

music week

ROCK SUPPLEMENT

For Everyone in the Business of Music

17 AUGUST 1996 £3.25

Oasis go into orbit

by Martin Talbot & Robert Ashton

Oasis have confirmed themselves as one of the most successful British acts in history, playing to 250,000 people at Knebworth at the weekend, a week after (What's The Story) Morning Glory? was certified 10 times platinum. Around 125,000 people were expected to attend each of the two Knebworth dates, promoted by MCP and SJM, which followed last weekend's Loch Lomond double-header, attended by 80,000 people.

Creation managing director Dick Green says, "It's a stunning achievement going 10 times platinum, and the band have also played to nearly half a million people in seven gigs in the past fortnight. Onwards and upwards."

The success comes as the band return to the singles chart in the US - where the album is three times platinum - with their second US single Don't Look Back In Anger, which entered the Hot 100 at 61.

The UK sales of (What's The Story) Morning Glory? make it the seventh biggest selling album in chart history.

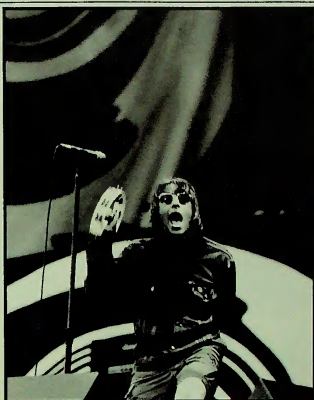
Only five albums have yet achieved 10 times platinum status or above in the UK; the biggest seller is Michael Jackson's 1987 album Bad (13 times platinum), followed by Dire Straits'

Brothers In Arms and Simply Red's Stars (12 times) and Queen's Greatest Hits Volume 1 and Michael Jackson's Thriller (11 times). The only other album to sell more is The Beatles' Sergeant Pepper.

Chart analyst Alan Jones says he is confident the Oasis album can continue climbing the all-time rankings.

"I still think it is on course to become the biggest selling album of all time, regardless of whether EMI ever ratifies its guesstimate of the sales of The Beatles' Sgt Pepper as 4.25m," he says. Dave Massey, Epic US senior vice president, A&R, says no British band has had success at home and in the US on such a scale since the mid-Eighties. "Unlike Bush, who aren't perceived as a British band, although they might have had comparable sales, Oasis are very popular in the UK," he says. "It's the songs, Liam's voice and the band's electric performances. The songs have universal appeal."

The Knebworth shows were billed as the biggest UK live concerts of the decade, generating record receipts of £5.6m. The show was due to be recorded for broadcast with syndication deals struck with radio stations in 34 countries and a potential audience of 300m people. Radio One was due to broadcast last night's concert live (Sunday 11).



After their ground-breaking shows at Loch Lomond (pictured) and Knebworth, Oasis return to the US for their eighth tour at the end of the month. The 18-date tour starts in Chicago on August 27, and the band are also planning to record an MTV Unplugged programme in the next month for broadcast later this year in the US. There are no plans to release the recording as an album. A spokesman for Creation dismisses suggestions that a new Oasis album will be released by the end of the year.

THIS WEEK

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Vital Distribution sets conference ball rolling

Vital Distribution kicked off sales conference season last week with a two-day event in Bristol attended by 200 delegates from 35 labels including Echo, Deceptive and Indent.

Echo act Julian Cope performed live on the opening night (Thursday August 8) at Bristol's Watershed Media Centre, where the conference was held.

On the closing night, The Sneaker Pimps headlined at the SS Britain, with DJs Mark Rae of Grand Central and Ludovic Navarre of St Germain also performing.

The next sales conference is Pinnacle's at Bracknell, Berkshire next week (August 19 to 22), followed by PolyGram's event at Bournemouth (August 29 to 30).

● Full conference report next week.

Bigger role for Parfitt as Bannister steps up

Matthew Bannister is to take a step further away from Radio One following the promotion of Andy Parfitt to the newly-created position of deputy controller at the station.

Parfitt, 37, will take on increased responsibility for the day-to-day running of the station. "He moves comes a month after Bannister's promotion to BBC director of radio was announced, and as new Rajar figures suggest the station has lost nearly a quarter of a million listeners in the past three months (see full analysis on page 6).

Bannister says he will still take responsibility for the network's strategy, commissioning and scheduling when he begins his new role in October. Parfitt says he will continue to follow

the strategy he and Bannister have implemented over the past two-and-a-half years. "The next year will be one of consolidation rather than radical change," says Parfitt, who believes that Radio One and BBC TV will become closer. "Since the creation of a separate production department, there will naturally be a closer liaison between the radio and TV departments," he says. Radio One will continue to promote itself with "out reach activities" such as outside broadcasts and with its internet site, says Parfitt. The station's As It Is advertising campaign will resurface in the autumn, he adds.

Parfitt joined the BBC as a sound engineer in the mid-Eighties. He moved to Radio One in 1992.

OUT NEXT WEEK

OZZY OSBOURNE

new single

I Just Want You*

Limited Edition etched autographed 12" CD - CD Digipak

12" includes exclusive tracks AIMEE and VOODOO DANCER

CD1 includes AIMEE and MAMMA I'M COMING HOME

CD2 includes VOODOO DANCER and IRON MAN (with THERAPY?)

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Taken from the album OZZIMOSIS 481022 2 4 1



OZZY co-headlines Donington '96 this Saturday

BLAXILL WINS NEW ROLE AS TOTP RATINGS FALL - p3

oasis

3rd & 4th August 1996

LOCH LOMOND

10th & 11th August 1996

KNEBWORTH PARK

330,000 TICKETS

SOLD OUT IN 9 HOURS



**CONGRATULATIONS TO NOEL, LIAM, BONEHEAD, GUIGSY, ALAN
& ALL INVOLVED FOR THE QUICKEST SELLING & GREATEST CONCERTS EVER,
FROM EVERYONE AT**

PRIMARY TALENT INTERNATIONAL

Bell sees red in East 17 colours row

London Records was in last-ditch talks with CIN at the end of last week in an attempt to resolve a row over formatting of its East 17 single *Someone To Love*.

CIN was threatening to bar sales of some copies of the second CD single, packaged in a rubberised vinyl sleeve, after they were pressed in different colours.

The sleeves were initially intended to be in blue coloured material, but versions in red and yellow rub-

ber were also being sold last week, prompting CIN to take action.

The three different-coloured sleeves takes the single to five formats, in addition to standard CD and cassette. CIN chart rules stipulate only three formats are allowed to count for a chart position.

Colin Bell, managing director of London, says the use of different colours was a manufacturing mistake. "There was no attempt to do anything to the chart. They ran out

of blue plastic and changed to different colours", says Bell. "They were all meant to be blue and obviously we are not happy with the manufacturers. It is a genuine fuck-up from the suppliers."

London attempted to ship the yellow versions abroad when it came across the problem, he says.

Catharine Pusey, CIN chart director, says she is still in discussions with London to resolve the issue.

Blaxil wins new role as Top of the Pops ratings slide

by Catherine Eade

The BBC has confirmed its commitment to Top Of The Pops producer Ric Blaxil by giving him wider responsibility for music TV at the corporation.

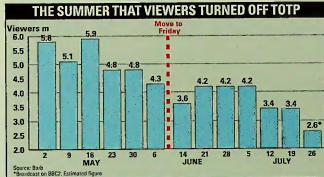
Blaxil has been appointed to the new role of BBC executive producer after a tough two months for the flagship music show following a move to a temporary Friday slot.

After TOTP was moved to make room for Euro 96 and the Olympics, its audience fell to a new low of 2.5m on July 26. Its average viewing figures in May were 5.2m.

Blaxil was on leave last week, but Chris Pye, head of BBC Entertainment, says the drop in audience is not something the BBC is worried about.

"The actual number of viewers has gone down, but we've retained a stable share, which is more important to us," says Pye. "Friday night has not historically been a good night for the BBC but, in terms of competing with ITV and Channel Four, with a 26% share we're not distressed with the viewing figures."

Nigel Sweeney of pluggers Intermedia says, "There's no doubt at all the drop is down to the rescheduling of TOTP from its traditional slot. Audience figures always fall in the sum-



mer anyway because everyone's out doing other things."

Robert Lerner, director of TV plugging company Sharp End and, "People are largely creatures of habit and Thursday night has always been seen as TOTP night. It's still the best plug apart from the National Lottery show."

Pye says Blaxil's elevation to the newly-created position of BBC executive producer is in line with recent changes at the corporation and says a closer relationship between BBC Television Entertainment and Radio One will be adopted.

"There is a lot of thinking and exploring at the moment about the best way for the corporation to move forward," says Pye. "We wanted to place Ric in a position where he would be best able to take advantage of what changes might happen, which may mean him getting more involved in Radio One. Ric is very talented and the promotion reflects the work he's done for TOTP."

Blaxil, who became TOTP producer in 1994, will continue to produce TOTP's and special shows, such as the TOTP Weekend at Wembley Arena in September.

V2 signs first band and hires A&R man

Richard Branson's V2 label has made its first signing, hotly-tipped Welsh trio The Stereophonics, and hired Echo Records and Chrysalis Music Publishing's Dave Wiberley in a senior A&R role. Wiberley says there are a couple of artists he will immediately be pursuing when he joins V2.

Brice switches to East West

East West A&R director Ian Stanley has poached John Brice from Warner Chappell as part of the rebuilding of the division following the departure of Nathan McGough and Jason Heatterington in the spring. Brice, who signed Goldie, Sara Nelson, Sinead O'Connor and Mundy in his six years at Warner Chappell, becomes A&R manager. He is joined by George Tye, who becomes a scout after working freelance for the label.

Menzies boosts dance profile

John Menzies has introduced new dance chart displays in its stores as part of its renewed commitment to music. The displays of the Top 20 dance album chart form part of its £2m nationwide in-store revamp Project Phoenix.

Wright secures QPR deal

Chrysalis Group founder Chris Wright bought Queens Park Rangers football club for more than £10m last Monday. Wright—who is also attempting to finalise a £2m acquisition of 49.9% of Wasps Rugby Union club—raised the cash by selling 4.5% of his stake in the Chrysalis group for £6.3m, cutting his stock-holding to 42.7%.

Sheffield hosts promoters' conference

Up to 80 concert promoters will gather at Sheffield's Leadmill on August 17 for the first Regional Promoters' Association conference. It will be followed by a Q&A session about the RPA and a big featuring Space, Dweeb, The Supernaturals, Speedy and Sun.

Q celebrates 10th birthday

Enam Metro magazine Q celebrates its 10th birthday next month with an expanded issue, press advertising and a party at London's Café de Paris on September 5. The issue, out on September 1, will feature a full-colour poster recreating Peter Blake's Beatles' Sergeant Pepper cover, using 63 stars of the Nineties and replacing the four Beatles with waxwork models of Paul McCartney, Bono, Michael Stipe and Shaun Ryder.

McLaren to speak at MTV event

Former Sex Pistols manager Malcolm McLaren, TV ad director Tony Kaye, TV presenter Muriel Gray and EXP's Graham Brown Martin have been added to the list of contributors to MTV's Worn youth marketing conference at the Royal Victoria in London's Docklands on September 18.

CIA buys stake in web company

The CIA group has acquired a minority stake in Music Week award-winning Web production company Good Technology whose current client list includes A&O Sounds, Creation, Deconstruction, Island, MCA and Parlophone. The two companies have worked together on a number of projects and share a number of clients.

Andre secures platinum award

Mysterious Girl by Peter Andre featuring Bubler Ranx has become the 10th single released in 1996 to be certified platinum. The week's only other RPI awards were for the compilations *The Mix 90s Hits* and *The Best Dance Album In The World Ever 6*, both gold.

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The latest industry news on The Net.
From Music Week. Updated Mondays at 18.00 GMT.
<http://www.dotmusic.com>

Young gun Lycett gets Edal MD role

Daniel Lycett has become one of the industry's youngest managing directors, taking the helm at Edal Records at the age of 25.

Lycett is the label's first MD since Andrew Cleary left in March following a row with the label's German bosses. Cleary fell out with them over the payment of the label's fine following a BPI anti-typing investigation.

Lycett took over at that time as general manager, running Edal together with finance director Thomas Warkentin. He joined the label a year ago from PWL, where he worked in promotions.

The son of Chris Lycett, Radio One's executive producer of live music, he is one of a new generation of young record company managing directors. Only XL's Richard Russell is younger, by just three days.

Lycett says he has no plans to make any immediate changes at the label. The first priority will be to work on breaking UK acts Monoral and Luce Drayton, following the label's success earlier this year with Carl Cox. Since becoming general manager, Lycett has reorganised the company's promotions functions, with specific acts going through specialist pluggers instead of one single company.



Dina Carroll returns next month with her first single for two-and-a-half years and her first release since moving from A&M to Mercury. The single, a cover of the Barry Blue song *Escapes*, will be delivered to radio by satellite this Friday (17), a month ahead of release on September 16. Mercury is planning its biggest marketing campaign of the fourth quarter for the release and the follow-up album *Only Human*, which is released on October 14.

HMV PLANS STAR-STUDED OPENING FOR NEWCASTLE - p4

COMMENT

Box's success points to healthy future
Let's face it, most people were pretty sceptical about The Box when the cable channel started broadcasting across south London back in 1992.

In those days, most people were pretty sceptical about television not beamed to the nation on BBC or ITV, but The Box soon created its own viable niche through its shrewd focus on underrepresented black music. Four years on, judging by the networks' latest playlist. And there are enough of them to make a real difference. Ask Mushroom and Virgin, who both attribute a share of their pop artists' success to Vincent Monney's team. Only now is the industry at large beginning to cotton on to the significance of The Box's breakthrough. Coupled with MTV's new programming policy (which should mean a more local slant to its UK output), it suggests a bountiful future for the UK's promotional teams.

And the prospects are improving all the time, with Kiss TV in London also aiming to fill a gap in hip youth viewing. Like The Box, Kiss will need a bit of faith if it is to grow from its modest beginnings. But the potential is there. Terrestrial TV could never map up all the good videos by strong acts produced every week, let alone do them justice. For the first time, the cable and satellite alternatives are making an impact on the UK market. And anything that lessens the promo industry's unhealthy dependence on one show – the ITV Chart Show – has to be a good thing.

M2 playlist is good news for UK acts

The goodly test news isn't limited to the UK. A quick perusal of the first playlist produced by MTV's new M2 network in the States reveals an encouraging showing for new UK talent. Bluetones, Prodigy and Orbital included. Let's hope they too can translate their exposure into sales.

Selina Webb

TILLY

There's still only one chart that counts

So after 14 years, *Billboard* has decided to drop its reciprocal agreement with *Music Week*, whereby *MW* published the *Billboard* chart, and *Billboard* our GIN chart. *Billboard* is publishing its own UK chart using data from Music Control and Chart Track, ie an airplay/sales chart – something argued against here. Our official chart has already been weakened by the practice of major retailers having their own chart. Well, I won't be paying attention to *Billboard*'s new chart.

Durs is supported by the BPI and the main industry bodies and reflects the whole country's sales. The thought of anyone using a chart compiled from limited information, financed from the US, makes me uneasy.

Desperately seeking pop stars

No surprise that *Smash Hits*, that once-great vehicle for inspiring pop stars, is slipping in the popularity stakes. Where have all the pop stars gone from the Kylie and Jason days of the Eighties and Take That days from the Nineties? Or rather, where are their replacements? In the past, as one band faded, another rose. Teenagers do not want to read about The Bluetones and indie bands – they want more Peter Andre, Boyz n the Band, Spice Girls. Wake up industry, *Smash Hits* and the 11-15-year-old market need pop stars urgently. They need good looking guys and girls they can dream about. *Top Of The Pops* magazine has become successful by concentrating on this.

However, I'm not sure I agree with *TOTPs* editor, who sees the magazine's success as evidence of the rejuvenation of the programme. After all, it now has fewer viewers than *Munsters* re-runs! I believe the magazine succeeds because it produces glossy photos of cute stars, not pimply indie bands from Barnsley.

Tilly Rutherford's column is a personal view

NEWS

HMV plans star-studded opening for Newcastle

by Paul Williams

HMV's biggest store outside London's West End opens in Newcastle this Thursday (August 15) backed by the most extensive campaign it has staged to promote any single store.

EMI UK act Eternal and Telstar's Ant & Dec will appear at the opening of the Northumberland Street store, which will include nearly 20,000 sq ft of trading space and be more than twice the size of any of its rivals in the city.

HMV operations director Will Walsh says it is the company's most important opening outside London. "Strategically, it's extremely important because, after opening in Gateshead a year ago, it means we've tied up Newcastle and the surrounding area," he says. "That's important because it's a vibrant music city with a big disposable income. It's just an exciting time to be in. The place is buzzing at the moment."

HMV's two existing stores in

AD WINS OVER FANS

HMV

TOP DOGS IN NEWCASTLE



THE DOG WHO MARCHES THROUGH ROADS IN NEWCASTLE ON AUGUST 15TH AS 20-30 MEGAWATT TRUCK

HMV has printed hundreds of copies of its Alan Shearer-linked press ad following requests from fans. The ad, which pictures Nipper wearing a Newcastle scarf and Shearer's number nine shirt, was initially placed in the *Newcastle Evening Chronicle* a week ago.

Newcastle city centre closed over the weekend (August 10/11), with all staff transferred to the new outlet. An extra 19 jobs have been created, making a workforce of more than 60 people.

The three-month promotional campaign has been given a boost by the success of a press ad capitalising on the world record transfer of England star Alan Shearer to Newcastle United football club (see breakout).
HMV has also bought every advertising site in two of Newcastle's Metro tube stations. Colour ads have been placed in listings magazines and, on the night before the opening, 100R laser images of HMV's dog mascot Nipper will be projected on prominent sites around the city.

The store will cover three floors, including a 20,000 rock and pop albums section, the biggest HMV singles department in the country and a 25-screen video wall.
New store manager Chris Taylor says, "I'm delighted Newcastle now has the project, the size and quality. We can promise the best range of music in the north east as well as a real commitment to customer service."

Robbie faces legal action from Take That manager

Take That manager Nigel Martin-Smith is claiming an interest in the earnings of Robbie Williams well into the next year as part of a legal action launched against the singer last week.

The Chrysalis artist has been issued with a writ from his former manager claiming he owes Martin-Smith nearly £80,000 – £31,881.30 from Take That royalties and a £47,000 sum from the singer's £200,000 advance for the recent Take That Greatest Hits package.

The writ, issued by Martin-Smith's solicitor's Clinton's on Tuesday (6), also claims a cut of the singer's royalties until 2006 from any work Williams was involved with before February 1996, including all his work with Take That.

The case hinges on the date when Williams, who is represented by Lee and Thompson, officially terminated his contract with Martin-Smith. Williams gave notice of his intention to sever the relationship in August 1995, but Martin Smith believes a six-month notice period should have been served allowing Williams to be free by February 1996 at the earliest.

Williams is expected to fly to America this month to record tracks to follow up Freedom. The new material is expected to see the light of day before the New Year.



Levi Strauss is backing two unknown singer/songwriters as part of an autumn press and retail promotion for its Red Tag brand. Two singles, Raid Your Head and Jamie Hartman (pictured) and Under the Sun by John Whiffin, will be released on October 7 through independent label Righteous Recording Company, to coincide with a three-week promotional tour of radio stations and Levi stores. They will be distributed by BMG.

BBC2's Later set to release CDs of 'best British music'

BBC2 is to screen a one-off Later special, Later Presents Brit Beat, to coincide with the launch of a series of CDs using performances from the show.

The 45-minute programme will be screened at 6.45pm on September 16, the day Island Records releases a CD of the same name. Artists featured on the CD include Oasis, Blur, Supergrass, Radiohead and Manic Street Preachers.

The Brit Beat CD includes recordings of Noel Gallagher singing Wonderwall with a string section and a track from the only televised live performance by McAlom & Butler.

Later producer Mark Cooper says the one-off show will work as a springboard for the CD series. "We thought it would be good to kick off the first album with a programme that reminded people how

much music they'd seen on Later over the past four years," he says. "It's a fantastic document of the best of music in Britain over the Nineties."

Island will release six albums in the series, backed by substantial promotion. The second CD, World Beat, featuring Youssou N'Dour and Salif Keita, will follow later this year. Portishead, Tricky, Massive Attack and Björk will appear on the third, Slow Beats, due out in early 1997.

Later returns for its eighth series on BBC2 in November with its 50th show.

EMI is to launch a live music show for young people, The Noise, hosted by Andi Peters, will be broadcast on Saturday at 11am. The 16-week series starts on August 31 featuring acts ranging from Ant & Dec to Oasis.

Crystal Palace Bowl granted Lottery cash

The Arts Council has awarded £592,000 of National Lottery money to south London's Crystal Palace Bowl to allow it to erect a permanent live music stage.

A performance platform will be built at the Crystal Palace amphitheatre with state-of-the-art acoustics and lighting. Previous concerts at the venue have used a temporary structure.

Bremley Council's chief marketing officer Brian Turpin, who is overseeing the project, says the stage will be mainly used for classical concerts.

"It will also be suitable for folk, world and country music concerts and we'll be encouraging smaller local bands to use the stage, as well," he says.

Work is scheduled to begin early next year, with the new platform completed for summer. A series of classical concerts is being organised by London-based promoter Raymond Gubbay.

Worlds Apart are shaping up to become one of the UK's biggest overseas successes, after going to number one in France last week with their album *Everybody*. The London four-piece also have two singles, *Je Tu Donne* and *Everybody*, in the French Top 20. Signed to a worldwide deal with EMI Germany, the group are also number one in Singapore with *Just Say I Said Hello* and number five in Switzerland with *Baby Come Back*. They are now on a promotional visit to Brazil, where they have recorded the theme to one of the country's most popular soap operas. A tour, covering Germany and China, is also planned. The band, who were dropped by Arista UK in June 1995, are due to release their album through EMI in the UK.



Number ones race away from the rest of the pack

by Catherine Eade

The sales gap between number one singles and the rest of the chart is expanding, according to new BPI figures. In 1995, the average number one sold 122,275 copies — a four-year high — according to data unveiled in the BPI's latest statistical handbook. The tally is three times as many as a typical number five single, which sold an average of 40,025 copies.

The figures highlight the increasing disparity in sales between the higher and lower reaches of the chart since 1992. Then, number one hits sold an average of \$3,260, just over twice as many copies as the average number five single.

The analysis also dismisses suggestions that the speed of the chart means hit singles are selling fewer copies than in previous years. Across the board, chart singles sell more copies than four years ago, the average sales needed to reach the number five position was 40,025 in 1995 — 40% more than three years ago, when sales of 29,825 were the average.

The sales of a number 40 single have also increased 26% from 5,600 to 7,250, while sales of a number 75 single are up slightly by 2% to 2,325.

The figures were unveiled as Virgin's Spice Girls single *Wannabe* underlined the increased sales benefit of the number one slot, with sales of the single increasing in both weeks since it reached the summit.

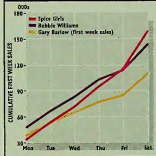
Virgin joint deputy managing director

CHANGING PATTERNS

Posn	1992	1993	1994	1995	% change 1992-95
1	59,350	68,250	85,250	122,775	+107%
5	23,025	28,175	32,425	40,025	+69%
10	15,900	17,400	20,650	25,275	+56%
20	9,800	10,325	11,575	14,650	+49%
30	7,275	7,500	8,225	10,425	+44%
40	5,500	5,600	5,975	7,250	+31%
50	4,175	4,200	4,500	5,225	+25%
75	2,225	2,025	2,075	2,325	+4%

Source: BPI. Figures show average sales for the given chart position.

BATTLE FOR THE TOP



Ray Cooper says, "The number one spot favours the incumbent. Spice Girls have been selling really well towards the end of the week and over the weekend."

Dave Balfe, general manager at Columbia, argues that the Spice Girls release is succeeding for the same reason as Fugees' *Killing Me Softly*. "They are both exceptional records," he says. "Of course, being number one always gets you that extra exposure, but I don't think there's any trend."

Cooper says Virgin's success with Spice Girls has been driven by continuing support from TV, particularly *The Box*, and radio, with *Wannabe* continuing to build on last week's tally of 1,033 radio plays per week.

"The single has also benefited from a 'buy one, get two free' deal at retail, enabling retailers to sell the CD at £1.99. "It's not uncommon to sell a Top

10 single at that price, but it is quite unusual to keep it at that price when it's at number one," says one independent retailer. "If you've managed to get a record to number one and it's obviously selling, it's more usual to put the price up."

The promotions helped maintain sales of the Spice Girls single through the week, with Saturday proving its best day, while sales of Robbie Williams' single slowed down (see graph).

Despite the fact that Freedom failed to match the number one slot achieved by the debut solo single of Gary Barlow a month ago, analysis of the C1N figures shows that the single exceeded the first week sales of *Forever Love*.

● The BPI Statistical Handbook is available from the BPI, price £20. Contact Fiona Haycock on 0171-287 4422 for details.

Brits bid for MTV awards

George Michael, Garbage, Radiohead, Seal, Bush and The Beatles lead the British contingent included among the nominations for the 1996 MTV Video Music Awards, which will be presented in New York on September 4. Oasis and Bush are among the artists set to perform at the event at the Radio City Music Hall. Michael's *FastLove* is nominated twice, for best dance video and best choreography in a video, while Garbage, fronted by Scottish singer Shirley Manson, have nominations for *Stupid Girl* (best new artist in a video) and *Queer* (breakthrough video). Smashing Pumpkins are nominated eight times, while there are five nominations each for Alanis Morissette, Foo Fighters and Björk.

SMP to find talent for Warner-Chappell

Warner Chappell has struck a deal with Sanctuary Music Productions (SMP), which will see the studios, management and licensing group find and develop talent for the publisher. The deal will create an SMP catalogue which will be funded and administered by Warner Chappell. SMP's businesses range from Nomin and the newly-acquired Trident II studios to labels such as Planet 3, Viper and 83 Fifth Street Productions.

Jenkins clinches publishing deal

Classical composer Karl Jenkins has signed publishing deal with Boosey & Hawkes. It will represent his music, including *Adiemus*, which has gained exposure through its use in the Delta Air TV ad now being shown in more than 23 countries. The deal was announced as shares in Boosey & Hawkes increased 53p to £7.18 last week after the company concluded the £17.3m acquisition of record manufacturer RKO International.

Tower joins Warner in video promotion

Tower Records is undertaking its biggest co-op video promotion to date in a joint venture with distributor Warner Home Video. Running across all six Tower stores until August 28, the promotion sees a third of the retailer's video displays turned over to Warner Home Video product. Co-promotional ads for the campaign will be placed in publications including *Sight & Sound*, *Empire* and *Time Out*.

Mixmag boosts circulation

Dance and club culture magazine *Mixmag* achieved a 40% increase in circulation in the latest ABC figures. The figures, for January to June 1996, show the magazine attracted 89,280 readers, of which 75,902 are in the UK and Ireland.

Telstar creates classical label

Telstar is moving into the classical market for the first time with a new label, Revelation. Backed by a substantial promotional campaign including a dedicated programme on Classic FM, the first releases are scheduled for September 2.

Belly decides to split

4AD band Belly have split to pursue separate careers. Lead singer Tanya Donelly is the solo member of the band to remain signed to 4AD and she is already in the process of recording a solo album. The other three members of the band are experimenting with solo and non-musical projects.

Virgin hires marketing director

Virgin Radio has appointed former *Mirror* Group executive Rhidian Crichton Stuart as the station's first marketing director. Crichton Stuart will join in the autumn, reporting to managing director John Pearson.

Riches creates new PR company

Phuture Trax staffer Leah Riches has left to set up her own PR company, In-Pho PR at 26 Newlands Terrace, 165 Queenstown Road, Battersea, London SW8 3RL. Tel & Fax 0171-720 2223.

Bafo brings Gut duo to Columbia

Columbia Records' new general manager and head of A&R Dave Bafo has started rebuilding the company's A&R team by making his first appointments since he joined in May.

Fran De Takats and Olivier Behzadi, both from Gut Records, have been poached by Bafo and Columbia head Ged Doherty.

Bafo says he was keen to get De Takats, who has promoted to head of A&R at Gut Records and he decided to take on Behzadi after meeting the pair.

"I knew Fran of old and found

her work very impressive," says Bafo. "Then when Ged and I met Fran with Olivier, we liked their way of working as a team. They seemed so good together that we ended up taking on Olivier as well."

Bafo says the pair's remit is to focus on signing UK acts, with the slant on alternative pop crossover acts. One act is already in the pipeline, he says, and there are a number of others which Columbia has its eye on.

"When I started at Columbia there was virtually an empty A&R

department," says Bafo. "Mick Clark was about to move over to new Columbia imprint Higher Ground and Ronnie Gurr was joining Virgin's V2 label."

Bafo says he will announce the appointment of another A&R manager within a fortnight.

He adds a place is being held open for scout Miles Kemp, who is temporarily away from Columbia due to illness. Kemp, who signed Kula Shaker, joined Columbia in 1994 and will become the final member of the four-strong A&R team when he returns.

Radio executives try to shrug off the steady decline in audience

Comparisons were, it seems, odious at the latest meeting to announce listening figures

Only a few souls braved May's first quarter Rajar results meeting, but last Friday's healthy turnout reflected a return to the level of interest more usually associated with the announcement of radio listening figures.

However, few of those attended had much reason to feel happy about the figures.

The BBC faced the worst on all counts, with Radio One's loss of 239,000 listeners over the quarter taking it back down to a level (11.0m) below that of this time last year.

Radio Five Live, traditionally a strong performer for the network, also showed surprising losses considering the number of sporting fixtures during the quarter with 330,000 listeners switching off in quarter two, a loss of 119,000 year-on-year. BBC regional radio also lost 824,000 listeners. Only Radios Two and Three demonstrated an upturn, with gains of 56,000 and 123,000 respectively.

Sue Farr, BBC's head of marketing and publicity, remained as undaunted as ever about the figures, which cover the period from April 1 to June 30. "BBC Radio's reach and share have remained strong overall," she says, insisting that the network is not prepared to analyse quarter on quarter changes because of the now-abandoned methodology used in the past two quarters.

Farr focused instead on the good news from Radio One, led by Chris Evans' breakfast show, which attracted 7.1m listeners across the quarter - taking the station's highest share of national breakfast listening for two years, with 15.2% of the breakfast market.

"Although total radio listening for the 15-24 age group declined by 3% over the quarter, Radio One's core target audience shows an increase of 8% for the period, indicating that it is the older listener who is switching off Radio One," Farr adds.

Andy Parritt, the newly-promoted deputy controller of Radio One, also dismisses the recent losses as unimportant. "Radio One is actually very pleased with the figures," he says. "Our increased share in the market and particularly the hugely competitive breakfast market is very encouraging. The most important aspect is the size of the cake and a look at market shares across the board shows an extremely positive picture for the BBC."

Farr's refusal to consider the past two quarters of Rajar results left many commercial station executives unhappy about her assertion that BBC Radio had achieved a "robust" set of figures, but it was a wonderful set of figures for many of them either - particularly for national commercial stations, which dropped 617,000 listeners overall. Classic FM demonstrated the biggest losses in that area, down by 350,000 listeners, leaving it with a reach of 4.5m listeners and share of 3.1%.

Atlantic 252 demonstrated slight growth, with 37,000 more listeners for the quarter, although its total is still 800,000 less than this time last year.

The picture in the cut-throat London market is perhaps more surprising. Despite longtime market leader Capital continuing to spend substantial amounts on advertising and on-air pro-

motions, the group displayed its lowest audience figures since 1983. Capital FM lost 216,000 listeners over the quarter and its Gold AM service dropped 200,000, taking weekly reach to 2.5m and 1.2m respectively compared with 3.0m and 1.4m in the previous quarter.

The news was enough to prompt a smile from Virgin FM's managing director John Pearson, despite the fact that the national service suffered losses of 78,000 listeners over the quarter taking it back down to a level (11.0m) below that of this time last year.

"From now on, each listener is literally being fought for," Pearson says, referring in part to Virgin's recent escalation of the radio war with Capital which saw the station placing an ad on its rival encouraging listeners to switch to Virgin. "Capital outspend us 10 to one on marketing so we have to explore more tactical and cheeky methods of getting listeners to switch to us," says Pearson. "There's been an overall fall in radio lis-

tening and every listener has to come from somewhere, so it's getting even more competitive."

Hearts, too, lost reach and share, dropping 89,000 listeners to settle at 724,000 in London, while Kiss 100 dropped 4,000 listeners to 900,000.

After all its name changes, Jazz FM managed to pick up 22,000 listeners giving it an audience of 452,000, and its sister station in Manchester also gained 28,000 listeners giving it a reach of 241,000 - both displaying some stability year on year.

Taken as a whole, local commercial services saw an upturn in fortunes quarter on quarter, with 113,000 more listeners for the period April-June, although year-on-year there was a small loss of 56,000.

Bal Paul Brown, chief executive of the Commercial Radio Companies Association, points out that commercial radio has yet again nosed in front of the BBC in terms of share; taking 49.3% compared with the BBC's 48.6%.

As a member of the Rajar board,

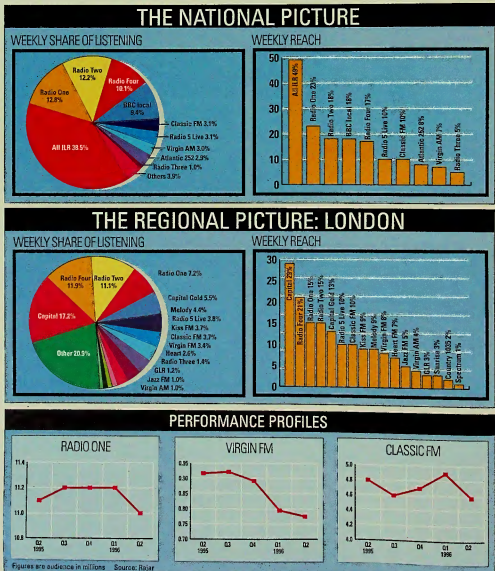
Brown declared himself increasingly optimistic about future developments in methods of audience measurement.

Trials of a new system started in Birmingham last month and, although the return to the old methodology was welcomed by radio executives as a welcome by Rajar executives as a whole, the upset caused over the figures for quarter four 1995 and quarter one this year has clearly damaged Rajar's reputation for accuracy and credibility.

Even Rajar's executive director Roger Gane advised that some of the losses shown across the board may be down to artificially inflated first quarter figures rather than "real" losses. "A lot of movement is due to changes in the technique," says Gane. "It has been a difficult time and some figures may not be as reliable as in the past, so caution must again be advised."

With a question mark remaining over the return to form of Rajar, the expressed hope last quarter that normal service would be resumed as soon as possible is clearly some way from being realised.

Catherine Cade



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Spice Girls' success alerts industry to Box's potential

With the Box-inspired triumphs of Spice Girls and Peter Andre, music companies are now waking up to the possibilities of the 'video jukebox' that reaches nearly 1.5m UK households

Facing Vincent Monsey's desk in his west London office are two TVs permanently tuned into The Box. Playing on both screens is Spice Girls' Wannabe, a number one single which has underlined the channel's growing influence in the British music market.

"Everyone now knows that The Box is having an effect on record sales and chart positions," says Monsey, who launched The Box four-and-a-half years ago.

Box MD Monsey may be guilty of an element of bias. But the success of Spice Girls and Peter Andre has demonstrated that the music industry is waking up to the potential of the cable-only TV channel, the only music network aimed solely at a young British music-buying audience.

Virgin Records deputy managing director Roy Cooper supports Monsey's confidence. "The Box has definitely played a part in Spice Girls' success. The fact is, The Box hits exactly the right demographic when you're breaking a new young act," he says.

When the channel launched in 1992, it reached just over 50,000 viewers through a few inner-city cable systems, and the strong emphasis on American R&B and hip hop reflected its multicultural audience.

Now, spread across 1.4m households - 85% of cable homes - through separate cable networks, the make-up of its audience has changed, leaving hip hop accounting for just 13% of the content. A reflection of the changing face of the station is the fact that last year's most requested video was Celine Dion's Think Twice.

The Box reaches about 25% of all 16-34 year olds in the cable TV audience. That means about 400,000 people are watching for 45 minutes or more each week. Its profile among the 16-34 group is even stronger.

Furthermore, Independent Television Commission figures at the end of 1995 showed that The Box had a higher audience share than MTV Europe in the UK. As its reach has increased by up to 80,000 homes a month, the channel has a presence in every town and city in the country.

In the past year, there has been a sea-change in the attitude of UK record companies. "We've had a lot of support from record labels, which has given us the material to make it a true UK music channel," Monsey says.

The Box is largely programmed by its viewers like a video jukebox. In reality, it is 32 different jukeboxes, with each cable system reacting to the phone requests by viewers in its own area.

For Andre, it was the phone power of The Box's audience which led to Mysterious Girl a hit for months on the channel last autumn after its initial UK release foundered, and that helped prompt this summer's relaunch.

Overlaying that voting element, the channel also exercises its own editorial policy, controlled by Monsey and programming director Liz Laskowski. As Monsey says, "The viewers control the channel, but we lay down a template that they can be guided by.



VINCENT MONSEY AND LIZ LASKOWSKI ENJOYING THE SUPPORT OF RECORD COMPANIES

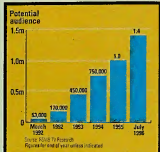


PETER ANDRE: VOTES INSPIRED RELAUNCH

WHAT'S ON THE BOX - THE PLAYLIST

Artist - title	Calls	Plays	Systems*
1 Spice Girls - Wannabe	4,158	2,118	32
2 Peter Andre - Mysterious Girl	1,138	825	31
3 Robbie Williams - Freedom	800	877	31
4 Peter Andre - Flava	731	1,014	30
5 Party Animals - Have You Ever Been Mellow?	690	430	30
6 Fugees - Killing Me Softly	515	231	31
7 Alanis Morissette - Iconic	501	375	29
8 Jim Carrey - Sameboat To Love	500	346	25
9 111 - Love Sensation	492	710	29
10 Weird 'Al' Yankovic - Amish Paradise	488	267	20

*Figures for week ending August 7 1996. *Number of areas where video has been requested.



BOX OF TRICKS - A HISTORY

1978-87: Vincent Monsey, president of Radio Caroline in the UK, meets Liz Laskowski, who is also working at the station.

1987-96: Monsey and Laskowski rap for different radio stations in New York, including Radio Luxembourg. Monsey is

also MD of Radio Nova. **1990-91:** During a nine-month sabbatical, Monsey and Laskowski discover Video Jukebox Network in America. The pair negotiate a licence from VJN to set up a UK company.

March 1992: The Box UK is launched in 53,000 homes in south and west London and Croydon, a figure which increases 26-fold in the next four-and-a-half years.

1994: US ticket agency Ticketmaster buys a 50% shareholding in the company. **1995:** Now available in more than 1m homes, The Box takes 65,000 calls a month. **July 1996:** Adds 100,000 homes by entering the Nynex cable system in central Manchester, Stockport, The Wirral, Egham and Dorset. It helps singles by Peter Andre and Spice Girls into top five.

You have to give it a framework." Through the playlist, two "power plays" are broadcast per hour as well as Bostalk interviews with certain acts. Tracks on heavy rotation, which have been picked up by viewers and begin receiving requests, can average 70 plays a week, says Monsey.

Wannabe is still averaging more than 90 plays a week in each cable area, and is by far the most requested video in the channel's history, recording more than 4,000 requests a week in mid-July.

Nicky Chapman, TV pluggier at Brilliant, who orchestrated campaigns for both Spice Girls and Peter Andre, says he looks at The Box as only part of a concerted multi-channel campaign to promote her artists. But she adds, "There's nothing like it. It does work."

The channel was a crucial part of the Spice Girls promotional plan. The video was delivered five weeks before the single release, given high priority and the band recorded a Bostalk interview.

Similarly, for the 1996 release of Andre's Mysterious Girl, the video - redited into a slightly sexier version of The Box - was delivered six weeks before release of the single, and it has

been the same for his new single Flava. Monsey insists "The Box is now having an impact promotionally." "There is now a definite correlation between what happens on The Box and what happens in the national chart about two weeks later," he says, citing Fugees' Killing Me Softly - played and charted on The Box before its release - and the success of RCA's Macarena, to further substantiate his argument.

"Both the Macarena singles were hovering around the 50s in the charts and we were treating them both equally," says Monsey.

"Then five weeks ago Dave Shack said he wanted to do an ad on The Box and for us to produce it. We made the ad and started supporting the RCA version. Now look at it. The other one's dead in the water."

"We've clearly seen a beneficial effect from Los Del Rio being on The Box for a few acts of ours, like Scatman."

"The Box's influence has been huge," says Sue Harris, of Andre's UK management company Blitz. "Peter's fanbase is the same that watches and participates on The Box, and it's played

a crucial role in raising his profile in Britain.

Although Monsey has a small shareholding in The Box, the company is co-owned by Video Jukebox Network and Ticketmaster US following a 50-50 deal struck in late 1994.

The service is very much the baby of Monsey and Laskowski, who both worked in radio in America before seeing The Box in the States and licensing a UK version.

The pair's background in radio comes to bear in helping to create what Monsey describes as "basically a radio station with pictures". He also describes The Box, which now employs 29 staff, as "a little family business".

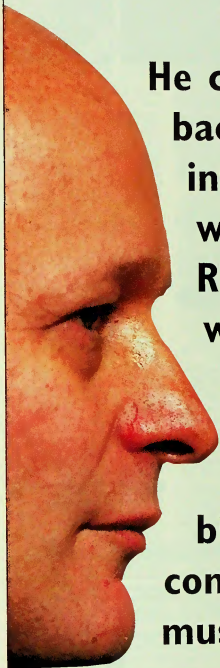
It has certainly given MTV a shock, and possibly the ITV Chart Show.

And its future looks even more significant. "At the moment, it still seems like an underground thing," says Cooper. "But the industry is going to be very interested in the impact it can have in breaking new acts."

Certainly, following the success of Spice Girls and Andre, record companies will watch the channel's progress with increased interest.

David Knight

Clive Calder



He cut his first hits in the backstreets of Soweto. He inflicted Tight Fit on the world. He discovered Teddy Riley. He's been known to wear a surgical mask to business meetings. He's Steve Mason's boss. He now runs probably the biggest independent music company in the world. He's a music man with an unnerving grasp of business. For 24 years he hasn't done a proper interview. In the August issue of MBI Clive Calder speaks. You'd better read it.

SINGLES

SPOOKEY RUBEN: *Running Away* (EMU UK CD/EM44). This melodic debut, from the quirky Canadian whose vocals are reminiscent of XTC, bodes well for the singer/songwriter's future. **CD**
ROC: *Hey You Chick* (ShanRock/A&R WSCD1168). After a bitter split with Setanta, the "difficult" avant pop outfit returns with a slightly disappointing Virgin debut. It's cleverly funky, but lacks their earlier invention. **CD**
MY DRUG HELL: *Zem* (Diversity WACCY018CD). Richly-produced vocals and guitar build into a pure Sixties outing, complete with tambourine, chunky and fun. **CD**
BAVU: *Beyond Safe Ways* (Dependent FEEF0004). It may have a Eighties feel about it, but this fourth single is pleasantly jangly and accessible enough to make a minor splash. **CD**
MOBY: *That's When I Resch For My Reviver* (Mute 194). The new arrival on the new rock-orientated New York technohead is a rough and raucous affair. **CD**
YAZZ: *Good Thing Going* (East West EW92CD). Although she leaves it a bit late to issue such an overtly summery cover of Sugar Minott's 1981 top five hit, this pleasant lilting pop reggae may revive Yaz's career. **CD**
SNUFF: *Do Do Do* (Deceptive 933CD). A blistering covers EP, including a passionate take on Standing In the Shadows and a plain stupid version of Soul Limbo. Sterling stuff. **CD**
MONORAIL: *Like I Do* (Edel 006865 FAC). There's something epic about all the tracks on this splendid single by the London-based four-piece. Its greatest difficulty will be getting on radio. **CD**
FANCY: *I Can Feel It* (Starfish STF95). The female front band, with more than a passing hint of Sleeper and The Pretenders, produce a guitar pop sound which doesn't quite pull them out from the crowd. **CD**
BIG SOUL: *Hippy Hippy Shake* (Epic EPC 663070Z). An intriguing, funky rock workout from the US trio, which is as stunningly appealing as it is deceptively simple. **CD**
REBEKAH RYAN: *Just a Little Bit of Love* (MCA MCST2 4063). Big things are expected of the Turnrow teenager, but this diva pop single isn't the one to crack the big time. **CD**
HOWARD NEW: *Battlefield* (Parlophone 21553Z). New's gritty soul style is too grown-up and unafashionable to appeal to any easy-to-harness market, but his solid Joe Cockburn beat could start a lucrative career, if it gets airplay. **CD**
CATANIO: *You've Got A Lot To Answer For* (Blanco y Negro NEG3CD1). Sounds thin on first hearing, but there is a charm to this sweetly-sung indie guitar single



NEUROTIC OUTSIDERS: LA ROCK



ROC: VIRGIN DEBUT FOR THE AVANT POP ACT



ULTRASONIC: POP DANCE

which will benefit from the band's summer festival appearances. **CD**
12 ROUNDS: *Personally EP* (Polydor 575495Z). Creepy crawly vocals against an atmospheric backdrop make this fine indie chardonnay not too Top 40 material. **CD**
FREAKPOWER: *Can You Feel It* (Fourth & Broadway BRCR 335). This chunter along in an appealing groovy-but-odd way with shouted vocals, but it's probably not the track to rekindle Freakpower's commercial flame. **CD**
WAY OUT WEST: *The GIB* (Decostruction 743214019Z). Former Massive Attack DJ Nick Warren and partner Jody's skills are evident on their dreamy and emotive third single. Should reach the Top 30. **CD**
LENSWEAR: *And We Love You* (Laurel LAUD011). A rather catchy and commercial offering from the best-dressed men in pop. Backed with three new tracks. **CD**
ULTRA-SONIC: *Do You Believe In Love* (Blubsense CSR70). The Ayrahire pop duo outfit are looking to spread their Scottish popularity further afield. This one's catchy enough to make an impact nationwide. **CD**
PIZZAMAN: *Heilo Honky Tonks* (Rock Your Body) (Cowboy Records CD LOAD 39). Blow your whistle for Norman Cook's fun-filled carnival extravaganza combining Swamp Thing style drumming, house piano, Seventies disco and zany vocal loops. **CD**
THE ZONE: *Bring Me Back* (Logic 74321 4011). George More's first project as The Zone is a full-blown garage affair. It has commercial appeal, but not enough to make it a huge hit. **CD**
GUSTO: *Let's All Chant* (Manifesto 57847Z). Seven mixes of the cheesiest of club classics all add a bit of credibility, but without sufficiently hiding the basic naivety of the 1978 Michael Zager Band hit. **CD**
SALLY ANN MARSH: *Windmills Of Your Mind* (Love This LUVTHISD12). The star of steamy West End musical *Voyeurz* gives a weird, squeaky spin to Noel

Harrison's 1969 hit. Strange stuff and a bit of a departure for producers Stock & Aitken. **CD**
STEEL PULSE: *Brown Eyed Girl* (Wise Man Doctrine CD WMD4). Bright, summery pop-reggae that can't match the raw power of Van Morrison's original. **CD**
ROY ADARIUS: *Beneath An Indian Sky* (Aqua-Pop PopCD1). The trance DJ's debut single is a pleasant Eastern-infused number, but is unlikely to make the charts. **CD**

SINGLE OF THE WEEK

SPACE: *Me And You Versus The World* (Gut CKXGUT4). Space have an admirable mischievous streak that shines through on this Kinks meets Buzzcocks wry pop gem. **CD**

ALBUMS

DELICATESSEN: *Hustle In Bed* (Starfish STF02Z). A rollercoaster of emotions are explored in this alternately dark and uplifting indie adventure with touches of Smashing Pumpkins. **CD**
NEUROTIC OUTSIDERS: *Neurotic Outsiders* (Maverick 06315538Z). A "supergroup" comprising Steve Jones (Sex Pistols), Yoko Taylor (Duran Duran), Duff McKagan and Matt Sorum (both Guns N' Roses) debut with a hard rock set, L.A.-style. **CD**
HEATH SKEELAR: *Nocturnal* (Priority/Virgin COPY133). Members of the Prestigious Rock Camp rap collective emerge with a strong album for your jeep, rather than your granny. **CD**
NO-MAN: *Wild Opera* (3rd Stone STONE 027CD). A soundtrack feel permeates this immensely varied, magnificently original work, dark in tone, but offering lighter, gentler moments. **CD**
VARIOUS: *Essential Mix 3* (IFRRR 53526Z). Pete Tong, Judge Jules, David Seaman and Derrick Carter do their DJ thing on this triple "interactive" CD which will appeal to the masses. **CD**
VARIOUS: *Pay It All Back* (On U Sound UO CD86). On-U are on top reggae form with this mix of tracks from forthcoming

albums. Artists include Little Roy, Little Axe, Bin Sherman and Dub Syndicate. Not to be missed. **CD**
CLIVE GREGSON: *I Love This Town* (Demon FCD 786). The ex-Ayn Troubadour talent delivers a catchy collection of melodic adult pop songs, making room for his original, expressive guitar. **CD**
OTIS GRAND: *Perfume And Grime* (Sequel NEGCD 28Z). The British blues export records in New Orleans, finds two new vocalists, a tight horn section and a way out of the 12-bar desert. **CD**
NEUROSO: *On The Great Outdoors* (Grapevine GRACD 214). The debut album from the Camden-based Celtic folk rockers could well lead them to the Hothouse: *Flowers Waterboys* trail to success. **CD**
THE V-ROYS: *Just Add Ice* (E-squared/Castle TRACD 240). Ramshackle, unswayed power pop with the guitars recorded (by Steve Earle) way upfront, but they are no Georgia Satellites. Big potential, but there's lots of competition. **CD**
PETE DROGE AND THE SINNERS: *Find A Door* (American 37456). An upbeat booklet to 1994's *Necktie* Second debut sees Droge beef up his Tom Petty-like blend of traditional US rock styles, subversive lyrics and deadpan hooks. **CD**
VARIOUS: *Long Aps And Worlds Apart* (Nice 01CD). A homage to East End mod archetypes the Small Faces, from the likes of Gene, Ocean Colour Scene and Primal Scream. Wield, fun and designed to appeal to Ronnie Lane's treatment and MS research. **CD**

ALBUM OF THE WEEK

LEANN RIMES: *Blue* (Carb/Hi Label CURCD 28). US platinum in just four weeks, this 18-year-old is not out of the centre of the "new retail" movement in country music. Airplay for the title track is essential. **CD**

This week's reviews: **Piers Alder**, Michael Arnold, Sarah Davis, Catherine Eade, Tony Fariside, Les Fisher, Ian Nicolson, Alex Scott, Martin Talbot, Paul Vaughan, Selina Webb and Paul Williams

ALAN JONES TALKING MUSIC

The escalating compilations war has led to some unusual releases. One of the best ideas yet comes from PolyGram TV whose latest is **The Number One Sax Album**, a double CD of tracks with at least a little parping. These include *Will You?* by Hazell O'Connor, featuring Wesley McGoogan's stunning sax solo, *Gerry Rafferty's* Baker Street, *Blondie's* Rapture, *Low Reed's* Walk On The Wild Side and *Al Stewart's* Year Of The Cat. All in all, a joy good package, and I look forward to the Number One Triangle Album...After a shaky start, RCA's budget Camden label is shaping up nicely. Its latest batch of reissues include *Wise Up Suckers*, a hugely inventive and enjoyable album from **Pop Will Eat Itself**, full

of their hybrid rap/grunge style; a fully-comprehensive **Blow Monkeys** retrospective including their best 12-inch mixes; genuine and perfectly-crafted easy listening from **Perry Como's** Love Collection and proof positive that **Meat Loaf's** stint at Arista amounted to his wilderness years...Still on reissues, **Gary Glitter** fans will appreciate the release, albeit in limited editions, of *Touch Me and Glitter*, his first two albums. Glitter and his recently deceased producer Mike Leander made a little talent go a long way and nowhere is that illustrated better than here...**Donna Richards'** cover on *ZYX of One Of Us*, the Joan Osborne hit, features a fairly hard house mix and the *Children Of God* mix, wherein

Richards' voice is welded to a track which cleverly incorporates all the more compelling elements of Robert Miles' *Children*. They blend very well and it could do some useful business...Finally, even as **Cerone's** Supernature charts in its new *Candy Girls/Jon Arrived* *Wimmin/Kevin* Sanderson mixes, it presses an import from America's Pure label in yet another new clothes, these designed by Danny Tenaglia. He concentrates on keeping the song on the most mainstream of dancefloors and his mixes are refreshingly simple, though the original 1977 version remains the best.



No ordinary rock band is going to call their debut single *Jesus Loves You More If You Can Drive*. But then, *The Driven* are certainly no ordinary rock band.

They have been hailed as one of the most exciting and original new rock acts to emerge this year on the basis of that single - high-energy acoustic/electric rock with a spiky pop edge - and their live work. After a gig at London's Splash Club, *Kerrang!* described *The Driven* as "the next big rock event".

Clearly, things have been looking up for *The Driven* since the Irish band moved to south London, gave up their labouring jobs and signed to Polydor.

The man who signed the quartet, senior A&R manager Rick Lennox, likens them to *The Who*.

"They're a totally original rock band," he says. "Polydor had *The Who* back in the Sixties and *The Driven* can be *The Who* for the Nineties. *The Driven* are not just another Britpop thing. What they've got is more lasting. They remind me a bit of REM or early U2."

When discussing new Irish rock bands, it's never long before U2's name comes up. Just don't call *The Driven* the next U2. Thin Lizzy, Therapy? or Ash. Singer Brendan Malcolm is wary of such comparisons.

"That Irish rock thing was never our scene," he says. "We're from Limerick, but we've been based in London for the past five years anyway."

"We never listened much to U2 and all that stuff. A couple of the other lads are into grunge, we all like Creedence Clearwater Revival a lot, *The Cure*, *The Police*. We like some of the really old traditional Irish music, but most of the stuff I listen to is English or American: *The Kinks*, Leonard Cohen, *The Doors*, Oasis, Radiohead, *The Manics*."

With such a variety of influences, *The Driven* were never going to sound dull, and *Jesus Loves You More When You Can Drive* displays the idiosyncratic writing - coupled with Malcolm's aggressive acoustic strumming - which sets *The Driven* apart from the pack.

Why the acoustic guitar? Malcolm explains: "Electric guitar is alien to me," he laughs. "They go out of tune all the time and the strings break too easily."

Malcolm plays acoustic guitar with attitude. "I'm always cleaning spatters



THE DRIVEN

POLYDOR SEEKS TO BREAK 'THE WHO OF THE NINETIES'

of blood off the guitar," he shrugs. "When we're playing live I'm always going, 'anyone seen me fingernail?'"

Lennox adds, "It's that attitude and rawness that makes them such a strong live band. And there's so much raw emotion in their music."

With this rough-handed approach, it's no surprise to hear Malcolm describe *The Driven*'s music as "all vibe".

"We're not technically-minded," he says. "If it feels good, that's all that matters. We like to record live in the studio as much as possible. *The Stones* and *The Beatles* used to do it, so we try to keep that live vibe. We're an engineer's dream and a producer's nightmare."

A producer has yet to be confirmed for *The Driven*'s first album, which is due later this year. What is certain is Polydor's commitment to breaking the

band. "They're a long-term priority for us," says Lennox. "It's definitely a sexy deal. It's not like we picked them up on the cheap for sixty grand."

Lennox embodies a fresh attitude to rock music at the label. He joined Polydor from One Little Indian, where he signed Skunk Anansie and Compulsion.

"I was obviously brought in for a reason," he says. "Polydor have got a lot of successful bands like Cast and Shed Seven, but they're also looking to build up some strong rock acts."

Why did he make *The Driven* his first signing for the company?

"I just fell in love with the band when I first saw them six years ago. I saw them in a pub in 1990, long before I worked for One Little Indian, and they blew me away."

"They disappeared back to Ireland after the gig, so that was the last I

heard of them for years. I couldn't believe it when somebody passed me a demo last year. As soon as I heard it, I knew I'd sign them."

Jesus Loves You More If You Can Drive was the obvious choice for the first single. Produced by the band with Frenchman Fred De Faye, the song was written during Malcolm's bod-carrying days.

"It's about living in London and needing a car," he explains. "I wrote it when I was working on a building site near Warren Street. I would sit in a bus in a traffic jam, watching all the cars go by."

Kerrang!'s Malcolm Dome is already a total convert - "Having seen them live, I think they're going to be huge," he says - and *The Driven*'s loud and cheeky first single will undoubtedly spread the word further when it is released next week.

Paul Elliott

Act: *The Driven*. Project: single. Label: Polydor. Songwriters: *The Driven*. Publisher: copyright control. Studio: Maison Rouge, London. Producers: Fred De Faye. *The Driven*. Released: August 19

STEVE LAMACO ON A&R

Apparently my desk at the Radio One office is now so untidy that it's likely to get a stiff reprimand from the health and safety people. Not bad, eh? I've never trusted people with tidy desks; it just smacks of having too much time on your hands. Of course, there are downsides. Like if you haven't had a reply to your tape, it's partly through lack of time and partly because your address is currently lost in the pile of flyers, press releases and assorted junk which now sprawls as far as Jo Whitley's chair. Apologies... Still, it's nothing compared to my old, cluttered corner of *NME* in 1992 (where the live desk answering machine took so many messages that, once we'd filled one side of a C46 cassette, we just took the tape out, threw it away and started again)... Anyway part of the current Radio One problem is a massive pile of demos which is now looking structurally unsound for about to spontaneously combust, depending on which

particular health or safety job you have). So, in everyone's interest, we'll go through a few now... Let's start with *Satellite*, because I seem to have swaps of their latest effort and I'm feeling guilty about missing their gig last week. The photo-copied picture on the sleeve makes them look a bit odd, but this is a determinedly catchy bunch of songs, which run the 100 metres from Space to the Happy Mondays, from a sprightly pop song called *Another Man* to something loopy and loafing called *Funky Munky*. Good start... We'll pass over Scotland's *Tinderbox*, because it's too traditionally rocky for me and, anyway, the phone's going. Hang on... Right, so rumour has it that last week's lead band, the *Peccadilloes*, has about four deals on the table. Is that right?... Back in the demo pile, *Big White Stairs*, who've already released three singles, find themselves looking for a deal again. Not a bad stomping sound with plenty of swagger,

but like several bands on the "London circuit" they need someone to help re-vibe them... I doubt *Planet Sunday* are the sort of band records companies are looking for (they look like they've leapt from the pages of *Record Mirror* circa 1981), but what a smart, leftfield pop sound. In the mould of Girls At Our Best and Lori & The Chameleons and influences include "Blondie and Tearsdrops"... Next up, *Contract* are more in with the times. In fact, *This Revolution* could probably walk on to radio, straight off their tape... And finally to *Sonica*, who I know nothing about, except there are a few people talking about them. Big guitar sound and vocals by a man who sounds like he has long hair. See live. I think that's what your average scout would say... ● Steve Lamaco co-presents Radio One's Evening Session, Monday-Thursday, 7-9pm



BEDLAM A GO GO
An exciting and potentially huge new group from Leeds who are built on the same sound system background that gave *Mission* Attack such a breath of fresh air. The group recently signed to Sony (2 following a long chase by several majors).

In the family of over-achievers which is Creation Records, 18 Wheeler have been overshadowed by the high profiles and commercial success achieved by Oasis, the Boo Radleys, Super Furry Animals *et al.*

The guitar-driven but sometimes whimsical Sixties-infected pop displayed on 18 Wheeler's first two albums (1994's *Twin Action* and last year's *Forananka*) aligned the band—formed at Glasgow University in the early Nineties—with such Creation luminaries as Teenage Fanclub.

But the sharpest contrast in their fortunes is with Oasis; after all, the Mancunian superstars supported 18 Wheeler back in 1993, and one such gig at Glasgow's hallowed sweatbox King Tut's provided Creation founder Alan McGee with his first encounter with the Gallagher's.

While Oasis hurled themselves into the pop stratosphere, 18 Wheeler moved out of the limelight. McGee, though, encouraged them to take their time as they approached the "difficult third album." Installed in London's Alien Studios, the band—particularly principal songwriter and guitarist/vocalist Sean Jackson—set about ejecting the Big Star/Beach Boys blueprint in favour of a range of new textures, from dub to techno.

"18 Wheeler always had a great sense of melody but on the first two albums they sounded very late Eighties American power pop," says McGee. "Now, they've moved to London and really opened up as people, going to clubs and taking in new influences. Their new stuff is 500% better than anything they've ever done."

For evidence to support his claims, look no further than slow-burning new single *The Hours & The Times*, which McGee describes as "a higher than *The Sun* for 1996," using Primal Scream's blissed-out early Nineties anthem as a reference point.

Jackson says he and the three other band members have been into techno

for around three years and even included some out-and-out hardcore tracks among the 30 songs recorded with producer Joe Foster. "At one stage, we were going to go for an out-and-out banging techno album," says Jackson, "but then dumped everything and started again."

As Creation's A&R head, McGee played his part in the process. "I originally thought that the album would get 7/10 reviews, which would not really be good enough. So we sacked half the album and started again. The closest comparison I can make is to the Jesus & Mary Chain's



18 WHEELER

READY TO MATCH THEIR LABELMATES

Psychoacandy. This is beautiful pop, filtered through computers rather than a funbox."

Music Week has been granted exclusive access to a number of tracks from the album, which will be released at the start of next year. On cuts such as the plaintive *Crabs* (the next single, out September 23) and the string-laden epic *Sly*, 18 Wheeler have emerged with a new flavour, blending contemporary influences and traditional songwriting methods.

However, Jackson dismisses any notion that the band deliberately shifted their musical alliances. "Musicians just aren't that calculating," he adds. "The album has the most diverse material of our career. *Crabs* is commercial pop in comparison with tracks like *The Ballad Of Paul Verlaine*, which is the longest song we've done and ends with a four-minute hypnotic groove."

While it looks likely that the band will attract a new set of fans with their new material, there are also some conversions from within the Creation camp, including Martin Carr of the Boo Radleys.

"I didn't dislike their earlier stuff, but wasn't really into it," says Carr, who has remained an ace track creator. "That song is great, particularly the way they use dub orchestration. I get the impression they are in the same space as we were when we made 1993's *Giant Steps*—it's your last chance so you just do what you have to do."

Another pair of Creation mainstays have been forced to eat their words over 18 Wheeler, according to McGee. "The Gallagher brothers used to go on at me all the time: 'McGee, what the fuck are you doing with 18 Wheeler? They're shite!'" he recalls.

"But Noel and Liam have been raving about this new stuff. Liam just asks to hear *The Hours & The Times* again and again. We see 18 Wheeler's new album as utter vindication of our faith in them." Paul Gorman

Act: 18 Wheeler Project; single album Label: Creation; Songwriter: Sean Jackson; Publisher: Creation Songs; Producer: 18 Wheeler/Joe Foster; Studio: various; Released: single out now



KAVANA

WRITING HIS WAY TO SUCCESS

Nigel Martin-Smith's reputation is such that you would expect any act the manager put his money on to be a safe bet.

But when the man who made his name with Take That signed his latest protégé, Kavana, to Virgin Records via his Nemesis label deal, the project didn't look quite such a banker.

Virgin? A pop label? Judging by the success of *Spice Girls*, it is now.

Eighteen-year-old Mancunian Kavana is being presented as more than a pretty boy pop package in any case.

His debut single *Crazy Chance* was penned by ex-Take That star Howard Donald, but Kavana displays his own writing skills on his second single, the smooth, soulful *Where Are You*. The A-side is a plaintive ballad with swingbeat backing and soaring vocals, while the B-side, a pop ballad, is now.

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Ray Cooper, Virgin's joint deputy managing director, was impressed from the outset. "The early demos were great. He had a terrific voice and an astute songwriting ability, so we put a label deal together on that strength. We'd always been interested in working with Nigel, as he's one of the best managers of the Nineties, so with our move into pop with the Spice Girls, Kavana came along at the right time for us."

After an 18 month period of songwriting, recording and "getting fit", Kavana released his debut single. It garnered wide teen press attention and sold 30,000 copies, helped by a wave of interest in Howard's input.

Kavana explains, "Howard played me his track and said 'this'll be really good for you'. I was a bit apprehensive about putting it out as my first single as I wanted my own stuff to come out, but it served its purpose and got attention. However, I've written all the other songs on my album."

The producers on the album include Phil Chiff, who has recorded with Mark Morrison, and Ian Goss, who produced the latest single. "Kavana had been given a top of staff I'd done

with Carleen Anderson and the Brand New Heavies and he told Nigel he'd like to work with him," says Goss.

"He's so young, talented and professional and very receptive to new ideas. He can't fail to make the big time; he's with Nigel, he's got a great personality, and a fantastic voice. Gary Barlow's going to have to watch it!"

Kavana is currently on tour with Boyzone and the emphasis of the promotional campaign will be on the teen market, with lots of TV and press coverage lined up. It's her first radio performance at his first Radio One Roadshow and toured with PJ & Duncan.

Cooper says, "We're specifically aiming at a young audience, teen and young girl based, but I still feel that Kavana's maturity is a mature beyond his years and can attract a wider audience. I'm confident we can generate a Top 20 hit for him."

Kavana is keen to emphasise he was not signed by Martin-Smith as a replacement for the disbanded Take That. "Nigel signed me at the time of *Sure*, so there was no way that I was intended to take the mantle from Take That."

His debut album is due for release in mid-November, probably trailed by a third single in late October. Virgin is keen to get a hit single under its belt before the album is scheduled, but while the girls are screaming for Kavana on the Boyzone tour, it seems to be more a case of when, rather than if, this will happen.

Johnny Law

Act: Kavana Project; single Label: Nemesis/Virgin; Songwriter: Kavana; Publisher: copyright control; Producer: Ian Goss/Joey Negro; Released: August 12

One to WATCH
This young London indie band look the part, three of the eight phrases and have enough writing songs to counteract a three-disc influence. Watch the space for publishing action.

HOWARD NEW

PARLOPHONE'S OLD-STYLE R&B ARTIST

Parlophone has made a big name for itself within the EMI empire with Britpop acts Blur and Supergrass and the acclaimed Britrockers Radiohead. But the latest artist to roll out of its stable could not be further removed from his fashionable labelmates Howard New is an R&B artist - that's R&B as in Joe Cocker, not R Kelly. And the climate may just be right for such an act now, given the huge sales achieved by Paul Weller and the unexpected success of retro-rockers Ocean Colour Scene.

New's debut single Battlefield is a solid enough number with a strong Isley Brothers influence and it should see the Warrington-born 23-year-old garner some daytime radio play.

Live too, New has a large amount of appeal, with a carefully chosen band of ultra-competent musicians complementing his good looks and soulful delivery.

But New is not alone in this retro-R&B world, with two Island acts, Thomas Ribeiro and Lewis Taylor providing stiff competition. Parlophone A&R director Keith Wozencroft is convinced there is a market for such old-fashioned sounds and he believes his signing has got what it takes to go all the way.

He says, "I see Howard as a great white soul singer in the vein of Cocker and Weller, but there are also elements of Mick Hucknall, George Michael and Tom Jones there. And given the slight change in climate, I can see him being played on radio, the response from local radio stations has been very positive."

New pins his sound down to being the youngest of four children and having the tastes of his elder siblings thrust upon him.

He grew up on a diet of Atlantic, Stax and Motown in his early youth, followed by his brother's rockier tastes of Free, Bad Company and Led Zeppelin.

New says, "By the time I was big enough to get my turn on the record

player, it was the dreadful Eighties and Adam And The Ants and Spandau Ballet, but luckily The Jam were still around."

Which raises the spectre of Weller once again, but New is certainly no clone of the ex-Jam frontman.

He says, "I was a huge fan of The Jam as a 14-year-old and I'm still a huge admirer of Paul Weller, but our music is alike only in that we share a lot of the same influences."

One of the strangest songs in New's live repertoire is a version of Nick Cave And The Bad Seeds' Straight To You, which is destined to be the second or third single. Given his influences, it's no surprise that New is not a huge fan of the melodramatic Australian. But why has he covered his song?

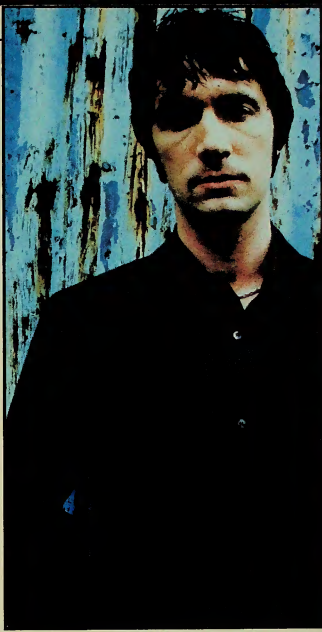
New says, "Keith [Wozencroft] has always suggested loads of songs to us, and when he played Straight To You it just hit the spot. I've always considered Cave a bit too dark and macabre for my tastes, but I think he wrote a soul song by accident with this one."

The song will definitely be a single and it's had a very good response at my showcase gigs with a lot of people coming up afterwards and asking, "Was that a Nick Cave song you played three songs in?". I seem to have settled a lot of bets that way."

Wozencroft originally signed New 18 months ago after seeing him play in a working men's club in Warrington and he claims the singer's main strength is as a live performer.

Wozencroft says, "He's been in development for a year and a half, which has taken him off the live scene for a while, but I think that 30 to 40 shows down the line, people will realise just how big a deal he is."

Battlefield is essentially a set-up single to let the world know New exists, but Straight To You is a surefire hit. His debut album won't appear until early next year, but, at that time, New could already be the brightest soul hope in the country. **Leo Finlay**



TALENT

THE OPPOSITION

THOMAS RIBEIRO

Taylor's soul voice was born in Ghana but raised in the East End of London. His sound is cooler than New's, but his cited influences (from early Faces and Marvin Gaye to Isaac Hayes) are remarkably similar. His debut single *My Love Ain't The Kind* is released today (August 12).

LEWIS TAYLOR

Taylor is a hugely talented white soul singer whose voice's most closely resembles Marvin Gaye. His debut single, *Lucky*, was one of the finest debuts of the year, but failed to chart although it did raise his stock with music journalists. His anonymous debut album is released today (August 12).

Act Howard New Project: single Label: Parlophone Songwriter: New/Curran Publisher: Warner Chappell Producer: Steve Llori Studio: Townhouse Released: August 26

IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
BLUR	album	PARLOPHONE	Deborah Baker	TOWNHOUSE (London)	Stephen Street
CANDYSKINS	album	ULTIMATE	Simon Parker	CHAPEL (Lings)	emo/Black Dick
GARY CHRISTIAN	rec./mix	EAST WEST	Pete Murray	MAYFAIR (London)	Clive Martin
FLUFFY	album	FLUFFY	Paul Rigby	METROPOLIS (London)	Bill Price
KIX	album	POLYDOR	Debbie Hanks	METROPOLIS (London)	Chris Hughes
GENE	album	SOUND MANAGEMENT	Christina De La Salle	TOWNHOUSE (London)	Tom Lord-Alge
JAMIROQUAI	tracks	SONY MUSIC	Yvonne Jardine	TOWNHOUSE (London)	Jay Kay/A Stone
JESUS CHRIST SUPERSTAR CAST	tracks	REALLY USEFUL	John Waller	METROPOLIS (London)	Nigel Wright
ELTON JOHN	album	JOHN REID ENTERTAINMENT	Miranda Edwards	TOWNHOUSE (London)	Chris Thomas
JAY	mixer	LONDON	Naga Black	MAYFAIR (London)	Mick Jagger
LAXTONS SUPERB	album	SACRED	Mark Hall	SAWMILLS (Corwall)	Paul Hardman
MAXWELL	album	SONY MUSIC	Rishiro Smith	MAYFAIR (London)	Mika Peia
NICK CAVE & THE BAD SEEDS	album	MUTE	Pepi Janisz	ABBEY ROAD (London)	artist
ALEXANDER O'NEAL	album	EMI PREMIER	Tiz Panna	NORMIS (London)	Rhonda Brubaker/Dagana Chadler
THE RUTLES	album	STEVE JAMES	Steve James	TOWNHOUSE (London)	Neil Innes
SNOWBURY	album	AGU JAZZ	Paul Bunn	STATE 51 (London)	artist
USA STARSFIELD	albums	CONCERTO	Jackie Darbyshire	MAYFAIR (London)	Ian Devaney
WENDY STARK	album	EMI PREMIER	Zevan Spandau	METROPOLIS (London)	Nick Patrick
TINA TURNER	mixes	PARLOPHONE	Deborah Baker	METROPOLIS (London)	Dave Natale

Confirmed bookings week ending August 10, 1996. Source: Era



BRIAN
Winkler's release in three years. Duffie Ke Sweeney has re-signing to Starline and is preparing to record a second album. Those who have heard the songs praise a classic, something his first album has almost become.

FRONTLINE

ON THE ROAD

BEHIND THE COUNTER

SIMON GEERE, HMV, Isle Of Wight

"We've been really busy since we opened two weeks ago but things have quietened down a bit now that people are preoccupied with the Cowes boat race. The store looks great with big, bold displays and we're wowing customers with our helpful staff. Virgin's Evening Session Priority Tunes is currently one of our biggest sellers and there's also a lot of interest in EMI's Blue Note campaign, which is offering classic jazz albums at mid price along with promotional samplers at £1.99. Jazz enthusiasts have really been starved of product until now because there are no other music multiples on the island and we should do well with this and other specialist music areas like country. The island's demographic is quite dramatically split between a young population up to the age of about 18 and then an older one of 50 plus. We switch between chart material and easy listening or specialist music according to who is in the shop."

JANE CULPIN, Parlophone rep for south east

"EMI seems to be the one with all the new releases this week. Fun Lovin' Criminals' Snooky Snacks is a perfect single and the album has picked up as a result of it being out. I think there's a lot more to come from them. The My Life Story single is doing well in my area because the lead singer is from Southend. They did The White Room last week and it's on Radio One as well. Then we've got Crowded House, who always do well on the first day, and Robbie Williams, which was a bit disappointing going in at two, although it's still selling. Eternal have a very good chance of making it to number one, while Stereo Nation should chart and Paul Weller and The Boo Radleys are doing well. People are talking about EMI's Fantasy Record Label and a few are trying to find out record companies' release schedules. We had a meeting on Monday and saw the new Pet Shop Boys video, so the main project coming up is their new single and album."

IN THE SHOPS THIS WEEK

NEW RELEASES

Albums business picked up this week with Evening Session Priority Tunes leading the field followed by a clutch of strong TV-advertised compilations including Best Dance Album In The World...Ever 6, Ultimate Line Dancing Album and Best Jazz Album In The World...Ever. High chart entries were predicted for singles by Paul Weller and the Boo Radleys, while other fast movers included Me Me Me, Eternal, Sepultura, OMD, Pearl Jam, Fun Lovin' Criminals and Crowded House.

PRE-RELEASE ENQUIRIES

Singles - REM, Way Out West, De'Lucy, H20 featuring Billie, Charlatans, Pet Shop Boys, Bryan Adams, Sepultura seven-inch, Oasis live EP, Albums - Eric Clapton, Thunder, Suede, Counting Crows, The Prodigy, Neneh Cherry, Van Halen

ADDITIONAL FORMATS

East 17 collectors' CD single with rubber sleeve and photo cards, Fun Lovin' Criminals CD single in foil pack, Dubstar limited-edition 12-inch, Paul Weller limited-edition seven-inch

IN-STORE

Windows - Ultimate Line Dancing Album, Backstreet Boys, Pet Shop Boys, Now 34, Crowded House, In-store - 3T, Kavana, Heavy Stereo, New Bomb Turks, Pure Classic Music, Ant & Dec, Divine Comedy, Cypress Hill, Big Country, Underworld, Robbie Williams, Now 34, Fugees

MULTIPLE CAMPAIGNS



Single - Pet Shop Boys: Windows - Ultimate Line Dancing Album, four CDs for £20 across selected range; In-store and press ads - Cypress Hill, Big Country; TV ads - Ultimate Line Dancing Album (Anglia); Radio ads - Pet Shop Boys (national IRL)



Singles - 3T, Bryan Adams, Backstreet Boys, Gloria Estefan, Ant & Dec, Kavana, Divine Comedy; In-store - budget CD promotion, TV-advertised CDs for £7.99 and cassettes for £4.99, children's videos at £2.99, comedy video promotion, feature film promotion



In-store - up to two mid-price tapes and seven £5, free single sale camera with music and video purchases of £15 and over, classic rock and pop promotion, free beach ball with Andre The Seal video



Windows - Biggest Ever Sale; In-store - Three Terors, Lin classical and jazz CDs for £9.99, Discounted titles - Pure Classic Music; Jesse Norman, Tosca, Bernstein Notturnos, Beethoven's Sonata



Windows - two CDs for £22, Sorted For Singles promotion, Now 34, Crowded House, Backstreet Boys; In-store - Earthquake, Divine Comedy, Pet Shop Boys; Radio ads - Ultimate Line Dancing Album (Country 1035); Press ads - Backstreet Boys, Wedding Present, Tribe Called Quest, Creme De La Creme Part 2, Sebadoh



Singles - Ant & Dec, 3T, Kavana, Heavy Stereo, Backstreet Boys, Bryan Adams, Squeeze; Albums - Now 34, Ultimate Line Dancing Album, Big Country, Manic Street Preachers; Windows - Now 34; In-store - three CDs for £20, Essential Jazz promotion



Singles - Backstreet Boys, EZ Rock, Karma Collective, Natural Mystic, Smoove Da Hustler, Sense; Albums - Big Country, New Bomb Turks, Order Gdanata



Singles - Pet Shop Boys, OMD, Underworld, OMC, Robbie Williams; Albums - The Who, Alanis Morissette, Robert Miles, Fugees; Now 34, 100% Summer Mix 98



Singles - Busta Rhymes, Cardigans, Charlatans, R Kelly, Louise, George Michael, MNE; Big Country, Earthquake, Greensleeves Sampler 14, Karminski Experience; Windows - Red Hot Sale, Alex Rance, The Who, Divine Comedy, Ant & Dec, Bryan Adams, Heavy Stereo, Pet Shop Boys, Eternal, Largin' R. Ash, Eagles, Dog Eat Dog, 101 Dalmatians, Resident Evil; In-store - Red Hot Sale



Single - No Colours; Windows - Mica, Café Del Mar 3, Tina Turner, Sex Pistols, Warner Home Video, Eternal, Black Crowes; In-store - Warner Home Video sale; Press ads - Warner Home Video sale, two Music Club titles for £10



Megaplay singles - Bryan Adams, Thomas Ribeiro; Essential album - Karminski; Windows and in-store - Big Country, Now 34, Cypress Hill, Bluenote & Sampler, Bryan Adams, Singles promotion; Press ads - Heavy Stereo, Greg Norman, Metalheadz, Babyforn5



Albums and Windows - Now 34; In-store - No 1 Country, Untitled II, Ultimate Line Dancing Album, Sony promotion with up to £5 off selected CDs



In-store - Best Dance Album In The World...Ever 6, Eternal, spoken word promotion

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Norwich), Hear Here (Benfleet), HMV (Isle Of Wight), Our Price (Skegness), Range Records And Tapes (Browhills), S & W Music (Barnstable), Tudor Tunes (Lichfield), Vibe (Bury) and Virgin (Brighton). If you would like to contribute call Karen Faux on 0181-543 4830.

EXPOSURE

TELEVISION

17.8.96

Scratchy & Co featuring JT, ITV: 9.25-11.30am
The O Zone with JT, Kavana and Oasis, BBC1: 10.25-10.55am
Hi Mix with Sean Maguire, Sky One: 1-2pm
BBC Proms '96: BBC Symphony Orchestra plays Mozart and Dvorak, BBC 2: 7.30-9.50pm
Dancing In The Street: Planet Rock, with Afrika Bambaataa, Grandmaster Flash, New Order, the Beastie Boys, De La Soul, Frankie Knuckles and Debarah Henry, BBC 2: 9.30-10.50pm
18.8.96
Fully booked featuring MNB and Loaise, BBC

2-9.30am-noon

Too Close To Heaven, featuring Mahalia Jackson, Channel Four: 4.30-5.30pm
Queen Live At Milton Keynes, VH-1: 4-6pm
13.8.96
GMTV featuring Louise and Let Loose, ITV: 6-9.25am
Fugees Live 'N Loud, MTV: 9-9.30pm
23.8.96
GMTV with Peter Andre and Suggs, ITV: 6-9.25am
INXS Rockcountry, MTV: 7.30-8am
The White Room with Bryan Adams and Gary Barlow, Channel Four: 11.35pm-12.40am

17.8.96

Bob Dylan: 1966 And All That!, with Robbie Robertson and Joan Baez, Radio Two: 5-6pm
Steve Earle In Concert, Radio Two: 6-7pm
18.8.96
Sound Simms, spotlights female DJs Rita Ray, Smokie 'Je, Princess Julia and DJ Rap plus Paul Oakenfold, Carl Cox and Neneh Cherry, Radio One: 7-9pm
Andy Kershaw features surf guitarist Dick Dale, Radio One: 10pm-midnight
19.8.96
Musical Encounters features violinist Anne-Sophie Mutter, Radio Three: 10am-noon

RADIO

Radio One Roadshow features Ocean Colour Scene, followed by Supergrass (20.8), Shed 7 (21.8), Sleeper (22.8) and Black Grape (23.8), Radio One: 11.30am-12.30pm
Mark Radcliffe with Sparklehorse in session, Radio One: 10pm-midnight
22.8.96
Paul Jones with Ruby Turner, Radio Two: 9-10pm
Daniel O'Donnell's Musical Crawl, looking at Ireland's showbands, Radio Two: 10-10.30pm
23.8.96
BBC Proms '96: Lulu, featuring performances by Christine Scriver and Kathryn Harries, Radio Three: 7-10pm

THE OFFICIAL UK CHARTS

CHART FOCUS



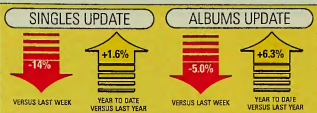
After a tough tussle with Robbie Williams' last week, Spice Girls' Wannabe single has firmly re-established its

lead at the top of the chart. It sold a further 145,000 copies last week - more than three times as many as the new number two, **Los Del Rio's** Macarena - to bring its five week tally to more than 630,000 sales. Robbie Williams' challenge has evaporated dramatically, with a 72% slump in sales of **Freedom** last week. Robbie was unfortunate to have **Freedom** released at the same time as **Wannabe**. It sold 145,000 copies on its debut week, some 36,000 copies more than **Gary Barlow's** **Forever Love** managed when it debuted at number one four weeks ago. The total sales of the former 'Take That stars' debut solo singles in their first fortnight in the shops are: **Freedom** - 187,000 and **Forever Love** 172,000.

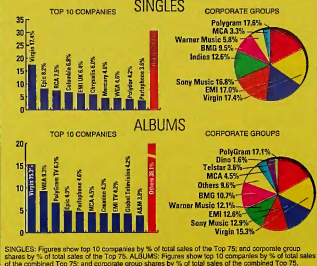
Eternal inventor **Prince** opened his opening run of Top 15 hits with his 10th success, **Someday**, opening at number four. They're the first girl group to notch 10 consecutive Top 20 hits, and **Someday** equals their highest chart placing to date, (as established by **Stacy** and matched by **Oh Boy 1**). **Someday** was written and recorded as the theme to Disney's latest animation hit **The Hunchback Of Notre Dame**, though a recording by **All-4-One** was preferred for American audiences. The **All-4-One** version peaked at number 30 statewide a fortnight ago, when **Regina Belle** and **Peabo Bryson's** **A Whole New World** hit (from **Aladdin**) set a new benchmark by becoming the first (and so far only) US chart-topper for Disney in 1993.

In Britain **Someday** is easily the top Disney tune yet, beating the number 17 peak of **Let's Get Together** by **Hayley Mills** (from **The Parent Trap**, 1961), numbers 14 and 11 for **Elton John's** **Lion King** songs **Can You Feel The Love Tonight** and **Circle Of Friends** (1994); the number 12 peak of **A Whole New World** (1993) and the number nine peak of **Peabo Bryson** and **Celine Dion's** theme from **Beauty And The Beast** (1992) - and let's not forget the **Jungle Book** **Medley**, a remixed and revamped selection from **The Jungle Book**, which climbed to number 14 in 1983.

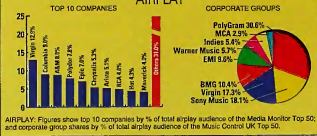
Oasis's weekend gigs at **Knebworth** gave all their records a lift. In the singles chart, whatever moved **89-89**, **Wonderwall** 113-78, **Don't Look Back** in **Anger** 103-81, **Cigarettes & Alcohol** 107-84, **Some Might Say** 112-86, **Live Forever** 122-91, **Shakermaker** 128-95, **Supersonic** 129-97, **Roll With It** 130-103 and even **Whittingby Rivalry**, the interview disc, 103-142. Their albums (**What's The Story** **Morning Glory?** and **Definitely Maybe**) moved 6-4 and 23-20 after registering a week on week increase in sales of 30%. Completing a good week for the group, **Don't Look Back** in **Anger** becomes their



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 volume of the Media Monitor Top 50; and corporate group shares by % of total airplay volume of the Media Monitor Top 50.

second US hit, debuting at number 61 while (**What's The Story**) **Morning Glory?** moves down 16-19. **Morning Glory** is the biggest selling album by a UK act there in the number 43 here in April, while **Crush's** **Jellyhead**, which debuts on the Hot 100 at number 97, reached number 50 on the **CIN** chart in March. But the biggest selling single by a Brit in the world this year is not an American hit,

it's **La La La Love Song** by **Naoimi Campbell** in a duet with **Tohino Kubota**, a recent chart topper in Japan which has sold over 1,752,000 copies there in the last ten weeks. **Naoimi** is the only Brit in the Japanese Hot 100 at present.

Finally, congratulations to **Tori Amos**, whose **Hey Jupiter/Professional Widow** single regains pole position on the dance sales chart. **Tori** is the year's least expected dance chart topper, and her current popularity in the market is underlined by the debut at number 40 on the same chart by the US import of **Professional Widow**.

Alan Jones.



Dodgy secured their first ever airplay number one last week when **Good** once again climbed to pole position despite having a

smaller album than any previous 1996 chart-topper. There's no disputing its right to the crown this week, however, as it soars 18% ahead of the pack with especially strong support from **Capital** and **Virgin**. As well as having the largest audience, **Good** earned 400 plays more than its nearest challenger last week.

Nearly all of this year's sales chart toppers have reached the top two of the airplay chart, but one that looks like missing out is **Spice Girls' Wannabe**. It climbed to number three last week, but has dropped to number four after a 12% decline in audience.

Alanis Morissette's **Head Over Feet** moves only 6-5, but has experienced a massive increase in support for two weeks in a row with 565 plays, increasing first to 775 and then to 1114. It's **Morissette's** fifth single, and all of them thus far have reached the Top 20 of the airplay chart. While most stations are playing **Head Over Feet**, a surprising number are still supporting her last single **Ironie**, which holds at number 45 on its 19th week in the Top 50. **Ironie** continues to bewitch **Atlantic 252**, where it moves back to number one with 60 plays bringing its total at the station over the last seven weeks to 420. **Atlantic 252** is less well-disposed towards **Head Over Feet**, which has yet to reach its Top 50.

Not released until today (12), the **Pet Shop Boys' Co Co A Vida E** (That's The Way We Live) is the 15th most popular record at radio, and has already topped the peak support of their last single **Before**. So **A Vida E** is getting the bulk of its support from LLR stations, particularly those in the south, but also picked up 18 Radio One plays last week.

Both **Jesus To A Child** and **FastLove** were rapidly breaking airplay hits for **George Michael**, but **Spinning The Wheel** is making a more modest start. It debuted last week at number 39 and now climbs to number 23, leapfrogging over **FastLove** as it goes. The latter title has been in the Top 30 for 19 weeks, longer than any other current airplay hit.

It debuted and peaked at number 23 on the sales chart last week, but **Baby Bird's** **Goodnight** is a great favourite at **Radio One** where its 30 plays last week earn it top billing on the station's airplay chart. But **Radio One** support is about all the record has going for it - it's enough to move it up from 31 to 24 on the airplay chart, but 19 out of every 20 punters who heard the record on radio last week were **Radio One** listeners.

Alan Jones.

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TOP 75 ALBUMS in

17 AUGUST 1996

The Last Week	Title Artist (Producer)	Label/CO (Distributor) Cass/Vinyl			
1	JAGGED LITTLE PILL *5 Alice's Music (Morrison/Dalton)	Mareux/Stra 83939317 (M)	26	THE WAR OF THE WORLDS Neil Young (Young)	Columbia CDX 9500 (SM) 406300/9500
2	THE SMURFS GO POP! *1 The Smurfs (Lynch/Evans)	EMI TV CDEM TV 121 (E)	27	DREAMLAND *5 Robert Johnson (Johnson)	Deconstruction 74321391262 (M) 74321391262/1391262
3	MOSELEY SHOALS *2 Ocean Color Sound (Ocean Color Sound)	MCA MCD 6008 (BMG)	28	STANLEY ROAD *3 The Waterboys (Water)	Go/Discs 6206192 (V) 6206192/6206192
4	WHAT'S THE STORY MORNING GLORY? *1 Dixie Dregs (Dregs)	CRS 189/CORE 189 (CRLP 18)	29	DON'T ASK *2 Tina Turner (Turner)	Columbia 477895 (SM) 477898/4
5	RECORDING - THE VERY BEST OF *2 Coca (Coca)	EPIC 6357X/2 (E)	30	DIFFERENT CLASS *3 Pulp (Thomas)	Island CDX 8041 (F) CDX 8041/1581
6	FALLING INTO YOU *2 Eurythmics (Eurythmics)	EPIC 483792/483794 (SM)	31	THE Doves *2 Bon Jovi (Bon Jovi/Sambora)	Mercury 529492 (V) 529492/528461
7	EVERYTHING MUST GO *1 Mavis Staples (Staples)	A&M 483832 (SM)	32	DAYDREAM *2 Marilyn Caray (Caray)	Atlantic 481367 (SM) 481367/481367
8	FREE PEACE SWEET *2 Daddy Yankee (Yankee)	A&M 5405732 (F) 5405734/540571	33	NAKED *1 Charles Wilson (Wilson)	1st Avenue/EMI CDCEMCP 3748 (E) 3748/3748
9	THE SCORE *2 Kiss (Prasari)	Columbia 483582 (SM)	34	LOAD *1 Metallica (Metallica)	Vertigo 529182 (V) 529182/529181
10	OLDER *2 Michael Douglas (Douglas)	Virgin COV 2802 (E) TCV 2802/V 2802	35	BEATS, RHYMES AND LIFE The Roots (The Roots)	Virgin 0126141572 (BMG) 0126141572/0126141571
11	BIZARRE FRUIT/BIZARRE FRUIT II *4 Beavis and Butt-Head (Beavis and Butt-Head)	Deconstruction/EMI MCD 1328172/1328174 (M)	36	HITS *2 Mika & The Mechanics (Mika)	Virgin COV 2797 (E) TCV 2797/V 2797
12	18 THE IDIE *2 Bryan Adams (Adams)	A&M 5405602 (F) 5405602/5405601	37	LIFE *1 Simply Red (Simply Red)	East West 96317062 (M) 96317062/96317061
13	OCEAN DRIVE *2 Wild Card (Wild Card)	Virgin 527372 (F) 527372/527371	38	THE PRESIDENTS OF THE USA *1 The Presidents of the USA (The Presidents of the USA)	Columbia 481032 (SM) 481032/481031
14	LIGHTS DREAMS *2 The Temer (Temer)	Parlophone CDECT 2279 (E) CDECT 2279/52729	39	THE BENDS *2 The Bends (The Bends)	Parlophone CDPCS 7372 (E) CDPCS 7372/7372
15	1977 *2 Aish (Morris/Aish)	Infectious INFECT ACCD (ITM/EMI) INFECT ACCD 401P	40	THE VERY BEST OF *2 Eagles (Smyron/Johnson)	Elektra 95482352 (SM) 95482352/95482351
16	VOICES OF TRANQUILITY Hypociss (James)	Dino DINOCD 121 (V) DINOCD 123/12	41	TO THE FAITHFUL DEPARTED *1 The Cranberries (The Cranberries)	Island CDX 8048 (F) CDX 8048/1581
17	WALKING WOUNDED *2 Everything But The Girl (Wesley)	Virgin COV 2803 (E)	42	SECOND THROUGH THE INFANTS Underworld (Underworld)	Virgin 483902 (SM) 483902/483901
18	HILL FREEZES OVER *2 Eagles (Eagles)	Geffen GED 24725 (BMG) GED 24725/2	43	MTV UNPLUGGED Alicia Keys (Alicia Keys)	Columbia 483902 (SM) 483902/483901
19	NEW IF *2 Alex Reece (Reece)	Fourth & Broadway BRD 821 (F) BRCA CD 24725/BRD 821	44	SAID AND DONE *2 Boyzone (Hedges)	Virgin 527812 (V) 527812/4
20	DEFINITELY MAYBE *4 Dixie Dregs (Dregs)	CRS 189/CORE 189 (CRLP 18)	45	THE COLOUR OF MY LOVE *5 Celine Dion (Luprano/Dion)	EPIC 474242 (SM) 474242/4
21	THE IT GIRL *2 Sleepers (Lampson/Sinclair)	Indelira/RCA SLEPCD 012 (V) SLEPCD 012/012	46	RETURN OF THE MACK *1 Max Morin (Morin)	WEA 03034582 (M) 03034582/03034581
22	SECRETS Tina Turner (Turner)	The Face 70002632 (BMG) 70002632/70002631	47	FILTHY LUCRE LIVE Sax Frisch (Frisch)	Virgin CDX 119 (E) CDX 119/118
23	GARBAGE *2 Garbage (Garbage)	Mushroom 031493 (SM/EMI)	48	LET NO ONE LIVE RENT FREE IN YOUR HEAD Nicolette (Nicolette)	Tadpole 529182 (V) 529182/529181
24	GREATEST HITS *3 Take That (Various)	RCA 7432135552 (E) 7432135554/7432135553	49	AND John Martyn (Martyn/Taylor/Cozens)	Go/Discs 6287982 (V) 6287982/6287981
25	ALL CHANGE *2 Cast (Lackie)	Virgin 529121 (V) 529121/529121	50	THREE SHAKES AND ONE CHARM The Black Crowes (The Black Crowes)	American 9421884 (SM) 9421884/9421883
			51	DESTINY Gina Estefan (Estefan/John DeMauro/Sanders/Casas/Casas)	EPIC 483832 (SM) 483832/483831

TOP COMPILATIONS

The Last Week	Title Artist	Label/CO (Distributor) Cass/Vinyl			
1	THE BEST DANCE MUSIC IN THE WORLD... EVER! *6 Various Artists (Various)	Virgin VTDCD 819/VTDCM 314 (E)	10	IN THE MIX 90'S HITS *2 Various Artists (Various)	Virgin VTDCD 819/VTDCM 314 (E)
2	BIG MIX 96 *2 Various Artists (Various)	EMI TV Warner esp CDEM TV 1287/CEM TV 1284 (E)	11	THE ULTIMATE LINE DANCING ALBUM Various Artists (Various)	Global Television RADC 34/RADC 34 (BMG)
3	CLUB MIX 96 - VOL 2 *2 Various Artists (Various)	PolyGram TV 535765/535765A4 (F)	12	THE BEST JAZZ... EVER! *1 Various Artists (Various)	Virgin VTDCD 819/VTDCM 314 (E)
4	MOVIE KILLERS *2 Various Artists (Various)	Telstar TCD 2836 (BMG) 5744 2836/2	13	EVENING SESSION PRIORITY TUNES Various Artists (Various)	Virgin VTDCD 819/VTDCM 314 (E)
5	SHINE 5 *2 Various Artists (Various)	PolyGram TV 535894 (E) 535894/4	14	MINISTRY OF SOUND - DANCE PARTY PART 2 Various Artists (Various)	Mistery Of Sound DINOCD 862/DINMCE 862 (SM/SM)
6	UNTITLED 2 Various Artists (Various)	Global Television RADC 39/RADC 39 (BMG)	15	VYBIN 4 Various Artists (Various)	Global Television RADC 39/RADC 39 (BMG)
7	TRAINSPOTTING (OST) *2 Various Artists (Various)	EMI Premier CDEM 3735/CEM 3739/EM 3739 (E)	16	NO GREATER LOVE Various Artists (Various)	Global Television RADC 34/RADC 34 (BMG)
8	100% SUMMER MIX *2 Various Artists (Various)	Telstar TCD 2843/34C 2843 (BMG)	17	FANTAZIA PRESENT THE HOUSE CONNECTION 4 Various Artists (Various)	Fantazia FHC 4CD/LHC 4M/CD 4LP (SM/SM)
9	NEW HITS 96 *2 Various Artists (Various)	Virgin TV RADC 39/RADC 39 (BMG)	18	THE NO.1 COUNTRY ALBUM Various Artists (Various)	Virgin VTDCD 819/VTDCM 314 (E)
			19	METALHEAD - PLATINUM BREAK Various Artists (Various)	Mercury 529182/529182A1 (F)
			20	THE NO.1 EIGHTIES ALBUM Various Artists (Various)	PolyGram TV 535823/535824 (F)

AIRPLAY PROFILE

STATION OF THE WEEK

South Yorkshire's Viking FM has undergone some significant changes since being taken over by Emap last October. Head of music Les Richardson says the target audience is wider than in the past—closer to 20-44 than the more traditional 15-24 or 20-44 age group. "We don't want to alienate anybody—we people want to hear music that's hip and cool no matter what age they are," says Richardson. "We mix core artists such as Tina Turner and Simply Red with younger acts such as the Stereo MCs during the day to keep it fresh."

Currently without a programme director since the departure of Phil White last month, Richardson runs the playlist meetings in which producers and presenters get their say. "The overriding criteria for choosing music is quality, and we also pride ourselves on looking ahead," says Richardson. "Viking was one of the first commercial stations to play Sleeper's *Sale Of The Century*, and recently we were very quick to go to Alisha's *Atlic* and OMC. It's all about spotting what will become cool. Luckily our MD, Dee Ford, is very focused on moving Viking forward."

A look at the station's top 10 most played tracks indeed shows a marked contrast to this time last year, when Mike And The Mechanics set the tone for the station as most played track. Further down the list, indie bands not normally associated with many commercial stations also make an appearance including The Bluestones, Lush, Manic Street Preachers and Dubstar. To balance this out, classics such as Doni's *Gangsta's Paradise*, Youssou N'Dour's *Seven Seconds* and



STATION TOP 10			
Track	Artist	Plays	
1	Wannabe	Spice Girls (VIRG)	27
2	Crazy Mark	Morison (WVA)	27
3	Head Over Feet	Alexis Morisette (Maverick)	25
4	Forever Love	Gary Barlow (RCA)	25
5	Woman	Neneh Cherry (J&J/Virgin)	25
6	Change The World	Eric Clapton (Reprise/WEA)	22
7	Mising You	Tina Turner (Parlophone)	21
8	Let's Make A Night To Remember	Bryan Adams (A&M)	18
9	I Am I	Feel Alisha's Atlic (Maverick)	17
10	Se A Vida E	Pat Shop Boys (Parlophone)	16

(Multi-play tracks on Virg FM; see VIRG Airplay Profile)

TLC's *Waterfalls* are still getting around three plays a week. An evening show called *Nothing But The Nineties* is also featured on the station, with new music in the vein of *Radio One's* Evening Session as well as artist interviews and competitions to attract the younger listener, says Richardson.

The new Pajar figures released on Friday showed the station has actually lost 30,000 of its audience year-on-year, with a current listenership of 266,000 (24%) although its share of 18% of its transmission area of 1.1m remains stable. Catherine Eade

TRACK OF THE WEEK

PETER ANDRE: MYSTERIOUS GIRL

The Australian artist's second single reached another well second time around with *Mysterious Girl* achieving a run in the top 10 of 11 weeks and counting since its release in May.

Initially getting its first airplay almost a year ago, the track generated some support from Radio One in September—six weeks after it first picked up by Signal, when it was enjoying around 25 plays a week.

Between last August and April 1996, when the track again started picking up, the record was also enjoying sporadic plays on Kiss, Beacon, Atlantic 252 and a handful of other commercial stations, helping to keep it in the public's mind while Mushroom set a release date for this summer.

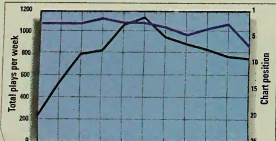
Matthew Austin, director of Brilliant Plugging, says, "We got good regional support after months of PA tours for Peter, and all the adult stations in London apart from Virgin and GLR took it on board," says Austin. "The single really fell itself to the summer."

Bristol dance station Galaxy, also a fan when the track first surfaced last year, proved loyal second time around



too, being the song's biggest supporter in the week it entered the chart at number three.

Andre managed to stay in the top five for 10 weeks, bobbing from its highest position of number two down to four and five and back to three before beginning its slow decline. Plays have dropped from a high of 1,128 in its sixth week in the singles chart to around 700 now. Although it has been dropped from Radio One's playlist, *Mysterious Girl* is still snatching up respectable plays from IRL as a whole, and is Mushroom's biggest-selling track to date. Catherine Eade



RADIO 1

500 447 9

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 4 August 1996 until 24.00 on Saturday 10 August 1996

#	Title	Artist/Label	Plays	Wk
1	GOODNIGHT	Baby Bird (Echo)	26	30
2	TRASH	Swain (Merca)	22	29
3	EVERYTHING MUST GO	Manic Street Preachers (Epic)	21	25
4	BECOMING MORE LIKE ALFIE	Dave Connery (Startart)	17	23
5	HIGHER STATE OF CONSCIOUSNESS	Wink (Mushroom/Mercur)	17	22
6	GOOD ENOUGH	Dodgy (ABM)	15	22
7	WANNABE	Spice Girls (Virg)	15	22
8	FREEDOM	Robba Williams (Chrysalis)	18	22
9	I AM I	Feel Alisha's Atlic (Maverick)	21	21
10	PEACOCK SLIT	Paul Weller (Island)	25	21
11	BORN SLIPPERY	Underworld (Virgin Boy's Own)	17	20
12	SOMEONE TO LOVE	Eest 17 (London)	19	20
13	HEAD OVER FEET	Alexis Morisette (Maverick/Warner Bros)	19	20
14	WHAT'S GOIN' DOWN	Heavy (High Road/Columbia)	23	20
15	HIT ME OFF	New Edition (MCA)	16	20
16	12 REASONS WHY I LOVE HER	My Life Story (Parlophone)	19	19
17	WHAT'S IN THE BOX (SEE WHATCHA GOT)	Bee Rayfield (Creation)	15	19
18	WOMAN	Neneh Cherry (MCA)	21	18
19	SPINNING THE WHEEL	George Michael (A&M/Chrysalis)	21	18
20	HANGING AROUND	Max (Island/Chrysalis)	17	18
21	SOMEDAY	General (1st Avenue/EMI)	17	18
22	SE A VIDA E (THAT'S THE WAY LIFE IS)	Pat Shop Boys (Parlophone)	16	18
23	LIKE A WOMAN	Tony Rich Project (A&M/Chrysalis)	7	16
24	THE CROSSROADS	Bone Thugs-N-Harmony (RuffHouse/Epic)	0	16
25	SCOOBY SNACKS	Fun Train (Dimitris/Chrysalis)	0	15
26	HEY DODDY	Kyle Shuter (Columbia)	9	14
27	IF I RULED THE WORLD (IMAGINE THAT)	NAS (Columbia)	9	14
28	RACE TO NOWHERE	Tom (Virgin)	0	14
29	YOU'RE ONE	Insane (Tone) (Cash/London)	9	14
30	DON'T STOP MOVIN'	Levin Joy (Island/Decca/MCA)	10	13
31	UPFIELD	Billy Bragg (Cooking Vinyl)	10	13

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00.00 on Sunday 4 August 1996 until 24.00 on Saturday 10 August 1996

VIRGIN

#	Title	Artist/Label	Plays	Wk
1	HOW BIZARRE	OMC (Phonyc)	31	32
2	HEAD OVER FEET	Alexis Morisette (Maverick/Warner Bros)	31	32
3	IN TOO DEEP	Parlophone (Phonyc)	20	30
4	GOOD ENOUGH	Dodgy (ABM)	29	28
5	FORBIDDEN CITY	Electronic (Phonyc)	31	28
6	MILL HILL SELF HATE CLUB	Edward Ball (Creation)	23	26
7	EVERYTHING MUST GO	Manic Street Preachers (Epic)	23	26
8	VIRTUAL INFINITY	Underworld (Virgin)	23	24
9	WOMAN	Neneh Cherry (MCA)	19	23
10	I AM I	Feel Alisha's Atlic (Maverick)	19	22

ATLANTIC 252

#	Title	Artist/Label	Plays	Wk
1	IRONIC	Acacia (Virgin)	50	60
2	WRONG	Everything But The Girl (Epic/WEA)	50	60
3	DON'T LOOK BACK IN ANGER	Dave (Creation)	47	56
4	CHARLES MAN	Pat Shop Boys (Parlophone)	38	50
5	FAST LOVE	George Michael (A&M/Chrysalis)	37	40
6	CRAZY	Alexis Morisette (MCA)	37	40
7	WANNABE	Spice Girls (Virg)	38	40
8	DON'T STOP MOVIN'	Levin Joy (Island/Decca/MCA)	38	39
9	STUPID GIRL	Carole (Mushroom)	43	38
10	NAKED	Seaweed (1st Avenue/EMI)	32	37

© Music Control UK. Station profile charts rank titles by total number of plays on station from 00.00 on Sunday 4 August 1996 until 24.00 on Saturday 10 August 1996

TOP 50 AIRPLAY HITS

17 AUGUST 1996

music control
UK

This Week	Last Weeks	Wks on chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	5	GOOD ENOUGH	Dodgy	A&M	1602	+30	61.92	+18
2	2	8	WOMAN	Neneh Cherry	Hut/Virgin	1202	+6	52.42	+5
3	3	19	I AM, I FEEL	Alisha's Attic	Mercury	1023	+25	46.20	+26
4	5	5	WANNABE	Spice Girls	Virgin	1001	-3	42.70	-13
5	6	21	HEAD OVER FEET	Alanis Morissette	Maverick/warner Bros.	1114	+44	40.63	+3
6	10	8	HOW BIZARRE	DMC	Polydor	924	+7	38.77	+17
7	5	13	EVERYTHING MUST GO	Manic Street Preachers	Epic	479	-9	37.12	-19
8	8	12	DON'T STOP MOVIN'	Robbie Williams	Undiscoversed/MCA	623	-2	35.87	-1
9	19	31	FREEDOM	Robbie Joy	Chrysalis	825	+9	35.70	+32
10	4	7	KILLING ME SOFTLY	Fugees	Ruffhouse/columbia	1156	-14	32.87	-38
HIGHEST CUMBER									
11	28	3	TRASH	Suede	Nude	374	+132	30.35	+57
12	11	16	CRAZY	Mark Morrison	WEA	630	-9	28.92	-10
13	17	22	SOMEDAY	Eternal	1st Avenue/EMI	617	+24	28.06	+3
14	13	7	IN TOO DEEP	Belinda Carlisle	Chrysalis	637	-22	27.93	-7
15	14	35	SE A VIDA E (THAT'S THE WAY LIFE IS)	Pet Shop Boys	Parlophone	733	+68	27.78	+21
16	9	1	FOREVER LOVE	Gary Barlow	RCA	691	-29	27.71	-91
17	13	46	LET'S MAKE A NIGHT TO REMEMBER	Bryan Adams	A&M	818	+25	27.51	+34
18	15	7	SPINNING MOON (I REMEMBER)	Tina Arena	Columbia	884	+2	27.41	-5
19	17	27	SOMEONE TO LOVE	East 17	London	687	+39	27.30	+20
20	14	11	MYSTERIOUS GIRL	Peter Andre Feat. Bubbler Ranx	Mushroom	697	-5	26.24	-11
21	12	4	WRONG	Everything But The Girl	EBTG/Virgin	938	-13	25.77	-23
22	18	15	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	535	-3	25.30	-7
23	23	6	SPINNING THE WHEEL	George Michael	Aegean/Virgin	356	+37	24.79	+51
24	21	19	GOODNIGHT	Baby Bird	Echo	135	+99	24.52	+19
25	26	33	WALKING ON THE MILKY WAY	DMD	Virgin	694	+32	24.39	+7
26	29	17	YOU'RE MAKIN' ME HIGH	Toni Braxton	LaFace/Arista	616	-11	22.45	+7
27	20	18	FAST LOVE	George Michael	Aegean/Virgin	552	-9	22.34	-18
28	16	5	CHANGE THE WORLD	Eric Clapton	Reprise/WEA	603	-14	22.20	-24
29	21	24	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	630	-9	21.53	-15
30	13	26	BECAUSE YOU LOVED ME	Celine Dion	Epic	804	+3	20.50	-14
31	40	54	PEACOCK SUIT	Paul Weller	Gol Discs	116	+18	20.22	+24
32	35	14	ALWAYS BE MY BABY	Mariah Carey	Columbia	517	-20	20.11	-14
33	37	6	BORN SLIPPY	Underworld	Junior Boy's Own	169	-15	18.80	-11
34	22	25	MISSING YOU	Tina Turner	Parlophone	583	-21	18.68	-27
35	48	81	DON'T LOOK BACK IN ANGER	Oasis	Creation	387	+11	18.63	+26
36	30	10	WEST END PAD	Cathy Dennis	Polydor	693	+16	17.78	-9
37	42	57	BECOMING MORE LIKE ALFIE	Divine Comedy	Setanta	69	+92	17.34	+68
38	54	100	VIRTUAL INSANITY	Jamiroquai	Sony S2	122	+98	16.12	+30
39	36	29	HIGHER STATE OF CONSCIOUSNESS	Wink	Manifesto/Managers	213	-9	15.83	-19
40	47	10	HIT ME OFF	New Edition	MCA	192	+39	15.75	+7
41	48	79	MY LOVE AIN'T THE KIND	Thomas Ribeiro	Fourth & Broadway/Island	97	+98	15.50	+10
BIGGEST INCREASE IN PLAYS									
BIGGEST INCREASE IN AUDIENCE									
42	67	626	THA CROSSROADS	Bone Thugs-n-harmony	Ruthless/Epic	192	+336	15.21	+2037
43	48	43	MACARENA	Los Del Rio	Zafra/RCA	439	-2	15.10	+6
44	80	256	LIKE A WOMAN	Tony Rich Project	LaFace/Arista	159	+59	14.94	+89
45	45	47	IRONIC	Alanis Morissette	Maverick/Warner Bros.	315	-56	13.56	-9
46	56	124	12 REASONS WHY I LOVE HER	My Life Story	Parlophone	69	+92	13.45	+10
47	55	831	HANGING AROUND	Me Me Me	Indelent/RCA	80	+67	12.85	+4
48	14	368	WHY	3t Feet. Michael Jackson	MJJ/Epic	248	+73	12.80	+47
49	73	48	WHAT'S IN THE BOX? (SEE WHATCHA GOT)	Boo Radleys	Creation	37	+54	12.77	+46
50	28	22	TATTTVA	Kula Shaker	Columbia	138	-40	12.71	-45

© Music Control UK. Derived from data gathered from 06:00 on Sunday 24 March 1996 until 24:00 on Saturday 30 March 1996. Stations ranked by audience figures based on latest full week data. Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	GOOD ENOUGH Dodgy (A&M)	1602	369
2	HEAD OVER FEET Alanis Morissette (Maverick/Warner Bros.)	1114	339
3	SE A VIDA E (THAT'S THE WAY LIFE IS) Pet Shop Boys (Parlophone)	733	297
4	I AM, I FEEL Alisha's Attic (Mercury)	1023	204
5	SOMEONE TO LOVE East 17 (London)	687	193
6	TRASH Suede (Nude)	334	190
7	TUFF ACT TO FOLLOW Me! (1st Avenue/Columbia)	302	173
8	WALKING ON THE MILKY WAY Dmd (Virgin)	694	167
9	LET'S MAKE A NIGHT TO REMEMBER Bryan Adams (A&M)	818	162
10	THA CROSSROADS Bone Thugs-n-harmony (Ruthless/Epic)	192	148

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

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total plays	Stations + plays	Alt. this week
1	I WAS BROUGHT TO MY SENSES Sting (A&M)	21	10	10
2	UNDIVIDED LOVE Louise (1st Avenue/EMI)	18	12	6
3	LET'S MAKE A NIGHT TO REMEMBER Bryan Adams (A&M)	54	46	5
4	GOOD ENOUGH Dodgy (A&M)	61	58	4
5	SE A VIDA E (THAT'S THE WAY I) Pet Shop Boys (Parlophone)	54	45	4
6	VIRTUAL INSANITY Jamiroquai (Sony S2)	21	14	4
7	SUN AIN'T GONNA SHINE ANYMORE Cher (WEA)	30	17	4
8	LIFE, LOVE & HAPPINESS Brian Kennedy (RCA)	10	6	4
9	WE'VE GOT IT GOING ON Backstreet Boys (Jive)	13	7	4
10	NOBODY'S BUSINESS H2O Heat Seals (A&M)	5	4	4

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

AIRPLAY

Music Control UK monitors those stations 24 hours a day, seven days a week. Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

17 AUGUST 1996

THE OFFICIAL CHARTS - 17 AUG

SINGLES

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AS USED BY

100% **TOTP**



1 WANNABE

1	WANNABE	Spice Girls	Virgin
5	MACARENA	Los Del Rio	RCA
2	FREDDOM	Robbie Williams	Chrysalis
4	SOMEDAY	Eternal	1st Avenue/EMI
5	PEACOCK SUIT	Paul Weller	Go!Discs
4	GOOD ENOUGH	Dodgy	A&M
6	KILLING ME SOFTLY	Fugees	Columbia
11	HOW BIZARRE	OMC	Polydor
9	BORN SLIPPERY	Underworld	Junior Boy's Own
8	THA CROSSROADS	Bone Thugs-N-Harmony	Epic
7	MYSTERIOUS GIRL	Peter Andre featuring Bubbler Ranx	Mushroom
12	IF I RULED THE WORLD	NAS	Columbia
3	TRASH	Suede	Nude
10	HIGHER STATE OF CONSCIOUSNESS	36 REMIXES	Wink
14	I AM, I FEEL	Alisha's Attic	Mercury
17	SOMEONE TO LOVE	East 17	London
17	WALKING ON THE MILKY WAY	OMD	Virgin
18	WHO YOU ARE	Peart Jam	Epic
19	HANGING AROUND ME	Me Me	Indolent/RCA
20	NOT THE GIRL YOU THINK YOU ARE	Crowded House	Capitol
12	WOMAN	Neneh Cherry	Hut
22	SCOOBY SNAKES	Fun Lovin' Criminals	Chrysalis
23	RATAMAHATTA	Sepultura	Roadrunner
24	DON'T STOP MOVIN'	Livin' Joy	Unitesound/UMCA
25

ALBUMS

1 JAGGED LITTLE PILL

1	JAGGED LITTLE PILL	Alanis Morissette	Maverick/Reprise
2	THE SMURFS GO POP!	The Smurfs	EMI TV
3	MOSELEY SHOALS	Ocean Colour Scene	MCA
6	(WHAT'S THE STORY) MORNING GLORY?	Oasis	Creation
4	RECURRING DREAM - THE VERY BEST OF	Crowded House	Capitol
5	FALLING INTO YOU	Celine Dion	Epic
9	EVERYTHING MUST GO	Meanie Street Preachers	Epic
8	FREE PEACE	SWEET DOGGY	A&M
7	THE SCORE	Fugees	Columbia
10	OLDER	George Michael	Virgin
14	BIZARRE FRUIT/BIZARRE FRUIT II	M People	Deconstruction/RCA
12	TIL I DIE	Bryan Adams	A&M
13	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor
15	WILDEST DREAMS	Tina Turner	Parlophone
11	1977	Ash	Infectious
16	VOICES OF TRANQUILITY	Hypnosis	Dino
17	WALKING WOUNDED	Everything But The Girl	Virgin
22	HELL FREEZES OVER	The Eagles	Geffen
19	SO FAR	Alex Reece	Fourth & Broadway
20	DEFINITELY MAYBE	Oasis	Creation
21	THE IT GIRL	Sleeper	Indolent/RCA
17	SECRETS	Tom Braxton	LaFace
21	GARBAGE	Garbage	Mushroom
23



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17 8 96

digweed and sasha sign for ministry

The Ministry Of Sound has pulled off another coup for its record label by signing leading DJs Sasha and John Digweed to a joint multi-album deal for a series of mix CDs.

The deal, rumoured to be worth \$100,000, will also incorporate a UK and US tour featuring the two DJs.

The first LP is a double CD entitled 'Northern Exposure' and will be released on September 30.

"It's the next step for us," says Lyn Cosgrove, Ministry of Sound label manager. "This is a good, artist-based compilation. One of the CDs is club-oriented and the other is more ambient, but overall it's like a seamless symphony - it

could have been scored as a single piece of music."

According to its creators, the LP is intentionally not a greatest hits package - the emphasis is firmly on underground material.

"We've picked out loads of old material from our collections, most of which never quite made it to the limelight or were completely missed, despite being great tunes," says John Digweed.

Sasha and Digweed have enjoyed success with mix CDs in the past, particularly for the pioneering 'Renaissance' series.

Insiders report the exclusive Ministry deal and the nature of the accompanying tour have ruffled leathers among other



record labels and club runners. "It's been a minefield," says one observer.

Lyn Cosgrove, however, is keen to play down the issue, and would only comment, "It's a big deal and it took us a fair amount of time to get together."

The US tour represents the Ministry's desire to begin developing its presence in the rapidly growing American

market where the albums will be released as part of its distribution deal with Moonshine Records.

The UK tour dates are: Huddersfield University (September 27); Big Love Festival, Ormsay Park (28); Arches, Glasgow (29); Ministry of Sound, London (30); Shindig, Navacelle Upon Tyne (October 3); Hippo, Cardiff (4); Que Club, Birmingham (5);

Exeter University (10); Babelicious, Brighton (14); Hacienda, Manchester (17); Time & Space, Newcastle Under Lyme (18); Port Rush, N. Ireland (19); Decadence, Birmingham (23); Sheffield University (25); Dream, Liverpool (26); Temple, Bolton (30); Eclipse, Coventry (31); Empire, Middlesbrough (November 1); UPR Leeds Corn Exchange (2).

gerald's the guy for bowie single

David Bowie and leading drum & bass exponent A Guy Called Gerald have collaborated on a one-off single, 'Telling Lies'.

The track will be released on September 9 under a joint Bowie/Gerald heading by Bowie's record label RCA.

Bowie heard Gerald's last LP 'Black Secret Technology' and decided the Manchester producer was the man to record the track. Demos were sent to Gerald and he got to work.

"This man is one of the country's finest

artists. I hear things and mark time. I'm intrigued by change and find David Bowie inspiring," says Gerald. "The words he writes bring pictures to my imagination. 'Telling Lies' is a sonic letter that transmits to the darker shades of drum & bass."

Bowie has also done his own Feelgood mix with Mark Pitt and apparently there is also an Adam F mix.

Bowie has already played the track live, at the recent Phoenix Festival.

inside

- 1 payday comes for tricky with its hip hop project
- 2 djs working for the new generation
- 3 three for the price of one: a trio of locks reveal their top tunes
- 4 rm xtra: find out where the uk and european dance scene is heading

club chart:



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- 32 38 HEY J
- 33 39 THEM
- 34 40 SORRY

Bullethead titles at

The Band
Lovatux
Debut Single
'Something'
Release - 17th August

Debut Album
'Lovatux
Release - 27th August

See them 17th August at the Wiltshire Festival

OUT NOW ON THE **keystone**. LABEL

djs working for new generation

Last year's DJ Workshop at the Royal Festival Hall drew a crowd of 500 would-be DJs and saw participants from all over Europe. So successful was the workshop that it looks set to become an annual event, with the second DJ Workshop pencilled in for Saturday October 6.

New for this year are intermediate and beginner's courses in mixing, as well as a basic course on music production.

The workshop is co-ordinated by St John de Zilva from the British Record Industry School in South London. He now teaches DJ-ing as part of a B-TEC course in the performing arts.

Once again there will be professional DJs from all different spheres of music, including Customer Swift, Kati, Roy Keith, Alex Knight, Kenny Hawkes and Nicky Blockmarket.

"We choose DJs with the right attitude towards helping and teaching people who are looking to come through," says De Zilva.

The technology now available will also allow participants to eavesdrop on the headphones of DJs as they run through their mixes - the DJs will also provide coaching and tips on technique.

There will also be a seminar run by DJs in which participants can discuss issues and ask questions.

The major aim of the course is to help a new generation of DJs come through because it's important that happens. In the seminar, the bedroom and amateur DJs will get a chance to find out how successful working DJs managed to filter through and deal with things," says De Zilva.

The event will culminate in a mixing competition for participants with prizes including a KAM GMY 4 mixer, Stanton headphones and cartridges.

Tickets for the workshop are £15 (£12.50 concessions) and £5 for speculators. The ticket line number is 0171 960 4242.



Time to dust off your purple Kickers and dig out those durpanettes for the return of the World Of Dance.

Those of you with particularly good memories will remember World Of Dance as one of the original orbital party organisations alongside the likes of Sunrise, Energy and Joy who staged the original raves around the M25 back in the summer of 1989.

Well, seven years later the organisation have re-emerged with a fully legal party of that favourite old rave location Lydd Airport in Kent with six arenas and 65 DJs, running from midday Saturday until 7am on Sunday. The event will be split among the following arenas: hardcore/drum & bass, house, trance & techno, intelligent drum & bass, 'decoise of dance' and experimental/trip hop.

DJs booked include Goldie, Grooverider, Roni Size, Graham Gold, Sals Fontaine, Stu Peper, Colin Dale, LJK Bukem, Daz Sound, Doc Scott, Peshay, Norman Cook and James Cavella. There will also be a "great outdoors" arena featuring musicians, street performers and magicians.

Because the event coincides with the 25th anniversary of Friends Of The Earth, World Of Dance will be making a 'substantial donation' to the organisation from the proceeds.

Tickets are £25 and details are available on 0171-613 4768.

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Region 18
Region 19
Region 20

say what?

which clubs should mix feature in its new dance programme?

Mixmaster Morris - DJ
"The club which I think would be excellent for MTV is The Lounges in Hamburg. It's an ambient Sunday night club in the red-light zone. People often seem to turn up expecting strip-tease, but they get ship-hop instead! It's still maintained its original crowd, which is really good, and they have a great club where they use closed-circuit TV to project

the DJ's record labels on the wall while they're playing."

Princess Julia - DJ
"There are so many good clubs they could choose from in Portugal, Mykonos and Ibiza, but I particularly like Coco Rico in Rimini. It's a massive place, and looks fantastic because it's in a glass pyramid. They play different music on each floor from techno and trance to house and comp classes. They make quite an effort with the place and have some

fantastic animation on the walls. I DJ there sometimes and you also get people like Terry Farley and Pele Heller."

Norman Jay - DJ
"The Ravey in Amsterdam would be a good venue for MTV. It's the biggest established house venue and is a bit like the Ministry. All the big house and techno DJs play there. The other club that's great is Beat Box in Wurlburth, Germany which is the longest running back music club. It has a smaller, intimate feel

and is very jazzy and funky. It's been very influential - any British club DJ worth his salt wants to play there."

Ollie - MD, Dorset Records
"I really like La Dolce Vita in Lausanne, Switzerland. It's in an arts centre which also has a restaurant, a cinema and a couple of clubs. It's a great venue - they have live gigs and they play lots of different music. They get in local DJs and also fly in DJs from all over the world. The last time I was there in April they had a

jazz theme, so it's always very varied."

Ashley Beadle - DJ
"There's a club called Furms in Brescia, northern Italy, which would be great for MTV. It's a very well-run club, the main dancefloor takes about 400-500 people, there's an outside area and the club has some brilliant visuals. The music is mostly upfront house, though they have a jazz and hip hop night on Fridays. I played there quite recently and they also get DJs like Coldcut and DJ Food."

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Atanama

Reggae

(Revisited)

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21	32	12 REF
22	33	THREE
23	34	IT'S A
24	35	HIT MI
25	36	LOVE
26	37	EVERY
27	38	HEY JI
28	39	THEME
29	40	SORRI
30	41	

See them 11th August at the Wiltshire Festival
OUT NOW ON THE keystone. LABEL

Debut Single
'Something'
Release - 17th August
Debut Album
'Lovatux'
Release - 27th August

jocks on their boxes

three jocks lined up to play at the rm party at popkomm - nick warren, paul van dyk and dave valentine - reveal their top 10 classic tunes

paul van dyk

steamin'

tips for the week

- 'quattro' steel fist
- 'o+p domlago' loveiland (db records)
- 'entitled' (rock recordings)
- 'patterns of force' ten forward (m/s)
- 'blue sky' bt (perfecto)

'embracing the future' bt (perfecto)

"A long intro followed by a big bang and a smooth break and then you should listen to it and fly away..."

'aquadrive' cj bollard (r/s)

"I guess it's his best work so far and always reminds me of the good old days."

'a place called bliss' cyclone (network)

"This is probably one of the top records filled to the top with emotion - deep into soul."

'transcendental' ep ron allen (big shot)

"This house here from New Jersey has been much more of a musical influence on the world than people like Derrick May and Marshall Jefferson put together! He just didn't become that well known."

'the traveller ep' woonka

"DJ Remy from Holland is behind this project. It's a superb DJ and producer and this is his first record. I recognised him as a talent a long time ago."

'nanita (bt remixes)' b-tribe

"A banging sound - thunder, bad noise, big harmonies - and a great guy."

'move in motion' hanson & nelson (effective)

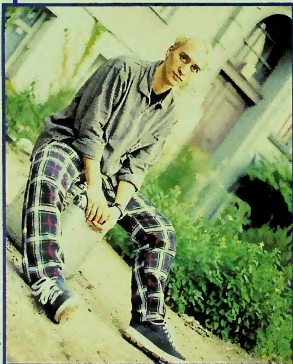
"I still love to play it and the people still like it: it builds and builds and then it kicks your ass!"

'french kiss' ill' louis (ffrr)

"There are a thousand copies of that took around but this is an original."

'i dream' tilt (perfecto)

"It's pure party energy. It's hard, it's soft, it's deep."



photograph: mark reeder

nick warren

'papa new guinea' f.s.o.l. (jumpin & pumpin)

"This is their first and best record. I like emotional house records. F.S.O.L are influenced by reggae, hip hop, breakbeats, big chords. 4AD artists are the vocalists, who have always been my favourites."

'lost in the sound' adonis (back track)

"This is a Chicago instrumental track. As you can see, very few vocal tracks in dance music excite me. Deep house has nice choruses, nice sounds. Pull it on and it works every time. People dance to it. Our job as DJs is to make people dance not go up our own asses."

'just let go' petra & co (baca)

"This an Italian house record, a dub mix. It came out in 1992 and if you hear it you might not know who it's by but everyone recognises it. I still play it at least once a fortnight. It's got a killer r/n that sticks in peoples' head."

steamin'

tips for the week

- 'millennial' millennium (white label)
- 'on my way' polemic mountain (stress)
- 'handy' honey mercury (beatbox)
- 'lasermate' trikkie (white label)
- 'bjango' (remixes) lucky monkeys (polyton)

'alone' don carlos (atmo)

"I think this came out in 1992 when the Italian house thing got big exposure in England. Much of it was Black Box cheesy samples and sounds but this was deep house. An emotional instrumental track."

'little buller' spooky (guerrilla)

"I really don't have a clue what happened to these guys but at the time they were on Guerrilla they had a really original sound. I love this record."

CVI: BORN: Eisenhoesthenstadt, East Germany, December 16, 1971. LIFE BEFORE DJING: Apprentice technician. FIRST DJ GIG: March 1991, Tresor Club, Berlin. MOST MEMORABLE GIG: Best - "It's always special to play in Berlin, my home town." Worst - "Mexico: I landed after 14 hours flying to find the police had just cancelled the party." FAVOURITE CLUBS: E-Werk; Firestone, Orlando; Simons, Galesville. NEXT THREE GIGS: The Lemon Club, Emlingen/Rosenberg (August 13); Park Cafe, Wiesbaden (14); RM Party, Popkomm (17) DJ OUTSIDE DJING: Artist with numerous releases on MFS, new album out September; prolific remixer. Likes to relax in his rooftop apartment; reading.

1	WA	2	MACA	3	FREDI	4	SOMER	5	PEACO	6	GOOD	7	KILLIN	8	HOW E	9	BORN	10	THA C	11	MYSTE	12	IF I R	13	TRASH	14	HIGHER	15	I AM,	16	SOME	17	WALK	18	WHO	19	HANG	20	NOT T	21	WOMT	22	SCOPE	23	RATAN	24	DONT	25	MYST
---	----	---	------	---	-------	---	-------	---	-------	---	------	---	--------	---	-------	---	------	----	-------	----	-------	----	--------	----	-------	----	--------	----	-------	----	------	----	------	----	-----	----	------	----	-------	----	------	----	-------	----	-------	----	------	----	------

compiled by sarah dink



photograph: GP

'only love can break your heart' st etienne (heavenly)
 "This came out of the height of the Boleian explosion when people like Oakenfold, Bumping and Weecherall went to Ibiza. This is a mix by Andy Weacherall, it's mid-tempo, it's not a house track, and it works so well. You can play it anywhere in a house set."

'chime' orbital (frr)
 "I remember hearing this for the first time on the radio. I was gobsmacked. Before the era of orbital mixes and Sunrise I'd never heard this music. It was this record that got me into house. Again, it's got a very British sound."

'keep movin' mike perras (basic)
 "This came out around 1993. It's an American Chicago track. Again it's an instrumental deep house track, it's very emotional. A classic that I hope is not going to be remixed in 1996."

'unfinished sympathy' massive attack (wild bunch)
 "This came out when I started to DJ with Daddy G, but before I DJ'd with the band. He brought a tape around to my flat and said 'listen to this'. I was amazed. I had that feeling of the hairs on the back of my neck tingling which so rarely happens in dance music. It still sounds brilliant today, it'll never be remixed or re-released, they would never let anyone near it. They're so precious about their music, and why shouldn't they be?"

'4am' tru funk (three stripe)
 "This is Judy's first ever house track which he made with DJ Die - who now records with Rani Size. It came out in 1991 and it's early aold house. It's brilliant - there's a sax sample going through it."

'cut for life' leftfield (hard hands)
 "Leftfield are one of my favourite bands. Their sound is so British in the way they take their influences from dub reggae to hip hop to techno and mix it all up and come out with something that wouldn't get made anywhere else. This track has all these elements. It starts with half speed reggae and comes in with all the elements of dance tracks that I love."

steamin'
tips for the week
 • Future (eps remix) donell dixon (epic)
 • 'don't do it' my concept (juz box)
 • 'lightlike' (joe i vanella remix) him english (cassole)
 • 'nobody's business' (mike delgado remix) h2o (am:pm)
 • 'lucky monkeys' bjanco (til kil)

BORN: Bridport in the Sixties; **LIFE BEFORE DJING:** Gamekeeper, **FIRST DJ GIG:** 1986/7. Student parties. **MOST MEMORABLE GIG:** Best - "Glastonbury, 1995, for Massive Attack. It was a buzz playing something I'd been going to year after year." Worst - "Bug Tan in Newquay. The stage was full of plesheads bumping into me and the decks and falling over." **FAVOURITE CLUBS:** Cream, Liverpool, Hippo Club, Cardiff; Pacha, Ibiza. **NEXT THREE GIGS:** Beat Party, Rhodes (15); RM party, Popkorn (17); Cream, Arches, Glasgow (20). **LIFE OUTSIDE DJING:** Artist and remixer. "I like fly fishing and watching football."

CVI

'I'll be your friend' robert owens (ra)
 "One of the best house records ever. It's a shame he and David Morales never followed it up. These two people working together was awesome."

'everybody get down' deep state ii (us atlantic)
 "This came out in the early Nineties. It's probably the best hiphouse record ever made."

'why' carly simon (wea)
 "It used to be played at big warehouse parties in the late Eighties. It reminds me of hot mornings with the sun rising."

'so hard' (morales red zone remix) pet shop boys (partophone)
 "It's nothing to do with the Pet Shop Boys, it's basically Morales. When I go into the studio I take it with me because the production voices are so good, there are so many interesting sounds. I still carry it in my box now."

'let the music use you' nightcrawlers (jack trax)
 "A friend of mine once said they could die to this. To house music fans it's like 'Stairway To Heaven' is to rock fans."

'loverman' ben maza (jail bait)
 "This came out in 1988. It's a deep house and a late night sort of record with a nice vocal."

'micasa' the centre field assignment (next door)
 "Progressive house track that came out around 1989."

'true affection' blue jean (brainiak)
 "A deep garage track with unusual lyrics."

'what would we do' dsk (boy's own)
 "The original mix by Steve Silk Hurley is good but the Farley and Heller mix is the best mix they've ever done."

BORN: Chemstard, March 2, 1967. **LIFE BEFORE DJING:** Marketing manager; tough kang fu. **FIRST DJ GIG:** 1988, Piers Club, Southend - "My hand was shaking so much I could hardly put the needle on the record." **MOST MEMORABLE GIG:** Best - New Jersey, 1994, supporting Sunscreen and New Order on tour. Worst - The Limelight, New York, 1994. "I had to go on four hours late at 5am and the club had emptied." **FAVOURITE CLUBS:** Shindig, Newcastle; Natural Rhythm, Newquay; More Tea Vicar, Cambridge. **NEXT THREE GIGS:** RM Party, The Move, Cologne (August 17); Natural Rhythm, Newquay (24); Spice of Life, London (26). **LIFE OUTSIDE DJING:** Artist and remixer. "Relaxing with friends cinema; squash."

CVI

dave valentine



photograph: GP

club tracks
pop hip about
shop beats
beats & plates

record number: 0171 820 3535 fax: 0171 921 5984

18 THE HOT COUNTRY ALBUM
 12 19 METALHEAD - PLATINUM BREAK
 14 20 THE HOT EIGHTIES ALBUM

See them 17th August
at the Wiltshire Festival
OUT NOW ON THE keystone. LABEL

13	24	JOINT
15	25	WHAT'S
16	26	THE ST
22	27	YOU'R
16	28	HEAD
15	29	FOREY
23	30	BECAL
19	31	CRAZY
32	32	12 REA
24	33	THREE
34	34	IT'S AI
20	35	HIT MI
21	36	LOVE
18	37	EVERY
30	38	HEY JI
26	39	THEMEI
31	40	SORRI

Bullethead times at
 The Band
Lovatux
 Debut Single
 'Something'
 Release - 17th
 August
 Debut Album
 'Lovatux'
 Release - 27th
 August

Shop focus

Shop:
Catapult 100% Vinyl, 22 High Street Arcade, Cardiff.
(30ft x 25ft upstairs, 20ft x 20ft downstairs).



Specialist areas:

UK house, drum & bass, gabba, techno, Italian and US house, hard house. Merchandise: record bags, T-shirts, sweaters, MA1 jackets, MA2 jackets, sign mats. Ticket outlet.

Owner's view:

"We're a pretty large shop and we've very good at drawing people in. People come here from all over Wales and as far away as Exeter. We also have a mail-order service which gets us customers from all round the world. We've got one bloke who is based in America but orders happy hardcore records from us. He's taking the UK sound to the US. We've got decks in the shop as well which is a bonus for customers." - Josie Evans.

Distributor's view:
"We're always supported us over the years with house, drum & bass and techno orders. The buyers Aaron and Roaf are brilliant people. Without a shadow of a doubt, they're the best shop that I have to deal with." - Bambos, SRD.

DJ's view:
"I've been buying vinyl in there for ages. What's good about Catapult is that they've got listening posts and the decks so you don't have to queue up and wait to hear records you're interested in. It's easily the most sussed shop in Wales." - Neil Granton.

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

COOL CUTS

★ (2)

7 DAYS AND ONE WEEK BBE

Dutch Triangle

2	(1)	THE GIFT	Way Out West	Deconstruction
3	NEW	HELP ME MAKE IT	Hu! & Puff (Pumping house with the assistance of Gladys Knight)	White label
4	(5)	HELLO HONKY TONKS	Pizzaman	Loaded/Cowboy
5	NEW	SUGAR IS SWEETER	CJ Bolland (With mixes from Almond van Helden and Monkey Mafia)	ffrr
6	NEW	GET ANOTHER PLAN	Abstract Truth (Jazzy garage mixed by Francois Kevorkian and Eric Kupfer)	Talkin Loud
7	(6)	CONSTANTLY WAITING	Pauline Taylor	Cheeky
8	NEW	ONLY YOU	Kimura Lovelace (Classy US garage with mixes from Danny Tenaglia)	King Street
9	NEW	FORERUNNER	Natural Born Grooves (One of the most enduring underground tracks of the year back in new mixes)	XL
10	(8)	SE A VIDA E	(THAT'S THE WAY LIFE IS) Pel Shop Boys	Parlophone
11	NEW	ADVENTURES IN TIN TIN	OUT LAND Tin Tin Out (Now available as a doublepack of hot tracks)	VC
12	NEW	IF I COULD FLY	Groce (Typically trancey with mixes from Dakenfold and Angeles)	Perfecto
13	NEW	CAN YOU FEEL IT	Freake Power (A mad range of mixes from Todd Terry to the Boss Blin Twins)	4th & B'way
14	NEW	I NEED YOU NOW	Sinnamon (Classic club tune in excellent new MAW mixes)	Worx
15	(11)	THAT'S WHEN I REACH	FOR MY REVOLVER Moby	Mute
16	NEW	DO YOU BELIEVE IN LOVE	Ultra-Sonic (Big bangin' rave tune)	Clubscene
17	NEW	I KNOW Rollin'	Geax (Tough hypnotic house with a funky edge)	UFG
18	NEW	BASEMENT JAXX	EP Basement Jaxx (Excellent four-track EP of house grooves)	Atlantic Jaxx
19	NEW	LOVE ME THE RIGHT WAY '96	Repination & Kym Mazelle (New mixes by Tenaglia and Komatsu)	Logic
20	NEW	ALL I NEED	Wax Doctor (Atmospheric jungle workout)	R&S

a guide to the most essential new club tracks as featured on BBC's "essential selection", with pulse long, broadcast every Friday between 7pm and 10pm. Compiled by DJ Feedback and data collected from leading DJs and the following sites: citymusicforum/blackmarket (London), eastern Mac/underground (Manchester), 2nd present (Bristol), 3 beat (Liverpool), wop (Sheffield), mix (Manchester), psy for the (Cardiff).



MOTHER

ALL FUNKED UP '96

Featuring mixes by: Judge Jules and Michael Skins,
Itchy and Scratchy, Scott Hardless.

Out August 19

Taken from the forthcoming album "WATAMANU"

sixG 6-78A-110-000A

6

Subscription enquiries for BMI Music Week. Tel: 0171-921 9966/9967. © Record Mirror - ISSN 1361-2196

6

1	WA	Spice G	2	MACA	3	FREDI	4	SOMEI	5	PEACO	6	GOOD	7	KILLIN	8	HOW E	9	BORN	10	THA C	11	MYSTE	12	IF I RU	13	TRASH	14	HIGHER	15	I AM,	16	SOME	17	WALK	18	WHO	19	HANG	20	NOT T	21	WOMI	22	SCOPE	23	RATAN	24	DONT	25	...
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17
8
96ON A POP TIP
chart

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

1

OH WHAT A NIGHT
(DECEMBER '63)/YOU
GIVE ME LOVE

Clock

Media/MCA

- 2 LOVE DON'T LIVE HERE ANYMORE
Madonna
Maverick
- 3 JUST A LITTLE BIT OF LOVE
Rebekah Ryan
MCA
- 4 BODY & SOUL '96
Mai Tai
Proto
- 5 MACARENA
Los Del Rio
RCA
- 6 BOM DIGI BOM
Ice MC
Eternal
- 7 2 PRINCES
Lush Brothers
MCA
- 8 NEW PURE
Scanners
Eternal
- 9 11 ROCK THE DISCOTHEQUE
Orgasmatron
MCA
- 10 NEW GIMME! GIMME! GIMME!
(A MAN AFTER MIDNIGHT)
Rio & Mars
Feverpitch
- 11 5 EVERYBODY'S FREE (TO FEEL GOOD)
Rozalla
Pulse-8
- 12 8 GUNZ & PIANOZ
Bass Boyz
Polydor
- 13 NEW BROWN EYED GIRL
Steel Pulse
Wise Man Doctrine
- 14 NEW KILLING ME SOFTLY
Dragster & Tomba
Encore
- 15 21 THE SUMMER IS MAGIC
Exotica
Polydor
- 16 12 99 RED BALLOONS
Pleasure Delux
Eternal
- 17 14 SNAP - THE REMIXES: RHYTHM IS A
DANCER (ROLLO MIX)/DO YOU SEE THE
LIGHT (DANCE 2 TRANCE MIX)/MARY HAD
A LITTLE BOY (MORALES MIX)
Snap!
Arista
- 18 NEW SANTA MARIA
Tatjana
Love This
- 19 NEW LOVE ME THE RIGHT WAY '96

- 20 15 RAPINATION & Kym Mazelle
JUMP AROUND
Dog House featuring
Blair
Dog House Productions/MCA
- 21 NEW WHAT BECOMES OF THE
BROKEN HEARTED
D-Matic
All Around The World
- 22 7 XANADU
Olivia featuring Paula
Almighty
- 23 14 WINDMILLS OF YOUR MIND
Sally Anne Marsh
Love This
- 24 RE WE USED TO PARTY
Lexa
Lexa
- 25 NEW IT'S GONNA BE ALRIGHT
Technocat
Steppin' Out/Encore
- 26 NEW UNDIVIDED LOVE
Louise
EMI
- 27 NEW NOBODY'S BUSINESS
H2O
AM:PM
- 28 NEW BETTER WATCH OUT
Ant & Dec
Telstar
- 29 NEW LAYLA Chica
Planet 3
- 30 32 FADE TO GREY
Midi Xpress featuring
Anthony
Labello Dance
- 31 NEW SE A VIDA E (THAT'S THE WAY LIFE IS)
Pet Shop Boys
Parlophone
- 32 NEW LET'S ALL CHANT
Gusto
Manifesto
- 33 25 THE SUNSHINE AFTER THE RAIN
Beri
3 Beat/frr
- 34 24 WHERE DO YOU GO
No Mercy
MCI/Arista
- 35 NEW LOVE, JOY & PASSION
Gale Robinson
Steppin' Out
- 36 NEW (GET UP) SUNSHINE STREET
Bizarre Inc
Some Bizarre
- 37 NEW CAN U FEEL IT
The Squad featuring
Prince Patric
Manifesto
- 38 NEW IF MADONNA CALLS
Junior Vasquez
Multiply
- 39 NEW HEAVEN
DJ Scott
Steppin' Out
- 40 36 CELEBRATION
Westcoast
Urban Collective

club tracks
pop tip chart
shop focus
best & pieces

record review tel: 0171 620 3635 fax: 0171 921 5984

Pop/Dance Tr

R&B

Pop/Dance Tr

18 THE NO.1 COUNTRY ALBUM

19 METALHEADZ - PLATINUM BREAKZ

20 THE NO.1 EIGHTIES ALBUM

See them 17th August
at the Wiltshire FestivalOUT NOW ON THE **keystone.** LABELThe Band
LovatusDebut Single
'Something'
Release - 17th
AugustDebut Album
'Lovatus'
Release - 27th
August

Bulleted titles as

13 24 DOWN
25 WHATS
26 THE SI
22 27 YOUR
16 28 HEAD
15 29 FOREY
23 30 BECAL
19 31 CRAZY
24 32 12 REF
33 THREE
34 ITS AT
20 35 HIT MI
21 36 LOVE I
18 37 EVERY
30 38 HEY JI
26 39 THEME I
31 40 SORRI

tune of the week

funky green dogs: 'fired up' (twisted)

house This is a lovely record - deep, rumbling vocal US house of its very, very best. Danny Tenaglia's low and moody mix opens play and showcases the excellent cool but passionate vocals perfectly. Club 69 dress the track up a little more for those who, for some bizarre reason, find the Tenaglia mix too bare while Murk's Original Groove is simply gorgeous - a short, sharp shock version of vocal and groove that Tenaglia simply stretched out for his mix. Before you put it down, Peter's Plastic Disco mix jazzes it up beautifully and there's Club 69 and Murk dubs too. "House music in return from dead" shock.

●●●●● d&h



house

WAY OUT WEST 'The Girl (Deconstruction)'. This is the best and most adventurous tune yet from the Bristol duo. They have absorbed the best ideas from drum & bass to create an immense feeling of both depth and space while still retaining their house sensibilities. The latter are more in evidence on the Club mix than they are on the slightly superior Original mix, but in both cases the killer touch comes in the shape of two hauntingly beautiful lines taken from what sounds like Joanna Law's version of 'The First Time Ever I Saw Your Face'. You can forget your Robert Miles, this is what dreamhouse should really be about.

●●●●● ab

GUSTO 'Let's All Chant' (Manifesto/Mercury). Anyone who heard Pete Tong's live broadcast from Ibiza recently will recall hearing a gritty crowd chant of "Oah, Oah" every so often. This curiously revised cringy vocal originates from Michael Zager Band's 1978 comic, but catchy, party favourite, 'Let's All Chant'. Well, the number eight hit of that time has turned up again. The only other successful cover of the track was Pat & Mick's Slock Aiken and Waterman collaboration which was a number 11 hit for them in 1984. However, I have a feeling this could go much higher. There are eight mixes on three 12s. Gusto's Move To The Party and Party Dub mixes make full use of the catchy theme "your body/my body/Everybody work your body/

vocals and chanting guff male lead on the original multi-track, only adding a diva wailer. "Her was your body". The Full Intended Vocal and Dub build in a big way, looping the original's piano riff, bass and class and adding moody delayed keys - superb. Davidson Ospino has delivered a cool Dungeon Dub that's on the same vibe with breezily lagging percussion, warm padded strings floating over a pounding kickdrum and persistent drum & bass. His NY Club mix waxes between this style and a huggy garage section filled with a piano and weird string hooks underpinned by a subtle disco bassline. Judge Jules and Michael Skins speed up the proceedings for a laugh and get just that. Lastly, Johnny Viscous cuts the track up into a frantic filling New

York remix. A sexy summer scorcher. It was only The Hilton & Her who stole it. ●●●●● dm

JUNIOR VASQUEZ 'If Madonna Catis' (Multiply). Just why one of New York's most creative DJs would want to make a record like this is beyond me. Junior's trademark Sound Factory-style tribal drums book this total non-starter. It is based on a message Madonna left on his answerphone - "Hi, Junior? It's Madonna. Are you there? Call me in Miami" - which isn't even remotely interesting. Even with the use of Shazily Rhythm's drag queen rereleases from Jack 'n' Jill - "If Madonna catis, tell her I'm not here" etc - it still fails to go anywhere. The unventive remixes don't help either. Though heavily promoted with anonymous looking 'Who's That Girl?' 12

inch white labels (complete with 0891 number), this will probably scrape a chart position due to its curiosity value. ● dm

MADONNA 'Love Don't Live Here Anymore' (Maverick/Warner Bros). This is taken from her 1994 'Like A Virgin' album and strangely released now as a single. The original Chic team were in full effect - Tony Thompson (drums); Nile Rodgers (guitar/producer); and the late Bernard Edwards (bass) - on most of the album. Cutfather & Karlin (pre-separation) drop an r&b dance stacc on the ballad via their SoulPower mix. Side A on the house 12 inch is virtually unplayable as it has been cut too loud so the needle skips on. Flavour of the mix meant Mark Picchiatto whips up another Full On House Vocal which, as usual, is over-long and overwired. Yup, those aggravating corny background vocals that he always uses are here again. His soft approach is interlarded with Fender chords, synth horns and slow vocal breakdowns. However, the dubs should raise a few eyebrows as, for once, they're actually very good. Mark's It's A Boy dub is an intellectus n-driven hypnotic rilly wringer while the It's A Girl dub is a squelchy affair with repetitive riffs locked inside a throbbing room. Madde's vocal is reduced to a brief grovel transformed snippet, which will please the purists but no doubt the Meccos will embrace the Vocal version. It could have been worse...inagine Madonna goes dreamhouse. ●●●●● dm

BLACK PHUNK 'Funk 4 People' (US Nervous). Despite the random disco louches, there's nothing light and fluffy about this chunky EP. The A-side Original is a messy house-funk instrumental (which when speeded up will even suit the pumped-up brigade) and the B side is a fabulous vocal New Phunk mix to challenge even the Green Dogs with its clever take on 'Jamaloa Funk'. With an almost Ruffnecs-type appeal, this one could creep up on you slowly. ●●●●● d&h

RUFFNECS 'Move Your Body' (Positive). If the original mixes failed to make too much of a mark, this could easily be rectified by the remix package which features the handwork of Peppermint Jam and Mousse T. The over-jangling original is here plus a MAW disco moment - MAW Your Body - and Mousse T's gentle bubbling Retro Jam. Retro instrumental and interesting much together. Deep Dub - Peppermint Jam's mixes are fiercer too but with added

1	WA	2	MACA	3	FREED	4	SOME	5	PEACO	6	GOOD	7	KILLIN	8	HOWE	9	BORN	10	THA C	11	MYSTE	12	IF RU	13	TRASH	14	HIGHER	15	I AM,	16	SOME	17	WALK	18	WHO	19	HANG	20	NOT T	21	WOMA	22	SCOOB	23	RATAN	24	DONT
1	WA	2	MACA	3	FREED	4	SOME	5	PEACO	6	GOOD	7	KILLIN	8	HOWE	9	BORN	10	THA C	11	MYSTE	12	IF RU	13	TRASH	14	HIGHER	15	I AM,	16	SOME	17	WALK	18	WHO	19	HANG	20	NOT T	21	WOMA	22	SCOOB	23	RATAN	24	DONT

novely woozier action to lighten the mood. All these new dimensions make the package well worth having. ●●● d&h

REEL 2 REAL 'Are You Ready For Some More?' (Pestifw/EMI). Originally pencilled in as their comeback single, the track was then switched for the far hotter 'Jazz It Up'. This is now being reissued in time for summer carnival madness. Producer Erick 'More' Morillo works that formula to the ground with his so-so catchy analogue synth hooks and ragga-chanted vocals from The Mad Stuntman. His Club and Dub mixes are underpinned by a military style snare drum pattern, which sounds remarkably close to Diana Ross's 1982 hit 'Work That Body'. Hmm. Todd Terry does his usual thing, wisely leaving his best tricks for more worthy acts. Tee's Freeze Club mix lopes along half-heartedly while TNT's Frozen mix and dub slam a little harder. The Klubheads go for faster, harder but tiresome Mad Stunt and Mathias Mosler Dub Edit mixes. These feature spiky synth riff noises, string breakdowns, rolling snares, and, you guessed it...a siren. Doubtless a hit in its sharper original form but will someone please answer Reel 2 Real's question honestly. ●●● dm

Pop

MN8 'Tuff Act to Follow' (Columbia/Sony). Despite an impressive number two chart position on their debut single, 'I've Got A Little Something For You', each single that followed never quite bettered its predecessor. K-G, Dee Tails, G-Man and K&K-T return to a now overcrowded boy band arena with a catchy summer roadshow-friendly re-tread of their debut single's vibe. Production is pure formula as you might expect and Best Kept Secret's crisp and slick street beats were used on George Clinton's 'Atomic Dog' a decade ago. There's even a whiney worm-like synth noise that we've all heard before on a thousand R&B records. This magic Indian smoke charmer sound might actually be a

louise



clever, tried and tested marketing ploy devised to hypnotise the masses into buying lots of singles. Steve 'Silk' Hurler's forgettable 909 tom-kommed circa 1991/92 House mix will do him no favours while M Doc's mix is

blond i&B. But Silk & Doc's piano-based naggingly familiar chords retro vibe is actually quite palatable, though sadly the overall concentrate that might have been has been diluted to suit radio where it should do well. ●● dm

LOUISE 'Undivided Love (Remixes)' (1st Avenue/EMI). Taken from her gold-selling 'Naked' album and remixed for the dancefloor, this is a great catchy pop song. T-Empo's Vocal house mix is an unoffensive soft 'n' friendly

affair that nudges the original in the right places. Their dub follows this feeling with scattered synths and organ while she coos 'Never gonna let...nobody'. The last third of the mix is the most interesting with an almost grooving

▶ p12

club loos
pop lip chart
shop focus
beats & pieces

18 THE IND. COUNTRY ALBUM
12 19 METALHEAD - PLATINUM BREAK
14 20 THE IND. EIGHTIES ALBUM

record mixer tel: 0171 820 3635 fax: 0171 921 3984

DAVID MORALES & THE BAD YARD CLUB
FEATURING CRYSTAL WATERS & DELTA

"IN DE GHETTO"

INCLUDING MIXES BY PROJECT 1/RHYTHM MASTERS/BOUNCE PRODUCTIONS/
 DEX & JONESEY & DAVID MORALES

OUT 12 AUGUST

manifeso

See them 17th August
 at the Wiltshire Festival

OUT NOW ON THE keystone. LABEL

- 13 24 DUN I
- 14 25 WHAT'S
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▶ Bullseyed titles at

The Band
Lovatux

Debut Single
 'Something'
 Release - 17th
 August

Debut Album
 'Lovatux'
 Release - 27th
 August

THE OFFICIAL CHARTS - 17 AUG

100%

SI



Britain's **hottest** beats till **19**
8
96

chart

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

by NW

	by NW		by NW	
1	WA	1	NOBODY'S BUSINESS (DEEP ZONE/SHARP/STEPHAN MANDRAX & OLIVER STUMM MIXES) H2O	AM:PM
2	MACAL	2	LET'S ALL CHANT (GUSTO/DAVIDSON OSPINA/FULL INTENTION MIXES) Ghetto	Manitoba
3	FREED	3	HORRY AS FUNK (ORIGINAL/TALL PAUL MIXES) Sassy	WEA
4	SOMEL	4	(GET UP) SUNSHINE STREET (DAVID MORALES/GRAND LARGENY/FARLEY & HELLER MIXES) Bizarre Inc	Some Bizarre
5	PEAC0	5	K-JEE (SATOSHI TOMIE MIXES) Satoshi Tomie presents Shellshock	\$3
6	GOOD I	6	SPECIAL KIND OF LOVER (FARLEY & HELLER/A&G MIXES) Nu Colours	Wild Card
7	KILLIN	7	JUST A LITTLE BIT OF LOVE (K-KLASS/SATOSHI TOMIE MIXES) Hebeulah Rym	MCA
8	HOW B	8	CONSTANTLY WAITING (SISTER BLISS & ROLLO MIXES) Pauline Taylor	Cheeky
9	BORN I	9	LOVE ME THE RIGHT WAY '86 (TRAPPING BROTHERS/DANNY TENAGLIA/KAMASUTRA MIXES) Ragnation & Kym Maxella	Logic
10	THA CI	10	MORE THAN WOMAN (YOJO WORKING/PAUL TROUBLE/ANDERSON MIXES) Shena	VC Recordings
11	MYSTE	11	BOMBSCARE (DJ ICEE/TALL PAUL/DJ SNEAK/OXBZ/BAD MICE MIXES) 2 Bad Mice	Arista
12	IF I RU	12	I NEED YOU NOW (TODD TERRY/MASTERS AT WORK/DEEP ZONE MIXES) Sinnerman	Worx
13	TRASH	13	DO ME RIGHT (USA MARE EXPERIENCE/KEN MANTRA/INNER CITY MIXES) Inner City	Sho/AveX
14	HIGHER	14	HELLO HONKY TONKS (ROCK YOUR BODY) (COTTON CLUB/PIZZAMAN/LEEMAN MIXES)/THE FEELING (PIZZAMAN MIXES) Pizzaman	Loaded/Cowboy
15	I AM, I	15	IF MADONNA CALLS (JUNIOR VASQUEZ MIXES) Junior Vasquez	Multiply
16	SOME	16	SE A VIDA E (THAT'S THE WAY LIFE IS) (MARK PICCHOTTI/DIEP MIXES) Pet Shop Boys	Pet Shop Boys
17	WALK	17	IT'S GONNA BE ABRIGHT Touché2t	Parlophone
18	WHO I	18	EVERYBODY'S FREE (TO FEEL GOOD) (GASANOY/DE VIT MIXES) Rocalla	Steppin' Out/Encore
19	HANG	19	PEOPLE GET HIGH (GASANOY/RODOLFO MIXES) Bocar	Pulse #
20	NOT I	20		Pulse #
21	WOM I	21		
22	SCO0E	22		
23	RATAN	23		
24	DONT	24		
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Logic
 Manitoba
 Virgin
 East West
 Ship 'N Slide/Deconstruction
 Positive
 Manitoba
 Paradise
 Sound Prod/MCA
 Moonshine Music
 Owest
 RICA
 WAVE
 React
 MCA
 EMI Premier
 Lubbello Dance
 Feaz-2
 MCA
 Interpup
 Maverick
 EMI
 East West
 You SEE THE LIGHT
 A&M
 Positive

0 37 HOT & WET (BELIEVE IT) (JUKSPANGLES/JAMIE MIXES) Taznt
 0 38 CAN U FEEL IT (MIXES) The Squad featuring Prince Pacific
 0 39 SPINNING THE WHEEL (FORTHRIGHT MIXES) George Michael
 0 40 PROFESSIONAL WIDOW (ARMANDO VAN HELDEN MIXES) Toni Amos
 0 41 THAT LOOK (H/AND/DEEP DISH MIXES) De Lucy
 0 42 COME ON Konyas
 0 43 IN DA GHETTO (DAVID MORALES/RHYTHM MASTERS/BOUNCE PRODUCTIONS/DEK & JONES/PROJECT 1 MIXES) David Morales & The Bad Yard Club/Crystal Waters
 0 44 CLEAN IT UP (SURE IS PURE/LINDO CLO/EDZY/THE FORTH/THE TWISTER MIXES) The Twister
 0 45 TOP OF THE WORLD (MOVERS 'N SHAKERS/SPEER PRESSURE MIXES) Dudairella featuring Shelley Nelson
 0 46 CELEBRATE (LOHNNY FASCIO/STILL/TALL PAUL MIXES) Eli Mac
 0 47 STOMP (BOOKER T/MOUSE T MIXES) Quincy Jones
 0 48 YOU'RE NOT ALONE (TIM OUTA/PRESS 2 MIXES) Olive
 0 49 ON MY OWN (KLUBHEADS/SHAPE NAVIGATOR/PEACH MIXES) Peach
 0 50 RAINBOW ISLANDS (THE QUIET MAN/FRIENDS, LOVERS & FAMILY MIXES) Sub
 0 51 HIT ME OFF (FRANKIE KNUCKLES/JUDY MUS/PHILIP/SPOEDMAN/TRACKMASTERS MIXES) New Edition
 0 52 SHELL SHOCKED (AQUARIUS/DAVE CLARKE MIXES) Indigo
 0 53 FADE TO GREY (RED JERRY/PETE WARDMAN MIXES) Mad Xpress featuring Anthony
 0 54 SPACE DUB EP Studio By Design
 0 55 ROCK THE DISCOTHEQUE (MATT DAREY/DJ KWAN/SPACEBOY MIXES) Organamation
 0 56 I'LL FIND A WAY (JAM EL MARY/FLEUP/UP MARY/THE BRAIN/PIL KELSEY/DIVISION) The Brain featuring Claudia Bruckton
 0 57 LOVE DON'T LIVE HERE ANYMORE (MARK PICCHOTTI MIXES) Madonna
 0 58 TAKE ME HIGHER (INUSH/REVEREND JEFFERSON/TEMPORIT MIXES) Diana Ross
 0 59 EASE THE PRESSURE (BUSH/DEEP MIXES)/SUCTION TUBE The Bellend
 0 60 SNAP! - THE REMAKES, RHYTHM IS A DANCER (ROLLO MIKIDOU YOU SEE THE LIGHT) MADONNA
 0 61 INNOVATIONARY (DAD A LITTLE BIT) (DAVID MORALES/AMA/SHAP) Positive featuring 3 Real Soldiers

AM:PM
 Manitoba
 WEA
 Some Bizarre
 \$3
 Wild Card
 MCA
 Cheeky
 Logic
 VC Recordings
 Arista
 Worx
 Sho/AveX
 Loaded/Cowboy
 Multiply
 Parlophone
 Steppin' Out/Encore
 Pulse #
 Pulse #

13	24	JOHN I	PEOPLE GET HIGH (C&M) (STRIGHT/BOXCAR MIXES) Bouncer	0	19	NEW	THROW THE ADDRESS Book Syndicate
14	25	WHAT'S	THAT'S WHEN I REACH FOR MY REVOLVER (ROLLO & SISTER BLISS MIXES) Wibby	0	20	NEW	Can You Feel It (TODD TERRY/FREAN/POWER/MATT/MATTHEW HERBERT) PAUL Fourth & Broadway
15	26	THE SI	ADDICTED (STRIKED/DISSIPLE MIXES) Francine	0	21	NEW	Hunter Bass (BIN TWINS MIXES) Frankover
16	27	YOUR	MY BASS (ORIGINAL/DJ GRANDY/VALVESTER SNEAKY MIXES) A Joby Good Fellow Juice Groove/Tomana	0	22	NEW	Searchin' (LIVINGSTONE BROWN/NICK BROWN MIXES)
17	28	HEAD	THE COURSE OF YODODO RAY (Lisa May Swell) (MIXES) Salt Tank	0	23	NEW	Mike Stevens (featuring Melfi & Morgan)
18	29	FOREI	SHOCK THE BEAT (PHANOM/ORIGINAL MIXES) Electric Disc	0	24	NEW	IF YOU REALLY LOVE ME (BOMB SQUAD/TONY GARCIA MIXES)
19	30	BECAI	THIS IS YOUR NIGHT (HELICOPTER/JUNIOR VASQUEZ MIXES) Amber	0	25	NEW	Lonnie Gordon
20	31	CRAZI	GONNA GETCHA (DANNY RAMPLING/FERRECHILD MIXES) Ferrechild	0	26	NEW	DANCE Club Culture
21	32	12 REI	WANT LOVE (HYSTERIC EGO/BROS. GRIMM/TITOH & SCRATCHY MIXES)	0	27	NEW	UP TO NO GOOD (DAVY D, PAUL ROBERTSON, JOE DA BONE MIXES)
22	33	THRE	Hysteric Ego	0	28	NEW	Porn Kings
23	34	ITS A	POW! (RAMPTITOHY & SCRATCHY MIXES) The Reverend Mike Crawley	0	29	NEW	YOU'LL BE MINE (LOVE TO INFINITY MIXES) Gloria Estefan
24	35	HIT M	BROTHERS & SISTERS (RED JERRY/OFFEN ARMS/POORN KINGS/BILISTER BROTHERS/ ORIGINAL MIXES) 2 Funky 2 (featuring Kathryn Dum King)	0	30	NEW	DESIRE (EXPANSIONS/BUCHVANKAT/TONY DE VIT MIXES) Xpansions
25	36	LOVE	ROK ME IN THE BASEMENT (REBOUND MIXES) Rebound	0	31	NEW	THE SUNSHINE AFTER THE RAIN (KEN DON/069/DANCING DIVAZZ COWBOYS MIXES)
26	37	EVERY	IF I COULD FLY (DAKENFOLD & OSBOURNE/ANGELES/DUDEARELLA MIXES)	0	32	NEW	Berri
27	38	HEY JI	Grace	0	33	NEW	WHAT YOU WANT (IMARK PICCHIO/TIKARMA/SUTRA/RICHIE JONES MIXES)
28	39	THEME	TWIST IN MY SOBRIETY (RAMPPHIL KELSEY/BUMPS MIXES) Tamla Tharlam	0	34	NEW	Future Force
29	40	SORRI	UNDIVIDED LOVE (IT-EMPOUTIN TIN OUT/STUDIO 54 MIXES) Louisa	0	35	NEW	INNER CITY BLUES EP Deep Cover
30			MOVE YOUR BODY Fullback	0	36	NEW	DO YOU FEEL ME (DANNY J LEWIS MIXES) Victor Simonelli
31			MAKE IT ON MY OWN Alison Limerick	0	37	NEW	7 DAYS AND ONE WEEK OBE

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19 METALHEADZ - PLATINUM BREAKZ

20 THE NO.1 EIGHTIES ALBUM



▶ Bulletproof blues as
The Band
Lovatux
Debut Single
'Something'
Release - 17th
August

Debut Album
'Lovatux
Release - 27th
August

See them 17th August
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99 ◀ **baseline.** Studio 54's mix packs less of a punch with glodding drums, semi-disco bassline, poo-poo-ing syndrums, sexy brass licks and a bawling organ solo. Finally, 'In 'N' Out Pump some much-needed energy into the track. Foster rattling drums, surging beery organ, and carnival-ish percussion make for a slightly more realistic club mix. Just to add momentum, the groove changes into an atmospheric passage with piano climatic strings. Another hit. ●●●● dm

Rob

MAXWELL 'Ascension (Don't Ever Wonder)' (Columbia/Sony), If D'Angelo is a Seventies revivalist then, Maxwell is an Eighties child for sure. The class just oozes out of the speakers. He lays down sophisticated soul that will have purists gagging at the first four bars. No wonder too, as Sade's guitar/sax player Stuart Mathewson is involved in co-production. This is a perfect combination of live instrumentation and computer sequencing which is beautifully mixed by Sade's engineer and co-producer Mike Pelic. This remix really takes the gold prize, though, as it has been superbly blended with the SOS Band's 'No-One's Ever Gonna Love You'. Maxwell has re-created the Jam & Lewis production to a T with big fat 808 beats, cool keys and

sublime breathy vocals. So good it hurts. ●●●● dm

garage

Hq2 featuring Billie 'Nobody's Business' (AM-PM). Originally recorded in 1984 by this title for US 105FM. The 1984 version, if it was instantly championed by the ever influential DJ Larry Levan at the legendary Paradise Garage club. Oliver Summ and Stephen Mendax have recorded a simple but binding contemporary house take on Billie Holiday's jazz original and an impact box has sent demand through the roof. The US Liquid Groove pressing remains unrequited. A growling piano chanted Main Vocal is accompanied by Mike Deigob's Hammond-stashed Underground dub. The Euro Vocal adds the middle eight lyric that was previously left out and loses the piano to allow a sparser feel. The Bucketheads drum-sampling Bees Wax dub moves into a synth Fire Island-Hivv. British mixes come courtesy of Shro who turn in sparse-drummed dull Vocal and Nossy Dub interpretations. Delgado keeps the garage vibe alive under his Deep Zone moniker and provides slamin' Club, Vocal



segun

and Deep Zone Dub mixes which utilise Michael Procter's AM-PM-signed 'Love Don't Live'. A freestyle trumpet-led Jazz Business mix and the 'Don't Stop 'Til You Get Enough'-style bossed building groove Dub Business and

Bonus Beat round up the 12-mix monster package. A huge hit. ●●●● dm

alternative

SEGUN 'Sweet Surrender' (Sliced). If weedy pop star

voices are grating what's left of your nerves, then a sweet, strong unpredictable remedy is at hand in the form of this solo single by Garthling vocalist, pool and more, Segun. This cover is still the work of Earthing Productions in the original stripped down, slow, powerful and, of course, totally mobby form that gives you the rounding hy-anything vocal in all its glory. Colin Thorpe (of now extinct Chapter & Verse) adds theatricals and weirdness beyond the now expected trip hoppy sound while on the B-side The Thursday Club go for more straightforward breakout dancefloor versions that set the vocal off most successfully. ●●●● d&h

single

RONI SIZE 'Soul Power (V)'. Here is more onramp business from the Bristol master. Excellent old school sounds come together with those rapid marcher drums and the ear-percussive. A monster tune. ●●●● n

MASK & GANG RELATED 'Concentration' (Dope Dragon). There's just no stoppin' these guys. They are producing quality tune after quality tune. Begins with spazzy hard sounds, the drops land with a real lunky B-line and rolling drums. Proper infectious music to make you move. ●●●● n

Communiqué*1



All Funked Up - Mother
The anthem brought to fever pitch. Remixes to savour from Jools & Skins, Scott Hankiss, Icky & Scratchy, DJ Lee & Mosher.

Do Me Right - Inner City
More your love, Kevin and Paris prove there ain't nobody better. Mixes by Serial Diva, Lisa Marie Experience, Urban Sound Gallery aka Chez 'N' Trena, Xen Manera, Stacey Pullen & Inner City.

Madagascar - Madagascar
Everyone's favourite percussive workout goes crossover. New mixes via Scott & Ken, Danny Taurus, D.I.Y., Madagascar & Xen Manera.

Communiqué - Six6 Classics: Singles & Signals
Luxury packaged 2 x cd, 2 x mc, limited edition vinyl. 19 Six6 classics gives love & additional production by Fathers Of Sound, Roger Sanchez, Tall Paul, Johnny Vicious, Ashley Bredie, Serial Diva, Madagascar, Starfish House, Jools & Skins, Farby & Heller, Urban Sound Gallery (aka Chez 'N' Trena), Justin Robinson, Dave Clarke, Orlando Vroom & Jean Atkins, Jay Denham, Carl Craig & Sore is Pure.

six6 0222-KF-0222 ©

Thrills & Chills



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the italian job

robert miles



the uk is of huge importance to the italian dance industry with the synergy between labels in both countries producing global hits, reports tony farsides



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Selling more than 4m copies worldwide, Robert Miles' 'Children' once again proved the ability of Italian dance producers to come up with global hits.

The record followed a familiar trajectory. Although recorded in Italy, 'Children' built its success in the UK, dramatically underscoring the continuing importance of the UK market to the Italian dance industry.

Indeed F&G, the management company that handles Miles, is a perfect example of the synergy between the Italian and British dance worlds.

The project grew as a joint venture between F&G and DBX, the label of leading Italian DJ/producer/producer Joe T Vannelli. Since 1991 F&G has built a formidable business representing Italian producers and DJs in the UK and organising trips of UK DJs to Italy. F&G's knowledge and contacts were vital in turning an underground white label release into an international platinum-selling hit, a process that took 18 months.

"We realised there was a major pool of talent in Italy but there's no management infrastructure other than the labels themselves who only push their artists. We provided a point of contact for these producers into the UK market," says F&G director Bruno Pranas.

The importance of the UK market to the Italians is primarily due to the small demand for dance product in Italy. Ironically for a country so blessed with dance talent, a lack of mainstream media exposure ensures that dance tracks, even chart-lapping hits, sell relatively small amounts. For instance, Livin' Joy's 'Don't Stop Movin'', recently in the UK Top 10, topped the Italian singles chart for three weeks and still sold only 11,000 copies. So the UK market is important both for sales and as a stepping stone to sales around the rest of the world.

This importance has increased recently with a further slump in the Italian market.

"The UK is very important because at the moment the Italian market doesn't know what to like. It's a strange period. There's the progressive material but that is not really selling," says Rita Di Luca, production manager at one of Italy's biggest dance labels, Time.

Two forthcoming licensed releases - Carol Bailey's 'I Can't Make You Love Me' and JT Brothers featuring Asher Santalor's 'Move It Up' - from Time, on Eternal, WEA UK's hot Euro dance imprint, are therefore key deals for the Italian label.

The producer-based export-orientated outlook that the Italian companies have had to develop can make them highly efficient business partners for UK labels. Multiply Records last year enjoyed a number 1 UK hit with Jimmy's 'Keep Warm', which was licensed from Time. "The reason people work with Italians was initially because of the very commercial Euro sound they were producing," says Scott Macdonald, Multiply's head of A&R. "But they can also

almost tailor-make record for you, they're very adaptable. When you get a DAT from them it will feature every possible style of mix already done, which is unknown for producers over here."

However, this willingness to satisfy the demands of overseas markets can sometimes have drawbacks. Flying UK is the British branch of Italy's Flying Records, one of the country's leading distributors and record labels. The UK office handles the product Flying handles for the British market and also deals with licensing Flying-related product to UK labels.

Following the success of Robert Miles, Doug Osborne, UK sales coordinator for Flying, has been inundated with "children" soundalikes by Italian producers hoping to cash in on the dreamhouse craze. "I get swamped with these wannabe records," says Osborne. "Whereas what the Italians care best of is taking American and UK music and reworking it in their own way."



livin' joy

To these ends Flying UK seeks to push as much as possible the quality and of Italian dance via forthcoming releases like the Growlers' 'You're My Woman', Freshhouse's 'Everybody Dance' and LVC's 'Move Your Body'.

The advantages of having a UK office from an A&R point of view can be vouched for by Media Records, one of Italy's leading dance labels, which has had numerous hits in the UK from acts like Coppola, Ani Coppola, The 49ers and Clock. The company has had a UK office since 1991.

"Media wanted to make sure its records had greater profile and it's worked. I don't think any other label has had the recognition in the UK market that we've had," says Peter Pritchard, director of Media's UK operation.

Pritchard is currently at the centre of a bidding war among UK dance labels to license Media's forthcoming release from DJ Professor, 'Walking On Up'.

Italian labels are also starting to turn their attentions to other musical areas. For example, the Explosion label has enjoyed considerable success, particularly in South-east Asia, and is preparing the release of its Progreto Tribale series, which covers many different black music styles.

Maybe in future it won't only be house records that the Italian producers are making to order.

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28	39	THEME
29	40	SORRI

Bullethead titles at

The Band **Lovatux**

Debut Single 'Something'

Release - 17th August

Debut Album **'Lovatux'**

Release - 27th August



sasha

to the

max



coldcut

dance labels are branching out – publishing, radio shows, studios and merchandising are just some of the ways players in the dance arena are maximising their potential, says sarah davis

Today's successful moves in the dance arena are innovative and imaginative, capitalising on a myriad of opportunities.

No longer content with being merely label owners or management agencies, they are spreading the net far and wide to encompass studios, magazines, clubs, merchandising, interactive media, even book publishing.

Many labels now own and run their own studios, from early player DMC/Stress, which opened its first studio in 1985, to newer labels such as Skinny Malinky, State 51, Fresh and Cleveland City.

Stress label manager Nick Gordon Brown says, "We have four studios. An in-house studio gives you freedom to experiment and producers and remixers can drop in and see what each other's doing. Sasha did some of his earliest remixes here and Brothers In Rhythm work here. I would recommend a label opening a studio if it has any spare cash."

Eddie Piller, founder of Acid Jazz and its offshoot raggaie and rock labels, agrees. "We're opening a new facility next month. Having a studio saves so much money. We spent £100,000 in our first year on studio costs, yet you can set up a studio for around £50,000," he says.

London Music Production Company (LMP), which owns the Deejay, LMP and Higher Limits labels, has its Lucky Spin studios which, with resident engineer Pete (aka Voyager), are available for hire. Adam Eagle, label manager/RSZ, says, "We get a full live room so you can get a whole band in. A Uthcat charity record was recorded there with artists like Omar, Don-E and Incognito."

LMP also has a management company looking after Adam F and a full range of merchandise including jackets, record bags, Zippos and slipmats sold through a mail order catalogue which goes out with all its releases.

Stress, Acid Jazz, and Global Heatz supreme Pete Lawrence are also magazine publishers. Stress publishes *The Soundnet*, a free mag which has a 25,000 print run, distributed through its mailing list, record shops and club nights. The next one is due out at the end of August.

Acid Jazz, meanwhile, publishes *Jazzit*. Piller says, "Our scene has always been quite a big alternative to house and it's bigger than ever. *Jazzit* provides an outlet for this kind of music." *Jazzit* has 2,000 paid subscribers, 8,000 copies go out through its distributor Time Out and 2,000 copies are sent to wholesalers. Piller has also launched *Acid Jazz Books*. The first book, *The Young Mods – The Forgotten Story* by Paolo Hewitt, about the Small Faces, got to number one in the music book chart.

Pete Lawrence started the launch of free mag *On* in 1993. He says, "It has a circulation of 5,000. We deliver it ourselves in London and a number of Virgin shops carry it and some clubs outside London like Oscillate in Birmingham distribute it for us."

Lawrence has subsequently branched out into club promotion with his famed Big Chill

continued on p18

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Region 11

16

Region 11



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continued from p14

nights and festivals and set up the record label Global Heaz.

Lawrence says, "We were probably the first club active on the internet about two-and-a-half years ago. We've had a website for a long time and have just started a news digest called Talking Heaz."

Club nights are the obvious way for labels to promote their music. LMP holds its Higher Limits Promised Land parties once a month at The End. They kicked off in February to launch the first "Promised Land" compilation, and it was so successful that they are now run monthly in conjunction with The End. Eagle says, "We also do parties internationally with parties in the US, Canada and the Far East."

Acid jazz went one step further and bought the Boss Club and turned it into the hugely successful Blue Note which hosts a variety of nights. Pillar says, "We thought it was a really good club for alternative club music. Before, there wasn't anywhere not dedicated to house."

Back on the club tip is Ultimate, the DJ management agency set up four years ago by Carl Cox and partner Rachel. Ultimate Base is held every Thursday at Velvet Underground with Carl Cox and Jim Moxley in residency plus guests such as Laurent Garnier, Daren Emerson, Josh Wink, Mr G and Slam.

General manager Paul Wells says, "The Ultimate people do everything, it's good to meet people you talk to on the phone. We're more management than agency, agencies approach us. We organise studio time, arrange remixes, Essential Selection mixes, press interviews - we push people forward."

Ultimate launched its Ultimium label nearly a year ago. Artists include Carl Cox, Subculture, Josh Abraham and new signing, drum & bass duo Earl Grey.

The last link is radio. Carl Cox, Eddie Pillar and Colicut all charter on the airwaves, adding another dimension to a rounded business and one that ties all the strands together.



blue amazon

ultra nale

laurent garner

popkomm: bigger & better

from humble beginnings...popkomm just gets bigger every year. tony farsides talks to the labels which will be this year

music conferences have a tendency to expand from their original intentions over the years - and there's no clearer example of this than the annual Popkomm music festival in Germany.

Started in 1989, Popkomm was originally created to celebrate Germany's new-found confidence as a music producer and long-standing position as one of the world's largest and most important markets.

And because a key factor in Germany's musical ascendance in the late Eighties was the success of its dance music, Popkomm has always featured a strong dance bias. However, the lack of a trans-European dance conference has seen Popkomm gradually move away from being a purely German event to become a key date in the calendar of the entire European dance community.

The British presence at Popkomm has been growing each year to the extent that a regular feature at Popkomm is a full-sized London bus housing the British Phonographic Industry stand. "The bus forms a great centrepiece because it's so striking people really know we're there," says Sarah Roberts, co-ordinator of the BPI stand. "We try to work as an umbrella for UK companies that want to have a presence at Popkomm but couldn't afford to have a stand of their own. We've got 22 companies this year, which is the most we've ever had."

One Popkomm veteran is Frank Sansom, managing director of leading UK dance indie Pulse 8. "I went to the very first Popkomm which was like a Sunday afternoon event," he laughs. "But each year you can see the advances and the effort that's been put into it. I think most people in the industry are going each year."

One advantage Sansom feels Popkomm has over the other conferences is its emphasis on music.

"For me it's promotion and A&R-led and there are hardly any lawyers and accountants. It's a place where music is winning,

and that's something I think events like Miami have lost," he says.

To this end, a key component of Popkomm is the special club events and live showcases around the Cologne area during the conference. One UK label putting on its first artist showcase at this year's Popkomm is trip hop label Wall Of Sound (Thursday 15 August 42 DP Club, 11pm). The label will be featuring acts such as The Propellerheads, The Wiseguys, Dirty Beatniks, John Carter and Mark Jones.

"I've been to Popkomm for the past two years," says Wall Of Sound managing director Mark Jones. "Now we've done a deal with Play It Again Sam and we're launching the label territory by territory throughout Europe. All the different representatives will be able to see the bands. If they haven't experienced Wall Of Sound already, they will now."

The US label Strictly Rhythm - in conjunction with its German licensee Motor Music, MTV and Public Propaganda - is hosting "4 Divas & 4 Djs" (Move Club, Friday 16 August, 9pm). The event will see Barbara Tucker, Monie, Ultra Nale and Dojae performing live with support from Djs George Morel, Eric Marillo, Sneak and

Armand Van Helden. Fast establishing itself as one of the hottest fixtures at Popkomm is RM's annual party night (Move Club, Saturday 17 August, 9pm). Last year's RM party, the second, was a sell-out, featuring Sascha, Laurent Garnier and Stuart McKillan on the decks. This year's party will see the live debut of trance group Blue Amazon with support from leading Djs Dave Valentine, Paul van Dyk and Nick Warren of the Way Out West remix team (see Jocks On Their Boxes p4).

Aside from the parties and showcases, the trade hall at Popkomm also provides excellent opportunities for UK labels to meet potential German licensees. The main hall at Popkomm houses stands from every major German label both major and indie, as well as many of Europe's biggest distributors. MCA will also be launching its new dance label Hysteria at this year's event.

"This Popkomm will be very important for us," says Verus Von Plutho, A&R manager for Hysteria/MCA.

"Popkomm will be the first time that we can present MCA in a strong way on the dance front. We're very hungry here at the moment for quality product to license."

16

1	WA	2	MACA	3	FREED	4	SOMEI	5	PEACO	6	GODD	7	KILLIN	8	HOW B	9	BORN	10	THA C	11	MYSTF	12	IF I RU	13	TRASH	14	HIGHER	15	I AM I	16	SOMEI	17	WALKI	18	WHO	19	HANGI	20	NOTT F	21	WOMI	22	SCODE	23	RATAN	24	DONT	25	HEARTS
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ENERGY
production

PROUDLY REPRESENTIN':

Whigfield

J.K.

Orlando Johnson

Ally & Jo

ProgettoTribale

Jamie Dee

Pan Position

KMC feat. Dhany

Real Joy

Gener 8

Dilemma

AND FEATURING
THE INTERNATIONAL ACTS:

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C.B. Milton

Ruffneck

General Base

Joi Cardwell

Robin S

Faithless

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Debut Single
'Something'
Release - 17th
August

Debut Album
'Lovatux'
Release - 27th
August

Bullethead titles at

- 13 24 DUN T
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- 28 39 THEME
- 29 40 SORRI



olive

Can proy the crit bro

all genres of dance now regularly appear in the top 10, says Jake Barnes, but predicting what will be next hot style can be a tricky business

hysteria

a future force in dance

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dance music has got nothing left to prove, according to Judge Jules, the well-known house DJ and Manifesto A&R. "Dance music has answered all the criticisms. It's had as many Top 10s as any other music in the UK over the past five years."

A glance of July's national charts confirms this, with hits for Fugees, Todd Terry, Livin' Joy, Underworld and Toni Braxton. But in 1996 dance music is more diverse than it has ever been with a plethora of styles fighting for the limelight and the punter's pennies. Predicting what will rule the roost over the next few months is a job for Mystic Meg as dance music is a notoriously fickle genre. This month's crucial tune could be in next month's Woolworths bargain bin.

Two years ago, American swingbeat made a big splash with acts such as Monie Love and TLC reaching the UK's Top 10, precipitating a raft of UK swing acts whose success has culminated in the number one for Mark Morrison's Return Of The Mack.

Five years ago, nifty hardcore, or proto-jungle, roadblocked the Top 40 with groups like The Prodigy and LFO bringing the breakbeat sounds of the F-4 up suburbs to the masses. Back in 1988 acts house was King.

Throughout these oscillations house music has remained the most consistent form. It is indisputably the most commercial form of dance music, as evidenced by the fact that most major UK labels have a commercial dance imprint such as Positiva or EMI. Manifesto of Mercury, Deconstruction at RCA and fir of London, newly inaugurated following Pete Tong's decision to devote himself to the label.

House's dominance can only be further enforced in the UK by the ongoing expansion of Kiss. Listeners to Kiss 102 in Manchester will be aware of how house-oriented it is, and the Kiss in Yorkshire, launching in February next year, will probably follow a similar format.

According to Mel Mediate, boss of the north London independent Champion label, it's a similar story on the continent. "Europe remains our biggest market. We've sold more than a million copies of the Faithless album in six months there. Germany and Holland are the best territories for house. It used to be France and Italy but the market has changed a bit recently," says Mediate.

House music, being prolific and immediate, is undoubtedly the simplest source of dance music hits. Even this year's Eurovision entry, Gina G's "Oh Ah...Just A Little Bit" on Warner's Elemental label, was an atypical piece of pop dance. It went Top 10.

If house is dance music's banker, then jungle is its new money. This wildly inventive and uncompromising sound has, sometimes bizarrely, captivated an astounding cross section of punters, musicians and record companies.

Even poorly from Everything But The Girl and Cher to Orbital and The Wu Tang Clan have taken a tip. Jungle also seems to be the flavour in the footsteps of house with major labels setting up boutique imprints to cater to the sound, such as RCA's Paradise and Ferret, East West's venture with Goldie.

"We are looking forward to working with the projects Goldie will bring in," says East West managing director Max Hole. He no doubt pleased to have found such a talented individual to plug his company into a complex and relatively untried musical arena.

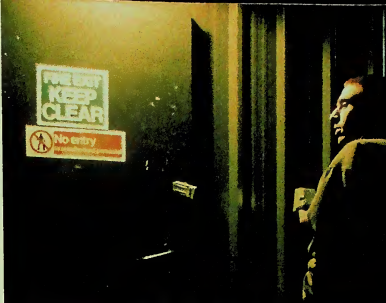
So far, on-and-out jungle hits have been few, but jungle sells well outside of the charts, on compilations and in specialist stores. Most importantly, it holds the credibility card over other sounds.

Many customers are hungry to hear and show allegiance to jungle and it will surely be taken advantage of during the coming months with the launch of Tony Stone van Taink Loud (under the name Rezipresent), Adam F



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on Chrysalis and Photek on Virgin's Science label.

Below the high-profile forms of house and jungle sit the bewildering array of sub-genres that populate the dance music landscape. Trip hop, the bastardised UK form of hip hop, continues to influence and cross into the mainstream and stands ready to conquer with an exciting new generation of acts including Island's Archive, One Little Indian's Sneaker Pimps, RCA's Olive and Jive's Question about to, or in the process of, taking their first steps into the market.

The current stampede to sign Wall of Sound's Propellorheads,

talked of as the new Chemical Brothers, further underlines the value placed on trip hop.

Both jungle and trip hop are performing the trick of catering simultaneously to the underground and the overground. As for the rest it's a case of niche markets.

Hardcore techno remains popular in Scotland and the northern European markets of Germany, Belgium and

the Netherlands. US hip hop retains its small but loyal following all over the continent but buyers shouldn't be fooled into thinking that the chart success of Fugees, Tupac or Dr Dre will cause a boom in rap sales. History has shown that hip hop sells in sporadic pockets of isolation.

Almost all of dance music's member states appear to be healthy, apart from the ambient sound, indeed ambient

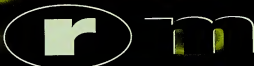
has almost become a dirty word, relegated to arcane compilations and little known clubs, only seeming to enjoy exposure when incorporated into another style. Yet the ambient sound is an anomaly within dance music.

As September, and a whole new campaign, approaches, the possibilities and scope for dance music stands at its widest yet.

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Dave Valentine**

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Highlights of the party will be played on *Club BFBS* (103FM) at midnight on 23rd and 30th August:

23/08/96 Dave Valentine & Blue Amazon
30/08/96 Nick Warren & Paul van Dyk

Record Mirror would like to thank the following:

All of the artists
Move Club, Cologne
Sony S3
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- 28 39 THEME
- 29 40 SORRI

⬇ Bulleted titles @

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clubchart
commentary

by alan jones

H₂O continue to walk on water at the top of the Club Chart, their 'Nobody's Business' single winning by a handy 12% margin over nearest challengers **Gusto**, who vault 69-2 with their cover of the old Michael Zager Band hit 'Let's All Chant'. That kind of move would normally signal a future number one - but while the odds are definitely in **Gusto's** favour, H₂O should make further gains next week as DJs pour on newly-mixed mixes by Sharp and Deep Zone. **Bizarre Inc.** who debut at number four, **Pauline Taylor** (eight) and **Repetition** (nine) are also in with a chance. In fact, the top of this week's chart is so crammed with hot new promos that both **Nu Colors** (5-6) and **Rebekah Ryan** (6-7) slip a notch despite gains of 18% and 19% respectively... The Pop Tip chart is a blur of motion this week, with a 50% turnover in the Top 40. Out of all this change emerges the chart's strangest number one in three months - **Clock's** coupling of the original 'You Give Me Love' and a revival of Abba's 'Gimme! Gimme! Gimme! (A Man After Midnight)'. Abba have become the Pop Tip chart's greatest inspiration of late - 'Gimme...' is the 6th Abba cover to hit the Top 10 of the chart since May, following Hazel Dean's 'The Winner Takes It All', 'The Visitors' by the group of the same name and a brace of Abbaodabra hits, 'Dancing Queen' and 'SOS'. Among the more unlikely oddies being pressed into Pop Tip chart service at present are covers of 'Layla' (Eric Clapton's song), 'Stand & Deliver' (Adam & The Ants) and 'Pure' (Lightning Seeds). 'Killing Me Softly' is also there, courtesy of **Dragster & Tomba**, whose pop take on the track is one of six versions of the Roberto Flier oldie-Fugees monster hit currently attracting the attention of either our uptown or Pop DJs, this tally not even including either of the aforementioned... Club Chart breakers are: **Otra Heze**, **Outcast**, **Abstract Truth**, **O'Jaimia**, **Village Charity People**, **Tin Tin Out**, **Natural Born Grooves**, **C. Mitchell**, **Aaliyah**, **Busta Rhymes**, **Corpe Diem**, **Geoffrey Williams**, **Mc Lye**, **T-Box** and **Maxwell**.

beats &

Andrew Weatherall (pictured) will be headlining **Struff's** special Bank Holiday **Struff** deluxe on Sunday August 25 which will be taking place in a central London location from 9.30pm to 5am. Other DJs will include **TM & Josh**, **John Kennedy**, **Nick James** and **Anton**. Full information is available on 0181-964 3172... **Renegade Soundwave** got in touch with **RM** to let us know that they have officially parted company with **Mute**



Records after nine years. Members **Danny Briolett** and **Gary Asquith** are working on solo projects and will shortly be looking for their own deals. In the meantime they will be doing live, DJ and remix work together as **RSW**. They've also just released a double **RSW** retrospective CD, 'RSW 1987-1995'. **RSW** can be contacted by fax on 0171-727 2199... **Tony Records**, purveyor of experimental and dubby dance material, is creating a new mailing list for broad-minded DJs who play varied sets. Contact **Tony** at PO Box 557, Harrow, Middlesex, HA2 8QE. Fax 0181-933 1027... **Wax Magazine** will be celebrating its sixth and seventh issues by giving away cover-mounted cassettes. Both tapes will feature 60 minutes of mixed music, the first from influential techno trance label **Tip Records**, the second from the esteemed drum & bass label **Moving Shadow**. The street date for **Wax** number six is August 29... **Charlie Chester** will no longer be promoting the Friday and Saturday nights at UK Midlands. From September, **Sean McCusky** will be promoting the Friday nights while **Ted** and **Winston** from **Swoon** will be taking care of Saturdays... AND THE BEAT GOES ON!



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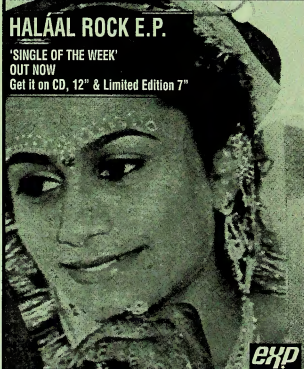
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13	24	UN1T			
1	25	WHAT'S IN THE BOX? (SEE WHATCHA GOT!) The Boo Raulleys	Creation		
2	26	THE SUN AIN'T GONNA SHINE ANYMORE Cher	WEA		
3	27	YOU'RE MAKIN ME HIGH Toni Braxton	LaFace/Arista		
4	28	HEAD OVER FEET Alanis Morissette	Maverick/Reprise		
5	29	FOREVER LOVE Gary Barlow	RCA		
6	30	BECAUSE YOU LOVED ME Celine Dion	Epic		
7	31	CRAZY MARK Morrison	WEA		
8	32	12 REASONS WHY I LOVE HER My Life Story	Parlophone		
9	33	THREE LIONS Baddiel & Skinner & Lightning Seeds	Epic		
10	34	IT'S ALL THE WAY LIVE (NOW) Coolio	Tommy Boy		
11	35	HIT ME OFF New Edition	MCA		
12	36	LOVE SENSATION 911	Singa		
13	37	EVERYTHING MUST GO Manic Street Preachers	Epic		
14	38	HEY JUPTER/PROFESSIONAL WIDOW Toni Amos	East West		
15	39	THEME FROM MISSION: IMPOSSIBLE Adam Clayton & Larry Mullen	Mercury		
16	40	SORRENTO MOON (I REMEMBER) Tina Arena	Columbia		

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



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1 THE BEST DANCE ALBUM IN THE WORLD...EVER! 6
Virgin

2 BIG MIX '96 5
Epic/Manhattan

3 CLUB MIX '96 - VOL 2 5
Polygram IT

4 MOVIE KILLERS 5
Epic

5 SHINE 5 5
Polygram IT

6 UNTITLED 2 5
Epic/Manhattan

7 TRANSPORTING (OST) 5
Epic/France

8 100% SUMMER MIX '96 5
Jive

9 NEW HITS '96 5
Epic/Manhattan

10 IN THE MIX '96 HITS 5
Jive

11 THE ULTIMATE LINE DANCING ALBUM 5
Epic/Manhattan

12 THE BEST JAZZ EVER! 5
Jive

13 EVENING SESSION PRIORITY TUNES 5
Jive

14 MINISTRY OF SOUND - DANCE NATION PART 2 5
Epic/France

15 VYBIN' 4 5
Epic/Manhattan

16 NO GREATER LOVE 5
Epic/Manhattan

17 FANTAZIA PRESENT THE HOUSE COLLECTION 4 5
Epic/France

18 THE NO.1 COUNTRY ALBUM 5
Polygram IT

19 METALHEADZ - PLATINUM BREAKZ 5
Epic

20 THE NO.1 FIGHTERS ALBUM 5
Polygram IT

19	24	TREATED TO TAKE TIT			
20	25	ALL CHANGE Cast	Polydor		
21	26	THE WAR OF THE WORLDS Jeff Wayne	Columbia		
22	27	DREAMLAND Robert Miles	Deconstruction		
23	28	STANLEY ROAD Paul Weller	Cap/Discs		
24	29	DON'T ASK Tina Arena	Columbia		
25	30	DIFFERENT CLASS Pulp	Island		
26	31	THESE DAYS Bon Jovi	Mercury		
27	32	DAYDREAM Mariah Carey	Columbia		
28	33	MAKED Louise	1st Avenue/EMI		
29	34	LOAD Metallica	Vertigo		
30	35	BEATS, RHYMES AND LIFE A Tribe Called Quest	Jive		
31	36	HITS Mike & The Mechanics	Virgin		
32	37	LIFE Simply Red	East West		
33	38	THE PRESIDENTS OF THE USA The Presidents Of The USA	Columbia		
34	39	THE BENDS Radiohead	Parlophone		
35	40	THE VERY BEST OF... The Eagles	Elektra		

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US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	MACARENA (Baywatch Boys Mix) Lou Doerflinger (RCA)		26	SWEET DREAMS (Live) Bush (RCA)	
2	TWISTED (Sade) (Mercury)		27	IT'S ALL COMING BACK TO ME (Celine Dion) (SAB Music)	
3	C'MON RIDE IT (David Gray) (Sire) (Sire)		28	JEALOUSY (Alvin Stardust) (Mercury)	
4	YOU'RE MAKIN' ME HIGHLET... (Tina Turner) (Capitol)		29	THE CROSSROADS (Bossa Nova) (Mercury)	
5	CHANGE THE WORLD (Eric Clapton) (Mercury)		30	FOLLOW YOU DOWNTOWN I HEAR... (The Brinsford Hotells) (Capitol)	
6	LOUNGIN' (David Gray) (Sire) (Sire)		31	ILIKE (Moby) (Capitol)	
7	I CAN'T SLEEP BABY (U2) (RCA) (RCA)		32	THE EARTH, THE SUN... (Celine Dion) (SAB Music)	
8	HOW DO I WANT IT... (The Notorious B.I.G.) (A&M)		33	TOUCH ME (Laurie R. King) (Mercury)	
9	I LOVE YOU ALWAYS FOREVER (Sade) (Mercury)		34	STUPID GIRL (Tina Turner) (Mercury)	
10	GIVE ME ONE REASON (Tina Turner) (Mercury)		35	WHO YOU ARE (Frankie J) (Capitol)	
11	YOU LEARN'D YOU COULDN'T KNOW (Kanye West) (RCA)		36	SOMEDAY (4-4) (Mercury)	
12	WHY WILL I HAVE YOUR SOUL (Jewel) (Mercury)		37	HAY CAROL (Celine Dion) (SAB Music)	
13	ELEVATORS (ME & YOU) (Celine Dion) (SAB Music)		38	WHY DOES IT HURT SO BAD (Whitney Houston) (Mercury)	
14	INSENSITIVE (Janet Jack) (Mercury)		39	TONIGHT, TONIGHT (The Smashing Pumpkins) (Mercury)	
15	COUNTING BLUE CARS (Celine Dion) (SAB Music)		40	TUCKER'S TOWN (Mercury) (Mercury)	
16	ONLY YOU (The Notorious B.I.G.) (A&M)		41	MACARENA (Lou Doerflinger) (RCA)	
17	WHY WILL I HAVE YOUR SOUL (Jewel) (Mercury)		42	LIKE A WOMAN (The Notorious B.I.G.) (A&M)	
18	BECAUSE YOU LOVED ME (Celine Dion) (SAB Music)		43	MISSING (Everything But The Girl) (Mercury)	
19	KISSIN' YOU (Celine Dion) (SAB Music)		44	WONDER (Kanye West) (RCA)	
20	ALWAYS BE MY BABY (Mercury) (Mercury)		45	MY BOO (Destiny Faye) (Mercury)	
21	THAT GIRL (Mercury) (Mercury)		46	THE THINGS THAT YOU DO (Eric Clapton) (Mercury)	
22	WHERE DO YOU GO (Mercury) (Mercury)		47	UNTIL IT SLEEPS (Mercury) (Mercury)	
23	IRONIC (Mercury) (Mercury)		48	IT'S ALL THE WAY (Mercury) (Mercury)	
24	NOBODY KNOWS (The Notorious B.I.G.) (A&M)		49	WHERE DO WE GO FROM HERE (Destiny Faye) (Mercury)	
25	CHILDREN (Mercury) (Mercury)		50	There (Mercury) (Mercury)	

Chart courtesy of Billboard 17 August 1998. 4 Artists are credited to those products demonstrating the greatest airplay and sales gain. **UK acts** UK-Signed acts.

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	BEATS, RHYMES AND LIFE (A Tribe Called Quest) (World Circuit/Nonesuch)		26	BLUE CLEAR SKY (George Strait) (Mercury)	
2	JAGGED LITTLE PILL (Alice In Chains) (Mercury)		27	FAIRWEATHER JOHNSON (Hootie & The Blowfish) (Mercury)	
3	UNPLUGGED (Alice In Chains) (Mercury)		28	PIECES OF YOU (Jewel) (Mercury)	
4	IT WAS WRITTEN (Destiny Faye) (Mercury)		29	WICKED WAYS (Mercury) (Mercury)	
5	FALLING INTO YOU (Celine Dion) (SAB Music)		30	EVIL EMPIRE (Edge Allstar Machine) (Mercury)	
6	1999 ETERNAL (Bossa Nova) (Mercury)		31	BORDERLINE (Destiny Faye) (Mercury)	
7	SECRETS (Tina Turner) (Mercury)		32	THE FINAL TIC (Capitol) (Capitol)	
8	LOAD (Mercury) (Mercury)		33	ELECTRICAVANT (Sade) (Mercury)	
9	TRAGIC KINGDOM (No Doubt) (Mercury)		34	TO THE FAITHFUL DEPARTED (The Corndogs) (Mercury)	
10	BLUE (Laurie R. King) (Mercury)		35	DESTINY (Celine Dion) (SAB Music)	
11	THE SCORE (Fogies) (Mercury)		36	ROCKET (Mercury) (Mercury)	
12	THE CROW: CITY OF ANGELS (OST) (Mercury) (Mercury)		37	ALL EYEZ ON ME (Ice Cube) (Mercury)	
13	NEW BEGINNING (Tina Turner) (Mercury)		38	MELLOW COLLIE & THE INFINITE... (Smashing Pumpkins) (Mercury)	
14	11 KEITH SWEAT (Keith Sweat) (Mercury)		39	MTV PARTY FOR VOL 1 (Mercury) (Mercury)	
15	RIDIN' DIRTY (Jelly Roll) (Mercury)		40	GETTIN' IT (Album Number 10) (The Roots) (Mercury)	
16	PHENOMENON (OST) (Mercury) (Mercury)		41	THREE SNAKES AND ONE CHAIN (The Roots) (Mercury)	
17	CRASH (The Notorious B.I.G.) (A&M)		42	BAD HAIR DAY (Wood At Parkside) (Mercury) (Mercury)	
18	THE NUTTY PROFESSOR (OST) (Mercury) (Mercury)		43	GET UP AND DANCE (David Gray) (Mercury) (Mercury)	
19	WHAT'S THE STORY? MORNING GLORY (Destiny Faye) (Mercury)		44	16 SIXTEEN (Mercury) (Mercury)	
20	THE WOMAN IN ME (Destiny Faye) (Mercury)		45	R KELLY (R. Kelly) (Mercury) (Mercury)	
21	TITANIUM (Capitol) (Mercury)		46	MISSION TO PLEASE (The Jive Brothers) (Mercury) (Mercury)	
22	GARBAGE (Mercury) (Mercury)		47	MR SMITH (L. Ron) (Mercury) (Mercury)	
23	DOWN ON THE UPGRADE (Mercury) (Mercury)		48	LEGAL DRUG MONEY (Mercury) (Mercury)	
24	DAYDREAM (Mercury) (Mercury)		49	THE HUNCHBACK OF NOTRE DAME (OST) (Mercury) (Mercury)	
25	ODELAY (Mercury) (Mercury)		50	STAR TURTLE (Mercury) (Mercury)	

UK WORLD HITS

UK WORLD HITS:

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

AUSTRIA	SWEDEN	FRANCE	AUSTRALIA
1 (1) FOREVER LOVE Gary Barlow (RCA)	1 (1) HISTORICAL GIRL (Mercury) (Mercury)	1 (1) TRASH SODA (Mercury) (Mercury)	1 (1) RETURN OF THE MACK Mack Merritt (A&M)
2 (1) BOON SLIPPY Underwood (Mercury) (Mercury)	2 (1) FOREVER LOVE Gary Barlow (RCA)	2 (1) MYSTERY (Mercury) (Mercury)	2 (1) FREEDOM Robbie Williams (EMI)
3 (1) WANNABE Spice Girls (Mercury) (Mercury)	3 (1) FREEDOM Robbie Williams (EMI)	3 (1) WANNABE Spice Girls (Mercury) (Mercury)	3 (1) FOREVER LOVE Gary Barlow (RCA)
4 (1) MAKE IT WITH YOU La Toya London (Mercury) (Mercury)	4 (1) CHANGE THE WORLD Eric Clapton (Mercury) (Mercury)	4 (1) FOREVER LOVE Gary Barlow (RCA)	4 (1) OOH AAR... JUST A LITTLE BIT Glee G (Mercury) (Mercury)
5 (1) FORBIDDEN City Electronic (EMI) (Mercury)	5 (1) GLYCERINE Bush (Mercury) (Mercury)	5 (1) OOH AAR... JUST A LITTLE BIT Glee G (Mercury) (Mercury)	5 (1) GLYCERINE Bush (Mercury) (Mercury)

Source: Israeli Broadcasting Authority

Source: Sisking Mega Top 50

Source: GLF/FIP

Source: ARIA

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	WANNABE Spice Girls (Mercury)		25	YOU'RE MAKIN' ME HIGH (Tina Turner) (Mercury)	
2	MACARENA (Lou Doerflinger) (RCA)		26	WRONG (Everything But The Girl) (Mercury)	
3	FREEDOM Robbie Williams (EMI)		27	SORRENTO MOON (I REMEMBER) (Tina Turner) (Mercury)	
4	SOMEDAY (Laurie R. King) (Mercury)		28	FAST LOVE (George Michael) (Mercury)	
5	PEACOCK SUIT Paul Weller (Mercury)		29	CHANGE THE WORLD (Eric Clapton) (Mercury)	
6	GOOD ENOUGH (Mercury) (Mercury)		30	EVERYTHING MUST GO (Mercury) (Mercury)	
7	KILLING ME SOFTLY (Mercury) (Mercury)		31	ALWAYS BE MY BABY (Mercury) (Mercury)	
8	HOW BIZARRE (Mercury) (Mercury)		32	FAST LOVE (George Michael) (Mercury)	
9	BORN SLIPPY Underwood (Mercury) (Mercury)		33	CHANGE THE WORLD (Eric Clapton) (Mercury)	
10	THE CROSSROADS (Bossa Nova) (Mercury)		34	LET'S MAKE A NIGHT TO REMEMBER (Mercury) (Mercury)	
11	WOMAN (Mercury) (Mercury)		35	TRASH (Mercury) (Mercury)	
12	I AM, I FEEL (Mercury) (Mercury)		36	MISSING YOU (Mercury) (Mercury)	
13	DON'T STOP MOVIN' (Mercury) (Mercury)		37	CHANGE THE WORLD (Eric Clapton) (Mercury)	
14	WALKING ON THE MILKY WAY (Mercury) (Mercury)		38	YOU AIN'T GONNA SHINE ANYMORE (Mercury) (Mercury)	
15	HEAD OVER FEET (Mercury) (Mercury)		39	SE A VIDA (WHAT'S THE WAY) (Mercury) (Mercury)	
16	MYSTERIOUS GIRL (Mercury) (Mercury)		40	NOT THE GIRL YOU THINK YOU ARE (Mercury) (Mercury)	
17	CRAZY (Mercury) (Mercury)		41	WEST END PAD (Mercury) (Mercury)	
18	SOMEONE TO LOVE (Mercury) (Mercury)				
19	IN TOO DEEP (Mercury) (Mercury)				
20	BECAUSE YOU LOVED ME (Mercury) (Mercury)				

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VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	JAGGED LITTLE PILL (Alice In Chains) (Mercury) (Mercury)		21	THESE DAYS (Mercury) (Mercury)	
2	MOSLEY SHOALS (Mercury) (Mercury)		22	LOAD (Mercury) (Mercury)	
3	RECURRING DREAM - THE VERY BEST OF (Mercury) (Mercury)		23	MTV UNPLUGGED (Alice In Chains) (Mercury) (Mercury)	
4	WHAT'S THE STORY? MORNING GLORY (Mercury) (Mercury)		24	DIFFERENT CLASS (Mercury) (Mercury)	
5	EVERYTHING MUST GO (Mercury) (Mercury)		25	THE PRESIDENTS OF THE USA (Mercury) (Mercury)	
6	FREE PRESS SWEET (Mercury) (Mercury)		26	Life Simply Red (Mercury) (Mercury)	
7	OLDER (Mercury) (Mercury)		27	THE VERY BEST OF... The Eagles (Mercury) (Mercury)	
8	CRASH (Mercury) (Mercury)		28	FILTHY LUKE LIVE (Mercury) (Mercury)	
9	BIZARRE (Mercury) (Mercury)		29	HITS Moby & The Mechanics (Mercury) (Mercury)	
10	18 TIL I DIE (Mercury) (Mercury)		30	TO THE FAITHFUL DEPARTED (Mercury) (Mercury)	
11	WILDEST DREAMS (Mercury) (Mercury)		31	AND (Mercury) (Mercury)	
12	OCEAN DRIVE (Mercury) (Mercury)		32	THE PRESIDENTS OF THE USA (Mercury) (Mercury)	
13	WALKING WOUNDED (Mercury) (Mercury)		33	THE BENDS (Mercury) (Mercury)	
14	HELL FREEZES OVER (Mercury) (Mercury)		34	RAISE THE PRESSURE (Mercury) (Mercury)	
15	THE IT GIRL (Mercury) (Mercury)		35	CALIFORNIA DREAMIN' - THE VERY BEST OF (Mercury) (Mercury)	
16	GARBAGE (Mercury) (Mercury)		36	DISGRACEFUL (Mercury) (Mercury)	
17	DEFINITELY MAYBE (Mercury) (Mercury)		37	MERCURY FALLING (Mercury) (Mercury)	
18	THE WAR OF THE WORLDS (Mercury) (Mercury)		38	ODELAY (Mercury) (Mercury)	
19	ALL CHANGE (Mercury) (Mercury)		39	SO FAR SO GOOD (Mercury) (Mercury)	
20	STANLEY ROAD (Mercury) (Mercury)		40	CANDYLOSS AND MEDICINE (Mercury) (Mercury)	

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R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	IF I RULED THE WORLD	NAS	Columbia 663426 (SM)
2	1	THA CROSSROADS	Bone Thugs-N-Harmony	Epic 663506 (SM)
3	2	KILLING ME SOFTLY	Fugees	Columbia CD-663939 (SM)
4	5	YOU'RE MAKIN ME HIGH	Toni Braxton	LaFace/Arista CD-74231295412 (BMG)
5	3	HIT ME OFF	New Edition	MCA MCST 48014 (BMG)
6	4	CRAZY	Mark Morrison	WEA - (W)
7	1	IT'S ALL THE WAY LIVE (NOW)	Coolio	Tommy Boy CD-TBDC 7731 (RTM/DISC)
8	8	NOBODY KNOWS	Tony Rich Project	LaFace/Arista 74231356421 (BMG)
9	9	ALWAYS BE MY BABY	Mariah Carey	Columbia - (SM)
10	6	HOW DO YOU WANT IT?	2 Pac featuring KC and Jolo	Death Row/Island 12DRW 4 (F)
11	7	SHE SAID	The Pharcyde	Delicious Vinyl/Go Beat GOODX 144 (F)
12	1	I GUESS I WILL ALWAYS LOVE YOU	Geoffrey Williams	Hands On 12HOR 8 (SMV/SM)
13	11	CANDLES	Alex Reece	Fourth & Broadway 12BRW 330 (F)
14	12	EASE YOUR MIND	Galliano	Talkin Loud TLX 10 (F)
15	10	DINNER WITH DELORES	TAKAP	Warner Bros - (W)
16	16	TWISTED	Keith Sweat	Eletra EKR 2237 (W)
17	18	DOIN' IT	LL Cool J	Def Jam/Island 12DEF 15 (F)
18	14	RETURN OF THE MACK	Mark Morrison	WEA WEA 0807 (W)
19	17	KEEP ON, KEEPIN' ON	MC Lyte featuring Xscape	East West/A 4287 (W)
20	13	I WAS MADE TO LOVE YOU	Lorraine Cole	MCA MCST 49055 (BMG)
21	19	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor 576613 (F)
22	20	YOU'VE GOT THAT SOMETHIN'	Robyn	RCA 74231295061 (BMG)
23	21	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra EKR 2287 (W)
24	22	INCE AGAIN	A Tribe Called Quest	Jive Jive 359 (BMG)
25	15	CHANGE	Raw Staffs	Wired W/RED 1228 (SMV/SM)
26	28	SPACE COWBOY	Jamiroquai	Epic 4271827 (SM)
27	23	LADY	D'Angelo	Cooltempo 12COOL 323 (F)
28	33	I GOT 5 ON IT	Luniz	Noo Trybe/Virgin VJUS1 01 (E)
29	27	THEY DON'T CARE ABOUT US	Michael Jackson	Epic CD-6629502 (SM)
30	26	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat featuring Jamiroquai	Roady 12RENKT 63 (SRD)
31	29	BEFORE YOU WALK OUT OF MY LIFE	Monica	Renk 7432127041 (BMG)
32	34	THE GRAVE AND THE CONSTANT	Fun Lovin' O'riminals	Chrysalis 12CHS 5031 (E)
33	31	YOU'RE THE ONE	SWV	RCA 7423138531 (BMG)
34	24	THANK GOD IT'S FRIDAY	R.Kelly	Jive CD-JIVERCD 395 (BMG)
35	30	5' O' CLOCK	Nonchalant	MCA MCST 48011 (BMG)
36	32	UNDERCOVER LOVER	Smooth	Jive JIVET 287 (BMG)
37	25	ANYTHING	Damage	Big Life BLRT 129 (F)
38	38	IT'S A PARTY	Busta Rhymes	Elektra 395523 (Import)
39	39	GIVE ME A LITTLE MORE TIME	Gabriele	Go Beat GOODX 139 (F)
40	40	GET ON UP	Jodeci	MCA MCST 48010 (BMG)

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DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	3	HEY JUETER/PROFESSIONAL WIDOW	Tori Amos	East West/A 5484T (W)
2	1	IF I RULED THE WORLD	NAS	Columbia 663426 (SM)
3	2	WHAT YOU WANT	Future Force	AMP/PM 581811 (F)
4	4	YOU GOT TO BE THERE	Kidco	Positive 12TH 58 (E)
5	7	HIGHER STATE OF CONSCIOUSNESS '96 REMIXES	Wink	Manhattan FESX 9 (F)
6	1	DO THAT TO ME	The Lisa Marie Experience	Positive 12TH 57 (E)
7	6	HIT ME OFF	New Edition	MCA MCST 48014 (BMG)
8	13	BORN SUPPY	Underworld	Junior Boy's Own JBO 44 (RTM/DISC)
9	2	RAYS OF THE RISING SUN	Mozaic	Perfecto PERF 122T (W)
10	10	MILES HIGH/AFTER HOURS	DJ Tracx	Deejay Recordings DJX 029 (SRD)
11	11	ALL BECAUSE OF YOU	Universal State Of Mind	Parade PLAT23 (SRD)
12	5	LOVE DON'T LIVE	Urban Beat Project/Michael Pizar	AMP/PM 581785 (F)
13	15	VICE	Foal Play	Moving Shadow SHADCOW8 (SRD)
14	10	GLOBAL PHASES	Jon The Dentist	Prokult KULT 013 (RTM/DISC)
15	13	THA CROSSROADS	Bone Thugs-N-Harmony	Epic 663506 (SM)
16	11	I STAND ALONE	E-Motion	Soundpro/MCA MCST 4001 (BMG)
17	11	BRING ME LOVE	Andrea Mendez	AMP/PM 581785 (F)
18	4	TRIPPIN' ON BROKEN BEATS	Qmix Trio	Moving Shadow SHADCOW 00 (SRD)
19	9	HOW DO YOU WANT IT?	2 Pac featuring KC and Jolo	Death Row/Island 12DRW 4 (F)
20	9	BASS SWITCH/CHECK DA SKILLS	Flexfox	Philly Blunt PB027 (SRD)
21	1	NOT OVER YET	Grace	Perfecto/East West PERF 104T (W)
22	1	REAL VIBRATION	Express Of Sound	Mantra (Italy) MTR2017 (ADD)
23	15	PICK UP THE PIECES	Old School Juries	Mechanix Productions 1250130 (DSC)
24	8	UPTOWN DOWNTOWN	Fall Intention	Stress 12STR 02 (F)
25	1	DOIN' IT	LL Cool J	Def Jam/Island 12DEF 15 (F)
26	18	SHE SAID	The Pharcyde	Delicious Vinyl/Go Beat GOODX 144 (F)
27	11	IT'S A PARTY	Busta Rhymes	Eletra 066028 (Import)
28	1	PARTY SPIRITS	Deep Sound	Sperm SPERM 016 (SRD)
29	19	SET IT OFF	Tuff & Jam	Fifty First Recording 51 RBT (F)
30	1	BEGINNING	Daik & Josey	Bang International BINT 12003 (ADD)

DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	2	BEATS, RHYMES AND LIFE	A Tribe Called Quest	Jive 0130415021/0120415024 (BMG)
2	1	SO FAR	Alex Reece	Fourth & Broadway 66LP CD-UBSICA 821 (F)
3	1	METALHEADZ - PLATINUM BREAKZ	Various	Rev 8287831/8287834 (F)
4	7	SECRETS	Toni Braxton	LaFace /73008250204 (Import)
5	1	THE NUTTY PROFESSOR (OST)	Various	Def Jam/Island CD-5319112 (SRD)
6	5	THE SCORE	Fugees	Columbia 4035451/4035494 (SM)
7	4	MY HEART	Donell Jones	LaFace/Arista 730020251/730020254 (BMG)
8	10	HORACE BROWN	Horace Brown	Motown 5300251/5300944 (F)
9	6	IT WAS WRITTEN	NAS	Columbia 4841961/4841964 (SM)
10	3	CAFE DEL MAR IBIZA - VOLUMEN TRES	Various	React/REACTLP 94/REACTM 84 (F)

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VIDEO

This	Last	Title	Artist	Label Cat No	17	18
1	STAR TREK VOYAGER - VOL.2	CIC Video V19R318	17	8	POSTMAN PAT - 123 & GIFT	Tempo 2552
2	WATERWORLD	CIC Video V19R307	18	15	WALLACE & GROMIT - A CLOSE SHAVE	BBC 86035766
3	THE SWAN PRINCESS	Columbia TriStar D192220	19	2	TINA TURNER'S LOVE GOT TO DO WITH IT	Touchstone D43112
4	POCAHONTAS	Walt Disney D197552	20	2	STAR TREK VOYAGER - VOL.2	CIC Video V19R317
5	WHEN A MAN LOVES A WOMAN	Touchstone D431020	21	10	THE X-FILES - FILE 3 - ABDUCTION	Fox Video 60225
6	BILL WHELAN: RIVERDANCE - A Journey Video Collection	ThamesVideo Collect V12629	22	13	THE LION KING	Walt Disney D209712
7	MEN BEHAVING BADLY - COMPLETE SERIES 1	ThamesVideo Collect V12629	23	14	NURSERY RHYMES	Helmink Video 20074033
8	LEON	Touchstone D431122	24	22	SISTER ACT	Touchstone D41522
9	AROUND THE WORLD WITH TIMON & PUMBA	Walt Disney D43022	25	27	BUGSIE THE HELICOPTER - AIRSHOW	First Independent D43036
10	PULP FICTION	Touchstone D431142	26	24	COCKTAIL	Touchstone D43062
11	POSTMAN PAT - ABC STORY	Tempo 29142	27	20	WALLACE & GROMIT: THE WRONG TROUSERS	BBC Video 8602501
12	DUMB AND DUMBER	First Independent D43018	28	15	GORDY	Walt Disney D21382
13	BILL WHELAN: RIVERDANCE - THE SHOW	VCI Video V19R314	29	23	WALLACE & GROMIT - A GRAND DAY OUT	BBC Video 8601515
14	BAILO	CIC Video V19R314	30	21	ANDRE	Columbia TriStar D13323
15	STAR TREK - THE ORIGINAL SERIES - 1.4	CIC Video V19R304	31	21		

MUSIC VIDEO

This	Last	Title	Artist	Label Cat No
1	BILL WHELAN: RIVERDANCE - A Journey	ThamesVideo Collect V12629	10363	
2	BILL WHELAN: RIVERDANCE - THE SHOW	VCI Video V19R314		
3	LYN CHAST: RECORDING: MUSEUM: THE CHORUS	Walt Disney D209712	9238	
4	DASSI: LIVE BY THE SEA	PWI (MNH) 81472		
5	SIX PISTOLS: LIVE IN WATERLAND	Person New ENT 71125		
6	BOYZONE: SAID AND DONE	VAL 62303		
7	EAGLES: HELL FREASES OUT	Geffen Home Video V1203582		
8	MIKE JACKSON: VIDEO GREATEST HITS - HISTORY	SMI (CA) 50128		
9	SEX PISTOLS: LIVE IN LONGHORN	Person New ENT 71125		
10	BON JOVI: LIVE IN LONDON	PolyGram Video 8362329		
11	THE PRINCE & THE NEW POWER GENERATION	Shore Music Home 831462		
12	THE PRODIGY: ELECTRONIC MUSIC	XL Recordings 13017		
13	BON JOVI: NEW BRASS BAND - BEST OF	PolyGram Video 8362329		
14	PULP: SORTED FOR FILMS & VIDS	VAL 62303		

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	TRASH	Wade NUD 21022 (2RM/VP)	1	2
2	ROBIN CLIPPY	Junior Boy's Own JB0 44 C052 (RTM/D)	2	1
3	GOODNIGHT	Echo E8524 24 (V)	3	4
4	SHARK	4AD BAD 80162 (RTM/D)	4	4
5	FEMALE OF THE SPECIES	Gut G0217 2 (TI)	5	5
6	UPTOWN DOWNTOWN	Stress C05T8 67 (PI)	6	6
7	500 (SHAKE BABY SHAKE)	4AD BAD 80920 (RTM/D)	7	7
8	RUSH HOUR	Paradox P00X 012 (V)	8	8
9	THE PICTURES IN YOUR MIND	React CREACT 74 (V)	9	10
10	WHATEVER	Creation CRECSD 195 (RM/VP)	10	6
11	WIPEOUT	Mantra MNT 1202 (RTM/D)	11	15
12	NICE GUY EDDIE	Indolent SLEEP 9130 (V)	12	11
13	TRIPPIN' ON BROKEN HEARTS	Moving Shadow SHADW 8003 (SRD)	13	16
14	3 MILES HIGH	Rhythm King DKAR 80020 (2RM/VP)	14	14
15	OH DEAR	Infectious INFECT 4102 (RTM/D)	15	12
16	I COME FROM ANOTHER PLANET...	Echo E8522 22 (V)	16	16
17	DON'T LOOK BACK IN ANGER.	Creation CRECSD 201 (RM/VP)	17	17
18	MACARENA	Pulse-8 CDICE 101 (PI)	18	18
19	CIGARETTES & ALCOHOL	Creation CRECSD 190 (RM/VP)	19	13
20	PICK UP THE PIECES	Old Skool Junkies: Styles De Mecanique CDDSM0 101 (Disc)	20	20

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	(WHAT'S THE STORY) MORNING...	Oasis	Creation CRECSD 189 (RM/VP)	
2	1577	Ash	Infectious INFECT 4002 (RTM/D)	
3	THE GIRL	Sleeper	Indolent SLEEP02 012 (V)	
4	DEFINITELY MAYBE	Oasis	Creation CRECSD 189 (RM/VP)	
5	SECOND SCHOOT IN THE INFANTS	Underworld	Junior Boy's Own JB004 (RTM/D)	
6	ODENIUS SCHEMEDIPIUS	Barry Adamson	Mute CDSTUMM 134 (RTM/D)	
7	CASANOVA	Divine Comedy	Setanta SETA 25 (V)	
8	PARANOID & SUNBURST	Skunk Anansie	One Little Indian TFLP 5850 (PI)	
9	PLAY AT GLASTONBURY	Banco De Gaia	Planet Dog BARRCK 021 (PI)	
10	PLAY GAMES	Dog Eat Dog	Readrunner RR 8082 (PI)	
11	EXPECTING TO FLY	Bluetones	Superior Quality BUCK 804 (CD)	
12	LOVEFUE	Lush	4AD CAD 89420 (RTM/D)	
13	FUZZY LOGIC	Super Furry Animals	Creation CRECSD 190 (RM/VP)	
14	THE COMPLETE	Stone Roses	Silverstone ORCSD 535 (PI)	
15	A NORMAL FAMILY	Box Fox	Melawi CD0 5895 (PI)	
16	WALTERS ROOM	Black Science Orchestra	Junior Boy's Own JB005 5 (RTM/D)	
17	STONE ROSES	Stone Roses	Stone Roses 134 (RTM/D)	
18	DURNOBASSWITHMEADMAN	Underworld	Junior Boy's Own JB004 1 (RTM/PI)	
19	STAKES IS HIGH	De La Soul	Tommy Boy TB02 1149 (RTM/PI)	
20	AT THE END OF THE CLICHE	Carl Cox	Ultimatum 069572 CDX (PI)	

ROCK

This	Last	Title	Artist	Label (distributor)
1	18 TILL I DIE	Bryan Adams	1	1
2	MTV UNPLUGGED	Alice In Chains	2	2
3	CARBAGE	Garbage	3	3
4	JILTY LUCRE LIVE	Six Pistols	4	4
5	THREE SNAKES AND ONE CHARM	Vertigo 3236 (E)	5	5
6	LOAD	Metallica	6	6
7	THESE DAYS	Bon Jovi	7	7
8	TO THE FAITHFUL DEPARTED	Cranberries	8	8
9	PLAY GAMES	Dog Eat Dog	9	9
10	SO FAR SO GOOD	Bryan Adams	10	10

This	Last	Title	Artist	Label (distributor)
11	REGULAR URBAN SURVIVORS	Terrorvision	11	11
12	DOWN ON THE UPSIDE	Sourdisorder	12	12
13	NEVER MIND THE BOLLOCKS	Sex Pistols	13	13
14	CROSS ROAD - THE BEST OF	Bon Jovi	14	14
15	THE SUN IS OFFEN OUT	Long Jaws	15	15
16	SLANG	De Lappard	16	16
17	NEVER MIND	Nirvana	17	17
18	EVIL EMPIRE	Rage Against The Machine	18	18
19	THE ULTIMATE EXPERIENCE	Jim Hendrix	19	19
20	DOOKIE	Green Day	20	20

CLASSICAL

This	Last	Title	Artist	Label (distributor)
1	PURE CLASSIC MOODS	Various	1	1
2	CLASSICAL MEDITATIONS	James Galway	2	2
3	BEST CLASSICAL ALBUM IN THE...	Various	3	3
4	HALL OF FAME	Michael Nyman	4	4
5	THE PIANO	Michael Nyman	5	5
6	DUETS & ARIAS	Roberto Alagna/Angela Gheorghiu	6	6
7	THE 3 TENORS IN CONCERT 1994	Carreras, Pavarotti, Domingo	7	7
8	100 POPULAR CLASSICS	Various	8	8
9	SONGS OF SANCTUARY	Adrianus	9	9
10	CLASSIC MOODS	Various	10	10

This	Last	Title	Artist	Label (distributor)
11	THE ULTIMATE GUITAR COLLECTION	Julian Bream	11	11
12	SOMMON THE HEROES	John Williams/Steven Page/Orchestra	12	12
13	HYPNANO IN RED	Lesley Garrett	13	13
14	BRITISH LIGHT MUSIC CLASSICS	New London Orchestra	14	14
15	CLASSICAL OPERA EXPERIENCE	Various	15	15
16	CLASSIC VIDEO	Various	16	16
17	BAJO EL CIELO ESPANOL	Plácido Domingo	17	17
18	THE CLASSIC EXPERIENCE	Various	18	18
19	ALBINOINI'S ADAGIOS	I Solisti Venedi/Scimone	19	19
20	PASSION	Jose Carreras	20	20

MID PRICE

This	Last	Title	Artist	Label (distributor)
1	PABLO HONEY	Radiohead	1	1
2	ELEGANT SLUMMING	M People	2	2
3	THE HUNCHBACK OF NOTRE DAME...	Various	3	3
4	BROTHERS IN ARMS	Dire Straits	4	4
5	BLUNTED ON REALITY	Fugues	5	5
6	TRACY CHAPMAN	Tracy Chapman	6	6
7	THE BLUES BROTHERS (OST)	Various	7	7
8	BADNACHAR AND DAVID SONGBOOK	Various	8	8
9	IN CONCERT	Carreras, Pavarotti, Domingo	9	9
10	NEW JERSEY	Bon Jovi	10	10

This	Last	Title	Artist	Label (distributor)
11	THE DOCK OF THE BAY	Ota Redding	11	11
12	GREATEST HITS	Bob Dylan	12	12
13	HOTEL CALIFORNIA	Eric Burdon	13	13
14	THE COLLECTION	The Krinks	14	14
15	APPETITE FOR DESTRUCTION	Guns N' Roses	15	15
16	SLEEPY WHEN WET	Bon Jovi	16	16
17	OCEAN COLOUR SCENE	Ocean Colour Scene	17	17
18	LIST FOR LIFE	Iggly Pop	18	18
19	NEVER MIND THE BOLLOCKS	Six Pistols	19	19
20	BLAZE OF GLORY	Jon Bon Jovi	20	20



THE PINNACLE NETWORK SELECTA



THE LISTENING STATION ACROSS THE NATION

SCOTLAND ABERDEEN - 1 UP, DUMFRIES - BARNSTORM RECORDS. EDINBURGH - AVALANCHE. GLASGOW - MISSING. DUNDEE - CODA. PERTH - GOLDRUSH. STIRLING - FOPP. **NORTH ALTRINCHAM** - OMEGA MUSIC. BARNLEY - CASA DISCO. BISHOP AUCKLAND - IN SOUNDS. BOLTON - 4-RECORDS. BURY - VIBE. **BURTON** - BEAT ROUTE. CREWE - OMEGA MUSIC. DONCASTER - TRACK. **BATESHEAD** - SOLID SOUNDS. HALIFAX - BRADLEYS, GROOVE. HARTLEPOOL - SOLID SOUNDS. **HIDDERSFIELD** - BADLANDS. HULL - OFF BEAT, SYDNEY. SCARBOROUGH - KEIGHLEY - MIX. LANCASTER - FAR EAR RECORDS. LEEDS - CRASH (HEADROW). LINCOLN - RADIO CITY. **SOUND SOUNDS** LIVERPOOL - PROBE (SLATER ST). MACCLESFIELD - MARGIN MUSIC, OMEGA MUSIC. **MANCHESTER** - PICCADILLY, POWER CUTS. MIDDLESBROUGH - A FEARNLEY. NEWARK - 4-K RECORDS. NEWCASTLE - HITSVILLE, J G WINDOWS. NORTHWICH - OMEGA MUSIC. ORMSKIRK - QUIRKS. PONTEFRAC T - ROCOLA. PRESTON ACTION. SCUNTHORPE - RECORD VILLAGE. SHEFFIELD - HILLSBOROUGH RECORDS, RECORD COLLECTOR, WARP SHOP. SKIPTON - MIX MUSIC. **SUNDERLAND** - SOLID SOUNDS. SUTTON IN ASHFIELD - DISKITS. WIGAN - ALANS. WREXHAM - PHASE ONE. YORK - DEPTHCHARGE, TRACK. **WALES & WEST / MIDLANDS & EAST** ABERYSTWYTH - ANDYS. AYLESBURY - OVEN READY. BANBURY - RECORD SAVINGS. BIRMINGHAM - HIGHWAY 61, PLASTIC FACTORY, SWORDFISH. CARDIFF - SPILLERS. CHELTENHAM - BADLANDS. CHESHAM - TRACK. COVENTRY - SPINADISC. HANLEY - MIKE LLOYD. HIGH WYCOMBE - SCORPION. HINCKLEY - WHAT RECORDS. LEICESTER - ROCK A BOOM. LLANDUDNO - KAVERN. LOUGHBOROUGH - LEFT LEGGED. PINEAPPLE. MALVERN - COUNTERPOINT. NEWPORT - DIVERSE. NORTHAMPTON - SPINADISC. NORWICH - LIZARD. SOUNDCLASH. NOTTINGHAM - ARCADE. READING - GREEN RIVER. RHYL - KAVERN. SWANSEA - MUSIQUARIUM. WISBECH - THE RECORD STORE. WOLVERHAMPTON - MIKE LLOYD. WORCESTER - MAGPIE RECORDS. **SOUTH EAST CAMBERLEY** - ROCK BOX. CAMBRIDGE - PARROT. CANTERBURY - PARROT. CHINGFORD - TURNTABLE. COLCHESTER - TIME RECORDS. CROYDON - 101. EASTBOURNE - POWERPLAY. HARLESTON - REVOLUTION. HORLEY - PULSE. IPSWICH - REX RECORDS. KINGSTON - RECORD SHOP. LEIGH ON SEA - FIVES. LETCHWORTH - DAVID'S MUSIC. LEWES - OCTAVE. LONDON W1 - UFO. LONDON WC2 - GOING FOR A SONG. LONDON EC1 - BARRY PAUL. MAIDSTONE - RICHARDS. MALDON - BEEBEES. SHOREHAM BY SEA - ATOMIC SOUNDS. **SOUTH WOODHAM FERRERS** - BEEBEES. SUTTON - HOT ROCKS. TUNBRIDGE WELLS - LONGPLAYER. WICKFORD - ADRIANS. **SOUTH WEST** BARNSTAPLE - SOUND 'N' VISION. BATH - REPLAY. BOURNEMOUTH - VIBE. BRISTOL - REPLAY, EXETER - BINARY STAR. SOLO MUSIC. PLYMOUTH - RIVAL. TAUNTON - SOUND 'N' VISION. **SOUNDCHECK**. TRURO - SOLO MUSIC. YEovil - ACORN. ISLE OF WIGHT - HAPPY DAZE.

INSTORE AUGUST 1996

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THE PINNACLE NETWORK

This month witnesses the launch of a major innovation for the UK music industry's independent retail sector — the Pinnacle Network Selecta listening posts.

An initiative from Pinnacle to tie in with the indie stores which make up The Pinnacle Network, the listening posts have been designed to showcase a range of new releases, and feature the exclusive upfront Pinnacle sampler of up to 20 new tracks by cutting-edge and emerging acts.

Designed and supplied by specialist retail service company Lift as part of its Hit series, the Selecta posts are currently being installed in 115 shops around the country, from London's Going For A Song to Birmingham's Swordfish, and from Cardiff's Spillers to Glasgow's Missing.

"The aim is to help strengthen the competitive edge of the independent sector," explains Pinnacle managing director Tony Powell. "These listening posts give an extra edge to The Pinnacle Network's shops. At the same time they provide crucial exposure for artists signed to independent labels."

The project has been developed by marketing manager Simon Holland, in close consultation with Tony Powell, and sales director Chris Maskery. Powell points out that the monthly Pinnacle sampler is given pride of place on each post — it automatically plays when a consumer starts listening at the Selecta stand.

"By leading off with the sampler, the posts are an excellent shop window for the wealth of new talent represented by Pinnacle-distributed labels," says Powell, who cites tracks on the August sampler

such as Monkey Suit by Starfish-signed indie act Delicatessen and Trigger Hippie by China Records' hotly tipped trio Morcheeba.

"The key is providing accessibility for the consumer. It's all about bringing new material to new ears," adds Maskery. "There are a lot of bands who receive good reviews but very little radio play, and we know that consumers are unlikely to take the chance on the strength of a review in the music press, until they have heard the music.

"An act like Sebadoh, on Domino Records, is at a certain stage in their career. They have had a Top 40 album, but need additional exposure to lift them to the next stage. Baby Fox (on Malawi) are in a similar position — they have received fantastic reviews but have yet to achieve visibility to match the acclaim. The listening posts will help these and many other artists."

The posts also help Pinnacle reinforce the marketing drive behind The Pinnacle Network, whose stores represent a powerful force in the retail sector. "We wanted to ensure that The Pinnacle Network becomes more visible to consumers in stores," adds Maskery. "We considered the range of options — display boards, counter boxes and carrier bags are fine but nothing beats a listening post. Here is an attractive, user-friendly device which allows shoppers to browse, listen to music and read about it at the same time."

Pinnacle launched its search for a truly effective point-of-sale device on the basis that the 100-plus labels that it distributes benefit from the undoubted power of below-the-line activity. Powell says he started investigating ways of improving Pinnacle's in-store branding when he joined the company from MCA in 1993. "I looked at how a fantastic amount of money can be spent at retail on easily disposable merchandising such as counter browsers and other point-of-sale material," he says.

"To keep generating this stuff week in, week out becomes incredibly costly and there is no guarantee that the message is being taken on by consumers. Attracted by a promotional supplement in Music Week, we worked out what we wanted with Lift managing director Robert Walker and his staff. We came up with a product that is permanent, classy and will stand the test of time."

Revealing that the distributor has ploughed £250,000-plus into the project, Powell says that the Lift listening posts — called the Hit 5 system after the number of CDs included — also offers ease of use, reliability and versatility. "Our unique



TONY POWELL

feature is that it leads off with the sampler. The discs themselves are also highly visible," Powell continues. "In addition there is extra space for sleeve notes on the sampler, so that interested shoppers can take them away and read about the music that is on offer on that particular CD."

He also reports that the response from retailers has been very encouraging. "Anything that the retailer sees as adding value to their stores has to be good," adds Powell, and his sentiment is echoed by Dep at Missing in Glasgow. "We're installing two — one each in our West End and city centre stores," he says. "This will really be of interest to our customers."

Pinnacle field sales manager Pete Waugh confirms this. "We've really had a terrific response, mainly because retailers are keen on getting the right product onto the post at the right time. We make sure that it features up-and-coming artists upfront of the release date," he says. "Of course there are acts who have already broken through, like Skunk Anansie or The Levellers, and they feature alongside your Sebadohs or Delicatessens."

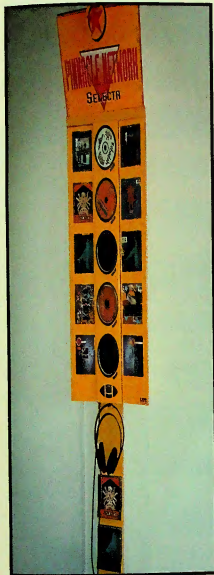
Meanwhile, Simon Holland stresses that the Selecta posts forge links with consumers and help break down the perception of Pinnacle as just a distributor. "This is in line with other initiatives that Pinnacle has started under The Network banner, such as composite ads, the monthly PIN magazine and Upfront CD sampler," he says.

"It's also a great deal for consumers because there



SIMON HOLLAND

TWORK SELECTA



lauded by labels

Andrew Winters, head of A&R at Ultimate Records:

"Anything that gets people listening to our music has got to be a good thing, especially at this exciting time for British music. The Pinnacle initiative is something we welcome and which can only strengthen the role of the indie stores."

Mark Palmer, general manager at Roadrunner:

"It will be a huge benefit for a label like us which has a reputation for developing acts through indie stores. Pinnacle came to us when they first had the idea and asked if we would support it. It is definitely a worthwhile project. There is no doubt that Pinnacle has become



increasingly aggressive in its marketing to retail in recent years. Our act Baby Fox will feature on the first Selecta package to go out, which is great."

is so much product which can be missed in the new release frenzy. Now they have a chance to check all manner of music free of charge.

"For our labels, it means genuine co-operation with the indie sector. It shows the depth and range of the artist roster and underlines our commitment to helping them break new talent, while still representing the big names."

The Pinnacle sampler has been developed over the past two years with regular releases which have featured acts from Bjork to Sepultura to Carl Cox. Titles are chosen by Pinnacle's label managers and the CDs reflect the range of Pinnacle's labels.

Holland sees the accessibility to such product allowed by the listening posts as the most

positive aspect of the project.

"The independent music scene is all about connecting in some way to the grass roots," he says. "The Pinnacle Network Selecta has enabled us to bridge the gap between independently produced music and the consumers interested in buying it."

The fact that listening posts are now an essential aid in creating higher sell-through for retailers means that everyone — shops, labels, consumers and artists — stands to benefit from the tide of Selecta sweeping across the country.



ready for lift-off

Listening posts such as the Pinnacle Network Selecta can increase turnover by as much as 400%, claims Robert Walker, managing director of Bucks-based manufacturer Lift.

"Our research and development department has thoroughly tested the systems we have previously provided for other companies," he says. "Using methods such as discreet video footage and monitoring consumer habits, we have found that shops with listening posts report sales increase of up to four times the level before the post was installed. Ask any retailer who has had one of these posts and they will tell you that these systems are a proven aid to sales."

Walker says that such turnover boosts can be attributed to a single factor: accessibility. "That is the key which turns up sales," Walker adds.

"But we have to ensure that reliability and back up services are in place before such success can be achieved."

The Pinnacle Network Selecta also have to straddle musical tastes in order to appeal to the widest possible sample of consumers. "There are two areas to consider," Walker says.

"First, the fanbase. This means that we have to supply fans of particular artists with access to the latest product as early as possible. Secondly, more mainstream tastes have to be catered for. This is to ensure that consumers who may have heard about a title are granted the chance to hear it for themselves and decide."

He describes The Network stores as "the ideal platform for listening posts", but says there were key areas which the Pinnacle team wanted

addressed. "Since Pinnacle requested that their sampler disc be the CD which kicks off each listen, there were technical issues to overcome.

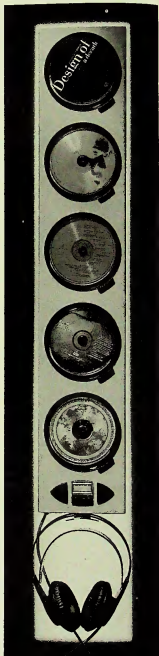
"With a little bit of R&D we were able to build in that request, and make it unique for this system — in other posts the upper disc starts off each listening session, whereas on this one, it is the lower disc, because it is closer to the controls and headphones."

For its part Lift provides a full support service to deal with any problems which may arise, contactable via a telephone hotline. "We have a 48-hour target to overcome any difficulty which the retailer may be experiencing," says Walker, who stresses that the reliability of the company's Hit series reduces the potential for problems considerably.



THE VISIBLE REVOLUTION

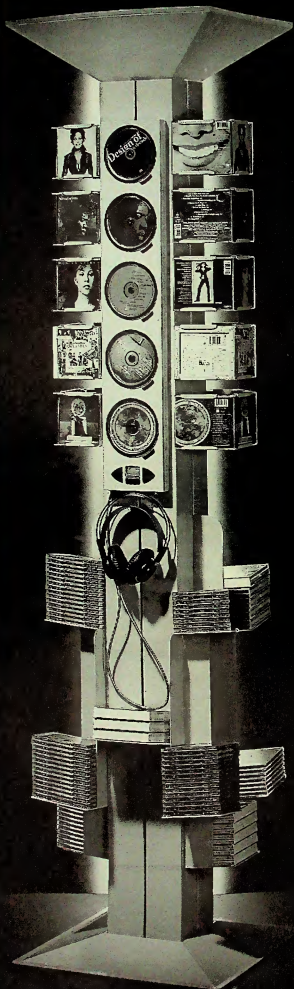
MUSIC TO SEE AND HEAR ... LIFT HAVE CREATED THE WORLD'S MOST INNOVATIVE LISTENING STATIONS FEATURING VISIBLY ROTATING DISCS. THE UNIQUE HIT SERIES IS IRRESISTIBLE, CREATING THE LINK BETWEEN MUSIC MAKER AND MUSIC LOVER. NOW MORE THAN EVER, LISTENING MEANS BUYING. SLEEK AND VERSATILE, HIT 1 AND HIT 5 CAN BE MOUNTED ALMOST ANYWHERE. ASK ABOUT TOTEM; SIDE PANELS AND STACK SHELVES FOR MAXIMUM IMPACT IN THE MINIMUM OF SPACE. GET HIT SERIES IN YOUR STORE AND BECOME PART OF THE REVOLUTION.



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AD FOCUS

THE MARKET

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BEDHEAD Beheaded	Rough Trade/ One Little Indian	August 19	TV	The release will be promoted with advertising in <i>NME</i> and <i>Melody Maker</i> .
BONE THUGS-N-HARMONY E1999 Eternal	Epic	August 19	TV, Radio	The album's re-release will be supported by radio coverage, including Kiss, and press ads in <i>NME</i> , <i>Melody Maker</i> , <i>Echoes</i> and <i>Tru</i> . There will be a broadcast of the live video on Channel Four, and national radio ads. Extensive press advertising will be backed by a nationwide poster campaign.
LEVELLERS Best Live	China	August 19	TV, Radio, Press, Posters	
CLIFF RICHARD At The Movies - 1959-1974	EMI	August 12	TV, Radio	There will be ads in <i>Q</i> , <i>Mojo</i> , <i>Premier</i> , <i>Empire</i> , <i>Record Collector</i> and the national press. Tower is running window displays.
NWA Greatest Hits	Virgin	August 19	TV, Radio	Ads will run in <i>NME</i> , <i>Echoes</i> , <i>Dazed And Confused</i> , <i>HipHop Connection</i> and <i>Blues And Soul</i> .
SEBADOH Hammy	Domino	August 19	TV, Radio	There will be advertising in <i>Melody Maker</i> , <i>NME</i> and <i>Mojo</i> . The album is an <i>Our Price</i> recommended release.
SADAT X Wild Cowboys	RCA	August 12	TV, Radio	The album will be press advertised in <i>Echoes</i> , <i>Down Low</i> , <i>HipHop Connection</i> and <i>Tru</i> .
SNEAKERPIMPS Becoming X	Clean Up/One Little Indian	August 19	TV, Radio, Press	The album will feature on MTV. Press ads will run in <i>Time Out</i> , <i>City Life</i> , <i>The Face</i> , <i>JD</i> , <i>Melody Maker</i> and <i>NME</i> . There will be a poster campaign and the album is an <i>Our Price</i> recommended release.
LEWIS TAYLOR Lewis Taylor	Island	August 12	TV, Radio	This debut album, which has already featured on Kiss FM, will be advertised in <i>Blues And Soul</i> , <i>Mojo</i> , <i>Echoes</i> and <i>Jaziz</i> .
WHITE ZOMBIE Supernasy Swingin' Sounds	MCA	August 19	TV, Radio	There will be press advertising in <i>Melody Maker</i> , <i>NME</i> and <i>Kerrang</i> . A database mail-out will be sent to firms.
THE WHO My Generation - Very Best Of ...	Polydor	August 12	TV, Radio, Press, Posters	The release will be TV-advertised on Channel Four and VH-1 and there will be radio ads on Capital. Press ads will run in <i>Time Out</i> , <i>Mojo</i> and <i>Q</i> . There will be late-night advertising on Channel Four with radio ads on Kiss, Galaxy, Choice and Clyde. Press coverage includes <i>Loaded</i> , <i>The Face</i> , <i>Muzik</i> , <i>Skyand MixMag</i> .
VARIOUS Abduction	Solidstate	August 19	TV, Radio, Press	National Channel Four and regional ITV advertising will promote this release. Radio ads will run on specialist UK dance shows and there will be ads in the teen press. In-store displays will run with selected retailers.
VARIOUS The Best Dance Album In The World... Ever Part 5	Virgin	out now	TV, Radio, Press, Posters	Regional advertising on ITV and Channel Four will support this release. Radio ads will run on Jazz FM and there will be press ads in <i>Q</i> , <i>New Statesman</i> and <i>Time Out</i> .
VARIOUS The Best Jazz Album Ever	Virgin	out now	TV, Radio, Press, Posters	Advertising will run in the specialist music press to support this release.
VARIOUS Bottom Line Vol 2	Nectar	out now	TV, Radio	TV ads will run on MTV and late-night terrestrial. There will be press advertising in <i>DJ</i> , <i>Herb Garden</i> , <i>NME</i> and <i>Melody Maker</i> .
VARIOUS Distance To Goa 4	Distance	August 19	TV, Radio	Regional Channel Four and ITV advertising will run for three weeks and be backed with radio ads on Virgin, Heart, Capital, Clyde and Forth.
VARIOUS Drive Time 4	Dino	August 12	TV, Radio, Press, Posters	There will be a London Underground and Adshel poster campaign. The release will be promoted with press advertisements in <i>Music Week</i> and <i>Q</i> .
VARIOUS Earth France	Cooltempo	August 12	TV, Radio	There will be national Channel Four and satellite advertising and press ads in <i>Six</i> , <i>FHM</i> , <i>Vox</i> , <i>Select</i> , <i>Q</i> , <i>The Face</i> , <i>NME</i> and <i>Melody Maker</i> .
VARIOUS Evening Session Priority Tunes	Virgin	out now	TV, Radio, Press, Posters	Emphasis will be on TV with national advertising on ITV and Channel Four. Radio ads will include Capital, Atlantic and the Network Chart Show.
VARIOUS Fresh Hits 96	Sony/Global TV/ warner. esp	August 19	TV, Radio, Press, Posters	The release is album of the week at Woolworths and John Menzies. Ads will run in <i>Muzik</i> , <i>Jockey Slut</i> , <i>Wax</i> and <i>DJ</i> to support this release.
VARIOUS Goa Trance 4	Rumour Records	August 12	TV, Radio	This compilation will be advertised in <i>The Face</i> , <i>NME</i> and <i>Select</i> .
VARIOUS Heavenly Records/ Deconstruction	Heavenly Records/ Deconstruction	August 12	TV, Radio	There will also be a mail-out to the Deconstruction database.
VARIOUS High In A Basement	Heavenly	out now	TV, Radio	This DJ mix album featuring Jon Carter - aka Monkey Mafia - will be advertised in <i>NME</i> , <i>MixMag</i> , <i>The Face</i> and <i>Muzik</i> . The album will also be tagged on street posters for the new Monkey Mafia single.
VARIOUS Live At The Social 2	Heavenly	out now	TV, Radio	National Channel Four and regional ITV advertising will run for a minimum of two weeks. There will be radio ads on Country 103.5, where the release is album of the week.
VARIOUS No 1 Country Album	PolyGram TV	out now	TV, Radio, Press, Posters	The release will be advertised in <i>Time Out</i> , <i>NME</i> , <i>Record Mirror</i> , <i>DJ Wire</i> and <i>Touch</i> . There is a poster campaign and database mail-out. The album is a recommended choice at <i>Our Price</i> .
VARIOUS The Rebirth Of Cool 6	Island	August 19	TV, Radio	This album is being re-released to tie in with the video of the same name. Both products will be jointly advertised in <i>Q</i> and <i>Mojo</i> .
VARIOUS A Tribute To Stevie Ray Vaughan	Epic	August 12	TV, Radio	

CAMPAIGNS OF THE WEEK

ARTIST



THE LEVELLERS - BEST LIVE: HEADLIGHTS, WHITE LINES, BLACK TAR RIVERS
 Record label: China
 Media agency: Sold Out
 Media executive: Adrian Francis
 Product manager: Jonathan Bunney
 Creative concept: Jonathan Bunney
 With two gold and one platinum album already under The Levellers' belts,

China has high expectations for sales of this album. Channel Four will broadcast a 52-minute edit of the accompanying live video and there will be a national radio advertising campaign. Full page ads will appear in the music press with coverage in *The Sun*, *Daily Mirror*, *The Independent*, *The Guardian* and *The Times*. There will be a national billboard poster campaign and a mail-out to the 75,000 strong fan club. The band will be touring in September and making in-store appearances during the week of release.

COMPILATION

VARIOUS - FRESH HITS 96

Record label: Sony/Global TV/
warner. esp

Media agency: MCS

Media executives: David Lamey and
Darren Paterson

Product managers: Lisa Buckler (Sony)
and Matthew Stanford (Global TV)

Creative Concept: Kit Buckler, Nic
Moran and Martin Craig

This album follows the Sony/Global TV/warner. esp New Hits 96 album, which was number one for nine weeks. The compilation, featuring Fugees, Louise, Lush and Underworld, will be TV-advertised nationally on ITV, Channel Four and GMTV. Ads will run on Capital, Atlantic 252 and the Network Chart Show. The release is album of the week at Woolworths and John Menzies and there will be in-store displays at Asda, Tesco, *Our Price*, HMV, WH Smith and MVC. A poster campaign will run on London Underground sites.



AD FOCUS

CAMPAIGNS OF THE WEEK

LOUD AND PROUD

The rock music fraternity is preparing for the annual heads-down, no-nonsense Donington Festival and a slew of big-name releases from the likes of Iron Maiden, ZZ Top, REM

and Presidents Of The United States Of America. It's an exciting time for the genre, which is achieving increased crossover success and uncovering an increasingly wide range of new acts from around the world.

Music Week reports on the changing face of rock music in the mid-Nineties, where outrageous, over-the-top veterans such as Ozzy Osbourne and Kiss are rubbing shoulders with streetwise, lower-key newcomers such as Korn and 3 Colours Red, appealing to a mixture of die-hard fans and new converts.

ROCK'S NEW ORDER

IN THE PAST DECADE, SOFTLY-PERMED TRESSES HAVE BEEN REPLACED BY BRUTAL CROPS, SKINTIGHT SPANDEX TROUSERS BY SAWN-OFF SHORTS AND HIGH-HEELED COWBOY BOOTS BY TRAINERS. VAL POTTER REPORTS ON THE ROCK REVOLUTION

In the late Eighties, Seattle label SubPop began releasing early recordings by the likes of Green River (two members of which later formed Pearl Jam), Soundgarden and Nirvana. They wore everyday clothes, wrote songs about everyday concerns and suddenly made their predecessors look horribly dated. The revamp of rock had begun.

"Grunge took the shift away from overblown, excessive Eighties hairspray bands to a darker, more 'real' music that kids could relate to on a day-to-day level," says *Metal Hammer* editor Robyn Dwyer. "These people wore flannel shirts and cut-off jeans and looked like them, whereas the LA scene, with swimming pools and lots of money, was just a fantasy."

Suddenly, bands had something more to sing about than sex, drugs and rock'n'roll, opening the door for the advent of politically and socially aware acts such as Rage Against The Machine (Epic) and Skunk Anansie (One Little Indian). Their artfulness meant that, despite their heavy guitar riffs, they avoided being dumped in the "metal" bin by the weekly press, enabling them to bridge the previously almost impenetrable divide between metal and indie magazines.

At the same time, artists like Dog Eat Dog (Roadrunner) and Dug War (Earache) began to break down the barriers between different genres of music, giving rock music greater credibility and widespread appeal by mixing it with hip hop and rap. And, while brutal bands like Sepultura (Roadrunner) and Pantera (East West) proved popular at the heavier end of the genre, artists like Bon Jovi and Def Leppard (both Mercury), previously dubbed "heavy metal", achieved enormous mainstream success.

Added to which, the advent of Britpop and the success of artists such as Oasis and Blur has revived an interest in guitar-driven bands and in good songwriting, with bands like Ash (Infectious), The Wildhearts (Bands) and Terrorvision (Total



PARADISE LOST: ACHIEVING SUCCESS THROUGHOUT EUROPE FOR MUSIC FOR NATIONS

Vegas/EMI), releasing catchy singles which nevertheless left their rock credentials intact, while American pop-punk groups like Green Day and Presidents Of The USA have also infiltrated the British mainstream charts.

The rich diversity of rock music now available has been reflected in a shift in direction of the UK's metal magazines. *Metal Hammer's* editorial criteria is "heavy, guitar-based music", while *Kerrang!'s* editor Phil Alexander says, "Year zero for our readers was arguably not Appetite For Destruction by Guns N'Roses, and certainly wasn't Iron Maiden's Number Of

The Beast, but was more likely to be Metallica's "black" album and Nirvana's Nevermind. If you take that as the reference point, the picture you are painting of the *Kerrang!'s* readership is entirely different from the traditional heavy metal fan."

An indication of how times have changed is that when Earache recently released a compilation of hard gabra techno called *Industrial Strength*, it placed an ad in *Kerrang!'s*. "The whole idea of the Earache label is to encompass all these different styles," says managing director Digby Anderson. "One thing they have in common is a certain

attitude. If they're on Earache, people know they're going to get something uncompromising."

One consequence of this change in direction is that many "old school" heavy metal artists find themselves excluded from the magazines that were founded on the genre. Nevertheless, although traditional metal may be unfashionable at home, UK labels are still finding healthy sales for it abroad, in America, Germany and Japan.

Revolver Records' Paul Birch says, "The licenses are a little wary of bands at the cutting edge. They are looking to satisfy their consumer demand and the

demand is overwhelmingly for traditional forms of rock."

The broadening of the rock genre and corresponding widening of its audience has been welcomed by record companies, but it has presented them with the challenge of how best to market and promote rock music.

Music For Nations' Martin Hooker cites Paradise Lost as a band whose European success has largely been based on the fact that they have evolved from album to album. He says, "Record buyers are much more sophisticated than they used to be. You can't just rehash the last album with a different title. You must be >



3 COLOURS RED: CREATION'S CROSSOVER BAND

DEVLIN RETURNS TO HIS INDIE ROOTS

By becoming managing director of Roadrunner Records in the UK, Jimmy Devlin is revisiting his roots.

At the outset of his career, he worked for Bruce Findlay's Zoom label in Scotland and is delighted to return to the hands-on set-up of an independent label. "Roadrunner has always had a committed attitude towards breaking bands and that's great," he says.

The international label, which has offices

around the world, including Brazil, Japan and Australia, has a wide-ranging roster.

"For some reason, people have always put rock at one end, dance at the other and everything else in the middle," Devlin says. "I see it as more of a horseshoe. What we've got is very extreme hardcore rock artists and very extreme hardcore techno dance artists and, because it's a horseshoe, they're actually a lot closer."

Apart from its licensed labels, Roadrunner's biggest artists include brutally heavy bands like Sepultura and Machine Head, crossover act Dog Eat Dog and hotly-tipped goth rockers Type O Negative, but these are all American signings. Devlin is hoping that recent UK signings - Baby Fox, Bennet, jazz combo The Blisters, hardcore band Above All and Craig McLachlan - will generate some homegrown success.

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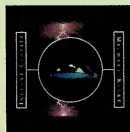


HELLOWEEN

HIGH LIVE
 RAW DD/DC/DV 116*

OUT 30TH SEPTEMBER ON
 DOUBLE CD
 DOUBLE CASSETTE
 LIMITED EDITION DOUBLE VINYL.

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 5026389411814



MICHAEL KISKE

INSTANT CLARITY
 RAW CD 1112

OUT 2ND SEPTEMBER ON
 CD.

5026389411225



SKUNKWORKS

SKUNKWORKS
 RAW CD/MC/LP 106

OUT NOW ON
 CD
 CASSETTE
 DOUBLE VINYL.

5026389410624
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ALMIGHTY

JUST ADD LIFE
 RAW CD 118
 FEATURING BONUS LIVE CD "JUST ADD LIVE"

OUT NOW ON
 CD.

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HELLOWEEN

THE TIME OF THE OATH
 RAW CD/MC 109

OUT NOW
 CD
 CASSETTE.

5026389410921
 5026389410943



PSYCHO MOTEL

STATE OF MIND
 RAW CD 108

OUT NOW ON
 CD.

5026389410822

DONINGTON OFFERS TICKET TO DIVERSITY

This year's Castle Donington festival provides the most high profile example of rock's melting musical boundaries, writes Nick Ford.

All four members of the original Kiss line-up are co-headlining the event in full make-up – the first time they have appeared in the UK as their cartoon alter-egos since 1981. But interest has also been raised by the decision to cover all the genre's bases.

The main stage will feature co-headliner Ozzy Osbourne, US crossover metal/rappers Dog Eat Dog and Sepultura, the thrashers who draw on South American tribal music. Meanwhile, the second stage, organised by *Kerrang!*, features seven developing acts, such as Korn, Type O Negative and 3 Colours Red.

Donington's organiser Maurice Jones, of promoter MCP, claims the festival's importance lies in its role as the only significant live showcase for rock music. "With the lack of general media interest, it's very difficult to promote the event," he says. "But there's a huge latent market out there. Unfortunately, many of the record companies have sat back and taken the easy route. You must work to create markets."

Mercury product manager Paola Armani adds, "It's the only dedicated heavy rock festival in the UK and everyone in the hard rock scene looks forward to it, no matter who's playing."

Despite the festival's reflection of the changing face of rock, Jones' priority remains getting headlines capable of pulling in a large audience.

"Kiss are doing phenomenal business in the US, and Ozzy is real quality," says Jones. "He's what I call a catalyst artist. When the lights go up, the crowd take off with him."

Ozzy Osbourne's manager (and wife) Sharon



Osbourne argues that Donington has increased its relevance by avoiding musical trends. "Music is for everybody and encompasses all styles, not just what's trendy at any one moment," she says. "That's why Ozzy has been successful for so

long: if you're flavour of the month, there's only one way you can go – down. Ozzy's albums consistently sell 2m copies worldwide and he still plays in front of 10,000-20,000 people in the US."

Mercury's Armani says that the second stage helps draw a different audience, a factor which will help Kiss. "Although Kiss have a huge number of die-hard fans, their UK record sales are not huge," she says. "There will be people who come to Donington to see bands on the *Kerrang!* stage who will stay on for Kiss and love the show."

Describing Donington as "the Wimbledon of rock" *Kerrang!* editor Phil Alexander points out, "Every superstar rock act has appeared there and its international reputation is massive."

The line-up on the *Kerrang!* stage was voted for by the magazine's readership. "When we counted the votes, one band really stood out – Korn," says Alexander. "They weren't on the bill when it was first announced, because they were in LA cutting the follow-up to their million-selling debut album, but they've changed their plans and will now close the second stage."

3 Colours Red, who also play the *Kerrang!* stage, were signed to Creation recently. The label's head of press Andy Saunders says, "Donington's a perfect showcase for 3 Colours Red's hard-edged rock and roll. They recently played the Phoenix festival; it's great that their music will appeal to a melodic pop-rock audience as well as to Donington's heads-down rock and roll crowd."

seen to be getting better and more adventurous."

Currently preparing for the release of Thunder's album, The Thrill Of It All, Castle Communications' group label manager Steve McTaggart says, "Retailers are getting pretty sick of rock albums that have got no shelf-life, so the whole plot on Thunder will last about eight months."

"The band will tour, we'll pull singles off the album and we'll keep promoting it so retailers can order the quantity knowing they will get their initial burst of sales so it will chart, but also that it will keep on selling."

East West head of rock Dante Bonuto believes record companies can still offer promotional assistance at a grassroots level to help a young group build their fanbase. "There are a lot more interesting things you can do than just ads or fly posters," he says. "You can allow people access to music at an early stage and encourage them to start forming groups, as well as encouraging groups to start a mailing list themselves or go on the internet. The more bands do for themselves, the better."

However, Sony's vice president of communications Gary Farrow bemoans the fact that media outlets for rock acts are shrinking. The Radio One Rock Show and TV's Noisy Mothers are no longer on the air and the number of specialist magazines and IRL specialist shows is diminishing.

"The many rock clubs up and down the UK, which are packed every Friday and Saturday night prove that there are thousands of

people in this country who love

loud, aggressive music," he says. But, conversely, opportunities for promoting crossover acts are expanding. The band 3 Colours Red have recently signed to Creation, despite the fact that they have been largely championed by the metal press. Nevertheless, one disadvantage of winning the crossover audience is that it does not have the traditional loyalty of a rock fanbase.

Mark Palmer, general manager of Roadrunner Records, who enjoyed European success with Dog Eat Dog's *No Fronts* single last year, says, "The fanbase is more shaky when you start crossing over, because those people are not totally committed, so you can't just put out a record and expect to sell to those people again. You've got to convince them to go out and buy it again." EMI's UK president and CEO Jean-François Ceccillon agrees, "You move from being band-driven to being song-driven when you move from metal to mainstream. The early audience will always be there, because they're very loyal, but the new guys must be convinced every time around."

But despite its problems, record labels agree that the increase of the crossover in rock music, which looks likely to continue to the point that conventional musical categorisation may eventually become obsolete, can only have a beneficial effect on the genre. Especially if it continues to offer something fresh and exciting to each successive generation of rock fans.

DIGIPACK CD (D01)

CRY DIGNITY
STRIKE IT (Nine to Six mix)*
CRY DIGNITY (Acoustic)*
PROBLEM*

REGULAR CD (C02)

CRY DIGNITY
WORD ASSOCIATION*
CRY DUBNATY*
THE SHOW*

LIMITED EDITION
NUMBERED 7 INCH

CRY DIGNITY
GLOVER'S WEIRD*

CRY DIGNITY
THE NEW SINGLE
"WRONG SIDE OF BEAUTIFUL"

Acoustic Tour Dates (All shows free except*) Monday 12 August - HMV Cheltenham (4pm), Tuesday 13 August - HMV Swansea (3pm), Wednesday 14 August - HMV Bristol (4.30pm), Thursday 15 August - HMV Southampton (1pm), HMV Portsmouth (4.30pm), Friday 16 August - HMV Birmingham (4pm), Tuesday 20 August - Borderline Cafe, London (1pm), Splash Club, London* (Evening)

Essex

Distributed by Vital
http://www.covecho.com

WHAT'S HOT IN ROCK — THE MW GUIDE TO THE KEY AUTUMN RELEASES

September 2:
SATOUKI Family (Epic 484428 4/2). The second album from this Seattle-based quartet, co-produced by Matt Wallace and Pearl Jam's Stone Gossard.

THUNDER: The Thrill Of It All (B. Lucky Music/Raw Power RAWCD115). The fifth album from the popular London-based blues rockers.

TYPE O NEGATIVE: October Rust (Roadrunner RR8874). Follow-up to US and certified *Bloody Kisses*.

DUB WAR: Wrong Side Of Beautiful (Earache MOSH159). Second album from the critically-acclaimed rap-rock crossover band.

CORROSION OF CONFORMITY: Washout (Columbia 485231 4/2). Opening act on Metallica's autumn European tour.

THE BLOOD DIVINE: Awaken (Peaceville/Music For Nations CDVILE 62). Doom metal with strong Eastern influences.

FAITH NO MORE: We Care A Lot (London 82805 1/24). Reissue of the band's first album, featuring original vocalist Chuck Mosely.

HEAVY STEREO: Deja Voodoo (Creation CRECD 115 50/7566911853). Debut album from a band who will be touring the UK extensively this autumn.

WITCHFINDER GENERAL: Death Penalty (Heavy Metal Records HMCD18). Reissue of the band's best known album.

September 3:
REM: New Adventures In Hi-Fi (WEA 5362403212). Fourteen new songs written by REM and produced by the band with Scott Litt.

ZZ TOP: Rhythmism (RCA 74321 39466 2/4). A return to the band's bluesy pre-Eliminator days.

ORIGINAL SOUNDTRACK: Escape From LA (Lava/Atlantic 7567927142). Compilation featuring White Zombie, Stabbing Westward, Ministry, Tool and CIV, among others.

September 16:
SOCIAL DISTORTION: White Light, White Heat, White Trash (Epic 484374 4/2). The first album in four years from this Orange County-based four-piece.

STEVE VAI: Fire Garden (Epic 485062 4/2). Features 17 original tracks from this Grammy Award-winning guitarist, including the 12:40 minute, four-part *Fire Garden Suite*.

LOST SOULS: Close Your Eyes And It Won't Hurt (Roadrunner RR8883). First UK release from this Swedish industrial band.

FRANCIS ROSSI: King Of The Doghouse (Virgin CDV2089). The Quo man's first solo album, co-written with Tony McAnaney.

CARCASS: Wake Up And Smell The Carcass (Earache MOSH161). Compilation of material from the now defunct Carcass, including previously unreleased tracks.

WARRIOR SOUL: Fucker (Music For Nations CDMFN 204). The final album from the New York acid punk rockers.

September 23:
SOLUTION AD: Happily Ever After (Tap/Atlantic 756792082). Debut from a new Boston-based band.

LODESTAR: Lodestar (Ultimate TOPCD048). Debut from a new



IRON MAIDEN — BEST OF THE BEAST (EMI cat no tbc). The band's first compilation album, released to celebrate their 20th anniversary, is out on September 16. The limited-edition 29-track CD, mounted in a 60-page hard backed book and enclosed in a slip case, will include rare and previously unreleased tracks. A limited-edition 34-track vinyl album set will be released on the same day in a special presentation box, which will also contain a 48-page hardback book. Standard formats will follow later.

band featuring three former members of Senser.

THEY MIGHT BE GIANTS: Factory Showroom (WEA cat no tbc). The sixth album from the Canadian band.

SOUTHERN DEATH CULT/DEATH CULT/THE CULT: Southern Death Cult/Ghostance/Dream Ties (Beggars Banquet BBL66/BBL2008/BBL2009). Three reissues of early

Cult albums, on CD only.

KEVIN SALEM: Glimmer (Roadrunner RR877). Second album from the former Dmgtrucks member.

FIREBIRD: Do Not Tailgate (American Recordings 74321 36138 2). Debut from the young Swedish hardcore four-piece.

SIRIAX: Acma (Music For Nations CDMFN 205). Classical musicians meet goth metal.

dEUS: In A Bar Under The Sea (Island IRLP8052/CDI8052/CT8052). Second album from the avant garde Belgians.

September 30:
VENT 414: Vent 414 (Polydor 533048 1/24). Debut album from new band formed by former *Wooder* Staff vocalist Miles Hunt.

BOSTON: Greatest Hits (Epic 484333 4/2). More Than A Feeling and more.

H-BLOCK: title tbc (Sing Siag/RCA 74321 40291 2). Second album from Germany's million-selling rapcore fanfarkers.

CATHEDRAL: Supernatural Birth Machine (Earache MOSH156). The latest album from this Black Sabbath-influenced metal band.

October 7:
MY DYING BRIDE: Like God Of The Sun (Peaceville/Music For Nations CDVILE 65). Fourth album from avant garde doom metal band.

October 14:
IGGY POP: title tbc (Virgin CDVUS115). Greatest hits compilation.

IMPERIAL DRAG: Imperial Drag (Columbia 484178 4/2). Debut from new band formed by Eric Dover and Roger Manning (ex-Jellyfish).

YNGWIE MALMSTEEN: Inspiration

(Music For Nations CDMFN 200). The guitar virtuoso interprets his favourite tracks by other artists.

October 21:
CROWBAR: Broken Glass (Bulletproof/Music For Nations CDVEST 77). Third album from sludge core metal band.

BURNING ORANGE: Tear (Music For Nations CDMFN208). Second album from the Pennsylvania-based five-piece.

WHITE SISTER: Fashion By Passion (FM WKFM CD 70). Reissue of the pomp rockers' 1986 album.

October 23:
VAN HALEN: Best Of (WEA 5362433222). Greatest hits collection.

JOURNEY: Trial By Fire (Columbia 485254 4/2). Reunion album by the band's original members.

October 28:
CRADLE OF FILTH: Dusk And Her Embrace (Music For Nations CDMFN206). Second LP from the controversial death metal band.

TYLA: Ubertine (Revolver REV XD 208). Second solo album from former Dogs D'Amour frontman.

November 4:
MERIDIAN: Sundown Empire (Music For Nations CDMFN210). Antipodean gothic gutterpunk.

November 11:
DIAMOND HEAD: Rare Diamond Head (Heavy Metal Records cat no tbc). Compilation of tracks from seminal NWOBHM band, including previously unreleased material.

PRESIDENTS OF THE USA: title tbc (Columbia 85592 4/2). Second LP from the quirky pop-punk band.

THIS YEAR DONINGTON WILL BE COOLER THAN EVER

DOG EAT DOG

PLAY GAMES
 PLAY GAMES ALBUM
 UK Top 40 entry

FEAR FACTORY

DEHUMANIZE
 DEHUMANIZE ALBUM
 UK Top 30 entry

SEPULTURA

ROOTS
 ROOTS ALBUM
 UK Top 5 entry / Silver album

TYPE O NEGATIVE

OCTOBER RUST
 OCTOBER RUST ALBUM
 released 2 9 96

ROADRUNNER

ARTIST	ALBUM	LABEL	CAT NO.	DISTRIBUTOR	CATEGORY
213	ACE OF HEAVEN	WEED	WEED 002	WEED	Rock
214	ACE OF HEAVEN	WEED	WEED 002	WEED	Rock
215	ACE OF HEAVEN	WEED	WEED 002	WEED	Rock
216	ACE OF HEAVEN	WEED	WEED 002	WEED	Rock
217	ACE OF HEAVEN	WEED	WEED 002	WEED	Rock
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DISTRIBUTORS

ACE - A&M 3431 1000 CMC - Capitol 3000 EG - EMI 542 0084 6428 EP - Epic Music 3442 3203 G - Geffen 4000 1000 I - Island 3444 1000 MCA - MCA 3444 1000 P - Polygram 3444 1000 R - RCA 3444 1000 S - Sire 3444 1000 T - Time 3444 1000 U - Universal 3444 1000 W - Warner 3444 1000 Y - Y&R 3444 1000

AA - Atlantic 3444 1000 AB - Atlantic 3444 1000 AC - Atlantic 3444 1000 AD - Atlantic 3444 1000 AE - Atlantic 3444 1000 AF - Atlantic 3444 1000 AG - Atlantic 3444 1000 AH - Atlantic 3444 1000 AI - Atlantic 3444 1000 AJ - Atlantic 3444 1000 AK - Atlantic 3444 1000 AL - Atlantic 3444 1000 AM - Atlantic 3444 1000 AN - Atlantic 3444 1000 AO - Atlantic 3444 1000 AP - Atlantic 3444 1000 AQ - Atlantic 3444 1000 AR - Atlantic 3444 1000 AS - Atlantic 3444 1000 AT - Atlantic 3444 1000 AU - Atlantic 3444 1000 AV - Atlantic 3444 1000 AW - Atlantic 3444 1000 AX - Atlantic 3444 1000 AY - Atlantic 3444 1000 AZ - Atlantic 3444 1000

NEW RELEASES THE OFFICIAL MUSIC WEEK PRODUCT LISTING

Table with columns: ARTIST, ALBUM, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Includes entries for artists like The Roots, The Roots, and The Roots.

Table with columns: ARTIST, ALBUM, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Includes entries for artists like The Roots, The Roots, and The Roots.

SINGLES RELEASES FOR 19 AUG-25 AUG 1996: 40 WEEK TO DATE: 4,394

Table with columns: ARTIST, TRACKS, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Lists various singles releases with details on track names and labels.

Table with columns: ARTIST, TRACKS, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Lists various singles releases with details on track names and labels.

SINGLES TITLES A-Z

Table listing singles titles A-Z, including artists like The Roots, The Roots, and The Roots.

Table listing singles titles A-Z, including artists like The Roots, The Roots, and The Roots.

CLASSIFIED

Rates: **Appointments** - £26.50 per single column centimetre (minimum) 4cm x 2 col
Business to Business - £15.00 per single column centimetre
Situation Vacancies - £10.50 per single column centimetre
Box Numbers - £10.00 extra
 Published weekly each Monday, dated following Saturday
Copy Date: Advertisements may be placed until Thursday 12 noon for publication Monday (space permitting).
 All rates subject to standard VAT



WE ACCEPT MOST MAJOR CREDIT CARDS

Cancellation Deadline: Wednesday 10 am, before publication Monday.
 To place an advertisement please contact
Lisa Whitfield
 Music Week - Classified Department, Tonbridge, Kent TN9 1RW
 Tel: 01752 377460
 Fax: 01752 368210/361534/Telex: 95132
 All Box Number Replies to Address above

APPOINTMENTS



Almo Sounds is growing! Herb and Jerry are looking for the right person to join their London team, based in Parsons Green, SW6.

MARKETING PRODUCTION ASSISTANT

This role requires some marketing experience and needs someone who is exceptionally organised and efficient in their execution, with enthusiasm, imagination and creativity. You will be coordinating campaigns and working to deadlines on Almo's new and exciting roster.

Ideally the applicant should live locally to the Parsons Green offices.

If this sounds like you, then please send your CV to: Mercedes Luis Fuentes, Almo Sounds, Ltd., 3 Heathmans Road, London SW6 4TJ.
 (Salary to be negotiated)

COPY DEADLINE IS EVERY THURSDAY AT MIDDAY

INTERNATIONAL ASSISTANT CASTLE COMMUNICATIONS PLC

Castle Communications Plc is one of the U.K.'s leading independent record companies. We are currently looking to appoint a bright, enthusiastic young person to work in the International Marketing and Promotions department.

Primarily you will be acting as an assistant within the department, helping with the day to day tasks involved in marketing and promoting our roster of acts internationally, a good telephone manner is essential as you will be liaising with people throughout Europe on a daily basis.
 If you think you fit the bill then send your CV to:

THE PERSONEL MANAGER
 CASTLE COMMUNICATIONS PLC
 COLEET COURT
 100 HAMMERSMITH ROAD
 LONDON W6 7JP



the Total Record Company Ltd.

TELESALES PERSON

As one of the UK's leading Independent Marketing Distribution companies, we are looking for a Telesales person to join our busy team.
 Good product knowledge and communication skills essential.
 Lively personality and enthusiasm a must.
 Competitive salary + bonus + incentives.

Reply with cv to:

Susie Tomkins Direct Marketing Manager,
 Unit 7, Pepps Court, 84/86 The Chase,
 Clapham Common SW4 0NF.



EVENTS MANAGER

Salary £18,070 (inclusive of London Weighting) pay award pending

To run the Students' Union Entertainment's Programme and market its venues to promoters.

You will have:

- a proven track record in the entertainments industry
- previous experience of dealing with agents and promoters
- a head for figures, an eye for detail, flair and be motivated

For a details and an application form write to:

KLSU, Macadam Building, Surrey Street,
 London WC2R 2NS
 or ring 0171 838 7132

Closing date for applications: 6th September 1995

No agencies or CV's

KLSU is striving to be an Equal Opportunities Employer

PRODUCTION MANAGER



Tommy Boy Music is one of the fastest growing independent labels in Europe, home to artists Coolio, House of Pain, Naughty by Nature, De La Soul, L.V., Above the Law and Amby.

We need a Production Manager to help us with our rapidly expanding business in the UK and Europe. You will be responsible for the management and administration of the process from finished recordings to manufactured stock for Tommy Boy's UK and European distribution.

You will ideally have production and stock management experience, be a good administrator, have an eye for detail, and a love of music.

If this sounds a lot then we will reward you with a good salary and a work environment that puts people first and a benefits package that reflects this.

Please send your CV to Jackie Thoering, Tommy Boy Music, Park House, 206-208 Latimer Road, London W10 6QY.

OPERATIONS MANAGER

required for new division within successful independent record company.

An exciting opportunity to be in at the start for a commercially aware, self motivated and experienced manager. Financial and operations experience and established contacts within the leisure industry essential.

Please send CV, covering letter and current salary details to: The Personnel Manager, Telstar Records Plc, Prospect Studios, Barnes High Street, Barnes, London SW13 9LE.

BOINX

A&R + PROMOTION

Young expanding Alternative label/Management Company, looking for energetic, self motivated people.
 call Alastair on - 0181-399-9787

A & R Person Required

An opportunity for ambitious person to find artists with strong potential in house, hard house, techno and electronic music. Broad influential role with bright prospects. £K neg. + bonuses.

You require:

- Experience in releasing, promoting or selling
- Knowledge of record shops and distributors
- Basic understanding and experience of recording studio
- DJ experience
- Excellent personal skills with ability to persuade, influence and develop music
- Established relationships with key promotion/media/fairies personnel
- The ability to bring in acts and experienced producers for product releases
- Desire for a challenge (not necessarily London based)

 Please send full CV and letter in confidence to: Andrew, PO Box 7512, London NW6 6HF

International Marketing & Promotions £25,000

Top indie label. Experienced manager to work on exciting roster of international acts. Indie bias, exp of marketing/promotions within music essential. Languages beneficial.

Executive PA £23,000

Challenging role for a stylish, traditional PA to assist chairman. MD at highly successful record co. Excellent sex skills, the ability to work under extreme pressure and the personality to liaise with artists and managers. Sex music exp essential.

Press Officer £22,000

Exciting opportunity to join small indie label working across a broad roster of artists (national & regional). Men 18 mins exp as a press officer within a label, credible contacts and proven track record.

handle

the recruitment consultants to the music industry.
 0171 935 3585
 for an appointment

APPOINTMENTS

**DUE TO EXPANSION
UPTOWN RECORDS
REQUIRES FULL TIME STAFF TO WORK ON
BOTH THEIR GARAGE/HOUSE FLOOR AND
SOUL/HIP HOP FLOOR**

Applicants must have a broad musical knowledge, friendly manner and good timekeeping. Previous shop experience is preferred but not essential.
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While You Were Sleeping...



*Tilly Rutherford, David Mackie, Sue Stephen,
Iain Davie, Martin Bignall, Marj Carroll, Andrew Dixon.*

Mackie bought a guitar and is looking for his first gig!

Sue tried to enjoy the Hyde Park concert, but with no sun and no booze - it was a long afternoon!

Tilly still hasn't recovered from his gruelling trip to Hong Kong and Maccau searching for likely sites for a new CD plant - "boldly going where no one has gone before"

Since joining Disctronics Bigsy has started growing...his hair, his sales and his ability to consume alcohol - oh and don't forget his driving, he's hands free now!

Marj is still putting ROM at the Top!!

Andrew Dixon and Customer Services are working flat out for you - why? because they care!

Iain Davie's been wrapped up in the packaging side of the business

Who's the invisible man? You'll have to wait for the announcement in the next ad!

PS. If anyone finds a black CD player - its Bigsy's

Who cares...



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 **DISCTRONICS**

In a Different League

DOOLEY'S DIARY

Remember where you heard it: Despite curious tales coming out of Black Lion Lane that **Andy Macdonald** walked out of **Go! Discs** last week, the official word is that those long-running talks are still running. The man himself is currently sunning himself in Sardinia... Which **King of Pop** is said to have called the US ambassador enquiring how he could go about **acquiring a knighthood** from the Queen?... London head of international **Lizzie Anders** suffers for her art: having proudly displayed a 'What the fuck are you looking at?' sticker promoting new act **Geneside II** in her car, she ended up attracting the attentions of **10 coppers** in a meatwagon and was promptly arrested... With sales conference time upon us, **Billy Bragg** performed at the **Vital event** on Thursday. Bragg put a discernible change in vocal sound down to fatherhood. "You can't sing a lullaby in a Billy Bragg voice - it doesn't



When Tony Mortimer of East 17 got on his bike to peddle from Brighton to the East End - with wife Tracey and daughters **Affante** and **Ocean** giving him moral support - in aid of the **Big Issue**, his record label **London** waded in with a massive one grand contribution. Mortimer managed to raise a very healthy **£1,000** with his efforts - not bad for seven hours work. Mortimer is pictured receiving the **£1,000** cheque from East 17's product manager at **London**, **Keith Bennett**.

just in case anyone was wondering... Some at **HMV** might be over the moon about **Shearer's transfer** to **Newcastle Utd** just before their new huge city store opens. But its shearer hell for operations director **Wilf Walsh** who, as a diehard **Man U** fan, is rather resembling a sick parrot. "All I can think of is that **£15m** has been taken out of **Newcastle** just as we're opening this new store. It's very depressing," he says... No relation, but congratulations to **Hallam FM** programme director **Dave Shearer** and his team for managing to find a new venue for the station's **Party In The Park** concert, featuring **23 acts**. Three days prior to the gig, **The Dome** in **Doncaster** was refused a licence to hold the concert and it was finally rescheduled at **Don Valley Bowl** in **Sheffield**, attracting a **27,000**

Mr GARY FARROW

After an overwhelming number of complaints from readers, there will be no reference in this column to **Sony** vice-president of communications **Gary Farrow** for a period of one month - **The Editor**

turnout... For those going to **PopKomm** in **Cologne** who are worrying about missing the start of the football season, the **BPI** is planning to display **Premiership** half-time and full-time scores from its famous open-top bus. Refreshments will be supplied, and the person who correctly predicts the **Everton v Newcastle** score will win a weekend in **Paris** for two, donated by **Travel By Appointment**... Elsewhere in **Cologne**, the **BPI** is teaming up with **London Music Week** for an invitation-only reception on **Monday** evening at the **Dorint Congress Hotel** with another chance to win a weekend in **Paris**, through a prize draw... More **Protein** label manager **Ross Fitzsimons** will be walking tall in a sponsored **750km trek** through the **Pyrenees** starting on **August 28**. He aims to raise at least **£500** for both **Shelter** and **The Food Chain**, which delivers prepared meals to people with **Aids**. Ring him on **0171-720 7707** with your offers of sponsorship... There's a spare slot on the **Fitzcarrald** boat/venue which is being sailed over to **In The City** next month. If your act has sea legs call **Jeremy** on **0161 834 4440**.....



TSB said a big yes to **Simon Farrier** after handing the manager of **Newcastle** the upper-Tyne's **Our Price** store a three grand cheque. Farrier won the price in a competition run for all **Our Price's** staff to support a new student promotion scheme run by the retailer and bank. Any 16 to 20-year-olds opening a **TSB** account in the next few months will be eligible for **£30** worth of **Our Price** vouchers. The donations weren't available for comment, but wanted their pie in their favourite music weekly after appearing in the ad campaign for the promotion. Farrier is here flanked by **OP** marketing executive **Kay Theakston**, left, and **TSB** branch controller **Jim Lavery**.

DOLE 049
AN INDEMNITY RECORDS STATEMENT
RE: ALAN MCGEE - SEX PISTOLS STATEMENT
We thought they were quite good too, but haven't got as much money as Creation.
Res. Steve Davey & Julian, 10TH JULY 1996

This advertising game could start to catch on. After **Alan McGee's** effusive comments about the **Pistols** in a recent full page (and costly) ad in the **NME**, **Indolent Records** replied in the same mag. Unfortunately, without a band the size of **Oasis** to fill the coffers, the indie could only run to underwriting the cost of a modest **£63** number. The ad was more a statement on the **Creation** bank balance than on the **Pistols**, says one **Indolent** insider.

work," he said... Who should be the latest to enter the portals of the **Radio One** playlist meeting but **LWT's** head of programmes **David Liddiment**. **Trevor Dann** confided to **Dooley** that he'd met **Liddiment** at a cricket match and was pleased to have such a nice chap interested in sitting in... Good to see the phrase **Britpop** has been accepted as a bona fide word in our vocabulary. Included in the **Chambers 21st Century Dictionary**, it's defined as "melody driven guitar music with an emphasis on good songwriting",

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music week

Incorporating Record Mirror

Miller Freeman Entertainment Ltd,

Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.

Tel: 0171-620 3636. Fax: 0171-401 8035

Miller Freeman
A Content News & Media publication

ISSN 0265-154X

ABC
BUSINESS PRESS

Average weekly circulation: issue 1 July 1994 to 30 June 1995: 15,000.

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