



music week

SPOKEN WORD SPECIAL

For Everyone in the Business of Music

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Radio One man gets the lot

by Catherine Eade

Matthew Bannister and his new-look Radio One have received an emphatic seal of approval in a restructuring of the BBC which sees Bannister named as the corporation's first director of radio.

Bannister, 39, retains his role as controller of Radio One, but will also take over as director of Radios Two, Three and Four. Radio Five Live will now come under the umbrella of a newly-created news department.

Bannister, who declined to comment on his elevation, is contracted to stay at

Radio One until his five-year deal expires in November 1998.

A source at the station says, "Matthew made it quite clear to staff that he has no intention of deserting Radio One. However, he may devolve some of the day-to-day running of the job to his deputy Andy Parfitt."

Both Parfitt and head of production Trevor Dann were on holiday last week; Parfitt is due back on June 24 and Dann on June 17.

In a statement issued to staff on Friday morning, Bannister said there would be no immediate changes to the four radio services and that the restructuring

would enable the BBC to adhere closely to its promise to provide a public service. "I believe this new structure will allow the radio controllers to focus on understanding and serving the needs of our many listeners," he said.

Under the restructuring, four main departments have been created, encompassing broadcasting, production, news and resources. Bannister will report to Will Wyatt, head of the broadcasting division.

Paul Robinson, who remains head of strategy at BBC Network Radio until he takes on his new role as Talk Radio general manager in August, says,

"Matthew is now effectively the guardian of the brands of Radio One, Two, Three and Four. With his broad experience and his actions at Radio One it's an excellent choice."

James Brock, director of classical at EMI Premier, is pleased by the promotion of Bannister. "I think he's done a fantastic job at Radio One, and judging by his track record, it can only be good for Radio Three," he says.

Before joining Radio One in November 1993, Bannister made his name as managing editor of GLR and project co-ordinator for the BBC's programme strategy review.

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The retail, radio and music publishing businesses are putting their support behind the newly-released Music Industry Trusts Dinner. The dinner, which was previously known as the British Music Industry Awards Dinner and has been dominated by record companies since its launch five years ago, has been boosted by the recruitment to the organising committee of HMV managing director Brian McLaughlin, MPA chairman Andy Heath and Unique Broadcasting's Tim Blackmore. Pictured, from left, are McLaughlin, awards co-founder and EG Records chairman Sam Alder, organising committee chairman David Munro, Heath and Blackmore. Full story, p.3.

Creation and Sony renew deal

Creation has pulled off the deal of the year by securing a five-year extension of its joint venture and licensing agreement with Sony Music.

Contrary to expectations that Sony would buy the 51% of the label it does not already own, Creation emerged from talks late last Friday night with a package which extends its existing deal until 2001.

Creation president Alan McGee says he is looking forward to building on what he describes as a phenomenal

partnership. "I am delighted that ourselves and Sony Music have finally reached such a mutually beneficial agreement," he says.

"It is important to note that it was myself, Dick Green, Paul Russell of Sony Music and our lawyer John Kennedy who managed to broker such a great deal for everybody concerned. However much people may try to rewrite history in the future, those facts will remain."

See story, p.3

Devlin recruited as MD of Roadrunner

Jimmy Devlin has taken over as managing director of independent label Roadrunner, almost two years after leaving Polydor.

Devlin will oversee the continuing expansion of the rock specialist into a broad-based mainstream pop label. Devlin will bring his new Craig McLachlan project with him, including a completed album by the Australian star, which is currently being scheduled.

Reporting to Devlin will be general manager Mark Palmer. Devlin will, in turn, report to Roadrunner chairman and founder Cees Wessels.

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PRS takes on BSkyB in fees battle

PRS is heading for the copyright tribunal for the first time in 15 years in a multi-million pound battle with satellite television company BSkyB.

The songwriters and publishers' society is demanding £15m a year in licensing fees from the broadcaster, which is understood to be offering less than £1.5m.

Although PRS acknowledges it is a big rise, it says BSkyB's satellite and cable channels use massive amounts of music as backing for sports clips and in films.

PRS director of broadcasting licens-

ing Nicholas Lowe says, "This is a substantial increase, but we regard the interim arrangement as very low indeed."

"Although these are sports and film channels, the use of music is very high. And there are also a large number of services, at least 10 channels. It's not just one or two like the BBC or ITV."

BSkyB currently pays PRS around £600,000 a year, but Lowe says this is on an interim rate agreed after Sky's merger with BSb in autumn 1990.

The whole of the BBC pays around

£30m a year, while ITV pays £14m.

PRS, which last faced a copyright tribunal battle in 1983 in its dispute with ITV, is demanding an increase to around 3% of ad, sponsorship and subscription income to be phased in over three years. Lowe estimates that such a tariff would be worth more than £15m today.

A spokesman for BSkyB, which confirmed a £270m deal for rights to Premiership football over the next five years on Thursday, says it wants any fee to be tied to its share of TV viewing, rather than a percentage of revenue.

RECORD TOKENS SCHEME TARGETS INDIE RETAILERS - p3



nigel kennedy

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**AN EXTENSIVE PRESS, PROMOTIONS & MARKETING CAMPAIGN
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Record tokens scheme targets indie retailers

by Robert Ashton

Independent retailers are being targeted by a new record tokens venture, three years after EMI scrapped its 60-year-old scheme.

The Indie Tokens initiative was launched to the retail business last week, aiming to be the first such scheme. EMI's independent and multiples record tokens operation was closed in 1993.

The company operating the tokens, Exeter-based Indie Tokens Ltd, is offering more than 1,300 independent retailers a choice of £1, £5 and £10 tokens. An admin fee of 5% of the value of tokens sold will be charged to retailers.

Indie Tokens founding partner Mark Kennedy, a graphic designer, admits the success of the scheme, due to be launched on July 22, is contingent on the take-up by retailers. Around 300

shops will be required initially to make the new service viable, he says.

Bob Lewis, director general of retailers' association Bard, says that, although he cannot endorse the service, he welcomes it. "Anything which helps improve business for retailers is a good thing," he says.

Maggie Garrett, owner of Solo Music, which operates two shops in the West Country, says the success of Indie Tokens will depend on whether it can secure blanket national coverage. Although Solo already operates its own token system, it will join the scheme. "We've lost money since EMI stopped," she says. "We are definitely supportive."

Paul Savage, proprietor of 10-store chain Sound House, also welcomes the move. "I reckon not having a national token has lost our shop around £3,000," he says. "I think a lot of retailers will be

willing to support something like this."

Indie Tokens has established a computer system to deal with the scheme and will provide retailers with a monthly statement of transactions. The company will also provide point-of-sale material and a list of participating retailers for customers.

Kennedy says the initiative fills the gap left in the market when EMI scrapped its tokens. Bard also dropped its plans for a token scheme after discussions with Book Tokens.

"There has been a dramatic cut in business for independents since the end of EMI tokens because people have been going to HMV, Our Price or Woolies for vouchers," says Kennedy. "We are selling a service here. If the independents aren't looked after, we may see their demise, but I think this could help take business away from the multiples."

Munns dishes up new-look dinner

The first new-look Music Industry Trusts Dinner will be staged at London's Grosvenor House Hotel on October 14, with new chairman David Munns voting to make it an event for the entire industry.

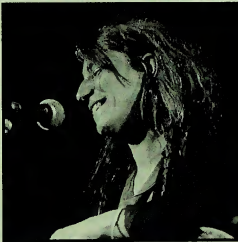
Besides opening the awards show to all sectors of the music business, ticket prices have been halved, capacity expanded and the black tie restriction abandoned.

Ticket prices are coming down from £500 to £250 and attendance is being increased from 600 to around 1,100. The dinner is also being moved from a Sunday to a Monday to make it more accessible.

Munns, who says he is keen to break away from the dinner's "Man Of The Year" tag and bring more attention to the two charities which benefit — the Brit Trust and Nordoff Robbins — pays tribute to previous chairman Michael Levy, now patron of the event. "He has got the event off the ground and raised more than £750,000 for charity," he says.

But the support of the radio, retail and music publishing is vital, Munns adds. "It has been very much a record company or BPI event, but we want to turn it into a music industry rather than a record company thing," he says.

HMV managing director Brian McLaughlin, a member of the organising committee, says, "I'm a great believer in putting something back into an industry which has provided employment for so many of us over the years. I do hope all retailers will join me supporting such a truly worthy cause."



Around 300 international media representatives turned out for Patti Smith's first UK live performance for 22 years at London's Serpentine Gallery on Monday night (3). Smith, who performed an hour-long set, also gave an impromptu performance at an international press conference on Tuesday morning before recording a set for Later on Tuesday night. Arista is releasing Smith's new album *Go Again* on July 8, promoted by three UK concerts starting in Glasgow on August 5. A single, *Summer Cannibals*, will be released on August 5.

Creation finds the perfect partner

When Sony paid £2.5m to buy 49% of Creation in 1992, few could have predicted just how successful the joint venture would prove for both parties.

There were expectations that the deal, which gave Sony international rights to Creation's releases through its Licensed Repertoire Division, would in practice erode the indie's control in the UK, but that has not proved to be the case.

"That was the fear, that it might not work as well as it has, but we have been left alone completely," says managing director Dick Green. The deal has been a considerable coup for Sony, thanks in no small part to the global success of Oasis.

Green will not reveal details of the renegotiated deal, finalised last

Friday, except to confirm that it includes a "general improvement" in the overseas licensing agreement and a cash payment to the label's shareholders, himself and Alan McGee. Green describes the payment as "a nice amount".

Sony Music Europe president Paul Russell had confirmed the major's intention of buying the remainder of Creation in April, when he predicted Sony would become its sole owner within weeks. But Green says extension of the existing deal was always the renegotiation's most likely result.

"[The venture] has been successful, it's been a very good, profitable partnership, there was no reason to change the way it ran," he says.

Russell says he is thrilled to bits

with the new deal. "We had, and have, an option to purchase Creation, but we decided not to because we wanted Creation to retain their independent position. So what we did was to defer."

Sony and Creation's partnership could be a model for the benefits of independents and majors working together, says Green, who adds that "indieness" is not necessarily an important consideration for the label. "We are a music company. An 'indie image' is not that important. The important thing is that we've got control."

Green acknowledges he is happy and relieved that the renegotiation, begun last year, is now complete. "It's taken a long time — these things always do," he says.

Cranberries' latest is fastest seller

The Cranberries' third album, *To The Faithful Departed*, has become the fastest-selling album of the band's career so far. The record has sold more than 3m copies worldwide after four weeks of release, significantly more than *No Need To Argue* had at a similar stage. The album has reached number one in six territories, including France and Germany, where it has sold more than 230,000 copies. It has also gone platinum in Canada, Australia and the US.

BBC plans digital radio shows

BBC Radio is launching a range of pilot music shows for broadcast over its Digital Audio Broadcasting network, which was set up last September. Jazz, country and opera programmes and a run-down of the Top 40 will all be broadcast for a few hours each day during July in addition to the usual services from the BBC's five national networks.

Bowie drummer triggers piracy raid

The BPI's anti-piracy unit, plus local police, swooped on London's Camden Market last Saturday, seizing bootleg videos and cassettes and arresting a trader, following a tip-off from David Bowie's drummer Zachary Alford. The raid unearthed more than 1,000 bootleg items, including a number of pirate Bowie videos made during his *Outsiders* Tour last autumn.

Now acquires software chain

New chairman Brad Aspes has created a new software division to run alongside his music concession chain after buying closed-down computer software retail chain Software Plus. Aspes re-opened six stores on Saturday (3) in Bedford, Cambridge, Hereford, Newport, Colchester and Stevenage, and plans to reopen the remaining nine by the end of June.

Older and richer use record clubs most

A new survey, conducted by Gallup on behalf of the BPI, has indicated that 13% of adult music buyers use record clubs or mail order companies to buy music. The report indicates that males are the most active of mail order buyers, at 14%, compared with 11% of female buyers. The older music buyer and higher socio-economic group are the heaviest users of record clubs and mail order with the 25-to-44 age group contributing 31% of such business.

MTV books second youth conference

MTV Europe's second annual youth marketing conference takes place on September 18 at the Royal Victoria Venue in Docklands. Details are available on 0171-453 2704.

Dale crosses to Fiction Songs

Kate Dale has been appointed professional manager at Fiction Songs. Dale, who previously worked as an A&R manager for Fiction Records, is charged with finding and developing new writers. She will continue to manage producer David M Allen.

Double platinum for George Michael

George Michael's *Older and Bon Jovi's These Days* are both their certified double platinum last week. Other albums to receive sales awards from the BPI were *The Best Reggae Album...Ever!* (platinum), Del Leppard's *Slang*, Metallica's *Load*, The Presidents Of The United States Of America's self-titled album (gold) and the compilations *Viral Europop* and *The Beautiful Game* (both silver). The only single certified was Peter Andre's *Mysterious Girl* (silver).

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COMMENT

The industry's charities need you

If you want to grab the attention of the industry's young and hip, you don't talk about charity. No thanks to Smashy & Nicey's "charities" jokes, the subject is generally glamorous one-offs like War Child aside, one big turn-off. Which is why David Munn, the new chairman of the Music Industry Trusts' dinner, faces an uphill struggle to persuade the new generation of thirtysomething MDs, and those even younger down the ranks, that raising money for Nordoff Robbins and the Brit School, those most establishment of music industry charities, is something worth thinking about.

But persuade them he must. The industry has a commitment to both charities – without our support they would not survive – and although it's nigh on impossible to wheel out that line about "putting something back" without sounding like you don't really mean it, no-one who has taken the time to visit the Nordoff Robbins Music Therapy Centre, or the Brit School, can be in any doubt about the value of what they do.

It's true that Nordoff Robbins, in particular, has a reputation for being the preserve of the old school. That's part of the problem. But those raising funds aren't doing it because they get their kicks from being in a do-gooding old boys (and girls) network.

They're raising funds because funds need raising. Indeed, more than one of their number have indicated their willingness to step aside for younger blood. War Child (E2m raised and counting) indicated what members of the new generation can do when they put their minds to it. The Music Industry Trusts Dinner – which we're promised will be no glamorous and accessible this year – is a good place for them to start considering pushing similar energy into the music industry's established charities.

The "old school" won't be here for ever. The Brit School and Nordoff Robbins, hopefully, will be. *Selina Webb*

TILLY

Amazing plans for Radio One

I wonder if Trevor Dann would visit labels like Cleveland City in Wolverhampton or 3 Beat in Liverpool. It's amazing that he can announce future plans for Radio One sitting with the whole of the Sony staff in London. I bet a few majors were well upset at the coup of Sony's communications chief Gary Farrow.

I wonder if the new regime will mean that the chairman of all the major record companies will be popping over to WI to lunch with Mr Dann and discuss future releases. This is a frightening thought. At least some of the Radio One producers and quite a lot of the pluggers actually know something about the artists and music they are promoting.

Slow the chart before it's too late

Please can everyone stop this suicide mission we seem to be on to lose all credibility in our national chart. Eleven new entries in the Top 20 and the devaluation of our product through giveaways and some ridiculous deals is making our product worth pennies, not pounds. Add to this the fact that only a few companies can afford to behave in this way, and we have a scenario in which it's not just the good posts being moved but the whole's bloody pitch. We have to act now. So please, chart committee, get your thinking caps on. The media, retail and most importantly the poor consumer desperately needs a slowed down, accurate chart. Otherwise, in 12 months' time, it will be as extinct as the Dodo.

Freebie tour

Finally, to all those independent dealers who called me about my article a few weeks ago, in which I suggested they all get free product, I apologise. Some you win, some you lose.

Tilly Rutherford's column is a personal view

NEWS

Crowded House announced their split last Monday (3) at the end of a two-and-a-half-hour gig for fan club members at London's Hanover Grand. The announcement was made three weeks before the release of the 19-track compilation *Recurring Dream*, which has tracks from the Australian group's four studio albums as well as three new songs, including the forthcoming single *Instinct* (out today, 10). The album is released on June 24, packaged with a limited-edition 15-track live album. Lead singer Neil Finn says the decision to split was made because of "creative frustrations". Live sets have been recorded for BBC's *Later With Jools Holland* (broadcast on Saturday) and *VH-1 The Bridge* for June 16.



Andy's boosts top staff in run-up to expansion

by Catherine Eade

Andy's Records is strengthening its senior management team with the appointment of two new directors, as it prepares for a slew of new store openings over the coming months.

The promotions mark the creation of the first directorships at the company besides Andy's founder and managing director Andy Gray and his brother Billy Gray, marketing director.

Operations manager David Jones has been promoted to operations director and Theresa Kane is promoted from personnel manager to personnel director and company secretary. Both are based at the company's head office in Bury St Edmunds.

At least four new Andy's stores will be trading by the end of the year, says Andy Gray. The first, in Barrow-in-Furness in the Lake District, is slated for an October opening, and three other

sites are on the verge of being secured, says Gray. All the new stores will range between 180 and 280 sq m in size.

Gray says the move puts Andy's in a stronger position for future growth. "These are key positions which are part of the preparation for the expansion we have planned over the next 18 to 24 months," he says.

"The appointments are a recognition of David and Theresa's abilities. Each individual brings something different to the team. David will be overseeing the development of the new stores, including fittings and stock, and Theresa's experience at Barclays Bank, where she was responsible for 1,200 staff, will help us to grow."

As operations director, Jones, who joined Andy's 18 years ago as general manager, will take on additional responsibility for store development and commercial operations across the chain. Kane joined Andy's in 1993 from

Barclays, and her brief is to oversee the staffing of the chain's 31 stores and head office, as well as to continue to recruit new staff and provide training.

RTM managing director John Best says Andy's is increasingly seen as a small multiple rather than a big indie. "We do see them more as a multiple, and promoting staff to such a senior level signals that it's becoming a more important force in music retailing," he says. "Having more people at head office will ultimately help us because it will mean more support for our campaigns."

Andy's, three-times winner of *Music Week's* best independent retailer award, currently has 31 stores in East Anglia, Yorkshire and the north of England and is the sixth biggest chain in the UK, with a turnover of around £20m. Gray says the chain will continue to expand slowly, with stores going up to a maximum of 280 sq m in size.

Folk album upsurge brings record Mercury Prize entry

Mercury Music Prize organisers were preparing for a record number of entries as the final deadline approached on Friday night (7).

Entries had already outnumbered last year's total of 110 with a day to go before the midnight deadline on Friday, and Mercury Prize managing director David Wilkinson was expecting up to 20 more.

Wilkinson says the majority of entries – more than half – are roots and pop albums as usual, but the number of entries for albums in the folk category has risen considerably this year. "It reflects the resurgence of this area of British music," says Wilkinson. Included are albums from Richard Thompson, Bert Jansch, Norma Waterson, Eliza Carthy and Altan. Around 13% of the entries are classical, including previously shunned composers James MacMillan, Michael Nyman and John Tavener.

Judging for the awards will take place over the next two months. The judges include Radio One head of production Trevor Dann, MTV Europe and VH-1 president and creative director Brent Hanson, *Guardian* music editor John Mulholland, *Times* music critic David Sinclair, musician Alan Dudley, jazz writer and musician Linton Chiswick and soundtrack composer Trevor Jones. Simon Pritch will again chair the judging. Two more judges will be announced shortly.

The 10 albums of the year will be announced at a press conference on July 23 in London, with the traditional 10-track Mercury Music Prize CD due for release four weeks later on August 19. Window and in-store displays are planned by more than 2,000 hard retail outlets.

BBC2 and Radio One will again be broadcasting a Mercury Music Prize Special.

Wembley Arena hits back with revamp

Wembley plc is unveiling a £700,000 facelift for its 62-year-old arena this month, as the attention of Europe falls on the north London venue group during Euro '96.

The investment, which coincides with the launch of a new corporate identity and logo this month, includes £250,000-worth of improvements to the front of the venue, where a new paved entrance is being built, lighting upgraded, and informal seating areas and phone booths added. A £500,000 air conditioning system has been installed in the 12,000-capacity venue.

The arena's director Paul Streeter says the improvements followed a survey of concert-goers last year. The air conditioning is a response to two years of particularly hot summers, he adds.

The revamp comes after increased competition by modern purpose-built regional venues, particularly those developed by Ogdan Entertainment (the Nynex Arena in Manchester and Newcastle Arena) and by SMG (Sheffield Arena and London Arena).

See profile, p6

► MUSIC SHOPPING VIA THE INTERNET - p8

New platinum award marks European boom

by Robert Ashton

IFPI is establishing a new Europe-wide platinum award to be launched at a presentation dinner in Brussels on July 11.

The Platinum Europe award will be presented in recognition of albums which have exceeded 1m over-the-counter sales across the continent.

The first awards will be presented at a Platinum Europe awards dinner at Brussels' Albert Hall by European Commission president Jacques Santer.

The awards show, which will be hosted by VH1 presenter Topi Dann, will recognise albums released in the 30 months since January 1, 1994. Although a decision has not yet been taken whether to make this a regular event, the awards will continue to be presented as albums reach the 1m sales level.

"This is a perfect time to launch such an award in Europe," says IFPI chair-

man David Fine. "Platinum Europe is a unique milestone for the record industry, reflecting the spectacular growth of the European music market."

"The list of winners will announce boasts an extraordinary diversity of musical talent and is a tribute to the immense role played by this industry as a cultural and economic investor in Europe," he says.

More than 80 albums qualify this year by artists from countries including the UK, US, Ireland, Australia, Belgium, Canada, France, Germany, Italy, Netherlands, Spain and Sweden. UK acts likely to qualify include Oasis, Simply Red and Take That.

Around 10 of the qualifying acts will be among 350 people invited to the show. Details of those attending are expected to be announced towards the end of the month, says IFPI director of communications Catrin Hughes.

The event will be the first awards show organised by the record company umbrella organisation, and will herald the first pan-European certification system.

Paul Russell, president of Sony Music Europe and chairman of the steering committee behind the awards initiative, says the launch is recognition of the massive social, political and cultural changes across Europe in the past decade.

Although the US is generally considered the biggest market in the world, it is exceeded by Europe; record sales in Europe reached US\$13.4bn in 1995, compared with US\$12.1bn in the US.

Russell adds, "Many people predicted local language and ethnic music would be swamped by the mass media. It now flourishes to a point when it can be readily accepted outside the country of origin."

Blaxill adds live edge to TOTP Friday slot

Top Of The Pops producer Rik Blaxill will inaugurate a competition and a stage given over to live performances with no backing tapes, when the show moves to a new Friday slot for two months this Friday (14).

Paul Weller will play two live tracks backed by Ocean Colour Scene on the show, which will be hosted by former Take That member Mark Owen.

Blaxill says that, unlike most TOTP performers, Weller and the band will perform entirely live.

"Normally people play to backing tracks or are just singing live," he says. "I can't have a programme full of live stages, but some artists can't get to grips with playing to backing tracks and Paul Weller wanted to play live. Once it's established, I'm sure there won't be any shortage of bands wanting to play live."

The show will also see the first TOTP Summer Meet & Greet contest, which will give viewers the chance to win a meeting with a pop star by answering a question relating to that week's show. Viewers will phone in their answers. Details of each week's prize will be unveiled the following week to build up on follow-through viewing.

Blaxill adds, "Because of the move to Friday, we wanted to bring in some new things to keep people watching." The move - to avoid clashes with Euro 96 and the Olympics over the summer - is being promoted with on-air trails across the BBC network.



Go! Discs and *The Guardian* newspaper gave away 300,000 three-track Paul Weller samplers on Saturday to promote his concert at London's Finsbury Park yesterday (Sunday). The CD, which includes a previously unreleased, re-mastered version of Into Tomorrow, was available to readers in London and the south-east as *The Guardian* became the first national daily newspaper to offer a cover mount. The deal, which was put together by the KLP marketing agency with Go! Discs, may be the first of many for the newspaper. Head of marketing Stephen Palmer says it is interested in repeating the exercise, with projects which tie into the editorial content of the paper.

NEWSFILE

Disc sets up new audio sales team

VCI-owned Disc Distribution is establishing a new audio sales force in a bid to build its third-party business. Former Sony singles promotions manager Richard Hudson will head the four-strong sales team to service national accounts, independent stores and branches of HMV. The new set-up will operate independently of Disc's other main distribution customer RTM, which will continue to handle sales for its own labels.

Emap profits leap after radio boom

Radio proved the driving force behind Emap's results for the year ended March 31, with overall pre-tax profits up 35% to £86.5m compared with last year's £53.9m. Turnover for Emap's 13 wholly-owned stations rose 106% to £46.6m and operating profits leapt 178% to £14.6m. After the results were published, the company sold its regional newspaper interests to Johnston Press for £211m to focus on the radio side of its business.

WH Smith review may cut 1,000 jobs

WH Smith's chief executive Bill Cockburn is expected to axe the company's training centre in Oxfordshire, its London headquarters near Sloane Square and up to 1,000 jobs when he publishes his long-awaited strategic review of the group next week. Unofficial leaks of details from the review indicate that Cockburn will signal the disposal of the joint-owned and loss-making De-It-All-DIV chain, but the Virgin and Our Price chains are expected to escape unscathed.

Tring names its full-price imprint

Tring has named its first full-price label Tring International. The new imprint, announced last week, marks the company's first foray into the £12.99 CD and £8.99 cassette market. The series will be launched on July 2 with the release of A Little Night Music by the cast of the Royal National Theatre. Tring is appointing Fiveash & Hill to handle the group's publicity.

Tribal Gathering finds date and site

The Tribal Gathering awards festival, refused a licence for Otmoor Park, Oxfordshire, in May, has been rescheduled for June 29 at another site. Organisers the Mean Fiddler Organization and Universe have confirmed the festival will go ahead at the Luton Hoo estate near Luton. Black Grape head a line-up which includes The Chemical Brothers, Leftfield, Sasha, Sven Vath, Andrew Weatherall and Goldie's Metalhead.

Basca

A letter published last week's issue made suggestions about Basca's conduct in connection with the 1995 Ivor Novello awards which we and the letter's author, Peter Horrey, now accept are wholly untrue. Peter Horrey withdraws his comments unreservedly. We apologise for any embarrassment caused.

▶▶▶▶▶ WEMBLEY PLC AWAITS ITS FATE - p6 ▶▶▶▶▶

TESTAMENT

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Revived venue complex faces make or break decision

When the European Championship final takes place in three weeks' time, few spectators will realise they may be witnessing one of the last large-scale events to be staged at 74-year-old Wembley Stadium.

The biggest sporting showpiece at the stadium since the 1966 World Cup will take place a matter of months before Wembley ple learns whether it will retain its national stadium status.

The existence of such a threat is frustrating to the directors of Wembley plc – comprising arena, stadium and conference centre – which, after several debt-laden years, has begun to establish its revival in the past year.

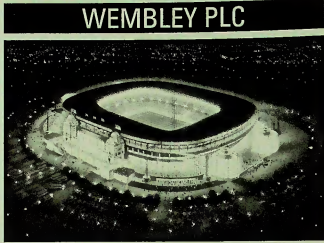
Last year, a £120m refinancing and restructuring package in tandem with a corporate overhaul – which saw the disposal of a number of non-core businesses – helped the company deliver its first operating profit since 1992, thanks largely to the return to the stadium of superstar rock acts. The stadium staged seven pop events last year, after none in 1994.

The refinancing raised £92.5m of new equity by the placing of extra shares, while the shake-up also saw new names enter the boardroom, including the replacement of long-term chairman Sir Brian Wolfson with industrialist Clive Hultman.

One key benefit of the restructuring has been that £700,000 has been made available in the past few months to help the ageing Wembley Arena meet the threat from numerous purpose-built indoor arenas appearing around the country.

In recent years the 12,000-capacity arena, built in 1934, has faced increasing competition from US developer Ogden Entertainment, which is behind the £70m Myxer Arena in Manchester and Newcastle Arena; and from SMG, which runs Sheffield Arena and London Arena.

Wembley Arena's response has included improving the quality of the venue and installing an air-conditioning system as part of an overall facelift which also sees it take



MANCHESTER AND LONDON JOISTLE TO WIN

The backers of London and Manchester's bids for the new national stadium have both promised to work closely with the music industry should they get the go-ahead.

Wembley plc says rock bands still clamour to play the venue in the same way that footballers do, while Manchester City Council points to its musical heritage and its success in securing the 2002 Commonwealth Games.

Wembley's spokesman Martin Corrie says the bids are being geared towards sport because the final decision lies with the Sports Council, but he promises that

promoters, record companies and music fans will be canvassed on what facilities they would like to see from any stadium.

A decision had been expected next month (July), but both parties have now been told not to expect an answer until the autumn.

The delay has created a propaganda battle between the two cities, with Manchester claiming that Wembley is worn out, tatty and out of date, and London responding that it would cost Manchester £15m to match the management and transport infrastructure which is already in place in the capital.

Paul Streeter. "The revamp will be continuous, with changes and improvements going on all the time without disrupting the performances," says Drury. "There is money available, and our aim is to be the number one indoor arena in the country."

Ray Edwards, promotions executive at Wembley Arena's current promoter of the year, Marshall Arts – which booked 11 event days last year – says improvements to the arena were

on its own corporate identity and logo.

The arena saw an 8% reduction in events in 1995, down to 143 event days from 155 in 1994. More than 80 were music-related, however. The venue expects to exceed 150 days in 1996, featuring acts such as Simply Red, Pulp, R Kelly and Michael Bolton.

The improvements to this spring followed a survey of customers, says sales manager John Drury, who is overseeing the facelift with director

necessary. "It is an old venue that must be kept up to scratch to compete with the new arenas around the UK. Being in the capital city, it is a vitally important venue," he says.

Leisure analysts welcome Wembley's emergence from its long struggle for financial stability. But they stress that a large question mark still hangs over the complex while the Sports Council refuses to divulge whether the national stadium will be in London or Manchester (see breakdown).

Wembley Stadium staged 29 event days in 1995, more than 30% up on 1994, but many analysts believe Wembley's profitable role as the host of football international matches such as the Euro '96 final as well as super-pop concerts will be under threat should the Sports Council decide not to build its "venue of legends" in the capital.

Nigel Halks, head of Ernst & Young leisure and entertainment practice, says, "Wembley has got back on track after a disastrous few years, but if it loses its status as the national stadium, that will be very damaging, because it will undoubtedly lose all future national and international football finals and other sporting events. It will probably not lose out totally on rock concerts, however, because it will still be the largest stadium in the south."

Analysts say Wembley will probably remain as the national stadium, and they point to the group's off-loading of non-core activities as evidence that it is unlikely to get into financial difficulties again should it be successful. Wembley Stadium, Wembley Arena and Wembley Conference & Exhibition Centre now have individual management structures.

Should the Euro '96 final signal the end of Wembley's reign as the national stadium, its neighbouring cousins – including the arena – could see funds for further improvements dry up. As the music said in the 1996 World Cup Final, "He thinks it's all over." Whether that line holds true three decades later remains to be seen.

Steve Hemsley

Learning to live without overnight hits is specialist's secret

With four of their artists playing at the Fleadh on Saturday (8), Steve Fernie and Paddy Prendergast of Grapevine were able to mark the company's fifth birthday in style.

The label's line-up for Saturday – including Christy Moore, Mary Black, Sinead Lohan and Eleanor Shanley – might not indicate a big chart day, but label, and specialist sales have been a solid base for growth over half a decade.

"We don't care about music fashions," says 32-year-old Prendergast from the label's Camden HQ. "We've always signed the music we like and living without hits has shaped our style. I remember being disappointed with previews of our first Mary Black release – we got 3,000, I expected 50,000. But the pressies returned each month."

The label was first launched in 1991 when Fernie, then business affairs manager at Arista Records UK, met Prendergast through A-Z Music Services, a manufacturing brokerage which Prendergast still runs today.

Paddy gave me a Mary Black tape and suggested we started a label over here," says Fernie, now 43. "She was famous in Ireland but unknown in the UK. She had a fantastic voice. I could see why she wouldn't attract a major. The question was not 'How do we change this to suit the market?' but



GRAPEVINE'S PADDY PRENDERGAST (LEFT) AND STEVE FERNIE FLANK THE COMPANY'S SIGNINGS (FROM LEFT) MARY BLACK, JOAN BAEZ AND JANIS IAN

Let's go and find where Mary Black's market is. Our label is built around this philosophy."

Both men were still in full-time employment when they invested £15,000 in launching the label in September 1991 with a try-out gig for Mary Black at Ronnie Scott's. Four months later, she had sold out London's Royal Albert Hall and her first UK album release, Babes In The Wood, was clocking up sales which recouped her deal in six months and now top 60,000. For more than two years, she remained Grapevine's only signing.

GRAPEVINE

Today, the label is a £4.1m turnover company whose success is based on an approach to marketing which has more in common with that of management than a label. "We got heavily involved in touring because it's essential for a label whose artists aren't being played on Radio One," says Prendergast.

Word-of-mouth marketing is also vital, adds Fernie. The company sells records at gigs and has a mailing list of 50,000 fans. This low-cost approach is one of the label's central strengths.

"If we had lots of cash at the start, it would have been detrimental to the

way we think," says Fernie. "We would probably have gone down a different route, spent more and..."

The reverse has been true. In May 1993, after signing Emmylou Harris, Grapevine's distributor went bust. Undeterred, Fernie and Prendergast bought the company.

Both men say the Columbia Records as director of international marketing, Donnelly is organising deals across Europe. "We're hand-picking companies who understand how we work," she says. "These are joint ventures so that we can control the creative input and the label's expansion."

The success of such a hands-on style is evidenced by the attention

Gravevine has begun to receive from other American artists. "Gravevine is particularly adept at finding the cracks in which to market artists which don't fit into conventional marketing strategies," says Mark Spector, Joan Baez's manager. "Gravevine is responsible for a lot of the resurgence of Joan Baez's profile in England."

Prendergast concludes, "We'll be here in 10 years' time because we'll always be home for artists who feel they'll be ignored by a major company. That's one reason. The other reason is that there's no one to sack us." Daniel Kennedy



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Music buying leads the way in superhighway shopping spree

Several sites are already enabling fans to buy CDs and other products on the internet. But is this enough to persuade buyers to switch from the megastore to the cyberstore?

As reporting assignments go, it's hardly the same as a trip to a war zone, but deciding to test whether handing your credit card number over the net is really a safe and sensible thing to do is quite a nerve-racking thing to do.

Still, no task is too dangerous for a story...so, after following all the instructions in the CDNow shopping site, my credit card number is typed in, along with all my details, the button is clicked and six days later, a CD arrives on my doorstep, all the way from the US.

Most importantly, when I check my next statement, all is in order. The transaction is done without my facing financial ruin or some geek going mad with my number at Anorak-R-U.

It's hardly an earth shattering event, but it is one more bit of proof that there are no longer major security problems about buying and selling on the net.

This is important. The whole idea of buying and selling on-line is nothing new. Nor for that matter is technology that makes it safe to do it. But, people don't know that. Still, over the next 12 months, people's natural resistance to sending those numbers down the line is going to disappear. And when that happens, combined with continued growth in the number of people on-line, net commerce is going to grow, rapidly.

And given the young male bias of the internet, music is likely to be at the forefront of that. US economist Paul Purrier predict there will be around \$518m of transactions carried out over the internet this year. However, by 2000, this will have risen to \$6.6 bn.

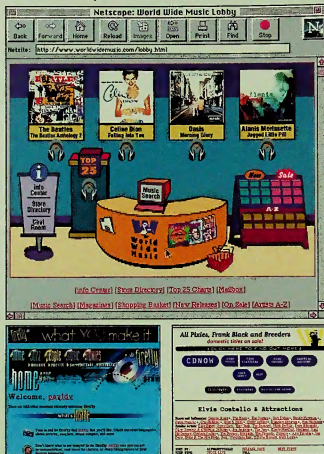
It is already possible to buy CDs on line in the UK - and not just by going to one of the US companies, such as CDNow who offer international distribution.

Virgin Our Price has been selling CDs and videos through CompuServe for a couple of years. The postage costs are reasonable (50p for a single CD) although the service is enormously slow and clunky to use and delivery times can be rather tardy. At the time of writing, I've been waiting five days for my order - only those living in the remotest of Hebridean islands can ever find that more convenient than heading down to the High Street.

VHF, however, is expected to make some major moves in the direct to home market in the coming months.

For a start, there are rumblings of a new direct operation within the company itself. And this autumn will hopefully see the launch of Net, Virgin's on-line operation. Home shopping is going to be an integral part of this. It seems likely that either through this, or some new Virgin Our Price direct operation, Virgin will have a more improved internet presence within the year.

HMV Direct's launch last month came without the net presence that had been hinted at last year. Mark Binnington, the operation's marketing manager, says, "We will have presence on the net later this year. Our main reservation is that, at the moment, using the net is not a proven sales technique. If we're going to do it,



ON-LINE STORES: GIVING FANS THE CHANCE TO BUY WITH THE CLICK OF A MOUSE

we want to do it properly with critiques, pack shots and sound samples. At the moment, the net isn't really powerful enough for that."

The experience from the US is that the net can be powerful enough to do that - and it is not always the traditional retailers who actually get to do it. The model is CDNow, another of those geeks-done-good stories that makes enormously depressing reading to all who have made it to 30 without becoming a millionaire.

It was founded in 1994 by Matthew and Jason Olms, two twentysomething brothers from Pennsylvania. The idea was simple - just sell CDs over the internet. These days at www.cdnow.com it offers a catalogue of around 165,000 products - including CDs, videos and T-shirts - with two-day delivery across most of the US and it claims to be selling up to 1,000 units a day with a turnover of \$3m.

The CDNow business is basically an electronic shop front with all the major overbids included in a comparable retail operation immediately removed. There is a staff of around 20 working on around 360,000 of computers to create a web site.

It is completely free from the physical costs and limitations of normal retail and directed to home operations. There are no High Street

mega-rents or problems with "shrinkage", warehousing and distribution are sub-contracted, there is no expensive catalogue to produce or dictate prices for the next six months.

The CDNow site (<http://cdnow.com>) itself is one of the best of its kind on the net. As you would expect, there is a completely searchable database of products or you can just stroll down virtual aisles looking at different categories to find out what's new. There is also a collection of music industry news and reviews harvested from traditional media owners - all there to make this slightly more interesting than your average catalogue. Music can be sampled using Real Audio 2.0. And, for the latest edition, there is an internet jukebox which allows you to listen to the entire contents of a new album.

CDNow is not the only company selling CDs on the net. Last August, the information systems company 24hours launched Music Boulevard at www.musicblvd.com. Like CDNow, the aim is simple - an enormous catalogue, enhanced with sound samples and music industry news.

The real fight at the moment is to produce the ultimate value added experience. At its simplest level, this comes from offering the cheapest prices. The next step is to start to offer sound samples and editorial comment

which have been offered by CDNow. Others such as World Wide Music (www.worldwidemusic.com) and Entertainment Connection

(www.econnection.com) are trying to personalise your visit and keep an archive of all the music you decide to sample. Finally, (www.fly.com) meanwhile, will actually recommend discs based on your musical preferences.

As usual, all of this needs to carry a cautionary note. At lunchtime in the US (from around 9pm here), the services can be incredibly slow to move around. Still, with the exception of Entertainment Connection, they have all made an effort to make the sites as light and easy to navigate as possible. However, compared with even the slowest of these services, the on-line presence of Tower Records on America On Line is, quite frankly, rather disappointing. Although its offering is an improvement on what Virgin brings to CompuServe, it is still rather flat. Not to mention the fact that it is currently entirely US based and to order from there is not really viable financially thanks to the postage costs.

Music retailing is potentially set to be one of the major, immediately lucrative areas of the internet. It might not be as slick a process as distributing audio down the line, but it also avoids the copyright and technical nightmares which that entails. And, if the web site is done well, there are clear reasons for actually buying on-line.

The initial belief might be that it will be good for students. But, for them, taking out an hour to go to the local megastore is seldom a problem. As much more lucrative potential markets is the ever growing number of professionals with net connections at work and home who these days don't quite make it out as often as they should and will happily pay for the convenience of direct delivery - especially if there is a premium 24-hour delivery option available.

Perhaps the biggest question isn't whether this is going to happen, but who is really going to make money out of it. The major retailers might have the name, clout and the infrastructure, but the start ups such as CDNow have managed to create the right on-line environment.

As William Bluestein of Forrester New Media Research says, "Brand name retailers can leverage their physical stores in the on-line shopping medium to maximise customer convenience. But start ups can own the home base, big if they work innovation more quickly to provide better merchandising, promotion and customer service."

Everyone with a music-related web site can ultimately fit into a shop front. For example, Justin's Jukebox, the head of IFC's internet division, admits that it looked at the potential of selling CDs from its NME site - but thought it best to concentrate on its core product first.

And, after all, if Tower Records can launch a megastore, why can't NME set up a megastore, even if it is on-line?

Simon Waldman

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TOP 75 ALBUMS
1 JUNE 1996

1 **OLDER** *
George Strait (Mercury)

2 **EVERYTHING MUST GO**
New! Steve Prasher/Warlock
Mercury (Mercury)

3 **JAGGED LITTLE PILL** *
Alice In Chains (Geffen)

4 **WANTS AND NEEDS**
New! Melissa Etheridge (Mercury)

5 **1577**
New! Alan Morahan (Mercury)

6 **DOWN ON THE UPGRADE**
New! George Strait (Mercury)

7 **GREATEST HITS** *
Tina Turner (Mercury)

8 **HITS** *
New! Mike & The Mechanics (Mercury)

9 **FALLING INTO YOU**
Gina G (Mercury)

10 **THE IT GIRL**
New! Karyn White (Mercury)

11 **MOSLEY GOALS**
New! Mosley (Mercury)

12 **OCEAN DRIVE**
New! The Roots (Mercury)

13 **WALKING WOUNDED**
New! The Roots (Mercury)

14 **TO THE FAITHFUL DEPARTED**
New! The Roots (Mercury)

15 **SEARCHING FOR LUCKY**
New! The Roots (Mercury)

16 **SLANG**
New! The Roots (Mercury)

17 **GARBAGE**
New! Garbage (Mercury)

18 **BEARIE FRUIT**
New! Bearie (Mercury)

19 **BEARIE FRUIT**
New! Bearie (Mercury)

20 **BEARIE FRUIT**
New! Bearie (Mercury)

21 **BEARIE FRUIT**
New! Bearie (Mercury)

22 **ALL CHANGE**
New! The Roots (Mercury)

23 **FLUZZY LOGIC**
New! Fluzzi Logic (Mercury)

24 **DEFINITELY MAYBE** *
New! Definitely Maybe (Mercury)

25 **MERCURY FALLING**
New! Mercury Falling (Mercury)

26 **DIFFERENT CLASS** *
New! Different Class (Mercury)

27 **PAN PNE MOONS IN PARADISE**
New! Pan Pne Moons (Mercury)

28 **RETURN OF THE MACK**
New! Return of the Mack (Mercury)

29 **WILDEST DREAMS**
New! Wildest Dreams (Mercury)

30 **FARWATER JOHNSON**
New! Farwater Johnson (Mercury)

31 **UNDISPUTED ATTITUDE**
New! Undisputed Attitude (Mercury)

32 **PARANOID & SUNBURST**
New! Paranoid & Sunburst (Mercury)

33 **STANLEY ROAD** *
New! Stanley Road (Mercury)

34 **PROZAC**
New! Prozac (Mercury)

35 **EXPECTING TO FLY**
New! Expecting to Fly (Mercury)

36 **PURE LIGHTNING SEEDS**
New! Pure Lightning Seeds (Mercury)

37 **NEON PAT, PRESENT AND FUTURE BOOK 1**
New! Neon Pat (Mercury)

38 **THE PRODUCTIONS OF THE GREAT STATES OF AMERICA**
New! The Productions (Mercury)

39 **IN SIDES**
New! In Sides (Mercury)

40 **WILD MOOD SWINGS**
New! Wild Mood Swings (Mercury)

41 **SAID AND DONE** *
New! Said and Done (Mercury)

42 **TENNESSEE MOON**
New! Tennessee Moon (Mercury)

43 **THE GREAT ESCAPE** *
New! The Great Escape (Mercury)

44 **THE BEANS**
New! The Beans (Mercury)

45 **WORDS**
New! Words (Mercury)

46 **BEING BORN IN THE INFANTS**
New! Being Born (Mercury)

47 **SINGLES**
New! Singles (Mercury)

48 **ALL THIS BEAUTY BEHIND**
New! All This Beauty (Mercury)

49 **US! BEHIND**
New! US! Behind (Mercury)

50 **LEFTISM**
New! Leftism (Mercury)

51 **A MAXIMUM HIGH**
New! A Maximum High (Mercury)

52 **DUETS & ARIAS**
New! Duets & Arias (Mercury)

53 **LIFE** *
New! Life (Mercury)

54 **RELISH**
New! Relish (Mercury)

55 **REMIKED**
New! Remiked (Mercury)

56 **CAROL HONEY**
New! Carol Honey (Mercury)

57 **THE COLOUR OF MY LOVE**
New! The Colour of My Love (Mercury)

58 **BROTHERHOOD**
New! Brotherhood (Mercury)

59 **ANTHROLOGY**
New! Anthrology (Mercury)

60 **THE GREAT SOUTHERN TRAVELLER**
New! The Great Southern Traveller (Mercury)

61 **EVIL EMPIRE**
New! Evil Empire (Mercury)

62 **GREATEST HITS** *
New! Greatest Hits (Mercury)

63 **NEW BEGINNING**
New! New Beginning (Mercury)

64 **THE RANGER**
New! The Ranger (Mercury)

65 **DAYDREAM**
New! Daydream (Mercury)

66 **THE CLASSIC COLLECTION**
New! The Classic Collection (Mercury)

67 **DISGRACEFUL**
New! Disgraceful (Mercury)

68 **THE SUN IS OPEN UP**
New! The Sun is Open Up (Mercury)

69 **GOLD...GREATEST HITS**
New! Gold...Greatest Hits (Mercury)

70 **HALLBREAKER**
New! Hallbreaker (Mercury)

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SINGLES

GORKY'S ZYGOTIC MYNCI: Amblar Gambler (A&R06). This latest EP shows why the majors have been awarming around. Expect Radio One airplay, a minor hit and bigger things to follow. **CD**

SMOOTH: Undercover Lover (Jive CDJ96 397). The smooth, sassy female singer displays her luxurious, husky vocals on a great down-tempo cut. **CD**

ED BALL: The Mill Hill Hate Club (Creation CRESC023). This highly-accomplished and catchy tune is Creation mainstay Ball's finest stab at the charts yet. **CD**

BABY FUX: Johnny Lophake (Malawi CB01394-3). Portished lighs like an influence on this London trio's debut single, but the superior tub element and deliberate crackles give it a unique vibe. **CD**

GREEN DAY: Brain Stew/Jaded (WEA W0339CD). The latest double A-side is standard Green Day fare, and none the worse for it as the US trio trash through two usefully tuneful summery songs. **CD**

THE GYRES: Are You Ready (Sugar SUGA 11CD). The Scottish five-piece need to show more originality than this Oasis-inspired output. **CD**

DEUS: Theme From Tampike (Island CDE030). Atmospheres abound in the latest offering from the Belgians. It's all a bit left-of-centre to crossover, but sets the tone nicely for some ultra-commercial offerings on the way. **CD**

EVIL SPINSTARS: Pantomiming With Her Parents (Paradox PDX0X010). These Belgians are notable for their diverse sound and the bizarre, price-cutting on this track should get them noticed. **CD**

BIZARRE INC. Surprise: (Some Bizarre MERC0 452). The former techno chartbusters return, infused with the spirit of Motown, with a surefire summer smash. **CD**

QUENTIN & ASH: Tell Him (East West EW049CD). A pretty cheesy cover of the Sixties hit by Leslie Ash and Caroline Quentin from Men Behaving Badly. Lacking in humour or novelty value. **CD**

MINDLESS DRUG HOOD: Don't Take Ecstasy (Deviant Records DVNTX3). Both sussed and funny, here's a song about the perils of drug use that people will actually relate to. **CD**

JAN MONDRIE: Against Wind (Red Heat Heat This LVHTX3 CD1). This Stock & Aitken-produced record, which is raising cash for the Heart Of Britain charity, is a well-performed rendition of a fine song. Good chart chance. **CD**

DAVE DEE: Just Jump (Club Tonic club UK 0062375CL). Pumping technopop which doesn't quite have enough charm to stand out from the crowd. It will be



QUENTIN AND ASH: LACKING HUMOUR

huge in Europe; less so here. **CD**

THE EAGLES: Love Will Keep Us Alive (Geffen GSDT-27580). Subtle summer balladry from the reformed and now touring Eagles. Its sheer craft shines brightest, almost disguising what is essentially a fairly tame song. **CD**

THE DELGADOS: Under Canvas Under Wraps (Chemical Underground CHEM 005). Like the Ramones playing Organum Around through a RR train, this lo-fi four-track gem should continue The Delgados' consistent indie chart form. **CD**

STEVE EARLE & THE BOYS: Johnny Too Bad (Transatlantic TRA 1020). A Tennessee reggae version of the Jamaican classic which sees country outlaw Earle ranking with Midlands a capella toasters RNT. Perverse but catchy. **CD**

ZZ TOP: What'll We With That (RCA WASSUP 01). Back-to-basics boogie, enhanced by a na-na-na-na chorus hook, launches the June tour and August album. Refreshingly real again. **CD**

JOE HENRY: Transpeline (Mammoth 7507 5088). A US tune that's a little off from the sweet-voiced alternative rocker and "published poet" presses all the right sweet spots without artifice. **CD**

SINGLE OF THE WEEK

ELECTRONIC: Fehriden Girl (Parlophone CD0636). After a four-year hiatus, the familiar tones of Bernard Sumner gliding effortlessly through this finely crafted, radio-friendly track make for a welcome return. **CD**

ALBUMS

NEIL YOUNG: Broken Arrow (Reprise 93624 62931). Back with Crazy Horses, following the not entirely successful Pearl Jam Mirror Ball album, happily this is Young at his ragged best. **CD**

CROWDED HOUSE: Recurring Dream [The Very Best Of Crowded House] (Parlophone CDE027239). In the light of their split, this 19-track compilation of the band's best-known material from four studio albums, plus three new tracks, is a suitable send-off. **CD**

THE SCUD MOUNTAIN BOYS: Massachusetts (Sas Pop SP0CD342). Delicate, atmospheric Americana from the retiring guitar-based four-piece with two lead vocalists. Absorbing. **4**

ALISON LIMERICK: Club Classics (Arista 74233 38132). Padded with no fewer than three versions of the awesome Where Love Lives, this is an enjoyable, if rather slim, volume of vocal house hits. **CD**

PURE MORNING: Two Inch Helium Buddha (Wadar Records SCAN21). They come from Liverpool, but this confident debut demonstrates they have much more in common with American alternative rock. **CD**

THE MIKE FLOWERS POPS: A Groovy Place (London 827432). Kitsch, fun covers of tracks including Light My Fire, Venus As A Boy and even Prince's 1999. The surprise element of Wandervall is missing, but this is one novelty album which could prove a smash. **CD**

SCARLET: Chemistry (WEA 061046592). Tougher than in the past, the female duo sound superb as they rattle through 10 fine tracks. A credible British challenge to the likes of Morrisette and Osborne. **CD**

SULTANS: Good Year For Trouble (Rhythm King ATHY050). They've dropped the "of King FC" from their name and eschewed wackiness in favour of a hard, but fun, Stoooges-inspired sound. **CD**

VARIOUS: Friends From Rio (Par 04 F007). This cool but potent Nineties Brazilian cocktail effortlessly bridges Astrid Gilberto, acid jazz, Gilberto Gil and Gloria Estefan Latin pop. **CD**

HIS NAME IS ALIVE: Stars On ESP (4AD CAG010CD). This softly spoken indie offering from Warren Belver is a bit off the accessible, eclectic and ultimately charming offering. **CD**

VARIOUS: Dear The Foot - Part 1 (Capasitic Records CD0060CA). A great selection of funk, hip hop and jazzy beats combine in this skillfully-compiled, mellow album, which features the likes of Billy Cobham and Lucy Vandri. **CD**

KITACHE: A Strong Unit (Dope On Plastic/



SCARLETT GETTING TOUGH

React DOPPO: Mark Itration already has a loyal roots fanbase. Now he takes it one step further with this seamless blending of digital dance rhythms and beat beats. **CD**

ANI DEFANCO: Dilate (Cooking Vinyl/Righteous Babe CD06 C013). This US anti-folk pioneer/herrnine subverts almost every illusion on her lyrically-provocative and musically-diverse eighth album. **CD**

ANGEL MORAES: Hot 'n' Spicy (Subversive SUB1). Two years of classic deep house singles from one of New York's hottest DJ/producers culminates in this sizzling, flawlessly-mixed debut. **CD**

FEDER: Swim (Echo ECH039). Heavy metal with a melodic slant. This trio provide a dense, multi-layered sound that sounds like it would blow your head off. **CD**

VARIOUS: Naked (EMI CDEM3C748). Louise's growing fanbase will be happy with this album of sugar sweet ballads and up-tempo dancey numbers, although the three singles remain the strongest songs. **CD**

VARIOUS: Cream Live Two (Deconstruction 742313912). The essence of Cream is captured on three CDs with nice mixes from Paul Oakenfold, Nick Warren and James Lawrie. **CD**

NIGHTMARES ON WAX: Still Smokin' (Warp WAP76CD). Remixed tracks from the Smokers Delight album which, boosted by festival appearances, should ensure the small but hard-core fanbase lay it up. **CD**

ALBUM OF THE WEEK

DIMITRI FROM PARIS: Sacre Bleu (Yellow Stereo YPCD011A). The innovative French DJ gives us easy listening with a dance slant with the sweet firm on the kitsch, Groovy, stylish and definitely one to watch. **CD**

This week's reviewers: Sarah Davis, Catherine Fede, Leo Finlay, Ruth Getz, Duncan Holland, David Knight, Ian Nicolson, Martin Talbot, Paul Vaughan and Selina Webb



BIZARRE INC.: A NEW SOUND

ALAN JONES TALKING MUSIC

Mariah Carey recently reached number one in the US for the 11th time with Always Be My Baby. While it won't reach such elevated status here, it's a concise, fairly subdued and very catchy tune and a fine showcase for Carey, who resists the temptation to indulge too heavily in vocal gymnastics. R&B/soul/RP fans are catered for by mixes which use the SOS Band's *Tell Me If You Still Care* as a starting point, while David Morales has put together an impressive selection of out-and-out house mixes. A surefire winner...Although written by German Mark Wirtz, RPM Records' painstakingly-assembled *A Teenage Opera* is quintessentially English. Excerpt from *A Teenage Opera*, performed by Keith West, was a major hit in 1967, but the lack of a hit follow-up caused EMI to abandon the Teenage Opera

project. Wirtz kept it going, however, assigning various tracks with his magnam opus to other artists. These are featured here alongside West's work and other segments of the opera, which have not previously been released. The result is a rock opera of some charm and, with the usual high standard of annotation and illustration from RPM, it should be one of this enterprising little label's biggest successes to date...*Todd Terry's* latest release is *Junjun*, which revisits the *Mysique* song that inspired the recent Lisa Marie Experience hit. Terry opts for vocal attack, pairing two of the most popular and enduring disco divas - Martha Wash and Jocelyn Brown - with impressive results...More duelling divas - this time *Liza Minnelli* and *Donna Summer* - can be found in simultaneous throat action on *Minnelli's* new

album *Genity*. Released on EMI's classical imprint Angel, it is an LP of standards. The Summer duet, *Does He Love You?*, is a highlight...*Worthy?* Of course. Good? Not really. That's *United Against Racism's* Respect, a multi-artist remake of the Aretha Franklin hit which is loaded with good intentions and shoulder-to-shoulder celebs but little musical conviction. Among those involved are Incognito, Marcella Detroit, China Black and Right Said Fred... Finally, PolyGram TV, perpetrators of the Funkmaster Mix album which we damned with very faint praise last week, redeems its reputation with *Mix Zone*, featuring short but nicely mixes primarily of PolyGram's own product, including some recent club smashes.

BEHIND THE COUNTER

SUZANNE DOEL, Now, Plymouth

"It has been a fairly quiet week, with the kids going back to school after half-term, although demand for Fugees has kept us pretty busy. We had a lot of pre-release enquiries for Gloria Estefan's new album, although disappointingly few people actually came in to claim it. We sold out of Best Rock Anthems In The World and, judging by the number of people asking for it, it still has a long way to go. This Now store, situated on the ground floor of Debenhams, was one of the first to open in 1994 and we have a lot of regular customers. All buying is done centrally so it is important for me to continually update head office on what customers are asking for. We do extremely well with video and we have just arranged a promotion offering titles such as Mrs Doubtfire and Home Alone for £5.99 each or two for £10. Budget special interest videos also sell steadily and Tring's Coping With Stress currently has lots of takers."

ON THE ROAD

ALAN HARWOOD, Pinnacle rep for South West

"Metallica is the album which is flying out of the shops at the moment. Everywhere I've been going this week it seems to be the hot one. Generally, there's quite a positive atmosphere in the shops, mainly because there have been some strong releases recently. We're currently selling a new Zion Train album, which is picking up quite a lot of interest. We've got this new metal band called Dearly Beheaded who have been getting a lot of interest. Dino is releasing Eighties Soul Weekender Volume Two and, off the car, the Morcheeba album has picked up some sales. The recent Later With Jools Holland has helped and Chris Evans is playing the new single as his big single this week and that's helping things along. Everybody's been asking for a new Daniel O'Connell album. He performed a gospel song on Songs Of Praise and absolutely everybody's been plugging me about it."

IN THE SHOPS THIS WEEK

NEW RELEASES

Sixty pre-release interest translated into solid sales for Metallica's new album while Fugees' The Score began to fly out again on the back of their current hit single. Other albums moving included Gloria Estefan, Bon Jovi, Bush, Meat Beat Manifesto and The True Brits compilation, although trends varied regionally. For singles, the picture was more clear cut with Ocean Colour Scene, Happy Clappers, D'Angelo and Pianoman performing well nationwide.

PRE-RELEASE ENQUIRIES

Singles – The Divine Comedy, Queen, The Prodigy, Tim Bouth; Albums – Bryan Adams, Crowded House, Eddi Reader, Beatles Anthology III, Cream Triple Mix DJ album, Doggy

ADDITIONAL FORMATS

Bush re-issued album with additional live CD, Elvis Presley limited-edition CD album with book, Bon Jovi double-CD in Digipak, Squeeze CD singles box set, Metallica limited-edition CD and cassette in carrier bag

IN-STORE

Windows – Bryan Adams, Jazz Moods, Robert Miles, Rap Flavas, Metallica, Palladio; In-store – Gloria Estefan, Mariah Carey, Crowded House, Maxi Priest and Shaggy, Eddi Reader, Simply Red, Chart Show Rock album, R Kelly, Everclear, Alan

MULTIPLE CAMPAIGNS



Single – Crowded House; Windows – Jazz Moods, Bryan Adams, PolyGram Monster Sale; In-store and press ads – Everclear, Alan, Charlie Watts, Dead Can Dance, Nigel Kennedy, Michael Torke; TV ads – Jazz Moods (Anglia); Radio ads – Crowded House (national IIR)



Singles – Mariah Carey, Simply Red, Gabrielle, Longpigs, Crowded House; In-store – Greatest Hits promotion with CDs at £8.99 and cassettes at £5.99, PolyGram video promotion, Cinema Club videos, James Bond and football videos



In-store – three for the price of two across selected range of music and videos; Beatles, Bryan Adams, Gloria Estefan, Gabrielle, Jazz Moods, Vival Europop, Classic Love, Gulliver's Travels, but two James Bond videos for £15, 100 Years Of Cinema, Duter Limits, All Creatures Great And Small



Windows – Palladio, Evgeny Kissin, BBC Classics; In-store – five Naxos CDs for £20, Warner's Opera Collection CDs at £9.99, label of the month campaign for Warner Classics, Linn classical and jazz CDs at £9.99



Windows – Sony campaign, Bryan Adams, Metallica, Robert Miles, Rap Flavas; In-store – Die To Joy, Longpigs, Simply Red; Press ads – Perfume, Hardfloor, Lightning Seeds, Presidents Of The United States Of America, Spiritually Ibiza 2, Italian House Collection, National Anthems, Carl Cox, Easy Project, Ricky Ross, Spin Doctors, Meat Beat Manifesto, Fugees, Leftfield, Rage Against The Machine, Maxwell, Blue Nile, Transpugnet, Cinema 100



Singles – R Kelly, Mariah Carey, Maxi Priest and Shaggy, Eddi Reader, Simply Red, Crowded House, D'Lux, Brian Kennedy; Albums – Bryan Adams, Robert Miles, Max Zone; Windows – Bryan Adams; In-store – Chart Show Rock Album



Press ads – The Wrens, Nanaco, Cooper, Joykiller, Murphy's Law, Total Chaos, Sammy, Hits Misses & Own Goals On Serious Drinking



Singles – Gabrielle, Fugees, Robert Miles, Clayton & Mullen; Albums – Bryan Adams, Robert Miles, Gloria Estefan, Fugees, Ocean Colour Scene, new hits 96, In The Mix 2; In-store – selected videos at £5.99 or two for £10



Singles – Underworld, R Kelly, Crowded House; Albums – Blue Nile, D'Angelo, Fall, Kids soundtrack; Windows – Gloria Estefan, Robert Miles, Bryan Adams, Metallica, Maxi Priest, Louisie, Manic Street Preachers, 50t Dolls, Fresh CDs promotion



Singles – Gabrielle; Windows – Del Leppard, Bryan Adams, Tony Rich Project, Metallica, BMG sale, Doggy, Fugees, Leftfield; In-store – BMG sale; Press ads – The Eagles, Fugees, Jethro Tull



Megaplay singles – Maxi Priest, Northern Uproar; Essential album – Robert Miles; Windows and in-store – Bryan Adams, Robert Miles, Chart Show Rock, Fugees, Euro '96 singles, Virgin Cinemas promotion



Singles – Simply Red, Maxi Priest and Shaggy, Mariah Carey; Album – Beautiful Game; Windows – Bryan Adams; In-store – Beautiful Game, Bryan Adams



In-store – Red Hot 100 CDs for £9.99 or three for £18, Pure Swing CDs for £9.99 and cassettes for £5.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Southport), Arcade (Nottingham), Heroes And Villains (Belfast), HMV (Dudley), Jumbo Records (Leeds), Our Price (Leeds), Rock Box (Camberley), Soundhouse Music (Leamington Spa), Tower Records (Piscadilly) and Virgin (Norwich). If you would like to contribute call Karen Fox on 0181-543 4630.

EXPOSURE

TELEVISION

15.6.96

Scratchy & Co featuring Gabrielle, Peter Andre and The Smurfs, ITV: 9.25-11.30am
Four Goes To Glyndebourne: Theodora, with Dawn Upshaw and David Daniels, Channel 4: 8.35-10.30pm
The Road featuring The Band and Trisha Yearwood, VH-1: 7.40pm
MTV Unplugged: Bjork, MTV: 10-11pm
Saturday Live featuring Everything But The Girl, ITV: 10.05-11.05pm
Later With Jools Holland features The Bluesmen, Bo Diddley, ZZ Top and Stereolab, BBC2: 11.20pm-12.25am

16.6.96























Fully Booked featuring Code Red and D'Lux, BBC 2: 10am-noon
19.6.96
GMTV with guests Shaggy and Maxi Priest, ITV: 6-8am
Ten Of The Best: The Special select their favourite videos including The Pogues and UB40, VH-1: 2-3pm
21.6.96
MTV's Party Zone hosted by The Residents, MTV: 11pm-1am
Beat Sessions featuring Echobelly and Reef, Channel 4: 1.55-2.55am

15.6.96

John Peel with session guests Melt Banana and US Maple, Radio One: 5-7pm
Sade In Concert, recorded in 1994, Radio Two: 6.03-7pm
Music Live On Tour: An Evening With Jose Carreras, Radio Two: 8-10.15pm
M People Live At Altan Towers, with Gabrielle and Lighthouse Family, Radio One: 8pm-midnight
16.6.96
John Peel featuring Bill, Radio One: 8-10pm
Andy Kershaw presents Cindy Lee Berryhill, Radio One: 10pm-midnight

17.6.96

Evening Session with Octopus, Catatonia and D Colours Red, Radio One: 7-10pm
Mark Radcliffe with Gerky's Zygotic Myncy, Radio One: 10pm-midnight
19.6.96
Evening Session featuring Jayride and Ladykillers, Radio One: 7-10pm
20.6.96
Music Live On Tour: The Gospel Train with CeCe Winans, Radio Two: 9.45-10.30pm
21.6.96
Il Carosino by Verdi performed by the Royal Opera, Radio Three: 7.25-9.45pm

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
808 STATE Don Solaris	WEA	June 17	 	Press ads will run in music and style magazines. There will be posters, in-store displays with multiples, a mailout to fans and leafletting.
TREAKPOWER More Of Everything For Everybody	Island	June 17	 	Music press advertising will be backed up with an extensive fanbase mailout. There will be in-store displays with Virgin which is featuring the release on its in-store radio.
FRONT LINE ASSEMBLY VS DIE KRUPPS	Off Beat	June 10	 	This CD mini-album will be promoted with press ads in music magazines such as <i>NME</i> , <i>Melody Maker</i> , <i>Kerrang!</i> , <i>Terraviva</i> , <i>hitmedia</i> and <i>Infected</i> .
The Remix Wars FRANÇOISE HARDY	Virgin	June 17	 	There will be posters, press ads in <i>Vox</i> , <i>Select</i> , <i>NME</i> and <i>Time Out</i> and in-store displays with <i>Der Price</i> , <i>Virgin</i> and <i>Tower</i> .
HEAVY SHIFT The Last Picture Show	Indochina	June 17	 	Radio ads will run on <i>JFM</i> and there will be ads in <i>Jazz Express</i> , <i>Straight No Chaser</i> and <i>Jaziz</i> . Displays will run in multiples and independents.
SIMPLETON	Greensteaves	June 17	 	There will be radio promotion and competitions on <i>ILR</i> and <i>ragga</i> shows and press ads will run in <i>Schmooze</i> .
VARIOUS House Collection Volume 4	Fantazia Music	June 17	  	Ads will run on <i>ITV</i> and <i>Channel Four</i> and on <i>Kiss</i> , <i>Choice</i> , <i>Galaxy</i> and <i>ILR</i> . There will be extensive music and style press advertising.
VARIOUS The Italian House Collection	Firm Music	June 17	  	Radio ads will run on <i>Galaxy</i> , <i>Kiss</i> and <i>ILR</i> dance stations. There will be extensive press advertising and a nationwide poster campaign.
VARIOUS Mastercuts Classic Balearic ...	Beechwood Music	June 17	 	Press ads will run in <i>Muzik</i> , <i>DJ</i> , <i>Blues & Soul</i> , <i>MaxMag</i> and <i>Herb Garden</i> .
VARIOUS Summer Vibes	PolyGram TV	June 17	 	There will be radio advertising on <i>Kiss</i> and <i>Galaxy</i> . This album will be nationally advertised on <i>Channel Four</i> and regionally on <i>ITV</i> . There will also be radio ads on <i>Atlantic 252</i> and <i>Capital</i> and displays with various multiple and independent retailers.

Compiled by Sue Sillitoe: 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



DODGY - FREE PEACE SWEET

Record label: A&M

Media agency: The Media Business

Media executive: Tony Williamson

Head of marketing: Ian Ashbridge

Creative concept: Chris Priest

A&M is launching a press and retail-led marketing campaign to promote Dodgy's third album, *Free Peace Sweet*, which is due out next Monday. Teaser ads in music titles start today. Press ads will be backed by displays in multiples and independents. National posters and promotion on the internet are also planned.

COMPILATION



THE HOUSE COLLECTION VOLUME FOUR

Record label: Fantazia Music

Media agency/executive: Sold Out/Elaine Fox

Product manager: Charles Perkins

Creative concept: James Perkins & Andrew Gallagher

With every *Fantazia Music House Collection* album doubling the sales of its predecessor, the company is anticipating great things from its latest release, due out next Monday. Ads will run on *ITV*, *Channel Four*, *Kiss*, *Choice*, *Galaxy* and selected stations. Press ads will be backed by retail displays with multiples.



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For more information contact:

National radio - Phil Gibbs • Commercial radio - Adrian Tredinnick, Jackie Jenkins
National TV - John Smith, Amanda Warren
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THE OFFICIAL UK CHARTS



It takes a special single to increase its sales after debuting at number one. Michael Jackson's Earth Song managed it last December, though that was partly due to the steep rise in sales of records at that time. This week the Fugees enjoy a second week at the top, and experience a 24% increase in week-on-week sales of Killing Me Softly, which sold 157,000 copies in its first week and further 195,000 last week.

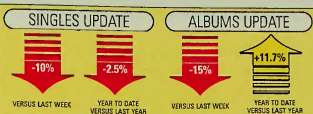
Their album *The Score* surprisingly dips a notch from its peak position of three but simultaneously records a 31% increase in its week-on-week sales, the 15th week in a row it has gained. Prior to Killing Me Softly, seven singles have entered the chart at number one so far in 1996, and all suffered a steep decline in sales immediately afterwards. The extent of this decline has varied from a low of 19% to a high of 64%, this latter collapse being experienced by both Oasis and Take That.

Ireland's Eurovision winner, The Voice by Eimear Quinn, debuts at number 40 after selling around 5,500 copies last week - which means that of the people who saw it win the Grand Prix, fewer than one in 2,000 felt moved to buy it. That's not as bad as it sounds, however. The 1995 Eurovision winner, Nocturne by Secret Garden, was belatedly released last October and peaked at number 30, while the 1994 champion Rick 'N' Rods by Gill Harrington and Charlie McGettigan fared only slightly better, peaking at number 78 despite a prompt release.

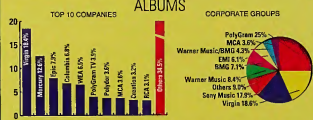
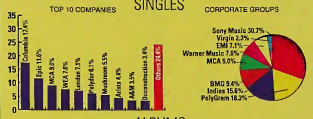
The Voice is only the second Eurovision winner to reach the Top 40 in the last nine years, its anchor position being bettered only by Niamh Kavanagh's In Your Eyes, which reached the dizzy heights of number 24 in 1983.

Anglo-Aussie rockers AC/DC have a sufficiently large hardcore of followers to ensure that their singles always reach the Top 75, even if none of them have ever reached the Top 10. Since making their chart debut in 1978 they have accumulated 25 hits. Even last year's *Hard As A Rock* managed to reach number 33. But this week their run of hits seems to have come to an end - their new single *Cover You In Oil* debuts at number 85 this week and is unlikely to improve in this subsequent weeks.

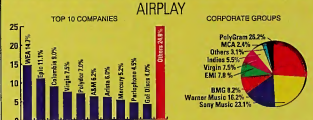
Another rock act used to performing better is *The Almighty*. Having announced that they will split at the end of their current tour they might have expected a surge of support for their single *Do You Understand*. And the fact that it was issued on three different CDs should have ensured multiple purchases by their faithful fans. In reality, the single crashed out



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

of the chart a week after debuting at number 38, making it their best long-lived hit. Incredibly each of their previous 10 charted singles spent precisely two weeks in the Top 75. Do you understand in their eighth Top 40 hit - in which elevated critics who often managed a single week. No other band can claim to have spent just eight weeks in the Top 40, each with a different hit.

Hot on the heels of their number five single Until It Sleeps, Metallica's *Load* album debuts at Number One after selling 70,000 copies. It's Metallica's second Number One album, following their self-titled 1991 album. Metallica's

accession to the throne limits George Michael's run at the top with *Older* to three weeks - but he should be satisfied with that even if the album fails to regain its title, as both of his previous solo albums, *Paisley* and *Listen Without Prejudice* Vol 1, spent a mere week at the top.

Finally congratulations to MCA which has the week's two highest debuting singles from *Ocean Colour Scene* (number four) and *Livin' Joy* (number five), and also manages to chart an album at number 42 *Bush's* *Sixteen Stone* album, on its newly acquired Interscope imprint.

Alan Jones



With an audience of 11m less, and 304 fewer plays than last week George

Michael's *FastLove* nevertheless retains a useful lead at the top of the airplay chart for the fifth week in a row. The challenge to George's supremacy mounted by Tony Rich and The Lighthouse Family has however evaporated, with both records making only small gains this week. The record most likely to take away George's throne now looks most likely to be the Fugees' *Killing Me Softly*. Beamed at number 13 last week despite a 63% increase in plays and an 11% increase in audience, it sprits to number three this week, a move fuelled by a further 70% increase in audience and a huge 115% hike in plays, from 590 to 1271.

Missing from the Top 50 this week is *Mising*. The *Everyting But The Girl* hit was bulletted last week, climbing 41-32, but finally departs from the Top 50 this week after 35 consecutive weeks in residency - an airplay chart record. The cause of its decline appears to be the similarity between it and the EBTG single *Wrong*, which sprouts 55-29 this week.

Missing's airplay is holding up even better in America, where it is among the 10 most played tracks some 38 weeks after entering Billboard's airplay chart. Oddly enough it was practically ignored by *Radio 1* in America initially, making the Hit 100 - the definitive Billboard chart that mixes sales and airplay - on the strength of sales alone. Back in Britain, the biggest in-chart leap comes from *The Longpigs*, whose *She Said* soars 40-19. But don't expect to hear it too much on your local commercial station. *Radio One* made it its most-played disc last week, providing 29 of its monitored tally of 40 plays. *Radio One* also provided the highest 99.7% of its audience - the highest percentage ever recorded by one station for a Top 20 airplay hit.

The Longpigs record for *U2's* *Mother Records* label, and ironically have leapfrogged over U2 members *Adam Clayton & Larry Muller's* *Mission: Impossible*, which drifts 23-24 on the airplay chart, even though it received seven times more plays than *She Said* last week.

Capital has got firmly behind *Alison Limerick's* remixed hit *Where Love Lives*, spinning it 50 times last week, and placing it 18th in the station's chart. Nationally, *Where Love Lives* is still dependent on club play, and has yet to enter the Top 100 airplay chart, although Capital's lead is likely to be followed by many when the song explodes at retail, as it surely will.

Alan Jones

✓ 95/100 Excellent

In late 1994, we introduced some changes to Music Week's editorial, with two new sections, Talent and Profile and expanded airplay information.

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AIRPLAY PROFILE

STATION OF THE WEEK

With 20 years of Radio Two experience behind him, Melody USA's Phil's head of music Geoff Mullin is well aware of the difficulties of changing people's fixed perception of a station.

Like Radio 2 before it, the London-based easy listening station was far removed from the bias of Mantovani in its daytime output towards a diet of melodic idiosyncrasy and thoughtful contemporary hits instead.

And while latest RAJAR figures show listeners up to 807,000, reaching nearly a point to 5% and listening share increasing from 3.6% to 4.4% in its 9.89m transmission area, Mullin concedes some potential listeners' usage of the station is very different from reality. "I think some people still think of us as being terribly old-fashioned. They still haven't caught up that we're not playing elevator music anymore," he says. "That was the big concern, the amount of instrumental music we played. People thought it was weird. That's a perception we hope is disappearing now."

Mullin was brought in from Radio Two a couple of years ago specifically to look at the music policy and move it away from targeting the over-50s to one appealing to 35s-plus. "It's meant quite a big change — about 50% of the output was instrumental when I arrived and we've just completely turned it on its head," he says. "At the moment we're playing the George Michael CD, The Lighthouse Family and the Tony Rich Project, so there are a lot of areas we've moved into. We've still got a very wide music policy. We still play all the great songs down the years."

Mullin says he is looking for tracks

TRACK OF THE WEEK

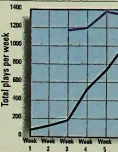
GINA G: OOH AAH... JUST A LITTLE BIT Gina G: ooh aah... then a lot more besides was the scale of support mounted by radio for Aussie Gina G's first UK hit.

Against the indifference of the Entertainment judges, the infectious-catchy single has not only become the competition's first number one here for 15 years, it also built up an impressive two-month run in the Airplay Top 10.

But despite its eventual success, the track took some time to convince radio programmers of its merits. In the week of confirming a place in the contest's grand final, it stood at just #69 on Airplay with 117 plays, a position which only slightly improved the following week when it became the sales chart's highest new entry at six.

That entry clearly proved to be the turning point as plays rose by 342 and its ascent increased by 110% to send the track into the Airplay Top 20. Top 10 Airplay status was then assured as the single climbed to two on the top three to commence a yo-yoing run in its sales.

Plays quickly broke through the 1,000 mark with Capital and Atlantic rewarding Top 10 ranking in the same



MELODY TOP 10

Rank	Title	Artist
1	On Silent Wings (Tina Turner)	PartiPop
2	Nobody Knows Tony Rich Project (Lafayette/Arista)	
3	Ocean Drive Lighthouse Family (Wid Card/Polystar)	
4	Reach Gina's Earth (Gina G)	
5	Cannibals Mark Knopfler (Virtigo/Mercury)	
6	Anywhere Is Erny (WEA)	
7	Yes Are Not Alone Michael Jackson (Epic)	
8	Jessie Joshua Kadison (EMI)	
9	Oh Baby L Eternal (EM)™	
10	Some Where Some What Wet Wet Wet (Phonogram)	

The Top 10 shows here is a sample of Melody's recent output and is not a particular order.

with a strong melody, but adds, "We're not stuck with people that are famous." Along with the shift in music, the style of presentation has also changed from the presenters — now including David Hamilton at breakfast — being given liner cards to read announcements out to a freer, more "human" approach.

And as to complaints that some London stations' musical output is too local, Mullin reckons, "I think we're a breath of fresh air. It's so different to everything else and we're probably playing more music than anybody else."

Paul Williams



week, though overall support eased off for a couple of weeks before being swollen again by the arrival of the Eurovision final.

The build-up to the event was more than enough to push Gina G back again over 1,000 plays and into both the Airplay top three and Radio One's top 10 for the first time.

After the final, the UK sales chart proved its influential might over Eurovision as the single's number one position helped plays increase yet further, despite having only finished a disappointing seventh in the competition.

Paul Williams



RADIO 1

ILR

	No. of plays	
Rank	Week	Week
1	18	28
2	19	27
3	25	27
4	25	25
5	19	25
6	26	25
7	26	25
8	18	24
9	22	23
10	21	23
11	22	23
12	17	21
13	22	21
14	22	21
15	25	20
16	25	20
17	17	20
18	20	20
19	16	19
20	8	18
21	12	18
22	12	17
23	11	15
24	11	15
25	2	17
26	2	17
27	2	17
28	11	15
29	21	15
30	14	15
31	2	14
32	17	14

© Music Control UK. Titles ranked by total number of plays on Radio One from 07.00 on Sunday 2 June 1986 until 24.00 on Saturday 6 June 1986

	No. of plays	
Rank	Week	Week
1	1426	1466
2	1595	1298
3	1282	1293
4	1132	1133
5	476	1129
6	1298	1062
7	931	961
8	820	833
9	982	878
10	659	854
11	939	821
12	503	750
13	360	720
14	791	698
15	553	688
16	941	650
17	762	578
18	562	567
19	559	508
20	231	466
21	415	419
22	238	386
23	229	375
24	639	362
25	381	360
26	156	354
27	351	349
28	363	346
29	346	346
30	210	339

© Music Control UK. Titles ranked by total number of plays on all mainstream independent local stations from 02.00 on Sunday 2 June 1986 until 24.00 on Saturday 6 June 1986

VIRGIN

	No. of plays	
Rank	Week	Week
1	33	32
2	29	31
3	31	30
4	25	24
5	21	24
6	21	23
7	23	23
8	22	22
9	22	22
10	22	22

ATLANTIC 252

	No. of plays	
Rank	Week	Week
1	60	60
2	58	58
3	51	58
4	57	56
5	38	38
6	38	38
7	38	38
8	38	38
9	38	38
10	37	37
11	37	37

© Music Control UK. Station profile charts rank titles by total number of plays per station from 02.00 on Sunday 2 June 1986 until 24.00 on Saturday 6 June 1986

15 JUNE 1996

music control
UK

The Last 2 weeks % change in chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	FASTLOVE	George Michael	AE/Virgin	1468	-21	65.54	-17
2	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	1578	+3	57.59	-5
▲ 3	KILLING ME SOFTLY	Fugees	Ruffhouse/Columbia	1271	+115	56.29	+70
▲ 4	OCEAN DRIVE	Lighthouse Family	Wild Card/Colydor	1387	n/c	56.00	+2
▲ 5	THREE LIONS	Baddiel & Skinner & Lightning Seeds	Epic	777	+27	49.19	+8
6	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams	A&M	1238	-1	48.58	-15
7	ALWAYS BE MY BABY	Mariah Carey	Columbia	1098	+3	43.20	n/c
8	RETURN OF THE MACK	Mark Morrison	WEA	1148	-23	38.78	-4
▲ 9	A DESIGN FOR LIFE	Manic Street Preachers	Epic	495	-57	37.64	-1
▲ 10	MYSTERIOUS GIRL	Peter Andre Feat. Bubbler Ranx	Mushroom	795	+51	36.69	+53
▲ 11	BECAUSE YOU LOVED ME	Celine Dion	Epic	990	+12	36.36	+3
▲ 12	IN A ROOM	Doddy	A&M	395	+177	33.99	+49
13	THERE'S NOTHING I WON'T DO	JX	Hooj Choons/freedom	454	n/c	30.47	-5
▲ 14	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene	MCA	438	+64	30.46	+28
▲ 15	ON SILENT WINGS	Tina Turner	Parlophone	616	+20	29.02	+20
▲ 16	NAKED	Louise	1st Avenue/EMI	877	+31	28.84	+37
17	IRONIC	Alanis Morissette	Maverick/Warner Bros.	942	-9	28.81	-24
18	OOH AAH...JUST A LITTLE BIT	Gina G	Eternal/WEA	685	-44	27.46	-46
HIGHEST CLIMBER							
▲ 19	SHE SAID	Longpigs	Mother/polydor	40	+43	26.45	+93
20	CECILIA	Suggs	WEA	960	-11	26.43	-18
21	GIVE ME A LITTLE MORE TIME	Gabrielle	Go Beat	843	-31	26.34	-25
MOST ADDED							
▲ 22	FEMALE OF THE SPECIES	Space	Gut	320	+183	26.24	+48
▲ 23	FORGET ABOUT THE WORLD	Gabrielle	Go Beat	408	+107	26.12	+52
▲ 24	THEME FROM MISSION: IMPOSSIBLE	Adam Clayton & Larry Mullen	Mother/Polydor	283	+29	25.39	+15
25	TONIGHT, TONIGHT	Smashing Pumpkins	Hut/Virgin	95	-75	23.40	-4
▲ 26	BLURRED	Pianoman	3 Beat/freedom	170	+30	22.31	+19
27	REACH	Gloria Estefan	Epic	722	-14	22.20	-34
▲ 28	MINT CAR	Cure	Fiction/Polydor	95	+132	21.95	+33
▲ 29	WRONG	Everything But The Girl	Virgin	413	+63	21.75	+85
▲ 30	I BELIEVE	Tim Booth & Angelo Badalamenti	Fontana/Mercury	134	+28	20.44	+16
▲ 31	MAKE IT WITH YOU	Let Loose	Mercury	725	+39	19.39	+75
▲ 32	I CAN DRIVE	Shakespears Sister	London	81	+7	19.30	+42
▲ 33	GET DOWN (YOU'RE THE ONE FOR ME)	Backstreet Boys	Trans Continental/Jive	226	+31	19.21	-1
▲ 34	ST TERESA	Joan Osborne	Blue Gorilla/Mercury	504	+57	18.26	+42
▲ 35	THANK GOD IT'S FRIDAY	R Kelly	Jive	123	+102	17.20	+144
▲ 36	FORBIDDEN CITY	Electronic	Parlophone	151	+132	16.39	+474
▲ 37	CANT HELP IT	Happy Clappers	Shindig/PWL	122	+40	16.19	+99
38	DONT LOOK BACK IN ANGER	Oasis	Creation	535	-10	15.81	-29
39	CHARMLESS MAN	Blur	Food/Parlophone	398	-73	15.73	-157
▲ 40	DONT STOP MOVIN'	Living Joy	MCA/Undiscovered	208	+58	15.00	+13
▲ 41	A BETTER MAN	Brian Kennedy	RCA	220	+18	14.62	+117
▲ 42	SURPRISE	Bizarre Inc	Some Bizarre/Mercury	200	+182	13.81	+504
BIGGEST INCREASE IN PLAYS							
BIGGEST INCREASE IN AUDIENCE							
▲ 43	ENGLAND'S IRIE	Black Grape Feat. Joe Strummer & Keith Allen	Radioactive/MCA	17	+467	13.68	+879
▲ 44	PURPLE HEATHER	Rod Stewart With The Scottish Euro '96 Squad	Warner Bros	152	+71	13.61	+31
45	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat Featuring Jamiroquai	Renk	210	+17	13.57	-39
▲ 46	WE'RE IN THIS TOGETHER	Simply Red	East West	391	+84	13.40	+51
▲ 47	INSTINCT	Crowded House	Capitol/Parlophone	188	+34	13.37	+108
48	WALKAWAY	Cast	Polydor	474	+1	13.26	-8
49	FABLE	Robert Miles	Deconstruction	368	+47	12.35	+13
▲ 50	WONDERWALL	Oasis	Creation	253	-3	12.19	-14

© Music Control UK. Compiled from data provided from 00:00 on Sunday 2 June 1996 until 24:00 on Saturday 6 June 1996. Statistics ranked by audience figures based on latest full-hour Radio data. ▲ Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	KILLING ME SOFTLY Fugees (Ruffhouse/Columbia)	1271	681
2	MAKE IT WITH YOU Let Loose (Mercury)	725	361
3	MYSTERIOUS GIRL Peter Andre Feat. Bubbler Ranx (Mushroom)	795	269
4	IN A ROOM Doddy (A&M)	396	253
5	HEAVEN KNOWS Squeeze (A&M)	331	231
6	FORGET ABOUT THE WORLD Gabrielle (Go Beat)	409	211
7	NAKED Louise (1st Avenue/EMI)	877	208
8	FEMALE OF THE SPECIES Space (Gut)	320	207
9	ST TERESA Joan Osborne (Blue Gorilla/Mercury)	504	182
10	WE'RE IN THIS TOGETHER Simply Red (East West)	391	179

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total plays	Stations +/-	Ads % + or -
1	FEMALE OF THE SPECIES Space (Gut)	320	56	28 11
2	IN A ROOM Doddy (A&M)	396	54	29 7
3	KILLING ME SOFTLY Fugees (Ruffhouse/Columbia)	1271	65	56 6
4	WHERE LOVE LIVES Alison Limerick (Arista)	26	9	5 5
5	THANK GOD IT'S FRIDAY R Kelly (Jive)	123	21	12 5
6	FOREVER LOVE Gary Barlow (RCA)	36	5	5 5
7	HEAVEN KNOWS Squeeze (A&M)	331	27	20 4
8	SURPRISE Bizarre Inc (Some Bizarre/Mercury)	200	17	15 4
9	HOW I WANNA BE LOVED Dana Dawson (EMI)	13	5	4
10	WRONG Everything But The Girl (Virgin)	38	25	3

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

AIRPLAY

Music Control
 UK charts are based on
 24 hours a day,
 seven days a
 week. Airplay
 252, 857 FM;
 BBC Radio 1;
 BBC Radio 2;
 BBC Radio
 Scotland; BBC
 Three Counties;
 BBC Solent;
 Breeze 99.9 FM;
 FM Breakfast;
 Capital FM;
 Century FM;
 Choice FM;
 Choice FM
 Birmingham;
 City FM; Classic
 FM; Classic FM
 FM; Dyle Two
 AM; Coast FM;
 Essex, Fife;
 Faith FM;
 Glasgow, GUR;
 Great North
 Radio; DWR
 FM; Halifax FM;
 Heart 106.2;
 Heart FM;
 Home Radio;
 Jinx FM; Kiss
 FM; Kiss 102
 FM; Kiss 102
 FM; Manchester
 MFM;
 Lancashire
 Sound; Lincs
 FM; Manx FM;
 Merca; Metro
 FM; Metro FM
 103.4 FM;
 Motor FM;
 New FM; New
 Orleans FM;
 New Norths
 FM; Ouse FM;
 Ouse FM;
 Power FM;
 Q102 FM; Q102
 Radio; Air FM;
 Ram FM; Red
 Dragon; Red
 Rose FM;
 The Radio; ZDR
 FM; Soul FM;
 SQR Ipswich;
 Signal FM;
 Signal FM;
 South Wales
 FM; Southern
 FM; Souths FM;
 TFM 210 FM;
 VFM FM;
 Wages FM;
 West Sussex;
 XTRA AM

15 JUNE 1996

THE OFFICIAL CHARTS -15 JUNE

SINGLES

1 KILLING ME SOFTLY

1	KILLING ME SOFTLY Eagles	Columbia
2	THREE TIMES THE USUAL SING OF THE ENGLAND ... Besides & Super & Lightning Sails	Epic
3	MYSTERIOUS GIRL Peter Andre featuring Bubbler Braxx	Mushroom
4	THE DAY WE CAUGHT THE TRAIN Ocean Colour Scene	MCA
5	DON'T STOP MOVIN' Livin' Joy	Undiscovered/MCA
6	BLURRED Phenomen	freemove
7	THEME FROM MISSION: IMPOSSIBLE Adam Clayton & Larry Muller	Mother
8	BECAUSE YOU LOVED ME Celine Dion	Epic
9	NOBODY KNOWS Tony Rich Project	Lafayette/Arista
10	NAKED Louise	1st Avenue/FM!
11	FABLE Robert Miles	Deconstruction
12	THERE'S NOTHING I WON'T DO JX Hoj Chicanos/freemove	
13	OOH AAH...JUST A LITTLE BIT Gina G	Eternal/WEA
14	FEMALE OF THE SPECIES Space	Gut
15	FASTLOVE George Michael	Virgin
16	PURPLE HEATHER Rod Stewart with The Spanish Euro '98 Squad Warner Bros	
17	THE SIX WAY AND THE SEVEN WAY MET THE EIGHT AND NINE FIVE SEVEN, NINE NINE AND TEN AND TEN AND TEN	Dorian
18	CAN'T HELP IT Happy Clappers	Coliseum/PWL
19	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
20	RETURN OF THE MACK Mark Morrison	WEA
21	LADY D'Angelo	Capitol/epi
22	GET DOWN (YOU'RE THE ONE FOR ME) Backstreet Boys	Jive
23	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams	A&M
12	IN A ROOM Dearly	ASDA
13	ON S	

music week

AS USED BY



ALBUMS

1 LOAD

1	LOAD Metallica	Virgin
2	OLDER George Michael	Virgin
3	JAGGED LITTLE PILL Alanis Morissette	Maverick/Reprise
4	THE SCORE Fugees	Columbia
5	FALLING INTO YOU Celine Dion	Epic
6	MOSELEY SHOALS Ocean Colour Scene	MCA
7	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
8	(WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
9	EVERYTHING MUST GO Manic Street Preachers	Epic
10	1977 Ash	Infectious
11	THESE DAYS Bon Jovi	Mercury
12	DESTINY Gloria Estefan	Epic
13	HITS Mike & The Mechanics	Virgin
14	GREATEST HITS Take That	RCA
15	WALKING WOUNDED Everything But The Girl	Virgin
16	WILDEST DREAMS Tina Turner	Paradise/epi
17	GABRIELLE Gabrielle	Go Beat
18	BIZARRE FRUIT/BIZARRE FRUIT II M People	Deconstruction/RCA
19	BROTHERS IN ARMS Dire Straits	Vertigo
20	TO THE FAITHFUL DEPARTED The Cranberries	Island
21	GARBAGE Garbage	Mushroom
22	GOLDEN HEART Mark Knopfler	Virgin
23	AT THE END OF THE CLICHE Carl Cox	Liberation



MARIAH CAREY



15 6 96

luton is tribal-friendly site

The Tribal Gathering dance festival will be going ahead this year on June 29 with a licence confirmed for a new site at the Luton Ho estate in Bedfordshire.

Tribal Gathering had originally been planned for June 1 at Ormoor Park, Oxfordshire but had to be cancelled when the event's organisers, Universe and the Mean Fiddler Organization, failed to get a licence from the local council. The bill of top ranking dance acts and DJs booked for the original event will remain virtually unchanged for the

rescheduled date. "Everyone cancelled their other arrangements to show their support for Tribal Gathering," says Ian Jenkinson, co-promoter of Universe.

"The support of licence holders has been incredible as well - we've only had around a thousand refunds on about 25,000 tickets." Black Grape will headline the festival alongside the likes of the Chemical Brothers, Leftfield, Sasha, Sven Vaitz, Andrew Weatherall, Carl Cox, Paul Oakenfold and Goldie's Melahedz.

The new site will still feature the festival's original layout of eight tented areas, each with a different theme - Starship Universe, Tribal Temple, Astral Nuts, Eritico, Nexus, Cyberpunk, Planet Phunk and Shogun La.

Jenkinson says, "Overall it's a great location. It's a green field site set in the grounds of a country mansion. It couldn't be better." Unlike Cherwell District Council and Thames Valley which had opposed the original licence application, the Bedfordshire local authorities

were more supportive. "Both the council and police have been phenomenal in terms of the help they've given us. They couldn't be more different to the Oxfordshire authorities."

"It just shows that when people work together problems can be overcome," says Jenkinson. He adds, "The main thing for us is relief it's actually taking place. So now it's back to actually organising things in the remaining couple of weeks. We're looking forward to a great day and then we can start pulling together the next one."

inside

- 2 deconstruction starts publishing wing
- 3 rimini is launchpad for the dreamhouse boom
- 5 tony de vit picks his top 10 tunes

dub chart: WHERE LOVE LIVES
Alison Limerick

cool cuts: JAZZ IT UP
Reel 2 Reel

reggae group bids for london radio licence

The British Reggae Industry has announced that it will be launching a bid for a new London-wide independent local radio licence that was put up for tender by the Radio Authority last month.

The BRI proposes a station - with the working title **Rockers FM** - that will broadcast reggae and other forms of Afro Caribbean music to the capital. The bid is being masterminded by Tony Williams, head of the BRI and ex-presenter of Radio London's reggae show during the late Eighties. "There's a lack of Afro Caribbean music on the airwaves and listeners aren't being catered for by stations like Choice and Capital," says Williams.

The station would play reggae in all its variations, including regga, roots, lovers, dub, as well as related music such as soca, jungle, gospel and soul where appropriate. **Rockers FM** would also cover news about the Afro Caribbean community from home and abroad.

Williams says, "Our backing at this stage is very small because most of the companies involved in the field are small, but let's hope it's not a question of money. When the Radio Authority advertised the licence it said it wanted a station that's not catered for at the moment. We feel we have that."



Orbit are booked to headline a three-day festival on August 2-4 at Beddington Park in Sutton. Each day will be dedicated to a different type of music with Friday (2) focusing on jazz, Saturday on dance and Sunday on soul. On Friday, Courtney Pine, Lonnie Liston Smith and Jools Holland will play live. Supporting Orbit on Saturday will be Jah Wobble's **Invaders Of The Heart**, Spooky, Nightmares On Wax, Mod Professor, DJ Rap & Ape 39 and Mother. The Ministry Of Sound will have a tent (DJs to be announced) and there will be a "Boss Tent" featuring LTJ Bukem, the Roots Twins and MCs Moose, Five D and Det. On Sunday, LV will be supported by Alison Limerick, Trace and Pauline Henry. A reggae tent on that day will feature Chris Goldfinger, Jah Shaka, Jah Free, Jah Works and Conscious Sounds. Tickets and details are available on 01273 708 888.

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13. 19 NOW THAT'S WHAT I CALL MUSIC! 33 Bill Wyello/John

15. 20 SISTERS OF SWING 2 Program 12



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THERE

no

Battered titles a

Shop
focus

Shop:
Flip Records, 125 Long
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London WC2. (1511 x
1011, tel: 261 2866)



Specialist areas:

Euro, techno, acid,
trance, hard house.
Ticket outlet for the
Complex.

Owner's view:

"We are a new shop to
the area. We've only been
open about six months and
we're quite small but things are
going okay. We do feel some
competition from other shops
in the area. We're more like
Chocky's than Fat Cat in
the type of records that we
sell, but each shop does have
its own individual style so it's
not really that much of a
competition. The real aim
is to get customers coming
through the doors. We get a
lot of imports in - European,
British, Dutch and Swedish
material - which sell well." -
Karim Lamouri.

Distributor's view:

"The shop is holding its
own in the market. They get
the customers down there
for the acid-type material
and they're good about
stocking up on imports. Can't
fault them." - Lee, Mo's
Music Machine.

DJ's view:

"This should be part of
everyone's record stop
around central London if
it's the harder, acid stuff
that you're into. Not bad
for the recent releases,
but better on import
material. The shop gets a
good little crowd down
on a Saturday
afternoon." - Steve
Tilford.

club & shop focus
compiled by Johnny Davis. tel:
0171-263 2893.

COOL CUTS



JAZZ IT UP
Reel 2 Reel

Positiva

2	(3)	ITM ALIVE Stretch 'N' Vern	Spot On/Tr
3	(1)	WRONG Everything But The Girl	Virgin
4	NEW	WHAT YOU WANT Future Force (With new Kamazutra mixes to make up this hot doublepack)	AM-PM
5	(7)	WE HAVE EXPLOSIVE FSOL	VC Recordings
6	NEW	EASE THE PRESSURE The Beloved (Deep house mixes from Derrick Carter)	East West
7	(12)	RELEASE YO'YOURSELF Roger Sanchez	Ultra
8	NEW	PROFESSIONAL WIDOW Tari Amos (With mixes from Armand Van Helden and MC)	Atlantic
9	(9)	THE FLOOR EP Paperclip People	Open
10	NEW	MUSIQUE Duff Punk (Spunky funk workout from this hot remix duo)	Source
11	NEW	PRAY FOR LOVE Love To Infinity (Happy garage with mixes from Maroke)	Mushroom
12	(15)	ORIGAMI/CRUNCHED Wastepaper	Paper
13	NEW	OPEN YOUR MIND Kings Of Tomorrow (Chunky US garage)	Slip 'N' Slide
14	NEW	SAVED MY LIFE Todd Edwards (With new mixes from Grant Nelson and Joey Musaphia)	ifrr
15	NEW	HOME Eskimos & Egypt (Tough mixes from Seval Diva and Eric Powell)	Polydor
16	NEW	NIGHT MOVES Abigail (With mixes from the Rhythm Masters)	Pulse 8
17	NEW	CHIL PALMER'S DAY OFF No Tenshun (Cool, stylish garage groove)	XPLICIT
18	NEW	THE SPIRIT IS JUSTIFIED Rilma De Vida (Powerful progressive house)	Limbo
19	NEW	IT'S MUSIC Century Falls (Excellent vocals and production on this garage track)	Sound Proof
20	NEW	LIFT ME UP The Romant Project (New York style house)	Herd Times

a guide to the most essential new club tunes as featured on 1er's "essential selections", with jive tags, broadcast every Friday between 7pm and 10pm. Compiled by dj freelance and data collected from leading dj's and the following stores: city music/flying hook/book market (London), cactus (buckingham), menshner, 21st record (glasgow), 3 beat (liverpool), warp (sheffield), max (newcastle), jay for life (northampton).

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1 KIL

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
THREE DAY	MYST	DON'T	BLUR	THEME	BECA	NOBU	NAKE	FABL	THEIR	ODH	FEMIA	FAST	PURPLE	THEIR	CANT	OCEAN	RETRU	LADY	GET D	THE ON	IN A	DM S		

jock on his box

trekkie de vit is always chasing the new sound. here are his top 10 tunes



photograph: GP

tony de vit

'passion' gat decor (effective)

"I don't like piano tunes but the production here is 101% and I like everything about it. I wish I'd made that record. It's relentless, dreamy, soulful and so well put together. It is the perfect song – and I hate piano tunes, that's how good it is. If I made this record I could stop tomorrow."

'let's rock' e-brax (fever pitch)

"This came out in 1991. It's got longevity – you don't get tired of hearing it. It disappeared and came back with remixes by Trade DJs Doz Sound and Malcolm."

'orange theme' cygnus x (eye a)

"One of those records that's well produced, melodic – in the chorus, the strings – it's so professional. It was my record of the year in '95."

'his surgery ep' doc scott (absolute 2)

"This came out in 1991 and was another huge record for Trade. It was the record that really got me into the harder techno music. I would play it in most clubs today because things have moved on so far and are much faster now – you can play these older records at house clubs."

'sonar system' meng syndicate (musicman)

"I remember playing this in Trade about 1992 and there was a kid doing the lights and he must have taken on E or something because when the techno beat came in – and it's a really powerful, grungy sound – this kid just fell on the floor and got up and said 'what happened to me?'"

'let the groove move' second wave (hit house)

"This was released in '92 and comes from Belgium. One side is a really chunky mix, the other side is a techno mix. Monster tracks."

'pissed apache' diss-cuss (hoop choons)

"This came out in 1992 and was made by a friend, DJ Malcolm. It reminds me of when he brought it into Trade and said, 'This is my new record,' and I thought, 'I want to make records now. It's a friend. We're both trying to persuade Jerry of Hoop Choons to put it out again with remixes from me.'"

'gotta get loose' must (aura)

"This was made by another friend, DJ Dove Randall from the Zap club in Brighton. It's the best tune he's ever done, he did it about 18 months to two years ago."

'land of rhythm ep' marascia (acv)

"There are two tracks on this EP that are pure, unadorned underground house music – storming tracks. I fell in love with them both and I bought two copies so I could mix the tracks straight into each other."

'bits and pieces' artemesia (movin melodies)

"I'm a big fan of Patrick Parris and Movin Melodies' tracks. I buy everything they do. This came out at the end of '94 and is the best thing he's done."

steamin'

tips for the week

- ▶ 'I hold shu' up' (w/ welcome) (white label)
- ▶ 'overhead' (mc play) (white label)
- ▶ 'The eternal dancing man' (white label)
- ▶ 'Sonsass' (white label)
- ▶ 'The spark, the flame, the lightning' (super quality)
- ▶ 'I'm one' (non prof) (white label)
- ▶ 'Cynthia' (white label)
- ▶ 'The awakening' (white label)
- ▶ 'Latin Remixer' (white label)
- ▶ 'The rage up' (white label)

compiled by saah abhis
tel: 011 494 2240

BORN: Kidderminster, September 12, 1957. LIFE BEFORE DJING: "I worked in stock control as a stores manager and then as a computer programmer." FIRST DJ GIG: "Market Taverna, Kidderminster, when I was about 18. I persuaded them to let me put on a dance night. I paid £25 for the room and played a lot of imports – US bandoleros such as George Clinton and Parliament. People were into Motown but I always wanted to get the new sound and this has been a constant in all my years of DJing." MOST MEMORABLE GIG: "Best – Trade, Whitniss 1995. "I played for 12 hours non-stop: 3.30am-3.30pm. It's the biggest high I've ever had. They cheered at the end." Worst – Adelaide. "There was a mix up and I got sent to the wrong club. It was a lovely place but the guys were in suits and the women had handbags. I was playing hard house and they were thinking 'where's the Kylie?' The police came near and they took these people away and everyone just ran." FAVOURITE CLUBS: "There isn't a club I've ever been to that compares to the end and took these people away and everyone just ran." NEXT THREE GIGS: Amnesia, Madrid (June 10); Filrt, Mid-Glamorgan University (13); Ripa, Mansfield (14). DJ TRADEMARK: "I've got a bag of records only for Trade; on the main circuit I play on a harder tip, I'm upfront, play things before the others and matching the music is a big thing for me." LIFE OUTSIDE DJING: Artist; remixer; runs Jump Wax label; Star Trek fan."

CV

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Bullethead titles a

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CD 7 includes:

CD 1-LNMT8201 • CD 2-LNMT8202 • CD 3-LNMT8203 • CD 4-LNMT8204

CD 1-LNMT8201 • CD 2-LNMT8202 • CD 3-LNMT8203 • CD 4-LNMT8204

JULES & SKINS TURNED UP CLUB MIX ORIGINAL MIX

11 18

THE BEST ROCK ANTHEMS IN THE WORLD. (EURE) With Now That's What I Call Music 33

13 19

SISTERS OF SWING 2

13 20

RELEASE DATE

June 17th

distributed by Polygram UK

polygram

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polygram

polygram

polygram

THE OFFICIAL CHARTS -15 JUNE

1W

Friday

1 KIL



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17
6
96

club



britain's neatest beats till

1 KIL
Forecast

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

chart

WHERE LOVE LIVES (DAVID MORALES/
FRANKIE KNUCKLES/DANCING DIVAZ/PAUL
OAKENFOLD/ROMANTHONY MIXES)

JUMPIN' (TODD TERRY/RHYTHM MASTERS/KEN DUB/BEAU CANDELABRO MIXES)
Todd Terry featuring Maurizio Vanni & Jacobus Brown

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1 WIPING (TODD TERRY/DEEP DISH MIXES) Everything But The Girl
2 BIZARRI (MC) Some Bizzare/Mercury
3 VICIOUS CIRCLES (RHYTHM MASTERS/JUNIOR JACKS/SPIRIT LEVEL MIXES)
4 ON YA WAY (HELLOPETTER/LISA MARIE EXPERIENCE/JULES & SWINS/KLUBBHEADS/JOEY MUSAPHA MIXES) Helicopter
5 SHOUT PLAY BOYS/MARK PICCHOTTI MIXES) Sbox
6 LATIN THING (Linn Thing)
7 RUNNING AWAY (E-SMO/VEUSA MARIE EXPERIENCE/TODD EDWARDS/GLENN UNDERGROUND MIXES) Nicole
8 THE SEARCH (ARMAND VAN HELDEN/2-PRESS 2 MIXES) Tensepaters
9 MAN IN THE MOON (JOEY VANNELL/ROBERT MILES MIXES)
10 ARE YOU READY FOR LOVE? (RH-LUX/RHYTHM MASTERS MIXES) Ultra High
11 I NEED YOU (NUSH/BASSEMENT JAZZ MIXES) Kuba Wernch
12 STAND UP (ALICATRAZ/SHARP/ROGER SANCHEZ/DEWEY BAWLDCHILD MIXES)
13 Love Tribe
14 IF LOVIN' YOU IS WRONG (ROLLO & SISTER BLISS MIXES)/SALVA MEA (ROLLO & SISTER BLISS MIXES) Fatbass
15 BRILLIANT FEELING (LOVE TO INFINITY/TONY DE VITO/FULL MONTY MIXES)
16 I Wanna Know (DEKARD/STACCA TO/AQUARIUS MIXES) Saracato
17 CAN'T HELP IT (ORIGINAL/GRANT NUSSELL/04/HEADS/CANDY GIRLS/PETE BOND/DOODLES/BEASMENT MIXES)
18 HAPPY CUPID (The Roots)
19 GISELE (Shilpa/PFM) International

17 JUMPIN' (TODD TERRY/RHYTHM MASTERS/KEN DUB/BEAU CANDELABRO MIXES)
20 DON'T STOP MOVIN' (MUSADU MIXES) Linn/Joy
21 IT SHOULD HAVE BEEN YOU (SERIAL DIVA/BAGHEAD/ILLUSIVE/STRIKE/KINKY BOYZ ORIGINAL MIXES) Hamburg Jonas
22 HEARTBREAK (MRS WOOD & KEVIN WHITE MIX)
23 Mrs Wood featuring Eye Gallagher
24 AFTER THE FALLOUT (Jax)
25 EASY TO LOVE (INDIVIDUAL DADU/ELL/PERCAL/CLOCK/APE MIXES) Kyrn
26 DREAMTIME (LOUIVIERE/SHAKER MIXES) Zoo
27 THE FEELING (TENDRIVE MIXES) Endive
28 BRING ME LUV (DOLLON & DICKINS MIX) Crystal
29 CLUB BIZARRE (KEN DOOKANDY GIRLS MIXES) U6
30 FIND THE BEAT (AQUARIUS MIXES) Aquarius
31 DEEP RIED JERRY/OIGINAL MIXES) Phil
32 SO GOOD (Fido)
33 SECRET WORSHIP (JON THE DENTIST/MAIZE/OIGINAL MIXES) Storm Factory
34 THANK GOD IT'S FRIDAY (INGUWTO/BUCKETHEADS/ROLLO/OIGINAL MIXES) R. Kelly
35 I DON'T CARE/RESISTANCE IS FUTILE (Toby De Vito)
36 ALWAYS BE MY BABY (SATOSHI/TOMIE/DAVID MORALES/JERMAINE DUPRI) MIXES) Marsh Carey
37 THAT GIRL (DAVID MORALES MIXES) Maxi Priest featuring Shaggy
38 BADMAN (ROLLO & SISTER BLISS MIXES) Sister Bliss
39 ABANDON ME (TRAMP/OUBAN SHAKEDOWN MIXES) Yezz
40 NARCOTIC INFLUENCE (DAVE CLARKE/MEAT BEAT MANIFESTO/KRIS NEEDS MIXES) Emotion
41 DANCE WITH ME (KEN DUK MIXES) Emotion
42 PREGO TOP (Aaght)
43 GIDDY UP (MOTIV & LUM MIXES)/CARINVAL (ARMAND VAN HELDEN MIX)
44 2 In A Room
45 WE NEED LOVE (DUBBASSON/GSM/VA/BEAT MIXES) Danyel Anthony
46 I FOUND ME (LOU PETER/VA/VA MIXES)

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↑ Bullheaded tribes &

- 14 27 **190** HOW I WANNA BE LOVED (FEMPO) DANCING DIVAZ (MIXES) Dana Dawson, EMI
- 15 28 **20** LOVE CAN'T TURN AROUND (TODD EDWARDS) HEAVY WEATHER SHIMMOND & WOOLFSOM Pukka
- 16 29 **21** OUTRAGED (JULES & SKINS MIXES) Positive
- 17 30 **22** REAL LOVE (GOTTON CLUB MIXES) House Of 30 featuring Co Cleveland City
- 18 31 **23** TELL TAKE YOU TO LOVE (TODD TERRY) NUSH MIXES) Nebel Music NYC One Music
- 19 32 **24** I'M SURE DO TONY DE VIT MIXES (INSPIRATION STRIKE) Positive
- 20 33 **25** JAZZ IT UP (ERICK "MORE" MORILLO) KUM MIXES) Real 2 Atlanta (SUNSHINE STATE) BOSH MIXES) Sunshine State featuring Snake Doves
- 21 34 **26** INDICA ORIGINAL (KLUBHEADS) RED JERRY MIXES) Mountain Melodies
- 22 35 **27** SUNSHINE (YOSHITOMO) ORIGINAL MIXES) Umboca Hood Chorus
- 23 36 **28** JUST MAKE THAT MOVE (TODD TERRY MIXES) Todd Terry featuring Tonya Wynne Limbo/Positive
- 24 37 **29** FEELS SO GOOD (SHOW ME YOUR LOVE) ORIGINAL (MARK PICCHIOTTI) (C.P. MIXES) Universal/MDA Sound Of Ministry
- 25 38 **30** GIRKY PABIC SPIRIT (OH PROOF) ELEPH UNDERGROUND (3 STONE) WHIP Fresh
- 26 39 **31** MISSION: IMPOSSIBLE (THEME JUNIOR) VASOUZ/ROUIDE & ROB PLAYFORD/HOWIE Brother
- 27 40 **32** BOYAVE CLARNE (GURU MIXES) Autumn Claydon/Lanny Mullean

18 in this chart is available as a special favor service in selected form as soon as it is completed on the Friday before publication, call except bunny on 877-537-2323

- 28 53 **198** YOUR HANG (GULI PETER) KADOC (MIXES) Blue Paper Introducing Audio
- 29 54 **59** KILLING ME SOFTLY Fugates
- 30 60 **60** CAN'T TAKE MY EYES OFF YOU Millennium/Nov
- 31 61 **159** HOME (SERIAL) DIVA (ERIC POWELL) SKEE/WESTLEY SISTERS/WINGER YANIGER (MIXES) polydor
- 32 62 **162** CHILL OUT Exodus
- 33 63 **163** PRIDE (MOTU) (MIXES) Johnson
- 34 64 **164** LOOK OUT FOR MY LOVE (BAND OF GYPSIES) COMPLETE CONTROL (PAUL GOTTLEWELL) Deep Discovers
- 35 65 **165** HUNG PARLIAMENT (MIXES) Kirsty Augubaine First Avenue/EMI
- 36 66 **166** NAKED (DOOT'N) MAC/KAMASUTRA/MARK PICCHIOTTI) MIXES) Loulou 3 Beats/Hotshot/Immedi
- 37 67 **167** BLURRED (PIANO MAN) (PEPPED BOYS MIXES) Pantheon For What You Dream
- 38 68 **168** CAN YOU SEE IT Kite Bedrock featuring Kyo
- 39 69 **169** TEARS DON'T LIE (OLIEB) MARK (MIXED HAND GANG MIXES) Mark Oh
- 40 70 **170** SAVE US Black Science Orchestra
- 41 71 **171** BRAND NEW DAY (Diam) Born Suppy (Underworld MIXES) Underworld
- 42 72 **172** BORN SUPPY (UNDERWORLD MIXES) Underworld
- 43 73 **173** DANCIN' TIT
- 44 74 **174** ALL AROUND Intergration
- 45 75 **175** DO WITHOUT Retreat

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11 18 THE BEST ROCK ANTHEMS IN THE WORLD. (BRI) Virgin

13 19 NOW THAT'S WHAT I CALL MUSIC 33 EMI Virgin/40/40

5 20 SISTERS OF SWING 2 PolyGram TV

JULES & SKINS PUMPED UP CLUB MIX
ORIGINAL MIX
KLUBHEADS ON YA PIANO MIX

15 ON A POP TIP club chart

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

- | | | | |
|------------------------------|--|------------------------------|---|
| 1 | U SURE DO (TONY DE VIT MIXES)/INSPIRATION
Strike Fresh | 19 | LOVE IS THE POWER
Melanie Marshall Encore Steppin' Out |
| 2 | DON'T STOP MOVIN'
Livin' Joy Undiscovered/MCA | 20 <small>NEW</small> | FACE IT DJ Dado |
| 3 | MISSION: IMPOSSIBLE
Adam Clayton & Larry Mullen Mother | 21 | KILLING ME SOFTLY
Fugees Ruffhouse/Columbia |
| 4 | CAN'T HELP IT
Happy Clappers Coliseum/Shindig/PWL International | 22 <small>NEW</small> | JAZZ IT UP
Reel 2 Real Positiva |
| 5 | WHERE LOVE LIVES
Alison Limerick Arista | 23 <small>NEW</small> | WRONG
Everything But The Girl Virgin |
| 6 | MYSTERIOUS GIRL
Peter Andra featuring Bubbler Rank Mushroom | 24 | BLURRED
Pianoman 3 Beat/Fusion/freedom |
| 7 | MACARENA
Los Del Rio RCA | 25 <small>NEW</small> | HOW I WANNA BE LOVED
Dana Dawson EMI |
| 8 <small>NEW</small> | NAKED
Louise EMI | 26 <small>NEW</small> | JUST JUMP
Daisy Dee Club Tools |
| 9 | NOTHING I WON'T DO
JX freedom | 27 <small>NEW</small> | I WANNA KNOW
Staccato Multiply |
| 10 <small>NEW</small> | GIDDY UP/CARNIVAL
2 In A Room Encore | 28 <small>NEW</small> | THAT GIRL
Maxi Priest featuring Shaggy Virgin |
| 11 | CHAINS
Lauraine Smart Supreme | 29 <small>NEW</small> | CRAZY CHANCE
Kavana Nemesis/Virgin |
| 12 | RED BALLOONS
Pleasure Delux Eternal | 30 | HEARTBREAK
Mrs Wood featuring Eve Gallagher React |
| 13 | STOMP!
BG Epic/Dance Pool | 31 | CRYING IN THE RAIN
Culture Beat Epic |
| 14 | LOVE RESURRECTION
D'Lux Logic | 32 <small>NEW</small> | PRIDE
Johnna PWL International |
| 14 | U FOUND OUT
The Handbaggers Tidy Trax | 33 | SUNSHINE
Umboza Limbo/Positiva |
| 15 | FEELS SO GOOD (SHOW ME YOUR LOVE)
Lina Santiago Universal/MCA | 34 | VICIOUS CIRCLES
Poltergeist Manifesto |
| 16 <small>NEW</small> | CAN'T TAKE MY EYES OFF YOU
Millenium Vibe Triple XXX Recordings | 35 <small>NEW</small> | SEARCHING FOR LOVE
Mr Roy featuring Daryl Pandey Fresh |
| 17 | JUMPING UPSIDE DOWN
Black Groove Avex | 36 <small>NEW</small> | ARE YOU READY FOR LOVE?
Ultra High MCA |
| 18 | IT SHOULD HAVE BEEN YOU
Hannah Jones East Side | 37 <small>NEW</small> | NO SURRENDER
Deuce Love This |
| | | 38 | MACARENA
Los Del Mar Pulse-8 |
| | | 39 <small>NEW</small> | WANNABE
Spice Girls Virgin |
| | | 40 | LEMON TREE
Fools Garden Intercord |

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| 16 | FAST | | |
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hot vinyl

namecheck: **Jeremy newall** @ **nicky (black market)** @ **daisy & havoc** @ **tim jethery** @ **andy beavers** @ **tony forside**s

tune of the week

tori amos: 'professional house'

With Everything But The Girl's remarkable conversion to a dance act, all the majors are wondering if they can perform a similar transformation with some of their other thoughtful songwriters. Needless to say, any lyrical subtlety has gone out of the window on this remixed package but that's not the point really. MK and Armand Van Helden pick and choose which of Tori's lines to chop up into bits and loop over their own music - Helden's is by far the most inventive with loads of strange synth sounds over a Buckleheads-style groove and a terrific atmospheric drop in the middle. A big club hit for sure but it'll be radio that decides this record's success or otherwise. ●●●● 11



house

VINCENT FLOYD 'The Magic EP' (Subwoofer). A four-track EP from underground Chicago producer Vincent Floyd. 'Get Closer' has a powerful groove with warm overtones and nice synth parts; 'I Need You' is more laid-back with almost Lamy Head-style keys; 'I am' is a party number with a vintage Kent Chandler feel to the bassline and simple keys; and 'Strange Pleasure' is a groovy disco loop with an intriguing reedy organ and vibes worth checking out. ●●● 1n

NICKA WARREN 'I Need You' (VCA). The huge piano riff from this Italian tune has been sampled countless times since it first surfaced five years ago. Now the track is getting a well-deserved re-release with some

top reworkings. Nush do what they do best - laughing up the beats and keeping a strong party vibe. They deliver two vocal mixes - one commercial and one deep 'n' funky - plus an excellent club. Basement Jaxx rough things up in their own special way, underpinning the vocal with some heavy rhythms, far-out percussion and serious dub effects. The end result is startlingly brilliant, as is their piano-powered dub. ●●●●● ab

HUSTLERS CONVENTION 'Final' (Stress). Hustlers Convention are causing confusion by releasing a convincing pseudo-US scuff house track under the name of Space Family Unit on New York's Alphabet City label. Called 'Final', it builds with fully-ranged keyboard swipes, throbbing synths and a chunky

old-school rhythm unit the 'It's over' refrain kicks off the full song. The impressive result is now scheduled for UK release under the Hustlers Convention banner on Stress with some new mixes plus the odd bonus of 'Get Down', a spikey guitar gem that recently appeared on the outfit's fun-pocked, limited edition 'Disco Roots' EP. ●●●● ab

RHYTHM & VIBE 'Is This the Rhythm' (Urban Hero). Although this sounds every bit a New York track, it is in fact UK-produced. But it was only when the American label Alphabet City licensed it for the US that anyone took any notice. Now it's back out here with the excellent deep Coccoluto mix with its passionate vocal and atmospheric drops which go on and on and just keep getting better. It's such a magnificent production that it's bound to eclipse any remix, but Sweet Melcy have done all you can do in this situation, which is to take a totally different track. Their tribal work-outs hustle along superbly and complement the main mix perfectly. ●●●●● 11

A HIPPIE A HOMEBOY AND A FUNKIE DREDD 'Welcome to 1 'n' 11' (Thump! Vinyl). Almost an old school act now, this bunch pop up every now and then with a single. And while this is a perfectly decent house groove, it relies too much on a rather pedestrian bassline and the best bits - the rap and stabbing synth

hook - take too long to introduce themselves. Well produced and it'll certainly hold a floor but unfortunately not memorable enough to really stick out in the current climate. ●● 11

KERRI CHANDLER 'Hallelujah' (King Street). American producers don't take enough risks as a rule, tending to stick with a formula once they've found it, so when they do make even a slight shift it's always good to hear. The A-side is a typically strong New York track from Chandler but the B-side's 'Roy Davis' may go off on a deep trance, US style, and is utterly hypnotic. Simple organ fills and gently building percussion are joined with wah-wah synths in a way that makes it sound so different from European productions. It only more US producers would have a go at this style. ●●●● 11

THE LONELY GUY 'Saying All That Crap' (Fire And Ice). This is a Euro breakbeat house track in the Klubheads mould with a snippet from an old Salsoulian rap providing the vocal hook. It may be a little predictable but it works a treat. Simple drops and bursts keep the momentum all the way through, making it an easy mixing record as well as a top tune in its own right. ●●●● 11

BULLITT 'Cried to Dream' (VG Recordings). One of those epic sounding commercial horrors with swelling synths and



JULES & SKINS TUMBLER UP CLUB MIX
ORIGINAL MIX
KLUBBHEADS ON YA PIANO MIX

11 18 THE BEST ROCK ANTHEMS IN THE WORLD...EVER! Vinyl
13 19 NOW THAT'S WHAT I CALL MUSIC 30 BB Vinyl/Urban
\$ 20 SISTERS OF SWING 2 Pop/Gem 11

total



12	24	IN A 1	13	25	ON 1	17	26	SUMI	20	28	HEAV	22	33	BEFO	24	34	GOOD	26	35	BEAU	28	36	UNTL	30	37	NO 0	32	38	REAC	34	39	MORE	36	40	THE V
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Bullseye titles at

THERE

CD 1 includes a CD 2 - Lyrical/CD 2 - Lyrical/CD 2 - Lyrical/CD 2 - Lyrical

release date June 11th



THE OFFICIAL CHARTS -15 JUNE

www.musicweek.com

10



Mile

swirling melodies topped with a faint female vocal with endless grandiose crescendos. Very similar to Grace in style but the production on this is faultlessly crisp and powerful, and if you like your tunes strong and very long this is for you. The actual song is probably not catchy enough for this to really catch on but as a club record it's a smash. ●●●● 11

REEL HOIZE 'The Chance' (Zoom). The Zoom label is definitely back on form with tracks like Discozone's 'Back To Back' and now this slice of real top house disco from DJD and Roberto Mello. The lead Reel Hoize mix takes its cue from Arthur Russell's avant-garde disco, borrowing the waxes of organ and 'I'd do anything to get the chance' line from his seminal 'So Bang'. The addition of extra dub effects, different jazzy keys and light acidic touches create one of the better updates of that

early Eighties NY sound. The flip side's Rhythm Hoize mix strips things down and puts the echo unit into overdrive. ●●●● ab

techno

CARL COX 'Sensual Sophis-Ti-Cat/The Player' (Ultimatum). Because he believes that a lack of TV, radio and major retailer support makes most records drop out of the charts so quickly, Carl Cox has decided to make a point by only releasing this double A-sided single for 10 days. It will no doubt be bought, it is the work of the country's favourite DJ after all, but it's not quite what fans might expect. 'Sensual Sophis-Ti-Cat' is a very smoothy old-style slice of chill-out techno and 'The Player' is an equally smooth Carl Craig-type disco journey, that also comes in a jumpier, harder 'Time Waits For No Man' mix. Nothing to blow your mind

straight away but if you wait for it to grow on you, you'll be too late. ●●●● dbh

PAPERCLIP PEOPLE 'The Floor EP' (Open). Carl Craig brings together a funky bass loop, scratchy boogie breaks, widdly techno bits and whiplash beats to create a mutant disco monster that competes with Dave Clarke's 'Southside'. He then shows off his drum programming prowess on the flipside's 'Reach': a rhythm dominated excursion which moves effortlessly between dark rumblings and galloping disco beats with lots of crunchy percussion, funky bongos and hissing hi-hats along the way. 'Steam' rounces things all with heaps of Hammond and exotic twangs over big tribal-tinged drums. ●●●● ab

garage

EDDIE PEREZ featuring DONALD O 'The More

(Reach)' (Shelter). Gruff, soulful Donald croons away in a song partly inspired by soundtrackie Teddy Pendergrass ('The more I get...') while girls sing the hooks on this strong vocal production. Trademark smack drums and keyboards and atmospheric keyboards effects (influenced by our own Booker T perhaps?) are put together in two vocal mixes and three dramatic duets with several changes. You know what to expect, love 'em or loathe 'em, the Smoove crew rarely disappoint. ●●●● ja

jungle

DJ ZINC 'Is It A Game' (dub plate). Soon to be released on DJ Hyde's and Pascal's new label True Players. This is one of my faves at the moment with its rapid breaks, airy sounds and a bassline that is so infectious. And there are some excellent computer vocals incorporated. It's gonna be a killer. ●●●● n

1 KIL
Engage

2 THREE LOU

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11 FABL

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20 RETU

21 LADY

22 GET D

23 THE ON

24 IN A

T-BONE 'Down With Da Funk' (Subversive), remixed to the max, proper bass and old school sounds tear out the track. The fast and furious beats ride alongside that serious retro b-line. Tear-out. ●●●● n

SOUL

SOUL TOTAL 'No One Else' (Arista). Belated UK release for the second single from this girl group on Sean 'Puffy' Combs's Bad Boy label. Once again Combs and co-producer Chuckie Thomas match poppy R&B vocals with a hard old school beat. In this case BDP's 'South Bronx'. Included are the more rap-orientated Puff Daddy remix and an R&B remix that shows that even without all the samples there's a fine song lurking underneath. A solid track, but maybe the group's current G-funk-sounding US release, 'Kissin' You', would have been a safer bet for breaking this excellent group in the UK. ●●●● n

We are sad to report that James Hamilton is retiring from writing his DJ Directory column due to ill health.



JULES & SKINS 'PUMPER UP CLUB MIX' KLUBBHEADS ON YA PIANO MIX ORIGINAL MIX

- 11 THE BEST ROCK ANTHEMS IN THE WORLD: EVER! *Wipac*
- 13 NOW THAT'S WHAT I CALL MUSIC 33 *Elly Vyn/Redem*
- 5 20 SISTERS OF SWING 2 *Redem Tr*

MINDS OF MEN BRAND NEW DAY



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12" CD/MC **OUT NOW**



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CD 7 Excludes 18
CD 1 - URM182010 - CCP 2 - URM182010 - MC - URM182010 - Distributed by Phono. Clear now on 01661 87114

release date June 17th



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- 18 36 UNTIL
- 37 37 NO ON
- 27 38 REACH
- 23 39 MORE MO
- 40 40 THE YA

Bulletted titles are

THERE I



CD 7 Excludes 18
CD 1 - URM182010 - CCP 2 - URM182010 - MC - URM182010 - Distributed by Phono. Clear now on 01661 87114

clubchart
commentary

by alan jones


January 29 1994 was the last time **Arista** had a number one with Aretha Franklin's remake of the Civil Rights & Core hit 'A Deeper Love'. This week, **Arista** returns to the summit as **Allison Limerick's 'Where Love Lives'** moves into pole position with a high level of DJ support exceeded only once this year, that being on April 6, when Klubheads' 'Klubhopping' went to number one. 'Where Love Lives' previously topped the chart when first released five years ago, and its new surge - its points tally increased by 27% this week - means that **Everything But The Girls' 'Wrong'** loses its chart title even though it increased its support by 7%...Our uptight Club Chart continues to be dominated by house records so, to a certain extent, does our Pop Top chart. On a week when **Fugees' 'Living In The Past'** dominates the sales tabulations, it manages only a number 21 placing on the Pop Top chart and 59 on the main chart. It is, of course, more popular than that. Some uptight DJs drop records once they are commercially released, while pure pop versus are scared of playing anything so slow. But the increasing popularity of r&b/soul/rap and the like is slowly being reflected in the clubs. This week we present another one-off **No House In The House** chart, compiled from 50 DJ returns. Fugees came out on top, naturally, with over 50% more points. The full Top 20 is:

- 1 **'Living In The Past'** - Fugees (Ruffhouse/Columbia), 2 **'Thank God It's Friday'** - Kelly Rowland (A&R), 3 **'You're The One'** - SWV (GCA), 4 **'Doin' It'** - LL Cool J (Def Jam), 5 **'You've Got That Something'** - Remy (GCA), 6 **'9 O'Clock'** - Nonpoint (GCA), 7 **'Fremont'** (LP) - Man Division (MCA/Epic), 8 **'One For The Money'** - Hazoo Brown (Moby), 9 **'Get On Up'** - Jaxx (MCA), 10 **'Classier'** - Row Skaas (Wax), 11 **'Keep On, Keepin' On'** - MC Life featuring Kscope (Columbia), 12 **'Only You'** - 112 (J&R), 13 **'Wee-Hee! Get You All to Check'** - Busta Rhymes (Gibson), 14 **'We've Got a Party'** - Kenny Lattimore (Columbia), 15 **'Twisted'** - Keith Sweat (Elektra), 16 **'T.A.P.O.A.I.M.'** (LP) - George Clinton & Funky Bunch (Epic), 17 **'Party 2 Nite'** - Loleka (J&R/Motown), 18 **'I Will Survive'** - Christy Stills (GCA), 19 **'Queen Bees'** - Lighthouse Family (World Circuit), 20 **'Telly'** - Arango (Dolbytempo).

beats &

Loaded will be holding a special summer party in the courtyard of Cream on Wednesday (June 12) featuring a chat show. The unusual event will feature editor **James Brown** talking to model **Kathy Lloyd**, **Joanne Goetz**, **Liverpool FC** stars and various other guests. Tickets for the chat show are £5 and are limited to 300. Details on 0151 709 9979...**Galaxy 101** radio station and the **Ministry Of Sound** will be teaming up to present **Francois**



Kervorkian of the Trinity Centre, Bristol this Saturday (15). DJ support will come from **Galaxy's** mix show host **Tristan Bolitho** and US DJ **Eddie Perez**...The **Profile** booking agency is looking for quality up-and-coming acts for live work. Interested parties should call **Clive** or **Serena** on 0171-733 3181...The **Trees For London** charity is holding its annual **'Treebal Gathering'** clubbing extravaganza on Saturday, June 29 at the Cross, King's Cross, London. DJs will include **Luke Neville**, **Jonathan More**, **Simon Fagan**, **Gordon Young** and **Damon Thomas**. Tickets are £10 and the organisers guarantee clean toilets, no mud and no rain. Info on 0171-251 3307/0171-267 5854/0181-348 2486...**Scotland's M8** magazine now has an office in London with two permanent staff, editor **Billy Graham** and **Claire Hughes**. The new **M8** office can be found at 100 Westbourne Grove, London W2. Tel: 0171-792 4878; fax: 0171-792 4865...**Angelo Tardio**, one of the founders of Italy's Flying Records and until recently the company's A&R director, has left to set up three new labels in association with **Time Records**. The labels are called **Sunlite**, **Suntune** and **Moonlite** and will cover house garage, commercial dance tracks and trance/progressive. The labels' A&R offices are at: Via Arco Felice Vecchia, 44 80070 Baccoli, Naples, Italy...Finally, we are all very sad that ill health has forced **James Hamilton** to retire from writing his DJ Directory column, but we hope he will be back writing for **RM** very soon...AND THE BEAT GOES ON! 

pieces

SISTER BLISS
"BADMAN"



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ON JUNK DOG RECORDS
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FAITHLESS
"If Lovin'You is wrong"



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On Cheeky Records
CHEKCD.014
DISTRIBUTED BY: 3MV/BMG

S

- 1 **KIL** Engine
- 2 **THREE** Out
- 3 **MYST**
- 4 **THE D**
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- 7 **THEME**
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12 24 IN A1

- 13 25 **ON SILENT WINGS** Tina Turner Parlophone
 17 26 **SUMMER HOLIDAY MEDLEY** Darren Day RCA
 27 **HEAVEN KNOWS** Squeeze A&M
 28 **CECILIA** Suggs featuring Louchie Lou And Michie One WEA
 29 **CRYING IN THE RAIN** Culture Beat Epic
 30 **LET THE LOVE Q-TEX** 23rd Precinct
 31 **DO U KNOW WHERE YOU'RE GOING FROM** M-Beat Jamiroquai Rent
 32 **TWO EP** Mansun Parlophone
 33 **BEFORE YOU WALK OUT OF MY LIFE** Monica Rowdy
 34 **GOOD SWEET LOVIN'** Louchie Lou & Michie One Imobchita
 35 **BEAUTIFUL ALONE** Strangelove Food/Parlophone
 36 **UNTIL IT SLEEPS** Metallica Vertigo
 37 **NO ONE'S DRIVING** Dave Clarke Bushy/Destruction
 38 **REACH** Gloria Estefan Epic
 39 **WHILE WHO'S MOVING THE RED TUBES?** The Sex Machine United PA Cop Squad Mass. Jackson
 40 **THE VOICE** Eimear Quinn Polydor

↑ Bullseyed titles are those with the biggest sales gains over last week

THE BEST OF SINCE

ALWAYS BE MY BABY

LONGPLAY
 WEMBLEY ARENA
 23 JUNE 1996

CDL MWA 002355A 2

TOP TWENTY
 COMPILATIONS

- 1 **NEW HITS 96** Global TV/Videoarts/ep TV Virgin
 2 **IN THE MIX 96 - 2** Virgin
 3 **THE BEST SWING, EVER!** Virgin
 4 **VIVA! EUROPOP** Videoarts
 5 **BEST OF ACID JAZZ** Global Television
 6 **RAP PLAYS** Dumbo
 7 **CLUB TOGETHER 3** BNTV
 8 **TRANSPOTTING (OST)** Ed Films
 9 **LADYKILLERS** Polygram TV
 10 **TRUEBRIT** Polygram TV
 11 **SPIRITS OF NATURE** Virgin
 12 **THE BEAUTIFUL GAME** RCA
 13 **MASSIVE DANCE MIX 96** Telco
 14 **SWING MIX 96** Telco
 15 **100% PURE GROOVE 2** Telco
 16 **FUNKMASTER MIX** Polygram TV
 17 **LOVERMAN** BNTV
 18 **THE BEST ROCK ANTHEMS IN THE WORLD, EVER!** Virgin
 19 **NOW THAT'S WHAT I CALL MUSIC 23** EMI/Warner Bros.
 20 **SISTERS OF SWING 2** Polygram TV

- 24 **DEFINITELY MAYBE** Oasis Creation
 25 **ALL CHANGE** East Polydor
 26 **STANLEY ROAD** Paul Weller Go Discs
 27 **MELON COLLIE AND THE INFINITE SADNESS** Smashing Pumpkins Virgin
 28 **DIFFERENT CLASS** Pulp Island
 29 **MERCURY FALLING** Sting A&M
 30 **WORDS** Tony Rich Project Laface
 31 **TENNESSEE MOON** Neil Diamond Columbia
 32 **DOWN ON THE UPSIDE** Soundgarden A&M
 33 **COPPEROPOLIS** Grant Lee Buffalo Slash
 34 **FAIRWEATHER, JOHNSON** Hootie & The Blowfish Atlantic
 35 **WHAT YOU ARE** Ricky Ross Epic
 36 **HISTORY-PAST, PRESENT AND FUTURE, BOOK 1** Michael Jackson Epic
 37 **RETURN OF THE MACK** Mark Morrison WEA
 38 **THE HIDDEN CAMERA** Phonteek Source
 39 **PARANOID & SUNBURNT** Skunk Anansie One Little Indian
 40 **Produced in co-operation with the BP and BARO, based on a sample of more than 1,000 record outlets.**

THERE IS NO SURRENDER... DUCE ARE BACK!



available on 2CD Set & Cassette

CD 2 includes a limited edition colour poster. CD 2 includes club 12 "Down To Earth Mix"

CD 1 - Lullabyzone - CD 2 - Lullabyzone + WC - Lullabyzone 2 (includes 2 mixes) - Colour poster on CD88 87344

release date June 17th



HELICOPTER: ON YA WAY

#1 in RECORD MIRROR CLUB chart
 #7 in MIXMAG CLUB chart

RADIO EDIT LISA MARIE EXPERIENCE MIX
 HELICOPTER '96 MIX JAM'S DILEMMA DUB
 JULES & SKINS PUMPED UP CLUB MIX
 ORIGINAL MIX KLUBHEADS ON YA PIANO MIX

US SINGLES

Chart	Title/Artist	Label
1	THE CROSSROADS <i>Boyz n the City</i> (Ruffhouse)	
2	ALWAYS BE MY BABY <i>Marky Coney</i> (Columbia)	
3	GIVE ME ONE REASON <i>They Chapman</i> (Epic)	
4	YOU'RE MAKIN' ME HIGHALIVE <i>Tom Bracken</i> (Capitol)	
5	BECAUSE YOU LOVED ME <i>Celine Dion</i> (Sire)	
6	YOU'RE THE ONE <i>Envy</i> (RCA)	
7	NOBODY KNOWS <i>The Time Project</i> (Capitol)	
8	IRONIC <i>Alana Maricote</i> (Mercury)	
9	FASTLOVE <i>George Michael</i> (Globe/UK)	
10	THEME FROM MISSION IMPOSSIBLE <i>Enya/Tina Turner</i> (Nonesuch)	
11	UNTIL IT SLEEPS <i>Melissa</i> (Mercury)	
12	INSENSITIVE <i>Janet Jackson</i> (A&M)	
13	SWEET DREAMS <i>La Toya</i> (RCA)	
14	WHY I LOVE YOU SO MUCH <i>Mariah</i> (A&M)	
15	TOUCH ME, TEASE ME <i>Dea Lovell/Kenny Brown</i> (Def Jam)	
16	MACARENA <i>Los Del Rio</i> (Sire)	
17	FOLLOW YOU DOWN/TI HEAR... <i>The Sinners</i> (J&M)	
18	OLD MAN & WHEN I GET... <i>Helen & The Backslap</i> (Dixie)	
19	KISSIN' YOU <i>Real</i> (Red Star)	
20	C'MON N'BIDE IT <i>Quid City 3</i> (Quid/Def Jam)	
21	KEEP ON KEEPIN' ON <i>MC Lyte/Red Ketchup</i> (Ruffhouse/Def Jam)	
22	GET UP ON <i>Jubee</i> (A&M)	
23	SITTING UP IN MY ROOM <i>Brandy</i> (UK/Def Jam)	
24	MISSING <i>Everything But The Girl</i> (Mercury)	
25	COUNT ON ME <i>Whitney Houston</i> (A&M)	

US ALBUMS

Chart	Title/Artist	Label
1	THE SCORE <i>Eagles</i> (Gulfstream)	
2	JAGGED LITTLE PILL <i>Alana Maricote</i> (Mercury)	
3	FALLING INTO YOU <i>Celine Dion</i> (Sire)	
4	NEW BEGINNING <i>They Chapman</i> (Epic)	
5	DOWN ON THE UPSIDE <i>Swingstones</i> (A&M)	
6	CETIVH I Tio Svan <i>Dangerous</i> (Capitol)	
7	CRASH <i>Sade Matthews Band</i> (RCA)	
8	FAIRWEATHER JOHNSON <i>Heads & The Breadth</i> (Mercury)	
9	E 1999 ETERNAL <i>Boyz n the City</i> (Ruffhouse)	
10	TO THE FAITHFUL DEPARTED <i>The Cranberries</i> (Polygram)	
11	OLDER <i>George Michael</i> (Globe/UK)	
12	EVIEMPIRE <i>Euge Apollo/The Machine</i> (Epic)	
13	BORDELINO <i>Shawn & Sade</i> (Sire)	
14	DAYDREAM <i>Michael Coney</i> (Def Jam)	
15	WH (WHAT'S THE STORY) MORNING GLORY <i>Boyz n the City</i> (Ruffhouse)	
16	BE MY LOVE <i>Impossibles</i> (DST)	
17	SIXTEEN STONE <i>Blue</i> (Mercury)	
18	THE WOMAN IN ME <i>Shara Nash</i> (Mercury)	
19	BAD HAIR DAY <i>Black n Red</i> (Mercury)	
20	GOOD GODS <i>Good Gods</i> (Warner Bros)	
21	TRAGIC KINGDOM <i>Blue</i> (Mercury)	
22	GRASSY PARADISE <i>Goats</i> (Warner Bros)	
23	BLUE CLEAR SKY <i>George Strait</i> (Mercury)	
24	ALL EYEZ ON ME <i>Ice Cube</i> (A&M)	
25	TINY MUSIC... SONGS FROM THE... <i>Queen Temple/TheMetics</i> (Mercury)	

Chart source: © Board 15, June 1995. * Albums are awarded to those products demonstrating the greatest airplay and sales gain. UK, UK, UK. UK signed acts.

UK WORLD HITS

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

GERMANY	FRANCE	SWEDEN	NETHERLANDS
1 (1) RETURN OF THE MACK MACK Morrison (VCA)	1 (1) BABY COME BACK World Apart (EMI)	1 (1) FASTLOVE George Michael (Virgin)	1 (1) RETURN OF THE MACK MACK Morrison (VCA)
2 (12) FIRESTARTER The Prodigy (DJ)	2 (16) SPACEMAN Babylon Zoo (EMI)	2 (20) GUN AAR... JUST A LITTLE BIT Gina G (W&A)	2 (20) ONE MORE TRY Kristine W (Zomba)
3 (10) MINDMA F.O.M. Queen (Cheek)	3 (11) YOU DON'T FOLM Me Queen (EMI)	3 (1) FIRESTARTER The Prodigy (DJ)	3 (16) HAPPY BIRTHDAY Technobud (Real Gone)
4 (10) YOU DON'T FOLM Me Queen (EMI)	4 (10) ELECTRIC PLEASURE - France (Parlophone)	4 (10) HOW DEEP IS YOUR LOVE Take Thra (RCA)	4 (10) FASTLOVE George Michael (Virgin)
5 (10) FASTLOVE George Michael (Virgin)	5 (10) EVERYBODY World Apart (EMI)	5 (10) BERNE Pup Shot Boys (Parlophone)	5 (10) FIRESTARTER The Prodigy (DJ)

NETWORK CHART

Chart	Title/Artist	Label
1	KILLING ME SOFTLY <i>Eagles</i> (Gulfstream)	
2	THREE LIONS <i>Headliners & Shimmer & Shine</i> (Epic)	
3	MYSTEROUS GIRL <i>They Chapman/Boyz n the City</i> (Mercury)	
4	THE DAY WE CAUGHT THE TRAIN <i>Enya/Tina Turner</i> (Nonesuch)	
5	YOU DON'T STOP MOVING <i>David Joy</i> (Endless) (Mercury)	
6	SCURRED <i>Phonemans</i> (Capitol)	
7	THEME FROM MISSION IMPOSSIBLE <i>Enya/Tina Turner</i> (Nonesuch)	
8	BECAUSE YOU LOVED ME <i>Celine Dion</i> (Sire)	
9	NOBODY KNOWS <i>They Chapman</i> (Epic)	
10	NAKED <i>Lease</i> (Mercury)	
11	FASTLOVE <i>George Michael</i> (Globe/UK)	
12	OCEAN DRIVE <i>Lightcase Family</i> (Ruffhouse)	
13	RETURN OF THE MACK MACK Morrison (VCA)	
14	THE ONLY THING THAT LOOKS GOOD IN ME IS YOU <i>Boyz n the City</i> (Ruffhouse)	
15	GUN AAR... JUST A LITTLE BIT <i>Gina G</i> (W&A)	
16	THERE'S NOTHING I WON'T DO <i>Philly Dugate</i> (Mercury)	
17	FEELIA <i>Sage</i> (Mercury)	
18	CECILIA <i>Robert Miles</i> (Decca/UK)	
19	IRONIC <i>Alana Maricote</i> (Mercury)	
20	ON SILENT WINGS <i>They Turner</i> (Parlophone)	

VIRGIN RADIO CHART

Chart	Title/Artist	Label
1	OLDER <i>George Michael</i> (Globe/UK)	
2	LOAD <i>Melissa</i> (Mercury)	
3	JAGGED LITTLE PILL <i>Alana Maricote</i> (Mercury)	
4	MOSELEY SHAYS <i>Ocean Colour Scene</i> (Mercury)	
5	WHAT'S THE STORY MORNING GLORY <i>Boyz n the City</i> (Ruffhouse)	
6	OCEAN DRIVE <i>Lightcase Family</i> (Ruffhouse)	
7	EVERYTHING MUST GO <i>Melissa/Sue Prochners</i> (Epic)	
8	1677 <i>Ash</i> (Decca/UK)	
9	HITS <i>Mix & The Mechanics</i> (Mercury)	
10	WALKING WOUNDED <i>Everything But The Girl</i> (Mercury)	
11	GABRIELLE <i>Gabrielle</i> (A&M)	
12	WILDEST DREAMS <i>East River</i> (Parlophone)	
13	BEZARE FRUIT/SQUARE FRUIT <i>Melissa/Depression/UK</i> (Mercury)	
14	THESE DAYS <i>Joe Rap</i> (Mercury)	
15	GARBAGE <i>Garbage</i> (Mercury)	
16	TO THE FAITHFUL DEPARTED <i>The Cranberries</i> (Polygram)	
17	THE F IRT <i>Super</i> (Mercury)	
18	ALL CHANGE <i>Joe</i> (Mercury)	
19	MELON COLLE AND THE INFINITE DANCE <i>Travis/Tina Turner</i> (Mercury)	
20	DEFINITELY MAYBE <i>Doves</i> (Mercury)	
21	GOLDEN HEART <i>Mark Knopfler</i> (Mercury)	
22	DOWN ON THE UPSIDE <i>Swingstones</i> (A&M)	
23	DIFFERENT CLASS <i>Felix</i> (Mercury)	
24	WORDS <i>They Boy Project</i> (Mercury)	
25	STANLEY ROAD <i>Paul Weller</i> (Epic)	
26	SLANG <i>Dee Leppard</i> (Mercury)	
27	MERCURY FALLING <i>UK</i> (Mercury)	
28	PARANOID & SUNDAY <i>Deak Avenue</i> (Mercury)	
29	FAIRWEATHER JOHNSON <i>Heads & The Breadth</i> (Mercury)	
30	HISTORY PAC, PRESENT AND FUTURE <i>UK</i> (Mercury)	
31	PURE LIGHTNING SEEDS <i>Lightcase Family</i> (Mercury)	
32	BROTHERS IN ARMS <i>Dea Strain</i> (Mercury)	
33	PABLO HONEY <i>Redhead</i> (Mercury)	
34	ELEGANT SLUMMING <i>Mr People</i> (Mercury)	
35	EXPECTING TO FLY <i>The Buzzards</i> (Mercury)	
36	FUZZY LOGIC <i>Super Furry Animals</i> (Mercury)	
37	THE BENDS <i>Super</i> (Mercury)	
38	LETISM <i>Mercury</i> (Mercury)	
39	THE PRESIDENTS OF THE USA <i>Presidents Of The USA</i> (Mercury)	
40	RELISH <i>Joan Osborne</i> (Mercury)	

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Date/Info)
1	1	KILLING ME SOFTLY	Fugees	Columbia	CD-60334/5	(SM)
2	2	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	7421255621	(BMG)
3	NEW	LADY	D'Angelo	CooTempo	12000L322	(E)
4	4	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	5768161	(F)
5	6	RETURN OF THE MACK	Mark Morrison	WEA	WEA 0467	(W)
6	3	BEFORE YOU WALK OUT OF MY LIFE	Monica	Rowdy	7421274641	(BMG)
7	5	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat featuring Jamiroquai	Reek	1262NKT 63150	(F)
8	7	DOIN' IT	LL Cool J	Def Jam/Island	1202F 15	(F)
9	10	I WILL SURVIVE	Charity Savage	RCA	7421317681	(BMG)
10	12	THEY DON'T CARE ABOUT US	Michael Jackson	Epic	CD-86256/2	(SM)
11	8	I MUST STAND	Ice-T	Virgin	57N0T 15	(E)
12	11	WOO-HAH! GOT YOU ALL IN CHECK	Busta Rhymes	Eletra	EPR 2207	(W)
13	13	THIS IS REAL	Shyheim	Noo Trybe/Virgin	VLUST 105	(E)
14	9	YOU'RE THE ONE	SWV	RCA	7421306311	(BMG)
15	15	THE GRAVE AND THE CONSTANT	For Lovin' Criminals	Chryslis	120HS 500	(E)
16	14	ONE FOR THE MONEY	Horace Brown	Motown	605521	(F)
17	18	GET ON UP	Jodeci	MCA	MCST 48019	(BMG)
18	20	GIVE ME A LITTLE MORE TIME	Gabriele	Go Beat	G00X 129	(F)
19	21	DESIRE	No Colours	Wild Card/Polydor	5768321	(F)
20	17	24/7	ST	MJJ/Epic	6631992	(SM)
21	16	MISS PARKER	Benz	RCA	CD-742137752	(BMG)
22	22	PLAYA HATA	Luniz	Virgin	VLUST 103	(E)
23	19	HAPPY	Pauline Henry	Sony	52 CD-903602	(SM)
24	25	I GOT 5 ON IT	Luniz	Noo Trybe/Virgin	VLUST 103	(E)
25	26	ALL THE THINGS (YOUR MAN WONT DO)	Jose	Island	121S 634	(F)
26	24	LOVE FOR LIFE	Lisa Mucioch	Go Beat	G00X 145	(F)
27	29	IN THE HOOD	Kool & The Gang/JT Taylor	Carb	CUB 12	(F)
28	28	THE WORLD IS A GHETTO	Geto Boys featuring Raj	Virgin	VLUST 104	(E)
29	23	DOUBLE TROUBLE	Mad Lion	Wild Card/Polydor	5768311	(F)
30	27	CALIFORNIA LOVE	2 Pac featuring Dr Dre	Death Row/Interscope	12DRW 3	(F)
31	NEW	RESPONSIBILITIES	NT	Natural Response	7421300661	(BMG)
32	30	...TIL THE COPS COME KNOCKIN'	Maxwell	Columbia	6631795	(SM)
33	NEW	TWENTY FOREPLAY	Janet Jackson	ABM	CD-581512	(F)
34	31	SPACE FOREPLAY	Jamiroquai	Epic	4277827	(SM)
35	36	HEY LOVER	LL Cool J featuring Boyz II Men	Def Jam/Island	1202F 14	(F)
36	35	TOP OF THE STAIRS	Shee-Lo	Wild Card/Polydor	5768351	(F)
37	38	FU-GEE-LA	Fugees	Columbia	963266	(SM)
38	32	1, 2, 3, 4 (SUMPIN' NEW)	Cozmo	Tommy Boy	18V 721	(RTM/DISC)
39	37	GANGSTA'S PARADISE	Cozmo featuring LV Tommy Boy	CD-MCSTD	2154	(BMG)
40	33	ANYTHING	ST	MJJ/Epic	662716	(SM)

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DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Date/Info)
1	1	DON'T STOP MOVIN'	Lvin' Joy	Undiscovered/MCA	MCST 4041	(BMG)
2	NEW	BLURRED	Pianoman	freedom	TABX 243	(F)
3	NEW	CAN'T HELP IT	Happy Dappers	Collusion/PWL	TOGA 04T	(W)
4	NEW	NO ONE'S DRIVING	Dave Clarke	Bush/Deconstruction	7421306161	(BMG)
5	NEW	THEME FROM MISSION: IMPOSSIBLE	Adam Clayton & Larry Mulken	Motown	12MUM 15	(F)
6	NEW	THE NIGHT	Ragga Motel	Junior Boy's Own	JBO 414	(RTM/DISC)
7	NEW	JUST MAKE THAT MOVE	Telly T featuring Tony Wynn	Sound 4 Ministry	SM07R 23	(F)
8	NEW	LADY	D'Angelo	CooTempo	12000L322	(E)
9	3	FABLE	Robert Miles	Deconstruction	7421306262	(BMG)
10	NEW	U FOUND OUT	Handbaggers	Tidy Trax	TIDY 104T	(F)
11	NEW	QUEST	Shinon & Andy C	Ram	RAM 17	(SDR)
12	2	THANKYOU/NAIVE LOVE	Wild Women 4 Wings	Shocking Vinyl	SHO101	(GR/PW)
13	9	THIS IS REAL	Shyheim	Noo Trybe/Virgin	VLUST 105	(E)
14	1	FOR WHAT YOU DREAM OF	Bedrock featuring KYO	Stress	12STRX 22	(F)
15	NEW	TAINTED LOVE	Icon	Eternal/WEA	WEA 057	(W)
16	NEW	GET ON UP	Jodeci	MCA	MCST 48019	(BMG)
17	12	TRIPPIN' ON SUNSHINE	Pizzaman	Cowboy	12L0AD 32	(F)
18	11	DOIN' IT	LL Cool J	Def Jam/Island	1202F 15	(F)
19	NEW	ARE AM EYE?	Corremador Tom	Addive	12AD001	(RTM/DISC)
20	NEW	DROP INTA MADNESS	Atomic	Cheeky Junior	JCHEK1 01	(BMG)
21	6	BEFORE YOU WALK OUT OF MY LIFE	Monica	Rowdy	7421274641	(BMG)
22	28	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat featuring Jamiroquai	Reek	1262NKT 63150	(F)
23	26	FREEDOM (MAKE IT FUNNY)	Black Magic	Freedom	121VX 5	(E)
24	16	SENSUAL SOPHIS-TI-CAT/THE PLAYER	Carl Cox	Ultimate	000670	COX
25	22	KLUBBHOPPING	Klubheads	AMP	PM 581551	(F)
26	NEW	RISE UP	Wid Dreams	Deconstruction	7421306021	(BMG)
27	NEW	I'M ALRIGHT (I'M OLD ENOUGH BABY)	Insight Project	Extravaganza	000603	EXPT
28	NEW	BELIEVER	Jed3	Novamute	12NOMU 19	(RTM/DISC)
29	NEW	SCHONEBERG	Marmion	Hoop Choice	H00J 43	(RTM/DISC)
30	30	JAZZ IT UP	Erick Morillo Project	Strictly Rhythms	SR 12442	(Import)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Date/Info)
1	1	THE SCORE	Fugees	Columbia	48354B/148354B	(SM)
2	NEW	THE HIDDEN CAMERA	Phobek	Science	0202T V- (E)	
3	NEW	AT THE END OF THE CLICHE	Carl Cox	Ultimate	000670	COX
4	NEW	CRIED TO DREAM	Byzites	VC Recordings	VCR1D 11	(E)
5	7	NEW BEGINNING	SWV	RCA	0786364671/0786364681	(BMG)
6	6	100% PURE GROOVE 2	Various	Telstar	-JSTAC 2840	(SM)
7	NEW	THE FUTURE SOUNDS OF CHICAGO - VOLUME 2	Various	Mirily	07 Sound 50V 2	555MWS
8	NEW	RAP FLAVAS	Various	Columbia	vSONITY	15M
9	NEW	MY HEART	Donell Jones	Lafayette	73008300251	(Import)
10	NEW	FEED ME WEIRD THINGS	Squarepusher	Rephlex	CAT037 LP- (RTM/DISC)	

SPECIALIST CHARTS

15 JUNE 1996



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She has been the leading light of the sex-skiffle revival with Feirground Attraction and a solo romantic balladeer – winning a Brit Award along the way – but Scottish songstress Eddi Reader has no qualms about moving in a new direction.

She explains, "My mind is just like a tape recorder. After I finish recording, I go back and erase the whole process so I can move on and deal with normal life. I forget what I do, so I have to start afresh the next time."

With the smoky ambience and slurring, Perry Mason-esque horns of her single *Town Without Pity* (released June 10), Reader has begun a new life as a chanteuse of sultry torch songs, displaced to the fall on her forthcoming *Candyfloss & Medicine* album (due July 1).

Explaining her decision to cover the Gene Pitney classic, she says, "I'm really into that torchy stuff – Marlene Dietrich, Glida with Rita Hayworth – there's something really attractive about it. I've always wanted to be able to get the heroin high of Billie Holiday without the heroin."

The female torch singer is not only an appealing icon, but one that now has a critical and commercial stamp of approval. With the recent successes of Furtishead and *Everything But The Girl*, the heavily-stylised romance of the torch song is certainly in vogue and is a more potent musical force now than at any time since the Fifties.

'I've always wanted to be able to get the heroin high of Billie Holiday without the heroin'
Eddi Reader

Coupled with a video oozing with nostalgic glamour, *Town Without Pity* is light years away from Reader's previous incarnations. Video director Andy Morahan has loaded the promo with sequins, dancing girls and whirling dancehall lights to create a visual ode to post-war decadence.

But this isn't a deliberate image overhaul, according to Blanco Y Negro chief Geoff Travis. He says, "There was a more conscious effort to make her image on the last album. On this record, I decided to let Eddi be whatever she wanted to be, which is how you get the best out of her. I really like the video, it's like high-gloss Jim Jarmusch."

Reader describes the feel of *Town Without Pity* as "sarcasm mixed with complete debauchery, cynicism and naivete all in one go". Although less bluesy and boozey, the rest of *Candyfloss & Medicine* explores similar territory.

With its bitter-sweet melody, *Glasgow* starts in a trip through the fog of memory back to Reader's childhood. Medicine lifts some swirling disco strings to portray love as addiction and intoxication; and *Semi-Precious* is a melancholy "begging letter love song".

Recorded at The Snake Room in Chelsea, west London and filled with Teddy Borowiecki's subtle piano fills and deft percussion touches, *Candyfloss & Medicine* has a much fuller, richer sound than either of Reader's previous solo albums. "We wanted it to sound warmer and more intimate than her other stuff," says Borowiecki, who, along with Boo Hewerdine, co-wrote the album with Reader. Perhaps surprisingly the rest of these lush, instrumental textures is an album that features Reader's distinctive voice more prominently than past releases.

Despite selling 140,000 copies in the

UK and receiving a Mercury Prize nomination, Reader's eponymous 1994 debut for Blanco Y Negro was a less comfortable project than *Candyfloss & Medicine*.

Travis says, "I'm much happier with this record than with the last. It's got a lot more soul and a lot more of Eddi in it; I think it's the best work she's done."

Reader agrees, "On the last record, I was encouraged to sing much straighter than I've ever sung. There was definitely less time to play about and experiment with sounds on the last album. We made time for it on this because I'm certainly not the type of personality or singer that comes through very easily with something that's very two-dimensional. There's got to be millions of little nooks and crannies to jump into."

The nooks and crannies of the new album are the result of a year-long collaboration between Reader, Borowiecki, Boo Hewerdine (who wrote or co-wrote most of the songs on her last album), guitarist Claram MacColl,

drummer Roy Dodds and bassist David Pritch.

Borowiecki says, "Most of the people who played on the record were the ones who wrote the album except, of course, *Town Without Pity*. We tried all sorts of different combinations. All that really happens is we get together and throw out ideas. You put out an idea and

'On this record, I decided to let Eddi be whatever she wanted to be, which is how you get the best out of her' Geoff Travis

someone else will spark on it, get inspired and say, 'Oh yeah, let's do this to that.' Things have a way of coming together or else fall apart, in which case you move on to the next idea or have a cup of coffee."

Reader's labour-intensive writing ordeal battles the catchiness of previous hits like Feirground Attraction's *Perfect* or her own *Patience Of Angels*.

Although her best songs flow gracefully, they actually emerge in fits and starts. "Generally when we're writing, there'll be a melody line that we've vomited out," explains Reader. "Boo and I do the same thing: we get these phonetics and vomit them. Then we jump all over them and try to fit whatever it is we want to say in there."

Despite successful commercial pedigrees, both Reader and Borowiecki are nonchalant about their ambitions for *Candyfloss & Medicine*. Borowiecki says, "We approached the album from the angle that if people wanted to buy it, they would. We wanted to make it as musical as possible. If any commercial success comes from that, that's wonderful."

Typically for someone who spent eight years performing in the streets of her native Glasgow, singing is a labour of love for Reader. "If I was still busking, I'd probably be a bit rough around the edges," she says. "I wouldn't be able to hit the high notes – I've been a bit pampered. But, yeah, I'd still be singing."

Peter Shapiro



EDDI READER

MOVING INTO TORCH SONG TERRITORY

Use to WATCH
THE BIGGER THE GOD
The Cardiff quartet have released two strong singles on their own Outrage label which revealed a knack for inventive melodies and darkly humorous lyrics. Add frontman David's fine voice and wit, requiring stage manner and everything seems to be in place for success.

Artist: Eddi Reader Project album Label: Blanco Y Negro Songwriters: various Publisher: Chrysalis Music Sweden: Snake Ranch Producer: Reader, Borowiecki Released: July 1



ALEX REECE

LEADING THE DRUM AND BASS FIELD

Alex Reece is a down-to-earth, unassuming west Londoner whose deftly musical tingling percussion, deep bass and mellow jazzy vibes have placed him a notch above his drum and bass peers.

4th & Broadway A&R manager Jim Reid explains the appeal. "He is an all-rounder who can and will cross over" he says. "People have perceived drum and bass as bad boys' music, but Alex will break down this barrier."

Reece was one of the first drum and bass acts to join a major label. When 4th & Broadway won last year's race to sign him, all concerned breathed a sigh of relief to have secured an artist considered to be one of the scene's leading lights.

It was Reece's early tracks on Goldie's Metalheads label that first alerted 4th & Broadway to his potential.

Reece says, "My first track, Basic Principles, did quite well and sold about 5,000 and the remix did even better." His next single, Pulp Fiction, was a massive on the underground scene and firmly established his reputation as an artist to watch.

Feel The Sunshine, his debut single

for 4th & Broadway's Blunted imprint, was released last November with distribution by Virgin and reached number 67, but the label re-released it this spring with PolyGram distribution and was rewarded with a number 26 placing and sales of 40,000 copies.

Radio support was an important factor in the improved performance. Reid says, "Feel The Sunshine was A-listed by Radio One and, at one stage, was getting 26 plays a week."

It was an astute choice as a single, encapsulating Reece's warm sound, and his love of house and use of vocals made it radio-friendly. The follow-up single Candies, another vocal track, is expected to achieve similar success.

Reid attributes Reece's chart breakthrough to his use of rhythms. He says, "His rhythms are sluggish and they're sparse but energetic. There's a fresh flavour to his rhythms and people can get into his music more than the high speed act like F2K, Goldie or Photek. People go wild to his basslines, they're really, really sexy. He's the best of the new drum and bass set. His is the music which sets the standard for the rest."

Unlike most other jungle/drum and

Artist: Alex Reece Project album Label: 4th & Broadway Songwriters: Alex Reece/Paul

"There are lots of people who don't think computers are the best way to record music. Our instruments, which include a Vox Continental keyboard, buzz and they hum and we don't necessarily want to get rid of that because you can lose the atmosphere in the process."

Decharne set up the group having quit as Gallon Drum's drummer at the Reading festival in 1994. He then recruited guitarist Johnny Johnson and bassist Paul Dempsey, who had previously served in groups such as The Headcats and the Stingrays.

Soon after their debut performance, Priddy James, label manager of Vinyl Japan, called Decharne and offered him a deal that resulted in their first EP, Hospital, Heaven Or Hell, which came out last spring.

Since then, they have become radio favourites, largely down to their own persistence. Decharne says, "We haven't got a plugger, like another booking agent, and have only just got a press person but, in just over a year, we have played two Peel sessions, one for Mark Radcliffe and one for Mark Lamarr on GLR," he says. "That was all a result of us hearing them play our records and calling the producers direct."

For the time being, the Flaming Stars' workload looks set to continue at this hectic pace. The album will be supported by a UK tour, followed by dates in Europe.

And Decharne can't wait to start work on a second album. "I'd like to record another one pretty soon so it's out in the spring," he says.

"In the mid-Sixties, if you were any good, you recorded two albums a year; just look at the pace at which people like Bob Dylan worked. Like music and I'd be in the studio and touring most of the time if I got the chance." Paul Gorman

FLAMING STARS

LEFTFIELD TRIO SHUN HI-TECH EQUIPMENT

Flaming Stars frontman Max Decharne knows what music he likes — "an enthusiastic performance with some rough edges, nailed to a loud noise and a cute tune". This also serves as a neat catch-all to sum up his own group's musical potpourri.

Launched in November 1994, Flaming Stars have built a steady following with a series of live dates, a handful of Radio One sessions and four singles on Camden's leftfield indie Vinyl Japan, which releases their debut album *Songs From The Bar Room Floor* in late June.

Presenting a distillation of disparate influences — ranging from country rebel David Allen Coe to seminal New York punks Richard Hell & The Voidoids — the album was recorded in six days for less than £2,000 at east London studio The Rag, which has become a haven for the burgeoning garage-punk/trash/surf scene because of its vintage recording equipment.

"This is nothing to do with lo-fi," says Decharne. "We're not making a virtue out of being amateurish or ramshackle, but are much more interested in capturing the moment like Johnny Cash, The Clash, MC5, New York Dolls and Jimi Hendrix. He created some of the best music ever on a four-track, playing into valve equipment."

Artist: Flaming Stars Project album Label: Vinyl Japan Writers: Decharne/Dempsey/Rocking/Johnson Publisher: self Producer: Liam Watson/Band Studio: The Rag Released: June 24

COMET GAIN

KEEPING FAITH WITH THE PUNK ETHOS

London two-girl, three-boy outfit Comet Gain were earmarked as ones to watch last year by displaying a mixture of indie-punk attitude with northern soul on their debut album *Casino Classics*.

But the 1995 Britpop obsession diverted media attention away from the album, allowing them to spend the past year or so honing their sound and achieving a more assured sense of dynamics. This was first displayed on last autumn's exemplary *Gettin' Ready EP* and confirmed by their latest four-tracker *Say Yeah! To International*

Socialism, which includes the power-punch of lead track *Hideaway*.

Guitarist/songwriter David Christian explains, "At the time the album came out we had been lumped in with that New Mod thing and then there was Britpop as well, so it was good that we were set apart. It doesn't matter to us, getting success as part of a scene. We're really distrustful of that *Melody Maker/NME* homogenisation process."

Nevertheless, press attention is beginning to swing Comet Gain's way. The band, formed three years ago, have been included on *NME's* 1996 compilation and have earned plaudits from *Big Issue* singer Mandi, resulting in support on the Glaswegian band's current UK tour.

"Comet Gain are working on a much stronger, punchier sound these days and they're getting attention at the right moment, making music they're happy with," says *Wid's* label manager Gary Walker. "The band's songwriting has really developed and I'd rather they

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
BALLROOM	UK four piece in an epic pop style	MOTHER RECORDS	Julian De Takats	six-album deal	Sheri Friers — "I knew their manager from when I worked at Nude."
BIS	Scottish pop punk three-piece	WILJA RECORDS	Sano Management	five-album deal	Gary Walker — "They chose us because we're a young company and they liked how we're getting things."
COMET GAIN	Oxford/London alternative guitar	WILJA RECORDS	unmanaged	four-album deal	Gary Walker — "I saw them play with other Wilja and they fitted right in."
CRYSTAL METHO'D	LA breakbeat duo in Chemical Brothers mould	SONY S3	Eye Media	singles deal and album option	Mark Bounds
DBH	late teen Liverpool hardcore	DEDICATED	Fat Man Organisation	albums deal	Paul Maslen — "The manager took me to a rehearsal at Cruch."
EARL BRUTUS	glam punk three-piece	BMG MUSIC PUBLISHING	Chapter 22	publishing	Phil Pearson — "I saw them a year ago and have followed them ever since."
LES RHYTHMS DIGITALES	multidirectional French techno	WALL OF SOUND	Mark Jones	albums deal	Mark Jones
RACHEL STAMP	London/Welsh four-piece	ANXIOUS PUBLISHING	Phil Hope	worldwide exclusive publishing	Phil Hope
SANTA CRUZ	Powerful Bristol rock/pop band	MCA	Fruit Management	albums deal	Ian Robinson
VENT	Miles Hill's new band	SONY MUSIC PUBLISHING	Tankee Ltd	worldwide exclusive publishing	Blair McDonald

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TALENT

TRANS-PARENTS
The young Lovechild group are in their early stages of development, and could do with dispensing their lyrics, but being a little more explicit. The Beatles and Stone Roses are up as influences and, given time, those could be very interesting.



Unlike most dance artists, Reece eschews computers. The preference dates from his first home studio, assembled with money he saved working as a studio engineer.

He recalls, "I saved up £2,000 and I gave up my job and got my own studio together at home. I'm not an electronic wizard and I don't use computers, just a sequencer. I bought a sampler, mixing desk, sequencer and FX unit."

He adds, "I'm a keyboard player and pretty much self-taught. I had piano lessons when I was young and I could sight read but I forgot it all. I have to play all the stuff in."

"I've got an ear for things through playing around. I hear that note goes with this note and have a feeling in my mind for the tune."

Reece still records all his material in his home studio, the only exception are the two vocal tracks *Feel The Sunshine* and *Candles*, which comes out as a single on July 9. The vocalists were recorded at London's Eden studio on to Dat from which Reece then sampled the vocals.

Reece has won admirers for his simple and melodic jazzy jungle style, but he says he will be looking at new influences for future material.

He explains, "I grew up mostly on house and early techno. The jazzy thing came from Chicago boogie - people like Mr Fingers - not the old jazz greats. The style seemed right for the time but I'm always changing and moving forward. Jazzy style is fun but I want to do other styles; I've got ideas but I'm not going to say what they are in case someone else lifts them." Sarah Davis

basst acts, Reece is constantly turning down lucrative DJing offers to stay at home in his studio. "I love working at home," he says. "I'd drop DJing tomorrow. I enjoy it and it's great when there's a good crowd, but making music starts to take a back seat and that is what I really want to do."

Reece is also in demand as a remixer, although he is choosy. He says, "I get so many offers now, but I turn 99% down." He recently remixed Underworld's *Ban Style* for Junior Boys Own and Neneh Cherry's *Woman for Virgin*.

"The two mixes are quite different. Neneh Cherry's is quite hard and the Underworld mix quite mellow. They didn't ask for anything in particular, but they've both been accepted, so they must like them."

Photo: London Music Producer: Alex Reece Studio: own studio Released: July 23

spend as long as they want in the studio working on the next album rather than rushing things.

They are now preparing to record their follow-up album at North London's Fortress Studios, under the guidance of producer/engineer Dan Swift, even though only Christian is a full-time musician. "It can be quite difficult organising live gigs to suit all of us," says singer Sarah Bleach. "We'll also have to record the album mainly at weekends, with one solid week set aside."

The eclecticism of Comet Gain's tastes are reflected in the fact that they have two vocalists - Bleach shares vocal duties with Christian. "I write the songs I sing," says Christian. "Sam [the band's guitarist] writes the songs Sarah sings. Outside of that, it can be a bit loose, because we are five people who like different things musically, but at least they are the same sort of things."

"For the next record, we are going to become more focused, but I want to keep that amateurish approach. Being in a 'profession' band is like working



in an office. We will always want to maintain a punk rock element."

It is Christian's ambition to emulate mavericks such as US sonic explorers *Yo La Tengo*. "I'd like to think we're an English version of them," he says.

"They've made records which have all sounded very different and exist in their own sphere. I'd like us to continue doing that, inventing our own rules rather than existing with somebody else's concept of what we should be."

Paul German



FRANK & WALTERS

PATIENCE PAYS OFF FOR GO! DISCS

They received mountains of press, almost breached the Top 10 with *After All* and looked set to move out of the indie ghetto into the broader world of pop success...and then Cork's Frank & Walters vanished.

Three years later, they are back with a new single, a tour and a second album slated for September. But where have they been all this time?

Frontman Paul Linehan says, "We just moved back to Cork because we got sick of London and the constant touring were doing."

He says their label, Go! Discs, stopped hassling them for an album about a year after their return to Cork, and allowed them to get on with things in their own time.

Go! Discs marketing director Tony Crean explains, "We're very A&R driven and prefer to wait until the songs are right rather than demand a record."

Guitarist Niall Linehan says, "We'd got into a rut where we couldn't say no to anyone. If a French fanzine wanted us to play a gig, we'd do it. We ended up exhausted and needed time off before we could even think of writing new material again."

The response from radio to the new tracks has been good, with the *Evening Session* already picking up on the again.

Act: The Frank & Walters Project; Label: Go! Discs; Songwriters: Frank & Walters; Publisher: Chrysalis Music; Producer: Dave Cousins; Studio: September Sound; Released: July 1

single and positive responses elicited from other producers.

However, in the time the band has been away, indie-style bands have stormed the charts and the Franks have a lot of catching up to do.

But Crean says, "I really don't think that people have forgotten them. They have so much enthusiasm and a fresh way of looking at things that they're even more a breath of fresh air now than ever. Anything different is good and there are so many soundalike bands out there the Franks are sure to have an effect."

Their three-year sojourn in Cork has seen the band mature as songwriters and songs such as *Little Dolls* (about a young woman's descent into prostitution) and the single *Indian Ocean* are more striking than the more throwaway pop of yesteryear.

Niall Linehan says, "All the songs on the album are about real people we know or have met who have experienced things, this is why the album has taken a while to write."

Crean agrees this album is more serious, but adds, "People have always missed out on this aspect of the Franks. They've always been perceived as a bit wacky, but there's always been a burning intelligence there, too."

"I think they have the colour and radio-friendliness of *The Lightning Seeds*, but with a lot more depth as well as a serious life capability. There's definitely room for them in the market."

They have already played six well-received live acoustic dates with *The Divine Comedy* and perform their first electric gig tonight (Monday 10) before heading out on an eight-night UK tour. It will be interesting to see if the Frank & Walters' new-found maturity can help them capture the nation's hearts

Lee Finlay

TALENT

STEVE LAMACO ON A&R

Did you see this recently? Andrew Green, an expert in the paranormal, claims, "Poltergeists are caused by frustration. I know a case where a typewriter exploded because a farmer was so frustrated typing out European Union forms." This is worrying stuff. What happens if you're standing next to a particularly frustrated A&R scout when he whacks on another appalling demo and, all of a sudden, his stereo system goes BOMM? You could be hit by the shrapnel at the very least. No wonder some venues are so chilly. It's the lingering frustrations of A&R staff provoking paranormal activity. We're probably being haunted by the ghosts of sacked talent spotters everywhere we go. This explains why you can never find the *one* demo you want on

your desk, because a poltergeist has passed on it and thrown it in the bin.... The Falcon in Camden, North London would surely be a natural hang out for your average pop poltergeist. But, with a new PA, and a rejuvenated booking policy, it has started luring back the A&R bods, not least last week's gig by *Kelly's Heroes*. For a band who share their name with a Black Grape song, they're not as post-baggy, Britpop or Madchester-influenced as you might expect. Agreed, the singer has a nice way of loafing around on stage (could he have gone to school with Ian Brown?) but the music has a more purposeful stride to it. Obviously, it's early days, and they could do with trying less hard, but worth keeping an eye on. At least no-one

spontaneously combusted in the back row. Mind you, there could be a few frustrated A&Rs trying to hold it together following the news that, to celebrate their first successful headlining tour, Scottish hot-tips *Bis* were finally signing to *Wijija Records* as we went to press (as hinted in this column a month ago). You could fill a standard Tesco till with the amount of labels who've shown interest in the trio over the past five months, but the London-based label, whose previous bands have included *Silverfish* and *Therapy?*, hid their time and seem like a natural UK home for the group's askew but bouncy pop thrills.



Due to WATCH

BR5-49 Picking up solid media coverage before a five-date tour in support of their debut mini-LP *Love As Robert's* on Artnoise, this is highly picked and sung with a lead, Jan Gray. Cousins edge and tongue Army in check. An album that should break this exciting good-time band.

South East Asia

This is a wake up call to the West: MBI's cover star Jacky Cheung heads a growing pack of multi-million selling regional stars, while international acts are making waves. Find out how in this issue's in-depth report.



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TOUGH TALK FOR SPOKEN WORD

The decision by Redback and Castle Communications to stop releasing spoken word product indicates the toughness of the market. Redback – a Carlton Home Entertainment company launched in a blaze of publicity just over a year ago – has stopped actively promoting its range and has no plans to add new product, preferring to service catalogue only on

request. Castle, meanwhile, stopped distributing its limited spoken word range earlier in the year. Industry insiders say the news from both camps is a sign that the leading companies are consolidating their market share, while new players, including Readers Digest, are looking to enter the business squeezing margins still further. Rose Doyle, manager of the Talking Book Shop in London, says, "Unless companies can service both book and music retail outlets they are going to have problems." Indeed, it is the companies that are successfully servicing both sectors, such as BBC Radio Collection and MCI, that are thriving at the moment, while many others will continue to struggle unless they get the retail support they crave.

WORDS OF CAUTION

ALTHOUGH STILL IN ITS INFANCY, SPOKEN WORD IS NOW A MARKET WORTH £34M AT RETAIL. THAT'S THE GOOD NEWS. THE BAD NEWS IS THAT WORK STILL HAS TO BE DONE IN THE DISTRIBUTION AND PROMOTION FIELDS. SUE SILLITOE REPORTS

The UK spoken word market may be worth around £34m a year at retail, according to the Spoken Word Publishers Association, but for many companies the business is still in its infancy.

Over the past six years, the genre has established itself as an entertainment medium in its own right, although the sector's growth has been steady rather than exceptional because it is supplied by two different industries – book publishing and music – appealing to alternative retail camps.

In fact, the retail market for spoken word has become further fragmented as supermarkets and other non-traditional outlets have realised the genre's sales potential as an impulse buy and are competing head-on with bookstores and record shops.

For the record companies' spoken word divisions, this broad retail base has caused more than the occasional headache. Labels have made a significant impact on record retailers by using their traditional distribution methods, but have struggled to get product into book sellers and the grocery chains. One reason is that book sellers prefer ISBN numbers to catalogue numbers and would rather negotiate discounts on retail prices than deal with reduced dealer prices.

Chris Black, director of catalogue marketing at Sony, says difficulties with distribution is one reason why the company has only doubled in spoken word up to now. "We have released one title, Billie Holiday Working On The Moon, and from our experience with that we will work out a strategy to tackle the market," he says. "Distribution is our main concern because the market is very complex and the buying habits and discounts are quite different across the two retail bases."

Retailer differences are significant, but can be overcome. One way is to form joint distribution deals with a book



COMEDY – FOR EXAMPLE, THE CARRY ON TEAM AND PAUL MERTON – REMAINS THE STAPLE DIET OF THE MORE SUCCESSFUL SPOKEN WORD CAMPAIGNS

publisher, similar to PolyGram's tie-up with Reed International whereby each company uses its own established supply network to distribute the other's products.

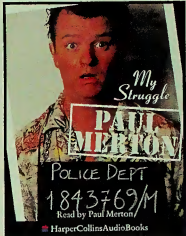
What can be more complex, however, is developing the right product mix to appeal to the different markets. Jackie Fisher, repertoire manager for EMI Music For Pleasure, which has been in the spoken word market for more than 20 years, says, "Even though EMI has an historical foothold in spoken

word, it has become harder to compete for new fiction because book publishers now take first call on audiobook rights. We have had to stand back and reassess the market."

EMI is now concentrating on three areas not covered by the book companies – comedy, children's product and personality-led releases such as the chart hit, An Evening With Johnners. Fisher adds, "We have some fantastic material in the pipeline including classic comedy

from the EMI archives that date back 100 years. We are also licensing in TV material such as our Play Days series launched in May."

EMI may be reducing the number of titles it releases, but stresses this is being balanced by a "bigger emphasis on marketing." "By linking releases into a series, we can justify the cost of advertising and promotion," says Fisher. "You can't do that with just one title unless it's something very special."



ABM: THE ONE-STOP SOLUTION

A sales and distribution service dedicated to audiobook marketing has been launched.

The Audio Book and Music Company, headed by John Cooper who was formerly in charge of spoken word at BMG, will have label managers handling publishers' accounts – just as a music distributor operates. The label managers will coordinate the sales and merchandising aspects of marketing campaigns and new

releases and be supported by a dedicated sales force which will include five van sales merchandisers and two telephone sales staff.

ABM will provide a next-day delivery service for orders placed with the telesales department, and offer publishers a stock holding facility and a mailing service to newspapers and magazines.

Cooper says, "Our aim is to offer a one-stop service to

audiobook publishers with particular emphasis placed on second and third retail markets."

"Our new premises in Crickelewood will include in-house producers, recording studios and editing facilities and will offer a full manufacturing co-ordination service."

ABM also plans to compile a hessaller list of audiobooks in the UK to be used by the media and as an in-store promotional tool.

Colin Collins, director of comedy specialists Laughing Store and chairman of the Spoken Word Publishers Association, thinks creative marketing is where record companies have the edge. "The record industry is rooted in marketing," he says. "They are in the business of creating a market for talent and that's what you need to break new product."

He points out that with supermarkets like Sainsbury and Asda moving into home entertainment, the retail base for spoken word is expanding rapidly. However, retailers are still not devoting large amounts of space to the format and some, he says, do not realise that it sells better when displayed face-out, for example.

Bob Nalan, general manager at Bespoke, says it is also vital that retailers display the product near the tills and at the front of the stores. He says, "Spoken word is an impulse purchase, so buying it away in classical or at the back of the shop is pointless. Titles like the X Files, Babe and Get Shorty are aimed at record shop customers and ought to be where they can see them," he says. >

COMMENT

Why pay more?

In the beginning it was easy. You acquired the rights to a book, made the arrangements about abridgement, artwork and production, and then decided who should be the reader. Invariably it was decided to use a big name, the logic being that this would help sales. Today, however, the question is being asked whether, with the ridiculously high number of releases, these "stars" are affordable.

The old adage of throwing money at something can work, but can also be a recipe for disaster. Costs for abridgement, studio and production have become fairly standard, but this does not seem to be reflected in the cost of actors as readers.

Obviously the actor's agent will try to negotiate from a high level, but spoken word publishers must have the guts to refuse these payments. I cannot help thinking that some actors are in danger of pricing themselves out of the business. Current levels for top actors appear to be around £1,000 with a 2% or 3% royalty rate for one day's recording. By using lesser-known actors, this cost can be considerably reduced.

Clearly many releases need the names because of their nature - comedy and autobiographical titles being the prime examples. Others can be justified due to the actor's/actress's connection with a title via TV or film. For example, David Suchet reading Poirot, Joan Hickson reading Miss Marple or Derek Jacobi reading Cadfael. It is on the straightforward talking book with no particular connection that the use of a good character or up-and-coming actor could give a significant cost advantage, thereby reducing the necessary break-even figures. This has already been done by several companies, notably Naxos, with no deterioration in the quality of the reading. The economics of spoken word productions, bearing in mind the comparatively low sales levels, are light years away from those of music cassettes, CDs or even books, and need to be tightly controlled. There is considerable evidence of publishers paying well over the top for rights, and it beats me how certain publishers manage to balance their books or justify many of their releases.

Roger Godbold was spoken word manager at EMI between 1988 and 1995 and is now working as a consultant

➤ He is now concentrating on retailer co-op promotions to ensure releases are given space in-store. With Paul Merton's autobiography, for example, Nolan is running co-op ads in Q with HMV. He has previously booked window space in Tower Records to highlight a range of Laughing Stock releases which the company distributes.

While all spoken word publishers agree that more retail support is essential to truly break this format, some are beginning to question the sense in flooding the market with product. The emphasis is definitely switching from quantity to quality with more promotional support given to the titles that are released.

The BBC Radio Collection controls an estimated 40% share of the UK's spoken word sales and has a unique advantage over its rivals because it can trail product after related programmes (except children's TV), which can increase retail sales considerably.

Tony Staniland, sales and marketing manager for PolyGram Spoken Word, meanwhile, says product mix is becoming increasingly important, and the company is concentrating on comedy because that is where the real volume sales lie. Its position is strengthened by PolyGram's video division which can supply material and co-promote spoken word releases.

Staniland says, "We source a lot of our material from video and wherever possible we piggyback promotional activity so that we make the most of our customer base. You can't watch a video in

WORDS OF WISDOM

Surrey-based mid- and low-price company Sound And Media has added six titles to its range of interview CDs. Interview discs with booklets featuring Michael Jackson, Tori Amos, Annie Lennox, REM, Metallica and Guns N' Roses take the number of titles in the range to 17, with five more planned in July and another 10 by

the end of the year.

The six additions include new packaging for the information booklets, while rereleases of existing titles will also feature the new design. The fastest selling title in the range so far has been the Nirvana disc which has sold more than 50,000 units since it was launched last October.

your car, but if spoken word is available as well you might want to buy both."

Like most record companies, PolyGram sees its spoken word division as a small, but important, link in the home entertainment chain. "We see it as another way of promoting our artists," says Staniland. "It completes the loop. We entered this market with the aim of becoming the number one company, but we have our eyes wide open. It is a tough market and we need more retail space and promotion to hit the end user."

But as far as PolyGram is concerned, spoken word is an important part of the overall corporate strategy, even if the market is still quite small.

MCI takes a similar view with its spoken word division which is now headed by Steve Crickmer, formerly with the BBC Radio Collection.

Crickmer says, "There is still room for development in the market but we feel that it is the entertainment titles, particularly comedy, that will provide the sell-

through impetus for retailers to devote more shelf space to spoken word. The problem with books on tape is that they don't often stand repeat listening. Comedy, however, is something that the buyer will want to play again and again."

MCI is also planning to exploit its music and video arms to feed product through to the spoken word market. "Co-promotion is the key to this market," says Crickmer. "At MCI we feel we should use our existing strengths in music and video to help promote our spoken word releases. "We will also be looking to run more retailer co-op promotions and are doing our best to persuade retailers to cross promote spoken word with other products so it is placed upfront in the shop where the public can see it."

The spoken word market is still in its early stages, and record companies must lead the way with more aggressive marketing campaigns if retailers are to accept audiobooks as yet another entertainment and profit making medium. ■

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END THE STRUGGLE AND DANCE WITH LIFE by Susan Jeffers
Reader: Susan Jeffers
Company: Hodder Headline

Out now
This release is being simultaneously published in audiobook and book form with promotional activity including press advertising and reviews. The book is a self-help guide which aims to teach the stressed Nineties population how to relax.

SEAN HUGHES - LIVE!
Company: Laughing Stock
Out now
This live recording of Sean Hughes' stand-up routine was made during the summer of 1995 when Hughes turned 30 and took time out to muse on his life. Laughing Stock is re-promoting this release over the summer.

ROWAN ATKINSON
Company: Laughing Stock

Out now
This tape features some of Atkinson's rarer live performances including those recorded during the Eighties in aid of the Terrence Higgins Trust. Heavy consumer promotion is planned.

CARRY ON CAMPING
Readers: original cast
Company: MCI Comedy Club
Out now
Following the success of Carry On Up The Khyber and Carry On Up The Jungle, MCI is releasing this title based on the original soundtrack from the popular film. MCI is promoting the release through the Carry On fan club and reviews in the national press.

THE MOD by Martin Fido
Reader: Martin Fido
Company: MCI

Out now
This latest addition to MCI's True Crimes range covers the rise of the American Mafia. MCI is cross-promoting this release with the titles already available in the True Crimes series.

DR NO by Ian Fleming
Reader: Richard E Grant
Company: MCI
Out now
This title, along with Goldfinger, has not been available on tape before. With more releases later this year, MCI plans plenty of promotion in the trade and consumer press.

CLASSIC VAMPIRE SHORT STORIES
Reader: Richard Passo
Company: CSA Tell Tapes
Out now
Vampire films such as Interview With The Vampire have raised the profile of these particular goths over the past couple of years and CSA is capitalising on the public's fascination by releasing a collection of stories. CSA is promoting the release with advertising.

BRIAN JACKSON - THE AUTHORISED BIOGRAPHY by Tim Heald
Reader: William Franklin
Company: EMI Listen For Pleasure
Out now
Following on from the overwhelming success of An Evening With Johnners, EMI is

releasing this biography of the man who became known as the voice of British cricket broadcasting. There will be advertising in the *Daily Telegraph* and *Daily Express*.

THE SAINT 2 by Leslie Charteris
Reader: Vincent Price
Company: Hodder Headline
Out now
This release is based on NBC radio programming from the Forties and forms part of Hodder Headline's Golden Days of Radio series. The company is promoting this title alongside others in the Golden Days of Radio catalogue.

THE ACID HOUSE by Irvine Welsh
Reader: Irvine Welsh
Company: Random House
Out now
This collection of short stories features a weird mix of characters, from the deprived and vicious to the cowardly and manipulative. Welsh is currently a hot property, thanks to the success of his debut novel *Trainspotting*.

Conan Doyle
Reader: Edward Hardwicke
Company: CSA Tell Tapes
Released: June 10

This presentation boxed set features six Sherlock Holmes stories read by Edward Hardwicke, the last portrayer of Dr Watson on TV. Packaged in an attractive boxed set, this limited edition will be available until the end of the year.

CASABLANCA AND SORRY WRONG NUMBER
Reader: various
Company: Golden Memories/Bespoke
Released: June 10
During the Forties and Fifties it was common for movies to be re-created for radio using the entire movie cast, and this version of Casablanca was originally made for US radio. Golden Memories, distributed by Bespoke, plans press and PR support.

X FILES 4: RUINS by Kevin J Anderson
Reader: Gillian Anderson
Company: Harper Collins
Released: June 17
FBI agents Mulder and Scully set out to investigate more weird

happenings that the Bureau waxes resolved on the quiet. Harper Collins is promoting this release with in-store point of sale and will be putting it into mixed

dumplings with X-Files books. **THE NATURAL HISTORY MUSEUM. DINOSAURS**
Reader: various
Company: Bespoke
Released: June 17

Bespoke, in conjunction with the Natural History Museum, is launching this title and three others as single cassettes with wall charts and stickers. There will be extensive press advertising.

SACRAMENT by Clive Barker
Reader: not confirmed
Company: Harper Collins
Released: June 27
Dark fantasy readers will enjoy this novel which tells of a wildlife photographer haunted by revelations from his childhood. The company is advertising the release in the national press and selected lifestyle magazines including *Loaded*, *i-D*, *Esquire*, *Q*, *Select* and *Sky*.

COMEDY ALLSTARS VOLUME 1
Reader: various
Company: EMI Listen For Pleasure
Released: June 27
Some of the great names of comedy have been retrieved from the EMI archives for this tape. Included are sketches from Jack Warner, Charles Penrose, Cyril Fletcher, Barbara Windsor and Joan Simms. EMI is promoting this release with in-store point of sale and reviews.

WOMAN'S HOUR SHIRLEY WILLIAMS
Reader: Shirley Williams
Company: BBC Radio Collection
Released: July 1

On July 8, Radio Four begins transmission of Shirley Williams reading her memoirs, and BBC Radio Collection will be releasing this tape to coincide with the broadcast. Williams will be extensively interviewed by the media and the release will be backed with advertising.



STEVE CHICKERM, MCI's new head of spoken word, is planning to work closely with key retailers to promote the company's growing catalogue of releases. Chickerm joined MCI in March after five years with the BBC where he was marketing co-ordinator for BBC Radio Collection. As one of the main players in the spoken word industry, Chickerm's appointment indicates the importance MCI places on this new entertainment medium. Peter Stack, managing director of MCI, says, "Steve's expertise will undoubtedly play a significant role in continuing MCI's success in spoken word."

NEW RELEASES

THE OFFICIAL MUSIC WEEK PROMS LISTING

Table with columns: ALBUM, LABEL, CAT NO., DISTRIBUTOR, CATEGORY, ARTIST, ALBUM, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Contains various music releases such as 'Various Artists - The Best Of...'. Includes a 'SINGLES' section at the bottom of the table.

SINGLES RELEASES FOR 17 JUNE 23 JUNE 1996: 128 YEAR TO DATE: 3,036

Main table of singles releases with columns: ARTIST, TRACKS, LABEL, CAT NO., DISTRIBUTOR, CATEGORY, ARTIST, TRACKS, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Lists numerous artists and their single releases.

Table with columns: SINGLES TITLES A-Z, listing various song titles and their corresponding artists.

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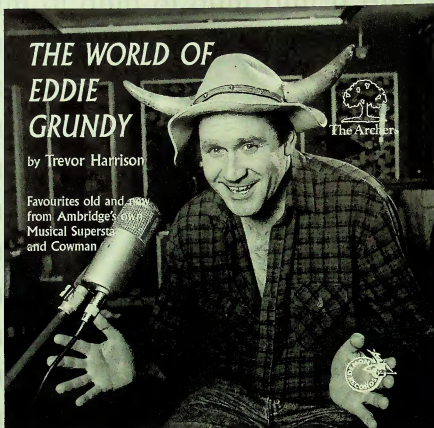
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Don't miss out on the inevitable strong demand for "The World of Eddie Grundy". The album, produced by Chris Difford, is released on CD and cassette on June 24th. Includes songs written by Johnny Cash, Elvis Costello, Chris Difford, Nick Lowe and Syd Barrett, along with a new arrangement of the legendary "Archers" theme tune.

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DOOLEY'S DIARY

Remember where you heard it: We've always known Radio One (and now BBC) big cheese **Matthew Bannister** was discreet, but hats off to the man for managing to keep his excitement to himself the evening before his new gig was announced when he pressed flesh with MPs and the media at the **House Of Commons** reception for R1's Listen Without Prejudice initiative...And he was quick to correct MP Sir **Geoffrey Johnson-Smith**, who announced, "Radio One has 1.5m listeners." "That's 12.5m," interjected Matthew tactfully...**Virgin's** reputation as the industry's fave airline took a knock after last week's emergency landing of an LA-bound jet in the Arctic. Industry notables on the flight were EMI's **Robin Godfrey-Cass**, and a **BMG** party including **Gary Barlow** en route to the company's MDs' conference. Trust an A&R man to show initiative. When the party found themselves stranded on the remote **Baffin Island** airbase, **Nick Raymonde** came to the rescue, tramping through 15 inches of snow for a mile in minus 10 temperatures in order to bag the only available hotel room. The scheduled 13-hour journey ended up taking 36 hours. And **BMG** chairman **John Preston** really is a



A week before his song *We're In This Together* opened the **Euro 96** championships, **Simply Red's** Mick Hucknall gave the Austrians a taste of what they could have expected if they'd qualified for the tournament: a damn good thrashing. Despite diehard Man U fan Mick having to don a scouse shirt, he and a bunch of band mates overran an **Austrian Warner Music** side 4-0. No bad result considering the Austrian team coach **Herbert Prohaska** tipped up to offer advice. Just to show there were no hard feelings, the record company presented Manchester's best known carrot top with a double platinum and platinum disc for Stars and Luv respectively.

socialist: while the rest of his party lived it up in upper class, **Tony Blair's** favourite record man languished mid-class...Dooley just can't get away from rock'n'roll. On a weekend trip to **Ireland** for entirely music-unrelated business, he found himself on the same **Aer Lingus** flight as **The Chemical Brothers**, **Dodgy** and **Leftfield**, all of whom were playing in **Dublin** that night...Back in **London**, **Super Furry Animals** perspired for **Britain** at the week's sweatiest gig at **LA2**. In attendance were various **Boo Radleys**, smokin' **Howard Marks** and **Blur** with producer **Stephen Street**. The **Blur** boys are renowned for their self-confidence, but if their enthusiasm for the album they're currently working on is anything to go by, we can expect a classic later this year...The auction at the **Silver Clef** luncheon on **June 28** looks like being a cracker, with a guitar signed by all three remaining **Beatles** among the goodies being lined up...**Hard Rock Cafe** fans planning to lunch at the venue this **Friday (June 14)** may find it more difficult than usual to get in as the Cafe is celebrating its **25th anniversary**. Loyal customers will

be rewarded with **1971 prices** from 12pm-12am...The inaugural **Media, Music & Law** five-a-side football tournament last week saw around 20 industry teams scoring goals galore on the astro turf at **Battersea Park**. **EMI Music Publishing**, **RTM** and the band **Apollo 440** among other teams proved no match against the final winners, law firm **Schilling & Lom**...**Notting Hill Music** apologises to anyone who had trouble getting through to them last week, but the company's west London offices were gutted by fire. Chairman **Andy McQueen** is now looking for a new permanent home, but phone calls are being redirected...**Almo Records** PR man **Angus Batey** has left the company but is



BMG Video launched its new catalogue of videos in the cellars of **Whitehall** where the actress, raconteur and BT ad queen **Maureen Lipman** turned up to promote her own offering. An Evening With **Maureen Lipman**. The label's recent deal with **France's Canal Plus** means it now has the UK distribution rights to 20 movies, including blockbuster such as **The Godfather** and **Bill And Ted's Excellent Adventure**. **Lipman** (pictured left, whose video is slated for October release, partakes of wine and chat with **BMG Video** head **Vicky Blood** (right) and **BMG Video** head of programming **Robin Wilson**.

contactable on 0181-671 3918... Congratulations to **BMG Conifer's** marketing director **Richard Dinnage** and his wife **Lisa**, who are the proud parents of a baby boy **Matthew**...Well done also to **Rob Dickens' PA Mandy Wootton** who has raised **£1,200** for **Deaf Aid** with a parachute jump...Dooley was sad to hear of the death of **Derek Bowman**, **David Essex's** manager for more than 30 years, who died aged 69 of a heart condition. **Bowman** secured his protegee's role in the musical **Godspell** and his first record contract. A private funeral was held last **Monday (3/1)**.....



Bob Marley's producer **Danny Sims** and self-confessed Marley junkie **Teddy Taylor** MP were just two of the guests at a preview for the new **Bob Marley** album **Soul Almighty** last week at the **South American/Caribbean** eatery **Salsa** in central **London**. **Soul Almighty**, released today (10), is also available on **CD-Rom** and **Taylor** and **Sims** got a chance to play around with the technology as well as listening to the album. The LP follows the release of the single **What Goes Around Comes Around**, which entered the charts last week.

music week

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