

music week

THE GROWTH OF
WORLD MUSIC - p33

For Everyone in the Business of Music

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Publishers stunned by de Wit's surprise exit

by Martin Talbot

Royalty collection society MCPS was left without a chief executive last week after Frans de Wit, unexpectedly announced his departure, just days after sealing the biggest deal in the organisation's history.

De Wit's departure is understood to follow differences of opinion over future strategy of the company, which has doubled its turnover in the five years he has been at the helm.

Neither MCPS nor de Wit were willing to discuss reasons for the split last week. In a statement issued last Monday, MCPS said, "Having served the company for five years, Mr de Wit feels that the time has come to broaden his horizons and consider the next steps in his career."

De Wit says his departure is not connected with his conclusion of the PolyGram central licensing deal a week ago. MCPS chairman Jonathan Simon adds, "Both the board and Frans mutually decided that a parting of the ways

was appropriate."

De Wit, who left his office last Friday, says he has no immediate plans. "It has been five interesting years, but it is a long time for anybody to be at such a society," he adds.

It is understood that the split from MCPS is linked to on-going discussions over future plans for the company. Certain members of the board voiced concern at the lack of progress in defining strategy, one MCPS board member told *Music Week*.

"Frans construed that as criticism and that the board had lost confidence in him, so he suggested that it might be a good move to terminate his contract," he says. "I think he was upset because he had just worked so hard putting together the PolyGram deal."

One senior publisher says, "I think Frans feels he put his neck on the line with the PolyGram deal and the thanks he gets is criticism from the board." The new PolyGram central licensing deal, which de Wit concluded a week ago, included a controversial new option

allowing publisher members with a central licensing deal with MCPS to buy and sell local societies on the continent and have royalties paid direct to European subsidiaries. The option is understood to have caused fury through the European society network, of which de Wit is a strong advocate.

A former EMI Music Publishing managing director in London, president of the Music Publishers Association and European director of Ascap, Netherlands-born de Wit was appointed in July 1991 to build the company's status in Europe. In the last financial results, the organisation revealed it had distributed £197.4m in 1995 compared with £77.4m in 1991.

The association is left without a natural replacement following the departure of former deputy chief executive Tom Bradley to join EMI Music Publishing last August. But Simon says details of a committee to oversee management in the absence of a replacement will be discussed at a meeting of the MCPS board tomorrow (Tuesday).

Hendrix mentor Chandler dies

Chas Chandler, founder member of The Animals and the manager of Jimi Hendrix, died of a heart attack last week, aged 57.

After leaving The Animals in 1965, Chandler entered management, bringing Jimi Hendrix to the UK and producing all his hit singles, including Hey Joe and Purple Haze. After quitting as Hendrix's manager in 1968, he set up Montgrove Productions with Robert Stigwood and signed Slade.

In recent years, he established Park Arena Ltd, which developed the 10,500-seater Newcastle Arena and helped locals bands with recording.

He had been undergoing tests at Newcastle Upon Tyne General Hospital when he died and is survived by his wife Madeleine their three children and a son from a previous marriage.

Chandler's funeral takes place today (Monday) at St Georges Church, Culler Coats, North Shields, at 2.30pm. Flowers should be sent beforehand to Wakefield & Son Undertakers, 39 Percy Park Road, Tynemouth, NE34 4LR. Donations are requested for the North Tyneside General Hospital Catecan Appeal.

THIS WEEK

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Virgin act Spice Girls, who last week were challenging for the number one spot with their debut single, Wannabe, are leading a "gender revolution", according to Virgin Records joint managing director Ashley Newton. "There's big excitement about all-girl bands which is creating a swing away from the traditional boy-band domination," says Newton. "In Japan they're already being treated like huge stars, and I think they'll be as successful there as Shampoo are."



Radio powers Spice Girls to silver

Virgin is celebrating the breakthrough of all-girl five-piece Spice Girls, whose debut single, Wannabe, went silver in its second week last Friday.

The single was also challenging Gary Barlow and Fugees for the number one spot, after entering the chart at three last week.

Virgin joint managing director Ashley Newton, who signed the act last year, says massive support from radio and TV has helped break the act.

"It's been one of Virgin's priorities this year and our radio promotions team have worked incredibly hard, but no one expected this sort of overnight

phenomenon," says Newton. "Radio and TV support has been absolutely extraordinary."

The act - who would be the first girl group to top the charts since The Bangles in 1989 if they reach the number one spot - have been touring with the Radio One roadshow and have spent the past three months doing PAs for regional radio.

The band are currently on a visit to Japan and a live performance of Wannabe was broadcast live to TOTV via satellite last Friday (19).

The single was the highest climber in the airplay chart last week and

looked set to double its plays as it moved into the Top 20. Its biggest supporter to date is City FM in Liverpool, which aired the track more than 30 times last week, while Radio One alone exposed it to more than 10m listeners.

Virgin has also lined up the follow-up single to Wannabe, Say You'll Be There, which is scheduled for release in September. "What we're particularly delighted about is that, with such a high-profile success, we're already in the luxurious position of having a finished album," Newton adds. The finished album is set for a November release.

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▶▶▶▶ TONG RETURNS TO DANCE ROOTS IN LONDON REJIG - p3 ▶▶▶▶

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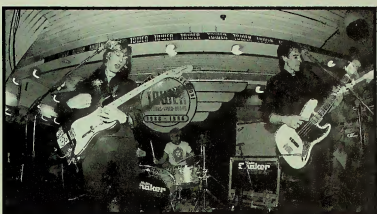
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Columbia signings Kula Shaker performed live at Tower Records' flagship store in Piccadilly Circus last Monday evening as part of the retailer's 10th anniversary celebrations. Their performance was one of 10 shows which also featured HomeyCrack, Kavana, Purescence and Republica throughout last week. Kula Shaker are set to follow up their Top 10 single Tattva with an as yet unconfirmed release on August 26, and their untitled album is due out in



Return to his dance roots

by Steve Redmond

London Records is restructuring its A&R department to allow head of A&R Pete Tong to focus more on the company's dance product.

Tong will now concentrate on the firr label, while Mark Lewis - currently A&R director at PolyGram Music Publishing - will become head of A&R for London.

Tong became head of A&R for the whole company three years ago when Tracy Bennett was appointed chairman and Colin Bell managing director, after Roger Ames left to become chairman of PolyGram UK.

Tong's brief was to broaden the company's A&R base with more album-orientated alternative acts, but although the company has had some success with Menowar and Marion, Tong says the job has taken him away from his roots in the dance scene.

"Working with [firr artist] Goldie has reminded me what I love about this business," he says. "We now want to turn firr into the first dance major".

Bell says, "Pete's been pretty busy for the past two or three years. It's been

LONDON AND FRRR'S KEY ACTS

LONDON
East 17, Fine Young Cannibals, Shakespears Sister, Imperial Ten, Susannah Hoffs, Marion, Menowar (Laurel)

FRRR
Brand New Heavies, Goldie, Metalheadz, Ricardo Da Force, Geneside II, Orbital and CJ Bolland (both on Internal)

hard to combine being Radio One DJ, star DJ, label person and family man. It's been Pete's decision to try to restrict his activities. We're sad he's made this decision, but when one door closes, another one opens."

Tong says he wants to build on firr's success in developing dance album acts such as Goldie, Brand New Heavies and Orbital, as well as maintaining London's success in dance singles.

New London head of A&R Mark Lewis has signed a number of hotly-tipped acts since joining PolyGram Music in 1994, including Cast, Super Furry Animals, Longpigs and Alisha's Attic. Previously he was an artist, manager and partner in Lemon Records.

Bell says, "Mark is very visionary, he has great taste and great ears. He has a tremendous reputation in the music community."

Lewis, 32, says, "I'm attracted by the tremendous potential at London, though it's a wrench to leave PolyGram Island."

He says he aims to sign three or four quality acts over the next six months and hire a new A&R manager.

Both Lewis and Tong will report to Bell and chairman Bennett. The company's marketing functions will also be split into two focused groups for London and firr, although both will continue to report to marketing director Laurie Cokell.

Firr album releases for the autumn include Brand New Heavies, Goldie and Metalheadz, while London has albums from East 17, Fine Young Cannibals (greatest hits plus new tracks) and Shakespears Sister.

Latest marketshare figures for the second quarter (see p8) show London as firr-placed singles company - the best performance for a PolyGram label - but 20th-placed albums company, the seventh best PolyGram performance.

Forte to build V2's publishing offshoot

Former Virgin Music Publishing general manager Maria Forte has been hired to set up the music publishing division of Richard Branson's V2 Music company.

Forti, who has been commercial affairs manager at EMI Music Publishing for four years, takes over as director of commercial affairs at V2, with a brief to build the company's publishing arm, on August 19.

Forte worked for Virgin Music Publishing for 14 years before its sale to EMI in 1992. She says her role at V2 will be similar to the general manager position she held at Virgin. She will also be responsible for recruiting staff.

The company has also appointed two Sony LRD staff: former finance director Stuart Middleton and senior business affairs manager Richard Polding, who take on similar roles at V2 Music.

V2 moved to new headquarters at 131-133 Holland Park Avenue, previously occupied by Chrysalis, at the end of last week (tel: 0171-603 2652).

East West plans UK launch as unknown Brit storms US Top 20

Welsh singer Donna Lewis is waving the flag for UK music in America after storming to the fringes of the Top 20 in the *Billboard* Hot 100 this week.

The single I Love You Always Forever moves up eight places to number 23 with a bullet, and is set to move higher with confirmed forthcoming appearances on both the Tonight Show With Jay Leno and the David Letterman Show.

Cardiff-born Lewis follows Bush and Spacehog in making an impact Stateside without first cracking the UK market. The singer-songwriter was signed at the end of 1994 by Atlantic after a demo tape of her songs landed in the hands of the label's US A&R team.

The success of the single is based on support by radio across the US, where it has become one of the

greatest gainers in airplay over the past month, says Ron Shapiro, senior vice-president and general manager of Atlantic.

Now East West is planning to follow the US success by releasing the single in the UK on August 26. It is taken from her debut album, *Now In A Minute*, which is co-produced by Lewis with Kevin Killen.

East West Records' director of promotions and US labels, Alan McGee, says, "It's going to be an international hit. Sometimes we can be too English in musical terms and it doesn't make sense over in the US, whereas Donna Lewis's record is an international record."

The single's success comes at a lean time for UK acts in the US charts with only three acts apiece in the Top 50 singles and albums charts.

Teller starts new US label

Al Teller, the US executive fired by MCA last November, has resurfaced with a new independent record label co-financed by a New York investment bank. Red Ant Entertainment is in the process of hiring staff and signing acts, with Teller as chairman and CEO. The label will be based in Los Angeles with an office in New York and one planned for Nashville. Teller, 51, was at CBS Records before joining MCA.

PRS director goes it alone

PRS director of broadcasting Nicholas Lowe is leaving to fulfil a long-held ambition to start his own law firm. He will set up a practice in the new year with PRS as his first client. It will continue to instruct him to work on the current BSKyB reference to the copyright tribunal.

VOP fills three top marketing roles

Virgin Or Price has made three key management appointments as part of its marketing reorganisation. Stephanie Brown, who previously worked at Emap Metro, becomes Virgin promotions manager. Design manager Gerrie Smith, formerly in the same role at British Airways, will cover all aspects of store design. Simon Dornan, previously manager of several megastores, becomes local marketing and PR manager.

The Box lures ex-MW ad executive

Music channel The Box has appointed former *Music Week* advertising executive Rachel Hughes to the newly-created position of promotions and events manager in order to raise its profile.

Our Price reveals game specs revamp

Our Price has unveiled a new-look game section at 73 stores featuring two new game charts in tandem with magazines *PC Zone* and *Playstation Power*. The stores will offer the top 10 PC CD-ROM titles, the top 10 Playstation titles and a selection of 16-bit best sellers.

Viva! ponders name change

Women's radio station Viva! is considering a change of name to Liberty when it is relaunched in the autumn under its new owners The Liberty Broadcasting Company, owned by Harrods boss Mohammed Al Fayed. Chief executive John Dux is currently on holiday, but a Viva! spokeswoman says the station will still be aimed at a core audience of 25-44 year old females, although it is thought Liberty wants to attract male listeners.

Notting Hill Music is on the move

Notting Hill Music, the publishing company representing more than 3,000 artists, is moving to Bedford House, 8k Berkeley Gardens, London W8 4AP. Telephone 0171 243 2921. Fax 0171 243 2994.

BMG Camden releases

Owing to a production error at BMG Records, the incorrect release date for eight new Camden titles was given in an ad in last week's issue. The correct release date is July 22.

Triple platinum hat-trick

Take That's Greatest Hits, Simple Minds' Once Upon A Time and The Best Rock Album In The World...
✓ compilation were all certified triple platinum by the BPI last week. Gold awards went to Dubstar's Disagreeful, Shine 5 and Mike Oldfield's Islands albums and the singles Mysterious Girl by Peter Andre featuring Bubler Ranx and Gary Barlow's Forever Love, Wannabe by Spice Girls and Born Slippy by Underworld reach silver status.

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▶▶▶▶▶ MERCHANDISERS COPE WITH SEASONAL SHIFTS - p12 ▶▶▶▶▶

COMMENT

The snobs can't stop wallypop

Listen carefully and you should be able to hear the distant rumbling of canned beats, hooks-by-numbers and incongruous little rapped bits which is the sound of wallypop hits making their stealthy approach to these shores. It's getting to that time of year. One of those ahead of the pack is Macarena, which has had a more tortuous journey than most. It is possible Macarena was simply launched on the public too early – it was pretty dismal outside when it was first released in the UK in May – but that still doesn't fully explain why such an obvious hit has taken so long, and the resources of two record companies, to get away.

The only real conclusion is that the snobishness of the British media – and its obsession with all the bits around the music (the act, their motivation, their taste in clothes) rather than the music itself – has stood in its way.

You couldn't get two more different success stories than that of Spice Girls and Macarena; one a virtual overnight sensation, one a three-year saga. Both would rate equally highly on my pop-o-meter. The only difference is that one was made by a group of sassy young women with plenty to say for themselves, and the other a couple of faceless producers. Tangible acts with stories to tell might appear to have more appeal as long-term prospects for the industry, but the likes of Robert Miles have proved that isn't necessarily the case. For record buyers at least, the music always comes first.

Increasingly the British media – and some in the industry itself – are only prepared to give the time of day to cool records. I personally, like many of you, don't listen to many of these records at all. But so-called "discriminating" record buyers shouldn't be allowed to dictate the tastes of the nation. *Selina Webb*

TILLY

There's no escaping Macarena

In the interests of research I've taken a vacation – yes, I'm writing from the beach in Cancun, Mexico. As in all holiday areas throughout the world, most of the music in the many clubs here is UK or European. Maybe it's the simple lyrics that you can still sing along to, but there's no doubt we make great records for putting you in the party spirit. The most played songs are Soft Cell's Tainted Love and a resurgence of the Rick Astley classic Never Gonna Give You Up which the locals have invented a dance to, similar to the Macarena, which is the song that is driving everyone mad worldwide. There seems to be no escaping it, and it's certain to be a monster in the UK during the summer. It makes the Birdie Song sound almost credible!

Soundscan: what's the fuss all about

In Mexico I watched a news item on CNN discussing the concerns about Soundscan expressed by certain US labels. Apparently, they are undecided about committing to acts for further recordings when Soundscan gives them the knowledge of how badly certain records are selling. Also, as radio stations get Soundscan lists, they are refusing to playlist records which are not selling. Sheryl Crow was interviewed and she said, "Soundscan – well they're just reams of paper with figures on them; it shouldn't concern the artist." I'm sure if Sheryl hadn't sold zillions for her record company, she wouldn't be interviewed for her thoughts. Now, Soundscan, to the uninitiated, seems to do the same thing that Millward Brown/CIN in the UK does, so there are probably already some marketing experts out there looking at how to achieve sales. Imagine dodgy guys on Harley's calling in Tower Records in LA saying "Hey, mate, can I have 10 copies of the new X single". Is nothing sacred anymore?

Tilly Rutherford's column is a personal view

NEWS

HMV is teaming up with *Big!* magazine and Record signings Boyzone to launch a 75th anniversary competition aiming to raise £25,000 for Save The Children. Customers will be invited to design an anniversary Christmas card for the retailer. The winning designer will be invited to attend a Christmas party with the band and 50 friends of their choice. The best entries picked by Boyzone, HMV and *Big!* will be produced as cards for sale in HMV. Boyzone are pictured launching the competition and cutting an anniversary cake at HMV's store at 159 Oxford Street, London store last Wednesday.



Marsh looks to close radio and records gap

by Catherine Eade

BMG music division president Jeremy Marsh applauded the progress made in the relationship between the radio and record industries and suggested two concrete initiatives at last week's Radio Academy Festival in Birmingham. In the session titled Radio & The Record Industry, Marsh said, "The relationship is better now than it's ever been before."

But he stressed that further steps could be taken to strengthen the bond and made two suggestions: ● artist albums and singles could carry endemorse stickers printed with the name of supportive radio stations; and ● radio and record companies could share market research and database information.

"Record companies can help radio stations develop exclusive promotional packages and identities," Marsh said. He suggested that sales reps could sticker releases that have been given support by the radio with a means of heightening the profile of both the record and the station.

"The more we increase the dialogue between radio and the record industry the better – there is a need to focus on and target specific markets," he added.

UPBEAT BANNISTER DEFENDS BBC RADIO

The radio business is in a healthier state than it has ever been, an upbeat Matthew Bannister told festival delegates in his first speech as director of BBC Radio.

Hitting back at criticisms about internal restructuring of the BBC, he told the festival's closing session that the Corporation's radio service was at the forefront of a newly-competitive market. But he vowed that change would never be introduced for the sake of it or without consulting listeners.

Radio, he said, had grown and survived because it had adapted and changed and

that the BBC was unique among the world's public service broadcasters by remaining a powerful force despite "the massive onslaught" of commercial competition.

"In the future, we will be serving a society which is less homogeneous and more individual," he added. "Consumers are becoming accustomed to choice and better informed about how to use it."

"At the same time the unstoppable development of technology will mean that those who choose to do so will be able to have more personally tailored packages of information."

"Over the past three years or so the BMG music division has been building up a database of names and we now have more than 1.3m, which we would be willing to share with radio stations."

Marsh says one commercial station has already begun a trial sticking of BMG releases, and BMG linked up with Radio One in a mailout to fans recently.

"We have access to the fanbases of major artists and we could exchange information with radio, as they could offer us information from any audience research they carry out," said Marsh.

Marsh also urged commercial radio

to repeat the job-swap initiative staged by Radio One producer Pat Connor and RCA head of marketing Kevin Dawson in April, and applauded commercial radio for taking more risks.

"Radio is no longer playing it safe," he said. "A lot of progress has been made in the past few months, with more locally-originated programmes and more experimentation."

Around 400 radio and music industry delegates attended the two-day festival, which featured a series of speakers as well as a keynote address by chairman of the BBC board of governors Sir Christopher Bland.

Majors aim for gold with Olympic-linked releases

Record companies are gearing up to make the most of Olympic fever over the next fortnight, with Sony, EMI and BMG all hoping to emulate the success of Euro '96-linked records.

Four soccer-themed singles reached the Top 20 last month, while both RCA and Virgin scored Top 10 football compilation albums. Dion was due to perform new song, The Power Of The Dream, on Friday, while Estefan will perform the official single for the games, Reach.

EMI Premier has also released the BBC's official theme for its Olympics coverage, Tara's Theme, a reworking of the theme to Guns With The Wind. Performed by Spiro And Wix, the track will be followed by Motown, a TV-sport album. Sony Classical is reprogramming

its Summon The Heroes album while Artist is putting another push behind the official Olympic compilation, The Rhythm Of The Games.

Justin Crosby, product manager for EMI Premier, says, "Because sports programmers are quite on the ball with music for their coverage, music does become part of the public's consciousness, and I think it probably has a healthy effect across the board."

Catherine Davis, marketing director at Epic, says, "Everyone's fairly late getting excited about the Olympics because of Euro '96, but people are picking up on it, now, and once the games begin, sales will pick up considerably."

However, retailers do not believe the momentum will build to the heights of Euro '96. Edward Motler, manager of Music Junction in Lexington Spa, says, "The Olympics are different, because it's global and not being in the UK it doesn't have the same appeal."

Ainleys opens up for charity event

Mark Morrison, Nigel Kennedy, Louise, Upside Down and Spice Girls are all lined up to support a charity day at Leicester independent Ainleys Day, which will take place at the store on Saturday, August 17, aims to raise money for the local Emily Fortly School for special needs children.

Morrison has donated £1,000 and will be there on the day along with Kennedy who will be busking outside the shop. Louise and Spice Girls will serve behind the counter.

Central to the event will be an auction aired on 103.2 FM Leicester Sound which is broadcast live from the event. Ainleys co-owner and Bard chairman Richard Wootton is asking for items to be donated to the sale, such as certified awards discs, test pressings or original artwork. Call 0116-262 0618 for information or with items for auction.

Smiths reorganisation puts music on frontline

by Catherine Eade

WH Smith is aiming to heighten the profile of music within its stores as part of a reorganisation of its core business and a restructuring of its senior management team.

WH Smith Retail marketing director Peter Bamford has announced the creation of four separate business units, including one dedicated to entertainment, and a team of eight directors.

WH Smith product marketing director Nigel Kenyon Jones has been promoted to director of the newly-created entertainment, interests and relaxation business unit, which covers music, video and computer products.

Kenyon Jones, who has been with the company for four years, says WH Smith is looking to boost its music policy following the success of trials in the music departments of certain stores.

Over the past few weeks, around six

outlets have moved their music sections to the front of store, while four smaller stores have re-introduced music departments for an experimental period.

The basic restructuring of the company at a fundamental level is an indication that WH Smith is taking music extremely seriously," says Kenyon Jones. "We're looking at how we can better serve our customers, and the creation of the new business unit is an attempt to reflect how consumers relate to entertainment products. It's early days but so far we've found that moving music to the front has made a significant improvement on turnover of that sector, and in the smaller stores the overall turnover has risen," he adds.

In a separate move, Smiths is also planning to make more detailed trading information available to suppliers. Kenyon Jones says the aim is to improve stocking decisions on product lines in Smiths, and will give suppliers

more information about what, where and how specific product lines are selling. The data will be available through independent information marketing company Infovision from October 1, and WH Smith Retail and Infovision will be running a series of seminars to explain the details of the service.

The team of directors will be largely completed by September when former Boots executive Robin Dickie and former Sainsbury's, Price Waterhouse and Habitat financier Brian Landers join as retail operations director and finance director respectively. The immediate appointments include Don Sloan, who joined from Woolworths 18 months ago, as marketing director for the chain, while Jeff Prince becomes supply chain director, Kevin Phillips is appointed as quality improvement director and Tony Williams becomes human resources and services director.

ITC takes literary turn with Wobble and Cave

Nick Cave, Jah Wobble and Gavin Friday are among the first performers confirmed for September's *The City* convention, which will see the event move into the literary world for the first time.

The club *Vox & Roll*, launched in London by Dublin-born Gerry O'Grady, is being taken to Ireland for the first time as part of a series of showcases at the conference, which runs from September 7 to 11.

Cave, Wobble and Friday are among the performers who will make readings between pieces of self-programmed music. Other names confirmed for the series include Nik Cohn, convicted drug smuggler Howard Marks, writer Pat McCabe and Ronnie Drew of The Dubliners.

Meanwhile, last week saw the final deadline for tapes to be submitted for the conference's unsigned bands contest, sponsored by Guinness. Organisers are understood to have received more than 800 tapes.

ITC director Tony Wilson adds that the conference panels are also taking shape, with the first panel titles confirmed including "Multi-media - come back when you are older", "Jungle - making the neighbourhood safe for quiche", "They think it's all over - how to drop a band" and "Young turks - the new indie (?) labels".

Bullish Asda launches co-op TV ads

Asda is planning to launch its first co-op TV campaigns in September, kicking off a series of regular co-promotions with record companies.

The supermarket chain will unveil its co-op packages this Friday (26) at a presentation for record companies and distributors at London's Planet Hollywood restaurant.

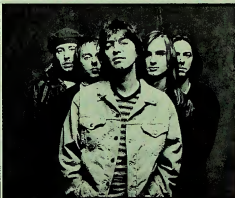
Steve Gallant, Asda category manager of entertainment, says the campaigns will form the centrepiece of a new strategy, designed to heighten Asda's profile in the entertainment market.

"We're ready to go," says Gallant. "We've already been in discussion with a number of record and video companies and we're hoping to be a regular presence on TV from the beginning of September. The idea is to let people know how supermarkets sell music and to dispel any misconceptions."

Asda launches its first press ad co-op campaign next month for Sony's Neil Diamond Greatest Hits album, which is released at the end of August. The campaign, which centres on ads in women's magazines, follows two tabloid ad campaigns earlier this month for the children's videos *The Swan Princess* and *Andre The Seal*.

"We're moving into co-op marketing because we want to increase our profile," he adds. "We've got to the point where we are a substantial player, but we want to be a major player."

The first TV campaigns will coincide with a 12-week marketing programme at the supermarket chain. The first new-look entertainment department will open in September at Asda's Morley store in Leeds. Around six stores will be refurbished by the end of the year, with four new stores due to open with the new design in the autumn.



EMI UK is to re-release the Fools Garden single, *Lemon Tree*, following phenomenal European sales. The single, originally released in Germany last year, has sold 1.5m units across Europe, with half that total coming from the band's native Germany. EMI is aiming to use radio support to drive the single; the record has been picked up by stations including Cycle 2, Metro FM and West Sound, and has a particularly strong profile in the north, Ireland and Anglia regions. The single was initially released in the UK in May, but only reached number 61 after failing to secure substantial radio support.

NEWSFILE

Virgin plans label with Massive Attack

Virgin Records is launching a new label, Melanchoic, in a venture with Massive Attack and their management company West. The first album under the deal will be a Horace Andy compilation, *Skylarking Volume 1*. Also signed to the label are Massive Attack collaborator Craig Armstrong and Bristol band Ariel.

Arenas sign up with Blink TV

Wembley Arena and Sheffield Arena have struck deals with Blink TV - the video broadcast service for live music venues. Work begins on installing the system at Wembley Arena today (22), with three giant screens planned for the auditorium and smaller TV screens in the bar areas. The screens will show a 30-minute programme of ads, promo clips and news.

Virgin goes on-line with Cyberia

Virgin Retail Europe is linking up with London's Cyberia Cafe in a business partnership which will see the internet cafe open within a new Virgin Megastore in Rotterdam in August. On-line links between Cyberia and Virgin will be developed, says Virgin Retail Europe marketing manager Charlie Cunningham-Reid.

Philips acquires Gimmell label

Philips Classics has acquired the early music label Gimmell in a deal which will see future releases distributed through the major. The label became the only independent to win a *Gramophone Award* for its Jusquin's *Missa Pange Lingua* in 1987.

Print and design

The photograph carried on page 16 of last week's issue as part of our print and design supplement was incorrectly captioned. The caption should have read: (from left) Bruce Gill, Cally Callomon, Mat Cook and Rob O'Connor.



Lorraine Cato
I was made to
love you

The new single.
Out now.
Available on CD, cassette and 12".
MCA

Gallant says his plan is to establish Asda as a key player in the entertainment sector, after what was a strong year for the chain's entertainment business: results posted for the year ending April 27 show the music and video division topped the £100m turnover mark for the first time.

Gallant says, "We're going completely back to basics with new promotional units, new fixtures and fittings and generally making the entertainment department more space-efficient."

"The re-design represents several million pounds' worth of commitment over the next 18 months, and indicates how serious Asda is about developing its substantial music and video business," says Gallant.

He adds that Asda has also pursued an aggressive pricing policy which aims to keep chart CDs at lower prices than Woolworths and WH Smith.

Keeping the Epic ball rolling after a year of breakthrough success

Talk to Rob Stringer and you'd never believe his company, Epic, is celebrating its most successful spell of the Nineties.

A platinum album from Celine Dion, the breakthrough of the Manic Street Preachers and a number one with The Lightning Seeds' Euro '96 single, Three Lions, have cemented a period of resurgence for the label.

But Stringer, managing director of the label for the past three years, is worried about Christmas.

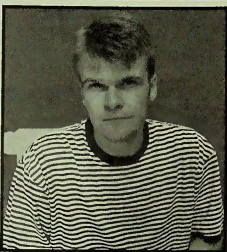
"I'm nervous," he says. "As a company we've never been hotter than we are at the moment, but it's not November and December and that's when you make all the money."

You can understand Stringer not getting carried away; it has been a memorable year for the 33-year-old, for many reasons.

Besides seeing his personal life splashed all over the tabloids, Epic's biggest act, Michael Jackson, was vilified in the press after February's Brits performance, and tragedy struck the act with which he is most closely associated, the Manic Street Preachers, before they came back with a breakthrough single and album.

Besides which, Stringer has seen success before. Despite his young age — for a managing director — Stringer is a Sony veteran of 11 years, first joining Columbia as a graduate trainee in 1985 when he found himself working for the label at the peak of its success.

ROB STRINGER



"Having worked at Columbia when it was at its most successful in the mid-Eighties, I've got ideas what it could be like," he says. "We had Terence Trent D'Arby, Bros, Roachford, Deacon Blue and The Passendens and all of them with platinum albums. That's what it's got to be like here."

If such days do arrive at Epic, it will be the culmination of three years' hard work since Stringer joined the label as the industry's youngest managing director in spring 1993.

Within months of taking control of the company he had dropped nine of the 18 UK acts on Epic's roster as he attempted to reshape the label.

"I had pretty much a clean sheet," he says. "We didn't have a very good roster, apart from a few acts. It's amazing having to start with nothing because you get to make something of your own. But it takes a while."

Certainly, everything did not immediately fall into place. When the Manics' guitarist Richey Edwards disappeared in spring last year the label's most promising act looked on the verge of collapse, while the other outfit with which Stringer is most closely associated, The Lightning Seeds, were taking time to respond to the efforts Epic were putting into them.

"We could have come out of The Lightning Seeds having spent £300,000 and sold 80,000 records," he recalls. "Then it finally came right on the third record." Ian Brodie's band — with five Top 20 singles, a platinum album and a platinum number one through the England team's Euro '96 song Three Lions — are the most spectacular illustration of a rare knack Epic has developed over the past three years. While most other labels have struggled to propel any singles up the chart, Stringer's Epic has achieved the feat on at least eight different occasions.

In 1995, Michael Jackson's You Are Not Alone and Celine Dion's Think Twice became two of only six singles to climb to number one — Dion doing so after 16 weeks on the chart — while four consecutive Lightning Seeds singles also climbed the chart, pushing the Judoification album to a chart peak of 11 in January, 18 months after release.

A DESIGN FOR SUCCESS

Rob Stringer (B. August 13, 1957)

1984: After completing his sociology degree at Goldsmith's College in London, Stringer stays on at the college for a year, on a sabbatical as social secretary.

September 1985: Joins CBS Records as a marketing graduate trainee, becoming product manager nine months later in June 1986.

July 1985: Promoted to marketing manager for CBS, after a period in which he works on a series of big name successes including The Bangles, Bros and The Chimes.

January 1991: Moves into A&R as A&R director for CBS, after a period in which he works on a series of big name successes including The Bangles, Bros and The Chimes.

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January 1991: Moves into A&R as A&R director for CBS, after a period in which he works on a series of big name successes including The Bangles, Bros and The Chimes.

April 1993: Takes over as managing director of Epic at the age of 30, becoming the youngest MD in the record business. He brings with him one act, the Manic Street Preachers.

January 1995: Celine Dion single Think Twice climbs to number one after a 15-week rise through the chart.

April 1996: The Manics score their first top five single with A Design For Life, a year after the disappearance of bassist Richey Edwards.

June 1996: After a turbulent six months in which Stringer's personal life is splashed across the tabloids, Brodie and Skinner and The Lightning Seeds' Euro '96 Three Lions single becomes the first in three years to return to the number one spot for a second time.

at T In The Park was front page news in at least two tabloids — has not been a comfortable experience for a man who admits he does not even enjoy the level of profile which goes with being a managing director.

But Stringer certainly has ambitions for his UK acts. After breaking The Lightning Seeds and Manic Street Preachers, he has his eye on launching Mundy, ApolloFourTy, Nut, Honeycrack and Agent Provocateur during the next year, as well as US hope Sereating Trees.

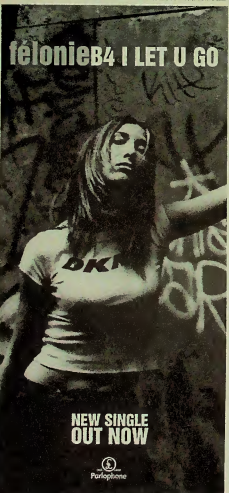
For now he is keeping clear of jumping on the Britpop bandwagon; Epic's strategy is to steer clear of such fashion-led acts, says Stringer. "I see labels signing certain of these new acts and think, 'I hope they get their album out in the next six months because that's all they've got'," he says. "I'm really pleased we've got people like Mundy and Nut who could be making three albums in 1998."

And with plans in place to push the Celine Dion album to 15m sales around her autumn tour, Christmas looks bright too.

Stringer is determined not to get too cocky. Work is already in hand to follow up on the successes of all his acts, such as The Lightning Seeds.

A single, at least, is due before Christmas, and Stringer says, "One thing we've got a record out this year, otherwise Three Lions stops being a milestone and starts to become a millstone."


There is no room for anyone to rest on their laurels, he says. "This company is legendary for beating its chest and saying we are great," he says. "I don't think [Sony Music chairman] Paul Bruggen wants to do that and I don't either. I don't want us to be a typically arrogant major label. I'm well aware that, in February next year, if we don't break the Mundy record and The Lightning Seeds records didn't sell, we will be back to square one." Martin Talbot



FOLLOWING
IN THE
FOOTSTEPS
OF



Riverdance



Riverdance *a journey*

BEGINS
AUGUST 5th
ON VIDEO

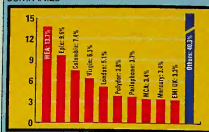
the real story behind the music and dance phenomenon

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CATALOGUE NO. VC6563. RUNNING TIME 70MINS APPROX. S.P. £12.99 D.P. £8.84

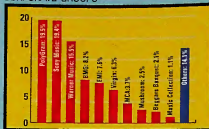


SINGLES: QUARTERLY SNAPSHOT

COMPANIES



CORPORATE GROUPS

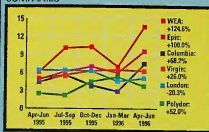


DISTRIBUTORS

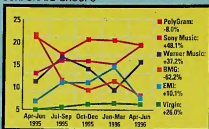


SINGLES: 12-MONTH TREND

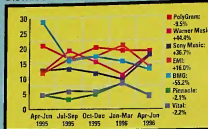
COMPANIES



CORPORATE GROUPS



DISTRIBUTORS



TOP SINGLES

- 1 KILLING ME SOFTLY Fugees (Columbia)
- 2 OOH AHH...JUST A LITTLE BIT Gina G (Eternal)
- 3 RETURN OF THE MACK Mark Morrison (WEA)
- 4 THREE LIONS Baddiel & Skinner & The Lightning Seeds (Epic)
- 5 FAST LOVE George Michael (Virgin)
- 6 MYSTERIOUS GIRL Peter Andre featuring Bubblegum Petex Andre (Mushroom)
- 7 CECILIA Suggs featuring Louchie Lou & Michie One (WEA)
- 8 NOBODY KNOWS Tony Rich Project (LaFace/Arista)
- 9 FIRESTARTER The Prodigy (XL Recording)
- 10 A DESIGN FOR LIFE Manic Street Preachers (Epic)

TOP ARTISTS

- 1 FUGEES
- 2 GINA G
- 3 MARK MORRISON
- 4 BADDIEL & SKINNER & THE LIGHTNING SEEDS
- 5 GEORGE MICHAEL
- 6 PETER ANDRE FEATURING BUBBLEGUM RANX
- 7 ROBERT MILES
- 8 SUGGS FEATURING LOUCHE LOU & MICHE ONE
- 9 TONY RICH PROJECT
- 10 THE PRODIGY

TOP PRODUCERS

- 1 WYCLE/HILL/DUPLESSIS/DUPLESSIS
- 2 ROWDY
- 3 HARRISON/BASCOMBE/BROUDIE/ROGERS
- 4 MICHAEL/DOUGLAS
- 5 OLLIE J
- 6 SY & ROBBIE
- 7 RICH
- 8 HOWARD
- 9 HEDGES

DATA SOURCE

Compiled by ERA from Millward Brown figures. Survey based on a weekly sample of singles sales and full-price and mid-price album sales through 1,000 UK outlets from April to June 1996 inclusive. Minimum prices for LP and cassette albums £2.50, £4 for CDs.

Source: © CML

WEA and Virgin stre

As WEA and Virgin register significant market share upturns, Sony comes

SINGLES

Chart-watchers had to look pretty hard for any bad news in the singles market in the second quarter.

It was a fantastic three months for big singles—the sort of enduring hits which confirm the public's on-going love affair with the shortest format. Singles sales in the second quarter were up around 4% year-on-year and a massive 36% higher than for the same period in 1994, and the three months between April and June produced no fewer than four platinum singles which between them have accrued 50 weeks on the Top 75 and total sales approaching 3m.

The success of these four singles is neatly shared between Warners and Sony, with the former's WEA company accounting for both Gina G's Ooh Aah...Just A Little Bit—the quarter's second biggest-seller overall—and Mark Morrison's Return Of The Mack in third place.

These hits and other, more modest, successes with Suggs' Cecilia, Mark Snow's X-Files theme and Alanis Morissette's Ironic were enough to propel WEA to the top of the singles company rankings for the third time in 12 months, taking a massive 13.7% share—the biggest taken by any company since the new definitions were introduced back at the beginning of 1995. Its slice of the market has just about doubled since the first quarter of 1996—and is more than twice the share it took in the same quarter last year.

WEA is getting used to its newfound prowess in the singles market, but for the Epic and Columbia—the companies behind it in second and third place—the latest shares confirm a return to form.

Sony has had a stunning three months, producing not only the biggest-selling single of the quarter in



FUGEES

Fugees' Killing Me Softly, but certainly the most widely exposed in the Three Lions football anthem. And it must also take particular pleasure in the 10th placed single—Manic Street Preachers' A Design For Life—which in many people's minds was a success story against the odds.

It was Epic—the company behind the Manics and Three Lions—which performed most strongly doubling its performance year-on-year to take second place and a 9.6% share of the market.

Epic must be proud of the fact that its two biggest hits were both home-produced, but it also scored notable success with Michael Jackson's They Don't Care About Us (the 11th placed single overall) and, just one place behind, Céline Dion's Been You/Used To Love Me.

Columbia, in third place, also notched up a substantial year-on-year increase of 68.2%, with its success

focusing primarily on one single, the rebounding chart-topper from Fugees, which is not finished with yet.

The success of Columbia and Epic took Sony within a whisker of victory in the corporate groups rankings, earning it a 19.4% share of the market, just 0.1% behind the long unassailable-looking PolyGram.

In singles, the corporate group table appears a lot more competitive than it has for some time, with third-placed Warner Music, on 15.5%, also looking like a viable contender for the crown.

Lower down this league, in eighth place, a staggering 2,400% year-on-year increase was registered by Mushroom, which managed to take a 2.5% share of the market thanks to its second placing Peter Andre hit Mysterious Girl—the sixth biggest-seller of the quarter—as well as Garbage's Stupid Girl.

The distributors league wasn't quite as hard-fought as is the corporate group rankings, but things were nonetheless tight at the top. PolyGram regained its crown from EMI quite comfortably, but less than two percentage points covered the top three distributors both improved their shares over the previous quarter and year-on-year, while PolyGram slipped back slightly.

It looks like things could be even tighter next time 'round, as the latter two distributors both improved their shares over the previous quarter and year-on-year, while PolyGram slipped back slightly.

Pinnacle and Vital are still neck-and-neck, but neither had particularly strong quarters, nearly halving their shares they held in the first quarter of 1996.

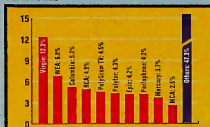
But that's not to say the indie sector as a whole was down. The shortlist was partly made up by eighth-placed Disc which took a 3.3% share, 500% up over the second quarter of 1995.

Selina Webb

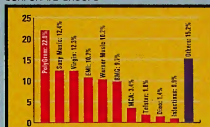
MUSIC WEEK 27 JULY 1996

ALBUMS: QUARTERLY SNAPSHOT

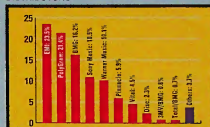
COMPANIES



CORPORATE GROUPS

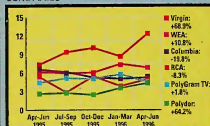


DISTRIBUTORS

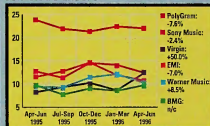


ALBUMS: 12-MONTH TREND

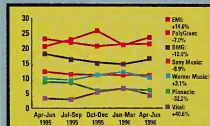
COMPANIES



CORPORATE GROUPS



DISTRIBUTORS



Peak ahead of rivals

s within a whisker of taking PolyGram's singles corporate group crown

ALBUMS

There is nothing new in Virgin taking the honours as the UK's biggest albums company, but the manner in which its latest victory was achieved marks a breakthrough for Paul Conroy's company.

To date, Virgin's success has prompted a certain amount of muttering into beards, invariably along the lines of "it's only compilations". But in the three months between April and June, Virgin confirmed it could match its compilations prowess in the artist album market. Its biggest album was George Michael's *Older* which despite lukewarm reviews has blown out from car stereos everywhere and is now double platinum. Virgin also notched up notable successes with *Everything But The Girl's* *Walking Wounded* - another album set for a long life - and its Mike & The Mechanics hits collection.

That's not to say Virgin's commercial marketing department let things slip; another batch of successful various artists offerings were rammed home in the second quarter, the biggest among them being *In The Mix 96-2*, the third biggest compilation of the quarter, and *The Best...Album In The World...Ever!* 3, which finished two places behind in fifth. The combined result was a substantial 12.3% share for Virgin, representing a 68.9% increase year-on-year and a 43% upturn from the last quarter. That share enabled Virgin to extend its lead at the top of the companies' league to more than five percentage points. In fact, its total was not far from being double that of its nearest challenger, WEA.

Surprisingly, perhaps, *Older* was not the best-selling album of the quarter. It narrowly missed out on that honour to Alaina Morissette's enduring *Jagged Little Pill*, which has now spent 49 weeks on the chart for WEA and is four

ALAINA MORISSETTE

times platinum. WEA's albums share is slightly down on the last quarter, but it still up 10.8% year-on-year. While Virgin did well with a broad swathe of albums, WEA's success came chiefly from Morissette - its next biggest album was Mark Morrison's *Return Of The Mack*, the 40th biggest seller of the quarter.

Ying with Virgin for the biggest year-on-year improvement among the top albums companies was PolyGram, which registered a 64.2% upturn to take 4.3% of the market and sixth place. It was easily PolyGram's best performance since the new company definitions were introduced, and was achieved primarily with three albums which finished among the Top 10 sellers of the quarter - *Lighthouse Family's* *Ocean Drive*, *Cat's* *All Change* and *Boyzone's* *Said And Done*.

It was also a good quarter for MCA, which creeps among the Top 10 albums companies for the first time under the

new definitions, taking 2.6% of the market and the sixth biggest album of the quarter in the shape of *Ocean Colour Scene's* *Moseley Shoals*.

In contrast to the singles market, it was pretty much business as usual in the albums corporate group league, with PolyGram still a mile ahead although with a marginally reduced share. Also slightly down were Sony and EMI, but Virgin managed to hop up two places into third thanks to its George-fueled increased share. BMG also had a strong quarter, increasing its share to 9.7% - matching the figure it notched up a year ago - on the back of the success of *Take That's* *Greatest Hits*, which was the third biggest album of the quarter.

If PolyGram thought it had managed to reclaim its albums distribution crown from EMI for good last quarter, it was mistaken, as EMI got back on top in the latest set of figures. EMI, assisted by Virgin's improved performance as well as EMI Premier's *Trainspottin'* soundtrack and Tina Turner's *Parlophone* album *Wildest Dreams*, has now opened up a bit of a gap with a 23.5% share compared with PolyGram's 21.4%.

That other rivalry down the table between Pinnacle and Vital was resolved with Pinnacle emphatically leaping back into sixth place. Its 5.9% share put it 1.4 points ahead of Vital - the biggest gap between the two since the third quarter of 1995.

Behind them another player is stealthily entering the race in the shape of *Dice*, the VCI-owned operation, which registered a 325.9% year-on-year increase to take a 2.9% share and eighth place thanks largely to its distribution of *Ash's* 1997 for *Infectious* and *RTM*.

Overall, the albums market is still looking healthy with total sales in the second quarter up 12% year-on-year and 34% over the same quarter two years ago.

Selina Webb

TOP ARTIST ALBUMS

- JAGGED LITTLE PILL Alaina Morissette (Maverick)
- OLDER George Michael (Virgin)
- GREATEST HITS Take That (RCA)
- WHAT'S THE STORY MORNING GLORY? Oasis (Creation)
- FALLING INTO YOU Celine Dion (Epic)
- MOSELEY SHOALS Ocean Colour Scene (MCA)
- THE SCORE Fugees (Columbia)
- HITS Mike & The Mechanics (Virgin)
- 1973 Ash (Infectious)
- BIZARRE FRUIT/BIZARRE FRUIT II M People (Deconstruction)

TOP ARTISTS

- ALAINA MORISSETTE
- GEORGE MICHAEL
- TAKE THAT
- EMIS
- CELINE DION
- OCEAN COLOUR SCENE
- FUGEES
- MIKE & THE MECHANICS
- M PEOPLE
- ASH

TOP PRODUCERS

- MORISSETTE/BALLARD
- MICHAEL
- BROS IN RHYTHM/JAMES JERVIER/WALES/KENNEDY/STEINMAN/PORTER/BARLOW/TAKE THAT/VEINIE/NORLING/STONEMAN/GIFFIN/RAPINO BROS
- MORRIS/GALLAGHER
- STEINBERG/NOWELS/GOLDMAN/WAKE/FOSTER/STEINMAN/GATICA/NOVA
- LYNCH/OCEAN COLOUR SCENE
- FRAXZELL/FRAS
- NEUL/TRIFFORD
- MORRIS/RAH
- M PEOPLE

TOP COMPILATIONS

- NEW HITS 96 (Warner/Globe/Sony TV)
- NOW THAT'S WHAT I CALL MUSIC! 33 (EMI/Virgin/PolyGram)
- IN THE MIX 96 - 2 (Virgin)
- TRAINSPOTTING (OST) (EMI Premier)
- THE BEST...ALBUM IN THE WORLD...EVER! 3 (Virgin)
- THE BEST RAP ALBUM IN THE WORLD...EVER! (Virgin)
- CLUB MIX 96 (PolyGram TV)
- DANCE ZONE - LEVEL SEVEN (PolyGram TV)
- YB3N 3 - NEW SOUL REBELS (Globe TV)
- BOYZ OF SWING (PolyGram TV)

SINGLES

PAUL WELLER: Peacock Suit (Go! Discs G00CD149). The modfather's first new material since Stanley Road is a bawdy, raucy outing that can't fail to attract those who saw his TOTP and Finsbury Park renditions, although it lacks a killer hook. □□□□

SEFULURA: Ratanamahatta (Roadrunner R0214). Effective use of tribal drums power this fan-only slab of spitting, ethno-metal along, the likely result being another short-lived chart appearance. □□□

GEORGE MICHAEL: Spinning The Wheel (Virgin VSCD135). The dance mix is already in the clubs, and Michael's balladic follow-up to two number ones could just hit the spot again. Two new tracks, not on the album, will help. □□□□

RACHEL STAMP: Hey Hey Michael You're Really Fantastic (WEA 0409CD). The second single sees this London-based four-piece lift their game and deliver a Runaways-meet-Pink Spector potential hit. □□□□

LUCE DRAYTON: Dreamer (Epic 009395WHV). This delicate but tough first single suggests a long career in the mainstream spotlight for the hit writer produced by John Cornfield. □□□□

AMERICAN TV COPS: Turbulence (Starfish SFDT1). While in pursuit of quirky indie-pop allure, American TV Cops seem to have inadvertently stumbled on the vestiges of early Wedding Present. □□

DMZ: Walking On The Milky Way (Virgin USYCD1159). Only Andy McCluskey's unmistakable adonidic vocals give away the origin of this track, which is middle-of-the-road Beatles-flavoured nostalgia pop. □□□□

PLEASURE DELUXE: 10 Red Balloons (Eternal WEA 500CD). Nena's Eighties chart classic gets the pop/techno treatment courtesy of German identical twins Ricki and Holly, under the tutelage of Boyzone/PJ & Dancers producer Ray Heald. □□□

R KELLY: I Can't Sleep Baby (I) (Live 423762). Sounding more like Boyz II Men than R Kelly, this sickly-sweet ballad will nevertheless attract the usual crowd. □□□

ETERNAL: Somebody (EMI UKCDM 438). Judging by the early enthusiasm for Disney's Hunchback Of Notre Dame movie, this dramatic ballad in the vein of Elton's Circle Of Life outing should be a huge hit. □□□□

JONAN Strykly (Parkway PARK0013). This debut double A-side is a fine mixture of dance and indie with shades of both Chemical Brothers and Black Grape and should set the south London duo up as one of the new acts to watch this year. □□□□

A GUY CALLED GERALD FINE LISA MAY: Voodoo Ray (Mercury 852899). The track credited with kicking off the British

acid house scene back in 1989 returns Nineties-style with some atmospheric mixes. □□□□

JJ BROTHERS feat. S.O.S.: Move It Up (Eternal WEA 062). The Outthere Brothers crossed with a regga toaster and that boom boom beat is bound to attract the masses this summer. □□□□

GEORFF WILLIAMS: I Guess I Will Always Love You (Hands On Records CDH08). This summer soul/dance outing from the writer for Color Me Badd and Eternal, among others, is a pleasant affair that sounds vaguely familiar and is perfect for radio. □□□

BI FANKE: My Whole Life (Edeon 009665CTR). There are shades of Madonna's ballad style in this sultry, breezily seductive single. A gently synopatched rhythm adds to the charm of this coolly reflective pop song. □□□

UCC: The Key, The Secret (Pulse-8 CDJ05E109). A seemingly superfluous reissue remix of the 1993 number two hit. Nevertheless, the song maintains its effortless hook of hoarse piano and celebratory vocal, and could well be a hit once again. □□□□

COOLIE: It's All The Way Live (Now) (Tommy Boy TBCD731). The rapper's next single is a smoothly produced cover taken from the new basketball comedy Eddie. The original records, Lakeside, perform on the track too. □□□□

AMERICAN YOU: Go To Be There (Positiva COTV058). A frenetic deep house cut, with the magic Positive touch, that should manage to inch chartwards. □□

THE DRIVEN: Jesus Loves You More If You Can't Drive (Polyd 975252). The next big thing out of Limerick could sound less like The Cranberries, but this debut single is a cracking post-grunge effort which should please fans of tuneful rock. □□□□

SINGLE OF THE WEEK

THE FUN LOVIN' CRIMALS: Scooby Snacks (Chrysalis CHS304). This engaging and incredibly catchy lazy little hip hop number can be the one to break the New York trio, who are rapidly gaining converts. Big. □□□□

ALBUMS

IGGY POP: Best Of Live (MCA MCB08462). From 1977, 1986 and 1993, this track compilation repays commitment and volume by demonstrating, despite the uneven recordings, the consistent quality of Iggy's wild, but coherent music. □□□□

NIGHTCRAWLERS feat. JOHN REID: The 12" Mixes (Arista 74231 390432). Remixers Morales, Tin Tin Out, Motiv 8 et al do their stuff all over the Crawlers' inimitable Eternosrathy thing. □□□□

LINDA PERRY: In Flight Intercepts (IND 90061). Startling Jefferson Airplane/Starship clones abound on the ex-4 Non Blondes singer's first solo album,



GEORFF WILLIAMS: SUMMERY

recorded with Sheryl Crow producer Bill Bottrell. A distinctive throwback with attitude (and fanbase) to burn. □□□□

VARIOUS: Espresso! Espresso! (Deram/London S355427). Easy listening combo The Karminsky featuring have compiled a 22-track album of classic and rarities of the genre to follow up their 1992 Entertainment album. □□□□

SPIRO & WIX: Motion (EMI Premier PRSCD4). This collection of 11, with compositions all written for TV, with Tarak's Theme and others aired during the Olympics, should make a minor splash in the compilations chart. □□

SUZU BOGUSS: Give Me Some Wheels (EMI Premier PRMCO 10). Heading for pop crossover through sheer bounce and personality rather than rock links, pop drums or strings, Boguss has returned in style. □□□□

SISTER CAROL: Lyrically Potent (Heartbeat CDH8 231). Righteous, witty and downy old-time rhythms and words recorded in NY and LA with artists from Sugar Minott and Ken Boothe. □□□



RACHEL STAMP: POTENTIAL HIT

MEXICAN PETS: The Voice Of Trucker Youth (Blunt BLUNT003). The Dublin four-piece are one of Ireland's finest alternative acts and have attracted considerable overseas A&R interest. This collection of their first three EPs should put the ante. □□□□

ROOMFUL OF BLUES: Turn It On! Turn It Up! (Bulseye, dist. Direct B55001). From Basie's 'Lush My Baby to Ray Charles' Danger Zone, this is in-your-face jump blues played with style, conviction and panache. □□□□

ANN PEEBLES: Fill This World With Love (Bulseye, dist. Direct B55954). The second album in Peebles' welcome comeback trail adds Mavis Staples and The Memphis Horns to husband Don Bryan's co-writing skills. □□□□

VARIOUS: Sing Sing So (JVC VICW 8219). The latest in the JVC World Sounds series of field recordings of ethnic music (remastered and re-released on CD for the first time in the UK Features Batak (Santamar) songs and guitar. □□□□

VARIOUS: Mix Mag Live (EMMCD1-21). This is a series of 21 (mimic) vinyl albums from the cutting edge of dance music. Choose carefully, though, as some are likely to shift better than others. □□□□

VARIOUS: Ambient Ibiza (EMI CDMS3752). Another Café Del Mar-inspired compilation for those warm summer nights. Classy stuff. □□□

VARIOUS: The Sound Gallery 2 (EMI Premier COTW028). Recordings vary from seductive to the downright silly, with groovy and sophisticated cuts abounding on this collection for anyone with a modicum of taste. □□□□

VARIOUS: Bored Generation (Eptaph 6461-2). Despite its first enhanced CD will impress neo-punk fans with unreleased tracks from Rancid and NOFX as well as a rare number by Ofispring. Also of interest are Primus, Helmet and an on-form Beastie Boys. □□□

TEENAGERS IN TRAPDOLE: Teenagers In Trouble Vs Fat Paul (Sweatfinger SFW002). This Bristol duo mix indie attitude with some trip-hop tricks to make a fascinating debut album. Bristolian drums, such as Flying Saucer Attack, help out and their version of Ario Guthrie's Coming In To Los Angeles will be heard to be believed. □□□□

ALBUM OF THE WEEK

PENQUIN CAFE ORCHESTRA: Preludes, Airs & Yodels (Virgin AMB115). This excellent overview of the Orchestra's 20-year career lovingly showcases their uniquely affecting brand of chamber music, while an off-kilter Weatherall remix reflects their huge influence on the ambient scene. □□□□

This week's reviewers: Michael Arnold, Sarah Davis, Catherine Lee, Leo Finlay, Lee Fisher, Paul Gorman, Johnny Law and Ian Nicolson

ALAN JONES TALKING MUSIC

A pleasing side-effect of the popularity of the Diet Coke ad featuring **Etta James'** version of I Just Wanna Make Love To You was a re-awakening of interest in the legendary R&B vocalist. So the release, on Bullseye Blues, of Etta's critically lauded 1978 album, *Deep In The Night*, is nicely timed. Aside from her classic Chess period, this is probably the best album Etta ever made. The gut-wrenching title track is excellent, as are a sensitively interpreted *Only Women Bleed* and *The Eagles'* hit *Take It To The Limit*, wherein Etta whips up a real storm... It's 18 months since *Suede* released a single, and in *Trash* they've come up with their best yet. A refreshingly utempo song for them, it is

their most disciplined and direct pop nugget to date. As always, it's redolent of Bowie, though their own increasingly distinctive identity shines through. Hugely commercial, and likely to be their biggest hit yet... **The Manic Street Preachers** won a whole slew of new fans with their number two hit *A Design For Love*. Many of those fans will happily re-affirm their support for the group by turning their new single, *Everything Must Go*, into another significant hit. The title track and second single from their current gold album, it has the same epic production values as its predecessor, though a slightly inferior tune. The crash of the drums and the busily sawing violinists create a wall of

sound that updates Spector for the Nineties and another top five placing seems well within their grasp... The most impressive slab of soul - and the longest title - to reach the release schedules this week is **Maxwell's** *Ascension* (No One's Gonna Love You, So Don't Ever Ask) - *The Tribute*, which takes as its starting point the SOS Band's sublime *No One's Gonna Love You*. A smooth summary workout which builds beautifully and sensitively on the original delicate Jimmy Jam/Terry Lewis masterpiece, it needs airplay, but could turn into one of the summer's smashes.

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WEARING IT WITH PRIDE

Been there, seen it, done it, bought the T-shirt." While this acts as a neat summary of the gig-going experience in the Nineties, the latter part of this equation is now an important business consideration, a fact borne out by the welter of merchandising companies active in the UK and the importance bands, at all levels of success, place on presenting their images to the public. As a result merchandising is becoming an increasingly intricate affair. Promotional companies are now tailoring their products to meet the seasonal demands of

the hundreds of thousands of festival-goers, supplying summer-friendly items from frisbees to bandanas, while lighter colours and tighter-fitting T-shirts are a must among female members of the audience. At the other end of the musical spectrum, dark colours, long-sleeves and tour information are considered necessary in the designs of T-shirts for metal and hard-rock fans, although it should be noted that skate-kids demand band names along the bottom of their tees so that they can wear them outside their jeans. On pages 14 and 15 Sarah Davis looks at how merchandising has helped fund the touring forays of two up-and-coming bands – Earache's At The Gates and China's Blameless – while Caroline Moss provides a nuts-and-bolts view of vending merchandising products and the burgeoning power of concessionaires.

SUMMER DRESSING

TAKE ANY SUMMER FESTIVAL AND ITS GUARANTEED THAT THE AUDIENCE WILL BE KITTED OUT IN HUGE VARIETY OF T-SHIRTS AND OTHER PROMOTIONAL ITEMS. CAROLINE MOSS INVESTIGATES THE SEASONAL SHIFTS IN A GROWING MARKET

The purchase of the tour T-shirt, jacket or baseball cap is now as much a part of the experience of gig- and festival-going as the consumption of warm beer from plastic cups, or donning weather conditions from torrential downpours to scorching heat. And it is the vagaries of the weather which govern promotional merchandising like the fashion industry in general.

Most merchandising companies agree that the summer months signal an upswing in turnover, for reasons which are pretty obvious. Large outdoor tours and festivals provide increased outlets, while the hot weather is an opportunity to produce lighter-weight, more affordable garments and fun, novelty items.

"Our summer range has included Frisbees for Supergrass, strappy tops for Pulp and unlined coach jackets for the Manic Street Preachers," says Andy Allan, director of Backstreet. "People are more into buying bits and pieces during the summer months."

Mike Leonard, a partner of Razamatix, confirms this. "I would say merchandising is more popular in the summer because we get a wider and more diverse range of things to do," he says. "For example, we've had a good run again this year on bandanas, as opposed to the standard baseball cap."

Novelty items aside, it is the humble T-shirt – the bread and butter of the merchandising industry – which comes into its own during the summer months. "As soon as the sun starts shining, around Easter, people start putting their jumpers away and getting into T-shirts," says Steve Lucas, sales director at Grandstand Promotions.



The T-shirt is a winner with most people due to its affordable price tag and classic design. "Most people enjoy T-shirts, and it's easy to replace last year's and it's easy to look a bit dated," says Underworld director Wayne Clark.

However, the basic T-shirt has evolved during the past few years, and the different styles now available allow for increased seasonal change. Most merchandising companies report a movement from the long-sleeved styles popular in winter to the short-sleeved variety in summer, but this is not true of everyone. "I would have thought that by now we'd be getting out of long sleeves and into short, but it doesn't seem to be the case," says Leonard. "Just the other night, in the middle of a hot spell, I was at a gig where all the long-sleeved T-shirts sold out, leaving the short sleeves on the rails."

Trends such as this would indicate that merchandising is increasingly fashion-led. "We go out and see what's on the street

for the summer and develop product from that, taking inspiration from the higher end of retail fashion," says Clarke. This attitude, which is becoming more common among merchandisers, accounts for the diversification from the standard tour T-shirt available in black or white into a plethora of colours, designs and fabrics. The increased versatility this opens up lends itself especially to summer wear. Underworld, for example, is using citrus colours such as orange and lime-green for merchandising on the Boyzone tour. "You can move into lighter-coloured T-shirts because they're more appropriate for the summer," says Clarke.

As well as colours, styles have also developed apace. "There's been a big change from the biggy T-shirts which everyone used to do to more fitted styles and lots of V-necks," says Lucas. This summer's Euro '96 provided an extra styling point. Underworld's Lightning Seeds football shirt has been "flying

out," according to Clarke, while one of Cobles' biggest recent sellers was a torso-hugging football shirt for Blur. Different styles have led to the use of non-traditional T-shirt fabrics, such as towelling, nylon and heavier-weight cotton.

But it's not just the colours and styles which influence punters'

purchase decisions – obviously the bands themselves play a large part in the popularity of a range of merchandising. "It's rare that someone will go out and buy a shirt by a band just because they like the colour of it," says Allan. Indeed, the bands themselves tend to be the biggest factor in who buys. As more bands tour in summer than in winter, does this mean that, theoretically, merchandisers' client bases also change with the seasons?

"I'd say the same type of people buy winter and summer alike," says Chakan Hislop, promotions manager at Basinid. "A lot more of them buy in the summer, but that's because product is cheaper."

Allan feels that changes in the customer-base are often due to a band's growth in popularity rather than its seasonal aspect. "It does very much depend on the demand and what they're doing," he says. "We've produced merchandising for Black Grape and I'm sure they have a completely different audience to when they initially started out – they've hit the mainstream now."

"The bottom line seems to be that the people who buy the records also buy the band's merchandising. This in itself is subject to seasonal fluctuation. For example, well-established artists with an older following tend to tour during the summer. "Someone like Rod Stewart attract an older audience, so would, say, Oasis," says Paul Whinney, senior account director at TOT'Shirts.

"His merchandising would only sell on tour, whereas bands like Oasis or Blur have a constant demand throughout the year," Lewis Pennington, a partner of Merchandising Matters, thinks that seasonal sales tend to be >

"WE GO OUT AND SEE WHAT'S ON THE STREET FOR THE SUMMER AND DEVELOP PRODUCT FROM THAT, TAKING INSPIRATION FROM THE HIGHER END OF RETAIL FASHION."

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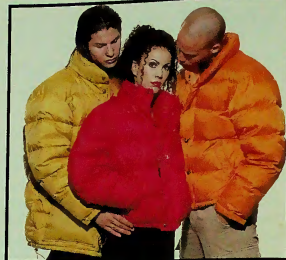
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**CHAKAN HISLOP,
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► gender-linked. "Girls buy a lot more in summer than in winter," he says. "They go more for the lighter colours and tighter fitting T-shirts available at that time of the year."
Festivals also lend a seasonal boost to the merchandising



JACKETS IN DEMAND FROM THE COBLES RANGE

industry. "I think that when a lot of people go to festivals they take money to buy promotional merchandise," says Hislop. "They want mementos of the festival, as often it's the only time they get to be with their friends over a period of time."
"Bands will do a good turnover

on T-shirts at festivals," says Allan.

But not all merchandising companies share the view that summer festivals provide a lucrative sales opportunity. Most festivals appoint a concessionaire to handle all merchandising, which takes a hefty 25% of gross

MERCHANDISING BALANCES THE



AT THE GATES: 'METAL FANS ARE INSANE WHEN IT COMES TO BUYING SHIRTS'

For up-and-coming acts, merchandising is a significant means of creating a healthy fan-base and offsetting the costs of vital live performances, writes Sarah Davis.

Earache Records' Skate/metal act At The Gates and China Records' pop/rock quartet Blameless are two bands who have sustained their entry into the music business by utilising a hard-edged merchandising approach.

Although both acts are signed and receive tour support from their labels, the record company expects to recoup its outlay and merchandise sales can ensure that tours break even or even make a profit. "Without merchandising sales, touring for us would be virtually impossible," says At The Gates vocalist Tomas Lindberg. "Selling shirts funds a lot of promotion."

Formed in 1990 in Gothenburg,

Sweden, the five-piece signed to Earache a year ago after three releases on local indie Peaceville Records. Released last October, their debut album on Earache, *Slaughter Of The Soul*, has sold around 4,000 copies in the UK and 20,000 worldwide. To promote the release the band spent 22 weeks touring continental Europe, the UK and the US, and are embarking on a series of festival dates this summer before recording a follow-up in the autumn.

Lindberg points out how the demand for merchandising by metal fans is unparalleled in the rest of the music business.

"We've been able to fund the tour mainly from sales of T-shirts," he adds. "Metal fans are insane when it comes to buying shirts; they always want the latest design, no matter if they already own 20 At The Gates shirts."

Earache uses Kettering-based

Metro Merchandising because of the company's ability to respond to last-minute requests, according to the label's tour coordinator Dan Tobin. "We can go to them in a panic, mid-tour - say in Spain - and ask for more shirts and they always get them to us," he says. "There isn't much point if shirts turn up two days after the band has left town. During the second European tour, supporting Napalm Death, we sold out and reprinted half-way through."

The band initially took 400 shirts which had cost £2,000. "We reprinted 150 and were only left with 35 at the end of the tour," says Tobin. "Almost £5,000 worth were sold and we made nearly £3,000 profit."

At The Gates appeal to metal and skate fans, and each audience wants different designs. "Traditionally metal fans have black shirts, but at At The Gates concerts we get



BLACK GRAPE: MERCHANDISING DEVELOPS WITH AUDIENCE

sales. "If you have a large band that will sell T-shirts wherever they go that's fine," says Chris Cooke, head of the tour department at Winterland. "But people tend to be going to the European festivals for the event itself rather than for any particular band. You'll end up

weeks," says Clarke. For the winter months merchandising moves predominantly into heavier T-shirts, sweatshirts and jackets. "There's still an incredible demand for MA1s and MA2s," says Michael Hannan, marketing manager at Cobles. "Everybody

selling 30 T-shirts and the cost of doing it is prohibitive, especially when you do it yourself with your own staff and van. It can be a logistical nightmare."

That aside, merchandisers start gearing themselves up around early April for a boom during the summer months which is matched only by the Christmas market. "Overall there's a busy period of six to eight weeks in the summer whereas at Christmas there's a mad rush for two

still seems to want them." For this winter Cobles is updating his most popular jackets by manufacturing them in colours such as mustard, yellow, red and burnt orange.

"In winter we sell mainly jeans-type clothing and thicker jackets, and a lot more outer-wear," says Hislop. Underwear has moved into a range of fleeceline tops based on surf-wear, ski jumpers for Oasis and heavy baseball tops, colour co-ordinated with album sleeves.

The Christmas market also creates a demand for specific merchandising. "You get an influx of people buying merchandising as Christmas presents, for example record bags fly out," says Pennington.

Of course some product is completely unseasonal and sells consistently all year round. Hardy perennials include bags of all descriptions, such as rucksacks and record bags, baseball caps, alp mats, and, of course, the T-shirt. "A basic logo on a standard T-shirt does very well," points out Clarke.

It looks likely that this humble garment will continue to be the mainstay of merchandising companies, come rain or shine. ■

THE BOOKS FOR THE UP AND COMING



BLAMELESS: SUSTAINING THEIR ENTRY INTO THE MUSIC BUSINESS BY TAKING A HARD-EDGED MERCHANDISING APPROACH

hardcore skate kids who prefer blue and green," explains Tobin. "Our next range includes a green shirt with a tino logo and a design around the bottom, so that they can wear them outside their jeans."

There are other considerations; positioning on a bill dictates the quantity required by acts and At The Gates, like most other bands, sell long and short sleeve versions with a minimum of two designs – a four-colour album cover and a logo design with tour dates on the back or sleeves.

"Long sleeves do sell well, even in summer, and metal kids prefer them," says Tobin. "Kids want full album designs, tour dates and something on the arm. And if you're touring in a place you've been before, you need new designs. Our latest is bootleg style – gold and silver on a black shirt, giving the effect that the band did it themselves." China's Blameless actually

design their own merchandising: "We would never sell a T-shirt we wouldn't wear ourselves," says bass player Jason Leggett.

The band, who formed in their native Sheffield two-and-a-half years ago, released their first single, Signs, on Rough Trade and were subsequently picked up by China. With a number 27 single under their belts – Breathe (A Little Deeper) in March – Blameless recently headlined a 30-date UK tour in May and June, and took 600 shirts on the road with them according to manager Joe Davidson, who points out that merchandiser Underworld also distributes to retail outlets.

"Our shirts include the name of the band, but we don't include tour dates and use no more than three colours to keep things easy on the eye," says Davidson.

"Some of our shirts are so subtle you wouldn't know whose they were unless you are familiar with the band. We sold about

£3,000 worth of merchandise and worked out, on an average of 200 crowds in the clubs and 1,000 at colleges, every punter was worth about 42p in merchandise alone."

Both At The Gates and Blameless are in profit by the end of their tours and Davidson says there are lucrative spin-offs.

"After the last tour I was deluged with letters from fans who had been to the concerts, bought shirts and wanted to buy other designs," he says. The band has now set up a mail-order service via the Internet. Meanwhile, Earache has a website up and running, with a page set aside for At The Gates, as well as a 10,000-strong database and a mail-order service including CD Roms which display product.

Such are the sophisticated marketing tools which are now the mainstay of the profitable business of merchandising for bands at all levels of success. ■

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THE NUTS AND BOLTS OF FESTIVAL FARE

The business of vending merchandises at festivals is pretty cut and dried, especially in the UK, writes *Caroline Moss*.

Most of the larger festivals appoint a concessionaire to sell all merchandise on behalf of the different bands appearing. "The last thing the organisers want is 30 different merchandising companies turning up and vying for space at the same time," says Doug Hurcombe, head of A&R at Big Tours.

A strict system operates whereby the headlining band will have four or five different styles of T-shirt on sale; this amount decreases with the band's status on the bill. The concessionaire takes a cut of all product sold - usually 25% - and settles up with the companies after the event.

As well as being a merchandising company, Big Tours acts as a concessionaire at several festivals, but has a policy of sticking to the larger ones.

"We do Donington, Knebworth and places where you'll have in excess of 60-70,000 people," says Hurcombe. "Reading and Phoenix are good, but for the amount of revenue generated compared to the amount of days you spend on the site it's not cost-effective to be a concessionaire."

Some European festivals, for example Roskilde, don't appoint a concessionaire. "You'll go and do it yourself and find there's a 'hot' field with about 12 different merchandisers," says Chris Cooke, head of Winterland's tour department. Regulations governing self-vended festivals vary according to the event. Sometimes booths are provided and a nominal fee is usually demanded. "We did a festival in Sweden recently which cost us about £150 for the stall fee," says Cooke.


There are obvious pros and cons to both types of vending at festivals. Concessioned events mean that a large chunk of the profits goes to the appointed company. However this system alleviates the logistics of shipping product around Europe and employing staff to work on site for several days. "I'm not always happy about dealing with concessionaires but sometimes it saves me a big headache," says Andy Burgess, head of tour department/artist relations at Nice Man Merchandising. Burgess is currently negotiating his contracts so that he isn't committed to vending financially unviable festivals.

Larger outdoor venues such as Wembley, Nyx and the NEC appoint in-house concession

companies and operate in a similar way to the festivals. Merchandisers are happier to deal with concession companies at these events as the punters will all be fans of the main acts, ensuring large product sales. A general rule of thumb for all concessioned events is to ensure that product is in good supply and is displayed to its best advantage.

It is only in the smaller theatres that merchandising companies generally vend their own product. There is often a booth of some sort and sometimes a nominal fee is charged but, according to Hurcombe: "It's not usually a case of renting the space because most times it's part of the agreed deal with the band that a space is made available for vending." Often the management of the venue is content with a few T-shirts in exchange for retail space.

However, even the smaller venues are sometimes concessioned. "It's easy to vend small, 2,000-seat theatres yourself, for example we used to vend all the Apollo Group venues but now they're all concessioned," says Burgess. "Everybody should still have the right to vend these small venues themselves, no doubt about it."



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BEHIND THE COUNTER

MARC GREEN, Menzies, Weymouth

"Things have been hectic this week because we've been in the middle of a refit that has dramatically expanded our music department. With no music multiples here in Weymouth, we have always had to be everything to everyone and now we are concentrating on making our product range even more accessible. The refit features a brand new dance section that sits next to chart and TV-advertised product and back-catalogue space has been increased by 80%. So far this week Crowded House and No Greater Love have been our fastest movers, while on a more specialist level we've been selling a lot of garage, house and reggae to foreign exchange students who are beginning to pour in. Far from lamenting good weather, here it is a bonus as it brings the daytrippers back a path to our door. A national TV campaign for our latest music and video promotion is about to break and with the extra space we've gained, we'll really be able to do it justice."

ON THE ROAD

CHARLIE COLEMAN, RTM sales rep, London

"Our biggest release is the Underworld single which is still in the top five, and Lush's single 500 (Shake Baby Shake) is doing well. They're the big two, but De La Soul's album has been quite successful. Barry Adamson's album could do a bit for us too. The Jarvis Cocker track on it has been going out as a promo, but we're having problems getting permission for a single from Island. Pre-sales are quiet, but the new Coolio single from a Whoopi Goldberg movie is going well at the chains and the indie shops, to a lesser extent. There aren't notable trends or variations in my area (the West End), though there's more of a rock and indie orientation than in my previous sales area in the northwest around Manchester. Most labels seem really quiet at the moment. They're staggering releases until the students are back at college; the shops get quite irritable about waiting for the big end-of-the-month schedules."

IN THE SHOPS THIS WEEK

NEW RELEASES

New albums from Toni Braxton and Reel 2 Reel were out-distanced by the week's big compilations. Stores with a dance or swing bias did well with Vybinn'4, while in the UK 90s Hits performed steadily on the back of Virgin's TV advertising blitz. It was a lean week for singles with best-sellers provided by Pat Benatar, Mark Morrison and Tina Turner.

PRE-RELEASE ENQUIRIES

Singles - Jam & Spoon, JX, Nas, Fools Garden, Suede, Robbie Williams, George Michael, Elvis Costello, Soul II Soul; Albums - Suede, Heidi Berry, Nilon Bombers

ADDITIONAL FORMATS

Julian Cope limited-edition white seven-inch, Carcass shaped CD album, Dubstar limited-edition second mix CD album with booklet, Black Crowes 10-inch picture disc

IN-STORE

Windows - Neneh Cherry, Black Crowes, Untitled 2, Summer The Heroes, Ash, Dubstar, Reel 2 Reel, By Jeeves; In-store - Alanis Morissette, The Eagles, Crush, Manic Street Preachers, Dubstar, Neneh Cherry, Heidi Berry, No 1 Punk Album, Spice Girls, Underworld, Gary Barlow, Louise

MULTIPLE CAMPAIGNS



Single - Dubstar; Windows - Ash; In-store and press ads - Sean Maguire, Untitled 2, Neneh Cherry, Heidi Berry; Radio ads - Dubstar (national ILR)



Single - Neneh Cherry; In-store - Dubstar, Reel 2 Reel, Asda exclusive double albums including Reggae Heat and Rock 'n' Roll Classics, Pavarotti, Patsy Cline, promotions for budget range, children's video, spoken word, classic feature films, Gheorghiu & Alagna



In-store - Rey two mid-price cassettes and save £5, free single-use camera with music and video purchases of £15 and over, Bryan Adams, Three Tenors, Pure Classic Videos, James Galway, free beach ball with Andre The Seal Disc, Swan Princess



Windows - Summer The Heroes; In-store - Three Tenors, five Naxos CDs for £20, label of the month campaign for Warner Classics, Linn classical and jazz CDs for £9.99; Discounted titles - Meredith Monk, Gheorghiu & Alagna, Jesse Norman, Pure Classic Videos



Windows - sale, Club Mix 2, Black Crowes, Untitled 2; In-store - Manic Street Preachers, Crush, Lorraine Cato, OX; Press ads - Joy Beizam, Alice In Chains, Neneh Cherry, Muncy, Lorraine Cato, 811, Alison Limerick, Jimi Hendrix, Tina Arena



Singles - Alanis Morissette, Manic Street Preachers, Alishas Attic; Albums - Toni Braxton, Untitled 2; Windows - Budget music promotion; In-store - The Eagles, No 1 Punk Album



In-store - Baby Fox, Orange Deluxe, Pullover, Smalltown Heroes, Sheryl Lynn remixes, Ots



Singles - Gary Barlow, Spice Girls, Mark Morrison, Underworld, Josh Wink; Albums - Alanis Morissette, M People, Ocean Colour Scene, Smurfs, Louise, Shine 5, Dance Nation 2, Untitled 2



Singles - Lorraine Cato, Neneh Cherry, Dubstar, Alanis Morissette; Albums - Baby Fox, Black Science Orchestra, Distance To Go 4, Amanda Marshall; Windows - Bryan Adams, Dog Eat Dog, Ash, Dubstar, Lorraine Cato, Alanis Morissette, Neneh Cherry, Manic Street Preachers, Gary Barlow, Mariah Carey, Dance Nation 2, Tina Turner, Crowded House, Eddi Reader, In-store - Summer Sounds promotion, Gipsy Kings, In The Mix 90s hits



Windows - Cliff Richard, Dubstar, Tina Turner, By Jeeves, Reel 2 Reel, PolyGram sale, Tower's 10th Anniversary, Toto, opera sale, Afro Celt, Dancing In The Street; In-store - PolyGram sale, opera sale; Press ads - Sex Pistols, opera sale



Megaplay singles - Alishas Attic, Ween; Essential Album - Karminski; Windows and in-store - July sale, Playstation promotion, Black Crowes, Ani Di Franco, Club Mix 96, The Eagles, Manic Street Preachers, Neneh Cherry; Press ads - Linda Thompson, Babylon 5, Norma Waterson, Gillian Welch



In-store - Toni Braxton, Gipsy Kings, Presidents Of The USA, No 1 Summer Album, No 1 80s Album



Singles - Manic Street Preachers, Neneh Cherry; Album - Smurfs; In-store - Toni Braxton, Gary Barlow, Eric Clapton, selected CDs from £2.99 and cassettes for £1.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andys Records (Doncaster), Chalky's (Oxon), Derrick's (Gloucester), Hillsborough Records (Sheffield), Hubbards Music (Birmingham), HMV (Hilary), Our Price (Chesham) and Virgin (Cardiff).

If you would like to contribute call Karen Faux on 0181-543 4830.

EXPOSURE

TELEVISION

27.7.96

Scratchy & Co featuring Manic Street Preachers and Boyzone, ITV: 9.25-11.30am
Glyndebourne '96 Live: Lulu, with Christine Schaffer, Wolfgang Schöue and Kathryn Harries, Channel Four: 8.25-10.05pm
Dancing In The Street: Hang On To Yourself, with Lou Reed, Iggy Pop, David Bowie, Alice Cooper and John Cale, BBC 2: 9-10pm
MTV Unplugged With Elton John, MTV: 10-11pm
Liner With Josie Holland features Oasis, David Bowie, Paga Wembie, Ruby and Aztec Camera, BBC 2: 12.15-1.20am

28.7.96

Fully Booked features Tina Arena, BBC 2: 10-noon
1.8.96
GMTV with Pat Benatar, ITV: 6-8.25am
Not Fade Away featuring Bjork, Suzanne Vega, Madonna, Sting and Rod Stewart, ITV: 1.40-2.40am
2.8.96
GMTV features Jocelyne Brown, ITV: 6-9.25am
The White Room with Paul Weller, Suede and Elvis Costello, Channel Four: 11.25pm-12.35am

27.7.96

John Peel presents Guidford four-piece Benmet, Radio One: 5-7pm
Gladys Knight & The Pips, in concert from 1983, Radio Two: 6.03-7pm
Radio One Ibiza Week: The Lovegroove Dance Party Live, with Danny Rampling, Radio One: 7-9pm
The Essential Mix Live At Amnesia with Pete Tong, Sasha, Jose Padilla and Danny Rampling, Radio One: midnight-4am
28.7.96
John Peel with a session from Guided By Voices, Radio One: 8-10pm

29.7.96

The Radio One Summer Roadshow featuring Suggs and Let Loose, followed by Ladybirds and Lush (30.7), regulars Gemma, Cole Red and Robyn (31.8), Peter Dink (1.8) and Backstreet Boys (2.8), Radio One: 11.30-12.30pm
1.8.96
Paul Jones - Rhythm And Blues with a session from Rufus Thomas, Radio Two: 8.00-2.58pm
2.8.96
Cambridge Folk Festival featuring Watson Carthy, Radio Two: 10.03-midnight

RADIO

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BARRY ADAMSON Odipus Schmoedipus	Mute	July 29		The album will be promoted with ads in <i>The Wire</i> with HMV, NME, <i>Jazz</i> and <i>Time Out</i> . It is an Our Price recommended release.
ALICE IN CHAINS MTV Unplugged	Columbia	July 29		Ads will run on MTV and in <i>Kerrang!</i> with Virgin, NME with HMV, <i>Melody Maker</i> with Andy's and <i>Metal Hammer</i> . A mailout supports retail activity. Ads will run in the music press and there will be Rock Club nights around the UK with <i>Kerrang!</i> and displays with multiples and Indies. National and music press ads will be backed by radio ads on Kiss and Choice. There will be retail displays and posters on BR and LUL sites. The release will be promoted with ads in the specialist music press.
THE BLACK CROWES Three Snakes And One Charm	American/RCA	July 22		
TONI BRAXTON Secrets	Arista/LaFace	out now		
BURNING SPEAR Chant Down Babylon	Island	July 29		
MAMAS & PAPAS California Dreamin'	PolyGram TV	July 29		This re-released album will be nationally advertised on GMTV and in selected ITV regions.
JULIAN MARC Bench Samba	PolyGram TV	July 29		National TV advertising on GMTV will be backed with a regional TV campaign.
AMANDA MARSHALL Amanda Marshall	Epic	July 22		There will be ads in <i>Q</i> with HMV and the album will feature on listening posts at MVL, Sam Goody's and Virgin.
NICOLETTE Let No One Live Best Free...	Mercury	July 29		The release will be advertised in <i>The Face</i> , NME, <i>The Guardian</i> , <i>Independent</i> , <i>Q</i> , <i>Echoes</i> , <i>Touch</i> , <i>Tron</i> , <i>Musik</i> and <i>MixMag</i> .
RED HOUSE PAINTERS Songs For A Blue Guitar	Island	July 29		Ads will run in NME and <i>Melody Maker</i> and there will be a mailout to the fanbase. The album is an Our Price recommended release.
MYKAL ROSE Nuh Carbon	Greensleeves	July 29		There will be radio advertising on Kiss, Choice and press ads will run in <i>Echoes</i> and <i>Touch</i> .
SCARLET Chemistry	WEA	July 29		There will be national and teen press advertising to support this release, which will be promoted in-store by selected multiples and independents. There will be advertising in the specialist music press to support this album.
TOOTS & THE MAYTALS Time Tough - The Anthology	Island	July 29		
VARIOUS Albani's Adagios	Warner Classics	July 29		Ads will run on Classic FM and Melody and there will be press ads in the <i>Sunday Times</i> and <i>Daily Telegraph</i> . Posters are available for in-store use.
VARIOUS American Songbook	Volume	July 29		TV advertising will run for four weeks on Country Music Television and there will be press ads in <i>Q</i> , <i>Mojo</i> , <i>Time Out</i> , <i>CMJ</i> and the nationals.
VARIOUS Best Swing 96 Vol. 3	Telstar	out now		National Channel Four and regional ITV advertising will promote this release. There will also be radio ads on Capital, Galaxy, Kiss and Choice.
VARIOUS Big Mix 96	EMI TV/warner esp	out now		Ads will run nationally on Channel Four and satellite stations and regionally on ITV. Bus shelter and four-sheet posters will run nationwide and there will be in-store support from multiples and independents.
VARIOUS Classic Moods	PolyGram TV	out now		The album will be promoted with national Channel Four and regional ITV advertising. There will be radio ads on Choice and Melody.
VARIOUS Club Mix 2	PolyGram TV	July 22		There will be extensive Channel Four and ITV advertising to support this release. Ads will also run on BSkyB, The Box and MTV.
VARIOUS Dreamhouse Le Voyage	MCA	July 29		Extensive advertising on IRL stations will promote this release. There will be ads in the music press and posters in London and the South. In-store displays will run with Our Price, HMV and Virgin.
VARIOUS F1 Rock	Telstar	out now		Ads in motoring and TV listing magazines will be backed by radio spots and ads on Sky Sport, Channel Four and regional ITV stations.
VARIOUS In The Mix 90's Hits	Virgin	out now		Ads will run nationally on ITV, Channel Four, satellite and cable stations supported by teen press ads. There will be extensive IRL advertising. In-store the album will be promoted by multiples and independents.
VARIOUS The No. 1 Punk Album	PolyGram TV	July 22		This release will be advertised in selected ITV and Channel Four regions. There will also be advertising on BSkyB.
VARIOUS The No. 1 Summer Album	PolyGram TV	out now		There will be advertising on the Big Breakfast and GMTV plus regional ITV advertising from release.
VARIOUS Pure Reggae Vol 1	Dino	July 29		Ads will run on Kiss, Choice and Galaxy supported by nationwide posters and press ads in <i>Echoes</i> , <i>Touch</i> , <i>The Voice</i> , <i>The Gleaner</i> and <i>Dancehall</i> . Radio ads will run on Kiss, Choice, Galaxy and Forth and there will be press ads in <i>Loaded</i> , <i>M5</i> , <i>Musik</i> , <i>Attitude</i> , <i>Boys</i> , <i>D</i> and <i>Wax</i> .
VARIOUS Rachel Auburn Out Of Her Box	Feverpitch	July 29		Ads will run nationally on Channel Four and regionally on ITV. Ads will also run on BSkyB, in the press and on Capital, Virgin and IRL stations.
VARIOUS United	Global TV	July 22		Ads will run nationally on BSkyB, MTV and Channel Four and regionally on ITV and cable. Radio ads will run on Capital, Kiss and Choice.
VARIOUS Vielix 4	Global TV	out now		
Compiled by Sue Sillitoe: 0181-767 2255				

CAMPAIGNS OF THE WEEK

ARTIST



ALICE IN CHAINS - MTV UNPLUGGED
 Record label: Columbia
 Media agency: DPA
 Media executive: Paul O'Grady
 Head of product management: Jo Headland
 Creative concept: In-house
 Columbia will be concentrating on music press advertising to support its Alice In Chains MTV Unplugged

release, which is due out next Monday. The Unplugged session was recorded in April. To support the album, Columbia is targeting through rock and indie clubs. There will be ads on MTV, backed by press ads in *Metal Hammer*, *Kerrang!* - including some co-op ads with Virgin - *Melody Maker* with Andy's and NME with HMV. The album is an Our Price recommended release and will be charted by Menzies. In-store displays will run with HMV and selected independents and the release will feature on Virgin and Andy's listening posts.

COMPILATION



DREAMHOUSE LE VOYAGE
 Record label: MCA
 Media agency: BLM
 Media executives: Steve Booth and Warren Lipman
 Product manager: Steve Tallamy
 Creative concept: Steve Tallamy and Pete Pritchard
 MCA is running a heavyweight radio campaign to promote Dreamhouse Le

Voyage - a compilation of Mediterranean progressive tracks that has already sold more than 100,000 copies in Italy where it was first launched. Robert Miles's dreamhouse hit *Children* is included on this compilation. MCA is running radio ads on Clyde, Forth, Piccadilly, Essex, Fox, Kiss 102 in Manchester and Scottish IRL stations which will be tagged by John Menzies. There will be in-store displays with Our Price, Virgin and HMV, which is running a co-op ad in *MixMag*. The marketing spend also covers specialist music press advertising, street posters in London and the south and a regional bus shelter poster campaign.

THE OFFICIAL UK CHARTS

CHART FOCUS

THE UK'S OFFICIAL CHART SOURCE



After just one week at number one, Gary Barlow's debut solo single Forever Love slumps to number three, swapping places with the Spice Girls' Wannabe. The five Spice Girls, aged between 19 and 21, are the first when the group to top the chart since 1989, Flame. More impressively, they are the first all-girl British group ever to reach number one.

Both of this week's highest new entries were previously Top 20 hits last year. Mark Morrison's re-recording of Crazy debuts at number six, some 16 months after the original peaked at number 19, while Wink's similarly revamped Higher State Of Consciousness bows in at number seven, a place higher than its peak of last September.

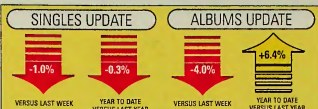
Keeping both records out of the top five, Peter Andre's Mysterious Girl continues its remarkable run. It has spent nine weeks in the top five so far, and has reached a plateau in sales. Its tally of 525,000 sales thus far is being added at a steady rate of 50,000 a week.

Another record building a long chart career from limited movement is Livin' Joy's Don't Stop Movin'. The belated follow-up to their chart-topping Dreamer, Don't Stop Movin' has moved 5-6-7-8-9-8-9, while selling 230,000 copies in the past seven weeks.

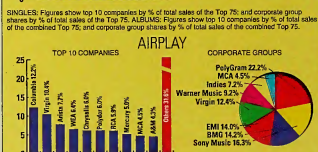
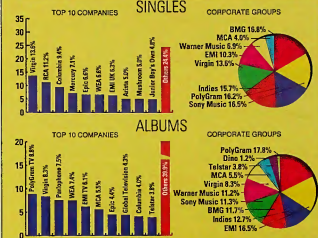
After exploding 74-11 last week, Los Del Rio's Racina seems to make quieter progress this week, moving 11-8. In fact, its sales doubled last week. If it experiences the same kind of leap next week, it will be number two. Meanwhile, the current number two - Fugees' Killing Me Softly - has now safely negotiated the million sales mark. It is now the eighth biggest-selling single of the Nineties. The only Sony single to sell more copies in the past decade is Celine Dion's Think Twice.

After peaking at number seven on its debut, Alan Clayton & Larry Mullen's Theme From Mission: Impossible slumped to number 27 before the Mission Impossible film came out. It has since climbed the chart three weeks in a row, its unusual chart sequence to date reading: 7-13-20-27-21-16-15.

The third single from Tina Turner's Wild Dreams album, Missing You, debuts at number 12 this week. It seems likely to miss the Top 10, as its first two did, but is already the album's biggest hit, as Whatever You Want peaked at number 23 and On Silent Wings at number 13. Wildest Dreams responds to the success of Missing You - a remake of John Waite's 1984 hit - by jumping 17-9, and has now sold



AT-A-GLANCE WEEKLY MARKET SHARE



SINGLES: Figures show top 10 companies by % of total sales of the Top 76; and corporate group shares by % of total sales of the Top 75. ALBUMS: Figures show top 10 companies by % of total sales of the combined Top 75; and corporate group shares by % of total sales of the combined Top 75. AIRPLAY: Figures show top 10 companies by % of total airplay audience of the Media Monitor Top 50; and corporate group shares by % of total airplay audience of the Music Control UK Top 50.

nearly 200,000 copies.

Other album chart action includes a 56-31 jump for the Presidents Of The United States of America's self-titled album, fuelled by the second hit single Dune Buggy and the release of a limited edition of the album containing a bonus five-track CD. Dubstar's Impractical album likewise re-charts at number 41 after the release of a new limited edition with an album's worth of remixes added as a bonus.

Alanis Morissette's Jagged Little Pill remains a solid leader at the top of the chart, and is likely to pick up again with the imminent release of Head Over Feet, the fifth single from the

album. In the US, where Jagged Little Pill is about to sell its 10 millionth copy, the second single from the album - pairing You Learn With You Oughta Know - is the week's highest debut at number four. The first US single, Ironic, peaked at number four.

Finally, the Lightning Seeds/Fugees/Lighting Seeds/Fugees double handover at the top of the chart a few weeks ago was not the first of its kind since 1965, as stated here at the time. It last happened, in fact, in 1968/9, when Ob-La-Di Ob-La-Da by Marmalade twice overcame the Scaffold's Lily The Pink to top the chart.

Alan Jones



As with a lot of records this year, Gary Barlow's Forever Love was released to radio well upfront of commercial release, but only makes its way to the top of the airplay chart after falling from the sales summit.

In a tight three-way contest for leadership of the chart, Barlow emerges triumphant with an audience less than 2% bigger than either the outgoing number one, Fugees' Killing Me Softly, or its tenacious rival, Everything But The Girl's Wrong. Both records were played more than Forever Love last week - Killing Me Softly 188 times and Wrong 74 times - but Barlow had the upper hand at stations with larger audiences, hence his overall superiority.

Meanwhile, the record which took over from Barlow's Forever Love at the top of the sales chart, the Spice Girls' Wannabe, has its best week yet on the airwaves. It has moved 96-50-27-14, and increased its plays from 252 to 581 last week. Radio One went against the general trend, reducing its plays for the disc from 21 to 19, but it posted gains everywhere else. The week's other retail phenomenon, The Girl's Own Macarena, has finally started to attract radio's attention too. It snagged 213 plays last week to debut at number 56. Atlantic 252, where it was played 24 times, and Capital (19 times) gave it more than half its audience between them.

Making one of the strongest performances at radio this year by any record by a new act prior to commercial release, Alisha's Attic surge 63-20 with I Am I Feel. The song, performed by a couple of sisters from Essex, has been well-received by both Radio One and commercial stations. Sounding rather like an Alanis Morissette song, it is probably drawing some support away from Alanis's new single Head Over Feet, which it leapfrogs this week.

Radio one belatedly makes Kula Shaker's Tattva its number one after spinning it 28 times last week. This psych-folker has been a proven to be a grower for a lot of stations, and finally breaches the Airplay Top 10 - moving 19-10 - on its sixth week.

Dodgy have their biggest airplay hit yet with Good Enough exploding 44-8. It is earning solid support from Virgin, where it moves 28-8 and Radio One (47-5), though local radio is still slow to get behind it, making it only the 42nd biggest hit on the IRL network.

Owing to a CIN production error, Harper Collins' talking book release The X-Files - Wasn't omitted from last week's spoken Word chart where it should have been in the number one spot.

NEW EDITION HIT ME OFF



THE NEW SINGLE. STREET DATE 29TH JULY. CD-12" MC

MCA FEATURING EXCLUSIVE REMIXES BY SPYDERMAN-TRACKMASTERS-FRANKIE KNUCKLES-JOY MUSAPHIA

TOP 75 ALBUMS cin

27 JULY 1996

Rank	Label/CD (Distributor/Cass/Vinyl)	Title/Artist (Producer)
1	41	JAGGED LITTLE PILL ★ Alicia Keys (MCA)
2	15	MOSELEY SHIPS ● Sean Collier (Mercury)
3	4	THE SMUFS GO POP! ● The Smurfs (Polygram)
4	4	RECURRING DREAM - THE VERY BEST OF ● Dwight Yoakam (Mercury)
5	15	FALLING INTO YOU 2 ● Celine Dion (Sony)
6	18	THE SCORE ● Fugees (A&R)
7	42	(WHAT'S THE STORY) MORNING GLORY ★ Oasis (Capitol)
8	12	OLDER #2 ● George Michael (Mercury)
9	17	WILDEST DREAMS ● Tina Turner (Mercury)
10	11	1977 ● Ash (Mercury)
11	21	OCEAN DRIVE #1 ● Lighthouse Family (Peden)
12	86	BIZARRÉ FRUIT/BIZARRÉ FRUIT #1 ● M People (Mercury)
13	6	18 TIL I DIE ● Bryan Adams (A&M)
14	11	WALKING WOUNDED ● Christina Aguilera (A&M)
15	RE	SECRETS ● Tina Turner (Mercury)
16	5	FREE PEACE SWEET ● Daddy Yankee (Mercury)
17	18	THE IT GIRL ● Indelible (Mercury)
18	11	GREATEST HITS #3 ● Take That (Mercury)
19	8	RAISE THE PRESSURE ● Electronic (Mercury)
20	44	THESE DAYS #1 ● Boyzone (Mercury)
21	11	HELL FREEZES OVER ● Eagles (Mercury)
22	36	GARBAGE #1 ● Garbage (Mercury)
23	5	EVERYTHING MUST GO ● Manic Street Preachers (Mercury)
24	6	DREAMLAND ● Robert Miles (Mercury)
25	41	LIFE #1 ● Simply Red (Mercury)
26	21	NAKED ● Louise (Mercury)
27	38	DAVY BREAM #2 ● Moby (Mercury)
28	27	THE VERY BEST OF ● Play (Mercury)
29	16	DEFINITELY MAYBE #4 ● Crease (Mercury)
30	3	LOAD ● The Presets (Mercury)
31	22	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ● The Presidents of the United States of America (Mercury)
32	23	THE WARD OF THE WORLDS ● Jeff Wayne (Mercury)
33	41	CHAOS AND DISORDER ● Tarkap (Mercury)
34	29	THE VERY BEST OF ● Engles (Mercury)
35	12	TO THE FAITHFUL DEPARTED ● The Cranberries (Mercury)
36	14	CANDIDATES AND MEDICINE ● Blythe Yengo (Mercury)
37	38	DIFFER CLASS #3 ● Pulp (Mercury)
38	RE	GREATEST HITS ● Guns N' Roses (Mercury)
39	16	STANLEY ROAD #3 ● Paul Weller (Mercury)
40	NEW	PLAY GAMES ● The Notorious B.I.G. (Mercury)
41	RE	DISGRACEFUL ● Dunbar (Mercury)
42	27	HITS #1 ● Mike & The Mechanics (Mercury)
43	16	THE BENDS #1 ● Radiohead (Mercury)
44	22	DUST ● Screaming Trees (Mercury)
45	49	SECOND TOUGHEST IN THE INFANTS ● Underworld (Mercury)
46	31	ALL CHANGE #1 ● Cast (Mercury)
47	14	ESSENTIAL ELLA ● Ella Fitzgerald (Mercury)
48	4	ODELAY ● Beck (Mercury)
49	48	SAID AND DONE #2 ● Boyzone (Mercury)
50	34	MUSIC FOR THE JILTED GENERATION ● Rush (Mercury)
51	35	IRISH COLLECTION ● Daniel O'Donnell (Mercury)
52	38	CLASSICAL MEDITATIONS ● James Galway (Mercury)
53	27	MERCURY FALLING ● Sung (Mercury)
54	13	THE COLOUR OF MY LOVE #5 ● Celine Dion (Mercury)
55	12	SIMPLY THE BEST #6 ● Tina Turner (Mercury)
56	48	CASANOVA ● David Gray (Mercury)
57	45	LOVE SONGS #1 ● Elton John (Mercury)
58	NEW	COLLECTION ● The Jam (Mercury)
59	29	PARANOID & SUNBURNT ● Slurk Antenna (Mercury)
60	47	MELON COLLIE AND THE INFANTS SALES ● Smashing Pumpkins (Mercury)
61	47	RETURN OF THE MACK ● Michael Martin Murphey (Mercury)
62	13	FAIRWEATHER JOHNSON ● Hootie & the Blowfish (Mercury)
63	14	FUZZY LOGS ● The Roots (Mercury)
64	17	PAN PIPE MOODS #1 ● Gabe (Mercury)
65	51	GABRIELLE ● Gabrielle (Mercury)
66	48	BROKEN ARROW ● Neil Young (Mercury)
67	41	GOLDEN HEART ● Mark Knopfler (Mercury)
68	27	PABLO HONEY ● Radiohead (Mercury)
69	52	LEFTISM ● Hard Hands (Mercury)
70	58	CROSS ROAD - THE BEST OF #1 ● Bon Jovi (Mercury)
71	58	HISTORY PAST, PRESENT AND FUTURE BOOK #1 ● Michael Jackson (Mercury)
72	13	FIELDS OF GOLD - THE BEST OF #2 ● Sting (Mercury)
73	41	SO FAR SO GOOD #3 ● Alicia Keys (Mercury)
74	11	GOLD - GREATEST HITS #3 ● Asha (Mercury)

PLATINUM (100,000) GOLD (50,000) SILVER (25,000)
 * Based on sales from 1995 to 1996.
 † Based on sales from 1995 to 1996.
 ‡ Based on sales from 1995 to 1996.
 § Based on sales from 1995 to 1996.
 ¶ Based on sales from 1995 to 1996.
 ** Based on sales from 1995 to 1996.
 *** Based on sales from 1995 to 1996.
 **** Based on sales from 1995 to 1996.
 ***** Based on sales from 1995 to 1996.

TOP COMPILATIONS

Rank	Label/CD (Distributor/Cass/Vinyl)	Title/Artist (Producer)
1	EMI TV Warner	BIG MIX 96 EMI TV Warner
2	PolyGram TV	SHINE 96 PolyGram TV
3	NEW	IN THE MIX 90'S HITS Virgin VTOCD 89VTOCD 89-1
4	2	MINISTRY OF SOUND - DANCE NATION PART 2 Ministry Of Sound
5	5	MOVIE KILLERS Telstar
6	3	NEW HITS 96 #1 Warner
7	NEW	VYBIN #1 Global Television
8	22	TRAINSPOTTING (OST) EMI
9	4	100% SUMMER MIX 96 Telstar
10	NEW	THE NO.1 EIGHTIES ALBUM PolyGram TV
11	11	EIGHTIES SOUL WEEKENDER Pump DINO 124/DINO 124-1
12	NEW	THE NO.1 SUMMER ALBUM PolyGram TV
13	RE	THE BEST SUMMER...EVER! Virgin VTOCD 89VTOCD 89-1
14	4	FANTAZIA PRESENTS THE HOUSE COLLECTION #1 Fantazia
15	7	NO GREATER LOVE Global Television
16	9	KISSMIX 96 PolyGram TV
17	13	IN THE MIX 96 - 2 Virgin VTOCD 89VTOCD 89-1
18	12	CREAM LIVE - TWO Deconstruction
19	1	MAX POWER - MAX BASS Break Down
20	14	THE BEST SINGING ALBUM IN THE WORLD...EVER! Virgin VTOCD 89VTOCD 89-1

ARTISTS A-Z

Artist	Rank	Artist	Rank
ABBA	75	MICHAEL, George	2
ADAMS, Bryan	13	MIKE AND THE MECHANICS	24
AERO CITY SOUND SYSTEM	50	MILLER, Robert	8
ASH	16	MORRISON, Alexis	11
BECK	48	MURPHY, Mark	62
BOB DYLAN	39	NEWMAN, Brian	61
BOYZONE	49	OSCAR	7
BRAKTON, Tom	46	OCEAN COLOUR SCENE	7
CARVE, Welsh	27	PRESIDENTS OF THE UNITED STATES	23
CLASH	38	OF AMERICA, The	51
CLINE, Peter	38	PRODIGY, The	50
COLUMBIAN, The	4	RADIOHEAD	43
CROUCHED HOUSE	4	RAGER, Edie	56
DION, Celine	5	SCREAMING TREES	24
DIVINE COMEDY	86	SIMPY #1	25
DOODY, Doug	40	SMASHING PUMPKINS	17
DOUG EATY	40	SLEEPERS	57
OUTCAST	41	SMOOTH	18
EVANESCENCE	21	STING	53
ELECTRONIC	18	SUPER FURRY ANIMALS	64
EVERYTHING BUT THE GIRL	47	TARP	5
FITZGERALD, Ella	47	TAKE THAT	18
FIRE THE SHIRT	60	TURKIN, The	55
GAMBARELLI, The	52	UNDERWOOD #1	46
GALWAY, James	52	WAYNE, Jeff	22
GARBAGE	22	WILSON, Phil	22
GIRO-FORCES	22	YOUNG, Neil AND CRAZY HORSE	67
HOOBIE & THE BLOWFISH	83		
JACKSON, Michael	7		
JAM, The	58		
JONES, Mark	88		
LETTERHEAD	88		
LIGHTHOUSE FAMILY	11		
LITTLE	78		
LITTLE	22		
LITTLE	22		
MANIC STREET PREACHERS	23		
METALLICA	38		

AIRPLAY PROFILE

STATION OF THE WEEK

If the judges of the Sony Radio Awards are anything to go by, Moray Firth Radio is as near as any station has got to pleasing all of the people all the time. **Artist:** Local Station of the Year in May's competition, it not only boasts a playlist featuring virtually every Top 40 hit, but accommodates a selection of oldies and Scottish music too. Dance tracks have also been given a far higher profile since Tim McCooy took over earlier this year as head of music at the Inverness station which has been on the air since 1982.

Describing Moray Firth as somewhere between Radio One and Ten, he says, "I think other stations get a lot of competition and they like to target a certain type of music but we play a wide range. We want to get kids and mums listening. We don't want to alienate anybody so we do tend to play a bit of everything. Even traditional Scottish music gets played in the daytime."

Open-minded A and B-lists have seen the likes of Tony Rich Project's Nobody Knows and Robert Miles' Children gaining plays weeks before release with McCooy adding, "I also think every single record in the Top 40 should be in the studio."
Dance tunes like Umboza's Sunshine, which previously would not have been played, are now being aired. And at the other extreme Irish acts such as Daniel O'Donnell prove ever popular, while every range of Scottish music from Ricky Ross and Supertasters to country dance win airtime.
In a tradition more akin to BBC local stations than commercial radio, it

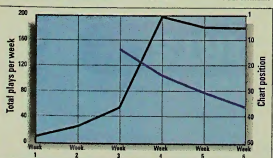
TRACK OF THE WEEK

DIVINE COMEDY: SOMETHING FOR THE WEEKEND
Unquestionably, the weekend started at Radio One when it came to airplay support for Divine Comedy's Top 10 hit. A huge favourite with breakfast show presenter Chris Evans. **Something For The Weekend** was enjoying over 99% of its radio support at the national station a fortnight before its release date, with Evans playing it every day that week. And although other stations later came on board it was Radio One which gave the Setanta act the keenest support through a month-long Top 40 run.

First detected at Radio One where it was enjoying 23 plays and a place on the station's Top 10 ahead of charting, the track saw overall support rise by 250% to 199 plays after debuting at 14 on the retail chart. Falling to 24 the following week, and with Beacon now its leading supporter, the single then won a place in the Airplay Top 20 despite total plays dropping to 179. Then as it headed out of the sales Top 20 the network raised its support further to see the track on 25 plays and at joint fourth on the station's chart.



Island Records' Eric Hodge, who plugged the single while at The Gas Company, says, "I think it's done very well, in particular in relation to Radio One. They just got right behind it starting with Ten Radiofive, then Chris Evans and then everybody else. I think they liked it because it was different. It was very accessible and you could hear it being a daytime record."
London's GLR was also a keen supporter, but mostly apart from specialist music shows Hodge says it was "hard work" when it came to trying to persuade ILR stations to play the track.



MORAY FIRTH

MORAY FIRTH TOP 10

- Because You Loved Me Celine Dion (Epic)
- Killing Me Softly Fugees (Columbia)
- A Fine Line Dexton Nemy (Jive)
- Don't Pull Your Love Sean McGuire (Polygram)
- Forever Love Gary Barlow (RCA)
- How Bizarre OMC (Polydor)
- Smile Supernatural (Food)
- Sunshine Umboza (Profile)
- Mysterious Girl Peter Andre (Mushroom)
- 12 Reasons Why My Life Story (Parlophone)

The Top 10 compiled by Moray Firth Radio is in no particular order.
* We would like to point out the Top 10 shows with the 95.1X FM AM super lowweek would not representative of the non-Scottish area which is made up of the cities, Shetland and Fife.

also offers a wealth of specialist programmes covering indie, rock, blues, heavy metal and classical as well as a Sunday breakfast show taking in a selection of Christian rock music.

With Rajar showing Moray Firth having 100,000 listeners, a 47% reach and 25.2% share in its 21,400 transmission area, McCooy reckons its originality appealed to the Sony judges. "I think we're totally different to other local stations because we're really quite local and try to sound different. The presenters are personality-type presenters."

Paul Williams



RADIO 1

- 1 7 TATYVA Kala Shekar (Columbia)
- =2 10 EVERYTHING MUST GO Music Street Preachers (Epic)
- =2 1 BORN SLIPPIY Underworld (Junior Boy's Own)
- 4 7 RUSH HOUR Joviver (Parlophone)
- =5 5 GOOD ENOUGH Dody (A&M)
- =5 29 TRASH (Soyuz Music)
- =7 1 NICE GUY EDDIE Ego (Indie/RCA)
- =7 2 500 (SHAKE BABY SHAKE) Lush (RCA)
- =9 21 HOW BIZARRE OMC (Polydor)
- =9 3 SOMETHING 4 THE WEEKEND Super Fly Animals (Creation)
- 11 16 WHERE LOVE LIVES Alison Limerick (Arista)
- 12 22 FOREVER LOVE Gary Barlow (RCA)
- =12 7 WRONG Everything But The Girl (Epic/Warner)
- =14 1 I AM, I FEEL Aisha Allen (Mercury)
- =14 15 WANNABE Spice Girls (Virgin)
- =14 4 WHAT'S GOIN' DOWN Heavy D (Mercury/Columbia)
- =17 4 SOMETHING FOR THE WEEKEND Divine Comedy (Sireanna)
- =17 4 OH YEAH! Ace Infection
- =18 4 HEAD OVER FEET Anita Mouton (Mercury/Warner Bros)
- =19 12 FORBIDDEN CITY Electronic (Parlophone)
- =19 18 FIRE UP THE SHOESAVE Livin' On A Prayer (Deconstruction)
- =22 8 SOMEDAY (The Animals/EMI)
- =22 10 WOMAN Neesh Chery (Mushroom)
- =22 13 CRAZY VAN MARTIN (WEA)
- =25 12 HEY GOD (Tom Jones/Mercury)
- =25 22 YOU'RE MAKIN' ME HIGH Ten Bratton (Arista/Parlophone)
- =25 18 DON'T STOP MOVIN' Luv' Jay (Indie/Creation/MCA)
- =25 10 RISE Zion Train (Chrysalis)
- =26 8 FREEDOM Robbie Williams (Chrysalis)
- =29 4 SURPRISE Beanie Inc (Sireanna/Mercury)
- =29 10 KEEP ON JUMPIN' Todd Terry Feat. Masha Wash & Jocelyn Brown (Mercury/Mercury)

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 14 July 1990 until 24.00 on Saturday 20 July 1990.

ILR

- 1 1 KILLING ME SOFTLY Fugees (Ruffhouse/Columbia)
- 2 4 FOREVER LOVE Gary Barlow (RCA)
- 3 2 WRONG Everything But The Girl (Epic/Warner)
- 4 5 IN TOU DEEP Belinda Carlisle (Chrysalis)
- 5 3 ALWAYS BE MY BABY Mariah Carey (Polygram)
- 6 6 OZAM DREAM Lightness Family (Mercury/Capitol)
- 7 6 NOBODY KNOWS Tony Rich Project (Arista/Parlophone)
- 8 8 FORBIDDEN CITY Electronic (Parlophone)
- 9 12 MYSTERIOUS GIRL Peter Andre Feat. Bubble Runz (Mushroom)
- 10 11 BECAUSE YOU LOVED ME Celine Dion (Epic)
- 11 14 THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams (A&M)
- 12 13 FASTLOVE George Michael (A&V/Atlantic)
- =13 26 CHANGE THE WORLD Eric Capton (Reprise/WEA)
- =13 9 SURPRISE Beanie Inc (Sireanna/Mercury)
- 15 12 HOW BIZARRE OMC (Polydor)
- 16 24 YOU'RE MAKIN' ME HIGH Ten Bratton (Arista/Parlophone)
- 17 21 DON'T STOP MOVIN' Luv' Jay (Indie/Creation/MCA)
- 18 10 MAKE IT WITH YOU Let Loose (Mercury)
- 19 10 WANNABE Spice Girls (Virgin)
- 20 19 IRONIC Aisha Mouton (Mercury/Warner Bros)
- 21 16 WHERE LOVE LIVES Alison Limerick (Arista)
- 22 10 I AM, I FEEL Aisha Allen (Mercury)
- 23 18 RETURN OF THE MACK Mark Morrison (WEA)
- 24 8 FREEDOM Robbie Williams (Chrysalis)
- 25 15 THE DAY WE CAUGHT THE TRAIN Green Colour Scene (MCA)
- 26 13 INSENSITIVE Jann Arden (A&M)
- 27 10 WOMAN Neesh Chery (Mushroom)
- 28 10 KEEP ON JUMPIN' Todd Terry Feat. Masha Wash & Jocelyn Brown (Mercury/Mercury)
- 29 10 MISSING YOU The Turtles (Parlophone)
- =30 8 SUNSHINE Umboza (Profile/EMI)
- =30 20 SORRENTO MOON (I REMEMBER) Tina Turner (Columbia)

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00.00 on Sunday 14 July 1990 until 24.00 on Saturday 20 July 1990.

VIRGIN

- 1 3 THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams (A&M)
- =1 1 FORBIDDEN CITY Electronic (Parlophone)
- 3 4 TATYVA Kala Shekar (Columbia)
- =4 5 BREAKFAST AT TIFFANY'S Dody (Arista/Interscope/A&M)
- =4 5 CHANGE THE WORLD Eric Capton (Reprise/WEA)
- =4 26 SOMETHING FOR THE WEEKEND Divine Comedy (Sireanna)
- =5 2 HOW BIZARRE OMC (Polydor)
- 8 8 GOOD ENOUGH Dody (A&M)
- 9 3 HEAD OVER FEET Anita Mouton (Mercury/Warner Bros)
- =10 1 FORGET ABOUT THAT WOMAN (The Roots)
- =10 10 FEMALE OF THE SPECIES Special B
- =10 11 MILL HILL SELF HATE CLUB Ezzat Khan (Chrysalis)
- =10 10 MISSING YOU The Turtles (Parlophone)
- =10 10 WOMAN Neesh Chery (Mushroom)

ATLANTIC 252

- 1 1 IRONIC Aisha Mouton (Mercury/Warner Bros)
- 2 1 KILLING ME SOFTLY Fugees (Ruffhouse/Columbia)
- 3 4 DON'T LOOK BACK IN ANGER Ten Bratton (Arista/Creation)
- 4 10 WRONG Everything But The Girl (Epic/Warner)
- 6 1 IN A ROOM (Dody/A&M)
- 7 1 CHARLIE'S MAN (Mercury/Polygram)
- =8 1 NAKED (Lush/Atlantic)
- =8 1 MYSTERIOUS GIRL Peter Andre Feat. Bubble Runz (Mushroom)
- =9 1 ALWAYS BE MY BABY Mariah Carey (Polygram)
- =9 7 THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams (A&M)
- =9 3 DON'T STOP MOVIN' Luv' Jay (Indie/Creation/MCA)

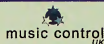
RED MUSIC

- 1 1 IRONIC Aisha Mouton (Mercury/Warner Bros)
- 1 61 1 KILLING ME SOFTLY Fugees (Ruffhouse/Columbia)
- 59 57 3 DON'T LOOK BACK IN ANGER Ten Bratton (Arista/Creation)
- 29 52 4 10 WRONG Everything But The Girl (Epic/Warner)
- 31 51 5 10 OCEAN DRIVE Lightness Family (Mercury/Capitol)
- 45 44 6 1 IN A ROOM (Dody/A&M)
- 58 42 7 1 CHARLIE'S MAN (Mercury/Polygram)
- 51 41 8 1 NAKED (Lush/Atlantic)
- 38 38 8 1 MYSTERIOUS GIRL Peter Andre Feat. Bubble Runz (Mushroom)
- 38 38 9 1 ALWAYS BE MY BABY Mariah Carey (Polygram)
- 38 38 9 7 THE ONLY THING THAT LOOKS GOOD ON ME IS YOU Bryan Adams (A&M)
- 48 38 10 3 DON'T STOP MOVIN' Luv' Jay (Indie/Creation/MCA)

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TOP 50 AIRPLAY HITS

27 JULY 1996



Pos	Title	Artist	Label	Total plays	Plays + or -	Total audience	Audience % + or -
1	FOREVER LOVE	Gary Barlow	RCA	1383	+27	53.77	+31
2	KILLING ME SOFTLY	Fugees	Ruffhouse/Columbia	1571	-9	52.79	-16
3	WRONG	Everything But The Girl	EBTG/Virgin	1457	+10	52.77	-7
4	IN TOO DEEP	Belinda Carlisle	Chrysalis	1107	+2	42.85	+10
5	ALWAYS BE MY BABY	Mariah Carey	Columbia	1107	-10	40.51	-14
6	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	885	-6	39.29	+30
7	HOW BIZARRE	DMC	Polydor	725	+39	38.24	+48
BIGGEST INCREASE IN AUDIENCE							
HIGHEST CUMBER							
8	GOOD ENOUGH	Dodgy	A&M	336	+72	37.58	+182
9	CHANGE THE WORLD	Eric Clapton	Reprise/WEA	762	+33	36.83	+21
10	TATTA	Kula Shaker	Columbia	326	+3	34.84	+23
11	DON'T STOP MOVIN'	Living Joy	Undiscovered/MCA	685	+7	34.61	-26
12	FORBIDDEN CITY	Electronic	Parlophone	828	-14	33.27	-20
13	MYSTERIOUS GIRL	Peter Andre Feat. Bubbler Ranx	Mushroom	819	-6	32.69	-37
BIGGEST INCREASE IN PLAYS							
14	WANNABE	Spice Girls	Virgin	581	+158	30.65	+36
15	BECAUSE YOU LOVED ME	Celine Dion	Epico	734	-16	29.91	-19
16	FASTLOVE	George Michael	AE/Virgin	783	-20	29.18	-28
17	WHERE LOVE IS HIGH	Alison Limerick	Arista	552	-21	28.12	-28
18	YOU'RE MAKIN' ME HIGH	Toni Braxton	LaFace/Arista	698	+34	27.42	+18
19	KEEP ON JUMPIN'	Todd Terry Feat. Martha Wash & Jocelyn Brown	Manhattan/Mercury	548	+37	27.02	+22
20	I AM, I FEEL	Alisha's Attic	Mercury	525	+139	26.48	+143
21	EVERYTHING MUST GO	Manic Street Preachers	Epico	245	+38	26.46	+13
22	SURPRISE	Bizarre Inc	Some Bizarre/Mercury	723	-28	26.03	-53
23	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	838	-17	26.02	-51
24	THE DAY WE CAUGHT THE TRAIN	Ocean Colour Scene	MCA	531	-28	25.61	-6
25	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	Bryan Adams	A&M	823	-11	25.08	-7
26	NICE GUY EDDIE	Sleeper	Indolent/RCA	208	-34	24.84	-21
27	HEAD OVER FEET	Alanis Morissette	Maverick/Warner Bros.	285	+86	24.25	+102
28	BORN SLIPPIY	Underworld	Junior Boy's Own	234	+13	22.06	+29
29	WOMAN	Neneh Cherry	Hut/Virgin	526	+106	21.10	+13
30	SOMEDAY	Eternal	1st Avenue/EMI	380	+17	20.48	+49
31	SOMETHING FOR THE WEEKEND	Divino Comedy	Setanta	200	+12	20.34	-42
32	TRASH	Suede	Nude	53	+18	19.87	+18
33	CRAZY	Mark Morrison	WEA	381	+75	19.86	+6
MOST ADDED							
34	SOMETHING 4 THE WEEKEND	Sugar Free Animals	Creation	141	+50	18.97	+13
35	MISSING YOU	Tina Turner	Parlophone	475	+46	18.42	+37
36	FREEDOM	Robbie Williams	Chrysalis	511	+83	18.23	+10
37	FEMALE OF THE SPECIES	Space	Gut	304	-16	17.59	-13
38	RETURN OF THE MACK	Mark Morrison	WEA	520	-15	17.21	-7
39	500 (SHAKE BABY SHAKE)	Lush	4AD	126	+133	17.05	+32
40	OH YEAH	Ash	Infectious	141	-57	16.74	-50
41	RUSH HOUR	Joyryder	Paradox/A&M	62	+41	16.29	-25
42	SUNSHINE	Imboza	Positive/EMI	454	+63	15.97	+144
43	FORGET ABOUT THE WORLD	Gabrielle	Go Beat	354	-73	15.91	-36
44	SOMEONE TO LOVE	East 17	London	429	+52	15.26	+28
45	IRONIC	Alanis Morissette	Maverick/Warner Bros.	586	-8	15.25	-17
46	HEY GOD	Bon Jovi	Mercury	100	-119	15.05	-20
47	THEME FROM MISSION: IMPOSSIBLE	Adam Clayton & Larry Mullen	Mother/Polydor	251	+14	13.93	+20
48	DON'T LOOK BACK IN ANGER	Oasis	Creation	371	+2	13.77	+15
49	DINNER WITH DELORES	T.A.F.K.A.P.	WEA International	224	+7	13.35	+16
50	WHAT'S GOIN' DOWN	Jonny	Higher Ground/Columbia	24	+33	13.31	+48

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TOP 10 GROWERS

Pos	Title/Artist (Label)	Total plays	Increase in no. of plays
1	WANNABE Spice Girls (Virgin)	581	356
2	I AM, I FEEL Alisha's Attic (Mercury)	525	305
3	FOREVER LOVE Gary Barlow (RCA)	1363	293
4	WOMAN Neneh Cherry (Hut/Virgin)	526	271
5	FREEDOM Robbie Williams (Chrysalis)	511	231
6	HOW BIZARRE DMC (Polydor)	725	205
7	MACARENA Los Del Rio (RCA)	218	189
8	CHANGE THE WORLD Eric Clapton (Reprise/WEA)	762	187
9	SUNSHINE Imboza (Positive/EMI)	454	175
10	YOU'RE MAKIN' ME HIGH Toni Braxton (LaFace/Arista)	688	173

© 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	Week added
1	SOMETHING 4 THE WEEKEND Sugar Free Animals (Creation)	28	20	8
2	LET'S MAKE A NIGHT TO REMEMBER Bryan Adams (A&M)	22	8	8
3	SORRENTO MOON (I) REMEMBER Tina Turner (Columbia)	47	39	7
4	WALKING ON THE MILKY WAY QMC (Virgin)	15	10	7
5	ASCENSION Maxwell (Columbia)	10	6	6
6	SE A VIDA E TAMBÉM! THE WAY I Lie Shop Boys (Parlophone)	19	7	6
7	WOMAN Neneh Cherry (Hut/Virgin)	45	36	5
8	SPECIAL KIND OF LOVER Nu Colours (Wild Card/Polydor)	12	5	5
9	WANNABE Spice Girls (Virgin)	55	44	4
10	WEST END PAD Cathy Dennis (Polydor)	37	21	4

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

AIRPLAY

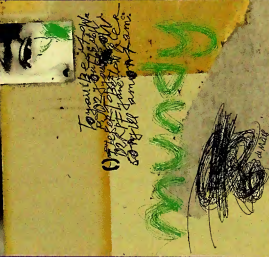
Music Control UK includes these stations 24 hours a day, seven days a week: Atlantic 102.89 FM, 103.9 Radio 2, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC 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, 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THE OFFICIAL CHARTS - 27 JULY

SINGLES

3	1 WANNABE Space Girls	Virgin
2	2 KILLING ME SOFTLY Fugees	Columbia
1	3 FOREVER LOVE Gary Barlow	RCA
5	4 MYSTERIOUS GIRL Peter Andre featuring Bubbler Brax	Mushroom
4	5 BORN SLUPPY Underworld	Junior Boy's Own
6	6 CRAZY MARK Morrison	WEA
7	7 HIGHER STATE OF CONSCIOUSNESS '96 REMIXES Wink	Manhattan
11	8 MACARENA Los Del Rio	RCA
8	9 DON'T STOP MOVIN' Livin' Joy	Undiscovered/MCA
10	10 THREE LIONS Beaddell & Skimmer & Lightning Seeds	Epic
7	11 BECAUSE YOU LOVED ME Celine Dion	Epic
12	12 MISSING YOU Tina Turner	Parlophone
9	13 YOU'RE MAKIN ME HIGH Toni Braxton	LaFace/Arista
14	14 GROOVIN' Pato Barranton & The Reggae Revolution	IHS
16	15 THEME FROM MISSION: IMPOSSIBLE Adam Clayton & Larry Mullen	Mother
14	16 SUNSHINE Umboza	Positiva
17	17 HOW DO YOU WANT IT? 2 Pac featuring K-C and Jupe	Death Row/Island
18	18 PRETTY VACANT LIVE Sex Pistols	Virgin
22	19 HOW BIZARRE OMC	Polydor
12	20 KEEP ON JUMPIN' Todd Terry feat. Marsha West & Jocelyn Brown	Manhattan
21	21 500 (SHAKE BABY SHAKE) Lush	4AD
22	22 RUSH HOUR Joyride	Paradox
23	23 KRUPA Apollo Four Forty	Epic
13	24 IN TOO DEEP Balinda Cavataio	Chrysalis
25	25 TATU	

music week
AS USED BY



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CD 7" MC

ALBUMS

1	1 JAGGED LITTLE PILL Alanis Morissette	Maverick/Sire
3	2 MOSELEY SHOALS Ocean Colour Scene	MCA
4	3 THE SMURFS GO POP! The Smurfs	EMI TV
2	4 RECURRING DREAM - THE VERY BEST OF Crowded House	Capitol
5	5 FALLING INTO YOU Celine Dion	Epic
6	6 THE SCORE Fugees	Columbia
9	7 (WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
7	8 OLDER George Michael	Virgin
17	9 WILDEST DREAMS Tina Turner	Parlophone
10	10 1977 Ash	Infectious
11	11 OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
12	12 BIZARRE FRUIT/BIZARRE FRUIT II M People	Deconstruction/RCA
16	13 18 TIL I DIE Bryan Adams	A&M
13	14 WALKING WOUNDED Everything But The Girl	Virgin
15	15 SECRETS Toni Braxton	LaFace
19	16 FREE PEACE Sweet Daddy	A&M
18	17 THE IT GIRL Sleeper	Indolent/RCA
21	18 GREATEST HITS Take That	RCA
8	19 RAISE THE PRESSURE Electronic	Parlophone
15	20 THESE DAYS Bon Jovi	Mercury
33	21 HELL FREEZES OVER The Eagles	Geffen
26	22 GARBAGE Garbage	Mushroom
25	23 EVERYTHING MUST GO Manic Street Preachers	Epic

RM

27 7 96

Berlin lures 1m dance fans

The power of global dance culture was proved beyond doubt when a million young people took to the streets of Berlin for the annual Love Parade street carnival last weekend.

An audience three times the size of Woodstock's paraded all day to sound systems and 40 floors blaring out dance music along the streets of the German capital.

West Bam, Christian Vogel, Joey Baltham, Armand Van Helden, Victor Simonelli, Mike Dunn and Super DJ Dimitri were just some of the DJs who played at the parade and the ensuing parties.

Traditionally seen as a techno event, this year saw a noticeable widening of the



parade's musical boundaries. RM contributor and MTV dance producer James Hyman says, "It was interesting because the Love Parade has

always been a techno event in the past but there were a lot of other vibes going on as well this year. There were some interesting jungle sessions too

—for example, Wax Doctor was playing on one of the floors."

Love Parade was started by German DJ Doctor Motte in 1989 when just 150 people attended and has grown since then to the point where it nearly rivals London's Notting Hill Carnival as the biggest street festival.

More addressed partygoers at the end of the parade, reminding the participants that the motto for this year's event was "We Are One Family".

That the crowd had already taken this message to heart was proven by the fact that

there were only 34 people arrested. However, 1,600 rows did need medical treatment for exhaustion after dancing too much.

RM leads popkomm party posse

Last year RM put on what was generally agreed to be the best dance party at the annual PopKomm music festival in Cologne and we will be seeking to repeat that success at this year's event — which is held on August 15-18.

For those who are not aware, PopKomm is Europe's largest music trade fair with more than 1.5m people attending the exhibition hall, gigs, clubs and seminars that made up last year's event.

RM's party will be called "Club Euro 96" and will take place on Saturday August 17 at Cologne's Move Club.

Open to all delegates and local clubbers, this year's party will feature a performance by Blue Amazon with support from DJ's Dave Valentine, Paul Van Dyck from MFS Records and Nick Warren.

Elsewhere, other dance events will include live performances by Tricky, Nightmares On Wax and 808 State, as well as club nights from Strictly Rhythm and Nation Records.

Full details about PopKomm are available on tel: +49 202 27631; fax: +49 202 2763134.

slowhand goes for those fast beats

Chances are that not many dance fans were tuning into Eric Clapton's first radio interview for eight years, which was broadcast last Wednesday on London's Capital Radio.

However, those who did were pleasantly surprised to hear the answer Clapton gave when presenter David Jensen asked what music old "Slowhand" was into these days. "I like a lot of dance music. I quite like the techno style. The best thing that has come out of this country over the past year is Everything But The Girl. I think they're fantastic and it's really good hybrid music," said Clapton.

Clapton went on to praise r&b artist Tony Rich and also to knock some of the current

crop of guitar bands. "I have always had a tendency to like black music more, anyway," he said. "They take it very seriously whereas what I hear from the guitar bands is that they are taking the piss, and they are taking the piss out of people like me, so it is difficult for me to be neutral about it."

Indeed, dance seems to be flavour of the month with guitar heroes of all ages. When asked in this month's *Face* magazine why he's not making rock music these days and working with dance producers like Tim Boot, ex-Suede guitarist Bernard Butler says, "Well it's pretty pointless me making rock records all my life. Nobody wants another guitar band that just plays guitar rock."

inside

- 2 nino tune clichés dead in Japan
- 6 pete lawrence picks his top 10 tunes

club chart:

1 IN DA GHETTO
David Morales & The Bad Yard
Club/C. Walters

cool cuts:

1 LAND OF THE LIVING
Krisline W



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IN CONJUNCTION WITH

daily

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the black dog goes it alone

Following the departure last year of two of its three members, many predicted a quick demise for The Black Dog. However, remaining member Ken Downie soldiered on alone and this week releases the

fourth The Black Dog LP 'Music For Adults' (And Short Films).

Downie's ex-colleagues, Ed Handley and Andy Turner, have been working with the likes of Nicolette and Björk under the name Plaid and

of Brian Eno's ground-breaking 'Music For...' series of albums which launched ambient music in the mid-Seventies. "The title and sleeve were part an homage to Eno but also a comment on the superficiality of things. Having to be able to sell something in order to make it."

The album is made up of 26 tracks ranging from 30 seconds to seven minutes. The shortness of the tracks has led to criticism from some quarters but their creator is unrepentant. "They're complete in their own right I just don't feel the need to stretch things out for the sake of it."

One of the LP's longest tracks is called 'Euhamosis', "it's about letting yourself go, and being cremated. It takes about six minutes for a human body to burn. For some reason though, people say that track's uplifting," laughs Downie.

The album is varied in its sense of rhythm, unlike the usual four-on-the-floor fodder. "I put it that down to the fact that most people who make those records haven't been anywhere. I was in the Navy for six years and I've been over most of the world, so I have different palettes of sound to work from," says Downie.

Future plans include taking The Black Dog on the road, as well as working with an Algerian singer, although this LP looks set to be the last one on Warp. "I don't know what the future holds, it's an open book," says Downie.



'bonkers' is raving mad

While it has become fashionable to namecheck happy hardcore – the highly incredible successor to the rave sound of old – very few companies have been prepared to put their money where their mouths are and actually get involved with releasing the stuff. Now React records have decided to jump in with the release of 'Bonkers' a 35-track compilation of current happy hardcore (or 4-beat as it's now called) tracks. The LP has been compiled by DJs Hixxy and MC Sharkey who are celebrated names on the happy hardcore scene. Included on the collection are tracks by The Terrible Twins, Druid & Bonacaman, DJ Seduction and Ergonoff.

Meanwhile, stewards of the happy hardcore scene, Stage One Music of Romford, are releasing a compilation of the best tracks that they released on their various labels last year – amongst which are Stomper! Coozon, Just Another Label and New Sensation. 'Most Uplifting – Vocal Anthems' is released this week and focuses on vocal tracks from a new generation of hardcore vocalists. Singers like Marlon, Jenke, Corriele and Donna Grasse feature on the LP. 'Bonkers (Hixxy & Sharkey Are Bonkers)' is out this week. 'Most Uplifting – Vocal Anthems' is out on August 19.



say what?

Rob Deacon – Volume editor
"I've been for the last two years, but this was far better exposed than before, of a better venue and much less of a crush. It was also the most people I've ever seen in my life; it was incredible, like seeing the MI covered with

berlin's love parade – how was it for you?

people. It ended up of a big statue with radio links between all these trucks and DJing from the centre, so you had these cycling PAs. If only we had something like it here."

Fozie – Harthouse press officer

"It was madder than ever! The craziest bit was at the end in the square with people in trees and up lamp-posts with

Underworld blasting out. Every year it gets bigger and bigger – there's literally nowhere to stand. Just such a colourful array of people. Our Harthouse label-party at the end went on until nine in the morning..."

Tim Fielding – DJ disc coordinator

"I got engaged on Friday so I took my fiancée with me. I was up on the stage with

Westcam and she got her left breast autographed by Carl Cox in front of a sea of rovers. The event finished at about ten, but Berlin clubland stools it all up and you've got non-stop clubbing until Monday."

Mr C – DJ/Shamen

"It was very, very, very good fun – had a three wins, I didn't get to sleep all weekend, not even for half an hour: absolute

debauchery. The best parties were the Arena on Saturday with Carl Cox and Das Sound, and the Disco B party with DJ Hall and Irresistible Force. The highlight was Acid Seeds Live who were amazing. I did at a club called 90 Degreez for London's Xmal party. The actual party was full of lunatics. A fun weekend and recommended to all who want to lose it."



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Owner's view:

"We're pleased with the
initial response. We've got
a lot of students from the
nearby college frequenting
the shop on a regular
basis. We also get most of
the local DJs from the area
popping in a couple of
times a week to see what's
going on. We've got two
late nights - on Thursday
and Friday - when we are
open until 8.30pm. We
keep an eye on what our
customers want and try to
get most of the records
they are looking for. This is
why we've built a
reputation for quality and
service in such a short
time." - Paul French.

Distributor's view:
"Millennium Dance is a very
professional shop indeed.
Over the past six months
they've secured their
position as prime
exponents of garage and
house. DJ and club
promoter Paul French,
who runs the shop, has
made sure it's the best
place in Romford." -
Simeon Friend, Amato
Distribution.
DJ's view:
"It's going to go a long
way. It's only been there
four months and it's well
and truly happening. One
shop nearby has already
had to close down because
it couldn't compete." -
Simon Monaghan,
Powerhouse.

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

COOL cuts
CUTS



LAND OF THE LIVING

Kristine W (Mixes from Deep Dish, Vasquez, Rollo & Sister Bliss etc)

Champion

2	NEW	FIRE UP Funky Green Dogs (Debut for a new label with Murk back on the scene)	Twisted
3	(4)	THE BLUE ROOM T-Empo	ftrr
4	(5)	EVERYTHING Sarah Washington	AM-PM
5	(1)	THAT LOOK De'Lucy	Deconstruction
6	NEW	HOPE (HOLD MY HAND) Jelle Bouton (Progressive trance from Jersey)	Perfecto
7	NEW	STAND UP B.O.P.	Slip'N'Slide
8	(8)	IN DA GHETTO David Morales & The Bad Yard Club feat. Crystal Waters	Manifesto
9	NEW	YOU'RE NOT ALONE Olive (Down tempo tune housed up by X-Press 2 and Tin Tin Out)	RCA
10	(11)	LAST RHYTHM Last Rhythm	Stress
11	(12)	CLEAN IT UP The Twister	Paradiso
12	NEW	SCENES FROM THE SATYRICON PT 3 Josh Abrahams (Top techno EP)	Ultimatum
13	NEW	IF MADONNA CALLS Junior Vasquez (Chunky beats and camp vocals)	Multiply
14	(9)	MAW WAR/MACK DADDY SHOOT Kenlou	MAW
15	NEW	DEALERS 2 THE DANCFLOOR Tin Tin Out (Strong UK house)	VC Recordings
16	NEW	I'LL FIND A WAY The Brain featuring Claudia Bruckner (With mixes from Jam El Mar and Phil Kelsey)	Interpop
17	NEW	OFFSHORE EP Chicone (Deep funky house EP)	Cyanide
18	NEW	TWIST IN MY SOBRIETY Tanita Tikaram (A bizarre idea but Phil Kelsey and Ramp make it work)	East West
19	NEW	SO GOOD DJ Brothers (US style house made in Rimini)	Brooklyn Trax
20	NEW	FOR THOSE WHO LIKE TO GROOVE Scope (Chunky and funky breakbeat house)	Scope

a guide to the most essential new club tunes as featured on 100's "essential selection", with pole hits, broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: cly soulcity/nylons/ozon/black market (London), eastern stockexchange (Manchester), 2nd street (Glasgow), 4 beat (Liverpool), warp (Sheffield), look (Newcastle), Jay for Billy (Nottingham).

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3	1	WA	Spice
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- 18 **32** CHAN
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- 10 **35** BAD
- 29 **36** FEMM
- 28 **37** WRID
- 26 **38** NICE
- 27 **39** WHEE
- 15 **40** DIUNE

↑ Bullseye titles a

IN CONJUNCTION WITH

data st

A ROCK AND ROLL HISTORY ORDER NOW THROUGH TECHNICOLOR TELESALES ON 0181 810 5961

- 0 **18** SAVED MY LIFE (GRANT NELSON/JADEY MUSA/PHADAJ SNEAK MIXES)
- 13 **19** BAYS OF THE RISING SUN (DEKABORO & DANES/RAMP/JON PLEASED WIMMIN/KILLER)
- 20 **21** GREEN BUMPS MIXES) Music
- 21 **22** WHY 'IK-KLASS/ERRICK CARTER MIXES) Ricardo Da Force
- 22 **23** THROW THE MADNESS Beat Syndrome
- 23 **24** CLEAN IT UP (UNO CLO/EDZ/TH THE TWISTER MIXES) The Twister
- 24 **25** EVERYBODY'S FREE (TO FEEL GOOD) (CASINO/TONY DE VIT MIXES) Rozella
- 25 **26** TOP OF THE WORLD (ADVERS/N SHAKERS/PEER PRESSURE MIXES)
- 26 **27** Diabre/featuring Shelley Nelson
- 27 **28** STOMP (BOOKER T/MOUSE T MIXES) Quincy Jones
- 28 **29** LOVE DON'T LIVE HERE ANYMORE (MARK PICCHOTTI MIXES) Madonna
- 29 **30** HIGHER STATE OF CONSCIOUSNESS (DEX & JONES/EY/MAR SPRING/JULES & SKINS/SHARP/ITTY BOOZY MIXES) Vink
- 30 **31** KRUPA (APOLLO 400/ALCATRAZ/NARCOTTIC THRUST/SEROTINA MIXES) Apollo 400
- 31 **32** THE SUNSHINE AFTER THE RAIN (KEN DOUGLAS/DANCING DIVAZZ COWBOYS MIXES)
- 32 **33** Beri
- 33 **34** CAN U FEEL IT (MIXES) The Squad featuring Prince Pacific
- 34 **35** TWIST IN MY SOBRIETY (RAMP/PHIL KELSEY/BUMPS MIXES) Tamla Tiarom
- 35 **36** BAR FRIDAY NIGHT Lisa Moorish
- 36 **37** WORK IT (ISTEVIE KEAR/SHARP MIXES) Shimmer

The music charts in this magazine are a special service provided for us and are compiled on the following information: call us on 01753 350 2323

JUNK

COME GET IT

single released: 29th July 1996. 12" / cd.

D:TOUR

available via the Polygram order disk (tel: 0998 310 310).
and/or soul trader! No's Music.

18 **CREAM LIVE - TWO**

19 **MAX POWER - JAM BASS**

20 **THE BEST SWING ALBUM IN THE WORLD... EVER!**

- 0 **57** SET U FREE (PHAT SLAZZ/GROOVE MAN/PLANET Y MIXES) Planet Soul
- 58 **59** I'M MOVIN' (HEB BOY/SQUET/RAK MIXES) Socratico
- 60 **61** ELEVATOR SONG (BIFF & WENPHIS/D'JOLLO MIXES) Dubstar
- 62 **63** FINAL HUSTLERS CONVENTION (UNRAY GOMEZ/GET DOWN (SPACE FAMILY)
- 64 **65** UNTOBANCE PARK MIXES) Hustlers Convention
- 66 **67** NOBODY'S BUSINESS! 190
- 68 **69** MY EVERYTHING (MIXES) Ivana Party
- 70 **71** 3 MILES HIGH (ELECTRO GENESIS MIXES) The Dharmas
- 72 **73** SPINNING THE WHEEL (George Michael)
- 74 **75** LAST RHYTHM Last Rhythm
- 76 **77** YOU'RE NO GOOD FOR ME (NIGINA MIXES) Bilalobing
- 78 **79** NUCLEAR SUN (MIXES) Roland Brant
- 80 **81** I'M ALIVE Stretch & Vern
- 82 **83** THE MUSIC IS MOVING (TONY DE VIT/TALL PAUL/RED-JERRY MIXES) Fargatta
- 84 **85** DESIRE/TALK YOUR THING (TAVENDALE & MCCREERY MIXES) Unity 3
- 86 **87** NUCLEAR SUN (MIXES) Roland Brant
- 88 **89** YOU GIVE ME LOVE Made Up
- 90 **91** ONE DAY TIL I'LL BE AWAY (BIFF & WENPHIS/THE SHARP MIXES) Kelly Luccasina
- 92 **93** MY GENERATION (LOVE TO INFINITY MIXES) The Vito
- 94 **95** YOU GOT TO BE THERE (KADOC/UNISON MIXES/THE NIGHTTRAIN (KINETIC MIX)
- 96 **97** CRAZY (MARK PICCHOTTI/DI-INFLUENCE/UNISLEE CAMPBELL/CSJ STREET MIXES)
- 98 **99** Kadic
- 100 **101** Mark Morrison

© presentable label

Spooky

fingerbobs 22nd July 96

the single includes remixes by Dave Angel, dol-ing and spooky original version taken from the album found sound

distributed by vital

THE BEST SWING ALBUM IN THE WORLD... EVER!

THE BEST SWING ALBUM IN THE WORLD... EVER!

27 7 96 ON A POP TIP club chart

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



HIGHER STATE OF CONSCIOUSNESS

- | | | | | | | |
|----|--|------------------|----|-----|--------------------------------|---------------|
| 1 | Wink | Manifesto | 20 | NEW | SHAKE IT, SHAKE IT | Planet 3 |
| 2 | THE KEY THE SECRET | Pulse-8 | 21 | 25 | I CAN'T MAKE YOU LOVE ME | Eternal |
| 3 | THE POWER 96 | Arista | 22 | 33 | I AM WHAT I AM | Almighty |
| 4 | LUV'DUP | Telstar | 23 | 19 | ONE TOO MANY HEARTACHES | Chase |
| 5 | JUMPIN' | | 24 | 22 | RHYTHM IS GONNA GET YOU | Cheeky Monkey |
| | Todd Terry featuring
Martha Wash &
Jacelyn Brown | Manifesto | 25 | 20 | SHAKE YOUR BACKSIDE IN MY FACE | Chase |
| 6 | ALRIGHT/STRONGER | Media/MCA | 26 | NEW | MR FRIDAY NIGHT | Go!Beat |
| 7 | S.O.S. Abbacadabra | Almighty | 27 | NEW | LOVE DON'T LIVE HERE ANYMORE | Maverick |
| 8 | DANCING QUEEN | Almighty | 28 | NEW | HOT & WET (BELIEVE IT) | Logic |
| 9 | PRAY FOR LOVE | Mushroom | 29 | 30 | WHERE LOVE LIVES | Arista |
| 10 | Love To Infinity | Steppin' Out | 30 | 14 | INDEPENDENT LOVE SONG | Steppin' Out |
| 11 | GANGSTA'S PARADISE | Arista | 31 | NEW | WE'VE GOT IT GOIN' ON | Jive |
| 12 | DJ Dave | Chase | 32 | 33 | DON'T PULL YOUR LOVE | Parlophone |
| 13 | SWEET DREAMS | WEA | 33 | 32 | HIGH ENERGY 96 | Energise |
| 14 | La Bouche | ZTT | 34 | RE | MACARENA | RCA |
| 15 | BAMBA IBIZA | Urban Collective | 35 | NEW | ALWAYS SOMETHING THERE | Radio Wave |
| 16 | Planet Groove | Chase | 36 | NEW | TO REMIND ME | Almighty |
| 17 | CRAZY | Chase | 37 | 12 | XANADU | Almighty |
| 18 | Mark Morrison | Manifesto | 38 | 28 | Olivia featuring Paula | Stress |
| 19 | I'VE GOT A FEELING | Limbo/Positiva | 39 | NEW | UPTOWN DOWNTOWN | Activ |
| | Klymax | Stealth Sonic | 40 | 38 | Full Intention | Qwest |
| | CELEBRATION | | | | MY SWEET LIAR | Feverpitch |
| | Westcoast | | | | With It Guys | |
| | PASS THE DUTCHIE | | | | STOMP | |
| | Mr Spliffy | | | | Quincy Jones | |
| | ARMS OF LOREN | | | | EVERYBODY | |
| | Evoke | | | | Kinky | |
| | SUNSHINE | | | | | |
| | Umboza | | | | | |
| | KRUPA | | | | | |
| | Apollo 440 | | | | | |



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| 22 | 22 | RUSH | |
| 23 | 23 | KRUP1 | |
| 24 | 24 | IN TO | |
| 25 | 25 | TATV | |

namecheck: ralph tee @ Brad beatnik @ Tim jeffery @ Andy beavers

tune of the week

don-e: 'call me' (exploding plastic)

Soul This is a great start for Don-E on his new label. Having recently departed 4th & Broadway, Don-E delivers one of the classiest melodic soul tunes you can expect to hear this summer. In an assortment of mixes, Don-E and Mike Potts's original version is aimed at hard-to-please soul boys with its warm, glowing arrangement of floating synths, particularly catchy vocoder lead background vocals and crisp two-step rhythms. Femi Fem offers a harder urban mix with a rich, inspired musical arrangement while Baby Sean turns it into a jazz house explosion with yet another superb arrangement that this time leans on Sevenlies synths and jazz funk vibes. ●●●● n



house

ST GERMAN 'Alabama Blues - Revised' (P Communications). This track just won't go away. Following the first remix last year, we now have a very funky R&B-style interpretation from the Black Science Orchestra that cleverly utilizes the old blues man vocal. Next up is the more house-based and commercial Todd Edwards vocal mix and a new edit of St German's legendary 'Soul Salsa Soul'. Also, on various other formats, there's a Wax Doctor mix and more from Black Science Orchestra, Orange and Grand Central. Thankfully, they retain the creative spirit of the original. ●●●● bb

JESUS LOVES YOU 'Generations of Love' (More Protean). Boy George's baleoric classic gets the remix treatment just in time for Ibiza '98. On the mix this time are the Cheamo Burns, who contribute two rerecorded versions of the mamba and Spanish guitar tune. On the flip are Mother's funky house version (which is in vogue with the current disco vibe) and Paul Oakenfold's summery bizon anthem. Nice, very nice. ●●●● bb

SCOPE 'For Those Who Like To Groove/Shaggle Seduction'

(Scope). Smooth funky house that can easily fit into either late night or early morning sets. 'Shaggle...' is the slightly more soulful monotony everywhere. Biff and Memphis also turn in a tasty dub that's gentler and skipper all round. ●●●● dbb

THE MODIFIERS 'Vangroovy EP' (MultiPLY). This is the work of one DJ Cox and a rather unexciting piece of build-arranged hard house full of 'take me higher's' it is too. However, it is saved by its B-side mixes one of which, DJ boy's #07, is a fine example of groovy breakbeatness that only breaks into the unfortunate 'take me higher's' towards the end. The final mix by John Debo must be heard dreamhouse or something like that. Confusing but at least there's a good mix in there. ●●●● ddb

LORRAINE CATO 'I Was Made To Love You (Mixes)' (MCA). Mark Picchiotti must be winning this season's award for having the most remixes out of one time. But the good news is that nearly all of this current crop are totally groovesome and reliable house dubs that beat other remakes hands down. For this track Picchiotti has?

wheeled out anything amazing but he has come up with another lovely moody crystal-clear house track for lovers of soulful monotony everywhere. Biff and Memphis also turn in a tasty dub that's gentler and skipper all round. ●●●● dbb

SATOSHI TOMIIE presents SHELLSHOCK 'K-Jee' (Sony S). The creator of the Robert Owens-sung house classics 'Tears' and 'I'll Be Your Friend' takes a disco diversion that will

have the purists cringing. The Japanese New York-based keyboardist's fellow DJ Mixers Knuckles & Morales whip up a Bucketheads-style cut-up offering based around MFSB's 1975 hit 'K-Jee', which many will recognize from the 'Saturday Night Fever' movie OST. The Moai and Beats mixes have Goodman-style drums that would work well in the Latin American section of Come Dancing. The Born2 Dub has a darker mood aided by its

underpinned synths. Bonus Bass is a funky Green Dogs From Outer Space 'Reach For Me' vibe due to its cosmic analogue bassline. This idea has already been executed before by Italy's hip house of 1991; D-Tool featuring Randy B's 'Bring It On Down', I wonder if anyone will license that? ●●●● dm

BOHANNON 'I Wanna Dance All Nite' (Everlight). The supreme disco drummar has been sampled countless times in recent years, so it is good to see that he is going to get some recognition of his own with this single. Joe T Vonnelli handles the remixing duties with reasonable reverence. His excellent Dubby mix still retains most of the usual Bohannon hallmarks: big foot-stomping beats; Carolyn Crawford's powerful crowd-pleasing vocals; sharp Hammond slabs; plenty of breakdowns; and mad percussion and synth effects. The Light mix houses things up with some piano and synth sweeps, while the Corvette mix is a shipped down, percussion-heavy edit and the Tribal Dub is suitably tribal and...er...dubby. ●●●● ab

THE RISE 'Love Is Gonna Be There' (MultiPLY). The thumping Dancing Divaz mix of



scope

CARLTON
 THE BEST SINGING ALBUM IN THE WORLD... EVER!
 12 18 CREAM LIVE - TWO
 15 19 MAX POWER - MAX BASS
 17 20 THE BEST SINGING ALBUM IN THE WORLD... EVER!
 Deception
 Best Deal
 40%

CARLTON
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 15 19 MAX POWER - MAX BASS
 17 20 THE BEST SINGING ALBUM IN THE WORLD... EVER!
 Deception
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CARLTON
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 12 18 CREAM LIVE - TWO
 15 19 MAX POWER - MAX BASS
 17 20 THE BEST SINGING ALBUM IN THE WORLD... EVER!
 Deception
 Best Deal
 40%

17	25	TATU	19	26	JAZZ	20	27	ALVA	21	28	NOB	25	29	THE D	30	KEEP AN	31	MY G	32	CHAN	33	CANT	34	ICON	10	35	BAD	29	36	FEM	28	37	WRD	26	38	NICE	27	39	WHE	15	40	DUNE
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Bulletted titles a

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darling

st

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boy
george

this gospel-tinged house track will keep the Miscoo masses happy, but those who cannot stand the surfeit of cheesy "woohs" should turn to the flip's more classy Lenny Fontana mixes. His Paradise Dub is a relatively light and bubbly affair with funky themes and a "It's gotta be serious" vocal loop from gospel singer Roy Lewis. The best is saved for last with Lenny's TV Track, a tazy and timeless garage production with cool keys and a sexy outro. ●●● ab

ambient

JOHN BELTRAM *Ten Days of Blue* (Peacefrog). No reaction to Jay in the name, or sound in case you were wandering. John Beltram has produced a double album of strange, episodic ambient creations with plenty of atmosphere. Original treatments of loops and ethnic percussion sounds thread through many of the tracks, often accompanied by a gentle, deep bass. This is home listening for sure, new age in its outlook without a single kididrum in evidence but it flows well and is utterly relaxing. ●●●

france

SKYLAB 2000 *'Auburn'* (Brainiak). Chemist Brothers with guitars? That kind of summarises the Skylab 2000 sound. Thudding beats, rumbling basslines, huge resonators and wailing vocals

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3	1	W/ Spice
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	23	KRUP
	24	IN TO
	25	TATTY

clubchart

commentary

by alan jones

David Morales' "In Da Getto" coasts it at number one for a second week with a majority only slightly reduced from last week's runaway triumph. But new contenders are shaping up - the rest of the top five, for starters, could all pose a threat next week, as could several other climbers and new entries in this week's chart. Morales actually increased his support by 5% - but all his gains came in the first half of the week, and the record was definitely flagging by week's end, with **Tzitzit's 'Hot & Wet'** (up four to two) and **2 Bad Mice's 'Bambocoe'** (new of four) making the heaviest gains. No change either at the top of the Pop Tip chart, with **Wink's 'Higher State Of Consciousness'** squeezing a second week in pole position despite the close attention of two other remixed aides - **Urban Cookie Collective's 'The Key The Secret'** and **Snap!'s 'The Power'**. This leading group is some way ahead of the opposition, but the truth is that no record really deserves to top the Pop Tip chart at present, as none can command the support of even a third of the chart panel. This weakness at the top logically translates into higher support for records lower down the chart. **Apollo 440's 'Krupa'**, for example, gained 16% more points this week, but eased down from number 17 to number 19. One cause of this is the flood of records directed at Pop Tip repeats these days, with ever more pop/dance releases looking for exposure. Add to that the increasing trend towards servicing these secondary (in record breaking terms) DJs with more and more uptown records - many of which are unsuitable for their purposes - and you have an ongoing erosion of promos, none of which can gain as much support as it deserves... One of only two records to debut on both charts this week - the other is **Quincy Jones's** remake of the Brothers Johnson's 'Stam' hit, also recently covered by B.G. - is **Madonna's** much delayed **'Love Don't Live Here Anymore'** has finally dropped. It contains not the original release, like the US single, or the Soul Power remix like the European import, but new Mark Piccolotti mixes. It debuts at number 27 on the Pop Tip list and number 26 on the uptown chart despite appalling pressings which require extra weight to be applied to make 'em play.

beats & pieces

Well done to **Garage City**, London's long-running US house and garage club, which celebrates its fifth birthday this Saturday (July 27) with an all-nighter at Camden Palace. **Barbara Tucker** and **Jocelyn Brown** will be performing PAs while the all-star DJ line-up will include **Bobby & Steve**, **Paul Anderson**, **CJ Mackintosh**, **Frankie Fontet**, **Ricky Morrison**, **Chrisly T**, **Henry C**, **Rob Acteson**, **Rude Boy Rupert** and **Dean Savonne**. Sony has produced a 16-minute looped video mix of graphics from its **Play Station** which it is making available to DJs and club promoters free of charge. The video was premiered at Tribal Gathering and to receive a free copy, send details about your club night/Venue to Pippa Day on fax: 0171-390 4336...DJs should be aware that a double vinyl version of the **Dubstar** remix LP 'Disgraceful' is also available for those who like that sort of thing... **Falling Anvil** rehearsal studios in Stratford, East London, has come up with the innovation of a fully-equipped and purpose-built DJ rehearsal booth. The sound-proofed room features all the equipment you'd find in a respectable club and is available from 10am to 11pm seven days a week at £5 an hour. For more info, call 0181-503 0415... **Cream** this Saturday (27) will feature **Jon Pecked Wimmim**, **Darren Pleased Wimmim**, **Allstair Whitehead**, **Mark Moore**, **Clive Henry** and **LJ Bukem's Logical Progression** room...Anybody planning to go to Leeds' **Love To Be** club in the not-too-distant future should remember that the venue will in fact be closing down for refurbishment from this Saturday (27) until September 14... **Dan Donnelly's Breakdown Records** is launching its joint CD venture with in-car entertainment mag **Max Power**. 'Max Boss' is a 20-track drum & bass compilation aimed at those who like to perforate eardrums with their car stereos. The CD is £9.99 and available at all major stores...AND THE BEAT GOES ON!



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Paul van Dyk
Dave Valentine
BLUE AMAZON

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3	1	WA	Spice
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	22	RUSH	
	23	KRUP	
	13	24	IN TO
	17	25	TATVA
			Kula Shaker

- 13 24
- 17 **25** TATTVA Kula Shaker Columbia
 - 19 **26** JAZZ IT UP Real 2 Real Positive
 - 20 **27** ALWAYS BE MY BABY Mariah Carey Columbia
 - 21 **28** NOBODY KNOWS Tony Rich Project LaFace/Arista
 - 25 **29** THE DAY WE CAUGHT THE TRAIN Ocean Colour Scene MCA
 - 26 **30** KEEP ON PUSHING OUR LOVE The Nightcrawlers featuring John Hall & Mike Warren 1st Avenue/Arista
 - 28 **31** MY GENERATION The Who Polydor
 - 28 **32** CHANGE THE WORLD Eric Clapton Reprise
 - 28 **33** CANDLES Alex Reece Fourth & Broadway
 - 28 **34** I COME FROM ANOTHER PLANET, BABY Julian Cope Echo
 - 29 **35** BAD ACTRESS Terrorvision Total Vegas
 - 29 **36** FEMALE OF THE SPECIES Space Gut
 - 28 **37** WRONG Everything But The Girl Virgin
 - 26 **38** NICE GUY EDDIE SLEEPER Indolent/RCA
 - 27 **39** WHERE LOVE LIVES (REMIX) Alison Limerick Arista
 - 15 **40** DUNE BUGGY The Presidents Of The USA Columbia

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

TOP TWENTY COMPILATIONS

- 1 **1** BIG MIX '96
EMI TV/winner.esp
- 2 **2** SHINE 5
PolyGram TV
- 3 **3** IN THE MIX '93'S HITS
Vega
- 4 **4** MINISTRY OF SOUND - DANCE NATION PART 2
Virgin O'Brian
- 5 **5** MOVIE KILLERS
Tiber
- 6 **6** NEW HITS '96
Virgin TV/winner.esp
- 7 **7** VYBUN 4
Dion Robinson
- 8 **8** TRAINSPOTTING (OST)
EMI/Picnic
- 9 **9** 100% SUMMER MIX '96
Tiber
- 10 **10** THE NO. 1 EIGHTIES ALBUM
PolyGram TV
- 11 **11** EIGHTIES SOUL WERENDER 2
Pomp
- 12 **12** THE NO. 1 SUMMER ALBUM
PolyGram TV
- 13 **13** THE BEST SUMMER...EVER!
Vega
- 14 **14** FANTAZIA PRESENTS THE HOUSE COLLECTION 4
Fetisso
- 15 **15** NO GREATER LOVE
Dion Robinson
- 16 **16** KISS MIX '96
PolyGram TV
- 17 **17** IN THE MIX '86 - 2
Vega
- 18 **18** CREAM LOVE - TWO
Eccobrom
- 19 **19** MAX POWER - MAX BASS
Real Down
- 20 **20** THE BEST SINGING ALBUM IN THE WORLD...EVER!
Vega

- 23 **25** LIFE Simply Red East West
- 22 **26** NAKED Louise 1st Avenue/EMI
- 28 **27** DAYDREAM Mariah Carey Columbia
- 27 **28** THE VERY BEST OF Patsy Cline MCA
- 31 **29** DEFINITELY MAYBE Oasis Creation
- 30 **30** LOAD Metallica Vertigo
- 56 **31** THE PRESIDENTS OF THE USA The Presidents Of The USA Columbia
- 29 **32** THE WAR OF THE WORLDS Jeff Wayne Columbia
- 14 **33** CHAOS AND DISORDER TAFKAP Warner Bros
- 41 **34** THE VERY BEST OF... The Eagles Elektra
- 34 **35** TO THE FAITHFUL DEPARTED The Cranberries Island
- 24 **36** CANDYFLOSS AND MEDICINE Edifi Reader Bianco Y Negro
- 38 **37** DIFFERENT CLASS Pulp Island
- 38 **38** GREATEST HITS Gipsy Kings Columbia
- 38 **39** STANLEY ROAD Paul Weller Go!Discs
- 38 **40** PLAY GAMES Dog Eat Dog Roadrunner

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US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	YOU'RE MAKIN' ME HIGH/LET... Ten Brotherz (Cash) NEW	WEA	26	COUNTING BLUE CARS (M&M)	WEA
2	HOW DO I WANT IT... (Sheryl Crowe) (Mercury)	WEA	27	HAY (Coral/Curb)	WEA
3	GIVE ME ONE REASON (Tracy Chapman) (Globe)	WEA	28	I LIKE (MCA)	WEA
4	MACARENA (Los Del Rio) (WEA)	WEA	29	TOUCH ME, TEASE ME (Casting Society) (Def Jam)	WEA
5	TWISTED (Jah Live) (WEA)	WEA	30	FOLLOW YOU DOWN/TILL I HEAR... (The Graces) (M&M)	WEA
6	YOU LEARN/YO OUNTA KNOW (Kiss) (Mercury)	WEA	31	SOMEDAY (MCA)	WEA
7	CHANGE THE WORLD (Dn. Clayton) (WEA)	WEA	32	JEALOUSY (MCA)	WEA
8	I CAN'T SLEEP (Baby D) (J&R) (WEA)	WEA	33	THREE FROM MISSION IMPOSSIBLE (MCA)	WEA
9	CMON N' HIDE IT (Good City) (Globe) NEW	WEA	34	YOU'RE THE ONE (J&R) (WEA)	WEA
10	THE CROSSROADS (New Thought) (Mercury)	WEA	35	FAST LOVE (George Michael) (WEA)	WEA
11	BECAUSE YOU LOVED ME (Celine Dion) (WEA) NEW	WEA	36	BLUE (Celine Dion) (WEA)	WEA
12	WHO WILL SAVE YOUR SOUL (Jewel) (A&M)	WEA	37	BE THAT GIRL (Vince) (Mercury)	WEA
13	LOUNGIN' IN (Cool J) (Def Jam)	WEA	38	TONIGHT, TONIGHT (The Smashing Pumpkins) (Geffen)	WEA
14	ALWAYS BE MY BABY (Mariah Carey) (Columbia)	WEA	39	GET ON UP (Jelly) (Geffen)	WEA
15	KISSIN' YOU (Real) (WEA) NEW	WEA	40	UNTIL IT SLEEPS (Shawty) (Mercury)	WEA
16	ELEVATORS (MCA) (WEA) NEW	WEA	41	IT'S ALL THE WAY LIVE (Coco) (J&R) (WEA)	WEA
17	INSENSITIVE (Janet Jack) (M&M)	WEA	42	SITIN' UP IN MY ROOM (Brandy) (A&M)	WEA
18	WHY I LOVE YOU SO MUCH/WANT... (Monie) (Mercury)	WEA	43	MISSING (Everything But The Girl) (Mercury)	WEA
19	NOBODY KNOWS (The Bay Project) (WEA) NEW	WEA	44	WHERE DO YOU GO (No Mercy) (WEA)	WEA
20	ONLY YOU '92 (Real) (WEA) NEW	WEA	45	WONDER (Mercury) (Mercury)	WEA
21	IRONIC (Rascal Flatts) (WEA) NEW	WEA	46	STUPID (Girl) (Mercury) (WEA)	WEA
22	IRONIC (Rascal Flatts) (WEA) NEW	WEA	47	OLD MAN & ME (When I Get... (Mercury) (Mercury)	WEA
23	HOW I LOVE YOU ALWAYS FOREVER (Gomez) (Mercury) (WEA) NEW	WEA	48	TRES DELICIEUX (Deliquant Habits) (J&R) (WEA)	WEA
24	SWEET DREAMS (Busta Rhymes) (WEA) NEW	WEA	49	BE MY BABY (Savage) (WEA) NEW	WEA
25	THE EARTH, THE SUN... (Color Me Badd) (Giant) NEW	WEA	50	1, 2, 3... (Sumpin' New) (Curb) (Globe) NEW	WEA

Dates courtesy Billboard 27 July 1995. A+ Awards are awarded to those products demonstrating the greatest airplay and sales gain. **WEA**, U.S. **UK**-signed acts.

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	IT WAS WRITTEN '04 (Columbia) (WEA)	WEA	26	CHAOS AND DISORDER (Tupac) (Mercury) (WEA)	WEA
2	JAGGED LITTLE PILL (Rivers Cuomo) (Mercury) (WEA)	WEA	27	BORDERLINE (Bass & Dorn) (WEA) NEW	WEA
3	LOAD (Metallica) (WEA)	WEA	28	GETTIN' IT (Album Number 10) (Ten Short) (Mercury) (WEA)	WEA
4	BLUE (Laurie R King) (MCA) NEW	WEA	29	BAD HAIR DAY (Vital) (Atlantic) (WEA)	WEA
5	THE SCORE (Fugees) (WEA) NEW	WEA	30	TO THE FAITHFUL DEPARTED (The Cranberries) (WEA)	WEA
6	SECRETS (Tom Deacon) (WEA) NEW	WEA	31	PIECES OF YOU (Jewel) (WEA)	WEA
7	1999 ETERNAL (New Thought) (Mercury) (WEA)	WEA	32	MELON COLLIE & THE INFINITE... (Enslaving People) (Mercury) (WEA)	WEA
8	FALLING INTO YOU (Celine Dion) (WEA) NEW	WEA	33	SIXTEEN STONE (Real) (WEA) NEW	WEA
9	NEW BEGINNING (Tracy Chapman) (WEA)	WEA	34	DESTINY (Janet Jack) (WEA) NEW	WEA
10	KEITH SWEAT (Keith Sweat) (WEA)	WEA	35	STAKES IS HIGH (The Real) (WEA) NEW	WEA
11	TRAGIC KINGDOM (No Doubt) (WEA)	WEA	36	MTV PARTY TO GO Volume 9 (Various) (WEA) NEW	WEA
12	THE NUTTY PROFESSOR (OST) (Various) (WEA) NEW	WEA	37	ALL EYEZ ON ME (J. Lo) (WEA) NEW	WEA
13	PHENOMENON (OST) (Various) (WEA) NEW	WEA	38	ELECTRIC LARRY/LAND (Bunnie Swiner) (WEA) NEW	WEA
14	17 (WHAT'S THE STORY) MORNING GLORY (Devo) (WEA) NEW	WEA	39	ROCKET (Positive) (Devo) (WEA) NEW	WEA
15	CRASH (New Matthews Band) (WEA) NEW	WEA	40	BEANANA WIND (Jimmy Buffet) (Mercury) (WEA)	WEA
16	THE WOMAN IN ME (Shawn) (Mercury) (WEA)	WEA	41	R KELLY (Kelly) (WEA) NEW	WEA
17	THE FINAL CUT (Public Enemy) (WEA)	WEA	42	36 (Older) (George Michael) (WEA) NEW	WEA
18	DOWN ON THE UPSIDE (Savage) (WEA) NEW	WEA	43	STAR TURTLE (Harry Connick Jr.) (WEA) NEW	WEA
19	FAIRWEATHER JOHNSON (Mercury) (WEA) NEW	WEA	44	GANGSTA'S PARADISE (Coffin) (WEA) NEW	WEA
20	DAYDREAM (Mercury) (WEA) NEW	WEA	45	311 (311) (WEA) NEW	WEA
21	EVIL EMPIRE (Rage Against the Machine) (WEA) NEW	WEA	46	REASONABLE DOUBT (J. Lo) (WEA) NEW	WEA
22	BLUE CLEAR SKY (George Strait) (WEA) NEW	WEA	47	LEGAL DROG MONEY (Los B) (WEA) NEW	WEA
23	ODDLEY BAY (ISOC) (WEA) NEW	WEA	48	THEY MUST SONGS FROM THE... (New Temple) (WEA) NEW	WEA
24	THE MUNCHBACK OF NOTRE DAME (OST) (Various) (WEA) NEW	WEA	49	MISSION TO SINGLES (The Bay Brothers) (WEA) NEW	WEA
25	GARBAGE (Garbage) (WEA) NEW	WEA	50	GREATEST HITS (MCA) (WEA) NEW	WEA

UK WORLD HITS

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

GERMANY		ISRAEL		AUSTRALIA		FRANCE	
#	Artist	#	Artist	#	Artist	#	Artist
1	INSOMNIA (Christy) (WEA)	1	MYSTERY GIRL (Peter Andre) (Mercury) (WEA)	1	GLYCEINE (Real) (WEA)	1	EVERYBODY (Worlds Apart) (WEA)
2	RETURN OF THE MACK (Mark Morrison) (WEA)	2	CHAMPAGNE SUPERNOVA (Doris) (Mercury) (WEA)	2	ODD AM...JUST A LITTLE BIT (Sina) (WEA)	2	FAST LOVE (George Michael) (WEA)
3	PRESTARTER (The Prodigy) (WEA)	3	MAKE IT WITH YOU (Lasse) (Mercury) (WEA)	3	FAST LOVE (George Michael) (WEA)	3	RETURN OF THE MACK (Mark Morrison) (WEA)
4	WE'VE BEEN TOGETHER (Smiley Red) (WEA)	4	ONE MORE TRY (Kristina W.) (Mercury) (WEA)	4	RETURN OF THE MACK (Mark Morrison) (WEA)	4	JET DONNIE (Worlds Apart) (WEA)
5	FAST LOVE (George Michael) (WEA)	5	DELIVER ME (The Beloved) (WEA)	5	I AM BLESSED (Dennis) (WEA)	5	LA GADOUX (Jane Birkin) (Mercury) (WEA)

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	WANNABE (Sade) (WEA)	WEA	21	NOBODY KNOWS (The Bay Project) (WEA) NEW	WEA
2	KILLING ME SOFTLY (Fugees) (WEA)	WEA	22	SUNSHINE (Lonestar) (WEA) NEW	WEA
3	FOREVER LOVE (Guy Sebastian) (WEA)	WEA	23	THE ONLY THING THAT LOVES YOU ON ME (The Boyz) (M&M)	WEA
4	MYSTERY GIRL (Peter Andre) (Mercury) (WEA) NEW	WEA	24	HOW BIZARRE (Doris) (Mercury) (WEA)	WEA
5	BORN SUFFERING (Lonestar) (WEA) NEW	WEA	25	THE DAY WE LAUGHT THE TRAIN (Lonestar) (Mercury) (WEA)	WEA
6	CRAZY MARK (Mark Morrison) (WEA)	WEA	26	FORBIDDEN CITY (Eurocity) (Mercury) (WEA)	WEA
7	HIGHER STATE OF CONSCIOUSNESS (Jah Live) (WEA) NEW	WEA	27	GROOVIN' (Pato Banton & Pegasus Revolution) (WEA)	WEA
8	MACARENA (Los Del Rio) (WEA)	WEA	28	TATYNA (Jade Sheller) (Columbia) (WEA)	WEA
9	DON'T STOP MOVIN' (Jay-Z) (WEA) NEW	WEA	29	WHERE LOVE LIVES (Alma Lencastre) (WEA)	WEA
10	THREE LIONS (Belinda & Sonnie & Lightning Seeds) (WEA)	WEA	30	SURPRISE (Blanca) (WEA) NEW	WEA
11	IN TOO DEEP (Bellese Cardina) (WEA) NEW	WEA	31	THREE FROM MISSION IMPOSSIBLE (Mercury) (WEA) NEW	WEA
12	WRONG (Always) (WEA) NEW	WEA	32	GOOD ENOUGH (Doris) (Mercury) (WEA)	WEA
13	EVERYTHING BE MY BABY (Mariah Carey) (Columbia) (WEA)	WEA	33	RETURN OF THE MACK (Mark Morrison) (WEA)	WEA
14	CHANGE THE WORLD (Eric Clapton) (WEA) NEW	WEA	34	IRONIC (Rascal Flatts) (WEA) NEW	WEA
15	BECAUSE YOU LOVED ME (Celine Dion) (WEA) NEW	WEA	35	JAZZ IT UP (Real) (WEA) (WEA) NEW	WEA
16	MISSING YOU (Tina Turner) (Mercury) (WEA) NEW	WEA	36	DON'T LOOK BACK IN ANGER (Doris) (Mercury) (WEA)	WEA
17	OCEAN DRIVE (Lighthouse Family) (WEA) NEW	WEA	37	FEMALE OF THE SPECIES (Space) (WEA) NEW	WEA
18	YOU'RE MAKIN' ME HIGH (Tom Deacon) (WEA) NEW	WEA	38	WALKING ON THE MILKY WAY (Doris) (Mercury) (WEA)	WEA
19	FAST LOVE (George Michael) (WEA) NEW	WEA	39	CECILIA (Sage) (WEA) NEW	WEA
20	KEEP ON JUMPIN' (New Temple) (Mercury) (WEA) NEW	WEA	40	BREAKFAST AT TIFFANY'S (New Temple) (Mercury) (WEA) NEW	WEA

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	JAGGED LITTLE PILL (Rivers Cuomo) (Mercury) (WEA)	WEA	21	THE WAR OF THE WORLDS (Jed Wayne) (WEA) NEW	WEA
2	MOSELEY SHOALS (Sean Ono) (WEA)	WEA	22	CANDYLOSS AND MEDICINE (Ed Sheeran) (WEA) NEW	WEA
3	RECURRING DREAM...THE BEST BIT OF (Coral) (WEA) NEW	WEA	23	LOAD (Metallica) (WEA) NEW	WEA
4	WHAT'S THE STORY? MORNING GLORY (Devo) (WEA) NEW	WEA	24	THE VERY BEST OF... (Various) (WEA) NEW	WEA
5	OLDER (George Michael) (WEA) NEW	WEA	25	31 (311) (WEA) NEW	WEA
6	1977 (Jah) (WEA) NEW	WEA	26	TO THE FAITHFUL DEPARTED (The Cranberries) (WEA)	WEA
7	OCEAN DRIVE (Lighthouse Family) (WEA) NEW	WEA	27	DIFFERENT CLASS (P) (WEA) NEW	WEA
8	BIZARRE (FRUITBAG FRUIT) (Mercury) (WEA) NEW	WEA	28	ALL CHANGE (Cast) (WEA) NEW	WEA
9	WALDEST DREAMS (Tom Turner) (WEA) NEW	WEA	29	HITS (M&M) (WEA) NEW	WEA
10	WALKING WOUNDED (Everything But The Girl) (WEA) NEW	WEA	30	THE NEIGHBORS (THE NEIGHBORS) (Mercury) (WEA) NEW	WEA
11	18 TIL I DIE (Ryan Adams) (WEA) NEW	WEA	31	ALL CHANGE (Cast) (WEA) NEW	WEA
12	THE IT GIRL (Singer) (WEA) NEW	WEA	32	THE BENDS (P) (WEA) NEW	WEA
13	FREE PEACE SWEET (Doris) (WEA) NEW	WEA	33	ODELAY (Fall) (WEA) NEW	WEA
14	RAISE THE PRESSURE (Mercury) (WEA) NEW	WEA	34	MERCURY FALLING (Singer) (WEA) NEW	WEA
15	THESE DAYS (Ben J) (WEA) NEW	WEA	35	LOVE SONGS (Jane Jack) (WEA) NEW	WEA
16	GARBAGE (Garbage) (WEA) NEW	WEA	36	DISGRACEFUL (Various) (WEA) NEW	WEA
17	HILL FREEZES OVER (Enigma) (WEA) NEW	WEA	37	NEW CASANOVA (Doris) (WEA) NEW	WEA
18	EVERYTHING MUST GO (Mercury) (WEA) NEW	WEA	38	MELON COLLIE AND THE INFINITE... (Enslaving People) (Mercury) (WEA) NEW	WEA
19	LIFE (Singer) (WEA) NEW	WEA	39	BROKEN ARROW (New Temple) (Mercury) (WEA) NEW	WEA
20	CHAOS AND DISORDER (Tupac) (Mercury) (WEA) NEW	WEA	40	PARANOID & SUNBURST (Shawn) (WEA) NEW	WEA

R&B SINGLES

The	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	1	KILLING ME SOFTLY	Fugees	Columbia	CD 66334325 (SM)	
2	new	CRAZY	Mark Morrison	WEA	(W)	
3	new	HOW DO YOU WANT IT?	2Pac featuring KC and Jolo	Death Row/Intand	12DRW 4 (F)	
4	2	YOU'RE MAKIN ME HIGH	Tori Bratton	LaFace/Arista	CD 742135412 (BMG)	
5	4	CANDLES	Alex Reese	Fourth & Broadway	12BRW 333 (F)	
6	3	ALWAYS BE MY BABY	Mariah Carey	Columbia	(SM)	
7	new	EASE YOUR MIND	Galiano	Talkin Loud	TLX 10 (F)	
8	4	NOBODY KNOWS	Tony Rich Project	LaFace/Arista	7421355421 (BMG)	
9	5	YOU'RE GOT THAT SOMETHIN'	Robyn	RCA	7421325461 (BMG)	
10	6	1NCE AGAIN	A Tribe Called Quest	Jive	JIVET 399 (BMG)	
11	8	RETURN OF THE MACK	Mark Morrison	WEA	WEA 0407 (W)	
12	7	ANYTHING	Demage	Big Life	BLRT 129 (F)	
13	9	OCEAN DRIVE	Lighthouse Family	Wiel Card/Polydor	5708191 (F)	
14	10	THANK GOD IT'S FRIDAY	R Kelly	Jive	CD JIVEKRD 399 (BMG)	
15	12	KEEP ON, KEEPIN' ON	MC Lyte featuring Xscape	East West	A 42877 (W)	
16	14	TWISTED	Keith Sweat	Elektra	EKR 2237 (W)	
17	13	UNDERCOVER LOVER	Smooth	Jive	JIVET 297 (BMG)	
18	11	LIVIN' IN THIS WORLD/LIFESAVER	Guru	Cooltempo	12CDCL 320 (F)	
19	15	WOO-HAH!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra	EKR 2207 (W)	
20	16	DOIN' IT	LL Cool J	Def Jam/Intand	12DEF 15 (F)	
21	17	DO U KNOW WHERE YOU'RE COMING FROM	M-Beat featuring Jamiroquai	Rank	12RANKT 65 (SRO)	
22	15	LADY	D'Angelo	Cooltempo	12CDCL 322 (F)	
23	12	THEY DON'T CARE ABOUT US	Michael Jackson	Epic	CD 6629502 (SM)	
24	23	YOU'RE THE ONE	SWV	RCA	7421338311 (BMG)	
25	18	5 O'CLOCK	Norah-Jane	MCA	MCST 48011 (BMG)	
26	21	BEFORE YOU WALK OUT OF MY LIFE	Morica	Ronwy	7421374041 (BMG)	
27	28	I GOT 5 ON IT	Luniz	Neo Tyme/Virgin	VJST 301 (E)	
28	30	I MUST STAND	Ice-T	Virgin	SYNDT 5 (E)	
29	24	THE GRAVE AND THE CONSTANT	Fun Lovin' Criminals	Chrysalis	12CHS 5031 (E)	
30	25	STAKES IS HIGH	De La Soul	Tammy Boy	TEV 730 (RTM/DISC)	
31	35	24/7	JT	MJL/Epic	6631392 (SM)	
32	29	ONE FOR THE MONEY	Herbie Brown	Motown	8052311 (F)	
33	36	ALL THE THINGS (YOUR MAN WON'T DO)	Jamiroquai	Intand	12IS 534 (F)	
34	31	SPACE COWBOY	Jamiroquai	Epic	4271927 (SM)	
35	32	PLAYA HATA	Luniz	Virgin	VJST 102 (E)	
36	20	WHO COULD IT BE?	Luciano Mesta Jangle Brothers	Intand/Jarica	LAJ2007 (F)	
37	26	GET ON UP	Jodeci	MCA	MCST 48010 (BMG)	
38	28	SOMEONE TO LOVE	Jon B	Epic	CD 6633612 (SM)	
39	33	SCANDALOUS	The Click	Jive	JIVET 393 (BMG)	
40	new	BABY LUV	Groove Theory	Epic	4578300 (Import)	

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DANCE SINGLES

The	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	new	HIGHER STATE OF CONSCIOUSNESS '86 REMIXES	Wink	Manifesto	FESX 3 (F)	
2	new	CANDLES	Alex Reese	Fourth & Broadway	12BRW 333 (F)	
3	new	KRUPA	Apollo Four Forty	Epic	SSXT 1 (SM)	
4	new	U (I GOT A FEELING)	Scott Project	Positive	12TV 55 (E)	
5	1	LE VOIE LE SOLEIL	Subliminal Cuts	XL Recordings	XLR 51 (W)	
6	16	BORN SLIPPY	Underwood	Junior Boy's Own	JBO 44 (RTM/DISC)	
7	2	KEEP ON JUMPIN'	Teddy Pendergast	Wah Wah	Wah Wah FESX 1 (F)	
8	new	HOW DO YOU WANT IT?	2Pac featuring KC and Jolo	Death Row/Intand	12DRW 4 (F)	
9	4	OUTRAGED US	Stix 'n' Stoned	Positive	12TV 55 (E)	
10	new	GIVE YOU	D'Jamini	Cooltempo	12CDCL 324 (E)	
11	new	CAN'T HANDLE THE STREETS	Ganja Cru	Frontline	FRONT 018 (SRO)	
12	5	SUNSHINE	Umboza	Positive	12TV 47 (E)	
13	8	WHERE LOVE LIVES (REMIX)	Alim Kiserik	Arista	7421331591 (BMG)	
14	3	JUS' COME	Cool Jack	Sharp	SHARP 09 (W)	
15	new	EASE YOUR MIND	Galiano	Talkin Loud	TLX 10 (F)	
16	new	PROFESSIONAL WIDOW	Toi Amos	Atlantic	06569 (Import)	
17	new	CHA CHA	Armand Van Helden	Logic	7432138661 (BMV/BMG)	
18	new	NARRA MINE	Genesee 11	Intemal	LAUX 33 (F)	
19	16	VALLEY OF THE SHADOWS	Origin Unknown	Ram	RAMM 16 (SM)	
20	new	WARNING	Firefox & 4 Trce	Heavyweight	PB 2 (BMV/SM)	
21	new	KEEP ON PUSHING OUR LOVE	The Juggernauts	Intemal	LAUX 33 (F)	
22	new	FIRE UP THE SHOESAW	Lionrock	Deconstruction	7422138251 (BMG)	
23	10	VICIOUS CIRCLES	Pohregist	Manifesto	FESX 8 (F)	
24	new	TRINITY SESSIONS	Grant Nelson	Swing City	CITY 1003 (ACD)	
25	25	WRONG	Everything But The Girl	Virgin	VST 158B (E)	
26	21	JAZZ IT UP	Real 2 Real	Positive	12TV 59 (E)	
27	9	1NCE AGAIN	A Tribe Called Quest	Jive	JIVET 399 (BMG)	
28	new	ANGEL'S SYMPHONY	RAF	Mad	MCST 4055 (BMG)	
29	new	RUNNIN' AWAY	Nicole	Onyx	XL Recordings	48 1BR (W)
30	26	DREAMTIME	Zee	Perfecto	PERF 1221 (W)	

DANCE ALBUMS

The	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	6	MY HEART	Doree Jones	LaFace/Arista	7300828251/7300828254 (BMG)	
2	8	SECRETS	Tori Bratton	LaFace	7300828204 (Import)	
3	2	IT WAS WRITTEN	NAS	Columbia	48413614841964 (SM)	
4	new	VYBIN' 4	Various	Global Television	-RADMC 38 (SM)	
5	5	KEITH SWEAT	Keith Sweat	Elektra	75981107/7598110704 (W)	
6	new	DIMENSIONS OF SOUND	E-Z Rollers	Moving Shadow	ASHADOW 5ULP (SRO)	
7	1	THE SCORE	Fugees	Columbia	48354914835494 (SM)	
8	3	HORACE BROWN	Horace Brown	Motown	8306251/8306344 (F)	
9	new	BUNKERS MIXED BY HOOBY & SHARKEY	Various	React	-REACTMC 83 (F)	
10	new	FANTAZIA: HOUSE COLLECTION 4	Various	Fantasia	FND4CD (BMV/SM)	

SPECIALIST CHARTS

27 JULY 1996

MADACY ENTERTAINMENT (UK) APOLOGISES FOR THE DELAY IN DELIVERY OF THE SERENITY SERIES. OUR MANUFACTURING SERVICES WILL DELIVER BY JULY 29TH. WE WERE OVERWHELMED BY YOUR RESPONSE. THANK YOU FOR YOUR INTEREST AND UNDERSTANDING.

COLIN CROSS
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MUSIC VIDEO

VIDEO

This Last	Title	Artist	Label (distributor)
1	BILLY WHILLER: Riverdance-The Show	Billy Whillier	Capitol
2	LIVE THAT! Greatest Hits	Various Artists	Capitol
3	LIVE THAT! Greatest Hits	Various Artists	Capitol
4	BOYZ n the Hood	Boyz n the Hood	Capitol
5	ODISSEY Live At The Sea	Odyssey	Capitol
6	EAGLES: Hell Freezes Over	Eagles	Capitol
7	MICHAEL JACKSON: Video Greatest Hits - History	Michael Jackson	A&M
8	THE WHO: Live At The Isle Of Wight Festival 1970	The Who	Capitol
9	VARIOUS ARTISTS: Delta Perry's Top Dogs	Delta Perry	Capitol
10	CARRERA & COMPANY: Pavarotti's Concert '94	Carrera & Company	Capitol
11	BON JOVI: Live In London	Bon Jovi	Capitol
12	BON JOVI: Live At Rock-A-Beet	Bon Jovi	Capitol
13	THE PRODIGI: Electric Blue	The Prodigy	Capitol
14	PLP: Sacred For Films & Vids	PLP	Capitol
15	TAKE THAT: Nobody Else - The Movie	Take That	Capitol

This Last	Title	Artist	Label (distributor)
1	THE SWAN PRINCESS	Various Artists	Columbia TriStar
2	AROUND THE WORLD WITH TOMMY & PUMBA	Tommy Boy	Capitol
3	STAR TREK VOYAGER - 2.6	Star Trek	Capitol
4	PACOMANTAS	Pacomantas	Capitol
5	LEON	Leon	Capitol
6	THE X FILES - FILE 3 - ABDUCTION	The X-Files	Capitol
7	PULP FICTION	Pulp Fiction	Capitol
8	STAR TREK - DEEP SPACE NINE - 4.7	Star Trek	Capitol
9	WARRIOR BROTHERS: COMPLETE SERIES 1	Warrior Brothers	Capitol
10	DUMB AND DUMBER	Dumb and Dumber	Capitol
11	BILL WHELAN: Riverdance - The Show	Bill Whelan	Capitol
12	THE LONG KISS	The Long Kiss	Capitol
13	WHEN A MAN LOVES A WOMAN	When a Man Loves a Woman	Capitol
14	GORDY	Gordy	Capitol
15	BATMAN FOREVER	Batman Forever	Capitol

INDEPENDENT SINGLES

INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)
1	BORN SLUPPY	Underworld	Junior Boy's Own JBO 04 (RTM/D)
2	FEMALE OF THE SPECIES	Space	Gar CDGUT 2 (TI)
3	EXODUS LIVE	Levelers	China WOOD 2082 (P)
4	NICE GUY EDDIE	Sleeper	Indolent SLEEP 013C (V)
5	ON YEAH	Ach	Infectious INFECT 410 (RTM/D)
6	HAPPY SHOPPER	60th Dolls	Indolent DOLLS 095C (V)
7	SOMETHING 4 THE WEEKEND	Super Furry Animals	Creation CRESC 235 (3MV/V)
8	MACARENA	Los Del Mar	Pulse 9 CDLUSE 10 (P)
9	SOMETHING FOR THE WEEKEND	Divine Comedy	Setsuna SETSUN 26 (V)
10	THE MILL WILL SELF HATE CLUB	Edward Ball	Creation CRESC 223 (3MV/V)
11	TO WIN, JUST OCE	Saw Doctors	Shantowne SAW 040C (P)
12	ANYTHING	Sanctus	Big Life BLRD 129 (P)
13	I DON'T CARE	TV	Jump Wax CD/JWR 02 (RTM/D)
14	LATIN THING	Faziz	2 CD/FAZE 33 (P)
15	TAPE LOOP	Morcheeba	Indochina ID 045C (P)
16	ISMS	Reedrunner	RR 2383 (P)
17	WHATEVER	Oasis	Creation CRESC 195 (3MV/V)
18	VALLEY OF THE SHADOWS	Origin Unknown	RAM RAMM 160C (SRD)
19	JUS' COME	Coal Jack	Sharp CDSHARP 05 (V)
20	DON'T LOOK BACK IN ANGER	Coal Jack	Creation CRESC 221 (3MV/V)

This Last	Title	Artist	Label (distributor)
1	1977	Ash	Creation CRESC 189 (3MV/D)
2	(WHAT'S THE STORY) MORNING...	Oasis	Indolent SLEEP02 012 (V)
3	THE GIRL	Sleeper	Creation CRESC 189 (3MV/D)
4	DEFINITELY MAYBE	Oasis	Junior Boy's Own JBO04 4 (RTM/D)
5	SECOND THOUGHTS IN THE INFANTS	Underworld	Setsuna SETC20 25 (V)
6	CASANOVA	Divina Comedy	One Little Indian TPLP 95C (P)
7	PARANOID & SUNBURNT	Skunk Anansie	Creation CRESC 190 (3MV/V)
8	FUZZY LOG	Super Furry Animals	Tommy Boy TBGD 1140 (RTM/D)
9	STAKES IS HIGH	De La Soul	Indochina ZEN 099C (P)
10	WHO CAN YOU TRUST?	Morcheeba	China WOLCO 1871 (P)
11	GROW TOGETHER	Zion Train	Generic GENRCD 1 (V)
12	FOUND SOUND	Spooky	Silverstone CRESC 335 (P)
13	THE COMPLETE	Stone Roses	Faune FAVE 60C (3MV/V)
14	ON	Echobilly	Junior Boy's Own JBO03 4 (RTM/P)
15	DUBNOBASSWITHMYHEADMAN	Underworld	Superior Quality BLUECD 004 (V)
16	EXPECTING TO FLY	Bluetones	Warp WARP42 02 (RTM/D)
17	DAS IST EIN GROVV BEAT, JA	Java Szlinger	Silverstone CRESC 342 (P)
18	STONE ROSES	Stone Roses	Defective BLUFF 91C (CD)
19	C*LER	Collapsing Jang	Ultimate 090732 COX (P)
20	AT THE END OF THE CLICHE	Carl Cox	

ROCK

COUNTRY

This Last	Title	Artist	Label (distributor)
1	THESE DAYS	Bon Jovi	Mercury 523842 (P)
2	18 TIL I DIE	Byran Adams	AS&M 505312 (P)
3	GARBAGE	Garbage	Mushroom D 31456 (RTM)
4	LOAD	Metallica	Vertigo 526132 (P)
5	TO THE FAITHFUL DEPARTED	Crabtree	Island CD 8048 (P)
6	CROSS ROAD - THE BEST OF	Bon Jovi	Jambico 525382 (P)
7	THE LUNGS IS OPEN OUT	Longpigs	Mother MURCO 9062 (P)
8	SLANG	Del Lppard	Bladdog RH 520332 (P)
9	NEVERMIND	Nirvana	DGC DGC2 2425 (BMG)
10	DOWN ON THE UPSIDE	Soundgarden	AS&M 505327 (P)

This Last	Title	Artist	Label (distributor)
1	HIGH LONESOME	Randy Travis	Warner Brothers 75926612 (W)
2	I FEEL ALRIGHT	Steve Earle	Transatlantic TRAC2 227 (P)
3	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia 479793 (SM)
4	WAITING ON A GIRL	Garth Brooks	Liberty 0022 2212 (E)
5	SPECIALY FOR YOU	Robo McEntire	MCA MCD 11265 (BMG)
6	ESPECIALLY FOR YOU	Daniel O'Donnell	Ritz RITZCD 302 (P)
7	WHATEVER	Dwight Yoakam	Republic 92626512 (P)
8	JO DEE MESSINA	Joe Dee Messina	Carb CURCD 823 (P)
9	BLUE CLEAR SKY	George Strait	MCA MCD 11428 (BMG)
10	WHAT A CRYING SHAME	Mavericks	MCA MCD 10661 (BMG)

JAZZ & BLUES

T SHIRT CHART

This Last	Title	Artist	Label (distributor)
1	ESSENTIAL LINO	Ella Fitzgerald	Verve 523992 (P)
2	MUNDO LATINO	Various	Columbia SONYTV 22C (SM)
3	PURE JAZZ MOODS: COOL JAZZ	Various	Dino DINO 128 (P)
4	FOREVER ELLE	Ella Fitzgerald	Verve 523072 (P)
5	STAR TURTLE	Harry Connick Jr	Columbia 484362 (SM)
6	THAT'S RIGHT	George Benson	GRP GRP 9824 (BMG)
7	THE BEST OF	Ella Fitzgerald	MCA mcbt1921 (BMG)
8	BREATHLESS	Kenny G	Arista 0762138461 (BMG)
9	JUST LIKE YOU	Kob' Mo'	Deak 481172 (P)
10	KIND OF BLUE	Miles Davis	Columbia 469032 (SM)

This Last	Act	Description	merchandise company
1	X-Files	various	
2	Ossie	various	Underworld
3	Wallace & Grommet	various	Viz
4	Dr Meco	Hardcore porn	Bubble
5	Bon Jovi	various	Big Hit
6	Lightning Seeds/Zaddiel & Skimer	three lions	Underworld
7	Pulp	logo	Viz
8	The Praddy	Ant	Network
9	Peter Andre	portrait	Outer Limits
10	Sleeper	It's Ki!	Network

The Sex Pistols and The Eagles have just played huge shows in London. Kiss are headlining Donington with their original line-up back together. So should we really be surprised by the reunion of New Edition, one of the biggest black vocal groups of the Eighties? The band themselves think not, because it was always their plan to regroup. At least that is the official line. But whatever the motives, the bottom line is that New Edition are back - big time.

It's 13 years since New Edition's first single, the Jackson Five soundalike Candy Girl, came from record to hit the number one spot in the UK. Many platinum records later, the band ceased functioning in 1990 as each member became involved in outside projects. Bobby Brown had already left the group in 1987 to pursue a solo career. Brown's replacement Johnny Gill went on to release two albums for Motown. Ralph Tresvant went on album for MCA, while Ricky Bell, Michael Bivins and Ronnie DeVoe formed a new pop/hip-hop trio, Bell Biv DeVoe.

With these projects, each group member established himself among the leading names in contemporary R&B music, joined together again in New Edition, their sales potential is staggering.

The group's comeback album, aptly titled Home Again, is a high-class pop record full of smooth, swinging grooves and silky harmonies, and its pedigree does not stop at six star vocalists. Among the range of producers bringing different flavours to the album are veteran duo Jimmy Jam and Terry Lewis (the writer/producer team who provided New Edition with their 1989 hit ballad Can You Stand The Rain), Jermaine Dupri, Sean "Puffy" Combs, Chuck Thompson, Gerald Levert and neo-soulers Silky and Dinky Bingham. Silky produced the first single from the album, Hit Me Off.

Overseeing the whole album was executive producer Loull Silas Jr, who says simply: "I no longer predict sales numbers because I've been burned before, but this record feels as good as Bobby Brown's Don't Be Cruel, which was the biggest record I've ever been involved with." Don't Be Cruel sold 6m in the US. Similar figures should not be beyond New Edition.

"This project is definitely a major priority for MCA," says Dean Gillard, the label's UK A&R manager. "The album's got everything - great midtempo stuff and ballads, so we're looking to really work the album over a long period of time. After Hit Me Off it's all at least three more hit singles in Something About You, One More Day and Still In Love.

NEW EDITION RETURN OF THE SLICK SIX

SOLO SUCCESSES

BOBBY BROWN

Brown was the first member of New Edition to go solo. His first album King Of Stages peaked at 88 (US) in 1988, but the follow-up, Don't Be Cruel (1991), made Brown a superstar. Don't Be Cruel sold 6m in the US, fuelled by hit singles My Prerogative, Roni, Every Little Step, Rock Wit Cha and Don't Be Cruel. The album peaked at number three in the UK. In 1992 he released his second album Bobby. The album was not a huge success in the UK, but in 1995 Brown scored his biggest hit to date with Two Can Play That Game, which reached number two. A remix album of the same name followed.

BELL BIV DEVOE

Ricky Bell, Michael Bivins and Ronnie DeVoe formed their cutting-edge hip hop trio in 1988, signing with MCA, and scored immediate success with their debut single Poison, which reached number three in the US. An album of the same name sold 3m in that market. US

success continued with a remix album Bootylicious, which was certified gold in 1991. In the same year Bivins became A&R exec at Motown offshoot BIV Entertainment where he signed Boyz II Men. A second album, Hoodie Mack, peaked at 19 in the US in 1993.

JOHNNY GILL

Gill signed to Motown as a solo artist having joined New Edition, aged 22, as a replacement for Bobby Brown. Gill's anonymous first album (1992) bore two huge US hit singles in Rub You The Right Way and My, My, My. In 1993, a second album, Provocative, repeated the recipe of hard-edged dance tunes and smooth ballads. His third album is out in September.

RALPH TRESVANT

In 1991 Tresvant's debut single, Sensitivity, hit number four in the US. His self-titled first album broke the US Top 20. Bobby Brown guest raps on the single Stars Gonna Gendeman.

Artists: New Edition Label: MCA Project: album Songwriters: New Edition and various producers Publisher: copyright control Producer: various Studio: various Released: September 8

"New Edition haven't had a new record out since 1989, so it's a big story. Plus, we've got the band coming in for major promotion around the single release. They'll also be doing a TV exclusive via satellite from LA for Top Of The Pops on the Friday before the single comes out.

"We're also releasing the single two weeks before the US, so people can buy it before the imports come through. We've done our bit by adding top quality remixes to the single, but to be honest, it's the A-side that people are going to go for. It's very strong, and the video is excellent, a kind of James Bond meets Mission: Impossible thing. It cost a few bob too."

If Gillard sounds pretty confident, Johnny Gill is supremely so. Gill speaks with the assurance of a man who knows he's sitting on one of the hottest albums of the year.

"Right now," he states, "there's a void that needs to be filled. People are hungry for an event, for some

entertainment. I'm not knocking the young acts that are out there, but we're going to give the people what they pay money for - a really great show."

Both Gill and Gillard see live performance as the key to a successful New Edition comeback.

Gillard says, "The live show will be totally crucial to this project. We've seen what Bobby Brown and Johnny Gill can do on their own, so it's definitely going to be an exciting show, and as Bobby can fill arenas on his own, you know it's going to be big."

"But why now?" "We always vowed to get back together," he insists. "We all spread our wings outside of the band, but we knew we'd be back. You know, there's been so many trials and tribulations with this band, but through it all we're still standing as one of the premiere black groups in America."

"This group brings out the best in all of us. You get on top of your game, that creative energy

rub off on everyone and brings us all up to a different level."

When assessing the album, Gill stresses the importance of strong production and the value of using a variety of producers.

"Each guy brought something new to the table," he explains. "We saw how we could swing into some different directions and mix up the flavours."

Dean Gillard agrees: "It's crucial to have the right sound these days, and there's a great line-up of producers on this record. We're very confident about it, especially after all the solo success the guys have had. Last year we did really well with Bobby's remix album."

MCA will also be issuing a New Bobby Brown solo album while New Edition are on tour. Indeed, each band member has new music ready for release. Everything about this project has been shrewdly co-ordinated, although the idea of a New Edition action movie-cinematic seems like an odd way to further their career, despite Brown's movie experience in Panther.

Gill has no such reservations. "The movie will show that there's more to New Edition than music," he declares. "It's not just a biopic; there'll be some information on individual band members, but there'll be a lot of action. We don't want people to fall asleep watching it."

If a New Edition movie sounds unlikely, consider that more months ago the suggestion of a reunion would have been scoffed at.

"Everybody's been leading their own life," says Gill. "We'd run into each other here and there, may be back and kick it at somebody's house, but we've been moving on our own, growing."

"We kept it quiet until we had an album ready," explains Loull Silas. "Three years ago, New Edition told us they were committed to doing another album, but until now the timing has not been right for each band member to contribute to this project."

"I've worked with these guys since they first walked into the MCA building in 1984. I was their A&R man. I like to think I know their likes and dislikes, both personal and musical; I have a sort of synergy. I was executive producer on Bobby's three albums, on Ralph's record and the Bell Biv DeVoe records, and I feel that this new record can be as big as a Boyz II Men record. It has just the right amount of urban-slicked songs, the right amount of R&B pop tracks. Basically, what New Edition have is global appeal."

Paul Elliott

TALENT

One to Watch

AMUSEMENT

The latest release on Columbia's Got Records is a moody and atmospheric instrumental work by former Infa Project lead guitarist James Esler. It's perhaps too introspective for mass appeal, but Esler knows his way around brass and noise.





SEBADOH

LO-FI HEROES POISED FOR CROSSOVER APPEAL

Aficionados rate them as one of the most important American alternative rock acts of the Nineties, but Sebadoh's non-careerist attitude has meant that they have never achieved the same high profile as Sonic Youth or Pavement. Founder-member Lou Barlow, with his reputation for shyness, even describes himself, in true Cobain fashion, as "someone who hasn't come to terms with being an entertainer".

Barlow's songwriting talents have already begun to find a wider audience. Earlier this year, his other band, Folk Implosion, scored a surprise US Top 40 hit with *Natural One*, from the Kids movie soundtrack.

The other band members, Jason Lowenstein and Bob Fay, also have their own ongoing musical projects, but Sebadoh remains the main gig for them all - as Lowenstein says, "This is the band we tour with."

However, they still only spent two weeks recording *Harmacy's* 19 songs, and another two mixing it. And Lowenstein, who travelled up from his home in Kentucky to the recording sessions in Massachusetts, insists, "We never rehearse beforehand."

The immediacy and vibrancy of live playing - on songs such as the Lowenstein-penned punk anthems *Mind Reader* and *Crystal Gypsy*, and Fay's crackling instrumental *Sforzando* - is essential Sebadoh recording methodology. They also interchange the instruments they play, according to who writes the song.

Sebadoh have acquired the 'lo-fi' tag, based on an approach adopted as much for aesthetic reasons as for convenience. "When you bounce things down from four-track to two, you get a

great noise," says Barlow. Lowenstein adds, "And you have to do it yourself, because most engineers won't let you overload their equipment."

There is, however, a new level of craft on the album, particularly with the Barlow contributions. He reveals some songs recorded for *Harmacy* have been in the live repertoire for ages. "Beauty Of The Ride" is three or four years old, so is *Willing To Wait*, he says.

Rich Jensen, who signed the band to their US label Sub Pop, says, "Lou was relatively upbeat about presenting certain songs to the world and there's a new level of ambition on songs like *Willing To Wait*."

Lawrence Bell, founder of their UK label Domino, stresses that Sebadoh is not only about Barlow. "Jason's songs are great too," he says, "and he's contributed most on the album."

Domino, which came together to release Sebadoh's first UK releases in 1992, is preparing for its biggest release ever with *Harmacy*. *Beauty Of The Ride*, the first UK single is released today (July 22) and Bell says, "Radio is already marvellous: we've had our first daytime play on Radio One. It feels like people are really coming over in a big way."

But no-one is quite sure whether Sebadoh will play the rock game. "It's up to us," says Lowenstein, "although I'd just be happy if they'll let us make another album." And Barlow remains disbelief. "We're not like Pavement, where there are a million bands that sound just like them. Nobody bothers to ape us."

But after *Harmacy* comes out, we could very well see quite a few Sebadoh imitators looming on the horizon. **David Knight**

Having been catapulted into the vanguard of Britpop largely on the back of their monster radio hit *Wake Up, Boo*, The Boo Radleys' new album *C'mon Kids* - the first by a band that was 'big in '95' - takes on a certain significance if the music industry is hoping to find a pointer to the lasting success of the Britpop bands.

Can the Boos maintain the upward curve of commercial success (as part of what's known as the 'second wave') a solid core of successful British bands) after selling 250,000 copies of *Wake Up*? Martin Carr, the band's driving force and songwriter, understands how things work, and is appreciative of the news that the first single from the album, *What's In The Box?*, released on August 6, has been made Simon Mayo's Record Of The Week. "A bad review and radio airplay is far better than having a good review and no airplay," he says.

But Carr is not about to attempt to maintain a 'winning formula' to secure big sales. *Wake Up* was widely hailed as their pop statement, a definitive attempt to go mainstream. By contrast, *C'mon Kids* is louder, edgier, more psychedelic and eclectic, and not necessarily brimming with hit singles. It's a rock album, and a sophisticated one at that.

"The only consistent thing about us is that we always move on with each record," says Carr. "I never fail to be shocked that other bands don't. You have to evolve."

Mark Bowen, head of A&R at the band's label Creation, says, "This album is going to prove that Martin is the most intelligent and most innovative songwriter in the country. His versatility is central to that. Every Boo's album has been very different from the one before."

DEUS

ART-ROCKERS GO OVERGROUND

Belgium's art-rockers *deUS* may be well-known for musical surprises but few would have expected them to come up with such a drop-dead gorgeous commercial item as *Little Arithmetic*.

Released on August 19, the gently-chugging, dreamy track is the diametrical opposite of its predecessor, the Theme From Turmpike EP, which highlighted the band's more renowned jazz/burlesque roots. But then anyone who heard 1993's excellent and critically-lauded *Island Records* debut album *Worst Case Scenario*, will know that the band are one of the most

For all its power guitar, and Zappa-esque sound experiments, *C'mon Kids* does have a lot in common with *Wake Up*. As Sice, the Boos' lead singer accurately points out, "The pop album tag was a generalised view of the last album anyway. This is a far too simplified description of what it was about."

Carr concurs: "There were songs on the last album, such as *Martin, Doom!*, that could be on this, and there are songs on this one, like *New Brighton Promenade*, that could have easily been on *Wake Up*."

The more you listen to *C'mon Kids*, the more Carr's canny knack for melodic pop becomes clear, on songs like *The New Brighton Promenade*, *Everything Is Sorrow* and *Ride The Tiger*.

And, although the delivery is different, the urgent imperative of *Get On The Bus*, *C'mon Kids*, and *What's In The Box?* is much the same as *Wake Up*. **Boo**.

"That's directed at myself, telling myself to get on and do things," says Carr. "I do have this idea you only have so much time. I'm not worried about getting older, but it comes from a fixed idea this is a game for the under-30s and, well, I'm 27 now."

Carr wrote the album in less than two months, straight after the *Boos* last

eclectic around, fusing grungy rock with the aforementioned Tom Waits-style jazz and folk/rock leanings. Was *Little Arithmetic* the product of a consciously commercial decision?

"We as a group don't think about those things," maintains founder-member and principal songwriter Tom Berman. "But *Little Arithmetic* is a new thing for the band, one of the lightest songs we've ever done, and anything that's a first for us is good."

Given that *Theme From Turmpike* and *Little Arithmetic* appear on *deUS's* new album *Turmpike*, which follows on

Act Sebadoh Project: album Label: Domino Signatories: Barlow, Fay, Lowenstein Publishers: various Project: Tim O'Heir, Wally Gagel, Eric Marcasiano Released: August 19

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
BILLY BRAGG	Return of the Barking singer-songwriter	COOKING VINYL	Sincera Management	single album deal	Martin Goldschmidt - "We got his back catalogue from Gold Discs and built it from there."
D-INFLUENCE	British modern funk act	ECHO RECORDS	Ricochet Management	albums deal	Steve Ferrara - "They wanted to sign to a label which they'd stand out."
GORKY'S ZYGOTIC MYNCI	Irish indie band	MERCURY FIREBRAND	Angst Management	worldwide albums deal	Daniel Miller - "We heard the band were interested in moving to a major label."
JON SPENCER'S BLUES EXPLOSION	US alternative rock cavalcade	MUTE	self-managed	albums deal for the UK & Europe	Interl Miller - "His US lawyer contacted me and I was over the moon to be able to do a deal with him."
ROLLO MCGINTY	ex-Woodentops singer	DICK O'DELL	Songlines	worldwide publishing	Geoff Muncey - "I knew Dick O'Dell and have been a big fan of Rollo's for years."
MACHEL	19-year-old Trinidadian	LONDON RECORDS	Robert Livingston	album excl. US	Livingstone - "He came through a US contact and when Livingstone became involved it got very interesting."
MANBREAK	Liverpool five-piece with a hip-hop/rock mixture	LES JOINSON	One Little Indian	albums deal	Derek Birkett
MULU	Beats and vocals Liverpool duo, once called Jamblers	DEDICATED	Pete Burns	albums deal	Paul Maasin - "I saw them supporting Credit To The Nation and the demo confirmed they had talent."
MY LIFE STORY	Unique mixture of rock and strings	SONY MUSIC PUBLISHING	Adrian Boss	worldwide publishing	Roby Anderson - "It was done after they'd done the recording."
WAGON CHRIST	Experimental electronic solo artist	VIRGIN RECORDS	RP Ruskalls	albums deal	Rob Manley - "I wanted to bring someone in from the underground."

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One to WATCH

SLOBBERPHONE
The world might not be ready for a cowpunk revival, but don't miss this Texas '90s band putting a bluegrass slant on country sounds. Currently the source of much A&R interest nationwide, their debut album, *Crow Pie*, is out now on Asylum's Doublet label.

Act: *deUS* Project: S...

BOO RADLEYS

SUCCESSES RETURN IN DARKER MOOD

tour at the end of last year.

As with the last album, *C'mon Kids* was recorded at Rockfield Studios in South Wales, described by Martin Carr as "our spiritual home".

"We went into the studio immediately after *Sice* finished his solo album. It was recorded took 10 weeks, which is a bit longer than we usually take."

And, as with virtually all their previous recorded material, it was produced by the band themselves: "We don't like producers," says Carr. It obviously gives them the freedom to do what they want in the studio, and *Sice* says, "We have no qualms about trying something different. Anything goes."

Carr emphasises this is a far from chaotic situation. "Unlike most other bands, every note is pretty much written when we get to the studio," he says. "In fact, the last album was the experimental one, in the style of the writing and the way of recording. This was very natural."

Bowen says, "The *Boo Radleys* is Martin's vision, but they wouldn't be the *Boos* without the contribution of the other three." *Sice's* distinctive voice is, of course, another important constant in the *Boos'* sound. It's stronger and more varied than ever on *C'mon Kids*. He also occasionally links up with Carr to do the harmonies that characterised *Wake Up*, which Carr calls "my favourite bit

of recording". The *Boos* are very much a studio band. "We never play together apart from rehearsing and playing live," says *Sice*. "And lots of songs on *Giant Steps* and *Wake Up* we've never played together again."

Carr claims he is not a natural guitar player, but the almost Townshend-class licks on *What's In The Box?*, and other tracks prove that, taught or not, he can hold his own with the best.

But the sheer power of the sound is also down to the mix, and for this the *Boos* went to some of the best people in the world, ace US rock producer/mixers Sean Slade and Paul Kolderie.

"I've always been a fan of their *Fort Apache* records such as *Pixies* and *Dinosaur Jr.*", says Carr. "This album was perfect for them. The amazing thing was they did it so fast and the fact they were so in touch with what we wanted. They didn't even EQ anything. They said, 'If that's the way you recorded it, that's obviously the way you wanted it.'"

There's another reason for the album's powerful sound. "If you call an album *C'mon Kids*, it's got to sound like it." The *Boos*, having pulled in the youngsters with *Wake Up*, are still doing it for the kids.

The *Boo Radleys* are clearly a core band on *Creation*. Carr has said he only ever wants to record on the label.



Artist: The Boo Radleys Project: album Label: Creation Songwriter: Martin Carr Studio: Rockfield Producer: act Publisher: Rhythm King Released: September 9

"They're our mates. They said go on and make the album you want to make." Bowen was a mate of the group even before they were a group, then worked for them as a roadie before he joined *Creation*. He says, "This was only the beginning. This last year was completely different from this one and we haven't have it any other way."

And Bowen reckons *C'mon Kids* will be even bigger than *Wake Up*. "This is

easily their best record yet, and their live shows this year will be their best yet." Bowen also points out that the success of the *Mainic Street Franchers* and *Ash* this year demonstrates how the public's taste has also shifted for something harder.

"The *Boos* aren't the only band that will react to all the light and fluffiness of last year, and the 13-year-olds that bought *Boos* records last year will also buy them this year."

David Knight



September 23, which direction did Barman think the album follows? "Half of the people who have heard it say it's more accessible, and the other half say it's less accessible and needs more time to get into, so I don't know what that

means," he laughs. "Maybe we have more accessible and less accessible moments together. I regard it as a more personal album, and you get more sampled to play after music when you get more intimate. But

it's not my job to analyse"

The band's independent approach included making the album in Belgium and employing Eric Drew Feldman to produce it. Feldman was once a member of Captain Beefheart's *Magic Band* (a major influence on *dEUS*), but is now best known for playing keyboards in PJ Harvey's last live band and producing Frank Black. Barman didn't particularly like the sound of Black's album, but felt Feldman had the right attitude.

"To me, he was a gamble, but a great and obvious choice. We were panicking because we hadn't found anyone by the time we wanted to make the album, but we met Eric at a festival in Belgium, and started talking. It worked out great, and he's a friend now," says Barman.

Guitarist Rudi Trouwe has left to concentrate on his numerous other

projects and is replaced by Craig Ward, a Scots expatriate who played in an early *dEUS* line-up, and who now returns to add more technical proficiency and better harmonies. He is also contributing songwriting skills, including *Little Arithmetic*, though Barman admits that Ward wasn't behind the track's softer sound, but actually added the louder, spaghetti western-style guitar parts.

Right now, *Island A&R* manager Dave Gilmore couldn't be happier. Ward is a valuable addition. Theme From Turmpike unexpectedly got to 68 in the charts and *dEUS* are continuing to broaden their horizons.

Gilmore says: "The whole reason behind signing *dEUS* was to see it develop and break them under the third album. They've learnt from their mistakes and I think the third will be faultless."

Martin Aston

Album Songwriters: Barman, Ward, Carlens Publisher: Rondor Music Producer: Eric Drew Feldman Release Date: September 23

STEVE LAMACO ON A&R

Oh good, the Olympics have started. You can't imagine how thrilled I am at the thought of stumbling in at 1am to be met by two hours of synchronised swimming on the TV. The worst support band in all the world couldn't possibly be as bad... The A&R job would be a more interesting Olympic sport - it has everything: hurdles, high jump, even the marathon. As one MD has pointed out, the job of signing a band is turning into a long-distance event. Years ago, if you were lucky, you could see a band and just sign them. In the past five years the process has been stretched to something like this: see the band. See them again, to make sure you weren't dreaming. Meet the band and manager. Demo them. Go to secret gig in Bedford to see band again, with 10 other

scouts. Take head of A&R or MD (or preferably both) to see band in London. Make offer. Fly group to America to meet the President (any president will do). Up the offer. Follow band on tour to fend off competition from Johnny-come-lately scouts with bigger chequebooks. Read press. Wince at new demands from band's lawyers. Raise or fold... It takes your breath away. One particular band - with a woman's name - who've been quite a buzz this year, apparently did their first meetings with labels this time last year! So if you see anything good in the next couple of weeks I wouldn't bother booking that summer holiday for '97... Meanwhile *Persecution Complex* continue to attract interest following last week's London shows. And there are a couple

of demos that have turned up that are worth mentioning -

Taxi Driver, promising, choppy guitar-pop from London, and the hook-laden *Baby Suicide*, whose *'Live On Lipstick'* *'Sherbat'* tape is accurate, cheap new wave. It's been in the pile for ages, so they may have signed or split by now. If not, it's a trip to the north-west... Actually, that's a thought. We might be able to use music in Manchester's bid for the Olympics. After the hysteria and breast-beating of America, we could haul the games over here with a few snappy slogans ("Pop's coming home, it's coming home"?). Opening ceremony at The Hacienda, Olympic torch courtesy of Tony Wilson.



THE AUDIENCE
Unprepared and yet to play a gig, this London trio (see *Clash*) had style inside movements with *Unsubstantiated*. Look out for their *Back track* demos which, although patchy, sports a brace of *Johnny R.A.* *Presidents* in *Never* (*Unsubstantiated* and *Never* that's U.S.A.



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IN A WORLD OF THEIR OWN

From Riverdance to Angélique Kidjo to Sweet Honey in the Rock, there's a world of difference in the world music scene these days, as public demand for unusual and ethnic sounds strengthens. In particular the taste for all things Celtic has helped boost the sales potential of a host of emerging

roots talent, as well as acknowledged masters in their field, notably multi-instrumentalist and one-man Irish music industry Donal Lunny. All the while, the activities of specialist independent and major labels like Real World, Mango, Hannibal and Earthworks have engendered the crossover of ethnic music from Algeria, India and Eastern Europe to the dancefloors of cutting-edge clubs. The sheer breadth of music on offer is underlined by this autumn's release schedule, and, on pages 36 and 37, world and folk music authority Colin Irwin selects the ones to watch.

HERE COME THE CELTS

RIVERDANCE MAY HAVE GRABBED THE HEADLINES, BUT IT DID PROVE THE POPULARITY OF CELTIC MUSIC. AND, LED BY THE GODFATHER OF TRADITIONAL MUSIC, DONAL LUNNY, THAT MARKET LOOKS SET TO GROW. COLIN IRWIN REPORTS

Since Riverdance hit London and became a fully-fledged phenomenon, there's been no holding back the upsurge of all things Celtic.

Riverdance marches on, sweeping audiences before it with its tide of massed Irish dancers. It has also helped establish the reputations of several outstanding musicians en route, notably the fiddle player Eileen Ivers, whose solo album was released recently by Green Linnet.

Sales of Celtic music albums have gone through the roof. So much so that albums—particularly compilations—are now appearing with the word "Celtic" in the title with alarming regularity in the apparent belief that this is all that's necessary for a bestseller.

After consideration EMI Premier ditched plans to title its Donal Lunny release *Celtic Voices*, and named it *Common Ground* instead, partly as a means of insulating any backlash against Celtic mania. Whatever, *Common Ground* remains, in industry terms at least, the most significant release in the genre this, or any other year.

Lunny has long been theynchpin of Irish music, through his work with hugely influential bands like Planxty, The Bothy Band and Moving Hearts, as well as being producer of most of the interesting Irish albums in the past decade. *Common Ground* features him in collaboration with many stars of different fields, including Kate Bush, Elvira Costello, Bono, Sinéad O'Connor, Christy Moore and the Finn Seventies, but now used to cover any style that draws on Scottish, Irish or indeed Gallic influences—has never been more accessible.

American labels Green Linnet and Shanachie have long specialised in recording Irish music (Green Linnet celebrates its 20th anniversary this year), while Irish labels such as Gael Linn, Claddagh and Tara have flown the flag in the Emerald Isle



CELTIC PROMISE: DONAL LUNNY (LEFT) AND ALTAN

involved we didn't really have to convince anybody. It's early days, but we're delighted with the reception it has had."

The profile and promotion being enjoyed by *Common Ground* is virtually unprecedented and might reasonably have been expected to be greeted with widespread cynicism in folk circles. However, Lunny is a hugely respected figure whose success is resented by nobody; and *Common Ground* is also an immensely good album in its own right. The release gives it clear crossover potential.

Celtic music—a term originally coined to reflect the fervour of Irish bands of the Seventies, but now used to cover any style that draws on Scottish, Irish or indeed Gallic influences—has never been more accessible. American labels Green Linnet and Shanachie have long specialised in recording Irish music (Green Linnet celebrates its 20th anniversary this year), while Irish labels such as Gael Linn, Claddagh and Tara have flown the flag in the Emerald Isle

itself. But UK-based labels like Celtic Heartbeat, Hemisphere and Grapevine

are now applying different values to their marketing. Celtic Heartbeat was launched last year by Paul McGuinness and David Kavanagh, the managers of U2 and Clannad respectively, to provide distribution for the music through Atlantic; while Grapevine has just celebrated its fifth anniversary.

Originally exclusively devoted to building Mary Black's career to a point where she's now amassing sales of more than 300,000 on her albums, Grapevine has now also achieved major breakthroughs with other artists such as Eleanor Shanley and, most recently, the dreadlocked Cork singer-songwriter Sinéad Lohan, whose *Who Do You Think I Am* album is now threatening to repeat its Irish success worldwide.

Grapevine is also anticipating further huge sales for Graffiti Tongue, the new album by one of the genre's most widely-respected artists, Christy Moore.

Further impetus has been lent by the success of rock acts who have been utilising a Celtic sound on their records. Mark Knopfler's

solo album, *Golden Heart*, for one, includes significant contributions from Lunny and the master piper Liam O'Flynn, while Mike Oldfield's forthcoming album, *The Voyager*, has a strong Celtic influence. All this comes hard on the heels of last year's Chieftains extravaganza *The Long Black Veil*, a major seller featuring guest appearances from the likes of The Rolling Stones, Sinéad O'Connor and Marianne Faithfull.

Clannad and Enya are expecting to hit sales in seven figures for their latest albums, and the American labels Narada and Wyndham Hill have been remarkably effective with their ideas of marketing Celtic music in tandem with New Age spiritualism.

Meanwhile, one of the main figures responsible for raising interest in Celtic music in the first place, Breton harpist and singer Alan Stivell—whose electric Alan Stivell—was primarily Breton tunes in the mid-Seventies caused quite a stir—recently returned to the genre with great success on his Brian Boru album, exploring a famous Irish legend.

It hardly surprises, then, that the majors have been taking an interest. "This year this year signed Altan, currently Ireland's foremost traditional band, and

shipped out a plane-load of curious media sorts for a weekend in Donegal to see what all the fuss was about.

"We've signed Altan because of what they are, not what we want them to be," says Virgin managing director Paul Conroy, to reassure any suspicious folkies. And the purity of their first album for the label, *Blackwater*, has reinforced the point. Virgin says it is delighted with initial sales figures for the release.

"Altan have spent 10 years establishing themselves and their music and we wouldn't want to change that," says Virgin's head of specialist music, Declan Colgan. "We just want to let them evolve naturally. At the same time we are confident of the band's ability to cross over into a mainstream audience and it's important not to treat them in any different way in marketing terms or think of them as a niche band. We advertise them in Q as well as *Folk Roots* and people have been very receptive."

In the autumn, Virgin will also be releasing solo albums by the Chieftains' flute player Matt Molloy, and neo-classical act Michael O'Suilleabhain, emphasising its belief in the viability of Celtic music at its purest level.

The current surge of interest has also created a sizeable market for lower price back-catalogue reissues. Classic bands of the Seventies and Eighties like Planxty and The Bothy Band have been well served by the current interest in the Celtic phenomenon. A whole gamut of outstanding contemporary artists from Sharon Shannon to Laagh, Ashley Molloy to Four Men and A Dog and Eileen Ivers to Capercaille confirms that the field has never been in better shape.

And you haven't heard the last of that man Lunny either. For his next trick he's planning to put together a "Celtic supergroup" to tour and record early next year.

EMI and, more significantly, hardcore and casual folk fans can hardly wait. ■

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WORLD OF OPPORTUNITY

SINCE THE MID-EIGHTIES, A NUMBER OF PIONEERS HAVE DEVELOPED THE WORLD MUSIC MARKET TO A POINT WHERE BARRIERS ARE BEING CONSTANTLY PUSHED BACK, BOTH MUSICALLY AND IN MARKETING THE GENRE. BY COLIN IRWIN

World music has come a long way in a short time.

A couple of decades ago, the chances of walking into even specialist record shops and buying an album from Eastern Europe or South America was pretty remote. To expect to see anything from Madagascar or Mali or Senegal or even South Africa was laughable.

Topic was pretty much alone in releasing albums of folk music from around the world but, during the Eighties, the British folk scene's traditionally myopic view began to shatter. Its singular failure to produce any striking music of its own led audiences, promoters and record companies to venture into previously unimagined territories for new sounds. Experiments like Paul Simon's Graceland album with South African musicians, the amazing success of the Les Voix Bulgares albums, and the obvious appeal of groups like The Bhandas Boys from Zimbabwe helped open up a commercial market for ethnic music.

It found media champions in Charlie Gillett and Andy Kershaw, whose radio shows became dedicated to digging out more and more unlikely gems from more and more unlikely places, and won Kershaw a Sony Award as a result.

GlobeStyle Records was an important pioneer in introducing UK audiences to music from different parts of the world in the mid-Eighties through field trips and compilations from Madagascar to Mozambique. And other labels have helped along the way - Joe Boyd's Hannibal has done a lot of good work with Eastern European music and Earthworks, Worldwide, Rogue, Hemisphere and Mango have all made contributions to the field.

World Circuit has scored well with releases such as the Ry Cooder/Al Pirkle Toure album Talking Timbuktu, which sold 170,000 copies in Europe. "People's attitudes are becoming much more open, particularly with African music being sampled on dance records," says label founder Nick Gold. The label was taken up in real earnest at the end of the Eighties by Peter Gabriel, one of the prime forces behind WOMAD's dedication to promoting world music. The event has now become a premier feature of the calendar with spin-offs in various parts of the world. Last year's annual UK festival, at Rivermead in Reading, sold out for the first time. This year's event features artists as diverse as Thomas Mapfumo from Zimbabwe, The Mighty Diamonds from Jamaica and Ng Lu Bamba from Cuba to emphasise just how far the whole thing has gone.

The concept, with Gabriel still involved, also manifested itself in the establishment of the Real World label in 1989. Since then,



TAKING WORLD MUSIC TO A NEW AUDIENCE: SOUND MAGIC (LEFT) AND INDIGO - BLENDING THE TRADITIONAL WITH THE CONTEMPORARY

Real World has been responsible for producing a variety of outstanding records from various parts of the world. It has had encouraging success with a trilogy of albums from Sheila Chandra, once touted as Britain's first Asian pop star in the group Monsoon; Tanzania's Hukwe Zawose; and, most impressively, SE Rogie, the Drummers of Burundi, and Nusrat Fateh Ali Khan, whose collaboration with Michael Brook has been one of the label's bestsellers, as well as one of its most publicly-friendly.

Real World has built up its own brand awareness to such an extent that there is a small but dedicated body of buyers who will purchase anything released on the label, confident in its artist choices and familiar with the distinctive packaging. Real World, like GlobeStyle and Mango, also appreciates the need for attractive prices to draw in more mainstream consumers. The label's Sals & Sound range of 29.99 albums has been a successful inducement to the casual buyer.

Mid-price specialist MCI has also been successful in its attempts to sell specialist music to non-specialist audiences, releasing a series of budget-priced albums at £7.99 and £4.99 covering African, Cuban, flamenco, calypso and other world genres through supermarkets and petrol stations. Its pioneering three-volume Kings Of Cajun series has now sold 250,000 in total.

"I think we have proved you can sell a diverse range of music in non-traditional outlets," says MCI marketing director Danny Keene. "We've also had good support from the traditional outlets, but it's been exciting to see we're open up new areas. We are proving that if the price is attractive and the packaging is good, people will take a chance and buy different sorts of music. Consumers are intimidated by album prices at £11.99, but not at £4.99. We are aiming to sell a lot of more world music and folk albums through supermarkets and petrol stations."



Indigo, an intriguing project that allies tribal music from different parts of the world with contemporary dance rhythms. There is also a political element to the project in that some of the featured tribes are endangered and part of the album's brief is to raise awareness (and money) for their plight.

The album Indigo One comes out later in the year but a single, Tomorrow Is

Maybe, is released today.

Jonathan Poole, product manager of the Indigo project, says EMI is pinning its hopes on worldwide acceptance for the project.

"You are always going to come up against people who will generalise about music," says Poole. "But we get round that by marketing it initially through a single and then try and get people to listen with soundposts and promoting via a strong image on the sleeve."

contemporary feel. It's very exciting and everyone who's heard it thinks it's wonderful. We have a Neil McLellan dance mix coming out which should help it and while we may be initially happy shipping out 6,000-8,000, I think ultimately it has the potential to do 100,000."

EMI is also looking to push back the barriers of world music. Kenny Young, who in the Seventies had hit singles with Yellow Dog and Fox, is now one of the driving forces behind

Sound & Media has even had good returns from its budget £5.99 release of Japanese music, J-Groove - The Soul Of Japan, a mass-market release in Japan and sold in the UK as a trendy floor-filler through an advertising campaign fronted by Capital Radio's Neil Fox. More budget world releases are likely to follow from Sound & Media as a result of this particular success.

"There's no natural or easy way of selling world music," says Real World marketing manager Ouy Hayden. "A lot of the time it has to be priced and the packaging is really important, as is press support. There is still quite a small fan-base for this stuff and press and radio is always hard to get, so you have to keep looking for ways to interest people through compilations or collaborations or whatever. And then you have to get it into the shops and persuade people to hear it through listening posts or whatever and then maybe expand that base."

Tough as it is, Real World hopes to have a hit with the release of the Afro Celt Sound System album Sound Magic, an innovative collaboration between various African musicians and some of Ireland's finest, including sean nós singer Iarla O'Leaird and pipers Davy Spillane and Ronan Browne. Produced by Simon Emmerson, who was nominated for a Grammy for his work on Baaba Maal's albums, Sound Magic comes with an extraordinary sleeve designed by Jamie Reid of Sex Pistols fame, and there's a real belief at Real World that, given the chance, it can ultimately achieve sales of 100,000. Virgin's Sacred Spirit album has achieved crossover appeal with its mystical rhythms, and Real World is looking to the club scene to give Sound Magic contemporary clout and ultimately, commercial potential. This is the first Real World album that recognises the move world music has made - its natural home is in the club scene. It's an album with a potentially young audience, but which also encompasses Irish traditional music and gives that a



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VARIOUS ARTISTS: Music For A Changing World (Xenophile). A great introduction to world music, this is an attractive 14-track compilation of Xenophile's catalogue. Among the highlights are Conjunto Cespedes from Cuba, Boukan Ginen from Haiti, Varttina from Finland, Boca Livre from Brazil and Tarika from Madagascar. Hot stuff.

HUKWE ZAWOSE: Chibite (Real World). Big sounds from one of the Tanzania's master musicians. Irresistible traditional dance rhythms are mixed with the fierce songs of Zawose, who is such a legend in his own land that magical powers have been ascribed to him.

LA CUCINA: Nakomis (Gessays). Classy second album from a band who fuse Latin and salsa roots with European cultures. Big on accordions, high on percussion.

JADJOBY: Salegy! (Xenophile). Hot rhythms and fierce dance music from Madagascar. Salegy! is a specific 6-8 dance style and Jajoby its leading exponent, though he also has a penchant for the old bit of American funk.

FELA KUTI: Open & Close (Stern). Reissue of an influential 1976 album by the Nigerian superstar/enfant terrible. Kuti was one of the first African artists to break internationally and this conglomeration of jazz and Afrobeat demonstrates why.

ANGELIQUE KIDJO: File (Mango). Fourth album from the world music diva from Benin. It continues her trend towards stylish sophistication, steadily embracing a more mainstream crossover audience with each

album showing more Western influences.

VARIOUS ARTISTS: Ethno Punk (EMI Hemisphere). It may not qualify as world music, but it fits no other classification and it features oddities from all round the world, so why not? Among the fascinating curiosities included here are Masu Masu from Italy, Dea Puls from Sweden, Paralamas from Brazil, Pixy Lax from Greece and Shooglenity from Scotland.

AFRO CELT SOUND SYSTEM: Volume 1 Sound Magic (Real World). Hugely enjoyable blend of pure Celtic sounds and styles with African percussion and arrangements, brilliantly put together by Simon Emmerson. Without doubt destined to become one of the biggest hits in the field.

JESUS ALEMANYO: Cubanismo (Hannibal). Alemany is a blazing trumpeter from Sierra Maestra, and here he links up with famous pianist Alfredo Rodriguez for an album that dives into the very heart of Latin dance music.

Various other excellent musicians join what increasingly sounds like a party in the studio. **JOHN SANTOS & COBO KENDOMBO: Hacia El Amor (Xenophile).** Pulsating cocktail of Latin rhythms featuring various greats of the genre, including Cachao, Orestes Vilato, Chocolate, Francisco Agranella, Roberto Borrell and Anthony Cerrillo. A fusion music dripping in vitality and life.

VARIOUS ARTISTS: Segs Dance Volume 2 (Famouss Music). Glossy compilation of dance music from the island of Mauritius, featuring accomplished artists

THIS IS THE W

DIVERSITY IS THE KEY AS COLIN IRWIN MARKS YOUR CARD ON SOME OF

like Denis Azor, Cassiya and Res Natty Baby.

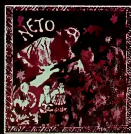
ABDEL ALI SLIMANI: Mraja (Real World). A rare delicacy from Algeria's Slimani, who turns up in company with ace producer and former PIL member Jah Wobble and even a guest appearance from Sinead O'Connor singing on Mraja.

Fusion music with real commercial potential and even one track - Hadi - in tribute to the Algerian national soccer team. A magical oddity. **PACO DIEZ Y LA BAZANGA: Aguacera (Severall).** Impressive selection of music mainly from the Castilla and Leon regions of Spain, featuring the highly regarded singer and gaitas guitar player Paco Diez. The album also features Spanish bagpipes and has a strong regional identity.

CHIEF STEPHEN OSITA OSADEBE: Kedu America (Xenophile). Chief Stephen is called "the king of highlife" since his Oasndi Owendu album established him as the only Nigerian artist to be awarded a platinum disc. He's a big star now who tours the world, but this album is a vintage selection of intoxicating African rhythms allied to jazz-



ANGELIQUE KIDJO: CONTINUING THE TREND TOWARDS STYLISH SOPHISTICATION



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SHEILA CHANDRA: *ABoneCreneDrome* (Real World). A pioneer for Asian music in the UK with the early Eighties band Monsoon, Chandra had great success with her Weaving My Ancestors' Voices and The Zen Kiss albums. Her new one continues her spiritual adventures in what is now a very distinctive and individual style, both vocally and within the strong spiritual nature of her music. It will sell well.

GUILLELMO PORTABALES: *El Carretero* (World Circuit). Fantastically evocative and romantic music from Cuba, although Portabales now lives in Puerto Rico. Amid congas and claves, his songs are nostalgic, full of warmth and yearning.

VARIOUS ARTISTS: *Jive Nation - The Indestructible Beat Of Soweto Volume 5* (Stems/Earthworks). Eighteen powerful tracks to spread the word about the enthralling music of the townships, covering the wide spread of different styles and traditions. Featured artists include South Africa's biggest-selling live band, The Soul Brothers; the music's white champion Johnny Clegg; blistful

a capella harmonies from The King Star Brothers; and some ferocious sax playing from West Nkasi.

NUSRAI FATEH ALI KHAN & MICHAEL BROOK: *Night Song* (Real World). Intriguing collaboration between Pakistan's legendary coveled superstar and American ambient guitarist and producer Michael Brook. This is a follow-up to the mightily successful 1990 album *Musst Musst*, which even made the UK charts, and this atmospheric, evocative piece is likely to do even better.

MASTA SEBASTYAN: *Kismet* (Hannibal). Both in and out of the group Muzsikás, the majestic singer Marta Sebestyan has perhaps done more than any other contemporary artist to promote and popularise Hungarian folk music internationally. She has a devoted following in Britain resulting from her various tours and festival appearances and her albums deservedly sell well. Now she teams up with another Eastern European folk hero Nikola Parov (who's been appearing in *Rividence*) to perform a selection of songs from around the world. Very modern, it's her first non-Hungarian album, but is no less the impressive.

MOLEQUE DE RUA: *Street Kids Of Brazil* (Craneworld). Extraordinary. A band of underprivileged under-12s from Sao Paulo using whatever instruments they can fashion to produce a home-grown sound that is part-rap, part-punk and part-traditional. Intriguing sociological exercise if nothing else.

VARIOUS ARTISTS: *Global Divas* (Rouge). A triple-CD compilation featuring many of the world's greatest singers. Among the gems are South Africa's Miriam Makeba, so long exiled from her homeland, alongside various other equally passionate and devout singers from a variety of other forms. Artists featured include Celia Cruz, Omou Sangare, Aretha Franklin, Patsy Cline, Edith Piaf, Marta Sebestyan, Carmen Linares, Marlene Dietrich and Amalia Rodriguez.

MASTER MUSICIANS OF JAJOUKA: *Jajouka Between The Mountains* (Selected). The Master Musicians are Berbers, the ancient inhabitants of Morocco before the Arabs arrived. Their music has a distinctive sound and spirit and its proponents have become celebrated all over the world. This album, featuring Bachir Attar, represents a concept about a family living in the mountains a thousand years ago and has a weirdly hypnotic effect that new agers and musicologists alike will find pleasing.

SWEET HONEY IN THE ROCK: *Sacred Ground* (EarthBeat). The classic female acapella singing group who have pioneered the popularisation of African-American music. Their gospel singing is electrifying, their African traditional material inspiring, and their more political, poppy material both exotic and chilling. On stage, too, they are brilliant. This album sees them going right back to their roots in religious ethnic songs and it proves they have lost none of their magic.

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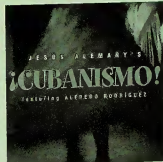
Marta Sebestyan... with Muzsikás (Hannibal HNC0 1330)

Marta Sebestyan *Apocrypha* (Hannibal HNC0 1368)

Muzsikás *The Prisoner's Song* (Hannibal HNC0 1341)

Muzsikás *Blues For Transylvania* (Hannibal HNC0 1350)

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HANNIBAL WORLD MUSIC CHART

1... Jesús Alemany <i>Jubanism!</i>	(HNC0 1390)
2... Marta Sebestyan <i>Kismet</i>	(HNC0 1392)
3... Dr. Didd <i>Out Of The Woods</i>	(HNC0 1384)
4... Baka Beyond	
<i>The Meeting Pool</i>	(HNC0 1380)
5... Toumani Diabate <i>Djelika</i>	(HNC0 1323)
6... Senghal <i>Senghal</i>	(HNC0 1375)
7... Barbara <i>Edza</i>	(HNC0 1375)
8... Baka Beyond	
<i>Spirit Of The Forest</i>	(HNC0 1377)
9... Muzsikás <i>Máramaros</i>	(HNC0 1373)
10... Heart Of The Forest <i>Music Of The Baka Forest People</i>	(HNC0 1378)
11... Various	
<i>The Best Of Both Worlds</i>	(HNC0 8304)
12... Marta Sebestyan <i>Apocrypha</i>	(HNC0 1368)
13... Balkana	
<i>The Music Of Bulgaria</i>	(HNC0 1335)
14... Muzsikás	
<i>The Prisoner's Song</i>	(HNC0 1341)
15... Outback <i>Answer The Devil Away</i>	(HNC0 1369)
16... Marta Sebestyan ...with Muzsikás	(HNC0 1330)
17... Toumani Diabate <i>Kaira</i>	(HNC0 1338)
18... Muzsikás	
<i>Blues For Transylvania</i>	(HNC0 1350)
19... Senghal <i>Senghal 2</i>	(HNC0 1385)
20... Trio Bulgarka <i>The Forest Is Crying</i>	(HNC0 1342)



Folk music has long since escaped the finger-in-the-ear image of yore, a fact recently noted by Norma Waterson, matriarch of the Waterson musical dynasty and unofficial godmother of the English tradition.

"It's surprising how many young people come up and say 'Oh this is fabulous, we love it,'" she says. "They've got shaved heads and they're wearing Doc Martens and you think you're gonna be mugged. But they're great. They like the music and they want to know the history."

Waterson herself has played a profound role in the transition of folk and roots music from its carefully-guarded ghetto into the mainstream. This year, when she came to her first solo album after three decades of singing with the rest of the family, she eschewed the pure uncompromised traditional style in favour of a celebration of different genres such as jazz, blues and pop, alongside the work of her favourite songwriters, including Richard Thompson, Billy Bragg, Elvis Costello and Ben Harper.

Meanwhile, Norma's sister Lal recently released a stunning album of her own songs. Once in A Blue Moon, and her daughter Eliza has become the darling of the scene with a superb debut solo album *Heat, Light & Sound* which, along with her attractive youthfulness and forthright opinions has garnered much attention way beyond the folk press.

"People underestimate culture in this country and they

THE ROOTS OF A RE

THIS YEAR'S ECLECTIC CAMBRIDGE FOLK FESTIVAL COMES AT A TIME WHEN A NEW, YOUNGER

overestimate other people's cultures," says 20-year-old Eliza, who is also part of a duo with Nancy Kerr and is a member of the Kings Of Callcut.

Heat, Light & Sound has sold around 6,000 copies, but the genre's long shelf-life leads Tony Engle, managing director of Topic Records and Direct Distribution to claim it will still be selling in 20 years' time.

Awareness of roots and folk music among distributors and retailers is also being boosted by back catalogue releases by companies such as Castle Communications, which has launched a series of mid-price double-CDs from the definitive Sixties label Transatlantic, including acts such as Young Tradition, Bert Jansch, Pentangle, John Renbourn and The Johnstons, the Irish group which spawned Paul Brady.

Topic/Direct's Engle believes the folk industry is more attuned to the dictates of the commercial world. "A lot of small distributors in the past have been a case of 'me and my mate'," he says.

"We've set up proper systems with sales staff and reps and a team of people who are experts. Direct has a strong musical base

and I've made it my mission to find more ways of selling the music."

As a result, there are now more surprise hits, such as Capercaille's *Delirium*, which has just achieved gold status, while their follow-up, *Secret People*, is expected to go silver shortly.

The embracing of folk forms by the mainstream has been an additional bonus, from Bruce Springsteen's acoustic set *The Ghost Of Tom Joad* and dance extravaganza *Rewardance* to Donal Lunny's star-studded *Common Ground* on EMI Premier and Norma Waterson's stirring appearance on BBC2's *Later With Joels Holland*.

American bluegrass star Alison Krauss is a case in point. Her album *Now That I've Found You* (the title track is the old Foundations song) on Rounder has gone double platinum in the US and she has won three Grammy awards, yet she steadfastly rejects offers from the majors, preferring to stay with the small Rounder label. "Why switch to something else just because you've sold two million copies?" she asks.

British fans get the chance to



ALISON KRAUSS: EMBRACING FOLK TO GRAMMY-WINNING STATUS

experience the Krauss phenomenon in person at this year's Cambridge Folk Festival, where she headlines alongside a wide-ranging and enlightened bill that includes several

denominations of the Waterson/Carthy dynasty (including a solo Eliza and the Kings Of Callcut), Billy Bragg; front-line English folk-rockers Oysterband, Canada's Rankin

THE BEST OF FOLK

ELIZA CARTHY: *Heat, Light & Sound* (Topic). Wondrous solo debut from 20-year-old Eliza who has absorbed all her own illustrious family pedigree to come up with a strikingly individual style of her own.

DONAL LUNNY: *Common Ground* (EMI Premier). The man at the heart of virtually everything of any importance to come out of Ireland in the past 20 years is feted with a major album release and the patronage of various household names.

RICHARD THOMPSON: *You? Me? Us?* (Capitol). An album that represents the two sides of a Britain's most celebrated singer-songwriter. One part acoustic and one part electric, and it's the electric sound that comes off best.

VARIOUS ARTISTS: *The Bird In The Bush* (Topic). Enrichingly subtitled "Traditional Songs Of Love & Lust", here's another in Topic's laudable campaign to repackage some of its classic archive material in commerce-friendly fashion.

VARIOUS ARTISTS: *Evolving Tradition 2* (Mrs Cassy). Excellent second volume of an album that last year so successfully brought to public attention the new generation of the Brit folk break-pack. Singers and musicians like Eliza Carthy and Kate Rusby (both included again) have gone on to become familiar names, but the compilers have now widened their scope to feature musicians from Europe and America. The alliance between Shetlander Catriona Macdonald, Swedish guitarist Roger Tallroth and

Norwegian fiddler Annbjörg Lien is amazing. **LINDA THOMPSON:** *Dreams Fly Away* (Hannibal). Sadly Linda doesn't sing anymore, but here's a lovingly-compiled representation of what we've been missing, mixing some of her classic recordings with ex-husband Richard with her own solo material.

FOUR MEN AND A DOG: *Long Road* (Castle). Now they've hit America and sat down in Lewes Helm's studios in Woodstock, they've turned out a vigorously assured album that successfully juggles strident Irish roots with smooth production and outright commerciality. It could be the album to break them big. **ANI DE FRANCO:** *Dilate* (Brighteous Babe). More perverted torch songs from the verbal torrent that is Ms De Franco. A cycle of songs portraying the decay of a love affair, that somehow manages to incorporate an extraordinary version of Amazing Grace. Alanis Morissette with her tongue on fire.

ROCK SALT AND NAILS: *Rock Salt And Nails* (The Hit Label). Splendidly good-humoured debut from a young Shetland band, who quite cheerfully turn their hand to a good old Scottish instrumental knees-up one minute and a dose of banjo-led country-style Americana the next. The album is not only great fun, but also suggests that they are a band to watch.

VARIOUS ARTISTS: *The 20th Anniversary Collection* (Green Linnet). A celebration of the

capercaille

To The Moon

"Capercaille has emerged as the Gaelic band most likely to... it's hard to see how they or anyone else can do better than this" (*To The Moon*)**** *O Magazine*
 "Karen Matheson's vocals are the coolest - swinging and shimmering - amazingly dynamic... Capercaille are cutting their own groove with ingenuity and aplomb - mixing the traditional with the futuristic in a commendably tunky way" *Isre*
 "Apro percussion director/ synth zaps, funky soulful organ and Shahtur wah-wah, reeling fiddles and whistles, overlaid with the poised and elegant voice of Karen Matheson" *O Magazine*

"Karen Matheson has a throat that is surely touched by God" Sean Connery

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EVOLUTION

AUDIENCE IS EMBRACING FOLK. BY COLIN IRWIN



SINEAD LOHAN: AT CAMBRIDGE

Family, a strong representation of Irish music via upcoming singer-songwriter Sinead Lohan, Alan, The Saw Doctors, Luka Bloom, and Riverdance star fiddler Eileen Ivers; Shetland

ropes Rock, Salt & Nails; Townes Van Zandt; and a solo appearance by Ray Davies of The Kinks.

Ran by Cambridge City Council and effectively put together by festival co-ordinator David Barrow and arts and administration manager Eddie Barcon, Cambridge remains the public face of folk music in England. Almost certain to sell out its 10,000 ticket limit once again, the event has entered its 32nd year and survived the death of founder and driving force Ken Woollard.

"We've tried to maintain a lot of Ken's philosophies," says Barcon. "It's a family event, very laid-back and we desperately don't want it to become a rock event. At the same time it can't rest on its laurels and become formulaic. We've picked up on the new trends and the young musicians coming up like Eliza Carthy and Rock Salt & Nails."

The respect Cambridge commands is an indicator of the current folk scene. More importantly, the diversity it displays is yet another confirmation of confidence in the growth of this enduring musical style. ■

THE PERFECT EQUATION

Who said folk musicians were the Cinderellas of the music industry?

Equation are a young band (average age 21) of five superb singers and musicians who know all about the jibes and scorn directed on you when you specialise in a supposedly unfashionable music when all your mates are into house or jungle or hip hop.

But there's no doubt who's got the last laugh now. Equation — the three Lakeman brothers Sean, Sam and Seth from the glamorously-named Crapstone in Devon, along with Kathryn Roberts from Barnsley and Cara Dillon from Galway — have sailed into a five-album deal with Blanco Y Negro and the hopes of the surging new generation of folk musicians are riding on their shoulders. Their catchy debut single, *He Loves Me*, came out last month, and their first album, *Return To Me*, follows next week.

If any further evidence was needed that folk has truly shaken off its old clichés and attained front-line credibility, then the confident progress of Equation from reticent sons and daughters of folk-revival families to high-profile recording artists comprehensively provides it.

"We met bands who've spent years and years making demos, trying to get a record deal and

they're just amazed we didn't have to do any of that," says Sean Lakeman. "In fact, we were head-hunted."

Doing the head-hunting was Geoff Travis, the man who founded Rough Trade and now looks after the fortunes of Poly.

"I used to go to Bonji's all-nighters and people like The Byrds and Fairport Convention played a big part in my musical history," says Travis. "I was aware of the renaissance in folk music and I was on the look-out for someone who could fulfil the kind of role they'd had in their day. Someone with a background in traditional music, but were not constrained by that. I read an article in *The Independent* and it mentioned the Lakeman brothers and Kathryn Roberts and Kate Rusby and Eliza Carthy and mentioned that there were these teenagers out there playing it."

Equation were therefore initially suspicious. The big bad, London record industry is regarded on a par with the plague by many folkies protective of their own culture and instinctively assuming that any interest offered by mainstream record labels will result in cultural rape and pillage.

So real were the fears that it led to Equation's first casualty. Kate Rusby, whose beguiling duets with Kathryn Roberts were subsequently voted *Folk Roots*

album of the year, quit rather than pursue the yellow brick road. They went to Ireland to find a replacement for the magical voice of Rusby and came back from Derry with Cara Dillon, singer with another highly-rated young band Oige.

Dillon's musical pedigree is as immaculate as the rest of the band. She's an all-Ireland champion of traditional singing and apart from Oige, she's performed with the legendary Galway band De Danann. The Lakeman boys have degrees in music, while Kathryn Roberts won the prestigious BBC Radio Two young tradition award. Their new rhythm section of Darren Edwards (bass) and Iain Goodall (drums) are also graduates.

Yet, as in Travis's dream, they are not constrained by their own illustrious musical histories and much of their debut album has more in common with female-fronted pop bands like Sleeper, Garbage and Lush than The Waterboys.

Travis sees an analogy with one of his other previous charges, The Cranberries, and is confident they can make that crossover.

"It's early days, but they've made a good record and they've got the talent and the means. I do have high hopes for them, it's very exciting to work with people so young and talented." Colin Irwin

SELECTED HIGHLIGHTS

American Green Linnell label's 20th year championing the cause of Celtic music with a philosophy based more on instinctive love of the music than on cold commercial evaluation. It is a proud and cherished history and this album shows it.

CLANNAD: Lore (RCA). You know the score by now. Clannad have hit upon a massively successful formula of haunting songs, delicate harmonies and spooky, delicate arrangements and they're not about to change it now. Another gold album beckons.

ALAN STIVELL: Brian Boru (Dreyfus). The Breton harpist and singer pioneered the popularity of Celtic music with his colourful bands in the late Seventies and early Eighties and, following the world at large waking up to the music in the Nineties, he re-visits the scene of his greatest triumphs.

CHRISTY MOORE: Graffiti Tongue (Verve). The great godfather of the current Celtic explosion, Christy himself has ably settled into his now highly satisfying groove of music. Sad songs, funny songs, angry songs... all touched with that unique warmth and intuition that has seen yer man grow into one of the world's best-loved acoustic performers.

ARCADY: Many Happy Returns (Darl). A lovely, natural album from an Irish band that have been through a variety of line-ups and currently include Johnny McDonagh (ex-De Danann), Nicholas Quinn, Patsy Broderick, Conor Keane, Brendan Larrissay and the incredible singer Niamh Parsons.

GILLIAN WELCH: Revival (Amplo). Produced by T-Bone Burnett, here's an album of remarkable simplicity and homey charm perfectly suited to the vulnerable voice and plaintive songs of Welch. Based in Nashville, she suggests more in common with Woody Guthrie and Hank Williams, and, with her best song *Orphan Girl* already covered by Emmylou Harris, her unpredictability turns the American dream on its head.

VARIOUS ARTISTS: Troubadours Of British Folk (Rhino). Ambitious three-volume set from an American label that aims to display the growth of British folk music from the early days of the revival right through to the current crop of artists like Runrig, Mouth Music, Eliza Carthy and Nancy Kerr. A good collection item.

SINEAD LOHAN: Who Do You Think I Am (Grapewine). Impressive debut album from the fast-maturing singer-songwriter from Cork who will undoubtedly rise beyond the current fad for all things Celtic and the initial shock of her interesting haircut. She's already accomplished a lot, but you can expect even better things from her next album.

EILEEN IVERS: Wild Blue (Green Linnell). Wonderful fiddle-player from the Bronx who leapt to international attention via her stunning solos in Riverdance, but was, in effect, a child star of Irish music in New York. She's also toured with Hall & Oates and uses her Irish traditional roots as a striking launchpad into areas of jazz, blues and rock.

"Altan's major label debut is the most exciting prospect for Irish traditional in a long while"

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DOOLEY'S DIARY

Remember where you heard it: **London Music Week's** five-a-side footie tournament **Muso '96** has attracted more than a bit of interest, with no less than **32 teams** (see draw below) entering the fray this Thursday (25). **Music Week's** own star kickers, **Athletico Dooley**, will be up against teams from, among others, **Food Records**, aka **Dynamo Arse**, **Warner Music International**, or **The Red Hot Kicking Peppers**, and **Virgin Our Price** or – as they would prefer to be known – **Sexy Football**. The tournament kicks off at 2.30pm on Thursday at the **Business Design Centre** in Islington, and team supporters are welcome if the **BDC** are advised beforehand...The great and the good flocked to this year's **T In The Park** festy last week. But who was the wag from the **A&M** design department who, when mistaken by a **BBC Scotland** presenter for a member of Scottish band **The Gyres**, proceeded to field pop star questions in impressive fashion, despite the **worst Scots accent** known to man?...The horror stories about getting to the **Phoenix Festival** were just starting to reach the **MW** office at the end of last week. **Food's Andy Ross** gave up after finding himself in a **15-mile tailback** on Thursday night, while it took **MW's** own columnist **Steve Lamacq** more than six hours to finally get in. Respect due to **David Bowie**, who was eventually given a police escort and arrived in the nick of time for his headline set...Dooley is glad to hear that **John Preston** is fully recovered and back in the **BMG** office after putting his back out while playing tennis, but **Jeremy Marsh** was possibly being a bit hard on himself when he described himself as the **"cheap stand in"** before his speech at the **Radio Academy Festival** in Birmingham last week...**Radio Authority** chief executive **Tony Stoller** drew an interesting analogy



It's the sport of kings, and Windsor racecourse was treated to a dose of **Thunder** last week when a bevy of rockers and metal-friendly hacks drained **Castle Communications'** champagne bar dry to celebrate the inaugural **Thunder Fiddles Maiden Stakes**. Except for a brief trolley to the rail to watch **MW's** hot tip **Dancing Drow** win at a canter, the only distraction proved to be the presentation by legendary jockey **Joe Mercer** of yet more champagne and a trophy to the winner, aided by **Thunder** and CA Racing's **John McCrickie** (pictured centre). The horse won a bale of hay, the band won a plug from the on-course announcer, and **Loaded's James Brown** was heard to beg for mercy – "Can I have some water, please" – shortly after midnight.

at the festival about the future of radio after the **Broadcasting Bill**. "In the future, apparently aeroplanes will be flown by a computer, a man and a dog," he told delegates. "The computer's job is to fly the plane, the man's job is to pet the dog, feed it and so on, and the dog's job is to bite the man if he goes anywhere near the computer." So just what role does the

RA play again, Tony?...**BBC Network Radio's Paul Robinson** made his last speech as a Beeb man at the festival, and later confided to Dooley that he was particularly pleased with certain aspects of the research he commissioned on radio listening trends. Apparently **22%** of punters believe they will listen to more speech-based radio – good news for Robinson as he starts at **Talk Radio** on August 12...While temperatures soared last week, **Sony** certainly wins the prize for the earliest **Christmas party invite** so far this year. It will be at **Adrenaline Village** in Battersea and we're told to "expect the unexpected"...Thanks to **Gabrielle** for her excellent choice of "favourite magazine" in an interview with **Virgin Retail's** new mag **Crash Bang Wallop**...Good to see **Brits hero Jarvis** hasn't been forgotten. Last Thursday's **Independent** puts Island's "gangling hero of the common people" up there with **Delia Smith** and **Joanna Lumley** among others as a suggestion for a suitable replacement for **Di** as royal patron.

MUSO '96: THE DRAW

GROUP A	GROUP B	GROUP C	GROUP D
Concorde Int. Artists 2nd Precinct & Limbo Fair Warning/Wasted Talent Food Records	Tower Channel 1 TV Talent UK Mercury	Virgin Retail Wembley Arena Sheridans LMW '97	The Music Store Echoes Virgin Records Lighting
QUARTER FINALS	SEMI-FINALS		FINAL
WINNER GROUP A WINNER GROUP E			
WINNER GROUP B WINNER GROUP F			
WINNER GROUP C WINNER GROUP G			
WINNER GROUP D WINNER GROUP H			
HOW THE DRAW WORKS: • There are eight groups of four teams numbered A-H • Each team plays the others in their group, i.e. three matches • The top team in each group goes through to the quarter-finals • The winning quarter-finalists go through to the semi-finals, and then to the final. Reserve team: Trouble On Vinyl!			
GROUP E	GROUP F	GROUP G	GROUP H
Mars Warner Music Int. EMI Records Music Week	HMV General Overseas/Total Whitfield Studios T.H.E. International	NVC Arts First Artists IMF EMI Music Publishing	Capital Radio PRS The Agency RCA Records

music week

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