24 weeks out of the last 26 — and the top nine all have more support than some of this year's lesser number ones. The result of this slew of hot hits occurring at the same time is that some records receive big gains on points without moving up the chart. Records increasing their support by more than 15% rarely fail to climb — but **Blaze** leads ("Get Up) Sunshine Street" is stationary at number five with an 18% gain, while DJ Supreme's "The Wild Style" and **Real 2 Real's** "Are You Ready For Some More?" move 7-8 and 8-9 with 28% and 29% gains respectively. The latter record gets an even bigger 185% lift in support on the Pop Top chart, enough to power it 23-1. All this solid progress by established tunes causes **Hyper Go Go's** "High", appropriately the week's top newcomer, to debut at a comparatively modest number 11. It's one of four records that are moving up or moving in to the Top 20 which are mixed by the latest hot mix team, the **Rhythm Masters**. The others: **Jeremy Healy and Amos's** "Stomp" (now at 20), **Pauline Taylor's** "Constantly Wotting" (rebounding 16-12 as the new mixes bite) and **Third Dimension's** "Don't Go" (up seven to number three). The latter disc faces imminent competition from new mixes of the original recording of "Don't Go" by **Awsome 3**. With only 13 new entries to the chart, and correspondingly few records milled in the post fortnight, some tunes are hanging about longer than normal, among them **Tori Amos's** "Professional Widow", number 63 after nine weeks, **H2O's** "Nobody's Business", number six after nine weeks, and **Ruffneck's** "Move Your Body", in another position after 10 weeks. Pushing to replace them are these top breakers: **Koolhaezy & Co.** **Bosco**, **Yvette**, **3T**, **Libido**, **Garbage**, **Casko**, **Huff & Puff**, **AKA**, **Jolly Good Fellow**, **Maximum Style** and **Mother Of Pearl**.

# beats &

**David Morales** (pictured) has confirmed that his first UK DJ performance of 1996 will be at the **Ministry of Sound's** fifth birthday party, which will be taking place on Saturday September 21. **Dome Records** is moving into the compilation market with two new albums covering UK soul and r&b. "Soul Supreme" focuses on many of the UK's leading indie acts of the Nineties while "The British R&B Invasion" spotlights many of the UK's most successful export hits with tracks by the likes of Soul II Soul, Loose Ends and the Brand New Heavies. **Paul Cons** is to be the new promoter of Saturday nights at the **Hacienda**. Cons was previously the promoter of the Hacienda from 1986 to 1992 where he created, among other things, the legendary **Nude Night**. Future plans will be announced soon and Cons says, "Expect the unexpected"...Following a long gestation period on a very limited edition seven-inch single, **The Truth's** "The Theme," the second release on **Norman Jay's High On Hope** label, is finally getting a proper 12-inch release on September 16. "The Theme" is a collaboration between Norman and brother **Joy Jay** and producer **Michael Skins** and has been causing a storm in the reggae and alternative world. The 12 inch features mixes by **25 Zion** and **Fila Brazillia**. Telepathy is yet another of the host of old rave promoters which has re-emerged with events this summer and will be hosting a big party at the Adrenalin Village in London's Battersea on Saturday September 14. Strictly on that jungle tip, DJs will include **Phantasy**, **Swan E**, **Devious D**, **SL Ray Keith**, **Hype** and **Andy C**. PKs will also be given by **Marvelous Cain** and **Shy FX**. **Subversive Records** and **Hot 'n' Splay** have changed their address in the States and now both labels and **Angel Morales'** management can be contacted through **Stephanie Reid**, **Subversive Records** NYC, 625 Broadway, Suite 68, New York, NY 10012, USA. **AND THE BEAT GOES ON!**



discs



H2O  
featuring **Billie**.  
Nobody's Business.

The No. 1 Club Tune.  
2nd September 1996.  
12" / CD / Cassette.



WORK IN  
PROGRESS



1	WA	Spice G	2	SPINN	3	VIRTU	4	E-BO	5	UNDIV	6	WHY 3	7	MACA	8	HOWE	9	WE'VE	10	LET'S F	11	SEA VI	12	ON ST	13	GOOD	14	BORN	15	TUFF A	16	THA C	17	BETTE	18	I AM,	19	THAT	20	SOME	21	KILIN	22	MYSTE	23	IF I RU	24	IF MA
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- 19 **25** HIGHER STATE OF CONSCIOUSNESS '96 REMIXES Wink/Manifesto
- 14 **26** FREEDOM Robbie Williams Chrysalis
- 27 LIKE A WOMAN Tony Rich Project LaFace
- 28 WANT LOVE Hysteria Ego WEA
- 29 WALKING ON THE MILKY WAY OMD Virgin
- 30 EVERYBODY'S FREE (REMIX) Rozalla Pulse-8
- 31 YOU'RE MAKIN ME HIGH Toni Braxton LaFace/Arista
- 18 **32** YOU'VE BE MINE (PARTY TIME) Gloria Estefan Epic
- 36 **33** HEAD OVER FEET Atlanta Montserrat Mavericks/Reprise
- 20 **34** SOMEONE TO LOVE East 17 London
- 29 **35** DON'T STOP MOVIN' Livin' Joy Undiscovered/MCA
- 22 **36** TRASH Suede Nude
- 37 RACE Tiger Trade 2
- 25 **38** ARMS OF LOREN E'voke Manifesto
- 34 **39** BECAUSE YOU LOVED ME Celine Dion Epic
- 40 SANTA MONICA (WATCH THE WORLD DIE) Eterclear Capitol

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



# TOP TWENTY COMPILATIONS

- 1** NOW THAT'S WHAT I CALL MUSIC! 34  
Various Artists  
Mercury
- 2** THE BEST DANCE ALBUM IN THE WORLD...EVER! 6  
Vega  
www.epi.com/Albums/Top20.htm
- 3** FRESH HITS '96  
EMI Paper
- 4** TRANSSHOTTING (OST)  
PolyGram TV
- 5** CLUB MIX '96 - VOL 2  
Epic
- 6** MOVIE KILLERS  
Epic
- 7** SHINE 5  
PolyGram TV
- 8** DRIVE TIME 4  
Epic
- 9** BIG MIX '96  
EMI/Parade
- 10** THE BEST JAZZ, EVER!  
Vega
- 11** THE ULTIMATE LINE DANCING ALBUM  
Epic/Reprise
- 12** EVENING SESSION PRIORITY TUNES  
Vega
- 13** UNUTTLED 2  
Epic/Reprise
- 14** MINISTRY OF SOUND - DANCE NATION PART 2  
Vega
- 15** THE BEST '60s ALBUM IN THE WORLD...EVER!  
Vega
- 16** 100% SUMMER MIX '96  
Epic
- 17** THE BEST SWING ALBUM IN THE WORLD...EVER!  
Vega
- 18** IN THE MIX '96'S HITS  
Vega
- 19** NEW HITS '96  
Epic/Parade
- 20** IN THE MIX '96 - 2  
Vega

- 22 **25** GARBAGE Garbage Mushroom
- 23 **26** SECRETS Toni Braxton LaFace
- 24 **27** THE IT GIRL Sleeper Inlandia/RCA
- 25 **28** STANLEY ROAD Paul Weller Go!Discs
- 34 **29** NAKED Louise 1st Avenue/EMI
- 26 **30** GREATEST HITS Take That RCA
- 27 **31** THE WAR OF THE WORLDS Jeff Wayne Columbia
- 32 **32** ASTRO CREEP 2000/SUPERSEXY SWINGIN'... White Zombie Geffen
- 33 **33** DREAMLAND Robert Miles Deconstruction
- 30 **34** HELL FREEZES OVER The Eagles Geffen
- 29 **35** UNRELEASED & REVAMPED (EP) Cypress Hill Columbia
- 36 **36** LIMBO Throwing Muses 4AD
- 17 **37** AT THE MOVIES - 1959-1974 Cliff Richard EMI
- 38 **38** HARMACY Seabird Domino
- 39 **39** ETERNAL Bone Thugs-N-Harmony Ruthless/Epic
- 38 **40** THE BENDS Radiohead Parlophone

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THE U.S. ALBUM CHART  
TOP TEN HIT!

DEEP BLUE SOMETHING

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# INTERNATIONAL FOCUS

## US CHARTWATCH

Everything But The Girls' *Missing* finally lives up to its name this week by dropping out of Billboard's Hot 100 singles chart after a record-breaking 55 consecutive weeks.

*Missing*, which peaked at two back in February and was deleted some time ago, took the endurance crown from the Four Seasons' December 1963 (Oh What A Night) which managed two runs of 27 weeks apiece. Previously holding the consecutive record was Tag Teams' Whoopin' (There It Is) with a 45-week chart run. EB's success has been an all-too-rare one of late for UK acts in the US listings, which this week deny Welsh singer Donna Lewis a number one in the singles chart as Love You Anyway's former holds at two behind Los Del Rio's Macarena (Baystate Boys) Mix. Lewis, however, is still topping *Gavin's* top 40 with Eric Clapton's *Change The World* at four and Maxi Priest at 10.

Back to the Hot 100 and Clapton holds at seven, while Priest wins a top 20 place with that girl, featuring Shaggy, climbing one to 20. *Stupid Girl* by Garbage edges up one to 28 as their album drops to 23 and Oasis commences a drop to 20 in the albums chart with their single Don't Look Back in *Anger* replacing two notches to 55.

George Michael, whose album *Older* falls 13 to 90, sees *Fast Love* drop four to 78, but UK act Crash are at least heading in the right direction as *Jay's* rises from 94 to 83. *Ready To Go* holds steady at 83. In the albums chart, led by Alanis Morissette's *Jagged Little Pill* for a second consecutive week, eyes are



again on Donna Lewis for some positive UK news. Her Atlantic release *Now In A Minute* climbs five to 44 after six weeks on the chart, while the 5m-selling *Sixteen Stone* by *Beak* drops two to 48.

Shouts of "lager, lager lager" continue to be reverberated around the States as the Brit-dominated original soundtrack to *Trainspotting* is the biggest climber in the albums chart, moving up 15 places to 56. It is also making impressive progress to 19 on *Gavin's* college chart which this week welcomes *Booth And The Bad Angel* and *Billy Adamson* into the top 30. *Dead Can Dance* hold at eight, while *Billy Bragg* is among the biggest growers.

As for the Sex Pistols, it must be all rather puzzling for them at present as they find themselves officially described as a "new and developing" act after seeing their album *Fluffy* *Lucre* live in *Billboard's* top 50 *Hotest* charts.

The chart, open to artists who have never appeared in the overall top 100 albums, welcomes them because, at best, the likes of *Never Mind The Bollocks* could only come within spitting distance of top 100 chart territory.

Paul Williams

## UK WORLD HITS

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

AUSTRALIA		FRANCE	
1	RETURN OF THE MACK Mark Morrison (VCA)	1	JE TU DENONCE Wendie Apert (EMI)
2	FOREVER LOVE Gary Barlow (BMG)	2	ASTROLOGE George Michael (Virgin)
3	SEA WIDE E Pet Shop Boys (EMI)	3	WANNABE Spice Girls (Virgin)
4	FREEDOM '96 Robbie Williams (EMI)	4	RETURN OF THE MACK Mark Morrison (VCA)
5	THEIR'S NOTHING I WANT DO JX (London)	5	ECKERBOGY World Act (EMI)
Source: BSA		Source: PFI	
NETHERLANDS		SWEDEN	
1	MYSTEROUS GIRL Spice Girls (EMI)	1	WANNABE Spice Girls (Virgin)
2	FREEDOM '96 Robbie Williams (EMI)	2	TRASH Peter And (Mushroom)
3	FOREVER LOVE Gary Barlow (BMG)	3	MYSTEROUS GIRL Peter And (Mushroom)
4	WANNABE Spice Girls (Virgin)	4	FOREVER LOVE Gary Barlow (BMG)
5	CHANGE THE WORLD Eric Clapton (WEA)	5	SEA WIDE E Pet Shop Boys (EMI)
Source: Stichting Mego Top 30		Source: GLS/PFI	
SWITZERLAND		GERMANY	
1	INSONDIA Fairbridge (Chesky)	1	INSONDIA Fairbridge (Chesky)
2	WANNABE Spice Girls (Virgin)	2	WANNABE Spice Girls (Virgin)
3	FOREVER LOVE Gary Barlow (BMG)	3	MYSTEROUS GIRL Peter And (Mushroom)
4	FOREVER LOVE Robbie Williams (EMI)	4	KICKEN DIE Gary Barlow (BMG)
5	MYSTEROUS GIRL Peter And (Mushroom)	5	FREEDOM '96 Robbie Williams (EMI)
Source: Media Control		Source: Media Control	

## ARTIST PROFILE: GARY BARLOW

With *Forever Love* sliding high in Europe's charts, Gary Barlow is proving he's most definitely back for good after *Take That's* split.

But, while Barlow is no doubt delighted his first solo single has already lived up to the sales of his previous band, he won't be totally satisfied until he's cracked the one market that failed to ever fully embrace the teen idols.

Back For Good may have been a top 10 hit and huge airplay favourite in the States, but as Chrissie Harwood, international marketing consultant for RCA, stresses, "Gary Barlow is very concerned about the US. He wants to work America and he'll probably have to put a lot more time in there before he can give up because, although *Take That* had a hit record there, it didn't establish them as a name. Gary Barlow means nothing as such so we have to re-establish him or start from scratch."

She says his US label Arista did not feel *Forever Love* was the right single to launch his solo career. Statistic and instead he is undertaking further recordings in September specifically for the US. She says a single is expected by October this year or else may be put back until next year.

Most of all the rest of the world, however, has had no problem accepting *Forever Love* which has been a huge Continental hit, reaching the top three of the *Eurochart* Hot 100. Compared to *Take That's* success, Harwood says, "It's pretty much on a par at the moment. In Germany, *Take That* usually went top five and that is what we have achieved."

Apart from one television



appearance in Italy, she says, it has all been achieved solely on the airplay and the video, with the main promotional work to be geared around the forthcoming album. A deal has been tied up with MTV taking in an exclusive live performance recorded in London on August 20 and interview segments.

Harwood says a film is being made for south east Asia and in October and November trips have been lined up to European territories.

Pleased with progress so far, Harwood says, "He is achieving between 1m and 2m sales in America for his solo debut and 5m in the rest of the world, it will be a success." Paul Williams

## TRACKWATCH: GARY BARLOW

- Number one for four weeks in Spain.
- Top of Italy's major labels chart.
- Top three in Eurochart Hot 100.
- Top 10 in Australia, Belgium, Germany, Israel and Switzerland.
- Big radio chart hit in Hong Kong, Indonesia, Thailand and Turkey.
- Breaking in France and re-climbing in Norway and Sweden.

## NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	WANNABE - Spice Girls (Virgin)		21	FREEDOM - Robbie Williams (Decca)	
2	SPINNING THE WHEEL - George Michael (Virgin)		22	ON STANDY! - Ben Jelen (Polygram)	
3	VIRTUAL INSANITY - Jamiroquai (Sony)		23	BETTER WATCH OUT - Ann & Ben (Epic)	
4	BOW THE LETTERS - Jaxx (Mercury)		24	BORN SLIPPY - Underwood (Capitol)	
5	UNWINDED - Love (Epic)		25	TUFF ACT TO FOLLOW - Mike (Capitol)	
6	WRY - In The Michael Jackson (A&M)		26	THE CROSSROADS - Ben Jelen & Harmony (Mercury)	
7	MACARENA - Los Del Rio (VCA)		27	BECAUSE YOU LOVED ME - Carlos Dean (Light)	
8	HOW BICARE - One (Polygram)		28	LIKE A WOMAN - Teary High Project (Epic)	
9	WEVE GOT IT GONY - Bryan Adams (A&M)		29	YOU'LL BE MINE (PARTY TIME) - Celine Escobar (Epic)	
10	LETS MAKE A NIGHT TO REMEMBER - Bryan Adams (A&M)		30	SOMEONE TO LOVE - Les 12 (London)	
11	GOOD ENOUGH - Doreen (A&M)		31	THAT LOOK - O'Jays (A&M)	
12	I AM, I FEEL - Albi & Albi (Mercury)		32	YOU'RE MAKIN' ME HIGH - Tom Devaux (A&M)	
13	SEA WIDE E (TAKES THE WAY LIFE IS) - Pet Shop Boys (Polygram)		33	THIS SUMMER - Spinnaker (A&M)	
14	WOMAN - Sarah Dancy (Mercury)		34	IN TOO DEEP - Brenda Carlino (Decca)	
15	KILLING ME SOFTLY - Jaxx (Capitol)		35	ALWAYS BE MY BABY - Mark Casey (Capitol)	
16	WALKING ON THE MILKY WAY - One (Virgin)		36	IF I RULLED THE WORLD (IMAGINE THAT) - Max (Mercury)	
17	SOMEDAY - One (Virgin)		37	WRONG - Returning To The Girl (Virgin)	
18	HEAD OVER FEET - Alan Morissette (A&M)		38	EVERY PART OF THE MACK - Mark Morrison (VCA)	
19	DON'T STOP MOVING - One (A&M)		39	NOBODY KNOWS - Tony Rice Project (A&M)	
20	MYSTEROUS GIRL - Peter And (Mushroom)		40	FASTLOVE - George Michael (Virgin)	

## VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	JAGGED LITTLE PILL - Alicia Marcote (Mercury)		21	STANLEY ROAD - Paul Weller (Epic)	
2	ACQUIRING A BEAM - The Very Best Of... (Mercury)		22	THE IT GIRL - One (Mercury)	
3	WHAT'S THE STORY MORNING GLOWY - One (Mercury)		23	THE WAR OF THE WORLDS - Jeff Wayne (Capitol)	
4	MOSLEY SHOALS - Green Colour Band (Mercury)		24	HELL FREEZES OVER - Elixir (Epic)	
5	OLDER - George Michael (Virgin)		25	THE BENDS - Paul Simon (Polygram)	
6	THREE PACE SWEET - One (A&M)		26	LMBO - Thriving Areas (A&M)	
7	EVERYTHING MUST GO - Music Street Producers (Epic)		27	THESE DAYS - Ben Jelen (Mercury)	
8	MY GENERATION - The Very Best Of The (Polygram)		28	TO THE FAITHFUL, DEPARTED - The Cuckoos (Mercury)	
9	18 LITTLE DIE - Bryan Adams (A&M)		29	LOAD - Medicine (Mercury)	
10	DEFINITELY MAYBE - One (Mercury)		30	THE PRESIDENTS OF THE USA - The Presidents Of The USA (Mercury)	
11	OCEAN DRIVE - Lighthouse Family (Mercury)		31	SEE'S THE ONE (SOUNDTRACK) - The J's (Mercury)	
12	BICARE FRUITOZABRE FRUIT - Ben Jelen (Mercury)		32	MELON CUBE AND THE INFINITE SENSIBILITY - One (Mercury)	
13	BEST LOVE - HEADLIGHTS WRITE LINES - Luvich (Mercury)		33	LF - Emily East (Epic)	
14	1977 - Ash (Mercury)		34	A MAXIMUM HIGH - One (Mercury)	
15	MITS - B & The Mechanics (Mercury)		35	COME FIND YOURSELF - Ben Jelen (Mercury)	
16	WILDEST DREAMS - The Turner (Mercury)		36	CASANOVA - One (Mercury)	
17	ALL CHANGE CENT - One (Mercury)		37	THE VERY BEST OF... The Elixir (Mercury)	
18	WALKING WOUNDED - Everything But The Girl (Virgin)		38	ODELAY - Back (Mercury)	
19	GARBAGE - One (Mercury)		39	PURE LIGHTNING SEEDS - Lightning Seeds (Mercury)	
20	DIFFERENT CLASS - Pulp (Mercury)		40	JUMP BACK - The Best Of 71 - 92 The Aiding Bands (Mercury)	



# R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	VIRTUAL INSANITY	Jamiroquai	Sony	52-4636125 (SM)
2	1	WHY	ST featuring Michael Jackson	Epic	CD-9636882 (SM)
3	NEW	TUFF ACT TO FOLLOW	MNB	1st Avenue/Columbia	- (SM)
4	2	THA CROSSROADS	Bone Thugs-N-Harmony	Epic	9635906 (SM)
5	3	IF I RULED THE WORLD	Nas	Columbia	6430245 (SM)
6	NEW	LIKE A WOMAN	Tony Rich Project	LaFace	-743214016128 (SM)
7	8	YOU'RE MAKIN ME HIGH	Toni Braxton	LaFace/Arista	CD-74321395412 (BMG)
8	4	IF YOUR GIRL ONLY KNEW	Aaliyah	Atlantic	A 36887 (AV)
9	7	KILLING ME SOFTLY	Fugees	Columbia	CD-6633425 (SM)
10	6	ASCENSION NO ONE'S GONNA LOVE YOU, SO DON'T...	Maxwell	Columbia	6636286 (SM)
11	5	SPECIAL KIND OF LOVER	No Colour	Wild Card/Polydat	5792611 (F)
12	9	HIT ME OFF	New Edition	MCA-MCST	48014 (BMG)
13	10	CRAZY	Mark Morrison	WEA	CD-WEA 054CD1 (W)
14	12	HOW DO YOU WANT IT?	2Pac featuring KC and Jolo	Death Row/Island	120RW 4 (F)
15	13	ALWAYS BE MY BABY	Maniah Carey	Columbia	-663342 (SM)
16	11	IT'S ALL THE WAY LIVE (NOW)	Cosci	Tony Boy CD-TBCD 7731	(RTM/DC)
17	15	DOIN' IT	LL Cool J	Def Jam/Island	120ZF 15 (F)
18	19	TWISTED	Keith Sweat	Elektra	EKR 2227 (W)
19	16	EASE YOUR MIND	Galliano	Talkin Loud	TLX 10 (F)
20	14	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	74321396421 (BMG)
21	17	CANDES	Alex Renne	Fourth & Broadway	12B/RW 323 (F)
22	21	RETURN OF THE MACK	Mark Morrison	WEA	WEA 04617 (W)
23	18	SHE SAID	The Pharcyde	Delicious Vinyl/Ga Beat	GDDX 144 (F)
24	19	DINNER WITH DELORES	TAFKAP	Warner Bros.	- (W)
25	23	KEEP ON, KEEPIN' ON	MC Lyte featuring Xscape	East West	A 42877 (W)
26	NEW	WASHING FROM THE TOP	Dena Bryant	Warner Brothers	W92557 (W)
27	27	WOO-HA!!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra	EKR 2227 (W)
28	26	SPACE COWBOY	Jamiroquai	Epic	4277827 (SM)
29	24	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydat	57916191 (F)
30	28	THEY DON'T CARE ABOUT US	Michael Jackson	Epic	CD-6625920 (SM)
31	25	INCE AGAIN	A Tribe Called Quest	Jive	JIVET 399 (BMG)
32	NEW	THINGS WE DO FOR LOVE	Horace Brown	Motown	4228626981 (Import)
33	10	I GUESS I WILL ALWAYS LOVE YOU	Grothay Williams	Hands On	120CR 8 (SM)/SM
34	22	I GOT 5 ON IT	Luniz	Noo Trybe/Virgin	VU5T 103 (F)
35	29	YOU'VE GOT THAT SOMETHIN'	Robyn	RCA	74321303461 (BMG)
36	31	LADY	D'Angelo	Coastal	12COOL 323 (F)
37	NEW	5 O'CLOCK	Manchaelant	MCA-MCST	48011 (BMG)
38	38	24/7	ST	MJJ/Epic	6631992 (SM)
39	35	YOU'RE THE ONE	SWV	RCA	74321383511 (BMG)
40	36	CHANGE	Raw Stylus	Wild W/RED	12B (SM)/SM

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

# DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	WANT LOVE	Hysteria Ego	WEA	WEA 0707 (W)
2	2	THAT LOOK	Dafney/Sig N'Side/Deconstruction	74321383281 (BMG)	
3	NEW	FLOOR SPACE	Our House	Perfecto	PERF 1257 (W)
4	3	HEY JUPITER/PROFESSIONAL WIDOW	Tori Amos	EastWest	A 54941 (V)
5	NEW	IF MADONNA CALLS	Junior Vasquez	Multiple 12MULTY 13 (TRC/BMG)	
6	NEW	ALL FUNKED UP 96	Mo'Nique	Sid	SD00T 1 (P)
7	1	ARMS OF LOREN	Evoque	Manifesto	FESX 10 (F)
8	2	IN DE GHETTO	David Morales And The Back Yard Club	Manifesto	FESX 12 (F)
9	NEW	EVERYBODY'S FREE (REMIX)	Puffa-B	120E5 110 (P)	
10	NEW	ALABAMA BLUES (REVISITED)	St Germain	F Communications	F 956 (V)
11	NEW	WHY?	Ricardo Da Force	Mr FX	280 (F)
12	14	HIGHER STATE OF CONSCIOUSNESS '96 REMIXES	Wak	Manifesto	FESX 1 (F)
13	8	IF I RULED THE WORLD	Nas	Columbia	6634026 (SM)
14	4	SPECIAL KIND OF LOVER	No Colour	Wild Card/Polydat	5792611 (F)
15	NEW	TOP OF THE WORLD/HARMONIOUS	Dudearelle	Sound Proof	MCST40254 (BMG)
16	NEW	ALL I NEED	Way Doctor	R&S	RS39394 (V)
17	27	CRAZY THING	Fifty Fifty	Jackpot	WIN 087 (ADD)
18	NEW	THE RIOT/HOLD IT NOW	Teknik	Formation	FORM 12068 (SND)
19	21	WHAT YOU WANT	Future Force	AM-PM	5816611 (F)
20	16	BORN SLIPPY	Underworld	Junior Boy's Own	JBO 44 (RTM/DC)
21	5	ASCENSION NO ONE'S GONNA LOVE YOU, SO DON'T...	Maxwell	Columbia	6636286 (SM)
22	10	MODULAR	Air	Mo Wax	MW 047 (V)
23	9	EP3	Basement Jaxx	Atlantic	Jaxx JAXX 006 (V)
24	NEW	FADE TO GREY	Mil Kripas featuring Anthony Able	Dancin'PWL 28F (W)	
25	7	EVERYTHING'S GONE GREEN	Advent	Internal	L1ARX 32 (F)
26	5	IF YOUR GIRL ONLY KNEW	Aaliyah	Atlantic	A 36887 (AV)
27	NEW	THINGS WE DO FOR LOVE	Horace Brown	Motown	4228626981 (Import)
28	NEW	PUNK FUNK	Brotherhood	Bite It/Virgin	SHO00T 4 (E)
29	13	DO THAT TO ME	The Lisa Marie Experience	Positive	12TV 59 (E)
30	NEW	LIVIN IN DARKNESS	Top Buzz	Dance 2	028011 (D)

# DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	2	BEATS, RHYMES AND LIFE	A Tribe Called Quest	Jive	0124141587/0124141587A (BMG)
2	5	IT WAS WRITTEN	NAS	Columbia	4841261/4841261A (SM)
3	NEW	CASE	Cize	Def Jam/Island	5381341 (F)
4	1	THE HAUNTED SCIENCE	Dimi Trijo	Moving Shadow	SHADOW 07ASADW 0400 (SND)
5	10	SECRETS	Toni Braxton	LaFace	-77300950204 (Import)
6	NEW	THE REBIRTH OF COOL SIX	Various Artists	Fourth & Broadway	BRL-P03096962620 (F)
7	RE	THE NUTTY PROFESSOR (OST)	Various	Def Jam/Island	CD-5319112 (F)
8	9	MY HEART	Donell Jones	LaFace/Arista	730026203/730026204 (BMG)
9	4	SO FAR	Alex Renne	Fourth & Broadway	BRL-P0 02UBRCA 821 (F)
10	8	THE SCORE	Fugees	Columbia	663581/482594 (SM)

# SPECIALIST CHARTS

31 AUGUST 1996

## Lonnie Gordon

new single  
"IF YOU REALLY LOVE ME"  
Released 2nd September

Distributed by:  
Polygram via Grapevine Telesales: 0990 310310  
Amato Disco Telephone: 0181 964 3302  
Essential Telephone: 0171 771 9911  
Mo's Music Machine Telephone: 0181 520 7264

Mixes by: The Bomb Squad, Tony Garcia, Ron Hester  
Available on 12" & CD single  
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ALSO THE LIMITED EDITION Junior Vasquez mix available





# Nomis offers new advice service

The Nomis Studios complex now offers an additional service – The Artists' Centre, which offers advice to record companies, bands and the film industry on the best instruments and recording equipment for the job.

The Artists' Centre is run by Tom Nolan, who has been based at the west London studio for seven years as Fender's UK artist

relations person. He says, "I believe Nomis is the ideal spot for an artist liaison centre. The studios are always busy and provide a perfect environment for musicians to try out the best gear in a working situation."

An extensive array of equipment is available from The Artists' Centre and a number of manufacturers have lent their

names to the venture, including Gretsch (drums and guitars), Seymour Duncan (guitar pickups), Aria Guitars, Picato (strings) and Matchless (amps).

A back-up service is also being provided, with repair specialists on hand at Nomis to sort out any problems.

For further information contact Tom Nolan on 0171-602 6351.

# Olympic 2 studio gets roaring again with Ball

by Neville Farmer

The historic Studio 1 at Olympic in Barnes, west London, is undergoing a refurbishment which includes the commission of London's second 72-channel Solid State Logic SL 9000 J Series.

The studio is now closed for the work to be carried out but will re-open on September 9 when the new desk will be used for a five-week booking for Michael Ball who is recording an album with producer Mike Smith.

Olympic Studio 1, redesigned by Sam Toyashima in 1989 when Olympic was bought by Richard Branson, was converted from a music hall in the Sixties and has been used by acts such as Jimi Hendrix, Queen, The Rolling Stones, Eric Clapton and The Who.

Olympic is now part of the Virgin Studio group acquired by EMI in 1993. "Studio 1 is one of the largest

studios in London with space for a full orchestra," says Olympic studio manager Siobhan Paine.

"We handle a wide range of projects, from album recording to mixing film scores."

"For instance, Eric Clapton records all his work in Studio 1, Charlie Watts has recently finished his album and other artists through the studios recently have been Shirley Bassey, Steve Hillage and The Lightning Seeds. It's a diverse mixture and any console we install has to be able to handle it."

In addition to the SL 9000 J Series console, Studio 1 will receive a full cosmetic refurbishment including new carpets and furniture.

"It's seven years old, so it needs a bit of modernising, but the acoustics are perfect, so we're leaving that as it is," says Ian Davidson, director of operations for Virgin Studios.

• Sam West Studios was the first

London studio to install an SSL 9000 J console, as part of a refurbishment carried out by John Flynn and Sam Toyashima of the Audio Design Group.

The control room has been considerably expanded and access improved. The first major client in the refurbished studios will be Depeche Mode.

"The whole project has been a pleasure," says studio manager Lola Weidner. "There was minimal disruption to the rest of the studios and it's worked out brilliantly."

Expansion for the Sarm group has also included a new three-studio programming department in Willesden, north London.

Gary Hughes, keyboardist, programmer and producer, has installed his substantial keyboard collection and a DDA D series console in studio A. The other rooms will be similarly equipped for writing and pre-production.

# Avex adds SSL to London complex

Japanese record and music publishing company Avex has opened a UK recording studio in central London. A 48-channel Solid State Logic SL 4000 G Plus console has been installed into a recording and re-mixing suite on the ground floor of the six-storey premises in Soho Square.

The SSL console is being used in conjunction with Avex's Tokyo headquarters, with recorded tracks being sent to London for mixing and dubbing, as well as being used to record in-house and external bands.

James Cassidy, studio manager and head of A&R at Avex says, "The desk has been in almost constant use since the day it was installed, and has proved utterly reliable."

"It sounds good and is really easy to use. We've done mixing and track laying and have also worked on the music score for a new feature film, Within The Rock, so it's certainly versatile."

Avex began importing UK dance tracks in the late Eighties and started selling compilations to a Japanese audience new to the music. The company also has offices in Hong Kong and New York.

# Wild Willy creates recording facility

Willy Barrett, formerly half of the John Otway & Wild Willy Barrett musical duo, has opened a new studio complex inside Liscombe Park, a converted farm outside Milton Keynes.

The Bull Pen was built by Barrett and record his latest album, Mound Of Sound and features a SADiE digital editing system.

Barrett says, "One night, we took a DAT player and recorded the sounds

around an old burial mound in the grounds of Liscombe Park. It all started off as a bit of a giggle but, once we'd transferred everything into SADiE, it started taking shape and the music I had in my head fitted around what was going on, like the cars going by and a couple of jets."

The album features instruments ranging from a "tea chest" bass to slide guitar, flamenco guitar and harmonica.

Most of it was recorded on to the SADiE direct or on to Tascam DA-88s linked to the system. "What I like about that set-up is that you can have the Tascams and the SADiE synched alongside each other and change things very quickly as you're writing the song," says Barrett.

The Bull Pen is available for commercial hire. Contact Willy Barrett on 01296 682222.

## NEWSFILE

### Magmasters goes into production

Soho facility Magmasters has launched its own production company, Magnetic Music, headed by Logorhythm's former head of production Virginia O'Donovan. It will initially concentrate on sound for commercials but intends to move into TV and feature films. The company has recruited Nick Portlock and Tom Blades, both experienced in commercials and TV, new discoveries Nigel Corbise and Matt Collage, and underground techno band Lab4, who are working on their first title sequence for the BBC. O'Donovan says, "The opportunity to start from scratch has enabled me to bring together a diverse and very strong mix of composers." For information, telephone 0171-437 8273.

### Cardiff facility opts for Logic 3

Cardiff facility Sounds In Motion has installed an AMS Neve Logic 3 digital mixer equipped with a 16-output AudioFile Spectra. The system replaces an old analogue console in Theatre Two. "We chose the Logic/AudioFile package after extensive research into all other systems available," says managing director Lawrence Ahearne.

### Chart Show gets birthday present

The ITV Chart Show has marked its 10th birthday by installing a SADiE hard disk editing system for the compilation, tracklaying and mixing of all the show's audio content.

### APRS aids British at AES convention

The Association of Professional Recording Services has received the go-ahead from the Department of Trade to organise another British joint venture to the AES convention in Los Angeles from November 8-11. The venture offers a DTI subsidy for all qualifying companies with products or services for the professional audio market. Around 50% of the costs of stands will be met by the DTI, which will also help with travel expenses. Contact the APRS on 0118 975 6218 for further information.

### School seeks new students

The Manchester School of Sound Recording is accepting applicants for its next Sound Assistance Level II national vocational qualification course, starting on September 2 and also for its course starting next March. The school, which opened in 1984, has seven recording studios. Graduates include members of The Lightning Seeds, Simply Red, 808 State, Oceanic and K-Klass. For information, telephone 0161-228 1830.

### Surrey Sound goes on the net

Surrey Sound Studios has now got its own website on the internet. The site, which can be found at <http://www.demon.co.uk/studiobase/studios/surrey>, features details of all the studio's facilities and a location map.

### Stepping Stone opens rehearsal rooms

A new rehearsal complex, Stepping Stone Studios, has opened in Willesden Green, north London. The purpose-built facility offers three separate air-conditioned and soundproofed rehearsal studios, a voice booth, a lounge overlooking Studio One, cages for equipment storage and off-street parking. Stepping Stone also comprises Penta Productions, which offers a skilled sound engineer, recording equipment and a mobile unit. For information, contact Paola Rebello on 0181-459 8790.

### Sensible creates Irish branch

London-based hire company Sensible Music has opened a branch in Dublin. Sensible Music Ireland was formed in conjunction with local live and recording specialists Mark Kennedy and John Munn. Contact 00353 1 497 0661.



AMS Neve managing director Mark Crabtree and APRS chairman Adrian Keridge (rear, standing) look on as AMS Neve's new Libra digital console is demonstrated to Brian Eno and Peter Gabriel at the recent Audio'96 show at Olympia 2, west London.

INTRODUCING THE LIBRA MUSIC CONSOLE

## A NATURAL

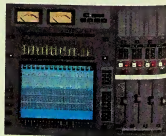
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# Digital desk prices continue to tumble

by Zenen Schoepe

Digital desks are highly desirable for their ability to change all their parameters in a fraction of a second and for their dynamic automation encompassing every single knob and switch.

But, until recently, the price tag of such consoles has acted as a major deterrent. To combat cost, manufacturers have employed assignability, whereby one super channel strip of controls is assigned in turn to each signal path in the console.

The exception is SSL's Axiom, a true one-knob-per-function board. However, the company recently introduced a layering function, which allows more virtual signal paths to be controlled by fewer physical knob-per-function strips, meaning a "cheaper" Axiom is possible. And prices of digital desks must continue to fall if they are to challenge the enormous analogue desk user base.

AMS Neve surprised a lot of people with its Libra digital music desk, costing £120,000 for a 24-fader configuration. This was made possible by applying the company's digital expertise to a more modest studio market. "It's targeted at people who want a music console but not the price,

giving them ultimate flexibility," explains managing director Mark Crabtree.

Encore automation is one of Libra's most important features. "We've taken our experiences with Capricorn, the Logic automation and Flying Faders and put them together to give an automation system that can be set up in Flying Faders or Capricorn mode, and modes that operate similarly to other manufacturers' automation," says Crabtree.

Another interesting inclusion is that of DAB8 and ADAT interfaces which offer an alternative to costly open reel digital DASH machines.

The Yamaha O2R, launched last year at less than £10,000, set an international benchmark for what was affordable in the digital console domain, inspiring other manufacturers to follow suit.

Soundtracs was fastest off the mark with its Virtua, which offers reconfigurability of inputs and outputs in a manner normally associated with high-end digital desks, at a price of less than £20,000.

"We set off on this road in late 1993," explains managing director Todd Wells. "We decided to tackle the risk of developing a full digital mixer and that was

stimulated by the promise of a cost-effective digital signal processor."

Ian Davidson, director of operations for Virgin Studios, believes the price of digital desks will continue to fall, but is unconvinced they will make an impact on high-end studios.

Virgin studio Olympic is currently installing an SSL 9000 J Series into Studio 1 and Davidson sees "affordable" digitals finding more natural homes with sophisticated producer/artist project set ups for very practical reasons.

"The analogue Neve and SSL consoles have such a grip on the market and anyone who has learnt to record in the last 10 years in our calibre of studio has learnt on one of those consoles," he says. "We have to provide a console that people know and can just walk in and use straight away."

In the same way that ADAT and DAB8 were heralded as the death knell for expensive DASH open-reel digital multitracks but were instead adopted by project and musician studios, cheaper digital consoles do not signify the end for expensive analogue and digital desks but provide the project studio with an opportunity to upgrade.



The O'Brien's most recent offering, *Orbitron*, due out next February, features a range of ethereal and surreal sounds made possible with the *Korg Prophecy* digital keyboard. The band's keyboard virtuoso Andy Hughes (pictured), says, "I was really pleased when the *Korg Prophecy* came out. The fact that you can access all these editing parameters is brilliant. For a digital keyboard, it sounds very analogue. It's the best thing since FM. I was so impressed I bought one. I got straight into it and realised that you can change the sounds pretty easily. I would not be without one." The *Prophecy* was used on every track of the album and will be incorporated into the band's forthcoming tour. "For the live set I'm going to make up a bank of sounds with some of the stuff we've used for the album and we'll see what happens," adds Hughes.

## Trident joins Sanctuary stable

Sanctuary Music Productions has bought Trident II Studios in Victoria, central London, adding to its acquisition of the Nomis recording and rehearsal complex.

The studios, which have borne the famous Trident name since the original company expanded from its Soho site in the early Seventies, are in the old Westminster Theatre building on Strutton Ground.

Since the original Trident company sold them, the studios have had several owners including the

Swanyard group and Duran Duran's Andy Taylor, but a steady stream of high-profile clients has remained loyal throughout. Recent clients have included George Benson, Baaba Maal, INXS, Gabrielle and Incognito.

With the exception of the main SSL control room, the studio was rebuilt by Andy Taylor when he bought it. The large main room can hold up to 25 musicians, while the stone drum room offers acoustic flexibility.

SARM WEST

STUDIO  
ONE



SL 9000



Studio One re-opens 2nd September 1996. This comprehensive refurbishment includes the first SL 9000 J Series desk in the United Kingdom. The 70% larger control room now has natural daylight and the first Allen Sides monitors in Europe.

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## THE RUTLES

**Project:** album  
**Label:** Virgin Records USA  
**Producer:** Neil Innes  
**Producer/engineer:** Steve James  
**Studios:** Black Barn Studios, Townhouse

Three factors spurred The Rutles into reforming after 20 years — a surprise gig by Ron Nasty's New Rutles in Los Angeles, Nasty's overwhelming reception at a US Beatles-fest and the fact that The Beatles, well known Rutles emulators, had produced their anthology.

"In 1992, I went to a Python festival and suggested doing a gig and so it was put together with a local Beatles band called the Mop Tops and a load of classical musicians came down to play. The piccolo trumpet solo in Double Back Alley got a standing ovation. Mind you, it was a standing ovation," says a standing only venue, "says Nasty's alter-ego Neil Innes.

This pushed him into proposing a reunion: "His old songwriting partner Stig, aka Eric Idle.

"It's all genuine archive material. We're just remaking and mastering," says producer Steve James, fibbing.

Initial writing was done in Innes' home on his old four-track, which he has now upgraded to a Mackie desk with an Adat machine and Cubase.

James says, "I chose Black Barn because I like the room. It's a good recording studio with an MTA desk, a bit like the old Trident. The mic amps are excellent and we got some great results down there."

Innes adds, "The Townhouse is

## IN THE STUDIO



REVIVING THE RUTLES: NEIL INNES (RIGHT) AND PRODUCER STEVE JAMES AT LONDON'S TOWNHOUSE STUDIOS

like my home. Shaun de Feo is assisting and it's just so well run here."

The album will be out in October and the video of the eight-minute version of Shanghai featuring numerous celebs singing the deep and meaningful chorus will appear about the same time. There are no plans for another film.

## LOUISE

**Label:** 1st Avenue/EMI  
**Project:** singles and album tracks

**Producer:** Simon Climie  
**Engineer:** Andy Bradford  
**Studio:** Olympic Sound Studios  
 Simon Climie almost lives in Olympic Studios these days. His hit-making ability as writer and producer has made him very popular with Eternal, Louise, MN8 and others and, with so much going on at once, Olympic is his choice for the best working environment.

"It's a quality thing, really. My job as a producer is to ensure the quality of the recording is the best and, whenever I do something here, the results are better than anywhere else I've recorded.

"And the environment is great. If the artists are not working, they can go and play table tennis or, if Andy is mixing, I can go and work on the songs with Louise in the conservatory."

The Louise project has been recorded on 48-track analogue and with a ProTools 4 system. "I did the first two singles, Light Of My Life and Undivided Love, plus some other tracks," says Climie.

"The thing with a studio is you need an atmosphere where the artist feels comfortable. Louise works well here. She is really focused and has a great attitude. She's very positive and hard working. I think her talent is very underestimated," says Climie. "I've recorded about eight tracks with her and we're just doing remixes and stuff for singles."

Although Climie has a programming facility at home, he finds it easier to use the one at Olympic. "Being in one building means that I can keep an eye on the mixes while I'm working in the programming room downstairs," he says.

"The maintenance here is exceptional. If you're running analogue and digital machines together, you need someone who

knows how to lock it all up. Even at four in the morning, someone will get woken up to fix a computer. That might seem like nit-picking but, when you are working to a hell of a deadline, you need that."

BILLY CONNOLLY/  
RALPH MCTELL/  
GRAHAM PRESKITT

**Project:** Television Soundtrack  
**Client:** BBC Television  
**Producers:** Graham Preskitt and Ralph McTell  
**Engineer:** Cameron McBride  
**Studio:** Snake Ranch Studio

The unexpected acclaim for Billy Connolly's World Tour of Scotland TV series and the subsequent success of Ralph McTell's music has found the two, along with producer/arranger/composer Graham Preskitt, thrown together for the follow up, Billy Connolly's World Tour of Australia.

"This time the music is more open," says McTell. "I've written a theme, which Billy sings at the start of each episode, and I just thought of the way that I feel when I am there. You can't go any further from your home without leaving the ground but, being so far from the people you love, sort of makes you feel closer. I wanted to give it that spiritual aspect because Billy's quite a spiritual guy, believe it or not."

"I also brought in parts of the unofficial Australian national anthem Waiting Malinda. Then Graham wrote two complementary themes. We tried to get in some of the enormity of the Australian landscape."

"I was in awe of Snake Ranch when I first went in. It's very well adapted for TV and film use and has an excellent main room with enough space for an orchestra. We went from one room to another, using the big room whenever we needed it. I was very much the new boy in town on this project. Graham's friend Richard Harvey co-owns the

studio so he knew it well and Cameron is a real whiz with all the technical stuff."

Recording was carried out in two studios at Snake Ranch, on the DDA AMR 24 desk in studio two and the Soundcraft 2400 in recording was to 24-track analogue using Ampex 456 tape.

No decision has yet been made whether to release the material on record.

## SHAMAS

**Project:** album  
**Client:** Peer Music, Holland  
**Producer/engineer:** Simon Dawson

**Studio:** Rockfield Studios  
 It used to be unheard of, but increasing numbers of publishing companies are funding recordings for their writers to thrust their music into the faces of record companies.

Peer Music in The Netherlands, for example, has been happy to back British-born, Amsterdam-based songwriter Ross Gurry, recording under the name Shamas.

Stone Roses producer Simon Dawson was brought in to run the project. "We've gone for a very live feel on this. Ross writes great songs and is a very talented bloke," says Dawson. "He's also very knowledgeable about all areas of music."

As a Rockfield graduate, Dawson generally prefers to work there on the Neve consoles. Much of this week's work was done in the studio in the rural splendour of the hills outside Monmouth. But Rockfield's packed client schedule prevented him completing things there, so some of the recording has been carried out at Chipping Norton and some of the mixing in London at Mayfair.

Chipping Norton's converted schoolhouse in the little Cotswolds market town has been quality producing hit albums through three decades, but this was Dawson's first visit. "Chipping Norton's got a really good vibe," he says. "It took a bit of time for me to get used to using its smaller drum room and the Trident console, but the desk is well laid out and the whole place is very well maintained."

The recording has been kept to 24-track, running analogue on Ampex 495 tape. Dawson says, "Use 24 tracks is enough. It's not stopping you carried away and it saves a lot of hassle with locking up machines."

He used Mayfair Studios to mix the Pulp longform video soundtrack and is now a fan. "I prefer to use the Neve in studio two. It's a good mix room with excellent acoustics. The vibe is good and there's plenty of outboard gear," he says.

John Hudson, who runs the studio with his wife Kate, is a legendary engineer himself, which has always been a confidence booster to potential clients. "It's well run and it's great to have John Hudson on site because he knows everything that's there," says Dawson.

With a possible recording deal on the table, Peer Music is pressing ahead with the Shamas project and Dawson has already mastered a single at West End Street studios, which will probably be used for the album mastering. No release date has been decided yet. **Neville Farmer**

MUSIC WEEK 31 AUGUST 1996

music week

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# SKUNK ANANSIE

## READY FOR PROMOTION TO ROCK'S PREMIER LEAGUE

Double *Kerrang!* award winners Skunk Anansie don't really fit the normal hard rock bill. We all know that frontwoman Skin is a bald, black lesbian and that their lyrics are more politically strident than most of their long-haired brethren in the genre, but their fusion of rock, indie and funk grooves has made them a band capable of cutting across all sub-genres and staking a claim as one of the country's most distinctive rock acts.

The band's debut album *Parranoid* and Sunburnt went Top 10 on release last September and has now sold almost 200,000 copies in the UK and another 230,000 in Europe. They've also notched up two Top 20 singles and have busied themselves travelling the US as beneficiaries of supporting acts such as The Sex Pistols and Lenny Kravitz.

Now their second album *Stooch* looks set to lift them to a higher level, with the attitude and uncompromising politics all backed by strong tunes and harmonised by a tight production by GGGarth. The album is trailed by the stomping pop of the single *All I Want*, which comes out on September 16, and which is radio-friendly enough to give the band their biggest hit to date.

But it hasn't been an easy ride for Skunk Anansie, unlike many of their Britpop contemporaries who, it seemed, only had to release a record to chart.

'Anyone can see that we're not really an indie band and that we're also not really a metal band. What we are is a classic rock band' - Skin

Skin says, "It took us one year to get on *Top Of The Pops*, while all the Britpop bands around us were getting there with their debut singles. But then we always knew it would be a fight."

The band first featured in *Music Week's* talent pages in December 1994, when their radio-only single *Little Baby Swastikkika* started to create a bit of a stir. Their debut single *Selling Jesus* saw the band chart at number 46 and they began 1995 on the *NME* Brats tour with 60ft Dolls, Marion and Veruca Salt. It seemed a career as indie darlings was assured, but, as Skin points out, things didn't quite work out that way.

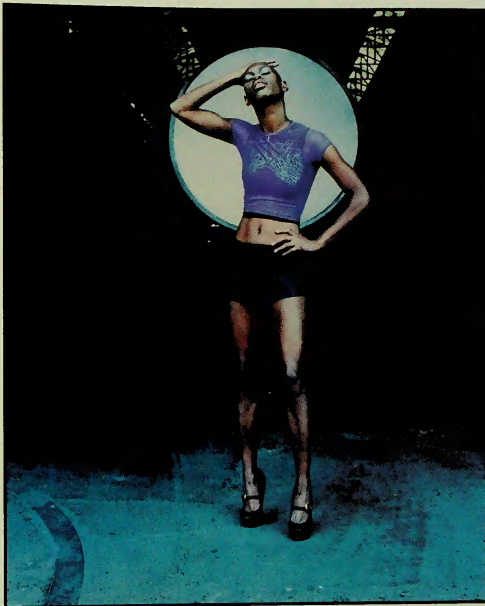
She says, "We have been treated in much the same way as Radiohead and U2, which is fairly abhorrent I suppose. But it doesn't matter as we're not the kind of band which relies on that type of press for our livelihood."

The band were unlucky in that their emergence coincided directly with the rise of Britpop and, when Blur and Oasis went head to head, there was scant attention paid to them in the weekly press. But the band soon found the metal press putting their weight behind them and they find themselves almost revered in hard rock circles - underlined by those *Kerrang!* awards for best new act in 1995 and best live act this year.

But are they a metal band? And, if not, was it a poisoned chalice to receive such recognition. "Kerrang!" has changed in recent years and is not just about metal," says Skin. "It also now champions bands such as Ash, and we were delighted to win the awards."

The band have also just won German music TV channel *Vision's* best international act award, so the acclaim is undoubtedly spreading.

And Skin has no doubts about where



she sees the band. She says, "Anyone can see that we're not really an indie band and that we're also not really a metal band. What we are is a classic rock band, because we write good rock songs, we're not heavy enough to be metal and not light enough to be indie."

"But we never wanted to fit into any category, because that would mean we would just be following other bands." Whatever the category, the band's second album serves notice that their time as a top-notch, top-selling act is nigh. Given Skin's striking appearance and wild performances live, it's no surprise that many see the band as purely hers, but she stresses that this is a team effort and that the rest of the band aren't mere hired hands to back her efforts.

She says, "Any band is going to be judged by their lead singer. But anyone in this band is capable of talking about Skunk Anansie and presenting our views and we all have our own strong

opinions. But the boys all feel that it would be bad for the band if we didn't have a strong image and that image is based around my appearance."

She also points out that, while she writes the lyrics with non-band member friend Len Arran, the rest of the group weigh in heavily with the music.

Skunk Anansie are currently without an A&R, following Rick Lennox's departure last year to Polydor. He saw them play live on the night Kurt Cobain's death was announced and was so impressed at their ability to lift him from his gloom that he knew he had to sign them.

He clinched a deal in the midst of stiff competition and worked very closely with the band.

Skin says, "We were gutted when he left, because he was such a huge fan of the band and worked so hard for us. But, at the end of the day, Rick basically did what we asked him to do

so his departure didn't affect the way we work too much."

One Little Indian managing director Derek Birkett adds, "They don't have an A&R. They do everything themselves with their management. They go off, make an album, do all the artwork and deliver an album."

"I'm very happy with the arrangement; they sell a lot of records," he says. "From all our projections, we see this album selling 500,000 in the UK which would put the band at the same level as Björk and The Shamen."

It's a big claim but not an unrealistic one and, if it comes true, Skunk Anansie will be up there with Radiohead and the Manic Street Preachers in the premier league of British rock.

With a 15-date tour of the UK's bigger clubs coming up, they'll have every opportunity to convince the nation that they are one of the most exciting prospects in years. **Leo Finlay**

One to WATCH

PECCADILLES

The unsigned buzz band of the moment, the Peccadilles were a young four-piece from Bedford who cut their gritty hard rock with some space-age sampling and keyboard sounds. They're only three gigs into their career and the sonic result quite thrives, but it does tend to be soon.

Act: Skunk Anansie Project album *Stooch* Songwriters: Skin, Arran/Skin, Cass, Lewis, Ace Publisher: Chrysalis Music Producer: GGGarth Studio: Great Unford Manor Released: October 7



## JON SPENCER BLUES EXPLOSION

REVIVING THE SPIRIT OF ROCK 'N' ROLL

Jon Spencer Blues Explosion distill the essence of rock'n'roll to its purest form, evoking the elemental raucous noise made by the wild and crazy yobs who shattered the cozy Fifties world at the genre's dawn.

"More than anything, our music is about capturing that spirit," says Jon Spencer. "Someone like Little Richard was totally wild. That's what rock'n'roll is all about."

Spencer, previously with New York art-noise outfits Pussy Galore and Boss Hog, began Blues Explosion after becoming fixated with the vitality of early Sun Records recordings.

He formed the two guitar-and-drums combo with Judah Bauer and Russell Simins and has been accumulating kudos and diehard converts ever since, especially since their 1994 Matador album, *Orange*.

Now Blues Explosion have upped the ante still further on the forthcoming LP *Now I Got Worry*. "This one's more rock'n'roll, with a harder edge," says Spencer. "We didn't set out for it to be like that, but that's how it turned out."

And Spencer is looking for more public recognition for his efforts this time round. Although still on Matador in the US, he has recently signed a deal with Mute Records for the world, outside North America, Japan and Australia.

"I wanted to be at a respected independent label that could do a thorough job for us throughout Europe," he says. "I approached Mute, who has a good reputation for working with an eclectic bunch of artists and sticking with them."

An American blues band out Mute may seem incongruous but mixing

director Daniel Miller certainly has no doubts. "Jon fits in really well because he's a unique talent," he says. "That's what Mute artists are, whatever genre they work in. In that sense, Blues Explosion are a typical Mute signing. The deal was based on his work in general, which is very strong and consistently good."

Spencer knows a level of expectation exists after the breakthrough with *Orange*, but he says, "If people are disappointed we didn't make *Orange Part Two*—well, fuck them. I made the record I want to make."

One guest is Stax legend Rufus Thomas. The man who brought the world Walking The Dog and Funky Chicken supplies the vocals, squeaks and howls on, appropriately enough, Chicken Dog. "We were in Memphis," says Spencer. "I'd heard this story about how another band had called Rufus up and asked him to play, so that's what we did. We haggled a bit about his fee and he came down." The result is one of the most blistering and commercial songs on the album.

"Jon has a profile at a certain level, but it should be much higher, considering his talent and the work he's put in in Europe," says Miller. And with increasing acclaim being heaped on retro-garage bands like Rocket From The Crypt, Blues Explosion can look forward to growing appreciation for their ragged upping of the spirit of Jerry Lee Lewis.

But Spencer accurately draws a line between his outfit and the rest. "We're not as confined in our influences as most of the garage bands," he says. "We're not retro. We're a band of today—and tomorrow." David Knight

## DONNA LEWIS

BUILDING ON HER US SUCCESS

Donna Lewis's debut single I Love You Always Forever has reached number two on the US charts; her debut album sold 22,000 copies in the US last week; she made her first Top Of The Pops appearance last Friday; and the single, released in the UK this week, seems destined to emulate her US success. Yet the surprise is that Lewis, virtually unknown on these shores, is British.

The Cardiff-born singer-songwriter has stormed the US charts despite failing to secure a UK deal.

But now she is on the verge of a breakthrough at home and Lewis is glad to have had the experience of exposure in America to prepare her. "I'm very happy about the way it's happened in the US and, if it happens here, that's great, but I won't let it bother me," she says.

Her debut single is a spacious, breezy, poppy and immensely appealing song, while the album *Now In A Minute* is a well-crafted, polished collection of gently melodic compositions.

Signed to Atlantic in the US, Lewis has been writing songs since she was 14, influenced by jazz artists, Motown, R&B and singer-songwriters such as Elton John and Rickie Lee Jones. Having attended the Welsh College of

Music and Drama, she played in European piano bars for four years, before taking a residency at the Heltry Hotel in Birmingham, developing her musical skills and taking an increasing interest in the production process.

She also busied herself sending out demos to UK record companies but, after getting no success, she decided to approach US labels.

A demo made in her own eight-track recording studio eventually ended up at Atlantic through very convoluted circumstances. "I was in the US three years ago and Jerry Marrett [who has drummed for Peter Dinklage] borrowed my tape from a friend and passed it to Jennifer Stark at Atlantic A&R," she says. "Jerry wanted to produce me but, because Atlantic didn't think he was right for me, he wouldn't give them my phone number. They were on the verge of hiring a private detective when they tracked me down through the manager of the Fine Young Cannibals who knew me in Birmingham."

Stark says, "It shocked me that she didn't have a label in the UK. Maybe people don't pay enough attention to demos. I was really impressed by the ethereal quality which reminded me of Kate Bush and Enya, yet these were

Act: Donna Lewis. Project album. Label: East West. Writer: [unclear]

## BILLY BRAGG

TAKING A SIMPLE

Folk troubadour, pop star and honorary bar of Parking, Billy Bragg has kept a low profile since his 1991 Top 10 album *Don't Try This At Home*.

That record, featuring the best of guest stars including REM and Johnny Marr, was widely regarded as his best yet but, along with the birth of his son Jack in 1993, it is largely responsible for the five-year hiatus in his career.

"With the last album, I was on the verge of becoming a pop star," admits Bragg. "Suddenly, I was chasing my tail. I decided I wanted to be doing in 10 years time and charging about like a

Artist: Billy Bragg. Project [unclear]

Act: Jon Spencer. Blues Explosion Project album. Label: Mute. Writers: Spencer/Blues Explosion. Studios: various. Producers: Jon Spencer, Jim Waters. Released: September 30

### IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKER BY	STUDIO	PRODUCER
AKA		RCA	Ian Price	SARM HOOK END (London)	Trevor Horn
SHOLA AMA	tracks	12 ONE	Paul Kennedy	RG JONES (London)	D'Influence
BABY BIRD	album	ECHO	Emma Kelly	SWANWARD (London)	Steve Power
BJORK	mikes	ONE LITTLE INDIAN	Karen Galedek	METROPOLIS (London)	artist/Tony Morris
ERROL BROWN	tracks	EAST WEST	Mandy James	METROPOLIS (London)	Frank Peterson
GARY CHRISTIAN	album	EAST WEST (FRANCE)	Peter Murray	MAYFAIR (London)	Andy Wright
KATIE JANE GARSIDE	album	ONE LITTLE INDIAN	Karen Galedek	MLO (London)	artist
GENE	album	POLYDOR	Debbie Hanks	METROPOLIS (London)	Chris Hughes
HEADSWIM	album	EPIC	Yvonne Jardine	ORINDO (London)	Steve Osborne
MANBREAK	album	ONE LITTLE INDIAN	Karen Galedek	PINK MUSEUM (Liverpool)	Stephen Hague
MOLOKO	mikes	ECHO	Emma Kelly	METROPOLIS (London)	artist
MY LIFE STORY	tracks	PARLOPHONE	Deborah Baker	METROPOLIS (London)	Gary Langan
ORLANDO	tracks	WEA	Geoff Travis	RG JONES (London)	artist
SEXUS	tracks	ONE LITTLE INDIAN	Clair Leachanter	SARM WEST (London)	Stuart Crighton
SKUNK ANANSIE	tracks	ONE LITTLE INDIAN	Karen Galedek	NOMIS (London)	artist
JAMES TAYLOR QUARTET	album	JAMES TAYLOR	James Taylor	BATTERY (London)	artist
PAULINE TAYLOR	album	CHEEKY	Rollo	SWANWARD (London)	Rollo
TINA TURNER	tracks	PARLOPHONE	Deborah Baker	SARM WEST (London)	Dave Nuytoll
WET WET WET	album	MERCURY	Sarah Vaughan	SARM HOOK END (Berkshire)	artist
YAZZ	mikes	EAST WEST	Mandy James	BATTERY (London)	Yazz/Tosh

Continued bookings weeks ending August 24, 1996. Source: EMI

**Don't WATCH**  
MARTIN PHILLIPS  
The Oasis  
remains with yet another  
recalculation of  
New Zealand's  
Searchlight. The  
single is a fine  
slice of  
melancholic pop  
that will earn  
critical acclaim  
and, with some  
radio play, could  
finally push the  
star on the  
map.



pop songs with a commercial sound." Initial recordings in Canada proved to be unsatisfactory because Lewis felt the songs had taken on a darker quality than she wanted.

However, Atlantic was supportive and the recording was aborted for new sessions co-produced with Kevin Killen, who had previously worked with U2, Kate Bush and Elvis Costello. This resulted in the album and Lewis was signed up by the management team of Steve Fargnoli and Arma Andon.

Neither Stark or Fargnoli seem surprised by Lewis's chart success, but both are staggered by the speed with which she has found an audience.

"It was pretty unbelievable for a brand new artist with virtually no exposure," says Fargnoli. "I believed in the record, but I was taken back by its success on radio. American Top 40 radio is a difficult format to break but this song virtually exploded."

Stark says, "I don't mean to sound cocky, but I thought that if this single wasn't a hit, I didn't know what was. Obviously, it's good to have your belief confirmed."

Lewis has an explanation for her success. "The Americans have said that I'm refreshingly different. I write observations about life in a very atmospheric way, but my songs are pretty straightforward and simple," she says. "Although I wouldn't compare myself to Cyra, my material also has an ethereal quality which appeals in the US."

She doesn't have any resentment about her failure to be snatched up by a British label, "I don't feel any

bitterness about the UK," she says, "but it was frustrating and I wish some companies could be more open-minded. In America, if they find some talent, even if they're not sure about how to market them, they'll still take the artist on and really work with them."

Stark doesn't believe Lewis will be hindered by the same problems that have dogged Bush and Spacehog's home sales after massive US commercial success. "These bands have an American grunge sound that appeals to a section of the American record-buying public, but Donna is an international act. I don't think those bands have the same kind of depth in their sound. Donna has the ability to win over audiences around the world like Alanis Morissette."

Promotion in the UK will centre on radio play. The single is already on Capital's A-list and has had 11 plays on Radio One's B-list. "I have a feeling that wherever there's a radio station playing contemporary music, this record will be on it," says Fargnoli.

He's also brimming with confidence about the album. "It's got broad appeal, with good, old-fashioned quality songwriting and melodic tunes. She has a captivating and distinctive voice and her harmonies are very interesting and unique. Put those qualities together and it'll be hard to keep her off the radio."

"This single has universal appeal and no territory in the world has been unresponsive. We always thought it was a global record and she's a global artist. So far, we haven't been proven wrong." **Johnny Law**



Donna Lewis Publisher: Warner Chappell Music/Donna Lewis Ltd/Ascap. Producers: Kevin Killen, Donna Lewis Studio: Shelter Island (New York). Released: September 30

## BRAGG APPROACH AGAIN

madman wasn't the way to do it."

Bragg had before the verge of leaving Go Discs before delivering that album but was persuaded to remain and give it a big push.

"I still owed it to them to let them have a proper pop record. They wanted to go for singles, videos, the whole lot. So I went along with it and we ended up selling exactly the same amount of records as I usually do - about 100,000 - the difference being, we get thousands of money."

Bragg let his God expire and stepped back to ponder his next move

and practice fatherhood. As one of the few artists to own his back catalogue, he was able to immediately place it with a new label, Cooking Vinyl, and live off the relatively healthy sales it continues to generate - more than 20,000 units sold in the UK since 1993.

In fact, Bragg's business set-up is a lesson in DIY recording management. "I sign album by album and, to me, getting your rights back is the most important part of a deal. I've been approached by majors, but they won't let my material revert back to me after a certain period so I've always said no."

During his lay-off, Bragg also became co-owner of a recording studio, Fort Apache in Boston, US, which has since spun off its own label.

"I wanted to put some money back into the industry, but my involvement isn't purely financial," he says. "Naturally, I get accusations that I'm a corporate sell-out, but there you go."

Live appearances at benefit gigs

have kept Bragg's hand in, along with soundtrack work for film and TV. He wrote the music for *Safe*, the BBC drama about homeless kids, and has penned much of the music for a forthcoming US indie film entitled *Walking And Talking*. Two covers of St Swithin's Day have also played a part in keeping his name alive: the first by Dubstar, the second by Mercury Award nominee Norma Waterson.

And next month Cooking Vinyl releases his new album, wryly titled *William Blake*. "They've proved they can get the records in shops, because my back catalogue sales have been really healthy. I don't even think of Cooking Vinyl as a folk-roots label, more as a genuine Nineties indie label, there's not many left outside the dance scene."

Steve Young, the label's sales and marketing manager, agrees. He says, "Our base of artists gets stronger and stronger with each year. We don't just

see ourselves as folkies - we signed The Wedding Present last year and they have a new album out the same day as Billy, so we're looking to develop all the time. This is very much a Billy Bragg album, it's virtually just him and we see that as a real strength."

William Blake reflects Billy's status as parent and elder statesman of pop - "it's mature, I'm not ashamed of the word" - but, while first single *Upfield* gets the full pop treatment, many of the songs benefit from a more stripped-back approach.

"Don't Try This... was a very polished record but, in a way, it put me on a wrong path," says Bragg. "I needed a band to play it, which isn't really me. Playing solo is my great strength, getting that rapport with an audience." Bragg's career demonstrates his enduring appeal and all the pointers suggest that William Blake will perform as well, if not better, than its predecessors. **Mike Pattenden**

album (William Blake) Label: Cooking Vinyl Songwriter: Billy Bragg Publishing: Billy Bragg Producer: Grant Showbiz Studio: Cathouse Studios, London Released: September 9

## STEVE LAMACQ ON A&R

The news trade has a name for it, but to my knowledge, there's never been a music industry phrase for the "silly season" - the arid stretch of summer where everyone seems to be on holiday and your weekend is spent standing in a field discussing portable technology. You can tell when the silly season starts because the first Euro novelty record hits the chart. It's like the first cuckoo in spring. People will soon be writing to *The Times* claiming to have heard the first tacky techno number of the summer. Probably spotted in a club in Basildon. I'd like to believe that MDs send out scouts to Benidorm in April and tell them not to come home till they've found the big holiday tune of the year. This year, we've

got **Los Del Rio** - two men who look like extras in *Hi De Hi*. Strictly speaking, you can't describe it as a novelty hit when it's spent about six months at the top of the US charts, but you know what I mean. It's keeping someone in work. Is there an art to spotting the next big Whigfield? Not only that, but how do you A&R The Smurfs? Do they need a couple of days between recording and mixing to "live with the tracks"? It must be a fantastic wheeze (top five LP with no hit single! They're the new Led Zep!). Thinking about it, why hasn't anyone come up with a cartoon boy band? You could draw a couple of nice looking fellows and get any old spotty kid to record the record. Great...Back to reality, **Dweeb**, the hip young

pop singers from London are reportedly signing to MCA Publishing this week...Also making a few waves are two more Manchester hopefuls. **Rude Club**, who are doing something for Sacred Records, are beginning to pull press, while Oasis-flavoured newcomers **Alone** put in an OK performance at London's Club Spangle last week...Less fortunately, **Satellite 1** last London gig, which pulled a few A&R scouts through the door, was scuppered by a power failure two minutes before the band were due on. To make up for it, they're playing The Orange on September 5...And they promise they won't be doing a cover of *Y Viva Espana*...



**SUPERDRAG** Watch out for this hot new month in The City. The Tennessee queen's single, *Sucked Out on MEK*, is one of the finest alternative guitar songs from the US this year and a rising live show is guaranteed.



Table with columns: ARTIST, ALBUM, LABEL, CAT No, DISTRIBUTOR, CATEGORY. Includes entries like 'THE NEW COLUMBIANS', 'TOMMY LEE', 'THE THREE OF US', 'KARLA LUTER', 'TASHI CAN CONTRAST', etc.

Table with columns: ARTIST, ALBUM, LABEL, CAT No, DISTRIBUTOR, CATEGORY. Includes entries like 'MIGUEL ANGEL BARRERA', 'VARIOUS ARTISTS', 'VARIOUS ARTISTS', 'VARIOUS ARTISTS', 'VARIOUS ARTISTS', etc.

Table with columns: ARTIST, ALBUM, LABEL, CAT No, DISTRIBUTOR, CATEGORY. Includes entries like 'WALLACE ROONEY', 'WALLINGSTONE', 'WALLINGSTONE', 'WALLINGSTONE', 'WALLINGSTONE', etc.

SINGLES & RELEASES FOR 2 SEP-8 SEP 1996: 143 NEW YEAR TO DATE: 4677

Table with columns: ARTIST, TRACKS, LABEL, CAT No, DISTRIBUTOR, CATEGORY. Includes entries like 'GREGORY HEARDING', 'ALICE IN CHAINS', 'ANDRE PHOENIX', 'ANTHONY AND THE JOYRiders', 'BALL BEATERS', 'DALL HALL', 'DANNI BROWN', 'DEBBIE FOREMAN', 'DEBBIE FOREMAN', 'DEBBIE FOREMAN', etc.

Table with columns: ARTIST, TRACKS, LABEL, CAT No, DISTRIBUTOR, CATEGORY. Includes entries like 'ARTE CARLO', 'ARTE CARLO', 'ARTE CARLO', 'ARTE CARLO', 'ARTE CARLO', etc.

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Previously listed in alternative format

SINGLES TITLES A-Z

Table with columns: ARTIST, TITLE, LABEL, CAT No, DISTRIBUTOR, CATEGORY. Includes entries like 'AARON NEVILL', 'ABBA', 'ABBA', 'ABBA', 'ABBA', etc.

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Jeanine James c/o Zomba Recording Corporation, 137-139 West 25th Street, 5th Floor, New York, New York 10001

### MUSIC PUBLISHING OPPORTUNITIES

PolyGram International Music Publishing Ltd. is seeking two people to join their team based at the administration office in Chiswick, West London.

#### INTERNATIONAL COPYRIGHT MANAGER

A mature confident person with sound copyright experience is needed to take up this challenging position.

Good communication skills, in order to liaise with the overseas offices, are essential as is a sound knowledge of the usual copyright functions involving contracts, songs, circulation and licensing as well as an understanding of the royalty collection process.

A basic comprehension of the worldwide music publishing business is desirable and the successful candidate should be computer literate as well as possessing the ability to work under pressure and to tight deadlines.

#### UK COPYRIGHT ASSISTANT

A copyright assistant is required, with good communication skills and computer literacy, to help handle the day-to-day copyright workload which, specifically, includes the circulation of contract data and cue sheets to PolyGram's overseas affiliates as well as counterclaims and queries on the Company's international and local repertoire.

A knowledge of UK society requirements and an interest in film and TV music would be very useful.

The successful candidate should possess the ability to work under pressure and to tight deadlines.

Please write in the first instance, stating clearly which position you are applying for and including your current salary details and a daytime telephone number, to Carol Golding, Lee Golding Advertising and Communications, 136-138 New Cavendish Street, London W1M 7FG.

Applications are forwarded to PolyGram International Music Publishing for screening.

PolyGram  
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# APPOINTMENTS

## deconstruction

Two openings have arisen within deconstruction Marketing for a Senior Product Manager and a Marketing Assistant.

Both positions will report to the Marketing Director and are crucial to the Team's efficient operation.

## SENIOR PRODUCT MANAGER

Responsible for all aspects of Marketing for Heavenly Recordings and Cream Records and other artist jobs as required.

The ideal candidate will have a proven track record in record product management and the confidence to deal with a diverse roster of acts. deconstruction is looking for a bright, enthusiastic person, who will jump at the opportunity to work for a growing vibrant label. You should be able to demonstrate excellent interpersonal skills, a high degree of organisational ability, self-motivation and attention to detail and should be used to working under pressure and with tight deadlines.

## MARKETING ASSISTANT

Providing wide-ranging support to the Department, the ideal candidate will be a graduate with around one to two years' marketing experience within the entertainment industry, gained in a fast-paced environment.

This role will progressively lead to more strategic marketing tasks so a good understanding of this area, a keen intellect and a willingness to learn are of paramount importance. Computer literacy and good WP skills (including Lotus) are essential, as are highly-developed interpersonal skills.

We are seeking a numerate, confident, enthusiastic and committed individual who is self-motivated and able to take responsibility. This is a great opportunity to get fully involved with the marketing process at deconstruction.

Please send your CV with current salary details and stating clearly which position you are applying for, to:

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Clients include Divine Comedy - Firmie - Nick Lowe - The Stranglers - The Wedding Present.

In addition, Studio 1 has recently been fitted to include - Groves - Definition of Sound - The Foggy & Watson - Lightning Seeds - Heavy Star - and of course - Creative Name.

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Situated on the banks of the River Thames, overlooking Deer Park, in an idyllic corner of Richmond, September Sound is a peaceful haven for those who like to be close to the city, but not in the midst of it!

For full details and rates contact Nina Jackson.



## More than a token protest □ The Smurfs fight back

I am sorry to see that Jon Webster is turning over all independence with the same brush over his lack of support for Indie Tokens (Webb, MW, August 3).

When I heard of the imminent demise of the EMI token scheme, I invested a considerable sum in the design and printing of our own Adrians Tokens (and wallets), and put them on sale alongside EMI's before the latter vanished that autumn.

As we had always managed to sell several thousand pounds' worth of EMI tokens each previous Christmas, we were eagerly awaiting the public's response to our own vouchers. I am pleased to report that we went on to sell 18% more Adrians Tokens than we had sold EMI tokens the Christmas before.

We have calculated that the profit on the increased business, plus the saving in commission, have more than paid for our initial investment – and we have of course retained the business.

We certainly would have supported the Indie Tokens scheme had it subsequently established itself, but we were not prepared to offer the public an untested scheme in competition with our already proven one.

We have heard that we are not the only independent retailer to have adopted in-house tokens. Some retailers don't hang around waiting to be rescued – they help themselves! Adrian Redouan, Adrians, Wickford, Essex.

On behalf of myself and everyone at West Lothian College, I would like to take this opportunity to sincerely thank all who provided

their invaluable support over the past 10 years relating to our HNC in Music Business Administration. This is especially so with regard to our main sponsors, namely the BPI and PPL, and the various music-related organisations and companies who collectively now employ more than 80% of our graduates.

Words cannot express my gratitude and it has been a humbling experience to witness the number of people who were willing to offer help, often at considerable inconvenience to themselves.

I am deliberately not mentioning names of individuals because, quite simply, there are so many. It goes without saying, however, that the support of those dozen or so people who were with us from the beginning until the end has been extra special. I'm sure they themselves won't mind me singling out our course patron, LG Wood CBE, who, in addition to providing a level of support quite astonishing for someone of his standing, has been an inspiration both to myself and to many of our graduates.

Finally, I would just like to say the biggest thanks of all to our students and particularly those who put their blind faith in us during the early turbulent years before the programme had established itself.

Respectively of how well-resourced or planned a course may be, it all means nothing without the students. To this end, our "bunch" have done us proud and I wish everyone the very best for the

future. Gordon Campbell, Course originator and director, HVC Music Business Administration, West Lothian College, 1986-1996.

I have to applaud Selina Webb's comments (MW, July 27) concerning the resistance among the UK media to what she calls "walytop".

When we first announced the release of *The Smurfs* Go Pop album, I experienced this resistance at first hand. There were some exceptions but, in general, the media behaved as if the project hadn't happened! OK, *The Smurfs* aren't everyone's cup of tea, but they are incredibly popular and the album is a huge success.

Quite simply, record companies and artists produce music for public consumption. It's the people who part with their hard earned cash who decide what's a hit and what's not!

While I understand this type of music may not be to some 'journalists' taste, the fact remains that the general public are buying this album in droves, so doesn't it deserve at least a mention? Jane Herbert, Pilot Communications, Egham, Surrey.

I want to voice my concern about *Billboard's* decision to no longer print the official UK charts.

While a combined sales/airplay chart instead, which is based on a comparatively small sample of chart retail shops, not only reflects the UK music business inaccurately, but there is also an additional factor to be

considered. Radio tends to neglect new artists, who are still upcoming acts, and it neglects experimental/indie style records.

The chart *Billboard* is going to use is, therefore, likely to miss out on exciting new hands like Menswear *et al.* As a result, these bands will get less exposure in the US than they would get if their records were printed as being among Britain's official top sellers. This limits the chances of new UK acts to break in America. Michael Lohmeyer, Grottenhofstr. 38, A-8053 Graz, Austria.

As a chart watcher for 25 years, it has been bad enough to see a singles chart turned into something like a marketing chart, without seeing them delete singles which are still selling. When records do spend a long time in the Top 10 it does give the charts a little sparkle. To then foistly delete the records when they are still selling, as happened with Fugees and Peter Andre, just causes the chart to become a mockery.

Record companies do not have the right to say what people can buy if a consumer wants to buy a single 10 weeks after its release, then they should have the right to.

I don't expect to see any single beat Frank Sinatra's original release of *My Way* with 123 weeks on the chart, but it would be exciting to see if a single could try to achieve some statistical record. Neil Warwick, 71 Harvey Road, Ilford, Essex.

Please send all letters for publication to: The Editor, Music Week, 215 Stapleford Road, London SE11 8NR. Fax to 0171 404 1818. E-mail to letters@musicweek.co.uk. We reserve the right to edit letters on grounds of brevity on the above or on any other page.

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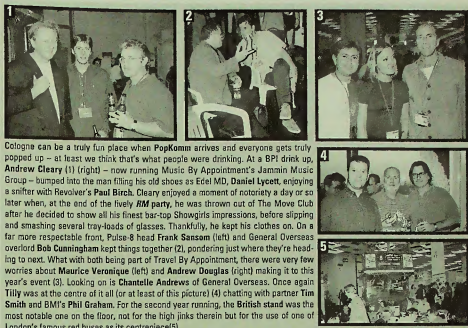
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# DOOLEY'S DIARY

Remember where you heard it: A spirit of bonhomie prevailed at Pinnacle's sales conference in Bracknell last week, with the annual **Fat Buddha awards** making reps and label bosses **roll in the aisles**. One highlight was the chance to witness sales director **Chris Maskery** putting on a **high voice and curly wig** for a videoed send-up of Pinnacle telephone switchboard operator **Sara Garrett**. In another fit of outlandishness, rep **Dave Nash** gave a glam **Richard Fairbrass impression** – complete with string vest. On a more serious note, we now know where the name **Zomba** comes from. **Mark Rye** of Pinnacle reissues label **See For Miles** explained in his presentation that it is the name of an African plateau on which a tribe with very acute hearing lives. "It also has one of the largest penitentiaries in the country," added Rye...Dooley thinks the teen R&B market could be in for a **bit of a treat**, having seen hot new fivesome **Damage** charming the pants off Pinnacle reps with their rendition of three soulful ballads. Watch this space. Meanwhile **Baby Fox** impressed delegates so much that cries of "encore" could be heard for quite some time after their atmospheric performance in the Bier Keller under the hotel...Expect news of a **new partnership** to emanate



Cologne can be a truly fun place when **PopKorn** arrives and everyone gets truly popped up – at least we think that's what people were drinking. At a BPi drink up with **Cherry** (1) (right) – now running Music By Appointment's Jammin Music Group – bumped into the man fitting his old shoes as **Eel** **MD**, Daniel Lycett, enjoying a snifter with Revolver's **Paul Birch**. Cherry enjoyed a moment of notoriety a day or so later when, at the end of the lively **RM** party, he was thrown out of The Move Club after he decided to show all his finest bar-top Showgirls impressions, before slipping and smashing several tray-lads of glasses. Thankfully, he kept his clothes on. As a far more respectable form, **Pulse-8** head **Frank Sansom** (left) and General Overseas overlord **Bob Cunningham** kept things together (2), pondering just where they're heading to next. What with both being part of **Travel By Appointment**, there were very few worries about **Maurice Veronique** (left) and **Andrew Douglas** (right) making it to this year's event (3). Looking on is **Chantelle Andrews** of General Overseas. Once again **Tilly** was at the centre of it all (or at least of this picture) (4) chatting with partner **Tim Smith** and **BM's Phil Graham**. For the second year running, the **British stand** was the most notable one on the floor, not for the high jinks therein but for the use of one of London's famous red buses as its centrepiece (5).

from Orpington soon...What's this Dooley hears about **Suede** and **MTV** coming together in **Dublin** early next month?... Anyone leafing through *Forum* or *The Sport* the other day may have recognised that man in the mac as **Anthony Lewis**, the founder of mail order company **Oldies Unlimited**. Lewis decided to quit the business earlier this year to trawl round the country's **massage parlours** to research the **McCoy's Massage Parlours Guide**. The tome, which includes details of 370 bud shops is, as they say, available in all good bookshops...Dooley is looking forward to **Virgin's** release of **Noel meets the Chemical Brothers** in October...**Disctronics** is sponsoring four staff from **BMG Distribution** to ride around Ireland in aid of **Craic – Cycle Ride Around Ireland For Cancer** – starting in Dublin on Saturday (24) and arriving back in the fair city for **In The City** on September 7...Anyone wanting to play 18-hole competitive golf at **ITC** on September 7 should call **Robert Lemon** at **Sharp End** on 0171-439 8424 asap...And for all you swingers,

**Eaton Music** is holding its customary **Happy Hookers Golf Day** at the Royal Mid Surrey Golf Club on September 11 to raise money for the children's wing of **Queen Mary's University Hospital, Roehampton**. The fee is **£360** for a team of three or **£125** for single entry. Included in the fee are all-day breakfast and a prize-giving dinner with auction. Entries must be in to **Eaton Music** by **September 3**.....



**Comick Jack Dee** was thankfully nowhere to be seen as his strict no-gimmicks rule went straight out of the window to make way for a man in a penguin suit. Who's not a widge in sight and self-publicity most definitely not in mind, **M&G's** general manager **Phil "Pigs" Worsley** p-p-picked up the gauntlet to play a vital part in the video of **Opera's Da Barber (O! Seville?)** single. And just for good measure, **M&G's** press officer **Gordon Duncan** dressed himself up for the role of the **Tall Condor**.

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