



music week

For Everyone in the Business of Music

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It's all change as R1 moves to new HQ

by Martin Talbot

Radio One is aiming to revolutionise its relationship with record companies in tandem with its move to a new home this summer.

The BBC national pop station will leave Egton House in London, its headquarters of 29 years, for Yalding House, in nearby Portland Place in August.

The station is proposing to formalise its plugging system, as pluggers will not be able to visit DJs and producers at their desks in the new HQ.

Radio One head of production Trevor Dann says it is also opening his doors to record label managing directors and heads of A&R in a bid to forge greater understanding between the two sides of the industry.

Dann says two offices are being set aside on the ground floor of Radio One's new building, specifically for pluggers, who will be able to book appointments to meet producers or DJs.

Dann unveiled his plans at a celebratory

interview style session staged for Sony Music staff by the company's vice president, communications, Gary Farrow last Monday. Dann says, "The problem is that in an open plan office, you can't have guests of any sort wandering around. Nobody would get any work done."

The special "plugging rooms" will be equipped with audio equipment so tapes and CDs can be played to members of the station staff, he says.

Dann also told the Sony meeting that he wants to make contact with more senior record company staff. "I'm going to invite them to come and present to us," he says.

He adds, "I don't personally see pluggers at all because, simply, there are now so many I haven't got time. You have to have contact, it is a question of how you do it - goal-hanging around Egton House is a crazy way of doing it." The first meetings will be set once the station has moved into its new home.

Radio One managing editor Andy

Parfitt, who is organising the move with Dann, says, "We are using the move to do a lot of things which will completely change the culture of the station. The station has changed completely while we've been in Egton House, which still has the feel of the Seventies about it. This will be a big break from that."

The new set-up at Yalding House - where the station will remain for four years before moving to Broadcasting House - will include a purpose-designed, fully-equipped area for live on-air performances on the station. Previously, artists have had to play in corridors or in the DJ booths, says Parfitt.

The new HQ will also include three self-top studios, which will be tapeless with all editing conducted digitally and with the jingles stored on MiniDisc. Specialist DJ decks are also being installed, as well as additional broadcast turntables, for the station's dance programmes.

Leosong's Hollier exits over policy

Leosong chairman Tim Hollier has left the company after disagreements with majority shareholder Mark Levinson over the company's future strategy.

Leosong director Levinson, who co-founded budget label Tring International, says the decision was taken at board level with Hollier.

Hollier, who bought Leosong in 1984, remains a 25% shareholder, but retains no executive role. He says he plans to return to publishing and adds, "I am proud of my achievements at Leosong, which remains in the capable hands of managing director Ray Ellis."

Ellis, who has been with the company since the Seventies, will remain as managing director, confirms Levinson, who first began investing in the company a year ago and has built his shareholding to around 70%. He also retains a 13% share in Tring, but has no executive role at the company.

Levinson says Leosong will continue to operate separately from Tring. The publisher, which was formed in 1975 and recently opened offices in the US and Europe, will continue to develop its international business, he adds.

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With just a fortnight to go until Euro '96, the England football team's official single, Three Lions by Baddiel & Skinner & Lightning Seeds, was trying for the top spot in the singles chart with Gina G last week. The Epic single was outselling Eternal's Eurovision entry Ooh Aah... Just A Little Bit by two to one in its run up to the weekend. Three Lions was aiming to be the fourth football single to hit number one following 1970's England song Back Home, World In Motion by England & New Order in 1990 and 1994's Come On You Reds by the Manchester United football squad.



Sport forces TOTP into Friday slot

Friday night will be Top Of The Pops again from June 14 for the rest of the summer.

The BBC show is moving from the Thursday slot it has occupied for the past 30 years to minimise disruption caused by the BBC's extensive coverage of both the Euro '96 football championships and the Olympics throughout the summer.

"Because of all the sport, we weren't going to get the same slot two weeks in a row - it would have been completely all over the shop," says executive producer Ric Blaxill. "By moving to 7pm on

Friday, we can at least get the same slot every week."

The recording of the show will continue to take place at Eitree on Wednesdays, says Blaxill. He does not rule out the possibility that TOTP could stick with its new timing if the switch is a success, although the current plan is to move back to Thursday at the end of August.

Pluggers are pleased the show is to have a regular slot in the disrupted summer schedules. "TOTP has moved to Fridays occasionally in the past, as one-offs to accommodate the football,

and it hasn't really worked because people didn't know it was on, but this time I hope it can become an institution on a Friday," says Brilliant's Neil Ferris.

Appearing's Scott Flering admits he is concerned the show will clash with viewers' Friday night out, but adds, "I'd rather have it on a Friday than have it cancelled by sport. Salsawise, it could prove to be quite a good thing."

Blaxill confirms he is planning considerable pre-promotion for the move, and reveals former Take That member Mark Owen has been booked to present the first Friday show on June 14.

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A Walk Across The Rooftops

1989

Hats

1996

Peace At Last

On June 10th, one of the most critically acclaimed bands of the eighties announce their long awaited return.



The Blue Nile

Peace At Last

The new album



The Cure strike deal for 4 tour royalties

by Catherine Eade

The Cure have reversed their decision to administer their own royalties on their latest UK tour after striking a breakthrough deal with PRS.

The society has drawn up an agreement specifically tailored to The Cure, following a series of meetings with the band's manager Chris Parry. Parry said in March that The Cure would be withdrawing from PRS for their planned tour, six weeks after the publication of the MMC investigation into the society.

But negotiations with PRS have resulted in a deal under which the society will deduct a fixed sum for each concert rather than a percentage of the box office takings. It has also pledged to reduce the time taken to pay royalties. The band will play two dates at Earl's Court today (28) and Saturday (June 11), and at Dublin's Point on June 4. The

deal also covers dates which were last week postponed until December, after vocalist Robert Smith was taken ill.

Parry now sees PRS as an ally in helping to change the policies of European collection societies. "The aim is to bring more accountability, a quicker turnaround of payments and more modest fees to the European societies, which would be much more difficult in a stand-alone situation," says Parry.

"After two or three meetings, PRS were much more understanding. Economically, it's a triumph for us because the fees are substantially lower, particularly if we can roll it into Europe." PRS director of membership John Sweeney says the deal represents a vote of confidence in the society and will enable it to publish a set of guidelines so other bands can benefit.

"Chris has helped us create a prototype policy which we will use for future royalty collection," says Sweeney, who

adds PRS is holding discussions with Ignition Management over a request to self-administer OAS dates.

Ed Hicknell, who manages Mark Knopfler, has also struck a deal with PRS for Knopfler's current tour, with an agreed percentage of the box office gross. "I made it clear that I would prefer to stay within the existing society in the UK as long as it was an efficient collection system charging a reasonable fee," he says.

The Cure's forthcoming Dublin date will continue to go through the Irish performing right society Imro, but the group still has an opt-out deal in place if it decides to administer royalties itself.

Harvey Goldsmith, who is promoting the UK tour, says, "The differences between the artists and managers and PRS became such a chasm, it needed the MMC ruling, but now everyone's coming to their senses and working out arrangements," he says.

Indies call for cheaper two-track CD singles

Independent dealers called for the introduction of a cheaper two-track CD when 1300 retailers met record company executives at EMI's first regional Channel meeting in Bristol last Wednesday.

A two-tracker would help indies compete with multiples, it was suggested at a Q&A session fielded by a panel including EMI sales director Mike McMahon, EMI UK marketing manager Tony Harlow and trade marketing manager Richard Gratton.

Steve Crane, manager of Casablanca Records in Blandford, Dorset, says, "If Woolworths are selling CD singles for £2.99, how can indies compete when they have to buy them for £3.20?"

"Most consumers do not want half of the tracks on a four-track CD, it was claimed, and one retailer added, "The price of singles is still too high for children."

Harlow said it would be difficult for EMI to single-handedly address the issue, while Gratton added, "We have looked at the possibility of the two-track CD single but, the way the chart is structured, it would be difficult not to support our artists by using extra formats. The idea is to give value to fans."

EMI is planning to introduce lower-price CDs on development artists, tailor-made promotions for independent retailers and money-off vouchers for consumers using EMI Channel stores.



George Michael's *Older* album has added to its success in the UK by entering the US chart at number six this week and being certified platinum in 13 territories. The album is expected to reach double platinum status in the UK this week with over-the-counter sales topped 400,000. Michael is pictured (centre) at an annual launch at Hamiltons, London with Virgin Music Group executive vice president Nancy Berry and Virgin Music Group chairman and CEO Ken Berry.

Manics preach to a converted crowd

First Night
They might have been out and about with Oasis, but the Manic Street Preachers' Glasgow Barrowlands date on Thursday was their first headline show in two years as they had reason to be nervous, writes *Leo Finlay*.

But it was clear from the outset that the sell-out crowd was ultrager to extend a warm Celtic welcome to the Welsh band. As a prelude to the set, the backing track of A Design For Life was played and the crowd showed their anticipation by uproariously belting out the lyrics.

Three tracks in, Fester got the audience rocking and James Dean Bradfield's excellent vocal range hooked everyone in even more

THE MANICS ON TOUR

Premieres: SJM (England), DF Concerts (Scotland).

Booking agent: Scott Thomas at ITP

PA/Tourtech

Lighting: Scott Thomas/Art Of Darkness

Dates: Glasgow Barrowlands (May 23)

Middlewich Town Hall (24)

Wolverhampton Civic Hall (25); Manchester Academy (27); London, The Forum (28 & 29);

Newport Centre (31); Norwich UEA (June 1); Leicester at Montfort University (2).

Some light-hearted banter kept the mood joyful and the keyboard player ensured the sound could instantly move from the loud to the lush.

The set was drawn heavily from the new album *Everything Must Go* and all its tracks were greeted like old friends. But it was clear that

the Manics are now attracting a newer, younger crowd by the lack of recognition for old favourites such as *Motown Junk*.

Indeed, Epic managing director Rob Stringer remarked, "There must have been 600 people there who'd never seen the Manics play before."

Towards the end, Bradfield performed two solo acoustic songs including a stirring *Raindrops Keep Falling On My Head*. It worked because of the venue's intimacy but, in truth, things improved radically when the band returned.

Then, after 70 minutes – a long set for the Manics – and a blinding version of *You Love Us*, the band departed. But even without an encore, the crowd left very happy.

NEWSFILE

Deconstruction moves into publishing

Deconstruction has set up a publishing arm, Deconstruction Songs, with Mike Sefton as managing director. He joins after six years at BMG Music Publishing, latterly as head of A&R. Meanwhile, head of strategic development David Pullan is promoted to the new position of marketing director.

Spandau Ballet members in legal row

Three former members of Spandau Ballet have launched a legal action against songwriter Gary Kemp and his Reformation Publishing Company over royalties to 57 of their songs. Tony Hadley, Steve Norman and John Keeble issued the writ on Tuesday last week claiming lost royalties and damages. They claim that an agreement struck in 1980 entitled each member to a one-twelfth share of publishing royalties, but that no money has been paid since 1988. Kemp's lawyer Brian Carr, of Charles Russell, was unavailable for comment.

Polydor releases Eurovision winner

Polydor is releasing the winning Irish entry to this year's Eurovision Song contest, *The Voice by Einar Quinn*, on June 3 and is looking at long-term plans for the 23-year-old classically-trained singer.

Blur v Oasis: the battle continues

Blur and Oasis are among the acts which will be battling it out for the Mercury Music Prize once again, with Creation's (*What's The Story*) Morning Glory 7 and Food's *The Great Escape* two of the first batch of entries the prize committee has received. Other early entries include Goo! Disc's eponymous Gabrielle album, released today (28), MCA's *Ocean Colour Scene* album *Moseley Shoals*, the War Child compilation *He Jr* and the Sony Classics' *Sense & Sensibility* soundtrack. Entries close on June 7, after which chairman Simon Frith and his panel will select a shortlist of 10, which will be unveiled on July 23.

Twelve bid for Midlands licence

The Radio Authority has received 12 applications for the East Midlands regional licence covering Leicester, Nottingham and Derby. Bids by Choice, Kiss FM and Heart to run youth services are among the applications that were lodged by the closing date last Wednesday (21). The winner will be announced in the autumn.

PPL revenue rises 10%

PPL has posted a 10% increase in gross revenue from £36.5m to £39.8m in its latest set of figures, which are to be unveiled at next week's AGM. The figures, which cover the 12 months to the end May 1995, represent a trebling of licensing income over the past 10 years. The AGM will take place at London's Hotel Russell on June 6.

Kerrang! plans Las Vegas-style awards

Empire Metro publication *Kerrang!* is to stage its third awards ceremony on July 8, based on a Las Vegas theme. The awards coincide with the magazine's 15th anniversary and 600th issue.

Gina goes platinum

The UK's Eurovision entry, Gina G's *Oh Yeah*, has just hit a Little Bitch, was certified platinum last week. Hootie & The Blowfish have received two awards: gold for *Cracked Rear View* and silver for *Fair Weather Johnson*. Other BPI awards went to: Now! That's What I Call Music 33 (double platinum), Garbage's self-titled debut album (platinum) and Dance Zone Level 7, *Boyz Of Swing*, in the UK No 36 and *The Best Rock Anthems Album In The World... Ever!* (gold).

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COMMENT

It's the swagger that's winning out

Everyone has their own theory as to why Oasis have been so successful, but clearly one of the reasons has been the utter lack of irony with which Liam Gallagher sings some of the most time-honoured sentiments of rock 'n' roll, whether it be the desire to 'live forever' or, indeed, to be a rock 'n' roll star.

Such simple messages are the ones most likely to strike a chord with the greatest number of people. But it seems to be in the nature of a UK music industry which is novelty-driven, yet seen-it-all-before, that artists are often victims of their own cleverness. Certainly the irony and 'Englishness' of Blur and Pulp do not seem to have helped them sell records overseas. It is interesting that there are at least three superb new records which have in common the absence of that typical English self-consciousness. The latest records from the Manic Street Preachers and Mundy – both on Epic – and the forthcoming collaboration between Tim Booth and Angelo Badalamenti (on Mercury) all have in common a self-belief and a confidence which is a million miles away from the 'heroic loser' ethos which characterises too much British music.

As has been the case with Oasis, that could be the key to the success that each of them so clearly deserves.

Europop: there's much more coming

Talking of simplicity, a visit to Germany last week gave me an opportunity to check out the latest in Europop hits. Despite the fondest hopes of many of us that at the first sight of Britpop, European music fans would immediately drop that Real McCoy/Culture/beats/Snap sound, it shows no signs of fading. On the contrary tracks like Mr President's Coco Jambo (WEA) and Captain Jack's Drill Instructor (EMI) look destined to appear shortly on a radio near you. You have been warned.

Steve Redmond

WEBBO

Europe: dancing to a different beat

The Gina G single is a great rock record. A little Seventies perhaps, but an infectious hit that probably wouldn't have reached number one without the massive amount of exposure it received just because it was our Eurovision entry. Unfortunately, the juries throughout Europe didn't agree with the British public and we came seventh. In the past, Eurovision winners have often sold well but no more. It is not us who are out of step with the Eurovision song contest, but the other way round.

As an event, it has always been more about broadcasting than songs – all those difficult TV links that went wrong but are now the norm – and as such it is now redundant. The Irish have won four times in five years and we haven't won once, yet who dominates European and world pop music? The Germans are miffed and are talking of a boycott because they didn't even make it past pre-qualifying. Let's be good Europeans by joining them and withdrawing and hopefully this sorry excuse for a TV show will join Miss World, Eldorado and the rest – in the dumper, a relic of a bygone era.

Carl Cox: it's not discrimination

DJ Carl Cox is fed up with his records not progressing in the chart and wants to delete them after 10 days. He feels dance records are discriminated against and don't get a fair crack of the whip in the chart. He's wrong. All records don't get a fair chance in this chart system. On TV, Top Of The Pops, rightly, often relegates dance records to where they belong – on the dance floor not a prime-time TV show.

Three records in the Top 60 went up last week – Gina G, Smashing Pumpkins and JK One (and a half) out of three isn't bad is it, Carl?

Jon Webster's column is a personal view

NEWS

Cast's All Change album has become one of the most successful debut albums in the history of Polydor

Records. The album went platinum a week ago, the first release on the label to reach the milestones on initial release since the criteria for platinum album status changed in March 1979. Platinum awards, which are now given to albums shipping 300,000 units, were previously awarded for trade sales worth £1m. Cast embark on a US and Canadian tour of 800-1,000 capacity venues on June 13 as the band's profile in the US increases following the use of their track Alright on ads for the new Winona Ryder film *Bays*.



More MTV live shows power new acts drive

by Robert Ashton

MTV Networks Europe president and creative director Brent Hansen is promising that the channel will be better equipped to break new acts following the restructuring of the channel.

Hansen, who unveiled a raft of new programmes last week, says a newly-recruited playlist and a tripling of the network's live output means MTV will be able to target its output better. The new programmes, which form part of the station's split into three separate European regions, include a new live music show *Hanging Out*, phone-in request show *Select MTV* and the late-night show *MTV's Amour*.

The Europe-wide restructuring will also lead to new playlists for the newly-created regions – northern, based in London, central, based in Hamburg and southern, based in Milan.

The new structure will enable the channel to try tracks or songs in specific regions before allowing them to grow kick in Europe-wide network, says Hansen.

"Labels can come to our people here and, if they don't want to put it straight

NEW ON MTV		
show	time	content
<i>Hanging Out</i>	Mon-Fri, 5-6.30pm	live music
<i>Stylissimo</i>	Mon 8.30pm	style show
<i>Select MTV</i>	Mon-Fri, 4-5pm	viewers' requests
<i>MTV's Amour</i>	Mon-Wed, Fri, 10.30-11.30pm	love songs
<i>Kickstart</i>	Sat, 8-10am	showbiz gossip
<i>Videoactive</i>	Sun, 10-12.30pm	music and sport
<i>7 Days: 60 Minutes</i>	Sun, 9-10pm	MTV highlights of the week

on to the network, there is always the opportunity to place the song with a region and not have to worry about a record will go down in, say, Hamburg or Milan," he says.

"It is more flexible and gives more opportunity. For example, Madness may be more appropriate for the northern feed and a new group might have more kick in Germany and then be exported to other regions."

Hansen rejects suggestions that new shows including *Stylissimo*, gossip pro-

gramme *Kickstart* and sports-based show *Videoactive* will see MTV becoming a youth, rather than a music, channel. "The music quotient will not be lessened, it is our credibility," he says. "What we are doing is taking subjects, which are already on the network, and giving the music a hook."

The move to give regions more control over their music output is being met with support from the industry and pluggers.

Intermedia director Nigel Sweeney says it has always been a problem when a band was popular in one part of Europe, but not in another. "I has meant MTV has been a bit cautious and couldn't play anything too much," he says.

"The way it is now, they can build acts, although it won't affect bands like U2 or The Cure too much, who can be played across the network."

● MTV Europe senior manager of talent and artist relations Susan Fletcher has left the company after six years to pursue personal interests. An MTV Europe spokeswoman says, "It was her decision to leave and we're very sorry to see her go."

New £5m BBC documentary tracks history of rock 'n' roll

The BBC is to air the first programme in its 55p TV documentary series *Dancing To The Street – A Rock & Roll History* this month.

The 10-part series, which is accompanied by a book, video and 40-track double CD, charts the changing face of popular music from the Fifties to the early Nineties using more than 200 interviews with artists and producers.

The first hour-long programme, titled *Whole Lot's Shakin'*, looks at the birth of rock 'n' roll and will go out on BBC2 on Saturday June 15 at 9.15pm. The final episode, *Planet Rock*, will analyse the influence of rap, hip hop and techno, and is scheduled for screening on Saturday August 15.

The series, a co-production between BBC Television Features and US broadcaster WGBH Boston, was aired to critical acclaim in the States last autumn. WGBH has retained distribution rights

in North America, while the BBC has already licensed the programme to 23 broadcasters in 20 countries including Australia, Spain, Holland, Japan and Hong Kong.

Among the artists interviewed for the series were Little Richard, The Ramones, Iggy Pop, Van Morrison, Deborah Harry, UB40, The Beastie Boys and The Orb. The BBC is producing a book and 10 videos to support the programme, while the soundtrack is being compiled by Carlton Home Entertainment for release on its Elite label in July.

Carlton label manager Graham Budd expects the full-price release to shift around 50,000 units, even though difficulties in obtaining licensing rights will mean the omission of a number of influential artists featured in the TV series, including The Beatles, Bob Dylan and The Rolling Stones.

Reading Festival gets Virgin Retail backing

Virgin Retail is to sponsor this August's Reading Festival which will be headlined by Black Grape, Garbage, Rage Against The Machine and The Stone Roses.

The deal includes live broadcasts from the event by the chain's Virgin Music Radio (VMR). The festival, which takes place between August 23-25 and is promoted by The Mean Fiddler Organization, sees the Roses' first appearance without guitarist John Squire.

The sponsorship ties in with the continuing expansion of the Virgin Retail-brand chain, which is expected to reach 60 stores by the end of the year.

The chain last week announced plans for rebranding and expansion of two existing Or Price stores towards the end of the summer. A new Grimsby store will open in late summer, followed by a Woking store in August.

▶▶▶▶▶ A&R DRIVES WEA'S REPUTATION AS A HITMAKER - p6 ▶▶▶▶▶

Guinness adds flavour to '96 live festival

by Martin Talbot

Guinness has signed a deal to sponsor this year's In The City Live festival, which forms part of the annual industry get-together taking place in Dublin this September.

The deal has been finalised as ITC organisers prepare to launch this year's event, which runs between September 7-11.

Brochures for the Dublin festival will be mailed to 10,000 industry executives at the end of this week, but ITC directors Tony Wilson and Yvette Livenessay say initial feedback is already indicating attendance will be up on last year.

The number of international delegates is expected to increase for the first event away from Manchester, Wilson says.

"The response we are getting from Europe and America is very positive, a fact which, as Mancunians, we are particularly annoyed about," he adds.

This year's events will be based at the

newly-redeveloped Temple Bar district of Dublin and Wilson claims it will be the first industry conference to use several venues, all of which are within yards of each other.

Panel will be staged in the Music Centre and the Irish Film Centre, while multimedia masterclasses will be held in the nearby Art House. Wilson adds that details of the panels and workshops are currently being put together by Una Johnston, formerly of the New Music Seminar.

The Guinness deal will see the brewer funding a massive promotional campaign for the entire conference.

The plans are still being put together by Una Johnston, formerly of the New Music Seminar. The Guinness deal will see the brewer funding a massive promotional campaign for the entire conference.

She says, "The event is going to generate an awful lot of interest among young people when it comes to Dublin, so this is a great link for us and the music business."

The competition for unsigned bands will be named Guinness In The City Live as a result of the deal. The competition is being co-ordinated by Phil Saxe of the Liverpool Institute of Performing Arts. He is currently listening to hundreds of tapes which have been submitted following ads placed in *NME* and Dublin's *RTE Guide and Event Guide*.

ITC has been criticised by the Musicians' Union for requesting a £15 unrefundable fee from all acts who submit a tape, but Livenessay says the fee is helping pay for the administration and handling; all applicants are receiving their tapes back, accompanied by a comment sheet giving ideas and advice.

Last year's competition proved to be arguably the most successful to date, with two of the three winners - Placebo and Kula Shaker - going on to become two of the biggest signings of the past six months. Placebo's album is set for release by Hut in the summer, while Columbia will release an album by Kula Shaker later this year.

Booyant WEA signs up Feldman for A&R team

Former musician and producer Nick Feldman is joining WEA in an expansion of the record label which has scored two number one singles in the past month.

Feldman, who was a performer as one half of the international successes Wang Chung, joins WEA today (28) with a brief to sign UK acts with international potential.

Feldman, 37, says he initially approached Warner UK chairman Rob Dickins, who was his publisher while at Warner Chappell.

"I told him I thought I'd be a good A&R manager and he said he had some plans for the department and there could be something coming up," says Feldman.

"I think my musician background swayed him - I know how to talk to other musicians and being a producer and agent, I have a range of abilities on the business side."

"I can't think of a better time to be joining WEA," he says. "It seems to be dominating the charts at the moment and things can only get better." Feldman says there are two acts he is already interested in signing. He will report to WEA managing director Maira Bellas, who says Feldman will add to the success rate the label has achieved over recent months. Since Wang Chung split in 1989, after enjoying huge success in the US, Canada and Australia, Feldman has been involved in A&R for Big World Records and has set up two multimedia companies, Interactive Ideas and Encyclomedia.

• WEA profile, see p8



RCA is attempting to make Italian superstar Eros Ramazzotti the first big-selling foreign language pop star in the UK with the release of his Dove C'e Musica album, which is due in July. The label flew a delegation of UK media to an album launch at Stockholm's Circus venue last Monday. Ramazzotti, who has sold 5.5 million Italian language albums across Europe and has just signed a five album worldwide deal with BMG, is to stage live dates at London's Royal Albert Hall in November.

Reaction mixed on new Chart Show

The newly-revamped ITV Chart Show has received a mixed reaction from the music business after new graphics, star interviews and a phone-in vote were unveiled last weekend.

While pluggers broadly welcomed the changes, which they say have breathed new life into the 10-year-old show, members of the promo-making community express disappointment at the overhaul.

The show's executive producer Keith Macmillan says he was pleased with the new look show and that it had prompted a positive response both from ITV and pluggers. More than 10,000 people phoned in to vote in the Battle Of The Bands section which pitched Bryan Adams against Mark Knopfler.

Brilliant PR's Neil Ferris is one of the new-look show's supporters. "I think the show has been given a breath of fresh air," he says. "It's good that they are refreshing the show for the audience. It's here to attract an audience, to get people interested in our music, not there to please us."

Appearing's Scott Piering thinks the show was better overall, but believes the battle of the bands slot would be more effective if it focused on new acts. Richard Crossley, video co-ordinator at MCA, believes the programme has lost some of its pace. "It doesn't flow as well," he says. "I think it's lost its charm."

Crossley also criticises the interviews

with artists, which in the first show saw short clips of Louise and John Alford superimposed on the promos for their singles Naked and Blue Moon.

"The stars giving an insight into the videos is a good idea, but the way it's done is a bit cheap," he says. "The Chart Show is changing with the times, but it's not earth moving."

Pete Chambers, of promo production company Partizan which produced current clips for Bjork, Skunk Anansie and Melanie Garaiid, believes the overload of gossip news is unnecessary.

"I don't feel they have much respect for videos," he says. "I think if they cared, they would put directors' credits on all the videos."

R1 launches racism awareness week

Radio One is staging its third Listen Without Prejudice racism awareness campaign from June 4-8, including live broadcasts from Mark Morrison, Gabrielle, Skunk Anansie and Lionrock. Babylon Zoo's Jas Mann, Eternal's Kelle Bryan and Evening Session presenter Jo Whitley will present inserts during the week. Last Thursday's launch will be followed by a reception at the House Of Commons on June 6 and a conference the next day featuring Fun-Da-Mental's Aki Nawaz.

Chrysalis figures show "expected" loss

The Chrysalis Group of companies achieved a 16% rise in turnover from £47.1m to £56.3m in the six months ending February 29 1996. Losses before tax have increased to £2.6m, compared with 1995's £2.50m loss, figures which Chrysalis chairman Chris Wright says are in line with expectations owing to start-up costs in launching and taking over radio stations Heart 106.2, Heart 100.7 and Galaxy as well as the Echo record label. The group's publishing arm Chrysalis Music achieved significant turnover and operating profits, says Wright, but the Echo label, which includes Meloko and Baby Bird on its roster, is yet to turn into profit. The group's import/export company Lasgo recorded turnover up 15% and operating profits up 39%.

Date set for Scottish dance seminar

MCPS, PRS and PPL will stage their second Dance Music Seminar at The Arches in Glasgow on June 12. A panel of leading music industry executives from the Scottish dance scene will appear, including Billy Kittle from 23rd Precinct, Dave Clarke from Soas Recordings, artist and DJ Scott Brown and Rezonation promoter Paul Ludford, along with representatives from MCPS, PRS, PPL, BPI and the Musicians' Union. For further details, call the Dance Music Seminar information hotline on 0161-769 7702.

Mae inks PolyGram publishing deal

EMI Premier violinist Vanessa Mae has signed an exclusive worldwide publishing agreement with PolyGram International Music Publishing. Under the terms of the deal, PolyGram will administer rights to Mae's original music and new arrangements of existing works. The agreement does not affect her recording contract with Premier, which is to release her second album later this year.

Altman signs to Warner Chappell

Warner Chappell Music has signed film and TV composer John Altman, whose film credits include GoldenEye, Funny Bones, Hear My Song and the current TV wartime drama series No Bananas. Virgin Records is releasing an album of music used in the BBC1 series. Altman has also worked as an arranger, conductor and producer for Van Morrison, Rod Stewart, George Michael and Tina Turner among others.

Love This launch heart charity single

Heart Of Britain, a new charity initiative backed by the British Heart Foundation, will benefit from Jan Monroe's debut single for Love This Records. The label is releasing the singer's version of Anyone Who Had A Heart, produced by Mike Stretton and Matt Arkeen, on June 24 and will be donating 50% of the proceeds to the charity, which is raising funds for the Royal Brompton Hospital.

Zweck launches new tours company

Former Harvey Goldsmith Entertainment's director Andrew Zweck has formed a new event management company with Dave Hodgson of Classical Productions and Sensible Music's Jeff Allen. Sensible Events has been set up to provide a one-stop shop combining touring and event management and technical support. It will offer events management, production services for concert tours, trade shows and conferences.

A&R is driving WEA's reputation as a hitmaker

Getting an artist to climb to number one in the singles chart is so tough these days that WEA's feat in achieving it twice within a month must stand as one of the achievements of the year.

When Gina G reached the top spot last week — becoming the longest-climbing chart topper since Celine Dion's *Think* 18 months ago — the singer capped what has been a spectacular spell for the Warner label, coming just four weeks after Mark Morrison climbed to the summit with *Return Of The Mack*.

And this for a label which a few years ago was regarded as chiefly a marketer of product by US superstars such as Madonna, Prince, REM and Neil Young.

One would think there had been a revolution at the label. Not so, according to WEA managing director Meira Bellas. "We really haven't made any changes in the way we work," she says. "At all times, we strive to make the best possible records we can and hope the public likes them. At the moment, we're doing just that."

But if the success can be traced to anywhere, it is to the reconstruction of the A&R team around Steve Allen, Jonathan Dickins and Mickey D, which has now been further strengthened by the arrival this week of Nick Feldman.

Senior marketing manager Mike Wilson, who has been overseeing the marketing of Gina G and Morrison with director Tony McGuinness, says: "We've always been seen as an albums company, based on American repertoire. But now all the different strands are coming together to create a stronger overall label identity which still has the strength of the US repertoire. Rob Dickins has been the obvious force behind the repositioning, but the change has ultimately been driven by A&R."

As a one-man hit factory and as consistent as anyone in the business right now, Steve Allen has led the way with his Eternal label, scoring back to back number ones by The Outbrethers and a raft of 15 hits since March 1994, which helped Eternal become the seventh biggest singles label in 1995.

The success of Morrison suggests Allen is not the only one doing something right at the label. Just as Eternal is Allen's triumph, Morrison is a victory for Mickey D, producer and club DJ, who joined the A&R team — then under Clive Black — in early 1994. Allen identifies a change of approach



TEAM WORK / FROM LEFT: MICKEY D, MORIA BELLAS AND STEVE ALLEN

ESP OFF TO A FLYING START

Launching a new compilations division at a time when competition is at its fiercest takes some guts, but the success of Warner.esp has justified the bold decision.

Since its formation last December, the division has released six hit albums and scored two number ones. Not a bad strike rate for a new player which was created by Warner Music chairman Rob Dickins.

As a label in its own right, Warner.esp sits alongside WEA, East West and Warner Classics, mining the back catalogue of Warner Music for the TV-advertised market.

But .esp is also the name of an entire division — the three letters stand for Enterprise and Special Projects — comprising separate departments dedicated to video, new technology and market research and analysis. The division is headed by

at the label over the past two years.

"The A&R side was lacking in that the machinery wasn't being oiled on the UK side. Now there's better teamwork and strong support from the top level down. And we don't have A&R meetings anymore, which is much better. I don't believe you can make hits by committee," he says.

The departure of Black to rejoin EMI UK last September has not hindered the progress; the A&R team have simply been getting on with it, says Mickey D, whose black Irish signing Martin Okasil is to be launched this summer (see talent p22).

"Ironically we've done better since we've had no head of A&R," he says.

15-year Warner Music veteran Martin Craig, who oversees an eight-strong team with former MCI executive Phil Knox-Roberts as director of catalogue marketing. "Esp draws together some diverse areas of the Warner Music company into one department," says Craig.

To the record business at large, .esp is best known for its activity as a label which has to date released six compilations including *Hits 96* in conjunction with BMG-backed Global TV and *New Hits 96* in conjunction with Sony TV and Global TV. They have so far sold a combined total of nearly 500,000 copies.

Craig believes the compilations market can take another player. "Now is the obvious market leader, but there is still room for others," he says. "The hits series is strong enough to stand above other successful compilations."

"We've just been focusing on our specialist fields, reporting directly to Meira. The machinery here is the best around at the moment because the feelings of the A&R department go right through the building."

Virgin managing director Paul Conroy — a former WEA marketing director — is not the only man to have noted the change. "The industry has noticed that WEA has been doing an excellent job recently, and it's all credit to Rob, Meira and Steve that they're doing so well in the pop arena," he says. "All companies want to do well with artists in their own territories and we're extremely jealous of their sales."

The specific catalyst for change is

its low-profile managing director Meira Bellas, says Geoff Travis, managing director of WEA-linked Blanco Y Negro.

"She's really led the way for WEA's change over the past six months by emphasising the UK slant," he says. "I think WEA will benefit from the change because it's making Warner more balanced as a whole."

"Teamwork underscores the success, not just in A&R, but throughout the label," explains Bellas, who first took over the helm two years ago. "The fact that we have a relatively small team is a real asset as it makes for a closeness, both personally and professionally, not normally associated with the music business," she says.

The specific success in building the label's recent hits by Morrison and Gina G rely on a blurring of lines of responsibilities, with WEA's regional sales reps plugging radio stations in the areas they cover, as well as selling to retail. Substantial groundwork on the singles was made by the three-strong radio promotions team headed by Barbara Dunne, who organised interviews and PAs at major ILR stations and the 20 local sales reps visited stations around three times a week helping to maintain regional radio support for longer.

"The great thing about the way we do it is that the strikeforce knows what's selling in the shops and they can communicate that to the radio stations in the area," says director of sales Jeff Beard.

It has certainly proved to be a dramatic success. In last week's chart, WEA could claim three singles with a Top 10 chart life of two months or more. The label has also dominated airplay generally since MW began publishing weekly Media Control airplay market share figures in January, claiming the top spot for all but six weeks. In the past five weeks, its 20% share has been double that of its nearest competitor.

To follow Morrison and Gina G, WEA is already lining up Okasil and other recent UK signings such as Shakira, Sapphire, Catatonia and Equation, the latter pair on Blanco Y Negro.

"We're just starting to strike gold," says Beard. "Eternal is starting to happen and other things will really kick in over the next year or so. Success follows success."

If confidence is the key criteria, WEA's hot streak will continue for some time yet.

Catherine Eade

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Taken from the forthcoming album, 'Naked'. Released 24th June.



Ooh aah...just a little bit disappointed by Gina G's failure

When Gina G failed to bring home the Eurovision trophy after last weekend's final in Oslo, the UK music industry once again cast its eyes across the sea to Ireland.

While the victory of Brendan Graham's song *The Voice* has created a financial nightmare for TV channel RTE - which faces a £3m bill to stage the event for the fourth time in five years - it was a true triumph for the country's music business.

"We are all so delighted," says Frank Stubbs, whose Aim Records has released *The Voice* in Ireland. "All the Irish people are delighted that we've won - it means a lot to us."

In contrast, the BBC's music advisor Jonathan King reacted with bemusement to Gina G's failure to follow up Bucks Fizz's win in 1981.

"I really don't understand," he says. "I really thought it would win. It's already a hit and I would feel more comfortable if I thought any of the six songs ahead of us would sell a couple of million around the world. But I don't think any of them will."

But King's disappointment is based on a basic misconception, according to RTE's Noel Curran who produced the Irish Eurosong national final in March.

He is under no illusions why Gina G did not win. "It was a great pop song, but Eurovision is not a pop competition," he says. "It appeals to a much wider audience than that."

Curran acknowledges Ooh Aah...Just A Little Bit is selling across Europe - it is higher in the Irish charts than *The Voice* - but while singles buyers are predominantly under 20 years old, those who vote on the juries cover a far broader range of ages, he says. Each jury comprises 16 members fitting a complex set of age and gender criteria



EIMEAR QUINN: PROVIDED IRELAND WITH ITS FOURTH WIN IN FIVE YEARS

laid out by the competition's governing body, the European Broadcast Union.

"There are young people on the juries, but they are not the only people," he says. "You also never know what the attitudes in various countries are going to be. I'm not sure, for instance, that Gina G's dress would have gone down well with a 40-year-old woman from Croatia."

British plugger Richard Evans - one of the 16 people sitting on the UK's judging panel - says there is another reason why bouancy, uptempo Gina G fell behind Eimear Quinn on the night; a quick scan of past winners indicates go uptempo song has won the contest since Norway's entry in 1985.

"As a competition, Eurovision seems to have moved away from Boom Bang-A-Bang," says Amanda Harcourt, secretary general of songwriters' association Basca - which counts Ireland's winner Brendan Graham among its members and helps sift

through the early UK entries for Eurovision along with the Music Publishers' Association.

"The Irish presentation is also very musical," she says. "That is what seems to work these days. There was a violinist who played with Norway's winner last year and even Rock 'N' Roll Kids [the Irish winner in 1994] was all about guitar and piano."

But while King suggests the UK should produce a made-to-measure Irish-style performance to win the competition - as, arguably, Norway did last year in drafting in an Irish violinist - Curran insists there is no secret formula.

Certainly, one argument has it that the UK entry was too calculated and was not intrinsically British, borrowing a Euro-pop style which could have been produced in a number of countries.

Stubbs suggests the UK may be better served using some of the more ethnic music at its disposal, attempting

to harness the talents of more folk-orientated musicians and songwriters from Wales and Scotland.

Ireland's strength is in its musical tradition, according to Curran.

Eurovision is held in favour in Ireland - in contrast to the derision in the UK - and is an attraction for far more of the country's top songwriters. This year, the Irish organisers received more than 300 entries, 50% more than the 200 received in the UK.

The Irish selection process also differs from the British system. In the UK, the initial decision is left with the BBC and music experts such as publishers and writers - with the additional involvement this year of record companies - before ending with a public phone vote.

In contrast, the Irish put their entries through two sets of juries similar to those used for the Eurovision final - once immediately after the tapes are collected and then as part of the Irish final. The result is a song which performs well in such a voting system, says Curran.

Evans suggests the British will never win again, victims of the notoriously political nature of the voting. Alongside Malta, only the UK and Ireland are allowed to sing in English following a change in the rules after Abba won in 1974.

"An English song is always likely to win," says Evans. "But everybody hates us because our language dominates European music - they are not going to vote for the UK."

If that is the case, maybe the UK should give up now. And, as Evans suggests, maybe Ireland should become the permanent home for the contest which has all but become its own.

Martin Talbot

JOHNNY 'GUITAR' WATSON

R. I. P.

MINDER MUSIC LIMITED

Enter mind the quality, reveal the thrill of joining the Net gig through

Technically, it was all rather precarious – mind those wires as you go to the loo – but rock band Bush managed to make it to the Internet for an on-line concert from the UK

Bush are finishing their sound check and a team from Channel Four's *The Big Breakfast* is squashed into the studio, filming the engineers as they make the final adjustments to the audio and video feed. Upstairs, it is filling up. About 80 people are gazing down, complimentary cocktails and bottles of Budweiser.

On the wall opposite the bar is a projection screen bearing a jumpy black and white picture of the band. Were it not for the computers lining the room, and the slightly unfashionable people looking after them, it could just be a normal little intimate social gathering.

But, in half an hour, which is half an hour later than scheduled, Bush will be playing to a worldwide audience over the Internet.

In the corner of the hospitality room, a computer logs all the people who come to the Bush web site (www.bush.co.uk). They come mainly from the US, where the band are huge, but also the UK, around Europe and even New Zealand. A quick check shows that before the gig has even started, the front page of the site has been accessed more than 10,000 times during the day.

John Hollingsworth, who runs The Channel, the specialist Internet service provider which is organising the event (and employing the slightly unfashionable people who will make it all work), is in a state of cool, controlled chaos.

"He mentions that the US pipes are 'managed' (managed, in case you're wondering, is not a technical term) but they will all be OK. He points to three wires coming out of the studio window into a courtyard. They go rather precariously into an upstairs window.

"The whole thing goes down these wires," he says. "There's one video and two audio. The audio feed goes into a Real Audio encoder and then on to a 100-stream Real Audio 2.0 server. We've developed some unique software with some help from Progressive Networks (the people who make Real Audio), which splits the signal. We're then sending the signal to reflectors around the world. We've got two in the US, one in Chicago and one in Oregon. The video is all being done via CU SeeMe."

This might be cutting edge technology. This might be the dawn of a new era of live musical experiences brought into the living room, but the lasting impression is that the whole thing still depends on three cables dangling out of a window. Should some cocktail-fueled liver decide to use one of these cables for a bit of support on his or her route to the loo, then the world will be Bush-less tonight.



BUSH: REACHING ACROSS THE WORLD WITH A 30-MINUTE SET VIA THE INTERNET WHICH ATTRACTED AROUND 5,000 PEOPLE

Hollingsworth describes setting it all up as "surprisingly easy". Then he points to a huge collection of flight cases. "The only problem is that the band brought their full stadium monitoring equipment with them and we had a bit of difficulty fitting it all in," he says.

"The truth is that it is relatively easy. All the boxes and bits of software now exist for you to take sound and video and put them out live on the net. The biggest problem is that the net itself is so slow at distributing them – but more of that later.

This is not the first Internet gig Hollingsworth has organised. It was The Channel, in conjunction with AMX Digital (the people who produce Rise), which organised the net broadcasts for Orbital from Radio One and from the Royal Albert Hall.

"Doing it here at the studio is much easier," he says. "If a wire gets disconnected, there's no need to end up scrambling around under the stage of the Albert Hall." He also, again with AMX Digital, looked after the sound for The Cocteau Twins' net gig last Wednesday night from the September Song Studios in Twickenham.

The end-user experience of a net gig

is impressive more for its potential than what it currently delivers. At home, over a dial-up connection, you should really forget about trying to get video pictures, although using the CU SeeMe software, it should be possible to get a collection of stills.

For the Bush gig, the computers at the studio, working directly off The Channel's own server, managed to pick up some quite decent pictures – not too dissimilar to one of those mean and moody jumpy, grainy "live-in-the-studio" videos.

The sound over Real Audio had its difficulties coming through at first. There was one quite scary moment as a techie monitoring the sound over headphones ran across the room announcing it was "fucking cuned man", but eventually it all managed to crackle along, almost recognisably with a 10-second delay.

Likewise, consuming The Cocteau Twins from a fast line on the opposite side of London, the audio started off jumpy but, by the end, was chugging along quite nicely at AM quality. The closest we came to any live video feed, however, was a half-inch strip of grey at the top of a five-inch monitor screen. It lasted for about 45 seconds before

disappearing. These technological problems are actually something of a blessing for the industry at the moment. Anything that comes across a computer is automatically recordable and can easily be distributed. If the technology gave us perfect sound and video around the world, it would be far too easy to pirate. As it is, the quality is scarcely fit to consume personally, let alone distribute profitably. This, however, is unlikely to remain the case for long. Macromedia, the company behind the multimedia packages Shockwave and

Director, is rumoured to have a rather impressive audio package in development, which could cause all sorts of copyright problems.

The Cocteau Twins gig was organised by Traffic Interactive, the new media marketing arm of Freud Communications and another of the handsets of players in the live on-line gig market. It was they who organised the Supergass gig, live from the Astoria (in conjunction with a company called Netmare, with whom they are no longer connected).

Traffic is actually a joint venture with House Of Blues, a US company which specialises in live on-line gigs. Its involvement allows Traffic to send its audio straight from a studio, across the Atlantic so that it will run off Real Audio's own servers in the US. The irony of all this is that the audio feed from the Cocteau Twins travelled about 10,000 miles in order to make the journey from Twickenham to Farrington.

This summer, Traffic will be organising the largest ever UK live Internet operation from the Phoenix festival. As with Supergass, the Phoenix coverage will be sponsored by Traffic's (and Freud's) client Vividier. As a technical achievement, the Phoenix coverage is destined to be awesome, with up to four live feeds at a time, as well as an enormous archive of background information on all the bands playing. According to Rob Lawrence, a producer at Traffic, the copyright issue has been sorted out by getting prior permission from the artists involved.

Back at the studio and Bush have finished. The log shows that around 5,000 people came to their site during the 30-minute set and 800 people in the UK alone managed to listen to the audio. Hollingsworth, meanwhile, has more important, if slightly less technical, matters to sort out. The bar has been drunk dry, and a trip to Sainsbury's is called for. Simon Waldman

NEW ON THE NET	
1 item	133 MB in disk 213.2 MB available
<p>AMEG is going to launch on-line on June 3, becoming the first of the big music mags to create a website (almost a year after the launch of <i>Music Week's</i> domestic – of course).</p> <p>The site, called NME.COM, has been produced in house by IPC and is being edited by Brendan Fitzgerald, formerly NME's assistant editor.</p> <p>The launch content is taken almost entirely from the magazine, including out-of-town versions of news, features and reviews. There is also a miniature equivalent of The Internet Underground Music Archive, called the Umm and Auh Department, where unsigned bands can upload their demos for AME to read and the world at large to listen to.</p>	<p>The most impressive feature, however, is the AMEG guide which has been turned into a searchable database. The user can find out who's on, searching by venue, location, date or artist.</p> <p>The site is being funded by advertising and sponsorship. All users have to register providing basic demographic information. IPC's special tracking software, which charts exactly who goes where on the site, will also be able to monitor exactly the sort of people who are interested in certain artists or genres of music.</p> <p>It currently includes a small number of sound clips in the review section and IPC is planning label-by-label deals to create copyright-free sound on the site.</p>

SINGLES

OTCPUTS: Your Smile (Food CDFO0077).

The second single from Food's Scottish contenders recalls Thur's lush moments, but is highly memorable in its own right and should establish the band as radio favourites. □□□□

CROWD HOUSE: Testicut (Parlophone CDCL794). One of three new songs on the June 24 released East Of... this features Neil Finn's elfin harmonies, elliptical lyrics and seductive sound. □□□□

THE BIGGER THE GOD: Mum Steals Boyfriend (Outrigo OUT0962). This Oxford band's second single offers an original take on glam-rock with a G.W. gait, some charming organs and a great rye. Short and sweet. □□□□

PERFUME: Carving Your Name (Armsound SO0653). The Leicester Brit-rock outfit, who will appear at Paul Weller's Finsbury Park outing, display upfront vocals and buoyant hooks. □□□

PURESENSE: Traffic Jam In Memory Lane (Island CIC039). Another fine, throbbing indie single from one of the country's most critically-acclaimed but relatively low-key bands. □□□

AMANDA MARSHALL: Beautiful Goodbye (Epic CD2024). The Canadian singer-songwriter mixes belting rock with sensitive balladry. A pointed debut. □□□

MELANIE MARSHALL: Live Is The Power (EMI UK CD00801). A catchy uptempo song kicks off the solo career of this ex-actress, but it may not be distinctive enough to make a big impact. □□

NONSIALANT: Fin O'Clock (MCA MCST04011). A mellow rap groove which builds from an understated beginning. The K-Del mix is the most infectious. □□□

LINA SANTIAGO: Feels So Good (Show Me Your Level) (Universal MCST04812). A sparse, dancefloor-filling debut from this 17-year-old diva which sounds at least 15 years after its time but is all the fresher for it. □□□□

NO DOUBT: Just A Girl (Interscope IND 8014). This Californian quartet sound quirky enough with Rolanque's vocals, an ear for a good song and a spiky punk image. □□□

ZION TRAIN: Procession/Babylon's Burning (Chisa WOKCD 2084). An odd double A-side featuring a mild dub instrumental and a dated acid house take on 'The Ruts' Babylon's Burning. □□□

KAMASUTRA: Storm In My Soul (Sony S3 CD-DAN112CD). The Italian pairing of Alex Neri and Marco Baroni unleash a dynamic dancefloor success destined to cross over. □□□□

STRIKE: Inspiration (Fresh FRSH045). Subtle stuff with Victoria Newton's sweet vocals of U Sure Do. Won't repeat the success of U Sure Do but will make its mark on the chart. □□□□

GEMINI: Could It Be Forever (EMI UK CD EM 5426/476). The Seventies pop ballad, a number two for David Cassidy, gets an



KAMASUTRA: CROSSOVER POTENTIAL

understated but well-orchestrated reworking. Pretty enough to give the song their Top 40 showing. □□□

LOS DEL MAR: La Macarena (Pulse-3 CDLOSE101). Hot on the heels of RCA's release of the original version by Los Del Rio comes a second, lower-key version of the Spanish dance tune. Whoever wins the battle, the song is destined to become 1996's Lumbada, loved and loathed in equal measure. □□□□

SINGLE OF THE WEEK

DEEP BLUE SOMETHING: Breakfast At Tiffany's (MCA IND 80032). Radio-friendly rock at its best from the Txan trio. A mighty, bright chorus, quirky lyrics and some great guitar work should enable it to top five in the UK to matching its Top 5 US placing Stateside. □□□□

ALBUMS

TRACY BONHAM: The Burdens Of Being Upright (Island 314294372). The 27-year-old US singer pours an impressive mix, which is alternately dark and spirited, and displays the values of The Pixies, Hole and Radiohead in production. A fine debut. □□□□

BIGHAZARD: Mata Lero (Warner Bros 9382-4208-2). Brooklyn's hardest return with their first album since 1994 - a high-powered, full-speed sonic assault. Only fans need apply, but there's plenty of them to go round. □□□□

DST: Now & Then (Solentia 810968). An evocative collection including tracks by Badfinger, The Monkees, Stevie Wonder and Freda Payne from the film starring Demi Moore. □□□□

DST: Boys (A&M 5040852). Paul Weller's US/wood (initially remixed by Perichambro) and Coast's right shabbers with a varied cast including Squeeze, Del Amiri and Supergroups. □□□□

BRYAN ADAMS: Eighteen Till I Die (A&M 5040912). As hinted at by the current single 'The Only Thing That Looks Good... Adams is sticking to a winning formula, packed with trademark rock riffs and husky vocals. □□□□

NACHO CANO: A World Split By The Same God (Virgin CDV0184). The lead singer of the Spanish band Mocederos makes his debut solo album, a pleasant folk/world music outing which, with the right promotion, could do a Pan Pipes. □□□□

VARIOUS: Rhythm Of The Games (La Face/Arista 73008280252). One of five official Olympic Games compilations, this one has an R&B slant featuring Boyz II Men, Tony Rich, Mary J Blige and others in the fraternity. □□□□

MOONDOG: Fat Lot Of God (Better Records BCD0092). An oddly indefinable mix of indie, blues, drum and bass and haunting vocals from this US band who have risen from the ashes of rockabilly outfit Westwood. Unusual and well worth a listen. □□□□

EDDIE FLASHIN' FOWLKES: Black Technosoul (Tresor Tresor-8). Fowlkes' hybrid of techno and soul works well on some tracks, but his mission to put emphasis into techno doesn't permeate the album to the extent that would make it stand out. □□□□

BOB MARLEY: Soul Almighty (JAD Records LA5 CD001). Don't get too excited. These 16 digitally-remastered tracks are proof that Marley's catalogue has been plundered too often. However, collectors will go for the four previously unreleased songs. □□□□

CHANNEL LIGHT VESSEL: Excellent Spirits (All Saints ASCD-72). The second album from the mid-cultural coalition weaves ex-Be Deluxee frontman Bill Nelson's pop/rock vocals and guitar through a gently sedative, complex and rewarding ethnic blend. □□□□

CAROL NOLAN BAND: Carol Nolan Band (Philo, dist. Topic CDPH196). Blues-soaked folk/rock from a Boston, Massachusetts local here, which will repay its in-store play and lure Indigo Girls or Natalie Merchant buyers. □□□□

ME-SHELL NDEGECELLO: Peace Beyond Passion (WEA 938246 09332). More earnestly honest funk and jazzy soul than the Grammy-nominated bassist and singer. It is set to recapture fans of 1994's Plantation Lullabies and benefit from the R&B revival. □□□□

THE CARDIACS: Sing To God Parts 1 & 2 (Alphabet Business Center ALPHCD 0222CD). This unique outfit's first set in five years is their most challenging yet. The band's baroque vintage spreads across two frantic albums, which won't win many new admirers although it will be admired by fans. □□□□

THE FALL: The Light User Syndrome (Jet JCD 1012). The Fall release their best album of the Nineties so far, an

inventive and often difficult set that harks back to their wayward, abrasive heyday while sounding entirely current. Their online fanbase will ensure chart action. □□□□

SENSE FIELD: Building (Regal REC 802). LA's Sense Field explore a sound that, although tagged as "punk" in the US (and what isn't these days?) is actually closer to a leaner-Smashing Pumpkins, but is let down by lame vocals. □□□□

FREAK POWER: More Of Everything For Everybody (Fourth & Broadway BRC0019). With their morale boosted to the max by the sales success of Turn On, Turn In, Drop Out, Freak Power deliver a jazz/funk grooving bursing with confidence, wit and all-round pizzazz. □□□□

TEVIN CAMPBELL: Back To The World (Owest Records, WEA 9382460032). R&B golden boy Tevin Campbell launches an album chockablock with hot production credits including Sean 'Puffy' Combs, Keith Croock and The Boom Brothers. Some competent soul tunes mixed in with a few more bland cuts. □□□□

SPIN DOCTORS: You've Got To Believe (Epic BPC852882). The Doctors go back to basics in an attempt to escape the shadow of their 1991 5m-selling debut, but fail to please with a standard bar-room set. □□□□

VARIOUS: God Save The Queen (MCA DT003059). A who's who of the punk era, all handily packaged in a three-CD boxed set. The Sex Pistols, Stiff Little Fingers and Dead Kennedys are all here with the classic songs of the disaffected generation, and there are several others you wouldn't expect to see. Top stuff. □□□□



ZION TRAIN: ODD COMBINATION

invented and often difficult set that harks back to their wayward, abrasive heyday while sounding entirely current. Their online fanbase will ensure chart action. □□□□

SENSE FIELD: Building (Regal REC 802). LA's Sense Field explore a sound that, although tagged as "punk" in the US (and what isn't these days?) is actually closer to a leaner-Smashing Pumpkins, but is let down by lame vocals. □□□□

FREAK POWER: More Of Everything For Everybody (Fourth & Broadway BRC0019). With their morale boosted to the max by the sales success of Turn On, Turn In, Drop Out, Freak Power deliver a jazz/funk grooving bursing with confidence, wit and all-round pizzazz. □□□□

TEVIN CAMPBELL: Back To The World (Owest Records, WEA 9382460032). R&B golden boy Tevin Campbell launches an album chockablock with hot production credits including Sean 'Puffy' Combs, Keith Croock and The Boom Brothers. Some competent soul tunes mixed in with a few more bland cuts. □□□□

SPIN DOCTORS: You've Got To Believe (Epic BPC852882). The Doctors go back to basics in an attempt to escape the shadow of their 1991 5m-selling debut, but fail to please with a standard bar-room set. □□□□

VARIOUS: God Save The Queen (MCA DT003059). A who's who of the punk era, all handily packaged in a three-CD boxed set. The Sex Pistols, Stiff Little Fingers and Dead Kennedys are all here with the classic songs of the disaffected generation, and there are several others you wouldn't expect to see. Top stuff. □□□□

THE BLUE NILE: Peace At Last (WEA 938245882). Carving their very own path, this is an exquisite collection of moods and emotions, which will disappoint none of their fans and very likely convert a whole host more. Records seldom come much better than this. □□□□

ALBUM OF THE WEEK

THE BLUE NILE: Peace At Last (WEA 938245882). Carving their very own path, this is an exquisite collection of moods and emotions, which will disappoint none of their fans and very likely convert a whole host more. Records seldom come much better than this. □□□□

This week's reviewers: Michael Arnold, Sarah Davis, Catherine Eade, Les Fisher, Duncan Wallace and Willcoson, Martin Talbot, Paul Vaughan and Sofina Webb



STRIKE: SUBTLE STUFF

ALAN JONES TALKING MUSIC

Deservedly earning loads of attention, the Fugees' version of Killing Me Softly is a sensational update of the Roberta Flack hit, which touches myriad musical bases, appealing equally to pop, R&B, easy listening and dance fans. Stripped to its bare bones, it is beautifully sung, with just enough rapping to set it apart from the original. The whole thing is superbly underlined by a bumping bass and percussion. Simple, refreshing and a huge hit...Virgin's Ambient label offers the odddest compilation of the week in the form of **Crooning On Venus: Ocean Of Sound 2**. A double album with 35 tracks, this bizarre collection is the result of a wide knowledge and some very deep mining of catalogue, with

a collection of disparate but distinctive vocalists covering many genres. Compiler David Toop clearly has odd tastes and what's on show here is both a freakshow and a celebration of unusual talent. Well worth checking out...Assembling an array of R&B talent, **BabyFace** has masterminded Olympic '96. It's a mighty tasty and tasteful selection, too, provided you skip Kenny G's bombastic Champions Theme. Among the tracks that work best are covers such as Tevin Campbell's sweet but stirring version of The Impossible Dream, Corey Glover's relaxed and rich reworking of Imagine and KCI Haley's beautifully soulful exhumation of Wildflower, an early Seventies Canadian gem, first

recorded by Skylark. There's a lot of good original stuff, too, including Gloria Estefan's Reach, already a hit single, Tony Rich's You Can Win and Mary J Blige's heartfelt Everlasting Love. To round it off, Boyz II Men offer a stirring a cappella Star Spangled Banner...**AMandu** have the unfortunate distinction of being the act to ruin First Avenue's run of more than 20 consecutive Top 40 hits but, judging from their new single **Baby Don't Go**, better times are ahead. The song is a quirky, mid-tempo piece, more melodic and enduring than most of its kind, with some nice instrumental touches, only slightly soured by the use of a dreary rap,



THE OFFICIAL UK CHARTS

CHART FOCUS

There's a massive clean-up in the singles chart with five new entries into the Top 10, for only the third time. Leading the new intake with an impressive number one debut is Three Lions, the Lightning Seeds' collaboration with comedians David Baddiel and Frank Skinner. The official anthem for England's soccer team in Euro '96, it sold 110,000 copies last week and comfortable unseated Gina G's Ooh Ahh... Just A Little Bit. Three Lions is on Epic, which missed out on the rare double of having number one debuts in both the singles and albums charts as George Michael exacted revenge on his former record company by staying at the top of the albums list with *Older*, knocking the Manic Street Preachers' *Everything Must Go*.

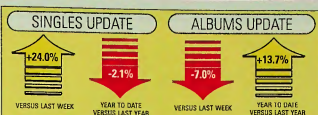
The Manics sold 60,000 copies of their album last week - normally enough for a number one. It's their fourth and most successful album in an ever-improving sequence that has seen them peak at number 13 with *Generation Terrorists*, eight with *Gold Against The Soul* and six with *Holy Bible* - not a bad sequence for a band who were quoted in their first *Melody Maker* interview (February 2, 1991) as saying, "We only wanna make one album... that'll be our statement, then we'll split up."

The Ruggees' album *The Score* makes an impressive leap into the Top 10, 15 weeks after it was released. The album has had a remarkable chart career on both sides of the Atlantic. In the US, it finally scrambled to number one last week after registering sales gains nine times in 11 weeks. In the UK, after a second week decline, it has increased sales 13 weeks in a row, despite twice making small falls in the chart.

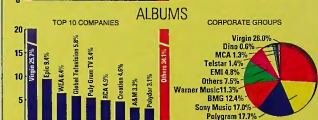
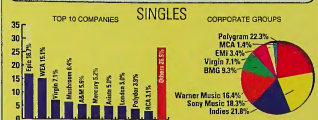
Its chart positions have been: 87-98-94-92-76-77-40-42-34-29-30-32-12-6. This remarkable sequence is partly due to the hit single Pu-Ge-La, but much more because of Radio 4's exposure of *Killing Me Softly*. The adaptation of the Roberta Flack hit is the fourth most-played track on US radio, even though it hasn't been released as a single there. It is a single here, however, and will explode on the chart next week.

Elsewhere in the albums chart, the first Hoeycrack album *Prostate* debuts at number 34. The group's members include CJ, who used to be a member of *The Wildhearts*, whose revised version of a 1994 fan club disc, *Fishing For Luckies*, debuts at number 18. CJ features on four of its tracks, as does fellow Hoeycrack member Willie Dowling, in a guest capacity.

Back on the singles chart, Los Del



AT-A-GLANCE WEEKLY MARKET SHARE



SINGLES: Figures show top 10 companies by % of total sales of the Top 75, and corporate group shares by % of total sales of the Top 75. ALBUMS: Figures show top 10 companies by % of total sales of the 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 60, and corporate group shares by % of total airplay audience of the Music Control UK Top 50.

Rio's worldwide smash *Macarena* makes a low debut, at number 64. The brainchild of Antonio Romero Morone and Rafael Ruiz, who make up Los Del Rio, *Macarena* is a new dance, which has made more of an impact than the last Latin craze, the Lambada. *Macarena* has already sold more than three million copies worldwide. *Los Del Rio* became one of the most experienced acts ever to make their UK chart debut: they have released 31 albums in their 30-year career.

Cellibians Bryan Adams and Celine Dion both debut inside the Top 10 with their new singles. Dion's *Because You Loved Me* - from the

movie *Up Close & Personal* - is written by Diane Warren, already represented on the chart by Gloria Estefan's *Reach*. It's Dion's seventh Top 10 single and her fourth hit penned by Warren. *Good On Me* by You is his 21st hit here, the highest tally for a Canadian.

Finally, cheek out the Party Animals' *Have You Ever Been Mine?*, new at number 56. The band are Dutch slabmates of Technoband and have exactly the same style. They have pumped up Olivia Newton-John's former US number one (with ever replacing never in the title) to 200 beats per minute.

Alan Jones

George Michael's *Fast Love* & Mark Morrison's *Return Of The Mack* continue to dominate the airplay chart, holding the top two positions for the fourth week in a row. Both increased their audiences last week although, significantly, both also received fewer plays for the second week in a row, as might be expected of records that have been on the airwaves for eight and 14 weeks respectively.

Radio One bucks the trend on *Fast Love*, however, playing it 24 times last week, compared with only 16 the week before - enough for it to rebound from 26 to three on the station's playlist. The fact that *Return Of The Mack* is fading more quickly allows Michael to stretch his lead to an impressive 24%, although the newly-released *Tony Rich Project* and *Lighthouse Family* singles poised at numbers three and four on the airplay chart should pose a threat in a fortnight, if not next week.

After choosing a Sleeper single as its most-played track for the first time a fortnight ago, Radio One reduced its support for *Sale Of The Century* from 27 plays to 18 last week, resulting in the record slumping to number 21 on its playlist and allowing *Bio*'s *Charlemagne* Man to surge to number one. Radio One has given the *Bio* single enormous support, with 180 plays in eight weeks since it was serviced to radio, including 53 or more in each of the past five weeks. Despite that, it had not risen to number one on the station's playlist before.

Radio One is also solidly behind the new Gabrielle single *Forget About The World*, which it played 24 times last week, providing 87% of its audience. Most stations are content to play Gabrielle's old hit *Give Me A Little More Time* - including Radio Two, where it still ranks fourth - although it slips from 16 to nine this week after 18 weeks on the chart, 14 of them in the Top 10. Radio One's support for the follow-up helps it soar from number 50 to 21.

The Smashing Pumpkins have their biggest airplay hit to date as *Tonight Tonight* hits the Top 20 at number 18. The more gentele style of the song has helped the rockers to eclipse the peak of 1970 the track that gave them their previous biggest airplay success but fell just short of the Top 40.

A more perennial airplay favourite, Gloria Estefan, makes an impressive move for the third week in a row with *Reach*, which has now reached number 14. It is getting widespread support: it was Radio Two's most-played disc last week, while dance stations are giving exposure to the *Love To Infinity* and *David Morales* mixes.

Alan Jones

THE UK'S OFFICIAL CHART SOURCE



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NO SURRENDER

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EMI Music

AIRPLAY PROFILE

STATION OF THE WEEK

Often overlooked, the over-40s market is playing a vital part in the continuing success of Marquee Coast FM.

Since being launched in August 1993, the north Wales station has enjoyed a healthy share of the market with its 'non-aggressive' 80:20 blend of classic hits and contemporary songs which favour the likes of Mariah Carey and Mike & The Mechanics.

"The advantage we have is that this is the first time a station has been exclusively provided for the north Wales coast," says programme director Terry Underhill. "There are services you can hear from over the water in Liverpool, but we felt we could provide a great local service of information, music, news and so on."

Rejoining the Marquee Sound Radio Group a year ago from Signal Radio, Underhill selects all the music himself but, apart from introducing a few more current songs, he has changed little. "I think all of us agree, if something is working supremely well, you don't want to mess around with it too much. Marquee Coast was the jewel in the crown in terms of performance, advertising sales and audience levels and I wasn't going to tinker with it."

That means playing the big hits of the Sixties, Seventies and early Eighties, after which specific artists such as Whitney Houston, Phil Collins and Elton John are selected.

Although he says risks with the music are definitely not taken, he stresses, "It's not a sleepy station. It's not Radio Snooze, but it is a less aggressive type of station than you would hear on most of the FM band." Contemporary material is usually



COAST TOP 10

Track	Artist	Pos
1	Fast Love George Michael (A&M/Epic)	20
2	Reach Girla Eriqan (Epic)	18
3	Cecilia Suggs (WEA)	17
4	Return Of The Mack Mack Morrison (WEA)	17
5	Nobody Knows Tony Rich Project (Capricorn/Arista)	17
6	They Don't Care About Us Michael Jackson (A&M/Epic)	15
7	You've Got A Friend In Me Don Henley (Warner Bros)	15
8	Ironie Alicia Morales (Arista/Warner Bros)	14
9	Before He Takes This Plane Michael (Arista)	14
10	A Design For Life Marie Street Preachers (Epic)	13

Most played tracks on Marquee Coast FM with 100% on a local Radio 10.

restricted to what Underhill calls "lushful, melodic, inoffensive, non-aggressive tracks, probably from established artists."

An hour of Welsh programming is broadcast at 9pm weekdays on the station which has 58,000 listeners, a 26% reach and 14.1% listening share in its 224,000 transmission area, according to Rajar.

Overall, Underhill sees Marquee Coast as sitting somewhere between Radio One and Two, although he adds, "The people who listen to and know the station would probably look upon it as a local Radio Two." Paul Williams

TRACK OF THE WEEK

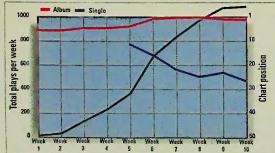
ALANIS MORISSETTE: Ironie
Alanis Morissette's ever-improving radio profile has reached new heights with her current single Ironie.

The fourth single from the triple-platinum album Jagged Little Pill, it is easily her biggest selling hit and continues her pattern of winning more radio plays with every new release. While her first single You Oughta Know peaked at 240 plays, Hand In My Pocket at 261 and You Learn At 572, Ironie has effortlessly smashed through 1,000 plays and the single's combined retail and radio success has also helped the album - a permanent Top 10 fixture since January - make the final push to number one.

Winning 381 plays in the week of release, it overcame a retail fall from its debut peak of 11 to become one of radio's fastest-growing tracks the following week. A 36% audience increase sent it into the Airplay Top 10 as well as into the Radio One and Virgin Top 10s. As the single refused to drop out of the retail chart, Virgin increased support while the single's number one alter which Atlantic awarded it a Top 10 position.



Elsewhere, it has enjoyed huge success on the likes of City, Red Rose and FM, which was its biggest fan for three consecutive weeks. Warner Music's Pete Daves says, "I think the fact we've had four singles on radio can do nothing but help the album and every time we've released a single the album has sold. This is the one that has got on early days, it was Radio One leading the way, but I think, single by single, other people have come on board and now everyone is saying 'Alanis Morissette is fantastic.'" Paul Williams



RADIO 1

© Music Control UK. Titles ranked by total number of plays on Radio One from 03.00 on Sunday 19 May 1996 until 24.00 on Saturday 25 May 1996.

Pos	Track	Artist	Label	No of plays	TW
1	1	THE ANTI LABEL		25	29
2	2	CHARMLESS MAN	Blue (Epic/Parlophone)	22	25
3	2	TONIGHT, TONIGHT	Grasshopper Productions (RCA/Virgin)	16	24
4	26	FAST LOVE	George Michael (A&M/Epic)	8	24
5	4	FORGET ABOUT A GEORGE	Michael (A&M/Epic)	63	24
6	4	KILLING ME SOFTLY	Eagles (Ridgepole Capitol/Columbia)	21	24
7	7	WOO-HA!! GOT YOU ALL IN CHECK	Ruqsatha Rahman (Epic)	21	24
8	11	ODH AAH... JUST A LITTLE BIT	Gina D (Epic/Warner)	23	23
9	7	CUNT SOME RUG	The Bushmuns (Superior Quality/Warner)	17	22
10	2	THE DAY WE CAUGHT THE TRAIN	Steve Carter (Sony)	22	22
11	7	THERE'S NOTHING I WON'T DO	Jk (Haci Chans/freemove)	23	21
12	4	RETURN OF THE MACK	Mack Morrison (WEA)	22	21
13	7	KLUBBHOOPING	Klubbers (J&M)	25	21
14	2	BULLY BOY	Suei Suei (Polaroid)	20	20
15	11	YOU'RE THE ONE I SAW	(RCA)	4	20
16	15	BEFORE FROM A SIMPLY IMPOSSIBLE	Adam Clayton & Larry Mullen (Mother/Jonah)	4	20
17	18	SO IN LOVE WITH YOU	Duke (EMI)	21	19
18	11	OCEAN DRIVE	Lighthouse Family (Wild Card/Parlophone)	17	19
19	22	NOBODY KNOWS	Tony Rich Project (Capricorn/Arista)	21	19
20	11	HEAVEN	Sarah Washington (A&M)	17	19
21	22	DO YOU KNOW WHERE YOU'RE COMING FROM	M-Bud Feringie (Juniata/World)	0	19
22	11	SHE SAID	Leprieux (Mercury/Phonogram)	28	18
23	1	SALE OF THE CENTURY	Severus (Debutant)	17	18
24	22	ONE FOR THE MONEY	Heaven Brown (Motown/Warner)	10	18
25	22	THE ONLY THING THAT LOOKS GOOD ON ME	IS YOU Bryan Adams (A&M)	10	17
26	15	A DESIGN FOR LIFE	Marie Street Preachers (Epic)	20	16
27	11	KEEP ON JUMPIN'	Las Manitas Experience (Polygram)	21	15
28	11	I BELIEVE	Tim Booth & Angelo Badalamenti (Warner/Mercury)	6	15
29	11	IN A ROOM	oddy (A&M)	8	15
30	29	IRONIC	Alicia Morales (Arista/Warner Bros)	13	14
31	29	MISS PARKER	Bea (RCA)	14	14
32	29	FAT NECK	Black Grape (Radioactive)	13	14

Pos	Track	Artist	Label	No of plays	TW
1	1	FAST LOVE	George Michael (A&M/Epic)	1547	1501
2	3	NOBODY KNOWS	Tony Rich Project (Capricorn/Arista)	1734	1356
3	2	RETURN OF THE MACK	Mack Morrison (WEA)	1350	1354
4	2	ODH AAH... JUST A LITTLE BIT	Gina D (Epic/Warner)	1105	1277
5	4	OCEAN DRIVE	Lighthouse Family (Wild Card/Parlophone)	1158	1217
6	8	CECILIA SUGGS	(WEA)	1055	1075
7	8	IRONIC	Alicia Morales (Arista/Warner Bros)	955	967
8	7	GIVE ME A LITTLE MORE TIME	Gabriel (Isa Boat)	973	859
9	10	DON'T LOOK BACK IN ANGER	Gaps (Orion)	874	810
10	9	YOU STILL TOUCH ME	sing (A&M)	908	783
11	24	THE ONLY THING THAT LOOKS GOOD ON ME	IS YOU Bryan Adams (A&M)	527	764
12	17	REACH	Charlie Ezzalan (Epic)	563	740
13	18	ALWAYS BE MY BABY	Mariah Carey (Columbia)	561	704
14	2	A DESIGN FOR LIFE	Marie Street Preachers (Epic)	739	698
15	11	RADIO ON	Recky Ross (Epic)	789	659
16	22	BECAUSE YOU LOVED ME	Onna Ona (Epic)	459	612
17	12	CHARMLESS MAN	Blue (Epic/Parlophone)	721	599
18	19	YOU LIFT ME UP	Rebekah Ryan (RCA)	558	554
19	14	THEY DON'T CARE ABOUT US	Michael Jackson (A&J/Epic)	642	527
20	26	WALKAWAY	Cap (Polygram)	540	509
21	25	ON SILENT WINGS	Tom Tenner (Parlophone)	361	441
22	18	2477	ST (M&J/Epic)	602	422
23	15	BEFORE	For (Shap Bros Parlophone)	610	374
24	24	MISSING	For (Shap Bros Parlophone)	439	365
25	20	SWEETEST SURRENDER	The Factory (De La Rue/Universal)	442	358
26	24	HOW LONG?	Pedro Casals (RCA)	277	354
27	20	FALLING BRAIN	Adrian Cronshaw (WEA)	373	354
28	29	THERE'S NOTHING I WON'T DO	Jk (Haci Chans/freemove)	214	340
29	26	HOW DEEP IS YOUR LOVE	Take (RCA)	407	338
30	29	SILENT RUNNING	Mike & The Mechanics (Virgin)	219	337

© Music Control UK. Titles ranked by total number of plays on 45 mid-revenue independent local stations from 00.00 on Sunday 19 May 1996 until 24.00 on Saturday 25 May 1996.

VIRGIN

Pos	Track	Artist	Label	No of plays	TW
1	3	FAST LOVE	George Michael (A&M/Epic)	30	34
2	1	IRONIC	Alicia Morales (Arista/Warner Bros)	33	32
3	1	GIVE ME A LITTLE MORE TIME	Gabriel (Isa Boat)	30	29
4	4	RADIO ON	Recky Ross (Epic)	22	28
5	2	SOMETHING CHANGED	Ally (Arista)	32	28
6	4	A DESIGN FOR LIFE	Marie Street Preachers (Epic)	22	28
7	7	STUPID GIRL	Gorgeous (Mercury)	20	22
8	4	ON SILENT WINGS	Tom Tenner (Parlophone)	20	22
9	1	WALKAWAY	Cap (Polygram)	22	22
10	3	FOLLOW YOU DOWN	Bea (RCA)	27	21

© Music Control UK. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 19 May 1996 until 24.00 on Saturday 25 May 1996.

ATLANTIC 252

Pos	Track	Artist	Label	No of plays	TW
1	1	IRONIC	Alicia Morales (Arista/Warner Bros)	60	63
2	1	CECILIA SUGGS	(WEA)	63	61
3	3	FAST LOVE	George Michael (A&M/Epic)	35	34
4	4	A DESIGN FOR LIFE	Marie Street Preachers (Epic)	29	30
5	5	THE ONLY THING THAT LOOKS GOOD ON ME	IS YOU Bryan Adams (A&M)	24	24
6	2	STUPID GIRL	Gorgeous (Mercury)	61	42
7	6	THESE DAYS	Bea (RCA)	32	38
8	6	CHARMLESS MAN	Blue (Epic/Parlophone)	32	30
9	6	FOLLOW YOU DOWN	Bea (RCA)	35	37

TOP 50 AIRPLAY HITS

1 JUNE 1996



Pos	LAST 2 weeks	Title	Artist	Label	Total plays	Plays % +/-	Total audience	Audience % +/-
1	1	FASTLOVE	George Michael	AE/Virgin	1622	-2	74.43	+12
2	2	RETURN OF THE MACK	Mark Morrison	WEA	1449	-11	60.13	+3
3	4	NOBODY KNOWS	Tony Rich Project	Laface/Arista	1432	+9	56.78	+12
4	3	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	1300	+6	51.48	+4
5	3	OOH AAH...JUST A LITTLE BIT	Gina G	Eternal/A&M	1322	+12	49.36	+11
6	1	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams	A&M/WEA	866	+45	45.71	+46
7	4	IRONIC	Alanis Morissette	Maverick/Warner Bros	1078	+2	44.53	+3
8	3	CHARMLESS MAN	Blair	Food/Parlophone	678	-16	42.27	-3
9	5	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat	931	-13	38.05	-22
10	10	A DESIGN FOR LIFE	Manic Street Preachers	Epac	796	-3	37.88	+3
11	9	CECILIA	Suggs	WEA	1137	+2	34.11	-14
12	18	THERE'S NOTHING I WON'T DO	JX	Hooj Choons/Freeddom	436	+46	30.32	+17
13	23	KILLING ME SOFTLY	Fugees (Refugee Camp)	Columbia	383	+61	29.73	+39
14	29	REACH	Gloria Estefan	Epac	750	+31	26.29	+46
15	13	DON'T LOOK BACK IN ANGER	Oasis	Creation	834	-12	24.21	-44
16	12	YOU STILL TOUCH ME	Sting	A&M	806	-17	24.20	-48
HIGHEST CLIMBER								
17	48	ALWAYS BE MY BABY	Mariah Carey	Columbia	809	+26	24.03	+68
18	21	TONIGHT, TONIGHT	Smashing Pumpkins	Hur/Virgin	172	+10	23.82	+10
19	45	BECAUSE YOU LOVED ME	Celine Dion	Epac	624	+25	22.91	+62
20	24	ON SILENT WINGS	Tina Turner	Parlophone	472	+21	22.04	+4
BIGGEST INCREASE IN AUDIENCE								
21	30	FORGET ABOUT THE WORLD	Gabriella	Go Beat	101	+91	21.66	+229
22	15	SALE OF THE CENTURY	Sleeper	Indolent	218	-23	21.32	-41
BIGGEST INCREASE IN PLAYS								
MOST ADDED								
23	48	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene	MCA	152	+192	20.60	+56
24	26	SOMETHING CHANGED	Pulp	Island	287	-7	20.07	-3
25	38	YOU'RE THE ONE	SWV	RCA	228	+93	19.46	+25
26	32	THEME FROM MISSION IMPOSSIBLE	Adam Clayton & Larry Mullen	Mother/Island	449	+84	19.33	+205
27	31	ONE FOR THE MONEY	Horace Brown	Motown/Polydor	326	+24	18.36	+3
28	32	YOU LIFT ME UP	Rebekah Ryan	MCA	595	-1	17.80	-21
29	11	THEY DON'T CARE ABOUT US	Michael Jackson	MJJ/Epac	562	-27	17.76	-103
30	32	KLUBBHOPPING	Klubbheads	AM-PPM	134	-54	17.61	-1
31	10	THREE LIONS	Baddeley & Skinner & Lightning Seeds	Epac	313	+28	17.41	+43
32	34	HEAVEN	Sarah Washington	A&M	209	+46	17.03	-1
33	51	DESIRE	No Colours	Wild Card/Polydor	305	+12	16.97	+31
34	0	SHE SAID	Longgigs	Mother/Polydor	22	n/c	16.48	n/c
35	26	WALKAWAY	Cast	Polydor	563	-6	16.34	-21
36	40	WOOD-HAH! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra	53	-102	15.96	-5
37	18	RADIO ON	Ricky Ross	Epac	691	-21	15.13	-91
38	29	BULLY BOY	Shed Seven	Polydor	61	-111	15.12	-44
39	24	CUT SOME RUC	The Bluetones	Superior Quality/A&M	60	-58	14.80	-8
40	41	SO IN LOVE WITH YOU	Duke	EMI	143	-13	14.57	-4
41	40	MISSING	Everything But The Girl	Blanco Y Negro/Eternal	414	-14	14.42	n/c
42	54	DO YOU KNOW WHERE YOU'RE COMING FROM	M-Beat Featuring Jamiroquai	Renk	96	+16	14.24	+15
43	26	KEEP ON JUMPIN'	Fttr/London	184	+43	13.76	-30	
44	29	FOLLOW YOU DOWN	Gin Blossoms	A&M	215	-36	13.67	-12
45	49	SWEETEST SURRENDER	Factory Of Unlimited Rhythm	Kuff/Virgin	371	+24	13.46	-6
46	86	SILENT RUNNING	Mike & The Mechanics	Virgin	344	+56	13.14	+88
47	56	SLIGHT RETURN	The Bluetones	Superior Quality/A&M	271	-43	12.73	+11
48	29	STUPID GIRL	Garbage	Mushroom	212	-43	12.72	+30
49	46	THESE DAYS	Bon Jovi	Mercury	261	+12	12.72	+30
50	100	I BELIEVE	Tim Booth & Angelo Badalamenti	Fontana/Mercury	72	+157	12.68	+119

AIRPLAY

Music Control UK monitors radio playlists 24 hours a day, seven days a week. AIRPLAY 752: B97 FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, 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.

© Music Control UK. Compiled from data gathered from 08:00 on Sunday 19 May 1996 until 24:00 on Saturday 25 May 1996. Stations ranked by audience figures based on latest half-hour figure only. Audiences increased ▲ Audience increased 50% or more

TOP 10 GROWERS

Pos	Title/Artist (Label)	Total plays	Increase in no. of plays
1	NAKED Louise (Dot Avenue/EMI)	335	283
2	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams (A&M)	846	254
3	REACH Gloria Estefan (Epac)	839	179
4	ALWAYS BE MY BABY Mariah Carey (Columbia)	809	170
5	OOH AAH...JUST A LITTLE BIT Gina G (Eternal/A&M)	1322	141
6	KILLING ME SOFTLY Fugees (Refugee Camp) (Columbia)	383	138
7	THERE'S NOTHING I WON'T DO JX (Hooj Choons/Freeddom)	436	138
8	GOOD DAY Sean Manic Street Preachers (Parlophone)	336	133
9	MYSTERIOUS GIRL Peter Andre feat. Bubbler Roxax (Mushroom)	214	131
10	MAKE IT WITH YOU Louie (Mercury)	220	126

TOP 10 MOST ADDED

Pos	Title/Artist (Label)	Total plays	Score +4/plus	All adds
1	THE DAY WE CAUGHT THE TRAIN Ocean Colour Scene (MCA)	29	18	10
2	NAKED Louise (Dot Avenue/EMI)	41	34	9
3	MAKE IT WITH YOU Louie (Mercury)	29	20	8
4	CAN'T HELP IT Hazy Clayton (Slinging/PWL)	22	5	5
5	SIGNS... Blameless (China)	17	9	5
6	ALWAYS BE MY BABY Mariah Carey (Columbia)	54	47	5
7	REACH Gloria Estefan (Epac)	60	46	4
8	BECAUSE YOU LOVED ME Celine Dion (Epac)	54	38	4
9	KILLING ME SOFTLY Fugees (Refugee Camp) (Columbia)	39	21	3
10	MYSTERIOUS GIRL Peter Andre feat. Bubbler Roxax (Mushroom)	37	22	3

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

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

THE OFFICIAL CHARTS - 1 JUNE

MW **music week**
 AS USED BY V



TOTP

SINGLES

1 THREE LIONS (THE OFFICIAL SONG OF THE ENGLAND FOOTBALL TEAM)

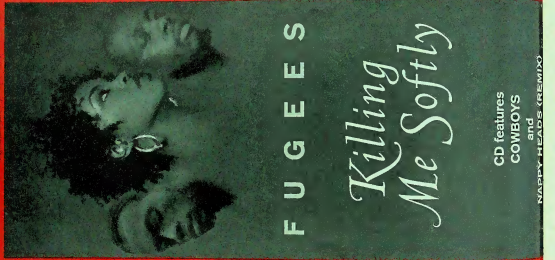
1	00H AAH...JUST A LITTLE BIT Gina G	Eternal/WEA
2	MYSTERIOUS GIRL Peter Andre featuring Bubba Rax	Muslroom
3	NOBODY KNOWS Tony Rich Project	LaFace/Arista
4	UNTIL IT SLEEPS Metallica	Vertigo
5	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams	A&M
6	THERE'S NOTHING I WON'T DO JX Hoof Choons/firresadam	A&M
7	FASTLOVE George Michael	Virgin
8	BECAUSE YOU LOVED ME Celine Dion	Epic
9	RETURN OF THE MACK Mark Morrison	WEA
10	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
11	DO U KNOW WHERE YOU'RE COMING FROM M-Pear featuring Jamrook	Renk
12	CECILIA Sugars featuring Louche Lou And Michie One	WEA
13	GET DOWN (YOU'RE THE ONE FOR ME) Backstreet Boys	Jive
14	DOIN' IT LL Cool J	Def Jam/Island
15	BLUE MOON/ONLY YOU John Alford	Love This
16	MADE MOVIE MOVIE (THE RED TRIBES) The 1995 Manchester United FA Cup Squad	Missy Coleman
17	TRIPPING ON SUNSHINE Pizzaman	Cowboy
18	REACH Gloria Estefan	Epic
19	DOWN TO EARTH Grace	Parfetto
20	TONIGHT, TONIGHT Smashing Pumpkins	Virgin
21	CHILDREN Robert Miles	Deconstruction
22	I MUST STAND Ice-T	Virgin
23	GOOD DAY (THE GOOD DAY)	Deconstruction
24
25

ALBUMS

1 OLDER

George Michael

2	EVERYTHING MUST GO Manic Street Preachers	Virgin
3	JAGGED LITTLE PILL Alanis Morissette	Epic
4	(WHAT'S THE STORY) MORNING GLORY? Oasis	Maverick/Reprise
5	1977 Ash	Infectious
6	THE SCORE Fugees	Columbia
7	DOWN ON THE UPSIDE Soundgarden	A&M
8	GREATEST HITS Take That	RCA
9	HITS Mike & The Mechanics	Virgin
10	FALLING INTO YOU Celine Dion	Epic
11	THE IT GIRL Sleeper	Innoble/RCA
12	MOSELEY SHOALS Ocean Colour Scene	MCA
13	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
14	WALKING WOUNDED Everything But The Girl	Virgin
15	TO THE FAITHFUL DEPARTED The Cranberries	Island
16	FISHING FOR LUCKIES The Wildhearts	Round/East West
17	SLANG Def Leppard	Bluegoon/RiffRa
18	GARBAGE Garbage	Muslroom
19	BIZARRE FRUIT/BIZARRE FRUIT II M People	Deconstruction/RCA
20	MELON COLLIE AND THE INFINITE SADNESS Smashing Pumpkins	Virgin
21	GOLDEN HEART Mark Knopfler	Vertigo
22	ALL CHANGE East	Polydor
23	FUZZY LOGIC Super Furry Animals	Creation



FUGEEES

Killing Me Softly

CD features
 COWBOYS
 and
 NADY HEADS' CREMIXO

ram

1 6 96

label launch revives jive's a&r ambitions

Jive Records is to launch a new dance imprint, Worx Records.

The new venture will be part of a wider operation reactivating Jive's UK & wing which has been quiet for a number of years.

The label has been set up by Jive's new head of A&R, Mike Peden. Aside from Peden's skills as an executive, he has enjoyed success as a music producer in his own right with artists such as Shara Nelson and the Lighthouse Family.

Peden says the new dance label will generally have a cautious approach to new signings.

"We want to be selective

about the acts we sign. We don't just want to sign 25 different projects just to see what sticks.

"We want to concentrate on the artists and help them develop, it'll be quality rather than quantity," says Peden.

Worx A&R manager will be DJ/remixer Max Bloom whose first signing is Joe T Vannelli featuring Gallo's 'Man In The Moon', which will include mixes by Robert Miles.

"We'll mostly be signing house music but if we hear something we like of 60bpm we'll sign that," says Bloom.

The label will be looking to license product as well as signing records direct.

"There are a lot of good records coming out on independent labels that don't have the resources to push them all the way.

"Jive definitely has that machinery, so we feel it's quite important to establish good links both with indie here and in the States," says Bloom.

The first single will be in the shops in early July and will be followed soon after by Worx's second single, Urban Blues Project's 'Mocha Of Pear'. Jive's Internal Affairs label, which was home to the massive hit of 1994 Rednax's 'Cotton Eye Joe', will be kept running as an outlet for more commercial dance tracks.



In those halcyon rave days of 1990/91 the name Joey Beltram was treated with much reverence. A Brooklyn teenager at the time, Beltram managed to capture perfectly the sound of harder Euro techno, adding touches of his own and winning the hearts of British ravers with tracks like 'Energy Flash' and 'Mentasm'. However, like Frankie Bones, recently Joey seemed to have disappeared. Now he has returned with a new record deal with NovaMute and a new three-track EP 'JBS', headed by a track entitled 'Believer' (out on June 5), which will be followed by the 'JBS' album in late summer. It will be supported by DJ appearances where Beltram will play a lot of his own material. "I make records to please me as a DJ, which is why I play a lot of my own stuff," he says. And residents of Leeds will get their own chance to hear the reactivated Beltram when he plays at Orbit at the After Dark club this Saturday (June 1).

Radio One presenter and famed club DJ Danny Rampling has struck a deal with the Ministry Of Sound to become one of the A&R team for the Ministry's record labels.

Although Rampling has a contract as an artist with Deconstruction Records, he has in the past not succumbed to the lure of a record company job.

The deal was struck by the Ministry of Sound's label manager Lynn Cosgrove. "Danny will be doing A&R for us, signing product for all the Ministry

ministry of sound clinches a&r deal with rampling

imprints. The beauty of Danny is that he's tied into so many different areas of music," she says.

Cosgrove believes it is a similar philosophy which led Rampling to decide to take up the Ministry's offer. "I think Danny just needed the right home and working environment. He has access to loads of great material, he just needs the right team around him to process it," says Cosgrove.

An industry source described the deal offered to Rampling as "substantial".

inside

2 def jam bid farewell to islam

3 deep dish put d.c. on the map

5 john digweed picks his 10 favourite tracks

club chart:

1 ON YA WAY Helicopter

1 WHERE LOVE LIVES Alican Lmerick

1

Photo: Ramming (3) (Cosgrove) (reworked). The Freeway. Cosgrove (reworked) - High Speed Ltd. - Jive Records. UK - Beat Records

Billboard
High
Dix
18 COMMON GROUND
19 SHAPE - OVER THE HILLS & FAR AWAY
20 ROCK ANTHEMS - VOLUME 2



"it's all about the music"

the collected sounds of prescription

released 3rd June on SLIP N' SLIDE: SLIPCD45/SLIPLP45



- 25 FOR V
- 26 I WILL
- 27 A DES
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- 29 KLUBB
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- 31 YOU'R
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bulletproof tracks a

Roc

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Club:
Love Muscle, at The Fridge, Town Hall Parade, Brighton Hill, London SW2 1RJ. Saturdays, 10pm-9am.

Capacity/PA special features: 11,000 increasing to 18,000 soon/22K/ robots, strobes, lasers.

Door policy: "No door policy," - Alan Davies.

Music policy: House to happy hardcore, techno later in the night.

DJs:
Pete Wardman, Mark Munroe, Blu Peler, Marc Andrews, Gareth

Spinning:
Livin' Joy Don't Stop Moving, D'Lux Love Resurrection, Alan X Lost, Hannah Jones "I Should Have Been Your", Duke So In Love With You".

DJ's view:
"There's a real good sound system in there and, of course, the atmosphere is excellent," - Pete Wardman.

Industry view:
"Virtually all straight clubs you go to, there is some trouble. The Fridge is brilliant and there are no beer monsters," - Tracey Edson, London Records.

Ticket price:
£8 with flyer before 11, £10 with flyer before 12, £12 otherwise.

new def jam in sad farewell to island

The UK release of LL Cool J's latest single "Doin' It" last week heralded the end of Def Jam's deal with Island Records covering the marketing, promotion, sales and production of the legendary rap label's releases.

In the future all Def Jam releases will be handled by Mercury Records, effectively moving the label from one part of the PolyGram group to another (PolyGram purchased 50% of Def Jam in 1994).

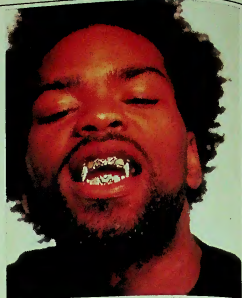
The split with Island, after two years, was first announced last month and was followed by reports of serious disagreements between island chairman Chris Blackwell and Def Jam founder Russell Simmons.

Island formed its own Black Music Division in the States last

year and it is believed this may have been one of the areas of contention which led to the split. While Mercury does have a black music roster, it has struggled to establish itself in the lucrative American rap and R&B market.

Def Jam, meanwhile, has enjoyed one of its most lucrative periods ever, selling more than 14m albums over the past two years with hits from artists like Marlee Jordan, Method Man (pictured) and LL Cool J.

In the only official PolyGram statement about the change, Mercury president Danny Goldberg says, "Russell and Lyor [Cohen, Def Jam president] have created one of the best record companies in the world and words cannot express my excitement, and of



the other executives at Mercury, of the prospect of being part of their future."

In the same statement, Russell Simmons was effusive in his praise for Island, "Island has a nurturing persona which has been rewarding for our staff

and our artists. We will sincerely miss everyone at the label," he said.

Forcoming releases on Def Jam include albums from Sick Rick, Marlee Jordan, Redman/Method Man and an LL Cool J greatest hits compilation.

release relief

Every so often some smart alec comes up with a genuinely useful new idea.

Dance Network is a new service that will list every forthcoming dance release in the UK. The fortnightly directory, starting from June 1, will be aimed at retailers and their customers and will provide them with information on the records coming out on every label, big and small. "We run a shop ourselves," says Julian Shey general manager of Dance Network, "People often come in asking when a record is going to be released."

The plastic bound directory will list releases by artists and song title and will cost £4.95 per issue. Interested parties should contact the service on tel: 01932 827571; fax: 01932 827572.

winter wonder for kiss

Kiss FM, the UK's biggest dance radio station, has been celebrating an excellent set of major figures.

The London station saw virtually across-the-board increases in its listening figures, defying competition from new stations like Heart and Virgin, as well as Radio One which has significantly increased its dance programming.

Kiss's total overall listening hours went up 15% from 4,822,000 to 6,822,000, while the station increased its year-on-year market share from 2.7% to 3.7%. A 1% increase in weekly reach saw Kiss attract 1,065,000 listeners a week with weekly listening hours increasing from 5.9 to 7.7 year-on-year.

Kiss FM head of programming Lema Clarke also points out that these figures were all achieved during the sluggish winter period. "To do this in winter is a real result because normally everybody's figures go down in winter, including ours," she says.

The programming factors which have helped Kiss's listening figures include the addition of well-known names such as Carl Cox and Tony De Vit to the station's specialist output and a good performance by veteran Kiss DJ David Rodigan in the important breakfast slot.

"I think we've focused successfully on the 15-24 year old audience and our daytime sound is more consistent so we know we're not going to get switched-out," says Clarke.



Lina santiago

FEELS SO GOOD (show me your love)

The Debut Single Featuring
Original. Mark Picchotti. N.G.P. Mixes
Released 10th June on 12" & CD

namecheck: editor-in-chief: steve redmond @ managing editor: salina webb @ contributing editor: tony fansides @ designer/ua-editor: liana robertson @ marketing manager: mark ryan

1	THREE Badlied	2	OOH A	3	MYSTIE	4	NOBO	5	UNTIL	6	THE ONY	7	THERE	8	FASTO	9	BECAU	10	RETOUR	11	OCEAN	12	DOU'N	13	CECILE	14	GET BY	15	DOIN'	16	BLUE	17	MUSIC	18	TRIPPS	19	REACH	20	DOWN	21	TONIG	22	CHILD	23	MUS	24	END
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deep dish put d.c. on the map

Alongside the likes of BT and Alocroz, Deep Dish are part of the Washington fever that has swept through the UK over the past few years, pulling the US down on the map alongside New York, Chicago and Detroit and providing loads of good music to boot.

Indeed, Deep Dish's achievements might be the most impressive yet with the Dish duo of Ali and Shoram covering a lot of ground over the past three years as artists, label owners, DJs and removers.

The Deep Dish label featured early efforts from BT and Carl Craig, the duo's mix of DeLacy's 'Holeway' saw the track fly into the UK Top 10 and

secured the boys a lucrative recording contract with Deconstruction.

The latest Deep Dish venture is a mix LP as part of the 'Dis' 'Tote Control' series featuring tracks by Urban Soul, Johnny L, Urban Blues Project and St Germain.

Shoram says, "To a degree, it represents what we do when we DJ but in general we'll play everything from hip hop and drum & bass to house. Most of the records on the LP have been in our Top 10 at some point." This stretching of musical boundaries has been the key to Deep Dish's success along with the duo's unique sounds and approach appealing to fans across the dance spectrum



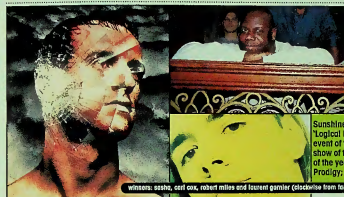
"The whole point for us is to always try to do something different. Sometimes we totally miss the point with what we put out. Then we'll do something

like Alocroz and people will understand immediately," says Shoram. Accordingly, the forthcoming album on Deconstruction will

feature jungle tracks. "It was very natural doing those tracks, and interesting for us. We got tired of doing house tracks. And it's not like the stuff you're used to, it's a different sort of jungle," says Shoram.

In between finishing the LP, Deep Dish are in constant demand for remixes. "We're now doing only the work we want to do. We're working on an Everything But The Girl mix - Ben Watt asked us specifically to do it. We're doing a Beloved mix and one for the Pet Shop Boys but we turn down so much other work," says Ali.

"Dis Tote Control Vol 3 - Mixed By Deep Dish" will be released in early June.



winners: sash!, carl cox, robert miles and derrick carter (clockwise from left)

The first *Muzik* magazine Saints & Sinners Awards took place last Thursday in Birmingham and the results were as follows: best new DJ - Derrick Carter; British DJ of the year - Carl Cox; International DJ of the year - Laurent Garnier; album of the year - Underworld 'Second Toughest'; the Infants'; single of the year - Robert Miles 'Children'; remix of the year - Sash!'s mix of 81's 'Embracing The Sunshine'; compilation of the year - U2 Bixen's 'Logical Progression'; best flyer - Beck To Basics; single of the year - Tribal Gathering 1995; radio show of the year - Radio One's Essential Mix; label of the year - Perfecto; live act of the year - The Prodigy; worst talents - Cream; worst door policy - Miss Moneypancakes.



say what?

are djs any good at a&r?

Alan Thomson - A&R, D-Tour
"Yes, that was why I was taken on for this job. DJs are in the shops buying imports and they're out on the dancefloors so they've got a direct source where they can check out the tunes that work. In a way, the 'two jobs go hand in hand.' I

have to shop for records anyway and the DJs play to the audience that are buying the records."

Johnny Walker - A&R, Champion
"Definitely. DJs are always looking for new music so they are really at the cutting edge of what's happening. They also get the opportunity to try out new records for an instant reaction, which is certainly

useful in licensing product. Finally, it's lots more fun being a DJ and you get the benefits of all those DJ groupies."

Eddie Gordon - A&R, Mercury
"I was a DJ until 1991 and it is very useful to be able to go out and test a record that you may be signing - then you can use your own gut reaction as to whether the tune is a turkey or a smash. Now that I'm not DJ'ing, I just go to the clubs

and watch to see people's reactions."

DJ Poulletie - press officer, Mercury
"Once you've seen a record actually work, it becomes a lot more tangible than being just a sales figure in a shop. It also helps seeing the way that tracks work in other countries. Because I DJ everywhere from Edinburgh to Portugal, I get to see the European angle as well

as just the UK reaction."

Dave Cross - A&R, Feverpitch
"Generally yes, because they know what works on the dancefloor, particularly DJs that travel around the country. They are very aware of what is a 'crowd-pleaser' and they are good at spotting hits. There are a handful of DJs whose opinions I really trust and who will always ask about a new track."

NONCHALANT 5 O'CLOCK

The N°1 U.S. Rap Single U.K. Street Date 10th June
Mixes by K-Def B.L.A.R. Productions & Joe Quix
12" CD

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18 COMMON GROUND
14 19 SHARPE - OVER THE HILLS & FAR AWAY
14 20 ROCK ANTHEMS - VOLUME 2

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ROCK DJIC

THE OFFICIAL CHARTS - 1 JUNE

www.musicweek.com

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Britain's neatest charts till

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

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MAN IN THE MOON (JOE T VANNELLI/ROBERT MILES MIXES)

34 FABLE Robert Miles

35 DANCE WITH ME (KENNETH MONTAGNA)

36 FEMALE OF THE SPECIES (D'NEEN/OTMORCADE MIXES) Sparco

37 NEW DIRECTION (BREAKPOWER/WAY OUT WEST/FILA BRAZILLIA MIXES) Frealpower

38 HEAVEN (SERIAL DIVA/FATHERS OF SOUND/JAZZ 'N' GROOVE MIXES) Sarah Washington

39 KILLING ME SOFTLY Fugges

40 DO WITHOUT Retrakt

41 STORM IN MY SOUL Kamassutra

42 ON AND ON (FARLEY & HELLER/M&S/THE FINEST/WINSTON BROWN & GARY BENSON MIXES) Beverly Brown

43 RUNNIN' AWAY (E. SMOOVE/LISA MARIE EXPERIENCE/TODD EDWARDS/GLENN UNDERGROUND MIXES) Nicole

44 PASSION Miss Jones

45 DEEP (RED JERRY/OBJECTIVE MIXES) Arel

46 HARD TRAXX EP Clarke & Purser

47 BORN SLIPPY (UNDERWORLD MIXES) Underworld

48 JUMP Todd Terry

49 WOMBO LOMBO (JUNIOR VAQUEZ MIXES) Angélique Kidjo

50 ALL AROUND Integration

51 I NEEDED YOU (PENDULUM/MINDWARP/FADE MIXES) Pendulum

52 JAZZ IT UP Erick Melillo Project

53 PUSH THE TEMPO Bass-Funk-Ton

54 STANDING HERE ALL ALONE (GENS FOR JEM/SHARP MIXES) Michelle

55 LAST NIGHT A DJ SAVED MY LIFE Indoor

56 TARBANTELLA PROJECT Industry

57 UP YOUR YOUR HANDS X-Osus

58 PLEASURE VOYAGE (ORBIT ONE/APOLLO 8 MIXES) X-Form

34 VICIOUS CIRCLES (RHYTHM MASTERS/UNION JACKS/SPIRIT LEVEL MIXES) Puhdsea

35 WHERE LOVE LIVES (DAVID MORALES/FRANKIE KNUCKLES/DANCING DIVAZ/PAUL OKAMENOFF/RON/ANTHONY MIXES) Alison Limerick

36 STAND UP (ALCATRAZ/SHARP/PROGER SANCHEZ/DEWEY B/WILDCHILD MIXES) Love Tribe

37 LOVE CAN'T TURN AROUND (TODD EDWARDS/HEAVY WEATHER/SHIMMON & WOODSON MIXES) Heavy Weather

38 CAN'T HELP IT (ORIGINAL GRANT NELSON/BAGHEADS/CANDY GIRLS/PEPE BONES/ LOOSEVEGAS/BASEMENT MIXES) Happy Clappers Coliseum/Shingy/PWL International

39 HEARTBREAK (MIS WOOD & KEVIN WHITE MIX) Mis Wood featuring Eve Gallagher

40 I'VE SURE DO (TONY DE VIT MIXES) INSPIRATION Strike

41 DON'T STOP MOVIN' (WISNADU MIXES) Livin' Joy

42 I NEED YOU (MUSH/BASEMENT JAXX MIXES) Nikita Warren

43 THE FEELING (GENOVE MIXES) Evrline

44 IT SHOULD HAVE BEEN YOU (SERIAL DIVA/BAGHEAD/ILLUSI/WE/STRIKE/KINKY BOYZ/ ORIGINAL MIXES) Hannah Jones

45 FEELS SO GOOD (SHOW ME YOUR LOVE) (ORIGINAL/MARK PICCHIO/T.N.C.P. MIXES) Lina Santidogo

46 LOOK OUT FOR MY LOVE (BAND OF GYPSIES/KOMPLET CONTROL/PAUL GOTE/WELL HUNG PARLAMENT MIXES) Krissy Augustine

47 BADMAN (ROBALLO & SISTER BLISS MIXES) Sister Bliss

48 INDICA (ORIGINAL/KUBBERADRESSED JERRY MIXES) Movent

49 CLUB BIZBANG (KAREN DUNAGANY/GUNS MIXES) Use

50 MISSION: IMPOSSIBLE (THE M LUNIOR VASOUIZ/GOLDFE & ROB PLAYFORD/HOWIE

51 UNDISCOVERED/MICA VC Recordings

52 EAST SIDE

53 UNIVERSAL/MICA

54 DEEP DISTRACTION

55 JUNK DOGS

56 HOOF CHOOONS

57 MELODIES

58 MOVENT

59 UNBORN

60 PLAYFORD/HOWIE

Work

Decomstruction

Fazo 2

Gut

4th & B'way

AMPFM

Ruffhouse/Columbia

Cleveland City

Sony S3

Slidestep/Network

East West

One Music

Mocca

Pilot Recordings

Zest 4 Life

Junior Boy's Own

Manifesto

Nice 'N' Tight

Freeform

Fat N Round

Distinctive

Whoo!/Ultra

Ultraphonic/East West

LCS

- 22 **2A** **GOOD**
- 21 **25** **I WILL**
- 19 **27** **A DES**
- 11 **28** **PASS & V**
- 18 **29** **KLUB**
- 27 **30** **IRONI**
- 13 **31** **YOU'R**
- 24 **32** **WOOD**
- 10 **33** **FAT N**
- 23 **34** **THEY**
- 17 **35** **CHAR**
- 25 **36** **KEEP**
- 14 **37** **OOH/A**
- 32 **38** **THE X**
- 39 **39** **FEEL**
- 26 **40** **ONE P**

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- 18 **18** **CLUB** **BEAR** **IKEN DOWN CANDY GIRLS MIXES** 1996
- 19 **19** **MISSION: IMPOSSIBLE** **THEME** **(JUNIOR VASQUEZ/GOLDIE & ROB PLAYFORD/HOWIE**
- 20 **20** **BIOWE** **CLARK/GOURI MIXES** **Adam Clayton/Larry Muller**
- 21 **21** **JUST MAKE THAT MOVE** **Todd Terry**
- 22 **22** **REAL LOVE** **(COTTON CLUB MIXES)** **House DJ 30** **featuring Ce**
- 23 **23** **BRING ME UP** **(DOLLIN & DICKINS MIX)** **Crystal**
- 24 **24** **ALWAYS BE MY BABY** **(SATOSHI TOMIE/DAVID MORALES/JERMANIE DUPRI MIXES)**
- 25 **25** **Mariah Carey**
- 26 **26** **DREAMTIME** **(QUIVERS/SHAKER MIXES)** **Zee**
- 27 **27** **SUNSHINE** **(YOSH/TOKAY/OORIGINAL MIXES)** **Uniboca**
- 28 **28** **BURRED** **(PIANO/MAMP/PPHED BOYS MIXES)** **Pianocatt**
- 29 **29** **NAKED** **(BOOTHY/MAC/KAMASUTRA/MARK PITCHOTTI MIXES)** **Louise**
- 30 **30** **THANK GOD IT'S FRIDAY** **(INCOGNITO/BUCKETHEADS/ROLLO/ORIGINAL MIXES)**
- 31 **31** **R. Kelly**
- 32 **32** **TAKE ME AWAY** **(ERIC KUPPER/DEKARD/DAMI BAMB/MARSHALL JEFFERSON MIXES)**
- 33 **33** **FOR WHAT YOU DREAM OF** **(BLUE AMAZON/HOLY TRINITY MIXES)**
- 34 **34** **FREEDOM** **(MAKE IT FUNNY)** **(SLEEPING LIONS/BOTTOM DOLLAR MIXES)**

the new club chart is available via a special faxed service to be ordered from us or via our website on the Friday before publication, call proxy bureau on 0171 533 1333

- 18 **COMMON GROUND**
- 19 **SHARPE - OVER THE HILLS & FAR AWAY**
- 20 **ROCK ANTHEMS - VOLUME 2**

- 59 **59** **LIFT UP YOUR HANDS** **8-Odus**
- 60 **60** **PLEASURE VOYAGE** **(ORBIT ONE/APOLLO 8 MIXES)** **X-Form**
- 61 **61** **YOUR LOVING ARMS** **(BROTHERS IN RHYTHM MIXES)** **YOU & I** **(KEEP HOLDING ON)**
- 62 **62** **Bliss** **Rory Martin**
- 63 **63** **GET ON UP** **(GRANT NELSON/DR DALVIN/INSTANT FLAVA MIXES)** **Jobeed**
- 64 **64** **LOST ALAN X**
- 65 **65** **WHERE LOVE LIVES** **Rease Project**
- 66 **66** **DELIVER ME** **(SALT CITY ORCHESTRA/THE BELOVED MIXES)**
- 67 **67** **The Beloved**
- 68 **68** **BRING ME DUBS** **Andrea Mendez**
- 69 **69** **CREED TO DREAM** **(AMAZONIA/BEAT FOUNDATION MIXES)** **Bullit**
- 70 **70** **SLEEPWALKER** **(HOUSE OF DREAMS/PROOF & THE BAG/PAGADISE MIXES)**
- 71 **71** **House of Dreams**
- 72 **72** **BACK IN MANHATTAN** **Shazz**
- 73 **73** **BRAND NEW DAY** **(QUIVERS/SPACE KITTENS/DEKARD & JANE MIXES)**
- 74 **74** **Minds of Men**
- 75 **75** **I'LL TAKE YOU TO LOVE** **Naked Music NYC**
- 76 **76** **TEARS DON'T LIE** **Mark Oh**
- 77 **77** **CACTUS FUNK** **Hong Kong Trash**
- 78 **78** **THE GOOD, THE BAD & THE UGLY** **Trinthy**
- 79 **79** **MOVE YOUR BODY** **Ruffruff**

© jremedios@aol

REMIXES BY:
 GULDIE &
 ROB PLAYFORD
 JUNIOR VASQUEZ
 DAVE CLARKE

RELEASED 03.06.96
 C.D. 12" MC

TAKEN FROM "MUSIC FROM & INSPIRED BY THE MOTION PICTURE MISSION: IMPOSSIBLE."

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CLUB ON A POP TIP chart

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



U SURE DO (TONY DE VIT MIXES)/INSPIRATION

Rank	Artist	Label	Chart Position
1	U SURE DO (TONY DE VIT MIXES)/INSPIRATION	Strike	Fresh
2	LOVE RESURRECTION	D'Lux	Logic
3	CRYING IN THE RAIN	Culture Beat	Epic
4	DON'T STOP MOVIN'	Linin' Joy	Undiscovered/MCA
5	99 RED BALLOONS	Pleasure Delux	Eternal
6	BLURRED	Pianoman	3 Beat/Fusion/tt/freedom
7	JUMPING UPSIDE DOWN	Black Groove	Avex
8	CAN'T HELP IT	Happy Clappers	Coliseum/Shindig/PWL International
9	LOVE IS A BATTLEFIELD	Rochelle	Almighty
10	MYSTERIOUS GIRL	Peter Andre featuring Bubbler Rank	Mushroom
11	IT SHOULD HAVE BEEN YOU	Hannah Jones	East Side
12	WHAT GOES AROUND COMES AROUND	Bob Marley	Anansi
13	LOVE IS THE POWER	Melanie Marshall	Encore
14	ANYTIME Obsession	Techno Army featuring Gary Numan	When!
15	CARS	Duke	Encore
16	SO IN LOVE WITH YOU	Jackie 'O'	Euphoric
17	WONDERWALL/LIVE FOREVER	Q.Tex	23rd Precinct
18	LET THE LOVE	Gina G	Eternal
19	OOH AAH...JUST A LITTLE BIT		
20	I FOUND OUT	The Handbaggers	Tidy Trax
21	DO WAH DIDDY DIDDY	The Blue Melons	Fundamental
22	THE VISITORS	Visitors	Eternal
23	MACARENA	Los Del Rio	RCA
24	KILLING ME SOFTLY	Fugees	Ruffhouse/Columbia
25	LEMON TREE	Fools Garden	Intercord
26	THE WINNER TAKES IT ALL	Hazell Dean	Carlton Sounds
27	LA MACARENA	Los Del Mar	Pulse-8
28	TEARS DON'T LIE	Mark Oh	Systematic
29	NOTHING I WON'T DO	JX	tt/freedom
30	WHERE LOVE LIVES	Alison Limerick	Arista
31	FEELS SO GOOD (SHOW ME YOUR LOVE)	Lina Santiago	Universal/MCA
32	GOOD DAY	Sean Maguire	Parlophone
33	I'M SO EXCITED	Krunchie	Energie
34	SUMMER HOLIDAY MEGAMIX	Darren Day	RCA
35	STOMP! BG	Reservoir Gods	Epic/Dance Pool
36	STUCK IN THE MIDDLE	Robert Miles	Steppin' Out
37	FABLE	Louise	EMI
38	NAKED	Backstreet Boys	Jive
39	GET DOWN (YOU'RE THE ONE FOR ME)	Love Tribe	AM:PM
40	STAND UP		

www.musicweek.com



Rank	Artist	Label
1	THREE	Badline
2	OOH A	
3	MYST	
4	NOBO	
5	UNTI	
6	THE ON	
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8	FASLT	
9	BECAL	
10	RETRU	
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14	GET D	
15	DOIN	
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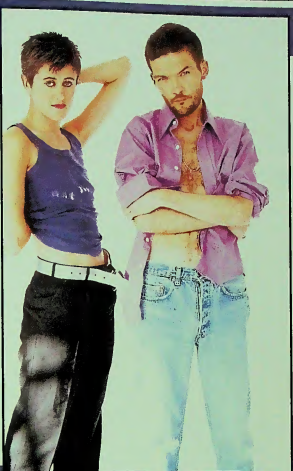
namecheck: damien mendis @ james hyman @ daisy & havoc @ brod beatnik @ nicky (black market)

tune of the week

everything but the girl: 'wrong' (virgin)

house Everything But The Girl's latest is creepily reminiscent of Fleetwood Mac but that's no criticism, and maybe some new mixes of tracks from 'Rumours' aren't such a bad idea. Or maybe they are...anyway here you get Todd Terry. Deep Dish and EBTG mixes of a very lovely, very 'Missing'-type song... and that's no criticism either. The Dish mixes are easily the most interesting while Todd Terry's offerings are easily the dullest. The Original mix may be the best. Though, so don't overlook it - it only seems average at times because 'Missing' is so good; it's still loads better than most other new releases.

★★★★★ d&h



Stor 'Contact' elaps and Lamoni Dozer 'Going Back To My Roots' guitar licks are underpinned by live bass, pop-pooling synths, and retro keyboard hooks. You'll either love it or hate it. ●●●● dm

THE LIGHTHOUSE FAMILY 'Ocean Drive' (Remixes) (Wild Card). Is it a sea? Is it an ocean? Is it a boogie? These brand spanking new club mixes by top producers Mindspell are only available on a limited 'ocean blue vinyl' pressing of 500 copies. Their Classic Miami Beach Experience mix tastefully transforms last year's soul favourite into an anthemic potential club classic. Big chunky drums are punctuated by a booming bassline.

MORE L'S GROOVES 10 'Let's Get It On/Ahead' (Strictly Rhythm). This has been around for a while but it's worth mentioning even now in case anyone has missed the phenomenal B-side. While 'Let's Get It On' on the A is a perfectly decent piece of deep 'n' dirty house in two mixes it's 'Ahead' on the B, and the Morel's Sax Groove mix in particular, that's doing all the damage. If you're looking for something hoppy, uplifting, funky and so on...but something that isn't just a load of old rubbish then this is it. ●●●● d&h

L'HOMME QUI VALAIT 3 MILLIARDS 'Foxy Lady' (Cassius). Much sass is being all over it and could end up

being an EBTG 'Missing' gentler mellow downtempo Maxwell-style Summer Breeze Vibe is a cool alternative to the current radio version with lovely live percussion, drums, bass and ocean effects. HIT alert. ●●●●● dm

JOE T VANNELLI featuring CSILLA 'Man In The Moon' (Wild Card). JV's classic lation deep house number gets a UK passport from Jiv's new dance offshoot. The Original Club mix is included with its worm Masters At Work-style padded keys while CSilla's nonsensical vocal scats cascade off Joe's wall of synth sounds interspersed by some wacky flute playing which reverberates throughout. His Violence mixes are harder, driven by a chunkily frobbing bass and kick. These are spooey and designed to get you as close as possible to Milan's famous After Dark club. His labelmate Rebel Miss raises the roof with a prize-winning cure for insomniacs everywhere - a Dream House mix. This does exactly what you'd expect, and the melody just manages to drift away from Pat Benatar's mid-Eighties hit 'Invincible'. ●●● dm

MRS WOOD 'Heartbreak' (Recut). Written by Boy George, produced by Mrs Wood and Kevin White and featuring Eve Gallagher's vocals, this sounds very much like a cross between Alison Moyet's 'Love Resurrection' and Urban Cookie's 'This Key'. The vocal mix will crack the Top 40 without any problem due to its simplicity, whereas the slightly slower, siren-drum-voiced bouncer Working Hard mix will serve as a useful alternative when this has crossed over. ●●●● jh

CULTURE BEAT 'Crying In The Rain' (Epic/Sony). Singer Tonia Evans mixes a healthy return over the sad loss of the group's creator, Taslen Fensholt. Calvin Rolake kicks off proceedings with a sparse bass-driven house mix with breakdowns.

Temple Of Light is probably the original mix as it is in traditional speedy Euro style with galloping bass, sweeping synths and obligatory energetic rap outlining its catchiness. The thunder-cracking Arabia Euro mix is much of the same with extra layered Euro keys. The one that will completely throw anyone is the very cute early Eighties disco Sweetbox Funky 12-inch mix by Geo. Kool & The Gang drums, Edwin

Opening out to a hands-in-the-air piano break with soaring strings at the chorus. The Liquid Dub (presumably named after the Miami club) is generic. Introduced by kettle drums, then an ultra wobbly deepy frobbing oscillating bass is let loose while the female backing vocals coo. 'Don't know why it's so blue/so clear' like beautiful mermoids. This has taragoma hit written all over it and could end up

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Bill Bremer

Vip

Dir

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14 19 SHAPE - OVER THE HILLS & FAR AWAY

13 20 ROCK ANTHEMS - VOLUME 2

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Gabrielle

forget about the world

OUT JUNE 3

mixes by Trevor Horn • Rollo & Sister Bliss • Daft Punk • Matty B.



made about this funky little French swifter that is unashamedly driven by its bubbly organ. Its appeal probably lies in its ability to sound like good rain grooves, good disco and good house while being none of the above. It's old-fashioned beyond belief, extremely long and combing and with a B-side called 'Dynapoly' that Rutlocks about in a silly, wibbly, squeaky French fashion. Unusual and worth obtaining. ●●●● dsh

hip hop

JAY Z 'Dead Presidents/Ain't No Nigga' (Roc-A-Fella/Priority). Follow-up to his previous 'In My Lifetime' single is a smooth melancholy piano-backed lyrically deep meaning head raddler with Nas vocal sample. 'I'm out for dead presidents to represent me'. This has been floating around for a couple of months building the Brooklyn-born 26-year-old a huge following. Championed by the likes of Funkmaster Flex on Hot 97 and Tim Westwood here on Radio One, this could be potentially huge considering its flip, which features the naughty female rapper Foxy Brown. She is heard conversing over their sexual antics to the classic track '7 Minutes of Funk' by the Whole Dorn Family which was made famous by EPMD on 1987's 'It's My Thing'. Then they hilariously exchange lines in the catchy chorus. Mid, bad and huge. ●●●● dm

finitribe

techno

VANDEN PLAS 'Allegra/Princess' (Centrom). The debut release on this label is also the first techno outing for producer Jim Abiss. The killer cut is 'Princess' which utilizes a delicious gurgling bassline alongside lovely warm synth rashes. Hard and funky to the extreme. ●●●● bb

FINITRIBE 'Squelch' (Aura Surround Sounds). The Scots boys return on a new label with a harder, less commercial sound that benefits greatly from remixes by DJ Migsah (who goes for hard techno minimalism), Wilchman (breakbeat grunge), Wackage Inc (beatbox hip hop) and B-Mac (rum & bass). All are extremely fierce and equity uncompromising. Definitely worth seeking out. ●●●● bb

ARIEL 'Deep' (Pilot Recordings). One for the Trade brigade, this one bounces along at a fair pace and swinging synths and juddering drum rolls. Moody in all the right places, the Fred Jerry Mix is the one that will truly rock the floor. ●●●● bb



THREE BRIDES 'Three Brides' (Wax Trax). A deep brooding background is meshed with spritely techno beats to make an extremely accomplished trance track which features sultry spoken messages. This one's a real grower. ●●●● bb

alternative

ALIEN JAZZ QUARTET 'Ain't No Jazz' (Chic Trax). This debut is exactly what the band name suggests: soulful synths over a numbing jazzy beat. Supremely funky and pleasantly endearing. 'Ain't No Jazz' grooves on like

a lazy Sunday afternoon. Very cool. ●●●● bb

MIMI MAJICK 'Mimi's Untitled' (Orbit Discs). You can always trust Orbit to come up with something different and distinctive. As befits Mimi's arty background, this four-tracker is highly creative. The beautiful layered keyboards at the first of the nameless tracks would fit perfectly on a Cafe Del Mar compilation, as would all the other tracks. A sort of techno version of the Penguin Cafe Orchestra. ●●●● bb

DANNY SABER 'Indian Summer' (Bottom Heavy). Imagine a blend of Paul Weller's 'Kosmos' and the Lynch Mob Beats of 'Indian Vibes' and you'll hit this one on the head. Saber capitalises on his success as Block Group's producer with this laid-back, yet noisy and groovy slice of rock funk. ●●●● bb

Jungle

RONI SIZE 'Brut Force' (Full Cycle). Roni keeps the standard up to 100% as north with excellent militant programmed breaks and ear-piercing sounds to rock you socks off. ●●●● n

DJ STRETCH 'Hungry Tiger' (Club plate). Due soon on Stretch's new AOKI label, this begins with ferocious 'Kung Fu' style samples then the boss drops in with an amazingly ony of cut drums. One for the headstrong. ●●●● n

OUT 3.6.96

HEAVY WEATHER

Love Can't Turn Around

Includes Mixes by

TODD EDWARDS

Distributed by The Total Record Company

AVAILABLE ON 12" CD/GA

PUKKA RECORDS

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TODD TERRY FEATURING TONYA WYNNIE JUST MAKE THAT MOVE PARTS 1 & 2

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dj directory

by james hamilton

PIANOMAN "Blurred" (Fusion) 3 Best Music! Affordable **TAXI 243**, luscious fresh glockenspiel combining Blur's 'Boys & Girls' chorus, a 'move to the groove - don't cheat' jumpy house piano and hip-hop thumpy groove - 5th samples in the previously quasi-booling **129.99pm** Pianoman Original Mix with more piano dominated - **129.99pm** P.O.P. Classic Piano Mix, creamy bass, harded striding retro Brass Construction-ish **127.4-0-127.83pm** Hed Boys Seka Mix, 'Barn' less but 'drama' provided Jeffrey D Train-ish **127.86pm** Hed Seka Dub. **A LIU Louie Peatling: BLACK MAGIC Freedom (Make It Funky) (Pestivirus) Strictly Rhythms 121V121V121V-51**, French Kiss' guy's superb sultry diva groove, crooked, wailed and "I want you for my DJ" chorused funky garage smooch, message on import between November and March, here spread over two commercial 12-inchers with new drastically shorter, but still classy cool-sounding boss burlied **0-128.22pm** Original On & On Strong Vocal Mix (Rob Ashton UK edit), monotonous luscious chugging **0-125-05pm** Angel Moraes "He'll Spy" Mix, repellent skipping **0-125pm** Frankie (Feliciano)'s Dub, janky persuasive new **125.16pm** Sleeping Lions Dub, separate scallid ploppily loping

128.83pm More! The Mix, chunkily synthed wailing bass **0-125pm** Alex Nolaso Remix, UK oimied new drums throbbed throughout **63.9-127.95pm** Bottom Dollar Dub Mix and sturtery rattling **127.95pm** Cream Dub. **BEHROCK** featuring **KVO For What You Dream Of** (Stress Records 12 STR/STRX 23, P), Scarle Learning huckly wails and stacks of times during the atmospheric biggy effects washed long episodically surging and galloping original **0-127.4-127.15pm** Full On Renaissance Mix of DJ Jim Digiward & Nick Muir's pilot soundscape from October 1993 (and new the Transpiling 'source' mix), more forcefully through a few chasteily synthed rattling jiffy then swirlity **132.1-0-131.93pm** Holy Trinity Remix, the separate excellent new Blue Amazon Remixes single having loobbrush-like effects booked subdued ploppy then twittly ever building matchon **127.2-132.131.6-131.76pm** Beach House Vocal (inspired by a saykic while on acid?) and similarly scabbed more cleanly burlied just "future" **09pm** Future [01 Mixes... **ROLLO GOES SPIRITUAL** with Pauline Taylor 'Let This Be A Prayer' (Chaeky Records) **CHERIE 12.013.3MV/8MG**, commendably

diverent original meets modern galloping romper with 'That Lucky Old Sun'-ish moody moaning and organ started then sockingly surging strings **0-32-128.1-0-32/64-128.1-64-128.16pm** Original, zestfully walled simpler stomping vibrant **0-128.22pm** Epic, hollow booring bright gospel-ish **no 128.22pm** Tuft, sombre choir and piano backed **29.3-64pm** Soul Mixes, twirpuck promoted... **FIGURES (Refugee Camp) 'Killing Me Softly' (Columbia/RuffHouse Records 683443 2)**, plaintive girl and mauling chords' 'soma' boss bumped and star plinked but still kindly crowned remake of Robert Flack's 'Killing Me Softly With His Song', much plugged by Radio One, on single-sided 12-inch promo as just as edgey as the 7" re-stakes **0-91.86pm** Album Version With Intro, on CD on **0-92.46pm** Album Version Without Intro and Album Instrument, alongside their languidly roped and yodelled rolling **89.89pm** Cowboy's (Album Version), jangle leashed sinuous **0-97pm** 'Nosp' Heads (Remix)... **MONICA** Before **0-97pm** 'Ones Of My Life' (Over Of Mouth/Roady) **Artist 74321 37404-1**, sultry vocal 15 year-olds attractive recent US smash R&B balled, big on import look like in the new year, promoted here with scratchy topping **85pm** Pete Rock

Remix, more sophisticated smoothly linking **0-85-06pm** Mike Dean Remix, **0-84.93pm** Album Version... **LIGHTHOUSE FAMILY 'Ocean Drive' (Wild Card/Polydor 578119-1)**, soulfully crooning Tyneside's minor but enduring hit from last October new in Roger Troutman like woodcock silky weaving **91.26pm** Listree '96, Lee Dorsey brass prodded **91.44pm** Micky P, mellow **91.56pm** Listree R&B Mixes, the flip's title sturting though otherwise unrelaxed ep'sodic madman luscious throbbing progressive **0-129.99pm** Blue Amazon Dubbing being promoted alone by DJ Bob Family... As some of you may remember, I am not very well of the moment, and duds induced woolliness unfortunately slowed up my reviewing this week, when ideally you should also have been reading about the following newly released Club and P5 to Chart entries and breakers: **THE HANDBAGGERS 'U Found Out' (Cry The Trifolium Records UK TDTDT1)**, OPEN ARMS featuring Rowetta 'Hey Mr DJ' (All Around The World 12 GLOBE 126, TRC/RMG), LOS DEL MAR 'Moccero' (Pulse-8 12LOSE101X12LOSE101, P), BACKSTREET BOYS 'Get Down (You're The One For Me)' (Jive JIVE 1394), PETER ANDRE featuring Bubier Reax 'Mysterious Girl'

(Mushroom 12000, 3MV/8MG), BOB MARLEY 'What Goes Around Comes Around' (Ansal ANA 12002, P), LOUISE 'Makers' (1st Avenue Records/EMI 12EMJ4 431), FREAKPOWER 'New Direction' (Frank & Broadway 12BRW 33), SEVERELY BROWN 'On And On' (SideStep/Network SSR005), MICHELLE 'Standing Here All Alone' (Positive 12TV 04), ROBERT MILLS 'Fable' (deConstruction 74321 38282-1), INTUITION 'Dance With Me' (Fire 2 12F4231, P), KOMPLEX featuring TOM WILSON 'Leave You Wanting More' (Escape JAP 16, 3MV/8M), SPACE 'Female Of The Species' (Gut Records 12019, TRC/RMG), MELLE RAY MARTIN 'You & I (Keep Holding on)' (Moguel MAG1031), WILD WOMEN OF WONGA 'Thank You' (Cheeking Vinyl SHOT 00), M/D/DR/P/V/I, BIG ECHO 'Unstoppable/Beleivable' (First Floor/Ordine FF12 00 V, 3MV/8M), BULLITT 'Orid To Dream' (V/C recordings VCR1D 1), AUDIOFILE 'Into My World' (Mercury Records 12M1W 76, P), MAD LION 'Double Trouble' (Wild Card/Polydor 578 531-1), SHYHEIM 'This Is Real' (Neo Tribe/Virgin V15T 105), CARL COX 'Sensual Saphis-It-All' (Worldwide Ultramix/edel UK 09087000X, P)

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clubchart
commentary

by alan jones

Pellegrini's *Vicious Circles* was marginally the strongest record in the second half of the week, while Alison Limerick's *Where Love Lives* re-issue had an equally slender advantage in the first half - but when the whole week is taken into account, it was *Helicopter* who flew in under everyone's radar to land on the summit with *On Ya Way*. Licensed to fit by the act's self-named imprint, *On Ya Way* was a number six club hit in July 1994 and subsequently reached number 32 on the *ON* chart. It is clearly going to make a bigger splash this time around... The Limerick track may have ended up 4% behind *Helicopter*, but its number three debut was the highest by any record this year and it has already forged ahead of allcomers in London and south east England... Meanwhile, Jive has lured in its best club chart performance in ages, with R Kelly debuting at number 29 with a strong selection of mixes - *Bushwhacker*, *Raila*, *Incognito* - of his upcoming Thank God It's Friday single working the necessary magic, while Jive's new imprint, *Wow*, makes a good first showing at number 32 with the Joe 1 Vannelli offering *Man In The Moon*... On the Pop Tip chart, D'Lu's *Love Resurrection* collapses after three weeks at the top, to be easily overhauled by Strike's *I Sure Do* re-inspiration. Inspiration is brand new, but *I Sure Do* was a number one Pop Tip hit just 13 months ago. Adding together the points they registered in our two club charts, *Strike* are narrowly overall club chart champs this week... An intriguing Pop Tip chart battle sees *Los Del Rio's Maccarena* debut at number 23 this week, while *Los Del Mar's La Maccarena* dips five notches to number 27.

The *Los Del Rio* version is the bigger hit worldwide, including in America, where it is currently climbing the Top 40, and Germany, where it is of number two behind Michael Jackson's *They Don't Care About Us*. It's also first off the starting blocks here, being released a week ago, while the *Los Del Mar* version is in the shops on June 10.

beats &



Boy George's new Smirk night

will take place at the Venon Discotheque in London's Leicester Square on June 5. George will be joined behind the decks by the *Baton Brothers* - all for 55... *Black Market* record shop is putting together a three-hour mix show to be aired on Italia Network, the national Italian radio station, every Saturday night between 9pm and 12pm. To be called *The Black Market Mix*, the show will feature leading DJs such as *David Morales*, *Groome Park* and *Frankie Knuckles*. It is also likely that the show will be syndicated to college stations in the UK. The first show will be broadcast on June 1... *Blue Room* and *Deja Vu* are getting together for a party with the catchy title "No Sounds Too Taboo Too" at Ormonds in London's Piccadilly on Friday May 31. DJs will be *Snowy & Sudge*, *Stuart Pittson*, *Berry Asworth*, *Lyndy Layton* and *Darren Pleased Women* with the *Dub Pistols* playing live. Entrance is a very reasonable 55... *Floor Federation* want it known that the original vocalist from their version of *'Love Resurrection'*, *Claire Board*, has committed to working with them on the reissue of the track rather than a rival version which is also due for release imminently... *LTJ Skem* will be hosting another *Logica! Progression* night at the Ministry of Sound on Thursday (May 30), with a special appearance by *Dehail's Carl Craig*. Other DJs on the night include *Peshey*, *Tyler*, *Mike Bolton*, *DJ Lee* and *MC Conrad*... Saturday (June 1) will see *Seb Fontaine* and *Jon De Silva* guesting alongside *Alan Appleton*, *Tony Walker* and *Paul Ingal* at *Love To Be* at the Music Factory in Sheffield... Still searching for that old-school vibe? *Scratch* is a collaboration between worldwide and UK hip hop trailblazers and they're having a bash on June 6 at The Crossbar. Call Sharon Reuben on 0161 961 5490 for details... AND THE BEAT GOES ON!



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19 24 DEWITTELY WATDE BASIS
12 24 GOOD
25 END WHAT YOU DREAM OF BECOMES FROM THE KVO
SHREK

12 24 **GOOD!**

- 25 **FOR WHAT YOU DREAM OF Bedrock** featuring KYO Stress RCA
- 26 **I WILL SURVIVE** Chantay Savage Epic
- 27 **A DESIGN FOR LIFE** Manic Street Preachers Epic
- 28 **PASS & WIDE (IT'S THE LIFEPOOL, GROOVES, UPGRADE) & THE BOAT FROM BOYZ** Telstar
- 29 **KLUBBHOOPPING** Klubbheads AM/FM
- 30 **IRONIC** Alanis Morissette Maverick/Reprise
- 31 **YOU'RE THE ONE SWV** ALL IN CHECK Busta Rhymes Elektra
- 32 **WOOD-HAH! GOT YOU ALL IN CHECK** Busta Rhymes Elektra
- 33 **FAT NECK** Black Grape Radioactive
- 34 **THEY DON'T CARE ABOUT US** Michael Jackson Epic
- 35 **CHARMLESS MAN** Blur Food/Parlophone
- 36 **KEEP ON JUMPIN'** The Lisa Marie Experience 3 Beat/4rr
- 37 **OOH! AHH! CANTONA!** 1300 Drums featuring Unjustified... Dynamo
- 38 **THE X FILES** Mark Snow Warner Bros
- 39 **FEEL MY BODY** Frank's Microaghi featuring Amnesia Multiply
- 40 **ONE FOR THE MONEY** Herbie Brown Motown

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

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COMPILATION

TOP TWENTY COMPILATIONS

1 NEW HITS '96

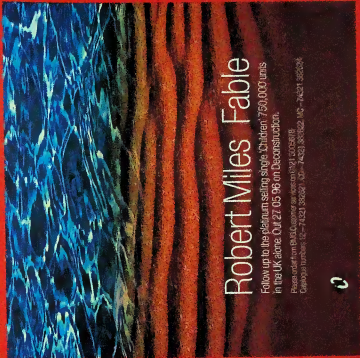
Global TV/Concept TV

- 2 **IN THE MIX '95 - 2** Viper
- 3 **SWING MIX '96** Viper
- 4 **SISTERS OF SWING 2** PolyGram TV
- 5 **LADYKILLERS** PolyGram TV
- 6 **TRANSPOTING (OST)** BM France
- 7 **BOYZ OF SWING** PolyGram TV
- 8 **THE BEST ROCK ANTHEMS IN THE WORLD. EVER!** Viper
- 9 **A RETROSPECTIVE OF HOUSE '91-'95 - VOL 3** Sweet Dreams
- 10 **NATURAL WOMAN - VOLUME 2** Global Records
- 11 **THE BEAUTIFUL GAME** RCA
- 12 **VIBRAX 3 - NEW SOUL REBELS** Global Records
- 13 **DANCE MIX UK** Global Records
- 14 **HOW THAT'S WHAT I CALL MUSIC! 13** BM/Viper/PolyGram
- 15 **DANNY BAMPALONG - LOVE GROOVE DANCE PARTY** Miramax Music
- 16 **THE BEST ALBUM IN THE WORLD. EVER! 3** Viper
- 17 **DANCE ZONE - LEVEL SEVEN** PolyGram TV
- 18 **COMAZON GROUND** BM France
- 19 **SHAPPE - OVER THE HILLS & FAR AWAY** Viper
- 20 **ROCK ANTHEMS - VOLUME 2** Viper

19 24 **DEFINITELY WATBE BASIS**

- 22 25 **MERCURY FALLING** Sting A&M
- 24 26 **DIFFERENT CLASS** Pulp Island
- 26 27 **PAIN PIPE MOODS IN PARADISE** Free The Spirit PolyGram TV
- 20 28 **RETURN OF THE MACK** Mark Morrison WEA
- 27 29 **WILDEST DREAMS** Tina Turner Parlophone
- 31 30 **FAIRWEATHER-JOHNSON** Hootie & The Blowfish Atlantic
- 31 31 **UNDISPUTED ATTITUDE** Slayer American Recordings
- 29 32 **PARANOIA & SUNBURNT** Skunk Anansie One Little Indian
- 34 33 **STANLEY ROAD** Paul Weller Go! Discs
- 34 34 **PROZAC!** Honeycrack Epic
- 30 35 **EXPECTING TO FLY** The Bluestones Superior Quality/A&M
- 33 36 **PURE LIGHTNING SEEDS** Lightning Seeds Virgin
- 36 37 **HISTORY PAST, PRESENT AND FUTURE. BOOK 1** Michael Jackson Epic
- 32 38 **THE PRESIDENTS OF THE UNITED STATES OF AMERICA** The Presidents Of The United States Of America Quidna
- 25 39 **IN SIDES** Orbital Internal
- 23 40 **WILD MOOD SWINGS** The Cure Fiction

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Robert Miles Fable

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US SINGLES

#	Title	Artist	Label	#	Title	Artist	Label
1	1	THE CROSSROADS	Brook Traffic/Harmony (West) [RCA]	26	31	WOO-HAI: GOT YOU IN CHECK	Dave Byrne (Mercury)
2	2	ALWAYS BE MY BABY	Marion Cray (Capitol)	27	32	KISSIN' YOU	Real (A&M)
3	3	IF YOU LOVED ME	Celine Dion (RCA)	28	33	JUST A GIRL	No Dubs (Orion)
4	4	NOBODY KNOWS	The Tony Rich Project (Surface)	29	34	ALL THE THINGS YOUR MAN WON'T BOY	Joe (Mercury)
5	5	GIVE ME ONE REASON	Tracy Chapman (Mercury)	30	35	WONDER	Revue Merchand (Mercury)
6	6	YOU'RE THE ONE	Shiv (Mercury)	31	36	DO IT LI' COLD	Earl Jay (Capitol)
7	7	IRONIC	Alanis Morissette (Mercury)	32	37	YOU	Meridian (Capitol)
8	8	FAST LOVE	George Michael (Capitol)	33	38	CHILDREN	Robert Miles (Mercury)
9	9	COUNT ON ME	Michelle Williams (Mercury)	34	39	1979	Smashing Pumpkins (Virgin)
10	10	KEEP ON KEEPIN' ON	MC Sneytel/Red (Scepter)	35	40	BE MY LOVER	U2 (RCA)
11	11	FOLLOW YOU DOWN/TI HEAR...	The Do Bees (A&M)	36	41	PLEASE DON'T GO	Homeless (RCA)
12	12	INSENSITIVE	Janet Arden (A&M)	37	42	THE WORLD I KNOW	Collective Soul (Mercury)
13	13	OLD MAN A MEMENTO (ET...)	Harris & The Fourths (Mercury)	38	43	C'MON N' Ride It	Quint City Style (RCA)
14	14	1, 2, 3, 4 (SUMM'N' NEW)	Crashy Boyz (Mercury)	39	44	WHO WILL SAVE YOUR SOUL	Jewel (Mercury)
15	15	SITTIN' UP IN MY ROOM	Brandy (Mercury)	40	45	FLOOD	Jays of City (Essence)
16	16	SWEET DREAMS	U2 (RCA)	41	46	NOT GON' GIVE UP	Blige (Mercury)
17	17	DOWN LOW (NOBODY HAS TO KNOW)	Kirkby/Red/Blue (A&M)	42	47	5 O'CLOCK	Mr. Cheek (RCA)
18	18	GET MONKEY	Janet MAR (Mercury)	43	48	NAME	See One Dubs (Mercury)
19	19	MACARENA	Los Del Rio (RCA)	44	49	RENEE	Last Day (Mercury)
20	20	MISSING	LeVert/The Gift (Mercury)	45	50	ONE SWEET DAY	Mariah Carey & Boyz II Men (Columbia)
21	21	THE EARTH, THE SUN...	Color Me Badd (Mercury)	46	51	TRES DELINQUENTES	Desquaint/Habitat (Mercury)
22	22	GET ON UP	Juice (Mercury)	47	52	MACHINERIE	Rush (Mercury)
23	23	CLOSER TO FREE	The Roots (Mercury)	48	53	I WANT TO COME OVER	For Real/Edge (Mercury)
24	24	FROM FROM MISSIN' JESSIE	Mercury/Red/Blue (Mercury)	49	54	A THIN LINE BETWEEN LOVE & HATE	Lee Van Cleef (Mercury)
25	25	TOUCH ME, TEASE ME	Cash/King/Red/Blue (Mercury)	50	55	WHO DO U LOVE	Deborah Cox (Mercury)

Chart courtesy of Billboard, 1 June 1996. A & R records are awarded to those products demonstrating the greatest play and sales gain. **RE**: UK acts. **UK**: signed acts.

US ALBUMS

#	Title	Artist	Label	#	Title	Artist	Label
1	1	THE SCORE	Fugate (Mercury)	26	26	TIME MARCHES ON	Tracy Lawrence (Mercury)
2	2	JAGGED LITTLE PILL	Mark Morrison (Mercury)	27	27	ALL EYEZ ON ME	Dr. Dre (Epic)
3	3	FALLING INTO YOU	Celine Dion (RCA)	28	28	TWISTER (OST)	Various (Mercury)
4	4	FAIRWEATHER JOHNSON	Woods & The Bloods (Mercury)	29	29	THE GREATEST HITS COLLECTION	Alanis Morissette (Mercury)
5	5	CRASH	Line Members Band (RCA)	30	30	TRAGIC KINGDOM	No Dubs (Orion)
6	6	OLDER	George Michael (Capitol)	31	31	MISSION TO PLEASE	The Trinity Brothers (Mercury)
7	7	NOW BEGINNING	Teney Chapman (Mercury)	32	32	CRACKED REAR VIEW	Woods & The Bloods (Mercury)
8	8	TO THE FAITHFUL DEPARTED	The Cranberries (Mercury)	33	33	SMELLS LIKE CHILDREN	Marilyn Manson (Mercury)
9	9	OR	Little Brother & Dues (RCA)	34	34	R KELLY	R Kelly (Mercury)
10	10	EVIL EMPIRE	Rage Against the Machine (Mercury)	35	35	PIECES OF YOU	Jewel (Mercury)
11	11	THE GREAT SOUTHERN TRENDKILL	Parsons (Mercury)	36	36	TIGERILY	Isabelle Hachem (Mercury)
12	12	BLUE CLEAR SKY	George Michael (Mercury)	37	37	DANCE MIX USA VOLUME 4	Various (Mercury)
13	13	DAYDREAM	Wash DC (Mercury)	38	38	WHATCHA LOOKIN' 4	Keith Franklin (Mercury)
14	14	SLANG	Dr. Lizzard (Mercury)	39	39	SWEET DREAMS	U2 (RCA)
15	15	WHAT'S THE STORY, MORNING GLORY?	Creed (Mercury)	40	40	MISSION: IMPOSSIBLE (OST)	Various (Mercury)
16	16	THE WOMAN IN ME	Enya/Tina Turner (Mercury)	41	41	THE COMING	Ruha Becket (Mercury)
17	17	WAITING TO EXHALE (OST)	Various (Mercury)	42	42	ANTHOLOGY 2	The Beatles (Mercury)
18	18	SIXTEEN STONE	Creed (Mercury)	43	43	MELON COLLEGE THE INFINITE...	Smashing Pumpkins (Mercury)
19	19	BAD HAIR DAY	Wendy Ar/Various (Mercury)	44	44	FRESH HORES	Cash/Brady (Mercury)
20	20	SUNSET PARK (OST)	Various (Mercury)	45	45	RESURRECTION	George Bush (Mercury)
21	21	GANGSTA'S PARADISE	Coolio (Mercury)	46	46	MR SMITH	U2 (RCA)
22	22	TINY MUSIC... SONGS FROM THE...	Sara Torgny/Pop (Mercury)	47	47	MERCURY FALLING	Dr. Dre (Mercury)
23	23	WILD MOOD SWINGS	The Cans (Mercury)	48	48	RELUK	Juan Osborne (Mercury)
24	24	1999 ETERNAL	Alanis Morissette (Mercury)	49	49	ELECTRICARYLAND	Woods & The Bloods (Mercury)
25	25	NOW BEGINNING	Shiv (Mercury)	50	50	PRESIDENTS OF THE USA	Presidents Of The USA (Mercury)

UK WORLD HITS

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

AUSTRIA	ISRAEL	GERMANY	AUSTRALIA
1 (15) FIRESTARTER Prodigy (UK)	1 (2) OOH AHH...JUST Gena U (WEA)	1 (5) FIRESTARTER Prodigy (UK)	1 (1) FAST LOVE George Michael (Virgin)
2 (12) FAST LOVE George Michael (Virgin)	2 (4) WALKAWAY Cast (Polydor)	2 (16) RETURN/MAK MARK Morrison (WEA)	2 (4) MISSING Everything But The Girl (EMI)
3 (11) HOW DEEP... Take That (BMG)	3 (2) BEFORE PET SHOP BOY (Parlophone)	3 (2) YOU DON'T... Queens (Parlophone)	3 (12) SPACEMAN Babylon Zev (EMI)
4 (10) EVERYBODY Wonders Apart (EMI)	4 (10) FAST LOVE George Michael (Virgin)	4 (2) FAST LOVE George Michael (Virgin)	4 (18) I AM BLESSED Eternal (EMI)
5 (20) YOU DON'T FOOL ME Queen (EMI)	5 (14) A DESIGN... Manic Street Preachers (Epic)	5 (14) HOW DEEP... Take That (RCA)	5 (19) JUST A LITTLE BIT Gena G (WEA)

NETWORK CHART

#	Title	Artist	Label	#	Title	Artist	Label
1	1	THREE LIONS	Blackie & Shere & Lightning Seeds (Epic)	21	21	SOMETHING CHANGED	Pulp (Mercury)
2	2	OOH AHH...JUST A LITTLE BIT	Gena G (Mercury)	22	22	THEY DON'T CARE ABOUT US	Michael Jackson (A&M)
3	3	MYSTERIOUS GIRL	Peter Andrew/Red/Baker Bros (Mercury)	23	23	ON SILENT WINGS	Timoray (Parlophone)
4	4	NOBODY KNOWS	Tommy Rich Project (Surface)	24	24	WALKAWAY	Cast (Polydor)
5	5	UNTIL IT SLEEPS	Melissa (Mercury/Mercury)	25	25	YOU LIFT ME UP	Patsy Kensit (Mercury)
6	6	THE ONLY THING THAT'S GONNA DO ME	Joe Young/Arden (Mercury)	26	26	DO YOU KNOW WHERE YOU'RE COMING FROM	Blackie Shere/Lightning Seeds (Epic)
7	7	THERE'S NOTHING I WON'T DO	Mina Osmani (Mercury)	27	27	RADIO ON	Ray Rose (Epic)
8	8	FAST LOVE	George Michael (Virgin)	28	28	SILENT RUNNING	Mika & The Mechanics (Epic)
9	9	IF YOU LOVED ME	Celine Dion (Mercury)	29	29	GET DOWN/TWIST THE ONE FOR THE ONE	Janet Ar/Mercury (Mercury)
10	10	RETURN OF THE MACK	Mark Morrison (Mercury)	30	30	FOLLOW YOU DOWN	Shiv/Benson (Mercury)
11	11	OCEAN DRIVE	Lighthouse Family (Mercury)	31	31	MISSING	Everything But The Girl/Brandy P (Mercury)
12	12	CECILIA	Sings (Mercury)	32	32	CODD DAT	See One Dubs (Mercury)
13	13	IRONIC	Alanis Morissette (Mercury)	33	33	CHILDREN	Robert Miles (Mercury)
14	14	GIVE ME A LITTLE MORE TIME	Gabriella (Mercury)	34	34	STUPID GIRL	Garbage (Mercury)
15	15	A DESIGN FOR LIFE	Manic Street Preachers (Epic)	35	35	THESE DAYS	See One Dubs (Mercury)
16	16	REACH	Shiv/Arden (Mercury)	36	36	I WILL SURVIVE	Cherise (Mercury)
17	17	DON'T LOOK BACK IN ANGER	See One Dubs (Mercury)	37	37	HOW DEEP IS YOUR LOVE	Take That (Mercury)
18	18	CHARLES MAN	Brandy (Mercury)	38	38	TONIGHT, TONIGHT	Smashing Pumpkins (Mercury)
19	19	ALWAYS BE MY BABY	Marion Cray (Mercury)	39	39	24/7	See One Dubs (Mercury)
20	20	YOU SHALL TOUCH ME	Shiv (Mercury)	40	40	BLUE MOON	Janet Arden (Mercury)

VIRGIN RADIO CHART

#	Title	Artist	Label	#	Title	Artist	Label
1	1	OLDER	George Michael (Mercury)	21	21	MERCURY FALLING	Dr. Dre (Mercury)
2	2	JAGGED LITTLE PILL	Mark Morrison (Mercury)	22	22	DIFFERENT CLASS	Pulp (Mercury)
3	3	EVERYTHING MUST GO	Manic Street Preachers (Epic)	23	23	FAIRWEATHER JOHNSON	Woods & The Bloods (Mercury)
4	4	1977	Ans (Mercury)	24	24	WILDEST DREAMS	The Temer (Mercury)
5	5	WHAT'S THE STORY, MORNING GLORY?	Creed (Mercury)	25	25	PARANOID & SUNBURNT	Shiv/Arden (Mercury)
6	6	HITS	See One Dubs & The Mechanics (Mercury)	26	26	EXPECTING TO FLY	The Beatles (Mercury)
7	7	SLANG	Dr. Lizzard (Mercury)	27	27	FOZZY LOGIC	Sage/Ferry/Arden (Mercury)
8	8	THE IT GIRL	See One Dubs (Mercury)	28	28	WILD MOOD SWINGS	The Cans (Mercury)
9	9	WALKING WOUNDED	Everything But The Girl (Mercury)	29	29	STANLEY ROAD	See One Dubs (Mercury)
10	10	TO THE FAITHFUL DEPARTED	The Cranberries (Mercury)	30	30	THE PRESIDENTS OF THE USA	Presidents Of The USA (Mercury)
11	11	DOWN ON THE UPSTAIRS	See One Dubs (Mercury)	31	31	HISTORY, PAST, PRESENT AND FUTURE, BOOK 1	Woods & The Bloods (Mercury)
12	12	MOSELEY SHOOLS	See One Dubs (Mercury)	32	32	PURE LIGHTNING SEEDS	Lightning Seeds (Mercury)
13	13	MELON COLLEGE AND THE WHITE SWANS	See One Dubs (Mercury)	33	33	ALL THIS USELESS BEAUTY	See One Dubs (Mercury)
14	14	GARBAGE	Garbage (Mercury)	34	34	THE GREAT ESCAPE	See One Dubs (Mercury)
15	15	OCEAN DRIVE	Lighthouse Family (Mercury)	35	35	THE BENDS	See One Dubs (Mercury)
16	16	BIZARRE FRUIT/CHARGE FRUIT II	See One Dubs (Mercury)	36	36	PROZAC	See One Dubs (Mercury)
17	17	GOLDEN HEART	Mark Knopfler (Mercury)	37	37	SINGLES	Alanis Morissette (Mercury)
18	18	DEFINITELY MAYBE	See One Dubs (Mercury)	38	38	WORDS	Tommy Rich Project (Mercury)
19	19	FISHING FOR LUCKIES	The Wolf Cousins (Mercury)	39	39	LEFTISM	LeVert (Mercury)
20	20	ALL CHANGE	See One Dubs (Mercury)	40	40	A MAXIMUM HIGH	See One Dubs (Mercury)

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R&B SINGLES

Pos	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	NOBODY KNOWS	Tony Rich Project	LaFace/Arista 74221356421 (BMG)
2	NEW	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat featuring Jamiroquai	RCA 74282K1 62 (SRO)
3	NEW	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor 5765151 (F)
4	NEW	DOIN' IT	LL Cool J	Def Jam/Island 120EF 15 (F)
5	2	RETURN OF THE MACK	Mark Morrison	WEA WEA 0497 (F)
6	NEW	I MUST STAND	Ice-T	Virgin SYND12 (E)
7	3	YOU'RE THE ONE	SWW	RCA 74321383311 (BMG)
8	7	I WILL SURVIVE	Chantay Savage	RCA 74213377681 (BMG)
9	8	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra EKR 2201 (W)
10	NEW	HAPPY	Pauline Henry	Sony SZ CD 8630032 (SM)
11	5	ONE FOR THE MONEY	Horace Brown	Motown 8665231 (F)
12	4	GET ON UP	Jodeci	MCA MCST 48010 (BMG)
13	11	THEY DON'T CARE ABOUT US	Michael Jackson	Epic CD 8625902 (SM)
14	0	MISS PARKER	Boyz	RCA CD 7422137722 (BMG)
15	6	DESIRE	No Colours	Wild Card/Polydor 5763831 (F)
16	10	24/7	3T	M.A.I./Epic 6631892 (SM)
17	12	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat GDDX 139 (F)
18	14	PLAYA HATA	Luzi	Virgin VJST 102 (E)
19	13	LOVE FOR LIFE	Lisa Moorish	Go Beat GDDX 145 (F)
20	15	CALIFORNIA LOVE	2 Pac featuring Dr Dre	Death Row/Warner 120RW3 (F)
21	19	ALL THE THINGS (YOUR MAN WON'T DO)	Joe	Island 1203 634 (F)
22	16	THE WORLD IS A GHETTO	Geto Boys featuring Paj	Virgin VJST 104 (E)
23	17	I GOT 5 ON IT	Lene	Noo Trybe/Virgin VJST 101 (E)
24	18	TIL THE COPS COME KNOCKIN'	Maxwell	Columbia 8631736 (SM)
25	20	1, 2, 3, 4 (SUMPIN' NEW)	Coolio	Tommy Boy TBV 721 (RTM/DISC)
26	23	HEY LOVER	LL Cool J featuring Boyz II Men	Def Jam/Island 120EF 14 (F)
27	22	TOP OF THE STAIRS	Skeet-Lo	Wild Card/Polydor 5763831 (F)
28	25	ANYTHING	3T	M.A.I./Epic 6627156 (SM)
29	34	TWENTY FOREPLAY	Janet Jackson	ABM CD 58151 12 (F)
30	21	FU-GEE-LA	Fugees	Columbia 6630868 (SM)
31	27	SPACE COWBOY	Jamiroquai	Epic 4277827 (SM)
32	NEW	GANGSTA'S PARADISE	Coolio featuring LV	Tommy Boy CD MCST0 2194 (BMG)
33	28	GET MONEY (REMIX)	Junior M.A.F.I.A.	Big Beat/West West 055666 (Import)
34	23	NOT GUN CRY	Mary J Blige	Arista CD 74221393252 (BMG)
35	28	RUNNIN'	The Pharcyde	Go Beat GDDX 142 (F)
36	30	GOOD THING	Eternal	1st Avenue/EMI CD CD6M 419 (E)
37	33	DOWN LOW (NOBODY HAS TO KNOW)	A Kelly featuring Ronald Isley	Jive CD JIVERCD 292 (BMG)
38	31	LIFTED	Lighthouse Family	Wild Card 5779431 (F)
39	36	HIP HOP DON'T YA DROP	Honky	Higher Ground HIGHS 11 (SM)
40	NEW	SEARCH FOR THE HERO	M People	Disconstruction 74321287361 (BMG)

DANCE SINGLES

Pos	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	FOR WHAT YOU DREAM OF	Bedrock featuring KYO	Stress 12STRX 23 (F)
2	NEW	FEEL MY BODY	Frank D Mix/Right featuring Krensis	Ministry CD/UTV 197R09 (E)
3	NEW	FREEDOM (MAKE IT FUNKY)	Black Magic	Positive 12TVKX51 (E)
4	NEW	DOIN' IT	LL Cool J	Def Jam/Island 120EF 15 (F)
5	NEW	TRIPPIN' ON SUNSHINE	Pizzaman	Cowboy 12LDA3 32 (F)
6	NEW	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat featuring Jamiroquai	RCA 74282K1 62 (SRO)
7	1	HEAVEN	Sarah Washington	A&M PM 5815531 (F)
8	NEW	DOWN TO EARTH	Grace	Perfecto PERF 1207 (W)
9	5	THERE'S NOTHING I WON'T DO	JX	Interstate TABX 241 (F)
10	2	GET ON UP	Jodeci	MCA MCST 48010 (BMG)
11	NEW	SAVE US	Biza Science Orchestra	Jarvis Bay 12WB 38 (BMG)
14	NEW	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra EKR 2201 (W)
13	3	THE LOVER THAT YOU ARE	Pulse featuring Antoinette Robertson	Fire F726 (F)
14	NEW	BLAH	Heath Sheeha And Degreee Gunn Dappie	Pivacy PVS7 147 (E)
15	7	KLUBBHOPPING	Klubheads	A&M PM 561551 (F)
16	4	DESIRE	No Colours	Wild Card/Polydor 5763831 (F)
17	NEW	SQUEEK!	Bubble	Jackpot WIN 008 (ADD)
18	NEW	WHAT YOU NEED	Soft House Company	Fantastic UD123 (JMV/SM)
19	NEW	FIRE	Belief	Ouch! 0112 52 (RTM/DISC)
20	6	YOU'RE THE ONE	SWW	RCA 74321383311 (BMG)
21	NEW	IN TOO DEEP/DELUSIONS	JMJ & Flyconic	Moving Shadow SHAD00W 94 (SRO)
22	NEW	T-RAENON	Phoket	Dp-Art OP 1 (RTM/DISC)
23	NEW	I MUST STAND	Ice-T	Virgin SYND12 (E)
24	18	KEEP ON JUMPIN'	The Lisa Marie Experience	3 Beat/Tr 7X 271 (F)
25	NEW	JAZZ IT UP	Eric Madro Project	Slicity B/S/ten SR 1242 (Import)
26	NEW	THE BELLS OF REVOLUTION	Lemon 8	Trijopi Trax TTRAX 015 (RTM/DISC)
27	8	SCHONEBERG	Mammon	Hoo! Choo! HOO! 43 (RTM/DISC)
28	11	ONE FOR THE MONEY	Horace Brown	Motown 8665231 (F)
29	NEW	HIGH ON THE EDGE	House Trap II	Prohibit KULT 011 (RTM/DISC)
30	NEW	STARLIFE	Kimball & Dekkad	Multiple White 12WHTE 003 (V)

DANCE ALBUMS

Pos	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	THE SCORE	Fugees	Columbia 4635491/4635494 (SM)
2	5	NEW BEGINNING	SWW	RCA 07836364871/07836364874 (BMG)
3	2	IN THE MIX 96 - 2	Various	Virgin -V/TDNC 85 (E)
4	NEW	JEFF MILLS LIVE AT THE UJUD ROOM TOKYO	Various	React -REACTMC 77 (W)
5	NEW	A RETROSPECTIVE OF HOUSE 91-96 - VOL 3	Various	SDIMLP 5/SDIMMCS 5 (RTM/BMG)
6	4	I WILL SURVIVE (DOIN' IT MY WAY)	Chantay Savage	RCA 7432138321/7432138321A (BMG)
7	3	IN SIDES	Orbital	Internal TRJLP 197TRUMC 10 (F)
8	NEW	BACK IN MANHATTAN EP	Shaz	F Communications F 042F (V)
9	8	DANNY SAMPLING - LOVE GROOVE DANCE PARTY	Various	Metropole Music -LGMIC 1 (SMV/SM)
10	7	URBAN HANG SUITE	Maxwell	Columbia 4635951/4635954 (SM)

SPECIALIST CHARTS

1 JUNE 1996

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VIDEO

This Last	Artist Title	Label Cat No	16 3	STAR TREK DEEP SPACE NINE - VOL 4.5
1	FREE WILLY 2	Warner Home Video V03702	17 24	BILL WHELAN: <i>Riverdance-The Show</i>
2	AROUND THE WORLD WITH TIMON & PUMBA	Walt Disney V02702	18 13	THE COLEMAN
3	DOCTOR WHO - THE FILM	BBC BBCV5602	19 17	THE LION KING
4	MANCHESTER UNITED - 1995/96 REVIEW	Video Collection V02702	20 19	BARRY DENNIS
5	THE MADNESS OF KING GEORGE	Columbia TriStar V02683E	21 21	WALLACE & GROMIT - A CLOSE SHAVE
6	PSYCHONATS	Walt Disney V02702	22 20	THE FILES - FILE 2 - TOMMS
7	OUTBREAK	Warner Home Video V03020	23 18	ROB ROY
8	GORDY	Walt Disney V02702	24 24	LIVERPOOL OFFICIAL SEASON REVIEW 1995/96
9	STAR TREK VOYAGER - VOL 2.51	CIC Video V03020	25 25	WALLACE & GROMIT-THE WRONG TROUSERS
10	PLAY TIME	PolyGram Video G04700	26 26	THE MASK
11	SPEED	Fox Video 8303W	27 20A	NOODLEMAN 36
12	FOUR WEDDINGS AND A FUNERAL	PolyGram Video G03700	28 23	LEGENDS OF THE FALL
13	LIVE CAST RECORDING: Les Miserables In Concert	Video Collection V03626	29 28	DUMBS AND DUMBER
14	TRUE LIES	CIC Video V49700	30 22	TAKE THAT: Greatest Hits
15	BATMAN FOREVER	Warner Home Video V03700		

This Last	Artist Title	Label Cat No	16 3	STAR TREK DEEP SPACE NINE - VOL 4.5
1	LIVE CAST RECORDING: Les Miserables In Concert	Video Collection V03626		
2	BILL WHELAN: <i>Riverdance-The Show</i>	VCI V0304H		
3	TAKE THAT: Greatest Hits	BMG Video V42355003		
4	BASTIENNE By The Sea	PMA M/M/91/4772		
5	MICHAEL JACKSON: Video Greatest Hits - History	VLL S30002		
6	PJ AND DUNCAN: All The Times... Ever	Telstar Video V10203		
7	NEKUSON: WHEN I REMEMBER YOU	Warner Home Video V03020		
8	MARABON: ONEY	BMG Video V03020		
9	DANIEL O'DONNELL: The Classic Live Concert	RCA R1270019		
10	JUSTI: ABOUT THE SIBIRIAC	PalmStar Music		
11	TAKE THAT: Nobody Else - The Movie	BMG Video V42352203		
12	BON JOVI: Live In London	PolyGram Video G03700		
13	CARY NEWMAN: Live For Ever	Warner Music Video V03020		

INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)
1	BLUE MOON/ONLY YOU	John Allford	Love This LPVHS COX 9 (P)
2	MOVE MOVE MOVE (THE RED TRIBE)	1998 Men. U Fa Cup Sqd.	Music Collection MUMC01 (D) Cox
3	REBEL YELL	Scotter	Club Tots 062575 CLU (P)
4	ODDI AAMH CANTONA	1302 Drama/Unjustified	Dynamo DVDYD 5 (P)
5	FUN FOR ME	Moloko	Ecce ECCO 20 (V)
6	DO YOU UNDERSTAND	Almighty	Raw Power RAWP 1024 (P)
7	PEARLS GIRL	Underworld	Junior Boy's Own JBO 380252 (RTM/D)
8	CUT SOME RUG/CASTLE ROCK	Superior Quality Blue US05 (V)	Superior Quality Blue US05 (V)
9	SALE OF THE CENTURY	Bluetones	Islandent SLEEP 0112 (V)
10	THEME FROM S. EXPRESS THE...	S. Express	Rhythm King SEXY SKD (P)
11	THE WAY IT IS	Chameleon	Stress CDSTR 65 (P)
12	VERNON'S WONDERLAND	Vernon's Wonderland	Eye-O Classics EYELC 1042 (V)
13	DON'T LOOK BACK IN ANGER	Daxis	Orcaflex CRESCO 321 (3MV/V)
14	WHAT EVER	Daxis	Creation CRESCO 198 (3MV/V)
15	DIAMETRY'S ALCOHOL	Daxis	Creation CRESCO 198 (3MV/V)
16	OLD GINGER	Ash	Infectious INFECT 3010 (RTM/D)
17	SOME MIGHT SAY	Daxis	Creation CRESCO 204 (3MV/V)
18	WONDERWALL	Daxis	Creation CRESCO 215 (3MV/V)
19	SCHOMBURG	Merrimon	Hon! Choons HOJ042 (4) (RTM/D)
20	LIVE FOREVER	Daxis	Creation CRESCO 185 (3MV/V)

INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)
1	1977	Ash	Infectious INFECT 4002 (RTM/D)
2	(WHAT'S THE STORY) MORNING...	Sliper	Creation CRESCO 198 (3MV/V)
3	THE IT GIRL	Oceanic	Islandent SLEEP 012 (V)
4	DEFINITELY MAYBE	Oceanic	Creation CRESCO 198 (3MV/V)
5	PARANOID & SUNBURNT	Skunk Anansie	One Little Indian TPLP 595D (P)
6	EXPECTING TO FLY	Bluetones	Superior Quality BLUECO 054 (V)
7	SECOND TOUGHEST IN THE INFANTS	Underworld	Junior Boy's Own JBO 38024 (4) (RTM/D)
8	PSYCHIC KARAOKE	Transglobal Underground	Nation NATION 190 (RTM/D)
9	THE NORTH UPROAR	Bluetones Uproar	Heavenly HVNLP1 024 (P)
10	HEADSTATES	Stam	Same Recordings SOMRCD 5 (RTM/D)
11	GANGSTA'S PARADISE	Coofia	Tommy Boy TB CD 114 (RTM/D)
12	OUR HAPPY HARBOUR	Scotter	Club Tots 060282 CLU (P)
13	INFORNMENT?!	Pitch Shifter	Eraiche MOSH 137CD (V)
14	POST	Björk	One Little Indian TPLP 312 (P)
15	DO YOU LIKE MY TIGHT SWEATER?	Moloko	Ecce ECHIC 7 (P)
16	LOVE YOU	Lush	4AD CAD 060402 (RTM/D)
17	CASANOVA	Divine Comedy	Satana SETCD 25 (V)
18	VISIBLE WORLD	Ecchobilly	Fetus FALUO CD 3 (3MV/V)
19	VISIBLE WORLD	Jan Garbarek	ECM 529082 (P)
20	OLD-NEW-BORROWED-BLUE	Fairport Convention	Woodwards WRCD 028 (P)

ROCK

This Last	Title	Artist	Label (distributor)
1	TO THE FAITHFUL DEPARTED	Cruciataries	Island CD 8048 (F)
2	GARBAGE	Garbage	Mulhousm D 31450 (RTM)
3	THE GREAT SOUTHERN TRENDKILL	Pentastar	East West W53676 1002 (W)
4	EVL EMPHIRE	Rage Against The Machine	Eye 4811012 (SM)
5	BALLBREAKER	AC/DC	East West W53676 1782 (W)
6	REGULAR URBAN SURVIVORS	Terronision	Total Vegas VEGAS 3 (J)
7	NORTHERN UPROAR	Northern Uproar	Heavenly HVNLP 122D (V)
8	THE SUN IS OPENED OUT	Longpigs	Mother MUMCD 9602 (F)
9	MADE IN HEAVEN	Queen	Parlophone CDPCS5 167 (E)
10	CROSS ROAD - THE BEST OF	Bob Jovi	Jambco 522932 (F)

This Last	Title	Artist	Label (distributor)
1	ASTRO CREEP 2000	White Zombie	Geffen GED 24006 (BMG)
2	TIMY MUSIC...	Stone Temple Pilots	Arista 754278212 (W)
3	NEVERMIND	Nirvana	DGC DDCD 24405 (BMG)
4	SO FAR SO GOOD	Went Adams	ASM 5401572 (F)
5	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 536245232 (W)
6	THESE DAYS	Ben Jovi	Mercury 5282482 (W)
7	VAULT - GREATEST HITS 1980-95	Dee Leppard	Wedgeback RHL 528572 (J)
8	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 24222 (BMG)
9	ROOTS	Sepultura	Roadrunner RR 8200 (P)
10	WELCOME TO THE NEIGHBOURHOOD	Man! Star!	Virgin COV 27912 (E)

COUNTRY

This Last	Title	Artist	Label (distributor)
1	TIMELESS	Daniel O'Donnell/Mary Duff	Ritz RTZCD 707 (P)
2	FRESH HORSES	Garth Brooks	Capitol CDGB 1 (E)
3	IN PIECES	Garth Brooks	Liberty CDSET 2212 (E)
4	JINGUNE	KD Lang	Sire 759268402 (W)
5	ESPECIALLY FOR YOU	Daniel O'Donnell	Ritz RTZCD 703 (P)
6	I FEEL ALRIGHT	Steve Earle	Transatlantic TRACD 227 (P)
7	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MC 1134 (BMG)
8	LIVE! CLEAR SKY	George Strait	MCA MC 1140 (BMG)
9	THE LAST WALTZ	Daniel O'Donnell	Ritz RTZCD 605A (P)
10	INFAMOUS ANGEL	Iris De Ment	Warner Bros 536245232 (W)

This Last	Title	Artist	Label (distributor)
1	BORDERLINE	Brooks & Dunn	Arista 0782188102 (BMG)
2	STONES IN THE ROAD	My Chapin Carpenter	Columbia 476782 (SM)
3	MY LIFE	Iris De Ment	Warner Brothers 536245432 (W)
4	WRECKING BALL	Emmylou Harris	Graveway GRACD 102 (F)
5	TRAIN A COMIN'	Steve Earle	Transatlantic TRACD 111 (BMG)
6	WHAT A CRYING SHAME	Mavericks	MCA MCAD 10951 (BMG)
7	STARTING OVER	Reba McEntire	MCA MC 11264 (BMG)
8	JO DEE MESSINA	Jo Dee Messina	Curb CURCD 023 (F)
9	NO FENCES	Garth Brooks	Capitol CDSET 2136 (E)
10	ENDLESS SEASONS	Rainn Family	Parlophone CD 225 (V)

JAZZ & BLUES

This Last	Title	Artist	Label (distributor)
1	VISIBLE WORLD	Jan Garbarek	ECM 522982 (3N/P)
2	THE NEW GROOVE	Various Artists	Blue Note CDPP35934 (E)
3	FOREVER ELA	Ella Fitzgerald	Verve 5239372 (P)
4	LIGHT TO DARK	Ronny Jordan	Island CD 8047 (F)
5	BREATHLESS	Kenny G	Arista 0782218402 (BMG)
6	NOTHING BUT THE BLUES	Various Artists	TPA ULTC0007 (EUK)
7	ESSENTIAL ELLA	Ella Fitzgerald	Verve 5239302 (F)
8	LIVE! THE REAL DEAL	Buddy Guy	Silverstone ORECD 58 (BMG)
9	THE BEST OF BOB JAMES	Bob James	Renaissance CDSCD 807 (BMG)
10	WE THE PEOPLE	Groove Collective	Impulse 11MP 11032 (BMG)

T SHIRT CHART

This Last	Act	description	merchandising company
1	Oasis	Deco	Underworld
2	Travis	logo	Underworld
3	Wallace & Grommet	Chinese Dish	Viz
4	X-Files	Screen	Viz
5	Toy Story	M. Palato Head	Distribution Network
6	Wallace & Grommet	TPA	Distribution Network
7	Travis	Renton	Underworld
8	Travis	Choozie Life	Underworld
9	Beavis & Butthead	Testes	Big Hit
10	X-Files	X-logo	Distribution Network

NIGEL KENNEDY

MOVING IN A NEW DIRECTION

Uninhibited persona and loud proclamations for Aston Villa aside, Nigel Kennedy is best known for his achievement of taking classical music, and the violin in particular, to a greater audience than arguably any other artist.

Back in 1989, his peerless interpretation of Vivaldi's Four Seasons sold more than a million copies. It also made him the first classical music pop star and cemented his reputation as a virtuoso musician and interpreter.

Releases from Kennedy dried up in 1992, a hiatus partly enforced by a painful neck condition requiring surgery but, more importantly, because he felt he had gone as far as he could with classical music at the time.

"The fact that I didn't record anything for a couple of years was because I was determined to do my own thing," he says. "The only way that anyone was going to get any material out of me was if I was allowed to do my own thing—it was a better-than-nothing type vibe."

Kennedy's search for fresh inspiration has resulted in his first album for four years and his debut as a composer. In recognition of his new approach, it has seen him move from the Classics division to EMI UK under managing director Olive Black. "It's like a debut in a way for Nigel," says Black. "But it's a very accomplished one, quite diverse and with haunting melodies. I want EMI to be rich with great talent and Nigel is as near as we get to having a musical genius in this country."

The album, *Kafka*, owes its genesis to Kennedy's infatuation with Jimi Hendrix (his attempt to release covers of Hendrix tracks was shelved because of disagreements with the guitar hero's estate) and his collaborations with artists such as Robert Plant and Kate Bush.

"They certainly gave me confidence. I

know if musicians like that approved of what I was doing, I wasn't being purely self-indulgent," he says.

Writing and recording his own material seemed to be a natural progression of his development as an artist. "All the people I admire have started off interpreting music before going on to write their own. Miles Davis began with the classics, Beethoven began with Mozart. It seems totally normal to me when you look at the contemporary music world."

To this end, he spent two years writing and recording the album with Peter Gabriel's producer Dave Bottrill and 33 musicians including Stéphane Grappelli, Jane Siberry, Brix E Smith and Stephen Duffy.

Recording took place last year at Rockfield in Wales, where Kennedy found himself sharing the residential complex with Oasis. Between games of football, he found time to swap ideas with Noel Gallagher. "It was quite refreshing to hear their stuff. They're portrayed as animals but he's a very open-minded person," says Kennedy.

Kafka is a genre-defying work that broadly covers Celtic, classical, jazz and popular music. Its tracks swing from melodic interludes like the opener Autumn Rainets to the spherically collated vocal styles on From Adam To Eve. It even features a furious workout, *I Believe In God*, the complete with sampled chants of "Ooh-ah Paul McGrath" taken from Villa Park's Holbe End. Diverse and accomplished it may be but James Jolly, editor of *Gramophone* magazine, is sceptical about its chances of tapping into the classical market. "I think he will have to find a completely new market," he says, "but no-one has ever really managed to cross so extremely from one area to another. Nor is the violin an instrument readily associated with pop music."

Black, however, points to the world

market where Kennedy possesses great standing, particularly in Europe and South East Asia. Nevertheless, he adds, "We're taking a long-term view of this album and of Nigel as an artist in his new direction. This is an album for music lovers, it will appeal to anyone who loves music."

Marketing director Tony Harlow adds, "We're not looking at Nigel Kennedy, classical artist, we're looking at Nigel Kennedy, contemporary composer. We feel this is an album-led project and one in need of creative marketing but not over-creative marketing."

To this end, new head of A&R Nick Robinson has been talking to top dance artists including Herbaliser and William Orbit with a view to remixing tracks for club play to expose Kennedy to a younger market. And the track *Melody In The Wind* is being sent to a number of advertising agencies in an attempt to have it adopted as a TV or ad theme.

Kennedy intends to tour with the album in the autumn. "There's such a diversity of material that I need to choose the right musicians to encompass those styles otherwise we'll end up with the Nigel Kennedy Philharmonic," he laughs.

"And I don't want the sort of venues where everyone is throwing drinks around during quiet moments. I would love to play somewhere like Glastonbury next summer, too."

Mike Pattenden

OCTOPUS SHEARER'S MAGIC CASTS A SPELL

Food Records has long had its finger on the A&R pulse, scoring huge successes with Jesus Jones, Blur and Shampoo. And the latest hot tip off the label's production line is Octopus, who are poppy enough to follow their stablemates to stardom.

Food Records boss Andy Ross is particularly enthusiastic about his bands that record companies are trying to sign at the moment, but Octopus pias over all of them combined.

Frontman and main songwriter Marc Shearer (pictured) is somewhat more reticent. He says, "Octopus aren't doing anything new, but we are trying to do something fresh, which I believe is far more difficult."

Octopus were signed by Ross last September after they were brought to his attention by former Levitation drummer David Francolini.

"He brought a tape in and it was really very good," Ross says. "They went from sounding like early

Supergrass to Love and psychedelia."

Mike Smith at EMI Music Publishing was similarly impressed. "It quite surpassed anything I'd heard for a long time," he says. "I have seldom come across a band with as much breadth to the songwriting."

Already sold on the tape, Ross met the band and signed them without seeing their live.

"Meeting them made up my mind," he says. "They were in their early twenties and were incredibly intelligent, good-looking lads who were entertaining and very witty. It was the complete package. But I must admit I was relieved the first time I saw them live and found they were as good as I'd suspected."

Smith feels their potential is huge. He says, "I believe they could go as far as they want to—they could achieve multi-million international sales."

Tony Wadsworth, managing director of Food parent Parlophone, also feels they can translate internationally.

"What I'm getting from playing initial tracks to European territories is a lot of interest and excitement. Our sister companies think they can go for it now."

Octopus are touring as support to Sleeper as an eight-piece including a horn section. Horris, plus string sections, will also feature on the debut album, which is being produced by Francolini.

Shearer's confidence is reflected in the band's stage performance. Smith says, "They are one of the few bands that actually look more comfortable on a bigger stage. This is extraordinary when you consider they have only been playing live for the past three or four months. Marc is an extremely charismatic frontman."

The band's second single *Your Smile* is out on their first UK headline tour. Catch them now, before this eight-legged groove machine becomes one of the summer's hottest acts.

Andy Bradshaw

Act: Octopus Project; single Label: Food; Songwriters: Octopus; Publisher: EMI Music Publishing; Producer: Dave Francolini; Studio: Sawmills; Released: June 10

PLACEBO

STEPPING OUTSIDE THE BOUNDARIES

In the annual rush to snap up The Next Big Thing, one of the most prominent names on everyone's lips last year was London-based trio Placebo, who sparked a bidding war on the back of one single, Bruise Pristine on Fierce Panda, and just a handful of gigs.

The race was eventually won by Virgin subsidiary Hut which signed the band to a multi-album deal in February.

Managing director Dave Boyd was attracted to the band by the strength of their songs. He says, "I liked the darker side of their take on pop and the undercurrent of sexuality that was going on."

Faced with a barrage of offers from their fifth gig onwards, Placebo attempted to keep their heads and, with the help of solid management from Riverman Promotions duo Dave McLean and Alex Weston, concentrated on gaining valuable experience.

"We didn't want to get carried away with all the attention," says American-born singer Brian Molko, looking back on the goldrush. "We felt virginal and we wanted to build some confidence singing because this was the first band

any of us had been in that's ever received any attention."

What convinced them to sign to Hut eventually was creative control and the label's indie sensibility. "It was most important to us that we have final say on the creative side," says Molko. "We're a band that likes to experiment and we need to be able to step outside boundaries and take risks rather than work to a formula."

The result of the creative leeway given to them can be heard on their current single 36 Degrees and the eponymous album which is due just five months after they inked their deal. Recorded in Dublin during March, it captures the band's forceful guitar-driven intensity, songwriting nous and left-of-centre approach.

This is due in part to the fruitful relationship they struck up with Chicago producer Brad Wood, founder member of the much-lauded Tortoise and mentor to acts such as Veruca Salt and Lis Piazir.

"It was obvious from the outset that we both wanted to do the same things - to produce a modern, forward-looking

Artist: Placebo Project album Label: Virgin

MARTIN OKASILI

WEA AIMS FOR LONG-TERM SUCCESS

Martin Okasili is guaranteed couple inches from the outset, purely by virtue of being that rare thing - a black Irishman.

But although rarity value makes him stand out from the crowd, WEA A&R general manager Mickey D is adamant that 22-year-old Okasili is a long-term commitment as a serious album artist.

He says, "I first came across him in 1994 when I was still at EMI, but I was delighted to make him my first signing at WEA. I see Martin as one of the most fulfilling projects of my career in A&R, and I see him as a slowburning artist who will seriously catch fire after a spell."

Such claims are common in the music industry, but the two-year period WEA has spent allowing the London-born, Craigavon-bred Okasili to develop his storytelling abilities into songs the world can hum have paid dividends.

And Okasili has developed from just another promising singer/songwriter into one WEA is putting its full weight behind. The first fruits of his labours is the Survival Technique single which comes out on July 1, to be followed by an album The Invisible History Of The Black Celt on July 29.

The label is confident of a significant impact, Mickey D says, "The songs have always been there, but we've taken our time so that the music matches the phenomenal, almost poetic quality of Martin's songwriting."

Okasili's five-piece band are an expert bunch, whose enthusiasm on stage for the material ensures they never lapse into mure terrain.

Okasili says the band were carefully chosen and the full line-up was only decided when he felt a resonance with each member. He says, "They create a really wicked vibe. They just don't turn up and do the gig - they put a lot of themselves into the performance."

The live show is impressive, with Okasili cutting an imposing dreadlocked figure. The songs vary wildly, from soul and rock all the way through to Irish trad, which sounds odd but works surprisingly well.

Okasili's diversity is partly due to his being one of the few blacks in Northern Ireland, a fact which has moulded his philosophies and outlook on life.

He says, "Being black meant that I was a complete outsider. The nationalist and loyalist communities are so polarised and have invested so much in their own cultures that there's very little room for people who don't fit in a neat pigeonhole."

As a result, Okasili left Craigavon for London at 18 to be around black culture, but he's never lost sight of his Irishness. He says, "Nobody can take that away from me. The album is all about me putting all my cards on the table and showing I'm as much a product of Ireland as anyone else who grew up there, but my blackness gives me another context."

Okasili has only played seven live gigs to date, but plans are afoot to get him on the road in the summer. The live show is good already and as Mickey D says, "Give him another 10 gigs and we'll be talking about a phenomenal performer."

Leo Finlay

Act: Martin Okasili Project album Label: WEA Songwriter: Okasili Publisher: Warner Chappell Producer: Okasili, Paul Gladstone-Beid Studio: Matrix Released: July 29



Brian Kennedy is the singer with the second chance. Having been signed to RCA and released the well-received album The Great War Of Words in 1990, the Irish singer was later dropped by the label.

But now he is back on RCA and, on June 10, the spinetingling first single from Kennedy's forthcoming album is released.

The title, A Better Man, may be appropriate. Kennedy's vocal ability has never been in doubt, but the singer says, "After I was dropped, I went off, cut my hair, reminded myself who I was and decided that what's most important is just my hat. Singing is what I've been put on this earth to do."

After that, things started to happen, when Kennedy met and started performing with Van Morrison. He toured extensively with Morrison's Blues & Soul Revue, is featured on the resulting live album, and performed with Morrison before US President Bill

Artist: Brian Kennedy Project album Label: RCA

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
A	melodious Nineties punks from Leeds via Lowestoft	WARNER CHAPPELL PUBLISHING	Andrian Adams	worldwide exclusive publishing	Stewart Feeney - "The Americans are very vibed up about it"
COCTEAU TWINS	atmospheric pop trio	SONY MUSIC PUBLISHING	Raymond Colfer	worldwide exclusive publishing	Blair McDonald - "Their old deal had come to an end"
ELKA	five-piece London foursome	SONY MUSIC PUBLISHING	Nectan Management	worldwide exclusive publishing	Charlie Pinder
KENICKE	spiky Sunderland foursome	EMIDISC	Danilo Moscardini	albums deal	Bob Stanley/Pete Wiggin/Tris Penna - "Great songs, fantastic look, worldwide potential"
MICKY GREANEY	Birmingham-based singer with 12-piece band	TASTE MEDIA	none	three-album deal	John Leckie
SEAN MAGUIRE	former TV actor turned pop singer	WARNER CHAPPELL PUBLISHING	Ian Allen	worldwide exclusive publishing	Mike Saulit - "He's high profile, in the charts, and is developing his writing"
RONI SIZE	highly-creative Bristol jazzlist on the 'Arista' Loud	BUCKS MUSIC	Heavyweight Management	worldwide exclusive publishing	Simon Platz/Kirsty Booth - "The best drum and bass troupe around"
SOURCE DIRECT	late teen jungle duo from St Albans	SCIENCE/VIRGIN	self-managed	five-album deal	Steve Brown - "They do the most dark drum and bass"
SPEAKING IN TONGUES	south London techno duo	BLUNTED VINYL/ISLAND	self-managed	singles deal	Jim Reid - "It's leftfield UK dance music at its best"
SYMPOSIUM	sought after energetic London punk pop group	INFECTIOUS	Hugh Gladstones	three album deal	Korda Mahan

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

TALENT

One to WATCH
THE FRANK AND WALTERS
It's been nearly three years since their last album, but Cockburn & Smith return with a long-awaited acoustic album supporting The Dublin Comedy arena, a year and their new single Indian Ocean is their most mature work to date.



record that was not retro in any way," says Molko. "Basically, we wanted a partner in crime, not someone who was going to put a sheen on it. Brad was perfect."

The album—featuring analogue synths, toy pianos, a karaoke guitar and didgeridoo—is passionate,

intelligent and committed but, most importantly, it rocks.

"I think it's one of the best debuts I've ever heard," says Boyd. "We've been playing live here constantly since it was finished. It's not Britpop or American indie, it's a different take. I hear bits of Smashing Pumpkins' Gish and early

U2, but all with their own stamp. All the songs were ready before they were signed. I knew their struggles but I wasn't sure what kind of life they'd have when they were finished and Brad and the band exceeded all our expectations on that front."

The strongest element in the final mix remains Molko's impassioned, almost-feminine vocals which contrast with the feverish guitar attack. "Our intention was to create a triangle of sound where the instruments could breathe. We didn't need to stick my voice up in the mix because it's so distinctive anyway," says the singer, who cites Tim Buckley, Janis Joplin and Kristin Hersh as his influences.

For record manager Paul Collins, the aim is to build on the positive vibe which has greeted the band. "We see it as a project aimed right at the indie market to begin with, but it's a long-term one which we want to watch grow. The Evening Session has been great and their response demonstrates that Facedo need not over-hype or over-market. We aim to go with the flow," he says.

The band are undoubtedly off to a flying start—not least in Europe where they recently supported David Bowie at his request.

Their own headline tour begins on June 2 followed by more dates with Bowie. Boyd says, "I was pleased to see they were as happy in a stadium surrounding as they were in the Dublin Castle, they have the sort of confidence that could see them grow rapidly."

Mike Pattenden

TRACK BY TRACK

Come Home

A re-recorded version of February's single. "It was written in 20 minutes—the only instant song in our repertoire," says Molko.

Teenage Angst

An instant hookline makes this a surefire future single release. "The most important pop moment on the record."

Bionic

"The delivery is quite calm—it's like the rhythm of locking."

30 Degrees

"It's just another body temperature so this is about someone who's hot but cold-blooded."

Hang On To Your ID

A title reminiscent of the Brian Wilson song. "A kind of means check yourself before you wreck yourself."

Nancy Boy

Already famous for the lyric "Eyehole in a paper bag, best lay I ever had." "It refers to that old joke about having sex with someone with a paper bag over their head."

I Knew

Featuring didgeridoo and guitar fed through Putney synths a la Stereolab.

Bruise Pristine

The band's first single, a double A-side for Force Records. "I'm not sure what this is about really, we've been doing it so long."

Lady Of The Flowers

"A pretty simple love song, but an impossible love about two people who can't get a together."

Swallow

"We wrote this on acid. We switched instruments and came up with a psychedelic tuning. The vocals were said off the top of my head into a dictaphone."

BRIAN KENNEDY

SINGER GRABS HIS SECOND CHANCE

Clinton in Belfast last December.

RCA's head of A&R Mike McCormack is the man who dropped Kennedy and then, 18 months later, re-signed him. "Brian has grown up much more as an artist," he says. "His live performances are fantastic and now he's prepared to do the arduous work that is required of modern artists."

McCormack adds, "Kennedy's manager Simon Fuller deserves a lot of credit for believing as well as Brian, keeping him touring and putting him together with the co-writers that have produced such quality songs on the album."

Kennedy has been working with writers of the calibre of Andy Hill, Fairground Attraction's Mark Nevin, The Blue Nile's Paul Buchanan, Callum Malcolm and Bob Howard. And producing the album is Steve Lipson, the man behind the multi-platinum albums of Fuller's other client, Annie Lennox.

Lipson says, "The songs come in all shapes and sizes, some are rhythmic, some are acoustic. But, finally, it comes down to Brian. When he opens his mouth, he sounds great. It is very much his record."

Kennedy says he initially considered

the album as a rerecorder of passion. "It starts as an affair is about to begin, then happens at full pelt and finally ends because it hasn't worked out."

Kennedy's ability to convey the heartfelt emotion of this experience is evident in the songs Lipson so far completed.

"I love how Steve has made my voice sound," says Kennedy. "It has been a tremendous learning curve watching the way he creates a soundscape."

Lipson says, "The approach was to see how interested Brian would be in new directions. Sometimes there was initial resistance, followed by considerable interest."

That is what happened with A Better Man. Originally written by Phil Pickett, Kennedy admits he was not keen on the lyrics and arrangement. "But Steve suggested I write some new lyrics and, within two days, we had a completely new take on the song."

Kennedy has co-written all but two

of the tracks on the album, but he stresses that he considers himself, first and foremost, as a singer.

"With the first album, I was classified as a singer-songwriter," he says. "But there is great merit in singing and reinterpreting other people's songs. Van Morrison has taught me that it's all about dynamics and not being afraid to sing other people's songs and making them your own."

RCA managing director Hugh Goldsmith adds, "Brian is an incredible talent and we don't need an incentive scheme to promote him. All we need to do is put him on the road and get people to hear him."

"Lucky, the support from key media people has been very strong and the single has already been A-listed by Capital Radio."

"We've totally committed to Brian, but we don't need to break him overnight as the album is just full of great songs." David Knight

Project single Label: RCA Songwriters: B Kennedy, J Lind, P Pickett Publisher: Chrysalis Music/EMI/Virgin Music/19 Music Producer: Steve Lipson Studio: Aquarium Released: June 10

STEVE LAMACO ON A&R

Just when you thought the all-girl fronted group thing had reached overload, here comes another one. **Tampans** look like they've been kitted out from the racks of Anne Summers and Acupuncture and they sound like—if anything—Fluffy without the fluff. Their gig at Camden's HQ club was one of those nights where you go out expecting nothing and, by chance, find something that makes sense. To be honest, I didn't even know they were on the bill, but you can't ignore a group like this. Four girls, seething and mocking and sounding like they want to run a rusty coin down the side of your car. They ended with a ravid cover of Consolidated's You Suck and a screech of something like "You've Had Tampans". Labels will be all over them. This is the sort of

unexpected thrill factor that happens at HQ. As well as nurturing the post-modern pop of Orlando et al, Thursday night's Club Skinny has also played host to various raw groups. Among them, **Brassy** played the HQ a couple of months ago, looking like they'd nicked their act from the back of Elastic's van. But two months down the line, the four-piece are coming on apace. There's more edge and attitude now, if their recent gig at Highbury Garage is anything to go by. Gone are the Elastic references, replaced by a confident, spiked up guitar sound....Staying on the female fronted front, the support band at the Garage, our friends **Posh** (who are handled by Menswear's management), pulled a huge group of A&Rs to see their giddy twist on commercial indie pop.

A debut seven-inch is imminent, featuring the summery, circus ride tune **Mermaid**....It can't be long before someone invents a new scene around some of these bands. You could make a case for Posh and Tampans both being the bastard offspring of punk and Romo. They've gone in different directions, but they both suggest a fascination and frustration with the state of pop in the first four months of this year....All this and we haven't mentioned the great **Kenickie** yet. They've signed to EMIDISC and their Skillflex EP is reissued on CD for anyone who missed out on the limited seven-inch.

● Steve Lamaco co-hosts Radio 1's Evening Session, Mon-Thu, 7pm-9pm.



PURE MORNING

With Radio 1's new pop-based four-piece based in the post-Britpop era and aware of spawning stars of disorienting and guitar roughness. Mon, etc.

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ALDOF Sinking	East West	June 3	☐	The album will be press advertised in music titles including <i>Melody Maker</i> with HMV. There will be displays with independent retailers and promotion around four dates.
THE CRISIS CHILDREN One More Time For The Stupid People	Neat Metal	May 27	☐	There will be advertising in <i>NME</i> , <i>Melody Maker</i> , <i>Kerrang!</i> , <i>Metal Hammer</i> , <i>Terrorizer</i> and <i>The Organ</i> . The album will feature on HMV listening posts and there will be a melo/rock in the fanbase.
GLORIA ESTEFAN Destiny	Epic	June 3	☐	National ads on GMTV and ITV will be backed by extensive national and women's press advertising and a nationwide poster campaign to support this release. In-store it will be displayed by multiples and independents.
GABRIELLE Gabrielle	Go! Discs	May 27	☐	There will be advertising in <i>Metal Hammer</i> , <i>Terrorizer</i> and <i>Kerrang!</i> to support this release.
HOLCAUST Spirts Fit	Neat Metal	May 27	☐	There will be ads on Capital and an extensive postcard and fanbase campaign. Ads will run in the teen press and there will be retail displays.
SEAM MAGUIRE Spirit	Parlophone	June 3	☐	Press ads, including some teasers, will run in <i>Kerrang!</i> , <i>Metal Hammer</i> , <i>Big Issue</i> (with Tower), <i>NME</i> and <i>Q</i> . There will be posters in key cities.
METALLICA Load	Mercury	June 3	☐	There will be ads in <i>NME</i> , <i>Melody Maker</i> , <i>Kerrang!</i> , <i>Metal Hammer</i> , <i>Terrorizer</i> and <i>The Organ</i> . The album will feature on HMV listening posts.
PROFUND ROSSO To Live And Die In The UK	Neat Metal	May 27	☐	The release will be promoted with press ads in <i>Kerrang!</i> , <i>Metal Hammer</i> and <i>Terrorizer</i> .
WRAITH Riot	Neat Metal	May 27	☐	National ads will run on ITV and Channel Four. Press ads and posters will be backed by ads on Capital, Jazz FM, Kiss and specialist shows.
VARIOUS Best Of Acid Jazz	Global	May 27	☐	National Channel Four and regional ITV ads will promote this release, which is also being advertised on Melody and Capital Radio.
VARIOUS Café Latino	Telstar	June 3	☐	This compilation of football anthems, including the Euro 96 TV theme <i>Ode To Joy</i> , will be radio advertised nationwide on AM and FM displays. There will also be a poster on Chelsea Bridge Tower and in-store displays.
VARIOUS England's Glory	EMI Premier	May 27	☐	The album will be nationally advertised on Channel Four and regionally on ITV.
VARIOUS Funkmaster Mix	PolyGram TV	out now	☐	Ads will run nationally on Channel Four, regionally on ITV and on BSkyB, MTV and The Box. There will be radio and music press ads and posters.
VARIOUS Ladykillers	PolyGram TV	out now	☐	National Channel Four and regional ITV ads will be backed by press ads, posters and spots on Kiss, Galaxy, Choice and ILR shows.
VARIOUS LoveMan	EMI TV	June 3	☐	This release will be supported by an extensive national TV and radio advertising campaign, supported by nationwide posters.
VARIOUS Massive Dance Mix 96	Telstar	May 27	☐	The release will be advertised nationally on Channel Four and Sky and regionally on ITV. There will be radio ads on Capital and Virgin which are running competitions and promotional weekends.
VARIOUS Movie Killers	Telstar	June 3	☐	This three-CD DJ mix compilation will be promoted with a nationwide club tour and press ads in <i>Loaded</i> , <i>M8</i> , <i>Muzik</i> , <i>NME</i> , <i>Melody Maker</i> , <i>Just 17</i> , <i>TOTP</i> and <i>The Clothes Show</i> . Radio will be backed by posters.
VARIOUS National Anthems	Dino	June 3	☐	This collection of 20 of the world's most famous operas will be backed by press ads in <i>BBC Music Magazine</i> , <i>Classic CD</i> and <i>The Guardian</i> .
VARIOUS Opera Collection	Warner Classics	May 27	☐	PO5 material and ads on <i>Melody FM</i> .
VARIOUS 100% Pure Groove Volume 2	Telstar	May 27	☐	The album will be promoted regionally on ITV and nationally on Channel Four and BSkyB. Radio ads will run on Capital, Kiss and Jazz FM.
VARIOUS Pure Jazz Moods	Dino	May 27	☐	A three-week campaign will include ads on GMTV and in ITV regions. There will be radio ads on Jazz FM, Heart, Melody, Capital Gold and ILR.
VARIOUS Rap Flavaz	Sony Concept TV	June 3	☐	Regional Channel Four and ITV ads will be backed by satellite TV and radio spots. There will be extensive press ads and in-store displays.
VARIOUS Sisters Of Swing 2	PolyGram TV	out now	☐	The release will be nationally advertised on Channel Four and satellite channels and regionally on ITV. Ads also run on Capital, Choice and Kiss.
VARIOUS Swing Mix 96	Telstar	out now	☐	There will be national Channel Four and regional ITV ads plus radio advertising and a street poster campaign in London and Birmingham.
VARIOUS True Brit	PolyGram TV	June 3	☐	There will be extensive regional ITV ads to support this release plus national TV advertising on Channel Four and satellite stations. Radio ads will run on Virgin.
VARIOUS Vival Europop 96	warner.asp	May 27	☐	The release will be nationally TV advertised on Channel Four, ITV and satellite and radio advertised on specialist and regional stations. There will be specialist press ads, nationwide posters and retail displays.

Compiled by Sue Sillitoe: 0181 767 2255

☐ TV ☐ RADIO ☐ PRESS ☐ POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



GLORIA ESTEFAN - DESTINY
 Record label: Epic
 Media agency: DPA
 Media executive: Paul O'Grady
 Product manager: Paul McGhie
 Creative concept: Nancy Donald
 Destiny - Gloria Estefan's first English language album of new songs for five years - is being given an extensive marketing push by Epic, which is

aiming its campaign at the female buyers who form the bulk of her fanbase. From its release next Monday, Destiny will be advertised on GMTV (with WH Smith) for one week, followed by further national ITV ads (with Woolworths) during the second week. Press ads will run in the *Daily Record* with Menzies, *OK* and *Hallo* with *Our Price*, the *London Evening Standard* with Tower and the *Daily Mail* with WH Smith. The release is album of the week with WH Smith and Woolworths and there will be in-store and window displays with all multiples and 200 independent retailers.

COMPILATION



RAP FLAVAZ
 Record label: Sony Concept TV
 Media agency: DPA
 Media executive: David Swannell
 Marketing manager: Lisa Buckler
 Creative concept: In-house
 With rap now established as an impressive chart force, Sony Concept TV is releasing a double CD aimed at 15 to 24 year olds which features recent

crossover hits from artists such as Coolio, Luniz, Skee-Lo, Cypress Hill and Busta Rhymes. Rap Flavaz - due to be released next Monday - will be promoted with a regional Channel Four and ITV advertising campaign and radio ads on Kiss, Choice and Galaxy. There will also be advertising on satellite television channels and press ads will run in *Hip Hop Connection*, *Touch*, *Echoes*, *NME*, *Sky* and *Loaded*. In-store campaigns will run with Woolworths, HMV and *Our Price* and will include some co-op advertising.

BEHIND THE COUNTER

PAUL KRAMER, Track Records, Borehamwood

"It was back to earth with a bump this week after last week's runaway success with George Michael. We sold more than 250 units and it was our biggest first week seller in more than 12 years of trading. The fact that our local Woolies had closed for a refit certainly helped and now that it has re-opened we're maintaining our competitive edge by selling Top 20 CD singles at £2.99 or less. The Lightning Seeds have flown out and we're betting on other Top 10 entries for Peter And, Bryan Adams, Celine Dion and M Beat/Jamiroquai. Our personal favourite is the eponymous Ben Folds Five album and we reckon the forthcoming Blue Nile album will be worth the six-year wait. I'm off to one of EMI's meetings that will preview product being offered on their special Soundstyle listening posts. It's good to see a major record company supporting indie stores with this kind of scheme and the emphasis on new bands is very promising."

ON THE ROAD

DAVID McARTHUR, Vital rep for Scotland

"The Manic Street Preachers album is the best selling. A lot of people say it's not the album they expected, although I think they will come round to it eventually. The Slam album is doing well and George Michael sales are holding up fairly strongly, but there's obviously not the same rush on it as last week. We're celebrating the Moloko single going Top 40. We've had seven singles this year in the Top 40, Moloko and the 60ft Dolls are probably the most satisfying because they're new bands we've built up. The 60ft Dolls album is out on Monday so we're looking for a good sell-through on that. They're on tour with Ash whose album is still selling very well. We've got the Pizzicato Five single which looks like it will go Top 40 and a single from Placebo who are probably the most talked about band we've got at the moment. A lot of drum and bass labels are being talked about. Drum and bass seems to be catching up here to the detriment of the happy hardcore."

IN THE SHOPS THIS WEEK

NEW RELEASES

With solid in-store support from multiples and independents, the Manic Street Preachers' new album Everything Must Go was providing a strong challenge to George Michael midweek. Soundtrack's new Down On The Upside and Super Furry Animals' Fuzzy Logic trailed a little way behind while Sisters Of Swing 2 achieved good business nationwide on the back of its TV ad campaign. Singleswise, The Lightning Seeds were ahead with M Beat/Jamiroquai, Metallica, LL Cool J and Pizzaman also performing well.

PRE-RELEASE ENQUIRIES

Singles - Gary Barlow, Mission Impossible, Underworld, Folk Emotions, Backstreet Boys, Fugees, Blur, Anne Nesby; **Albums** - Gary Barlow, Bryan Adams, Metallica

ADDITIONAL FORMATS

Soundgarden clear vinyl album, Def Leppard limited-edition double CD, Manchester United FA Cup Squad souvenir cassette

IN-STORE

Windows - Gabrielle, Pure Groove 2, Club Together 3, Best Of Acid Jazz, Euro 96, Europop, Roger Whittaker, Ladykillers, Voices Of Light; **In-store** - Gabrielle, George Michael, Louise, Fun Lovin' Criminals, Fugees, Darren Day, Strictly Swing 2, 60ft Dolls, Rancid

MULTIPLE CAMPAIGNS



Single - Louise; **Windows** - Ladykillers, PolyGram Monster Sale; **In-store and Press ads** - Ice T, Fun Lovin' Criminals, Michael Nyman; **Radio ads** - Tina Turner (L/R)



Singles - Joan Osborne, Fugees, Dodgy, Darren Day, Louise, Tina Turner, Mike Flowers; **Pop; In-store** - scratchy bits promotion with CDs at £9.99 and cassettes at £5.99, promotions on PolyGram videos, Cinema Club videos, James Bond videos and football videos



In-store - three for the price of two across selected music and video ranges, mid-price double cassettes for £10, classical CDs for £5.99, rock and pop CDs for £5.99 and cassettes for £3.99, Natural Woman 2, Vivid Europop, Classic Love, Dance Mix UK, New Hits 96, Rock Anthems 2, The Beatles, West Side Story, Tots TV, Around The World With Timon And Pumbaa, Doctor Who, Under Limits, Free Willy 2



Windows - Voices Of Light; **In-store** - sale, four discounted titles: Alagna & Gheorghiu, Bryn Terfel, Anonymous 4, Dimitri



Windows - Gabrielle, Best Of Acid Jazz, Euro 96, James Bond, Club Together 3, 100% Pure Groove 2; **In-store** - Strictly Swing 2, 60ft Dolls, Pizzicato, Louise, Fun Lovin' Criminals



Singles - Fugees, Darren Day, Bush, Piano Man; **Album** - Gabrielle; **In-store** - Viva Europop, Pan Pipes In Paradise, Club Together 3, buy two get one free mid-price promotion



In-store - Rancid limited-edition seven-inch, Compulsion; **Press ads** - Blanket, Taste Of Joy, Sammy, The Wrens, Rancid, Cooper, Rare, Doctor And The Medics



Singles - Tony Rich Project, John Alford, Peter And, Gina G; **Albums** - Gabrielle, Sleeper, Def Leppard, Everything But The Girl, Mike & The Mechanics, New Hits 96, In The Mix 2, Boyz Of Swing, Massive Dance Mix 96



Singles - Fugees, Nut, Space, Tina Turner; **Albums** - Eggman, Parno For Pyros, Scheer; **Windows** - Soundgarden, 60ft Dolls, Space Fugees, Beautiful Game, Manic Street Preachers, Really Wild Sale, Louise, Tina Turner; **In-store** - George Michael, Manic Street Preachers, Best Rock Anthems, Ladykillers, Strictly Swing 2, Best Of Acid Jazz, Retro Of House 3, Monica



Single - Freak Power; **Windows** - Def Leppard, Pete Townshend, Stacey, Ice T, George Michael, Manic Street Preachers, mid-price sale, Neil Diamond; **In-store** - mid-price sale; **Press ads** - Chantay Savage, Ice T, Neil Diamond, Beautiful Game, In The Park



Megaplay singles - Fun Lovin' Criminals, Freak Power; **Essential album** - Locked On; **Windows and in-store** - sale, Gabrielle, Dodgy, Fugees, Strictly Swing, Beautiful Game; **Press ads** - Nut, Bush, Scheer, Willie Nelson, Manic Street Preachers, Buddy Guy



Singles - Bryan Adams, Fugees, Darren Day, Album - Gabrielle; **Windows** - Gabrielle, Viva Europop, Roger Whittaker; **In-store** - Sisters Of Swing 2, Gabrielle



Singles - Fugees, Tina Turner; **Album** - Gabrielle; **In-store** - Red Hot 100 with CDs for £5.99 or three for £18, Pure Swing CDs for £5.99 and cassettes for £3.99, George Michael

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Sheffield), Fappi (Aberdeen), HMV (Hull), FL More (Hitchin), The Music Store (Brentford), Our Price (Dudley), Tower (Piscaggio), Track Records (Borehamwood), Virgin (Aberdeen) and World Entertainment and Music (Basingstoke). If you would like to contribute call Karen Faux on 0181-543 4830.

EXPOSURE

TELEVISION

1. 6.96
Scratchy & Co featuring Louise and Robson & Jerome, TV, 9.25-11.30am
The O Zone features Ice T, BBC1, 10.40-11am
Young Musicians Extravaganza featuring a range of young bands, BBC2, 4-5.10pm
MTV Dance Floor featuring The Beloved's Joe Marsh, MTV, 5-6pm
Later With Jools Holland with Everything But The Girl and Baring Spearer, BBC 2, 11.30pm-12.35am
2. 6.96
Fully Broked with Gemini and Los Del Mar, BBC2, 10pm-noon

Hit Mix with Hootie & The Blowfish and Space, Sky One, noon-1pm
4. 6.96
Top Of The Best: Tina Turner, with videos by Sting, Madonna and Peter Gabriel, VH-1, 9-10pm
7. 6.96
MTV's Party Zone Unplugged with Fluke, Moko, Moby, Drezdnow, PFM, Nicolette and Moussie On Mars, MTV, 11pm-11am
TF Friday with M People, Channel Four, 6-7pm and 11.40pm-12.45am
Best Specials featuring Skunk Anansie and Bush, Channel Four, 2.15-3.15am

1. 6.96
John Peel with Stereolab, Radio One, 5-7pm
Hazel's Theodore with Dawn Upshaw live from Glyndebourne, Radio Three, 8.30-10pm
2. 6.96
John Peel with D'Cruse, Radio One, 9-10pm
3. 6.96
Evening Session featuring Urasai Urasai and Lush, Radio One, 7-9pm
In Concert with The Prigdy and The Chemical Brothers, Radio One, 9-10pm
4. 6.96
Chris Evans' Breakfast Show begins a five-day Listen Without Prejudice campaign with

Skin and Jas Mann, Radio One, 6.30-9am
Simon Mayo presents Gabrielle live, Radio One, 9am-noon
5. 6.96
Evening Session featuring Skunk Anansie, Radio One, 7-9pm
6. 6.96
Paul Jones features Buddy Guy and Kelly Joe Phelps, Radio Two, 9-9.45pm
7. 6.96
Evening Session featuring Skunk Anansie, Radio One, 7-9pm
Lisa I-Anson with live guest Mark Morrison, Radio One, noon-2pm
Music Live On Tour with Beverley Craven and Rupert Parker, Radio Two, 3.03-5pm

RADIO

THE OFFICIAL MUSIC WEEK DISC RELEASERS

Table with columns: ARTIST, ALBUM, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Lists various music releases including albums by AC/DC, Aerosmith, Al Green, and many others.

Table with columns: ARTIST, ALBUM, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Continues the list of music releases from the previous table, including albums by Al Green, Al Jourgensen, and others.

DISTRIBUTORS

Table listing distributors and their contact information, including names like ABC, A&M, Atlantic, Capitol, and others, along with their addresses and phone numbers.

Table with columns: ARTIST, ALBUM, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Lists various music releases including 'VANDER LINDEN', 'VAN DER LINDEN', 'VAN DER LINDEN'.

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SINGLES RELEASES FOR 31 JUNE 1996: 140 WEEKS YEAR TO DATE: 2,768

Table with columns: ARTIST, TRACKS, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Lists various music releases including 'ALL STARS', 'ALL STARS', 'ALL STARS'.

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SINGLES TITLES A-Z

Table with columns: SINGLES, A-Z. Lists various music releases including 'ALL STARS', 'ALL STARS', 'ALL STARS'.

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Sponsorship And Promotions

THE BOX Music Television YOU Control is the U.K.'s leading interactive cable channel, broadcasting 24 hours a day, seven days a week, and receiving over 2 million video requests a year, the pressure is never off.

We are now looking for enthusiastic sales people, with the ability to create, organise and sell sponsorship and promotions, ideally you will already be working in a similar environment with radio or television.

A knowledge of broadcast sponsorship would be an advantage as well as a proven track record in sales and event management over the last two years.

You will be a skilled negotiator with the ability to think laterally, have a good level of education and a clean driving licence.

This is an important position and the right candidate will play a significant role in the development of Sales and Promotions at The Box.

Apply in writing enclosing your current C.V. to Nigel Taylor, The Director of Sales and Marketing, THE BOX Music Television YOU Control, Imperial House, 11-13 Young Street, Kensington, London W8 5EH

RETAIL MANAGEMENT

If you've got it we want You

Phone 0181 874-1115 for an Application or send your CV and a covering letter to: Penny Kelly, Human Resources, TMC UK - Deansway Inc, 672 Barwell Business Park, Leatherhead Rd, Chessington, Surrey, KT9 2NY

samgoody
good, got it!

Sam Goody will have future opportunities in many more areas so feel free to contact us with your details.

Confident, outgoing, motivated, ambitious, energetic, creative, commercially aware, great communicator, leader, customer focused, talented, flexible, passionate about music and movies, experienced, committed, responsible, developer of others, proven success in retail...

Have you got it? If you possess all these skills and more, we have some great opportunities for you at Sam Goody.

Due to our expansion plans and recent promotions, we have several vacancies in the Bromley and greater Kent areas for Managers and Assistant Managers.

If you like the idea of joining a rapidly expanding entertainment retailer who recognises and rewards success, we'd like to hear from you. We have over 1,300 branches in the US and are growing here, fast.

TELE-MARKETING PERSON URGENTLY REQUIRED TO JOIN EXPANDING SALES DIVISION

Due to expansion of our in-house sales activities, we need a dynamic individual who can bring experience and knowledge to this growing division.

You're likely to come from a sales role within a music distribution/sales set-up, and are looking for the next challenge.

Dealing with specialist shops together with key accounts, you'll need to be flexible, self-motivated and hungry!

Working for one of the most successful and truly independent companies in the UK, with product to match, this is a great opportunity for the right person.

Please write, stating your current salary and musical tastes to:

Henry Yori, Sales Manager
Beechwood Music, Shepperton Studios,
Studios Road, Shepperton,
Middx TW17 0QD.

Snr. P.A. Video £21,000
Successful dynamic demanding M.O.
Massive workload including organising
events, artist handling and research.
Impeccable audio WP skills.

Marketing Gem £16,000
Sec support to Product Managers within
highly successful label with cutting
edge artists. 60+ top music exp.

Rock Secretary £15,000
Lines of rock music. Willing to sacrifice
high energy week to assist head of
label with major 60+ wpm.

A&R Sec £16,000
Security organised secretary to assist
totally disgruntled A&R team within
major label. Guaranteed sleep!
Pop/rock with pop music 90 wpm.

handle

the recruitment consultants to the music industry.
0171 493 1184 for an appointment

music week

We are looking to fill a temporary or short term contract position - assisting with the Administration and Promotional work in our Sales Dept. Word Perfect/Mac experience preferred.

Please write to:

Rudi Blackett, Music Week, 8th Floor,
Ludgate House, 245 Blackfriars Road,
London SE1 9UR

EXPERIENCED ROCK BUYER/SELLER

Required

to set up Rock Division in expanding record company. Experience in rock export sales essential. Terms, conditions and salary negotiable.

Please forward a CV with covering letter to:

MWK BOX NO. 339

Mean Fiddler

An on-line advert opportunity for you as a writer! UK top-selling Entertainment Company The Mean Fiddler Organisation are looking to recruit

BOOKERS

to set up an advertising department. The successful candidate will focus on the UK and Ireland but will also be responsible for the overall UK and Ireland booker's workload. The successful candidate will be responsible for the overall UK and Ireland booker's workload.

COMEDY BOOKER

The job will entail book advertising, set up of all known comedy venues and establishing a new comedy booker's workload. The successful candidate will be responsible for the overall UK and Ireland booker's workload.

UK & Ireland

Send a maximum 22-line high Street, Harpenden, London NW20 4XK. We'll write you back.

MUSIC VIDEOS £16,000

Our client, one of the world's leading record companies, is looking for an experienced PA to work for their Director of Programming in their Programme Sales Division. If you're a great organiser with a pro-active attitude, strong communication skills and 30+ wpm typing then call.

JUDY FISHER

ASSOCIATES
0171-437-2317
Recruitment Consultants

music week

If you are replying to an advertisement with a Box No. please send your correspondence to the relevant Box Number at:

(Classified Department)

Miller Freeman House, Sovereign Way,
Tonbridge, Kent TN9 1RW

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The "Dance Music" Business Programme

Covering: Licensing Agreements, Sample Clearance, Dance A&R, PR & Club Promotion, Dance Distribution, Setting Up a Dance Label, DJ'ing and Remixing etc.

Call: 0171 583 0236

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The Complete Music Industry OVERVIEW

Informal evening programme given by established music industry professionals. Covering: Music Publishing, Artist Management, Marketing/Promotions, A&R, Legal Agreements, Multi-Media, Record Company Overview, The International Music Industry etc. (Programme recently featured on the BBC's The Money Programme).

For further details call: 0171 583 0236

The Global Entertainment Group

Marketing, PR & Promotion

Exclusive Training Programme

An intensive programme covering all aspects of Marketing & Promotion including Club Promotion, Marketing Strategies/Campaigns, PR, Radio & TV Advertising, Artist Promotions & Case Studies, Direct and International Marketing. Lessons given by established Music Industry Marketing & Promotional Professionals.

For Details Call: 0171 583 0236

The Global Entertainment Group

◆ 'OOH AAH'...

No.1

*Congratulations to
Gina, Steve Allen,
Simon Tauber and
Steve Rodway.*

◆ 'THE VOICE'

Eurovision Winner.

*Congratulations to
Eimear Quinn and
Brendan Graham*

◆ 'THE HITS'



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7TH - 11TH SEPTEMBER 1996

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