

For Everyone in the Business of Music

15 JULY 1995 £3.10

Marsh to work magic on BMG

RCA managing director Jeremy Marsh has been named president of a newly-created BMG music division, a move which puts him in charge of all BMG's frontline labels.

Marsh, 35, one of the UK's most hotly-tipped young executives, will now be responsible for sister labels Arista, Deconstruction and BMG Classics as well as RCA.

RCA marketing director Hugh Goldsmith, 35, is promoted to the RCA managing director's chair vacated by Marsh, while RCA marketing manager Kevin Dawson, 32, steps up to the post of marketing director. The managing directorship of Arista remains vacant. BMG chairman John Preston, who is expected to be elected chairman of the BPI next week, says, "Jeremy's performance as head of RCA has been extraordinary. He brings an absolute

understanding of the business and a terrific ability to develop a team."

Former WEA managing director Marsh arrived at RCA in March 1992, when the company was widely regarded as being in the doldrums. He rebuilt the company's management team - notably bringing in then *Sky* magazine publisher Goldsmith - and built the career of the most successful UK teen band in a decade, Take That. Preston says Marsh's promotion will allow him to concentrate on developing the growing complexity of BMG's UK business.

Commenting on his promotion, Marsh says, "It's a chance to harmonise the skills we have across all the labels while maintaining their identities."

While the main labels will be separate, Marsh suggests there may be scope for combining forces in specialist

areas such as R&B and indie rock.

One of Marsh's first priorities will be to find a new managing director for Arista. The label has been under the direct control of BMG chairman Preston since the departure of Diana Graham in March. The UK company is under pressure to match the success of the parent Arista label in the US, which boasted the top three singles in the US charts last week. Marsh is understood to have discussed the redundancy at a meeting with Arista chief Clive Davis in London last week.

Coinciding with the moves in BMG's music division, Preston has hired Colin Bayliss, 46, formerly president of VCI's US subsidiary, based in Los Angeles, to the newly-created position of executive director, BMG Video, with a brief to build the company's position in the retail video market.

JF's EMI plan takes shape

Jean-Francois Ceillon has stamped his mark on EMI Records less than two months after taking over by launching a top to bottom restructuring of the company.

Last week he dismantled the company's 11 year old Strategic Marketing Division, created a new label group and announced around 15 redundancies. The company says more changes are to follow.

The string of changes follows Ceillon's promotion to president and ceo of EMI Records UK and Eire in May, replacing Rupert Perry.

The most notable casualty of the restructuring was Strategic Marketing Division managing director Andrew Pryor, who has left the company after 10 years. The redundancies posted late on Friday included two promotions staff - including EMI UK head of regional promotions Steve Dunwoody - two in business planning, and several others in finance and administrative functions. These will take effect over the coming months. Further elements of the new-look Ceillon EMI are expected to emerge this week.

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THIS WEEK

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Parlophone was expecting a top three entry in the singles chart for the second successive week yesterday, with Supergrass's double A-side single *Alright/Time set* to debut at number two. The success, which follows last week's *I'm A Believer* entry for EMF with Reeves & Mortimer, comes despite the fact that the single is available on just two formats, CD and 12-inch. An orange vinyl seven-inch is released this week. Parlophone divisional marketing director Tony Wadsworth says, "We knew that this was a great crossover single, but it's performed better than we could have expected." The band, whose album *I Should Care*, went gold on Friday, are currently touring in Europe, before playing a fortnight of gigs in the US.



MTV to continue VPL battle

MTV is to go ahead with its European legal battle with VPL, despite ending months of speculation and signing a worldwide music video licensing agreement with EMI last week.

Under the deal, MTV Networks will have rights to air videos by EMI Music artists across the world, effectively sidestepping VPL's blanket deal for Europe. The agreement is effective immediately.

But although EMF's name was understood to have been removed from MTV Europe's writ against VPL at the end of last week, the music channel is

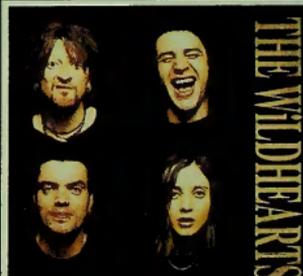
viewing to continue with its action. A source within the MTV Europe camp says, "The action is against VPL. Besides, the record companies remain in an advantageous position as they can discuss deals, knowing they have the VPL/IFPI structure to fall back on." A spokeswoman for VPL says the move will strengthen its case in the EU action, as it demonstrates that the company is not a cartel and that its record company members are free to negotiate individual deals.

The agreement follows Sony Music's decision last autumn to strike a world-

wide deal with MTV Networks, when the major's name was withdrawn from the writ. The Sony deal has not yet come into effect. Speculation has since risen that EMI and PolyGram were to follow suit.

The deal coincides with the announcement that the two parties will develop compilation albums for the European market, using the MTV brand. Similar albums are released by Tommy Boy in North America.

In a statement issued last Friday, EMI said it plans two albums a year, focusing on Top 40, metal and dance.



THE WILDHEARTS

THE NEW SINGLE
'Just in last'
RELEASED 17TH JULY

WHAT THEY SAID ABOUT THE ALBUM *PLU G O*
"Quite as much as the *Bay City Rollers* as *Black Sabbath*... thoughtless, fresh, thumping and varied, metal in the same way that the *Red Hot Chili Peppers* are into..." - **Q MAGAZINE**
"Drama, romance, a laugh and a tear. And really, really loud guitars." - **NME**
"A wealth of punchy tunes and monster grooves" - **THE TIMES**

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Foster-Key to head European push

EMI Music Publishing's deputy managing director Terry Foster-Key is moving up to take control of the group's continental European operations.

But EMI UK chief and senior vice-president Peter Reichardt has quickly plugged the gap left by the Foster-Key departure by poaching former MCPS deputy chief executive Tom Bradley to take over the role of director of finance and administration.

Foster-Key has accepted the newly created role of senior vice president continental Euro-

pean operations, putting him at the forefront of EMI's move into Eastern Europe as well as the acquisition of further catalogues and companies. EMI has 12 European offices already, and an arrangement with a company in the Czech Republic.

Foster-Key hopes to facilitate joint ventures in Hungary and Poland by the end of the year and is actively working on four other acquisition possibilities.

Foster-Key says, "Marty Bandier [chairman and coo, EMI Music Publishing Worldwide] felt we

needed someone to focus full time on the pan-European issues. We have already acquired a lot of companies in the US and UK and are always looking to strengthen the continental European repertoire." Bradley, who quit MCPS last month, says that while his priority will be financial matters, he is particularly excited about working with Reichardt. No successor has been lined up for his job at the MCPS, although Taylor Joynson Garrett lawyer David Lester will take over Bradley's legal portfolio on October 1.

SMD gives way to EMI Premier

EMI Records president and coo Jean-Francois Ceillon has unveiled a dramatic restructuring which includes the dismantling of the 11-year-old Strategic Marketing Division and the creation of a new frontline record division.

The restructuring involves significant promotions for several executives, notably sales director Richard Cottrell and classical managing director Roger Lewis, but has also led to the departure of the former managing director of SMD, 10-year EMI man Andrew Fryer.

The new structure sees SMD divided in two, with current acts mostly shifted to the new label division, EMI Premier, under managing director Lewis, 40. Commercial marketing activity now reports to Cottrell, 37, who is promoted to senior director, commercial operations.

EMI Premier becomes responsible for EMI and Virgin Classics, Capitol Nashville, the Christian Music Group, Hemisphere, MOR and core catalogue.

This Penna, 33, has been promoted to director, artists and repertoire, of EMI Premier while Thierry Danziger, 31, becomes director, pop marketing. These two, and a classical marketing director to be appointed, will all report to Lewis. Cottrell's promotion, just 18 months after his arrival from Coca Cola, makes him responsible for commercial marketing and Music For Pleasure as well as sales, distribution and trade marketing. Also promoted and reporting to Cottrell is former business development manager Steve Harrold, 36. Harrold takes responsibility for TV marketing, joint ventures, premiums, licensing and clubs as well as new business development.

Former EMD marketing director Barry McCann becomes director, EMI TV, reporting to Harrold.

A series of other changes include:

- The return of former EMI business affairs manager Ian Hanson, 30 - who left to become commercial director of sister company Virgin just six months ago

- as director, legal and business affairs, reporting to Ceillon.

- The promotion of former EMI UK artist liaison manager Cathy Cremer, 32, to head a company-wide artist relations department.

- The shift of The Beatles, Apple and Blue Note repertoire, formerly part of SMD, to the Parlophone label. Product manager Wendy Furness retains her responsibilities, reporting to Parlophone marketing director Mark Collett.

Ceillon was unwilling to comment on the changes, but released a formal statement, declaring, "I want EMI to think creatively and commercially, invest in talent, build artists and build careers... I am confident that these changes and new appointments will further reinforce our position as a creatively-driven and commercially strong company."

- EMI UK is expected to announce a replacement next week for marketing director Ian Ramage, who is understood to have resigned.

Book buy boosts VCI's multimedia interests

Record and video group VCI is pushing further into the multimedia arena with the acquisition of book publishing house Andre Deutsch.

VCI will pay \$500,000 cash to acquire all the issued share capital, and has agreed to pay \$275,000 to offset Deutsch's bank borrowings on completion of the deal.

VCI chief executive Steve Ayres says the purchase reflects VCI's desire to expand its catalogue, and suggests that many Deutsch titles will be suitable for publication in CD-ROM format on video.

"This acquisition sits very comfortably with the way the group is developing as a broad-based publisher," he says. "Andre Deutsch is an established firm with a wonderful backlist and is a very good deal for us." Two new titles will be released within the month, he adds.

VCI went public last summer and boosted a 32% profit increase to \$5.5m for the year ending December 31, 1994. Shares rose 1p to 192p after the announcement.

The acquisition follows Thorn EMI's decision to buy the 101-strong Dilsons bookstore chain in March this year. The operation is now being managed as a division of the HMV Group.

VCI's acquisition comes three months after a 40% investment in Hat Trick Films signalled a move into feature film development and production. Ayres says the Hat Trick acquisition has yielded a number of projects currently in development.



WEA has scheduled the Prince album *The Love Experience* for a September release following what sources describe as "an uneasy truce" between the two sides. The album was at the centre of a public dispute towards the end of last year when Prince claimed he wanted to leave the label after they refused to release the album. The album, which is set on September 11, is likely to be preceded by a single - either *Hate You or Pussy Control* - on August 21. The artist is currently shooting four videos in the States, including two for a second *PMG* album - also scheduled for release this autumn - on Ediel Records.

Sony and Michael deal imminent

Virgin Records and David Geffen's DreamWorks are set to advance \$30m to George Michael, on top of the \$40m they will pay Sony to allow the artist to walk free from his contract. As talks between Sony and Michael's lawyers near conclusion in New York, Virgin and DreamWorks are finalising his new two album deal.

Michael is expected to receive an "artist friendly" package, including a royalty rate in excess of 20%. The advance will easily cover the \$7m cost of the singer's High Court case against Sony. The official announcement of DreamWorks first signing is expected soon after the settlement talks end. This is believed to be worth \$100m to Sony, which will receive a 4% override on Michael's future releases and the right to release a greatest hits package next year.

1m viewers join C4 at Glastonbury

Official Barb figures show Channel Four's Glastonbury coverage averaged more than 1m viewers across the weekend. The *Four Goes To Glastonbury* broadcasts reached their highest audience on Friday night with 1.1m people tuning in for the 11.05pm programme.

Saturday shipment violations

Pinnacle is withdrawing its early shipment privilege from two record retailers following sales violations on June 10 detected by Pinnacle representatives.

Graham's Records in Belfast and Fourth Wave in Huddersfield will no longer receive releases on Saturday for following Monday sale.

BPI Council candidates announced

Eight BPI members are standing for the six places on the BPI Council in the elections at next week's (July 19) agm. The candidates are PolyGram's Roger Ames, Revolver Music's Paul Birch, Sony's Paul Burger, EMI Records' Jean Francois Ceillon, Virgin Records' Paul Conroy, Warner Music's Rob Dickens, Paul McGrane, chief executive of Carlton Home Entertainment (formerly Pickwick) and Barry Coward, proprietor of Film Archive Management and Entertainment.

Radio ownership changes on fast track

The new National Heritage secretary Virginia Bottomley is set to push through the changes in media ownership rules proposed by her predecessor Stephen Dorrell in May. A debate will be held in the House of Lords this Wednesday (12) to discuss the proposed changes, which will see the number of radio licences one company can hold rising from 20 to 25.

MDI launch Net music magazine

CDs will be on sale across the Internet via a new electronic magazine on the World Wide Web launched by Music Distribution International, a trading arm of Vigan-based Technology & Marketing Solutions. MDI Magazine carries reviews, news and interviews as well as offering readers the chance to buy albums from new and unsigned artists. Users can download 30-second samples and purchase CDs via mail order.

Parceline wins back EMI deliveries

EMI Records has switched its parcel service from SecurCor Express back to Parceline after the contract went to tender. The phased change will start in August according to EMI's director of distribution Shaun Plunkett. EMI has delivered via SecurCor since the late Eighties, when it was last with Parceline.

Rory Gallagher remembered

BBGZ is celebrating the life of blues musician Rory Gallagher, who died last month, with a live Old Grey Whistle Test Special on July 14. The channel also plans to broadcast a 1970 Isle of Wight Festival recording of Gallagher's band Taste on August 26 this year. A memorial service for the guitarist will be held in London in the autumn.

SEIZE OPPORTUNITY, TAYLOR TELLS PUBLISHERS - p4

COMMENT

Blur do it again; and there's still Oasis...

It's beyond cliché to say that there are only ever two groups that really matter. But it's true, from the Beatles and the Stones to Take That and East 17. And ever since Bunnymen McCulloch blew it, there have only been two music cities, London and Manchester.

So let's say it once and for all: taking all things into consideration in July 1995, in that area we call indie rock, there are only two groups in the UK that matter. There is Oasis. And there is Blur.

Sure there is Pulp. And Supergrass are growing in stature every day. There is an almost endless series of strong contenders from Black Grape to the Bluetones. But when it comes down to it, when the history of this British "revival" in A&R is written it will essentially be a story of just two groups. Both are at the height of their powers and in this year of near-uninterrupted good cheer for the music industry, the excellent news is that both of them have albums scheduled for the autumn.

The Oasis album is yet to be mixed, but no-one who caught Noel Gallagher's solo acoustic slot during Channel Four's Glastonbury coverage can be in any doubt that the quality of songwriting or performance will be anything other than superb.

Last year this column went bonkers over Blur. We were lucky enough to be among the first to hear Parklife and to hear his brilliance, a brilliance since rewarded by four Brit Awards and 63 weeks on the charts.

Just 15 months later, I have spent the past week listening to the new Blur album and again it's a triumph. The songwriting has taken another leap forward, the melodies are stronger, the lyrics are more complex and more consistently hit the spot. The album is tighter than its predecessor and boasts more of those great choruses. Blur have done it again and if the Oasis album is anywhere near as good, 1995 will go down as a new golden age for British pop.

Steve Redmond

WEBBO

Kiwis delight in unlikely setting

You all know the scenario. You receive an unexpected tape or CD through the post and eventually give it a cursory listen. It's pleasant enough. Nice guitars, OK lyrics and West Coast Sixties harmonies – well at least that's their first impressions. Then someone badgers you to go and see them play live. After initial resistance you agree to go, thinking you could slip away after half an hour. It's only a pub back room after all. But live they are a different band. Normal three guitars and drums line up, but they play two guitars with a euphonium (!). The harmonies suddenly sound like Jefferson Airplane circa 1968. The song Queens English, that sounds like an aberration on record, is a tour de force complemented by imaginative lighting – in a pub! And the Mutton Birds are from New Zealand. Not the most auspicious of starts maybe, but listen to the album when it comes out in August. And definitely go and see them live.

Bring back David Mellor shock

All change time again at the Heritage Ministry. We've lost Stephen Dorrell, who has paid his dues and now gets promoted, and gained Virginia Bottomley who pays the price for too many parties in Health. It means all the people who liaise with Heritage have to start all over again to try to build bridges with yet another Minister. What annoys me is that Heritage appears to be regarded as merely a staging post for ministers on their way in or out of the government. Maybe Virginia Bottomley will close down Glastonbury on the grounds that it's not efficient and that the festival goer would be better served by Phoenix, being nearer a motorway. Or prohibit our entry into the Eurovision Song Contest on the grounds it might lead to European Union. It almost beggars belief that 'Bring Back David Mellor' is on the lips of many. But it is.

Jon Webster's column is a personal view

NEWS

Under secretary of state for Trade & Technology Ian Taylor's appearance at the MPA agm, on the day of the Conservative leadership election, was his last before the following day's Cabinet reshuffle which presented Taylor with a new head of department when Ian Lang replaced Michael Heseltine as President of the Board of Trade. In the reshuffle, Stephen Dorrell moved on from the Department of National Heritage – the other government department most directly relating to the music business – to be replaced by Virginia Bottomley, the fourth incumbent since the department was established in 1992. At the MPA agm, Taylor is pictured seated (left) with MPA president Andy Heath. Standing are (l-r) MCPS chairman Jonathan Simon, MCPS chief executive officer Frans de Wit and MPA vice president Richard Toeman.



Seize opportunity Taylor tells MPA

The music industry must not be deterred by the threats posed by new technologies and must embrace the multimedia revolution, technology minister Ian Taylor told the MPA agm last Tuesday.

At an upbeat meeting, Taylor told more than 100 members that innovations such as the Internet are changing the economics of publishing and could increase the size of the music market by between 10% and 15%.

"Music publishers shouldn't be backward in coming forward in this area," he said. "It is clearly a threat in certain respects, but the biggest threat is not being involved in the most exciting market there is. If you see it as a market of opportunity, we can work together to safeguard our copyrights."

MPA president Andy Heath responded by saying he was encouraged by

Taylor's comments. Referring to Forging Ahead, the new white paper on competitiveness, he said the government had spelled out its commitment to improve protection of intellectual property rights, particularly through the fight against piracy and the development of information superhighways and multimedia.

Heath said, "They are lofty ideals indeed, but it is our duty to continue the traditional pluggers' role and make the government play our tunes by paying attention to our needs."

"We must be bold, brave, enterprising, imaginative and lively; I am very optimistic about the future. Music publishers are risk takers by tradition and it is only this kind of positive thinking that will bring about the changes we want."

In his address to the meeting, MCPS

chief executive Frans de Wit confirmed that MCPS had achieved its first £100m-plus distribution, with £114.6m delivered to members during 1994. The figures represent a reduction in the body's administration rate, from 9.6% in 1993 to around 8.9%.

During the year under consideration, de Wit says MCPS also appointed its first anti-piracy investigator as part of its expansion into the area; he has since worked closely with trading standards officers, police and the BPI on several raids.

It is understood that MCPS is constructing an anti-piracy strategy which is expected to be resolved in September.

The agm also saw the election of EMI Music Publishing's Deborah Harris and Faber Music's Martin Kingsbury to the MPA Council.

Manchester's Arena opens doors to music

The £70m Nynex Manchester Indoor Arena opens to the public this Saturday (July 15) with a promise that around a third of its events will be music related.

More than 150 events a year are planned at the 19,000 capacity venue, which claims to be the largest multi-purpose indoor arena in Europe. The first band to play there will be Wet Wet Wet on July 15, while Take That will begin a 10 city tour on August 5.

Other artists due to appear before the end of the year include Luciano Pavarotti (September 30), Celine Dion (October 29), M People, (December 15-16) and Gary Glitter (December 22).

The arena's executive director Lee Eckelstein says, "The arena will be used 40% as a sports venue, 30% for family entertainment shows and 30% for music. But this is a flex-

ible mix, and we could have even more music shows if there are a number of large acts touring in a particular year."

Danny Betesh, director of Manchester-based Kennedy Street Enterprises which is promoting the Take That shows, says the venue will provide a boost for the live industry.

"It is a wonderful facility which the region needed," he says. "Having been involved in 'concerts all around Europe this compares with the best – and is one of only a few capable of staging the type of production we are planning for Take That."

Work on the Nynex Arena began in 1992 after the Government awarded Manchester £55m towards its Olympic bid. It was constructed by Bovis Novis with extra funds provided by Vector Investments.

Music remains core to Menzies growth

Music sales helped John Menzies post increased turnover and record pre-tax profits.

The retail side of the business, including music sales worth between £60m and £100m, increased turnover by 5.5%. This helped the retail and wholesale group achieve profits up 10.8% to £58.1m for the year to April 29 1995.

"The general retailing environment is very, very flat at the moment," says group financial director James Bennett, adding that the group remains committed to music retailing, despite relatively slow growth which he attributes to the effects of a depressed market on teenage consumers.

"The younger buyer is caught in the depression like everyone else, and one would also like to know what effect the National Lottery is having on teenagers, who are enthusiastic Lottery ticket purchasers," he adds.

Turnover of distribution services, including home entertainment specialist THF increased 15% to £84.7m, as the group recorded sales of £1.265bn, a 2.1% improvement on the previous trading period.

Watkins booked to kick off ITC '96

East 17 manager Tom Watkins will deliver the keynote speech at this year's In The City conference.

Watkins, the former Pet Shop Boys and Bree manager, has been confirmed as part of the programme of panels and workshops that make up the event, which takes place in Manchester from September 2 to 6, in association with Music Week.

ITC founder and director Tony Wilson says, "Tom is one of our favourite people. He is seen as *enfant terrible* of the British industry to a degree and it's often forgotten that he is not just Bree, but East 17 and the Pet Shop Boys."

The keynote speech will take place on Sunday afternoon, as the entire event has been pushed back 18 hours to allow the event to draw to a close on Wednesday morning.

Wilson says, "More people arrived on Saturday last year and by Monday everybody was taking off. This way the gigs will start on the Saturday, and people will mostly stay on until Tuesday." The final event of the conference will be a *Guardian* pop quiz at luncheon on Wednesday, he says.

BODDINGTONS BACKS ITC LIVE

Boddingtons has signed a deal to sponsor In The City Live for the next three years.

The Manchester-based brewer, which backed the live festival for the first time last year, will use its sponsorship to highlight the launch of Boddington's Export.

The brewer continues its backing of the In The City Live Award for the best unsigned band of the week. London three-piece Finch won last year's award, against competition from a total of 110 unsigned bands.

It will also cover the production by

Distronics of a CD of 20 of the unsigned bands who will perform in Manchester as part of In The City Live. Each delegate will receive a copy of the CD and another 20,000 will be given away with six packs of Boddington's Beer in America and Australia.

In The City Live will feature three circuits; the unsigned bands circuit coordinated by former Factory A&R man Phil Sae, dance events staged by DJs Bobby Langley and Jason Boardman, while S&M's Simon Moran is finalising details of the main circuit.

The theme for the conference will be Surf City, with a programme of master classes, panels and workshops which are currently being put together to address the impact of the Internet on the music industry as a whole.

It will form part of Interactive City which returns for a second year, with sessions including a Microsoft-hosted presentation of the potential and uses for the new format, CD Plus...

Wilson says the emphasis will be on workshops with fewer panels than in previous years. "Within the panel for-

mat we found we were repeating ourselves last year," he says. "And the most interesting sessions were the masterclasses. We will still have panels but they will be fun events, while the masterclasses will be more serious."

The panels being planned include an IMF event looking at how to manage artists.

The IMF is also staging a workshop on the performers' body Aura, which was set up to represent artists in the battle for recognition over public performance royalties.

Encore is axed after first issue

Haymarket Publications has folded *Encore*, the rock magazine it published in association with Virgin Radio, after just one issue.

The company decided to pull the magazine at the beginning of last week saying that, despite sales in excess of 60,000, it was not reaching its projected market.

Project director of Haymarket Eric Verdon-Roe says ad income topped £50,000, but he adds, "It still wasn't successful enough by our standards. We needed to expand the market and be selling to people who were not regular rock magazine buyers. But that wasn't happening." The second issue was due next month.

Virgin Radio, which had branding on the cover of the magazine plus editorial input, says it knew nothing of the decision until last Tuesday.

A spokeswoman for the station says, "We are very disappointed and unhappy. This was a unilateral decision by Haymarket; it was their magazine and it's up to them to do what they want with it, but we were very happy with the first issue."

Verdon-Roe says Haymarket is still interested in the music market and is researching possible future projects. *Encore* launch editor Paul Colbert will remain with the company to discuss various opportunities, he says.



RAW editor Jon Hotten is moving within the Emap publishing group to take over at the helm of *Select*. The appointment follows the move of former *Select* editor, Andrew Harrison, to the post of music editor on New York-based Details. Hotten has worked at RAW for two years and says his move to the 100,000-selling *Select* will give him an opportunity to build on the success of the magazine. "*Select* is incredibly successful in a rapidly expanding marketplace and by supporting bands like Oasis and Blur has largely set the musical agenda," he says. Hotten started his music journalism career on *Kerrang!* in 1988, but stresses that his musical tastes have since broadened. He is pictured right with Harrison.

Robinson quits American Recordings

Dave Robinson is quitting American Recordings after two years heading the label's UK operations.

Robinson, who was officially international consultant for the label, says he had discussed extending his association with the company, but ultimately decided to leave.

He says, "American has a good name but nothing new is happening here, there are no further challenges for me at American."

After his departure, Robinson says he

will continue to act as a consultant to various other artists and labels. "I have several things on the go and enjoy the consultant role because it involves one-off projects," he says. It is understood that Joe O'Neill, who currently handles press and publicity for the label, will take over Robinson's role. He declined to comment.

A founder of the seminal Surf label in the Seventies and former Island Records managing director, Robinson was hired by American two years ago to

advise and negotiate on licensing arrangements and develop the label's roster of 45 bands.

Robinson was a key player in the High Court battle between American Recordings and Phonogram over the joint venture between the labels which collapsed acrimoniously last autumn, delaying albums by The Black Crowes and Johnny Cash. An out of court settlement was struck in October, and the label's distribution was taken on by BMG International.

NEWSFILE

Bjork sample case close to settling

Beechwood and One Little Indian are close to settling their dispute over the use of a Scanner sample on the Bjork album. Post. Beechwood is denying reports last week that its techno artist Scanner has climbed down over the row. Beechwood director Bev Selwood says the company is still waiting for written confirmation to a verbal agreement it has reached that One Little Indian will pay £2,000 for the sample.

AveX launches BT preview line

AveX UK, the recently-launched London offshoot of the Japanese label, has opened a BT freephone line allowing the public to hear previews of upcoming releases. Callers to the number 0800 220715 will, from today (Monday, 10), be able to hear a track sample of Eurogroove's Dive To Paradise released on July 24.

Island hires Johnson for press

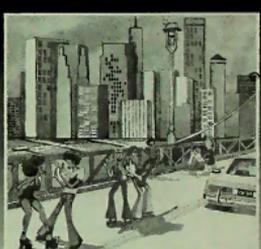
Island Records has appointed Sally Johnson to its press office. Johnson joins Island from Savage & Best, before which she worked for Hall O'Nothing for six years. She is currently handling The Cranberries in addition to general press duties.

Performance Equities gets new MD

Paul Moore has been appointed as managing director of Performance Equities, with responsibility for Down To Jam Records, Equity Records and Equity Music. Formerly head of the media and entertainment with accountants Stone and Co, Moore will continue to act as a consultant to the firm.

Media Monitor telephone number

The telephone number for broadcast tracking company Media Monitor is 0171 336 6996, and not as printed in last week's *MXV*. Owing to a production error, the recent advertisement announcing AAC's change of distribution to Pinnacle appeared with the wrong fax number for the label. The number is 0171 437 3399.



Funky Jams II

The Honey Drippers - Impeach The President
Dynamic Concepts - Whatcha Want Us To Do
Frieda Nichols, Homer Brown & His Group - Sweet Peter
Berry Street Station - Chocolate Sugar
Yesterday, Today & Tomorrow - D Minor Vamp
Mystic Moods - Honey Triffin
Mary Moore - Radiation Funk
King Tutt & The Untouchables - Let's Keep On Jukin'
The New Editions - Wastin' No Time
Eastwind - Natchin' Juice
Chapter II - Do What You Want To Do
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▶▶▶▶▶ STEVE ALLEN: THE CHAMPION OF EUROPOP - p6 ▶▶▶▶▶

Europop champion celebrates with a second number one

As Enrico Cadillac, lead singer with Seventeenth-century Deaf School, Steve Allen was wont to dive from the PA into his audience.

These days, the head of WEA label Eternal has dropped the theatrics, but is still not afraid to stick his neck out by championing one of the industry's most derided musical genres – Europop.

What's more, the affable scouser and Abba fan is making a success of it. Eternal act the Outhere Brothers, licensed from Sire Records, are currently enjoying their second number one single of the year, with Boom Boom Band, vindicating Allen's unwavering belief in a continental-flavoured beat.

Not for him the next Elastic. "I'm not snobbish about music," he says. "I have an ear for Europop. Maybe I've got working class ears, but I like straight ahead pop songs with clear melodies."

It was this enthusiasm which convinced Rob Dickins, chairman of Warner Music, to resurrect WEA's long-dormant label Eternal and reposition it in January as a dedicated Europop imprint with Allen at the helm.

"A lot of labels got into Europop cynically merely to exploit sales, but Steve is different," says Dickins. "He can listen to the same track for a solid 12 hours and love every minute of it and that counts for a lot."

In the mid-eighties Allen was something of a Euro star himself, which may go some way to explaining his knack for picking up catchy tunes from Italy, Germany, Holland and Spain. As a solo artist based in Rome and later Paris he brought out a number of singles which reached the Top 10 in most European territories. Ironically, he refused to sanction the release of those singles in the UK. "I didn't want my

STEVE ALLEN



friends to hear the tracks because I was embarrassed," he chuckles.

Now, happy to emerge from the closet as a Euro music fan, he knows exactly what he wants from the scores of air-mailed cassettes which flood his office every day. "Eternal has to reflect my taste and vision in A&R. You have to have a vision to succeed. I can go a lot further with Europop pop music than the Europop tag," he says.

Dickins admits setting up Eternal was a risk, but Allen's sense of purpose and dedication has allayed any jitters. "Steve has grown in confidence. He has

THE EUROPEAN

1974: Studies Fine Art at Liverpool Art College where he becomes lead singer with Deaf School.
1976: Deaf School sign with Warner US and Allen drops out of college.
1980: After three albums, Deaf School split and Allen forms Original Mirrors with Ian Bowie, signing to Phonogram in the UK.
1983: Moves to Los Angeles and records solo material with producer Greg Penny.
1984: Signs a solo deal with PolyGram in Italy, recording a string of European hits with producer Mauro Malvestro.
1988: Moves to Paris, signs to Sony and releases two solo singles. Begins producing tracks for local artists, discovers Vanessa Quinones and becomes her "unofficial" manager.
1992: Returns to London and negotiates Epic's deal with Heavenly Records.
June 1993: Approached by Rob Dickins to join WEA as A&R manager. His first signing is Motiv 8 whose debut single 'Rockin' For Myself' enters the charts at 18 in April 1993.
Jan 1995: Eternal Records unveiled as Europop label with Allen as its head.

the ability not just to spot hits, but to spot artists too and I'm confident that the five or six hits we've had so far will soon reach double figures," he says.

Eternal is very much a one man band, but that suits Allen just fine as he describes himself as a "terrible" team player. "I was on my own for too long, managing my own career as an artist, so I work better without others," he says. "When I joined WEA I never wanted to be part of the general A&R society. I'm a maverick."

And as a former artist, Allen's creative input is high. The piano in his

office is not merely an affectation and he is closely involved in mixing and arranging tracks. In fact, he produced the forthcoming debut single Walking On Sunshine by Redd Beans featuring Rhonda which he plans to follow up with others.

His production technique is to orchestrate others, mirroring his A&R approach – license the tracks, input in the remixers, such as the Rapino Brothers with Corona, and closely supervise the action. "I put people together and see what happens. It's the Mickie Most style," he says.

Producer Clive Langer – a close friend who also played piano in Deaf School with Allen and former Island Music professional manager Steve Lindsay – describes Allen as a rambunctious when it comes to his music.

"In Deaf School he had clear ideas about the music and this philosophy hasn't changed with Eternal," says Langer. "He's not just out to make money and he doesn't play safe."

Despite his own unbridled enthusiasm, Allen accepts Europop isn't to everybody's taste. Rob Dickins is certainly no enthusiast and Allen's partner, Epirita's Vanessa Quinones, has no truck with it either.

But Allen remains committed; he is aware that Eternal is his label and that it's his head on the block, a point which encourages him to keep an obsessively tight control over all aspects of the label from A&R and marketing to the artwork.

He also relishes the autonomy WEA has given him. "I control what I do and if not, I'm out. I'm not afraid of losing my job," he says.

Right now, there seems to be little chance of that. **Pauls McGinley**

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Name change sheds Seventies image

When Pickwick announced it was changing its name to Carlton Home Entertainment last week, it made a significant step towards dispelling an image which has dogged it since its earliest days.

While the company's cheery Top Of The Pops albums of the Seventies are a thing of the past, Pickwick has struggled for years to shake off its image as a cheap-but-cheerful, cut-price operator.

"If you talk to people of a certain age, Pickwick means all those Top Of The Pops albums with Page Three girls on the cover," says Paul McGrane, ceo of the newly-named group.

"That was very much what Pickwick was about. But that hasn't been what Pickwick has been about for a long long time," he adds.

Certainly things have changed since Pickwick's earliest days. First launched as record company in 1962 – by industry veteran Monty Lewis and US company Pickwick International Inc – Pickwick quickly became the biggest budget operation in the UK.

In Seventies press ads, the company styled itself as "the world's largest budget record label" on the back of low-price compilations such as the Top Of The Pops series and greatest hits by the likes of Acker Bilk, Max Bygraves and Johnny Cash priced at just 77p.

Fast forward 20 years and the business has changed dramatically, with Paul McGrane describing the name-change as a landmark following a turbulent period for the company.

Executive changes which began with chief executive Ivor Scholberg's departure three years ago, have been followed in recent months following the appointment of managing director Gerry Donohoe, says McGrane.

"We have been evolving over the past six months," he says. "There have been lots of management changes, but they have stopped now. We are entering a period of stability for the group."

"The changes in recent months have been damaging and have probably helped our competitors. It has taken nine months to get where we are, so we need this period of stability."

On the face of it there can't be too much wrong with a company which retains its position as second only to EMI as the biggest budget company with 12.8% of the market. But disappointing recent financial figures suggest deeper problems.

"Since Carlton bought Pickwick (in 1992), its results have not been good," says music industry analyst Cliff Dine. Indeed, scrutiny of Pickwick's results over recent years highlight successive



PICKWICK IN CLASSIC SEVENTIES STYLE



McGrane: HEADING THE NEW OPERATION

A FRESH START UNDER CARLTON

Pickwick's new start as Carlton Home Entertainment effectively sees the company's established name replaced by that of its parent.

Pickwick Lose becomes Carlton Video, the classical division – comprising IMP, BBC Radio Classics and Halmark – becomes Carlton Classics, and the spoken word division, Redback, is being absorbed into the Carlton Publishing division, while the audio operation is renamed Carlton Records.

The Pickwick name will remain alive as part of its children's division, where the traditional family image of Pickwick retains most impact. As Paul McGrane, ceo of the newly-named group says, "The Pickwick brand is 23 years old in the UK and it would be crazy to lose such a strong brand. Research showed us we should transfer it to our kids range."

The Pickwick name, which initially covered a solely audio label, has simply been applied too liberally over the years to the point where its impact has been diluted, says McGrane.

"The name was put across all product, from the Lovers Guide to children's video to full-price audio," he says. "It could be the greatest brand name in the world, but that's stretching it a bit far."

The most fundamental shift represented by the relaunch is the restructuring which

sees Pickwick's business split into repertoire centres and operating divisions.

The former will build catalogue, while the latter will look at new ways to market the products; for the first time – outside of the classical arena – the label is looking to sign artists.

The Miracle label, which was launched last year as a full-price operation, will become a specialist dance label, with the former PWL duo Trevor Eyles and Tilly Rutherford – as a consultant – on board.

Otherwise though, Pickwick will not be moving too far away from its core area of business with the Carlton Sounds label, which will concentrate on mid- and full-price product.

Under the direction of former MCA Records director of strategic marketing John Howard, the first two artists who have been signed to the label are former Average White Band frontman John Wilson and stage show veteran Meria Friedman.

McGrane says, "We are looking to sign artists who already have a reputation, or artists who have had a substantial success in the past but, because they are 40, like John Wilson, are being ignored by the major labels."

Pickwick's Old Gold label is also being totally revamped with Tilly Rutherford acting as a consultant, although more news is not due until end of July.

operating losses of £9.4m and £5.7m.

McGrane attributes these losses to the group management's failure to recognise, in particular, one specific problem highlighted in last autumn's financial report of parent company Carlton Communications. The report said, "In the UK, audio sales have suffered a decline in the availability of catalogue material."

It is a problem which has its roots in the early Eighties, when the company's Top Of The Pops-style packages were undermined by the increasing success

of hits packages – featuring original artists. As a result, the company had to rely more and more on catalogue deals with majors.

But this became increasingly competitive as those major labels began taking back their catalogues over the past two or three years.

PolyGram's decision last year to retain its catalogue after a mid-price deal with Pickwick has been followed quickly this year by the reversion of catalogue to Sony and Warner, says McGrane.

"It has not just been happening with Pickwick, but all companies," he says. "There has been a drying up of product. We have always been based on licensed material. But that has been getting harder because the majors want to keep hold of their own repertoire themselves more and more."

The thrust of Pickwick's relaunch is a move towards owning its own material, he says. Such a move brings the long-time budget specialist in line with its competitors.

Tring has begun recording its own classical repertoire over the past couple of years – through its long-term deal with the Royal Philharmonic Orchestra – and Carli's increasing emphasis on wholly-owned repertoire has continued with its recent move to establish the Dojo label as a repertoire source.

And while Carlton Communication's natural TV connections give it access to plenty of video repertoire – the whole of the CTE catalogue will have reverted to Carlton Home Entertainment by the end of the year, giving it programmes such as children's titles Rosie & Jim, Tots TV and dramas Soldier Soldier and Inspector Morse – that is little help in building a music catalogue.

McGrane says, "Obviously on the video side we can take a more relaxed view than we can as far as audio is concerned."

By building up its catalogue and roster of signed artists, Carlton Home Entertainment may be able to build on the potential synergies which exist with its parent. The success of soundtracks of TV series such as Soldier Soldier and Inspector Morse – both of which are produced by Carlton subsidiary Central TV – makes clear the potential which exist for such tie-ins.

By developing its own repertoire, Pickwick also builds a catalogue which can then be sold across all territories and thus strengthen the company's international business, says McGrane. All artists signed to the company's two labels are on worldwide deals; the Carlton Sounds label in particular is set up as an international operation, with licensing arrangements currently being sorted out.

For his part, McGrane remains positive that the group's problems are behind the company. "Pickwick has lost its way in recent years and has often been perceived in the industry as being a sleeping giant," says McGrane. "But we will be a giant again."

How long that will take is anybody's guess, but one thing's for sure, there will be a new name near the top of the market shares by the end of the year.

Martin Talbot

ANALYSIS

PICKWICK-NAME CHANGE

news, talent, charts, links from the world

<http://.dotmusic.com>

Cornershop's new album, *Woman's Gotta Have It*, is one of those crackling second albums that can easily catapult a band from indie cult status to across-the-board acclaim.

Magazines from Mojo to Melody Maker have raved about the record since it was released in June and Talking Head David Byrne promptly signed the group to a five-album deal with his Warner Bros.-distributed label Luaka Bop, on hearing it.

Meanwhile, The Grid's Richard Norris was sufficiently impressed by the hypnotic anthem *6am Jullander Shere* - which trailed the album as the latest in the Wujiu Jibei Shere cut-price one-sided seven-inch series - that he offered his services as remixer for its official release as a single in September.

And Brian Eno has sampled the same song in his soundtrack for the War Child fashion show, as well as including it on the £100 limited edition CD which accompanied the fund-raising event.

Opening and closing with versions of Jullander Shere, *Woman's Gotta Have It* reveals a group fully in control of their diverse talents, merging traditional forms with Western music to create a truly modern Anglo-Asian music which retains both a political awareness and a sense of humour.

Mainman Tjinder Singh and multi-instrumentalists Wallis Healey, Ben Ayres, Saffi and A Singh provide immigrant musings such as WOG, all-out punk attacks like *Hong Kong Book Of Kong Fu* and *Call All Destroyers*, as well as Asian-tinged lures like *Jansimran King and Camp Orange*.

Tjinder Singh admits to being caught by surprise by the critical reaction to the album from quarters such as the weekly music press, who appear to have revised their opinions since Cornershop were lumped in with Riot Grrr! label-mates Huggy Bear.

"I really thought we had been caught up in that whole backlash mentality," says Tjinder from his home in Akeley, London, revealing that the group has widened its horizons over recent months by playing semi-acoustic gigs and releasing an electronic dance 12-inch under the guise of Clinfin.

If the track record of First Avenue Management is anything to go by, Dana Dawson will soon be a regular visitor to the top end of the UK's national charts.

The company, which has managed the careers of Eternal, Dina Carroll and Michelle Gayle, signed Dawson after the artist's success in France.

Now 20 years old, Dawson cut her first disc in Paris following a meeting with a French producer in her home city of New York.

"I was auditioning in New York for theatre and advertisements when I heard about a producer looking for singers," says Dawson.

"The next thing I knew I was in Paris recording my first single. That went really well and I did my first album. I then got signed to Columbia in France."

That deal came to a mutual conclusion two years ago.

Her funky pop sold more than 2m singles and half a million albums in France before First Avenue targeted her as an addition to its roster.

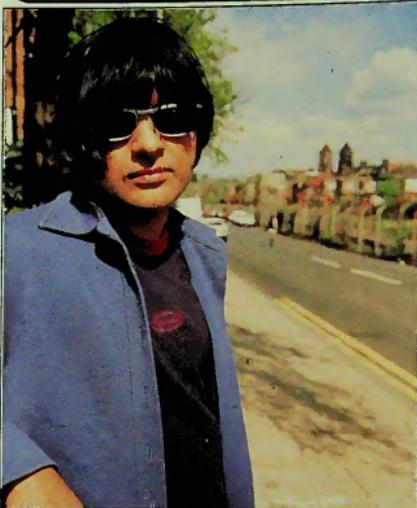
The management company then brought the artist to the attention of Julian Close, A&R director at EMI UK.

"Oliver Denis played me a video she did in France," says Close, "and I was just bowled over by the quality of the artist."

Though keen to recognise the influence of First Avenue, Close says, "First Avenue are a tremendous management company, and we've enjoyed huge success with them with Eternal, but any signing we make is ultimately based on the strength of the artist," he says.

CORNERSHOP

MULTI-CULTURAL MUSIC WOOS PRESS



Tjinder also took time out to produce an album by Denmark's Murrur, who supported Cornershop and Truman's Water on their recent UK tour.

"All of the elements we're now being praised for were on our first EP [*In The Days Of Ford Cortina* in 1993]," says Tjinder. "It featured Punjabi lyrics, flute

playing, tackled politics and had a humorous slant."

Influenced by the late 19th century crafts movement developed by socialist designer William Morris, Cornershop "try to work on a tight budget which keeps everything focused," says Tjinder. "They are also open to collaboration,

as revealed by another album highpoint, *My Dancing Days Are Done*, which features the French-language vocal skills of Parsley from indie band Duran Duran and Sasha Andros from Hellogabre.

"I wanted to evoke the sort of Forties/Fifties feel of Jo Stafford records and mix it with Punjabi folk duets," says Tjinder. "Originally the album was going to feature a version with me singing in English while the French one was supposed to be a seven-inch giveaway. Then we realised it was too good to be excluded and dropped the original track."

Wujiu boss Gary Walker, who established the label out of the back of west London's Rough Trade shop five years ago, works closely with Cornershop and says he has encouraged them in exploring new paths.

He explains that the Luaka Bop deal resulted from a meeting he had last November with David Byrne's A&R man Yale Everley. "We kept in touch and then David Byrne sent Yale to the gig at the Splash Club (in London) in early May," he says.

"When he reported back, the deal was clinched really quickly," says Walker, who is also currently involved in talks which will result in the acquisition of Wujiu by Beggars Banquet.

On the UK tour, Cornershop avoided playing any of the electric guitar-based material in favour of songs driven by sitars, tablas, dholski and traditional drumkit.

Any remaining misconceptions about the act's sound should be cleared up with a planned series of residencies to be held upstairs in London's The Garage club in July and August.

"We're arranging to screen films, show projections, have some spoken word performers and poets reading from their work, as well as DJs," says Tjinder. "It's much more interesting to stage events than performing straightforward gigs."

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DANA DAWSON

SETTING HER SIGHTS ON THE WHITNEY MARKET



"She has great presence, a tremendous voice and a very clear vision of where she's going. She's also a good songwriter."

To launch her UK career, Dawson has recorded a new album, *Black Butterfly* (due for a September release), and enlisted the help of established songwriters such as Narada Michael Walden, Ric Wake and Lotti Golden.

"We set out to make a world-class album that would compete with Whitney, Janet and Miriah," asserts Close. "It will have an impact on the teen market but I see it as having broad appeal."

EMI will also be continuing to fuel Dawson's French connection. "There'll be simultaneous releases in France and across Europe," Close says. "It's going to 26 territories around the world."

It's been a circuitous route to success for Dawson who hopes to follow artists like Seal, George Michael and Sade in creating an American career from a UK base. "Hopefully, it will work for me in the UK as a natural progression from France and then I'll work back to America," she says. The record is set for a US release in the New Year.

For the moment, Dawson is focusing on Britain. She's completed *Radio One's Massive Music Tour*, performed on several daytime TV shows and is in the middle of a retail tour.

"She's a very high priority for EMI," says Close. "She's in the line of Eternal and Tiamin Archer. Now it's Dana Dawson. She'll get 10% of our efforts." The first single from the album, *3 Is Family*, is out now. **Jake Barnes**

When Bjork asked Fluke to remix Big Time Sensuality she was so impressed with the results she ditched her own version and used theirs instead.

She then invited the band to perform with her at the *Smash Hits* poll winners party and the MTV Awards show last year.

Having established a reputation as dance innovators in their own right — alongside those in-demand remixing skills — Fluke subsequently scored their first top 40 hit with Bubble in April 1994 and followed it up with their first full UK tour.

The band have since spent the past year recording a new album, *Oto*, to be released in August by Virgin, preceded by the new single, the excellent, typically Fluke-ish throbber, Bullet.

According to Jon Fugler, who founded the band with lifelong friends Mike Bryant and Mike Tourneur, *Oto* — Greek for "of ear" — is more of a listening experience than a record written with the dance floor in mind.

"We've done all those dancey tracks and remixing other people's stuff, so we wanted to do something different, to come up with the songs rather than rhythm grooves," he explains.

Even back in 1983, when the trio formed, they were concerned with much more than just dancebeats.

Fugler remembers a band with drum machines and guitars, "making industrial electronic, weird English music, but just for pleasure".

"We never released any records in that format because we felt that record companies then were only interested in mainstream acts."

The Acid House boom in the late Eighties provided the motivating force. "We felt there were enough people around and a new DJ culture to get something going. You did not have to be part of the industry, but could release white labels," he says.

Radio 1's Benji Rampaging was the first DJ to offer his approval when he heard Fluke's first single, Thumper. Having enjoyed that and the equally eccentric, funky follow-up *Jon*, Creation managing director Alan Mee offered them a deal and released the debut album, *The Techno Rose Of Brixley* in 1991.

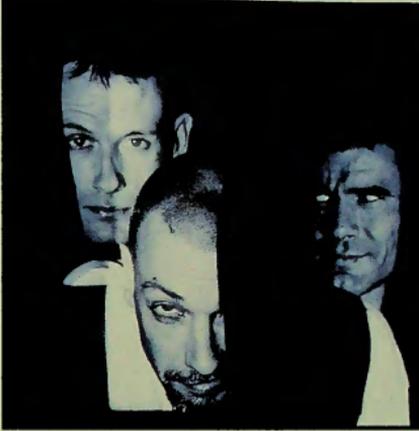
However, the Creation deal was a one-off and the band then began looking elsewhere. "In the nicest possible way, Creation were playing with the idea of dance music at their point, and their hearts were really elsewhere," says Fugler. "We felt we could get a deal with a slightly bigger label, with slightly more freedom."

Enter current co-deputy of Virgin Records, Ashley Newton, then head of A&R at Virgin's offshoot Circa.

Fluke went to see Newton because, as Fugler explains, "the label had a

FLUKE

TAKING DANCE A STEP FORWARD



really interesting, varied roster, like Massive Attack and World Of Twist, who were all accepted as dance music as opposed to just relying on monotonous beats."

Newton says, "I thought that the Techno Rose album was awesome, very unusual and groundbreaking, and clearly not made in any grandiose way. Shortly after, the phone rang, and it was their manager. The band reckoned we would be sympathetic to what they wanted to do, which was to be a more cerebral, album-type of act than an out-an-out, arms in the air dance act."

Newton regards Fluke as part of the Virgin tradition of creative talents who don't conveniently sit easily in the mainstream. "I love the fact that we have bands who don't compromise or change their ground rules when they sign to us, but who can move into a position of greater commercial potency, whether it be Scritti Politti or David Sylvian," he says.

Which is exactly what Fluke has achieved at Circa. The band's first release was a mini-album, *Oto*, recorded live, a curious and courageous

move for a perceived dance act.

Then came *Six Wheels On My Wagon*, featuring the three singles, Slid, Electric Guitar and Groovy Feeling, supported by more live appearances that didn't just utilize backing tapes but incorporated a full band line-up.

The subsequent spate of remixing commissions such as New Order's Spooky, Frankie Goes To Hollywood's Two Tribes and the Bjork triumph spread the word, and now it's the turn of *Oto* to increase Fluke's fortunes further.

The initial brainstorming sessions for *Oto* included Barry Andrews, keyboard player of XTC and Strickback fame.

It was the first time Fluke had collaborated with anyone, the result of which saw Fluke take the lead from the more difficult-to-grasp parts of *Six Wheels* rather than the poppy-singles side, says Fugler.

"We've not turned our backs on commerciality but we haven't written another album of club dance mixes. *Six Wheels* was a bunch of singles and

other tracks while *Oto* is a collection of tracks which we can then mix as singles."

Fugler says that the band had felt guilty of over-mixing with the Six Wheels material. "We wrote stuff, then stripped it all back, which meant removing character from the songs. On *Oto*, the songs are more along the line of what we originally came up with. There is more of a vibe."

The organic approach has always been part of Fluke's make-up. Vocals are heavily featured, from Fugler as well as guest singers such as Jaye Alva Ruth, Holly Penfield and Carlo, while samples are sourced naturally too. "We got Carlo to mumble stuff, which we then sampled. It's a good way to get original samples rather than plagiarise TV shows from the Fifties."

Then there is Fluke's approach to playing live as a proper band, which Fugler says was a kickback against the fact that they hadn't been one for years. "We often do things as a reaction to something else, but we wanted to make it work," he emphasises. After summer festival appearances, Fluke will be touring in the autumn.

"Their Glastonbury appearance was received very well, which has given them the confidence to do the most concentrated series of live shows in their career," says Newton.

If the band have done anything wrong in their career to date, Newton thinks, it's forgetting that the band need to communicate with their audience. "They're very slow and meticulous workers, who set enormously high standards for themselves, as therefore can be too restrictive. Last time round, they recorded an album, and then re-recorded for the live shows, which meant a big gap between the two. This time, they're doing shows to promote *Oto*, which will be much more direct."

Fugler maintains that the live shows have to remain special. "I am not sure how we'll do things, but we want to do one-offs with other people, with a 'Big Night Out' variety-club vibe. It's difficult to put a band on in a club without one distracting from the other. You have to match them up well."

There is also a remix version of *Oto*, currently titled *Risoto*, scheduled for the autumn. "There were loads of bits and pieces that were not used, like weird bits of singing and samples, which is all really nice to listen to," says Fugler. "A track like *Setback*, for example, with just a simple drum track and backing vocal, is really emotional, and well worth hearing. They all stand up as individual entities."

As one of the most individual entities in the dance field, Fluke now look set to stamp their own identity on to the mainstream market too. Martin Aston

NICK ROBINSON

London-based four-piece *Archive*, who furrow a leftfield groove that ties in neatly with what's happening in the more experimental areas of dance/trip hop, have signed to Island. The deal is also the first for press officer-turned-A&R Rachel Iyer, who, along with fellow A&R Dave Gilmour, secured the signing... Meanwhile, over at Island Music, head of A&R Nigel Coxon has a new scout joining him, replacing Sam Durrant who left two months ago. It's *Polly Comber* who previously worked as a regional scout for Mark Lewis at PolyGram/Island Music... More scouting news: Steve Harris has joined the team at Sony Music Publishing... Mike Andrews at Chrysalis Records is working to rebuild the company's

roster and reputation as an A&R source, this week signing New Jersey duo *The Fuzz*, just when three other majors thought they had them. Epic, Sire and WEA UK were in early but Andrews' 20-year relationship with the band's managers Raf Edmundson and Martin Sexton obviously worked in his favour. The band, who released a single on Laurel last year, are now working in a residential studio in Europe... Now former Waterboy *Mike Scott* has re-signed to Chrysalis after a spell with Geffen (see *MW* news story)... A slight correction to last week's *Embassy* story. It is John Walsh that's signed them for MCA, not Geffen, making it one of the first indie signings for the label in a long while. Here's to many more... A couple of

showcases last week at London's Nomis Studios highlighted how quickly bands can develop. Brighton's *Bone Muffin* have suddenly changed from a fairly average jazz funk rock act into an impressive Pearl Jam-style guitar band while Hull's *Spacemaid* are fine-tuning their Steeper-ish guitar pop... *Natalie Merchant* was in excellent form at the Royal College Of Art in London although it has to be said that her guitarist Jennifer Turner almost stole the show with a brilliant performance... Finally, expect confirmation soon of *Soda* finally making up their minds and signing to a major...



RANDY CRAWFORD

COVERS ALBUM INTRODUCES HER NEW MUSICAL STYLE

All those who feel that Randy Crawford is synonymous with sweet coffee table soul are in for a surprise from her new material.

After three fairly unremarkable albums and a two-year break, the singer has returned with an album of covers that are not exactly obvious Crawford material.

But what makes them work is the way in which the singer has recruited a string of the hippest Nineties producers, alongside a classic funk band line-up.

Former Young Disciple Penni Williams, former S-Express mainman Mark Moore, house producer Peter Parker and dub and soul producers Nick Mannasah and Martin Madhatter were all called in to make up the cutting edge team.

The band, meanwhile, reads like a collection of the finest Seventies funksters - P-Funk stalwarts Bootsy Collins and Bernie Worrell and Sly Wesley and his Horns.

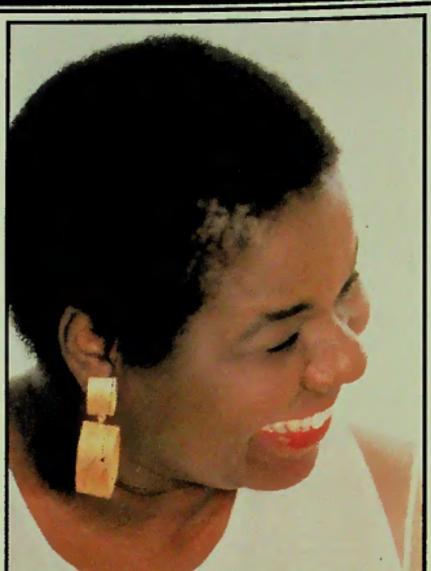
The combination of Nineties and Seventies is in keeping with the wide range of songs chosen by Crawford which include Patrice Rushen's Forget-Me-Not (the first single), Simply Red's Holding Back The Years, Joyce Sims' Come Into My Life and Stevie Wonder's Joy Inside My Tears.

Having been signed to WEA in the US for 17 years, Crawford, 43, and the major decided not to renew when her contract expired in 1993.

After two years as a biblical, she was contacted by WEA in Germany with a view to a deal which was completed in April this year.

"My visibility has been very high in Europe which is something I have always relished. I'd played a lot of festivals there and I think Warner's in Germany understood my reputation there," says Crawford.

"The German company came up with the idea of working with Raif Drossemeyer, my producer, and the ideas just snowballed from there. His forte was bands and I wanted something a little more up-tempo - not



so many love songs this time," says the singer, who is perhaps best known for ballads such as One Day I'll Fly Away and Almaz.

"The new material has more in common with her early years as the vocalist for The Crusaders, particularly on their worldwide hit, Street Life.

"I wanted some more funky stuff. I wanted to do dance and bring my

base without abandoning that beautiful music I'd done in the past," she says.

The album's key co-ordinators were the singer and Hannover-based producer Drossemeyer, himself a name on the current soul scene thanks to his work with Soulstar! among others.

"WEA's A&R man Marcus Bruns had been watching what I was doing and we had been thinking of working together,"

says Drossemeyer. "Then Randy came along and I could not believe it when they asked me to produce her."

After recording four songs together, the project turned into an album session with Drossemeyer and Bruns steering Crawford in a more funkier direction.

The producer found that Crawford was surprisingly open to new interpretations, particularly on tracks such as JJ Cale's Cajun Moon and Prince's Purple Rain.

"She was open to new ideas which is great considering how straight she has been all these years, musically. That said, if she doesn't want something then that's that," he says. Drossemeyer is particularly excited that the new partnership with Crawford could lead to an even better next album.

But for now, Crawford is concentrating on promoting her latest album across Europe - as well as trying to find a US record deal - while WEA UK tailors the album for this market.

"Anyone under 25 probably doesn't know much about her, but she has such a great voice that I think it's important to try and reach that new audience," says WEA UK product manager Sonya Shiner.

"Having cover versions obviously helps but we also wanted to do our own mixes of the singles so that she can appeal to the house fans as well as the usual soul crowd." The second single is likely to be George Benson's Give Me The Night.

At a special one-off concert to launch the Naked & True album in Hamburg last month, Crawford's voice sounded as strong as ever, delicately cruising through the high notes and roughing it up for the funky songs.

After the show, which featured Collins, Worrell and Wesley and was witnessed by WEA staff and media from across Europe, Crawford described the comeback gig as one of the best moments in her career.

And judging by the crowd's reaction, the public would well feel the same way about Naked & True. **Nick Robinson**

ONES TO WATCH

WHIPPING BOY

Another Dublin act make a bid for the big time. Whipping Boy has steadily been building critical acclaim for their tuneful except-edgen guitar pop. The first single on Columbia, Twinkle, is a stunner and bodes well for the album, Heartwork, which has already been hailed as an album of the year.

RUBY

Former Silverfish vocalist Lesley Rankine returns under the guise of Ruby. It's a marked departure for the Glaswegian singer which sees her moving into a hard-rock dubby, trip-hop style on her debut single on Creation, Paraffin (due September). The album, out the same month, was recorded in Seattle over the past year with producer Mark Swank.

THE 6THS

A veritable feast of cult US indie talent is featured on the debut solo album by Magnetic Fields' mainman Stephen Stills. The Abbots recording has taken time out from the Fields to observe in New York with Sebadoh's Lou Barlow, former Galaxie 500 man Dan Wreatham and producer Mitch Easter. The Wareham light guitar pop album, Wasps Nest, is one of the first signings to Factory Too and is out this month.

IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
AFRICAN HEADCHARGE	tracks	ACID JAZZ	Melissa Attridge	VON'S (London)	artist
AUTEURS	album	HUT	Dave Boyd	ABBEY ROAD (London)	Steve Albini
DEFINITION OF SOUND	album	MERCURY	David Bates	METROPOLIS (London)	Chris Hughes/artist
CATRY DENNIS	albums	IS/MANAGEMENT	Simon Keller	METROPOLIS (London)	David Morales
GOYA DRESS	album	NUDE	Saul Galperin	BATTERSEA (London)	John Cale
GRACE	single	PERFECTO	Spaeter Salzwitz	EDEN (London)	Queerlord/Dubline
ERASURE	album	MUTE	Daniel Miller	STRONGROOM (London)	Jonas Feiman
FLOOD	tracks	ZTT	Ron Abbissan	SARM WEST (London)	T-Empo
HEAVY STEREO	tracks	CREATION	Derek Green	KONK (London)	JB
INTRAVENOUS	album	CREATION	Mark Bowden	PROTOCOL (London)	artist
MONTAGE	album	POLYDOR	Steve Janvier	VON'S (London)	Young/Eggert
USA MOORISH	album	GOLD DISCS	Fredy Hamilton	SARM WEST (London)	artist
TINY MUNRO	mixes	LAUREL	Howard Gough	EDEN (London)	Hugh Jones
NOMAD	mixes	RUMOUR	Dave Brooker	TRIDENT II (London)	Bump Productions
OYSTER BAND	album mix	COOKING VINYL	Martin Goldschmidt	GREENHOUSE (London)	Pat Collier
PRETENDERS	album	WEA	Markus Gowling	TOWNHOUSE (London)	Big JONES (London)
THE PRIVATES	album mix	NEXUS NETWORK	Marko Fujwera	BIG JONES (London)	Stephen Street
PULP	album	ISLAND	Nigel Godwin	TOWNHOUSE (London)	Ralph Jezzard
RIG & MARS	tracks	FEVERPITCH	Ken Gurneaum	PRIVATE (London)	Chris Thomas
SEMPROP	album	MOO	Andy Ross	GREENHOUSE (London)	Diddy
KATHY SLEDGE	album	HARCOTTIC	Paul Southby	GREENHOUSE (London)	Con
SPIRITS	single	FOCA	Steve Mapple	RG JONES (London)	D'Influence
SPIRITUALIZED	mixes	DEDICATED	Doug O'Racy	KONK (London)	Saviour Pope
SQUEEZE	tracks	AAM	David Ross	NOMIS (London)	artist
TEST DEPARTMENT	album	KK	Ingrid Van Hoey	VON'S (London)	Pats Smith
WENNY THOMAS	album	COLOMPO	Ken Gurneaum	METROPOLIS (London)	artist
WORLD PARTY	album	CHRYSALIS	Erly Erdridge	SEAVIEW (London)	Simon Law
YOTO HONEY	album	MERCURY	Rory Broke	PROTOCOL (London)	Keri Wallinger
			ERA		Tommy D

(Confirmed bookings week ending July 8. Source: ERIA)

BEHIND THE COUNTER

KEITH MILNE, HMV, Ipswich

"It was good to see that the success of Supergrass's current single, Alright, has given sales of the album another shot in the arm and we're also still getting a healthy spin-off from Glastonbury for artists like Offspring, Drugstore and The Boo Radleys. While the rest of the chain is currently running a July sale, ours is under the banner of an opening offer as we only opened our doors a couple of weeks ago. It's a very competitive neighbourhood around here; there's an MVC, a Virgin, an Andy's and a couple of indies, but then there is also a healthy demand for music. Opening a new store is very demanding and you have to give it total focus, although I'm pleased to say that the trading side of things has gone relatively smoothly. The most nerve racking part of the launch was holding Nipper, while I stood next to Michelle Gayle who cut the tape. Now with all the excitement over, we are anticipating that new releases are going to be the most important part of our business over the next few weeks. We're particularly looking forward to Jodeci's new album which, judging by the number of pre-release enquiries, should go like a bomb."

ON THE ROAD

PAUL MYERS, Full Force rep, North East

"For the past few weeks it has been pretty quiet, we've just got the Jinny single out on Multiply and that's flying out. Plus there's the Charlene Smith single, Feel The Good Times. On the album front we're doing lots with Telstar's Dance Mania Volume Three, but I hoped we would because it's got five Top 10 singles. The Bjork album is still ticking over nicely. The single is getting a lot of interest, though I think it would have done better if they had released it at Christmas. The sunny weather has affected us a bit because no-one wants to be sitting inside listening to music, they all want to be out on the beach or in the park. The House Of Handbag compilation seems to be going well. There definitely is a north/south divide in terms of what is selling well up here. The more beats per minute the better up here; get up to Newcastle and Scotland and you're looking at 3000 bpm! It's been quiet but I think things will start to accelerate now. We have Gene's Olympian single out next week and Credit To The Nation's Liar Liar. In August we're going to have The Levellers and PJ & Duncan who are going to be huge up here."

IN THE SHOPS THIS WEEK

NEW RELEASES

Guru and The Werve were among the top performers in what was generally a quiet week for new albums. Meanwhile singles business was back in Supergrass, The Rolling Stones, MNB, Brownstein, the Nilton Bombers and Diana King

PRE-RELEASE ENQUIRIES

Singles: P J Harvey, Girl Of The Year; Albums: Pulp, Jodeci, D:Ream, Oasis

ADDITIONAL FORMATS:

Rolling Stones - box with postcards and picture disc; Supergrass coloured seven-inch

IN-STORE

Windows: Drive Time 2, Themes & Dreams, Jazzmatazz, Buffalo Tom, The Rolling Stones
In-store: Lightning Seeds, Soul II Soul, Pink Floyd, 100% Summer, Dance Mania 55 Vol 3

MULTIPLE CAMPAIGNS

Windows and In-store - Themes & Dreams, Edwyn Collins, Jazzmatazz, Andy's Five For 20 campaign with five CDs for £20 across selected range; Radio Advertising - Rappin' 4-Tay (LJFM Northwest and Kiss 102 Manchester); Press advertising - Edwyn Collins, Jazzmatazz

In-store - July sale, £5 off selected albums, Relaxing Classics promotion, Pink Floyd, Elaine Paige, Top Gear Classics, Michael Jackson, Rod Stewart, three cassettes for the price of two across Temple and Jazz Cafe ranges, Arabian Knights, Johnny And The Dead, Riverside, Finocchio

Single - Soul II Soul, Album - Edwyn Collins; Windows - sale; In-store - David Holmes, Buffalo Tom, Must Excellent Dance Album, Paul Weller; In-store, Credit To The Nation; Press advertising - Beyli

Singles - Paul Weller, Lightning Seeds, Kylie Minogue, Soul II Soul; Windows - three cassettes and two CDs for £10, three - Live Aid 10th Anniversary for which Bob Geldof returns to Ethiopia. There's also concert footage and interviews with Spandau Ballet and Midge Ure, BBC 2.6 - 8.30pm and 9.30 - 1am
17.7.95
10 of The Best: Edinburgh Special kicks off, featuring Del Amitri and Simple Minds (runs until 22.7), VH-1.2 - 3pm and 1 - 2am
REM 11 Recordatory featuring rehearsal



Press advertising - The Real People, Brainbox, Dollface, Big White Stairs, Hardwork, Strawberry Zots, Alice Donat, Nilton Bombers, Jeremy Healey and Brandon Block, Roger Sanchez, DJ Fiera

Albums - Classic Soul Album, Michael Jackson, Alison Moyet, Annie Lennox, Beach Boys, 100% Summer, Dance Mania 55 Vol 3, Star Trek Voyager 1 & 2, Batman and Batman Returns, Pinocchio, Riverdance, summer sale with up to 20% off selected CDs, cassettes and videos

Singles - Credit To The Nation, J Pac, Soul II Soul, Paul Weller; Albums - Buffalo Tom, Cardigans, Chemical Brothers, Edwyn Collins; Windows - No 1 Reggae Album In The World, Bitty McLean, Now Dance 55, Drive Time, Soul II Soul, Paul Weller, Batman; American Dream promotion, Jodeci, J Pac, Credit To The Nation, MNB, House Of Handbag, Dance Mania 55, the Werve; In-store - Batman video promotion, free poster with every purchase, Rolling Stones, American Dream promotion, Manga videos; Press advertising - Manga videos, Prodigy video, Gene, Rolling Stones

Single - Soul II Soul; Windows - BMGR/ICA sale, Rolling Stones, Pride, Virgin sale, Neds Atomic Dustbin, Buffalo Tom; In-store - Virgin sale, opera sale, PolyGram classical promotion; Press advertising - Buffalo Tom, Drive Time Vol 2, Demon promotion

Singles - Gene, Heavy Stereo; Essential album - Buffalo Tom; Featured artist - Incantation; Debut artist - David Holmes; Windows - Edwyn Collins, Star Trek video promotion; In-store - No 1 Reggae Album In The World, Buffalo Tom, David Holmes, Rolling Stones; Press advertising - Dr John, Talkin' 'Verve, Vinyl Junkie Country, Sandy Denny, Cream/Dream Remixes, Dangerous Games

Album - Drive Time 2; Windows - Drive Time 2, Adams; In-store - exclusive classical music range promotion with three CDs for £10.

Singles - Soul II Soul, Corona; Album - Drive Time Vol 2; In-store - Summer Soul Sounds with CDs at £8.95 and cassettes at £5.99, children's spoken word promotion, summer sale

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Sheffield), Badlands (Cheltenham), Beat Route (Congleton), FOPP (Edinburgh), H J Knes (Trowbridge), HMV (Ipswich), Our Price (Derby), Record & Trade Centre (Beckenham), and Virgin (Birmingham).
If you would like to contribute, call Karen Faux on 0181 543 4830.

EXPOSURE

TELEVISION

15.7.95
Fully Booked featuring Dana Dawson and
4Manda, BBC 1: 8.30 - 10.20am
MTV Unplugged with Live, MTV: 6.30 - 7.30pm
Live Aid 10th Anniversary for which Bob Geldof returns to Ethiopia. There's also concert footage and interviews with Spandau Ballet and Midge Ure, BBC 2.6 - 8.30pm and 9.30 - 1am
17.7.95
10 of The Best: Edinburgh Special kicks off, featuring Del Amitri and Simple Minds (runs until 22.7), VH-1.2 - 3pm and 1 - 2am
REM 11 Recordatory featuring rehearsal
and concert footage, MTV: 8 - 8.30pm
Led Zepplin Recordatory, MTV: 8.30 - 9pm
17.7.95
VH-1 2-3: Crowded House, VH-1: 6 - 6.15pm
19.7.95
The Album Show with the big feature on Fleetwood Mac, ITV: 1.40 - 2.40am
20.7.95
The Beat featuring Heavy Stereo, Hole and Judge Dread, ITV: 2.05 - 3am
21.7.95
The Kids (last in series) with Troy, Beverley Knight, Omar, D C Lee and Jaki Graham, BBC 2: 11.15 - 11.45pm

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RADIO

15.7.95
John Peel broadcasts live from the Phoenix Festival, Radio One: 5 - 7pm
16.7.95
Radio One Rock Show with Terrorvision in concert plus a live set from Silverchair, Radio One: 8 - 10pm
17.7.95
Radio One Roadshow kicks off featuring Boyzone, CJ Lewis and Carl James, Radio One: 11.30 - 12.30pm
18.7.95
Simon Mayo with a live set from Brownstone, Radio One: 9 - 11.30am
19.7.95
Radio One Roadshow featuring Beach Park, Irvine with D-Tax and The Utah Saints, Radio One: 11.30 - 12.30pm
20.7.95
Radio One Roadshow live from Loch Lomond with MNB, Douce and Monty Alexander, Radio One: 11.30 - 12.30pm
21.7.95
Radio One Roadshow featuring Ultimate Kool, Corona, Loveland and Marc Almond, Radio One: 11.30 - 12.30pm
John Peel presents Kenzie and Glasgow group Yummy Fur, Radio One: 10 - 11am

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
NATACHA ATLAS Diapora	Beggars Banquet	July 10		There will be in-store displays with the Chain With No Name and other leading independent retailers.
BEASTIE BOYS Licensed To Ill	Def Jam/Island	July 17		This mid-price release will be advertised in Vox, NME and HipHop Connection as part of a Def Jam label promotion throughout July and backed by singles releases and live dates.
CINDY LEE BERRYHILL Garage Orchestra	Unique Gravity	July 10		The initial press campaign includes advertising in Mojo and Vox with the Network chain plus Folk Roots and Rock & Roll with Virgin.
BLONDIE - The Remix Album	Chrysalis	July 17		The album will be launched in the Fringe in Brighton and at 10 regional stores. It will also be charted in HMV and Virgin and tracked in Our Price.
BUFFALO TOM Sleepy Eyed	Beggars Banquet	July 10		The album is an Our Price recommended release and will be promoted in-store by Tower, HMV, Virgin and 200 independent retailers.
AMY GRANT House of Love	A&M	July 10		The album is being re-promoted to tie in with her current single. There will be advertising on Capital FM and in the national press.
BEN HARPER Fight For Your Mind	Virgin	July 17		There will be extensive music and national press advertising and the LP will feature on Virgin listening posts and in Tower Piccadilly windows.
DIANNA KING Tougher Than Love	Columbia	July 17		There will be specialist press and extensive specialist radio advertising plus in-store displays with selected multiples and independents.
LL COOL J Mama Said Knock You Out	Def Jam/Island	July 17		This mid-price release will be advertised in Vox, NME and HipHop Connection as part of a Def Jam label promotion running in July.
ZIGGY MARLEY Free Like We Want 2 Be	Elektra	July 10		The release will be promoted in the specialist press with further promotion planned for later in the year.
PUBLIC ENEMY It Takes A Nation Of Millions	Def Jam/Island	July 17		This mid-price release will be advertised in Vox, NME and HipHop Connection as part of a Def Jam label promotion running in July.
TESTAMENT Live At The Fillmore	Music For Nations	July 17		The album will be advertised in the specialist rock press.
TONY THOMPSON Sexualism	RCA	July 10		The marketing spend includes advertising in Echoes and Blues & Soul plus a nationwide poster campaign.
MARK TSCHANZ Blue Dog	WEA	July 10		There will be in-store displays with HMV and Our Price in support of this release.
VARIOUS Classic HipHop Mastercuts Vol 1	Mastercuts	out now		Radio advertising will run on Kiss and Choice and there will be posters available for in-store use.
VARIOUS Club Zone	Telstar	July 17		From release there will be a four-week ITV, Channel Four and satellite TV campaign with radio ads on Capital FM and Atlantic 252.
VARIOUS Dedicated To Pleasure	EMI	July 17		There will be a nationwide TV campaign to promote this release which is also being tagged on all Haagen Dazs cinema, TV and press ads.
VARIOUS Dance Mania Volume 3	Pure Music	out now		There will be advertising on ITV, Channel Four and satellite channels plus radio ads on Capital, Atlantic and SIR3.
VARIOUS Drive Time Vol 2	Dino	out now		There will be extensive TV and radio advertising in support of this release covering all regions. Press ads will run in the Daily Star and there will be posters at motorway service stations.
VARIOUS The House Of Handbag	Ultrasound	out now		Channel Four and ITV ads will run in Manchester, London and the Midlands and there will be ads on BSkyB backed by radio and press.
VARIOUS Jazz Juice Vol 3	Street Sounds	out now		Kiss FM in London and Manchester and JFM London and Northwest will run ads backed by ads in Jazz Out CD, The Wire and Straight No Chaser.
VARIOUS The No. 1 Classic Soul Album	PolyGram TV	July 3		A nationwide TV advertising campaign on Channel Four, TV and the satellite channels will be backed by radio ads on Capital and Choice.
VARIOUS Rave Anthems	Dino	Out Now		Regional ITV, Channel Four and radio ads will run from today with press ads in Loaded, Generator, NME and M8. There will also be street posters, Underground and Adshel posters around the UK.
VARIOUS 100% Reggae Originals	Telstar	Out Now		Advertising will run on regional ITV and Channel Four nationally. There will also be ads on satellite TV and on Kiss, Choice and Capital FM.
VARIOUS Serious Swing	Vision	out now		There will be in-store displays with HMV and selected independents in support of this release.
VARIOUS Summer Swing	Virgin	July 17		National Channel Four and regional ITV ads will run for three weeks and the album will feature in Woolworths and Our Price displays.
VARIOUS 100% Summer 85	Telstar	out now		The release will be TV advertised on ITV, Channel 4 and BSkyB. There will be radio advertising on Capital FM, Capital Gold and Atlantic 252.
VARIOUS 100% Summer Jazz	Telstar	July 17		Advertising will run on ITV, Channel 4 and satellite channels. There will be radio advertising on Capital FM and Atlantic 252.
VARIOUS Summer Fun!	MCI Music	out now		The release will be promoted with radio advertising on Capital, BRMB and Atlantic 252.

Compiled by Sue Silvester. 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



BEN HARPER - FIGHT FOR YOUR MIND
 Record label: Virgin
 Media agency: MCS
 Media executive: Monica Breslin
 US marketing manager: Steve Brown
 Creative concept: Steve Brown
 Virgin is running extensive press advertising to promote Ben Harper's second album, *Fight For Your Mind* -

the long-awaited follow-up to his critically acclaimed debut *Welcome To The Cruel World*. The album, released next Monday, will be solus advertised in *Folk Roots*, *i-D*, *The Wire*, *Mojo*, *Time Out* and *Dazed And Confused*. Co-op ads will run in the NME with selected independents, *Time Out* with Tower, which is also running window displays at its Piccadilly store, *The Observer* with HMV, *The Independent* with Virgin and *The Guardian* with Andy's. There will be posters in London and the release will feature on Virgin and Andy's listening posts.

COMPILATION



DEDICATED TO PLEASURE
 Record label: EMI
 Media agency: TMD Carat
 Media executive: Gareth Jones
 Marketing development manager:
 Conor Nolan
 Creative concept: Conor Nolan
 Sensuality, style and sophistication are the buzz-words EMI is using to promote its *Dedicated To Pleasure* release, a 37-

track double album compiled in conjunction with ice cream maker Haagen Dazs. The album, out next Monday, features classic seduction tracks and will be sold through all Haagen Dazs ice cream parlours and tagged on to the company's cinema, TV and press advertising. EMI will TV advertise the release on Channel Four, Sky 1 and ITV Central and there will be London Transport and British Rail posters. In-store the release will be promoted by Tesco, Asda, Boots, Menzies and independents and will also feature in Woolworths window displays.

Supergrass challenge top spot

SALES

Though the shape of the album chart has changed very little in the past few years, the singles chart and the way it works have undergone rapid and worrying changes. In the first 40 years of singles charts, there was never a week in which more than two singles made simultaneous Top 10 debuts until 1992. Last week there were five new entries into the Top 10, and at the current rate of progress it's possible that by the end of the century there will be a chart in which the entire Top 10 are new entries, and in which there are no clibbers.

This week only three records in the Top 75 make upwards progress, and of them only - **Dianna King's** *Shy Guy*, **Shaggy's** *In The Summertime* and **Amy Grant's** *Big Yellow Taxi* - can probably thank exposure on last Thursday's *Top Of The Pops* for their ability to buck the trend.

Of 22 new entries to the singles chart last week, no fewer than 20 are already in decline. For around 80% of all chart singles, where you debut is where you peak, and the only direction is down. The number of records to debut on the nursery slopes of the chart, between 41 and 75, and then enter the Top 40 in deep decline. Last year there were 21. So far this year, only three records have done it - **Love City Groove's** self-titled hit, **Queensryche's** *Bridge* and **Mike And The Mechanics' Bigger On A Beach Of Gold**. That's only a little over 1% of the 232 records that have entered the Top 75 in that part of the chart in 1995.

While the chances of hit singles growing becomes rarer, far more records are making transitory chart appearances than ever before. In the course of a year, upwards of a thousand singles pass through the Top 75. So far in 1995 some 583 have entered the listings, an increase of 4% over the previous record (572) set at this stage of last year. By comparison, the figure for five years ago is 467, meaning there's been a 27% increase in already hectic chart activity in the last five years.

And the higher up the chart you go, the more hectic that activity is. There have been 361 new entries to the Top 40 this year, compared to 315 in 1994 and a mere 197 five years ago - growth of 15% and 160% respectively. And the number of singles debuting the Top 10 has grown through the roof. There are 58 so far this year - a 41% increase over the 41 logged by this time last year, and an unbelievable 190% increase over five years ago when only 20 turned the trick.

Alan Jones.

SINGLES UPDATE



ALBUMS UPDATE



SALES AWARDS

Gold: **Supergrass: I Should Coco**.
 Silver: **The Outbrethers: Boom Boom Boom** (single); **Pulp: Common People** (single); **Neil Young: Mirror Ball**; **Various: Sunny Afternoons**; **Various: The Best Dance Album In The World... Ever!** 5.

PLAYLIST ADDS

Radio 1 FM: w/c 05.07.95: A List: Bon Jovi - *Something For The Pain*; The Boo Radleys - *It's Luké*; Take That - *Never Forget*; **B List:** Black Grape - *In The Name Of The Father*; **Brownstone Grapevines:** The Connells - *74-75*; Alanis Morissette - *You Oughta Know*; PJ & Duncan - *Stuck On You*; R.E.M. - *Tempos*; Scarlet - *Love Hangover*; **C List:** 4Mando - *This Is Cred*; **The Nation -** *Liar Liar*; **Lightning Seeds -** *Perfect Match*; **Machod** featuring **Mary J Blige** - *I'll Be There For You/You're All I Need To Get By*; **Shiva -** *Freedom*; **TLC -** *Waterfalls*.
Capital FM: w/c 06.07.95: B List: **Brownstone -** *Grapevines*; **Soul II Soul -** *Love Train*; **Take That -** *Never Forget*; **Gary Kemp -** *An Inexpensive Man*; **C List:** **Corona -** *Try Me Out*; **JX -** *Son Of A Gun*.
Virgin 1215: w/c 07.07.95: C List: **Julian Cope -** *Try, Try, Try*; **The Levellers -** *Hope Street*; **Supergrass -** *Alright*.
MTV Europe: w/c 27.06.95: Baby D - *I Need Your Loving*.
The Box: w/c 06.07.95: 4Mando - *This Is It*; **Buffalo Tom -** *Summer*; **Featuring** **Tina Irie -** *Stay!*; **Alive: Incognito -** *I Hear Your Name*; **Kylie Minogue -** *When Is The Feeling*; **Liquid -** *Sweet Harmony*; **Lightning Seeds -** *Perfect Match*; **MNS -** *Happy Supergrass -* *Alright*.

THIS WEEK'S HITS

Singles

NUMBER ONE: **Boom Boom Boom**

The Outbrethers - Stip/Eternal/WEA

HIGHEST NEW ENTRY: **Alright/Time Supergrass** - Parlophone

HIGHEST CLIMBER: **In The Summertime** - Shaggy - Virgin

NUMBER ONE R&B SINGLE: **Shy Guy Diana King** - Columbia

NUMBER ONE DANCE SINGLE: **Keep Warm Jinny** - Multiply

Albums

NUMBER ONE: **These Days Bon Jovi** - Mercury

HIGHEST NEW ENTRY: **A Northern Soul The Verve** - Hut

HIGHEST CLIMBER: **Twisted Del Amitri** - A&M

NUMBER ONE COMPILATION: **Dance Mania 95 Vol 3** - Pure Music

Airplay

NUMBER ONE SINGLE: **A Girl Like You**

Edwyn Collins - Setanta

BIGGEST GROWER: **Shoot Me With Your Love**

D:Ream - East West

MOST ADDED: **Shy Guy Diana King** - Work

AIRPLAY

Though it received fewer spins than the rest of the top four, **Edwyn Collins' A Girl Like You** had marginally the largest audience last week, and thus replaces **M People's Search For A Hero** at the top of the airplay chart. Major record companies dominate airplay as they dominate sales, and Collins' single - on Setanta via Vital - is the first independently distributed disc to top the chart this year. Simultaneous with its rise to number one nationally, it loses its position atop the Radio One list, with **Supergrass' Alright** becoming the network's top tune on plays, with **EMPYc & Bob** taking the prize for largest audience.

Radio One accounts for 80% of the Supergrass audience and gave it 26 spins last week. That's one more than the unexpected runner-up **TLC Be Around by Rappin' 4-Ty** featuring the Spinners, which garnered 25 plays despite never having been a big sales hit (it peaked at 30, and was down to number 42 by last week) or a big club chart hit (it peaked at number 90 in RM).

It's got to see Radio One not slavishly following the CIN chart in its programming, but not unexpected. Commercial radio takes fewer chances, with Atlantic 252 playing safest of all, so it's a pleasure to find the station gave no fewer than 29 plays to **The Connells' TVT/Island** single '74-'75 last week. Atlantic 252 is expected to be unusual in position of providing more than half of all the audience and nearly half of the plays given to this new, uncharted record (an alternative, retro, country rocker) last week, as measured against the support given by 66 other stations.

At five minutes and 34 seconds, the one track promo of the new **Take That** single **Never Forget** is both their longest single and nearly two minutes longer than the average single by all Top 40 acts. Even so, it found plenty of support when it was released to radio towards the end of the week, picking up 62 plays to occupy 67th place on the airplay chart. Expect a major surge in support this week.

Not strictly a music station, though only 60% of its output is expected to be speech, **Vital**, London's women's radio station was launched last week. Its early output was quite varied musically, though with perhaps more 70s recordings than might be expected. After all, why mix contemporary issues with music that is less contemporary? It seemed to have a soft rock/AOR spin - but its first disc was Des'ree's *You Gotta Be*.

Alan Jones.

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TOP 75 Singles

15 JULY 1995

Rank	Label	Title	Artist (Producer/Publisher/Writer)	Label CD/Class (Distributor)
1	NEW	BOOM BOOM BOOM	STIFFER/HALVA (Columbia) 67322	7712
2	NEW	ALRIGHT/TIME	Parlophone CD 84137R 6412 (E)	
3	NEW	SHY GUY	Columbia 66292212684-682186 (SM)	
4	NEW	UNCHAINED MELODY/WHITE CLIFFS OF DOVER #2	RA 10138420131868 (BMG)	
5	NEW	I'M A BELIEVER	Parlophone CD 841217R 6412 (E)	
6	NEW	WHOMP! (THERE IT IS)	Media CMST02 2059/MCSC 2059 (BMG)	
7	NEW	IN THE SUMMERTIME	Virgin VSCD1 1542VC 1542 (E)	
8	NEW	HAPPY	Columbia 6622130522194 (E)	
9	NEW	A GIRL LIKE YOU	Sentara ZD 03302 CD 0330 (E)	
10	NEW	HE MIGHT THRILL ME, KISS ME, KILL ME	Atlantic/Narco A137CD 1412 (E)	
11	NEW	KEEP WARM (REMIX)	Multiply CDMULTY 5CDMULTY 1 (TRC/BMG)	
12	NEW	SHOOT ME WITH YOUR LOVE	Fuji/Magnet MAG 10340CD 1034 (W)	
13	NEW	HUMPHIN' AROUND	MCA MCMC 2022/MCSC 2022 (BMG)	
14	NEW	KISS FROM A ROSE/M'AMALIVE	BMG Music 629522022 (BMG)	
15	NEW	THINK OF YOU	Systematic SYCDP 1259CD 1259 (E)	
16	NEW	GRAPEVINE	MJJ/Epic 662942625994 (E)	
17	NEW	FINETIME	Polygram 576072/576074 (E)	
18	NEW	COMMON PEOPLE	Island DIO 61315 (E)	
19	NEW	3 IS FAMILY	Epic CDEM 3707EM 3707 (E)	
20	NEW	SWEET HARMONY/ONE LOVE FAMILY	XL Recordings XLS 5002/5003 (W)	
21	NEW	EVERYBODY'S GOT TO LEARN SOMETHING	Systematic SYCDP 1259CD 1259 (E)	
22	NEW	GET YOUR HANDS OFF MY MAN!	Total UK/Pacific 0279 1707 (E)	
23	NEW	ZOMBIE	Eterna/WWEA ZT 951 CD/ZT 951C (W)	
24	NEW	IS THERE ANYBODY OUT THERE?	Dunwich/Dun 74221268271 (E)	
25	NEW	SEARCH FOR THE HERO	Deconstruction 7423292742329264 (BMG)	
26	NEW	BIG YELLOW TAXI	ABM 58092929829694 (E)	
27	NEW	BE MY LOVER	Arista 74321265402/74321265404 (E)	
28	NEW	SCREAM	Epic 6620222862224-4 (SM)	
29	NEW	I GO WILD	Virgin/VSCD1 1539VC 1539 (E)	
30	NEW	MISERY	Columbia 6621052929294 (SM)	
31	NEW	RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC)	Epic 83128629034 (SM)	
32	NEW	STILL IN THE LINE	Sony S2 8662 (E)	
33	NEW	I CAN LOVE YOU LIKE THAT	Atlantic A1933CD 1933 (W)	
34	NEW	SCATMAN (SKI-BA-BOP-BA-DOP-BOP)	RA 10138420131868 (BMG)	
35	NEW	HEART OF GLASS (REMIX)	Chrysalis CDMS 5023/CDMS 5023 (E)	
36	NEW	DAYDREAMER	Lauri/LAID SAUNCS (E)	
37	NEW	ROLL TO ME	ABM 5811313151184-1 (E)	

As used by Top Of The Pops and Radio One

Rank	Label	Title	Artist (Producer/Publisher/Writer)	Label CD/Class (Distributor)
38	NEW	DO NOT WANT TO FORGIVE ME	Parlophone CD 84137R 6412 (E)	
39	NEW	THIS AIN'T A LOVE SONG	Mercury JOYCK 7140CD 7140 (E)	
40	NEW	OH! WHAT A WORLD	Capitol CD 4502 (E)	
41	NEW	THAT LOOK IN YOUR EYE	KJFF/KJFF 1000 (E)	
42	NEW	GUAGLIONE	RA 14221260271422126018 (BMG)	
43	NEW	CAN'T YOU SEE	Tommy Boy TOYCK 7042BTS 70 (ITM/MS)	
44	NEW	YOUR LOVING ARMS	Magnet MAG 10310CD/MAG 10310 (W)	
45	NEW	HOLD MY BODY TIGHT	London LDCD 3671/LDCD 367 (E)	
46	NEW	YOU'RE MY ONE AND ONLY TRUE LOVE	MCA MCMC 2069/MCSC 2069 (BMG)	
47	NEW	WATER RUNS DRY	Motown TMGCD 1443/TMGCS 1443 (E)	
48	NEW	WHITE LINES (DON'T DO IT)	Parlophone CD 84137R 6412 (E)	
49	NEW	PEOPLE IN THE MIDDLE	Capitol CDMS 7522 (E)	
50	NEW	RIGHT HERE	Word Card 5795292/5795184 (P)	
51	NEW	THIS IS A CALL	Roswell/Parlophone CDCL 7532 (E)	
52	NEW	CANDY RAIN	Uptown MCSTD 2072/MCSC 2072 (BMG)	
53	NEW	I'LL DO YOU	Hut HUTD0 51/HTD 51 (E)	
54	NEW	STARS	FoodEMI CDFO00 611/CFD00 61 (E)	
55	NEW	DID YOU EVER REALLY LOVE ME?	Ruffness/LX Recordings XLS 61/CDXLS 61 (E)	
56	NEW	SKY HIGH	Bags Of Fun/Love This BAGSD 01/BAGSC 01 (E)	
57	NEW	OVER THERE I DON'T CARE	Ruffness/LX Recordings XLS 61/CDXLS 61 (E)	
58	NEW	MILKMAN'S SUE	Mercury MERC 451 (E)	
59	NEW	HANDS UP! HANDS UP!	RA 142212642071422126438 (BMG)	
60	NEW	IJ TRIBUTE	Freeform TABCD 228/TABMC 228 (E)	
61	NEW	WISHING ON A STAR	Urban Getriebe UGR 300/UGR 30 (W)	
62	NEW	SOME MIGHT SAY	Creation CRESD 204/CRECS 204 (SM/VP)	
63	NEW	HOW DEEP IS YOUR LOVE	Capitol CD 4502 (E)	
64	NEW	STUCK	Furtive 66205629020564 (SM)	
65	NEW	BAILANDO CON LOBOS	Hi-Line/Polygram 57929-12 (E)	
66	NEW	FREEK 'N YOU	Uptown MCSTD 2072/MCSC 2072 (BMG)	
67	NEW	DREAMER	Undiscovered/UMCA MCSTD 2056/MCSC 2056 (BMG)	
68	NEW	A WHITE SHIRT OF PALE	RA 142212642071422126424 (BMG)	
69	NEW	SENSATION	Freeform TABCD 2211 (E)	
70	NEW	BAD TIME	American Records 7421291627/42129164 (E)	
71	NEW	I'LL BE AROUND	Cochranes CDG00L 37/CDG00L 306 (E)	
72	NEW	A BEGGAR ON A BEACH OF GOLD	Virgin VSCD02 1563VC 1528 (E)	
73	NEW	EVERYDAY	MCMC DEVCS 02/DEVIC 6 (E)	
74	NEW	WE'VE GOT TO BE GOOD	Hut HUTD0 51/HTD 51 (E)	
75	NEW	MY ONLY SINGLES	Blanton COBRIL 104/COBRIL 10 (E)	

TITLES A-Z

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
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AIRPLAY PROFILE



Rank	Artist/Label	No. of plays	Wk
1	ALRIGHT Searchers (Philadelphia)	26	25
2	I'LL BE AROUND Bruce 45 (East The Spaniards/Charmers)	24	25
3	I'M A BELIEVER (Duffy & Bob) (Philadelphia)	24	23
4	A GIRL LIKE YOU (Steve Cole) (Atlantic)	23	22
5	ROLL TO ME (Don Henley) (Atlantic)	20	22
6	SHOOT ME WITH YOUR LOVE (Don Henley) (Atlantic)	19	22
7	DON'T WANT TO FORGIVE ME NOW (Van Halen) (Paisley Productions)	24	21
8	HOLD ME, THRILL ME, KISS ME, KILL ME (D) (Atlantic)	24	21
9	BOOM BOOM BOOM (Quincy Jones) (A&M)	16	21
10	HOLD MY BODY TIGHT (Leslie) (Atlantic)	25	20
11	SEARCH FOR THE HERO (Paisley Productions)	23	20
12	THIS IS A CALL (The Four Tops) (Capitol)	17	19
13	RNITIME (Columbia)	17	19
14	YOU'VE GOT SOMETHING TO ME (Paul Winter) (Capitol)	14	18
15	DAYDREAM (The Jacksons) (A&M)	17	17
16	THAT LOOK IN YOUR EYE (Al Campbell) (Suff)	18	17
17	YES (The Jacksons) (A&M)	21	17
18	BAD TIME (The Jynxians) (Mercury Records)	12	16
19	SHY GUY (Diana King) (Mercury)	12	16
20	HUMPIN' AROUND (Baby Brown) (J&M)	6	16
21	THINK OF YOU (The Jacksons) (A&M)	12	16
22	STAYING OUT FOR THE SUMMER (Dusty) (A&M)	17	16
23	RIGHT IN THE NIGHT (Fall In Love With Music) (J&M & Susan Fantasy Parks) (J&M)	20	15
24	SCREAM (Michael Jackson) (A&M)	25	14
25	HAPPY (M) (Columbia)	20	14
26	LOVE ENOUGH (Don Henley) (Atlantic)	10	14
27	THE IDOL (M) (A&M)	2	14
28	3 IS FAMILY (Zane Devaan) (J&M)	8	13
29	WE'VE ONLY JUST BEGIN (Ray Wilson) (Mercury)	18	13
30	STARS (John Denver) (J&M)	10	13



Rank	Artist/Label	No. of plays	Wk
1	SEARCH FOR THE HERO (Paisley Productions)	59	73
2	STRANGE OCCURRENCES (M) (Atlantic)	63	70
3	TREASURES (L) (J&M)	58	69
4	GUAGLIONE (Fest) (J&M)	65	66
5	IF YOU LOVE ME (Brown) (J&M)	47	40
6	LOVE & DEVIATION (M) (J&M)	30	40
7	HOLD ME, THRILL ME, KISS ME, KILL ME (D) (Atlantic)	54	40
8	DON'T WANT TO FORGIVE ME NOW (Van Halen) (Paisley Productions)	26	39
9	HOLD MY BODY TIGHT (Leslie) (Atlantic)	22	38
10	A GIRL LIKE YOU (Steve Cole) (Atlantic)	49	38
11	CHAINS (The Aesop) (Atlantic)	36	38
12	THAT LOOK IN YOUR EYE (Al Campbell) (Suff)	47	37
13	KEEP ON MOVING (B. Martin & The Walker) (Atlantic)	37	37
14	TWO CAN PLAY THAT GAME (Baby Brown) (J&M)	38	36
15	HAVE YOU EVER REALLY LOVED A WOMAN (Brian Adams) (A&M)	41	36
16	I BELIEVE (The Jacksons) (A&M)	37	35
17	FREEDOM (M) (J&M)	38	34
18	I NEED YOUR LOVING (Baby Brown) (J&M)	35	33
19	HYPNOTISED (Sings) (Mercury)	22	32
20	THIS AIN'T A LOVE SONG (Ray Wilson) (Mercury)	38	31
21	IF YOU ONLY LET ME IN (Al Campbell) (Suff)	22	30
22	BIG YELLOW TAXI (Amy Grant) (A&M)	38	31
23	'74-'75 (The Cornells) (J&M)	0	29
24	WHITER SHADE OF PALE (Alvin Lewis) (J&M)	17	27
25	SHOOT ME WITH YOUR LOVE (Don Henley) (Atlantic)	18	26
26	ROLL TO ME (Don Henley) (Atlantic)	0	23
27	BOOM BOOM BOOM (Quincy Jones) (A&M)	1	21
28	THE BOMB! (THESE SOUNDS FALL INTO MY MIND) (The Backbeats) (Prestige)	8	21
29	BACK FOR GOOD (Tom Hagen) (J&M)	31	17
30	JESSIE (John Denver) (J&M)	38	16



Rank	Artist/Label	No. of plays	Wk
1	THIS AIN'T A LOVE SONG (Don Henley) (Atlantic)	29	29
2	ROLL TO ME (Don Henley) (Atlantic)	27	27
3	THAT LOOK IN YOUR EYE (Al Campbell) (Suff)	27	24
4	I'M A BELIEVER (Duffy & Bob) (Philadelphia)	27	23
5	STAYING OUT FOR THE SUMMER (Dusty) (A&M)	20	23
6	A BEGGAR ON A BEACH OF GOLD (Ute & The Mechanics) (Wagon)	20	20
7	HOLD ME, THRILL ME, KISS ME, KILL ME (D) (Atlantic)	19	19
8	A GIRL LIKE YOU (Steve Cole) (Atlantic)	12	18
9	KEEP ON MOVING (B. Martin & The Walker) (Atlantic)	12	18
10	SELLING THE DRAMA (L) (Atlantic)	15	18
11	THE CHANGING MAN (Paul Winter) (Capitol)	17	18
12	CHEEKING IN, CHECKING OUT (High Llamas) (J&M)	29	17
13	DAYS LIKE THIS (The Mechanics) (Wagon)	16	17
14	MISERY (Sed) (Mercury)	17	17
15	RNITIME (Columbia)	17	17
16	HURTS SO GOOD (Jimmy Savarino) (London)	14	16
17	'74-'75 (The Cornells) (J&M)	16	16
18	I GO WILD (Sings) (J&M)	18	16
19	BAD TIME (The Jynxians) (Mercury Records)	5	16
20	TONGUE (New) (Mercury)	6	16
21	COMMON PEOPLE (The Jacksons) (A&M)	20	15
22	CHEAPNESS & BEAUTY (Ray George) (J&M)	3	15
23	I KNOW (Sonny Fataou) (Columbia)	23	14
24	WHITER SHADE OF PALE (Alvin Lewis) (J&M)	18	12
25	MADE IN ENGLAND (New) (Atlantic)	20	11
26	THIS IS A CALL (The Four Tops) (Capitol)	4	10
27	SPARKY'S DREAM (Sings) (Mercury)	5	9
28	ARMY OF ME (Sings) (Mercury)	10	8
29	ALRIGHT Searchers (Philadelphia)	1	8
30	CLOSER TO FINE (Tings) (J&M)	18	8

95.8 CAPITAL FM

L O N D O N

Rank	Artist/Label	No. of plays	Wk
1	A GIRL LIKE YOU (Steve Cole) (Atlantic)	41	41
2	BIG YELLOW TAXI (Amy Grant) (A&M)	40	36
3	KISS FROM A ROSE (Ear) (J&M)	38	36
4	THAT LOOK IN YOUR EYE (Al Campbell) (Suff)	37	36
5	3 IS FAMILY (Zane Devaan) (J&M)	27	36
6	SCREAM (Michael Jackson) (A&M)	33	36
7	SHY GUY (Diana King) (Mercury)	25	35
8	DON'T WANT TO FORGIVE ME NOW (Van Halen) (Paisley Productions)	34	35
9	SEARCH FOR THE HERO (Paisley Productions)	33	32
10	UNCHAINED MELODY (Jason Dean & James Ryan) (J&M)	37	31
11	CHAINS (The Aesop) (Atlantic)	25	30
12	THIS AIN'T A LOVE SONG (Ray Wilson) (Mercury)	27	28
13	A BEGGAR ON A BEACH OF GOLD (Ute & The Mechanics) (Wagon)	25	25
14	ROLL TO ME (Don Henley) (Atlantic)	24	24
15	ONLY ONE ROAD (Gina) (J&M)	5	23
16	ROLL TO ME (Don Henley) (Atlantic)	5	23
17	HAVE YOU EVER REALLY LOVED A WOMAN (Brian Adams) (A&M)	19	23
18	HOLD ME, THRILL ME, KISS ME, KILL ME (D) (Atlantic)	23	23
19	TWO CAN PLAY THAT GAME (Baby Brown) (J&M)	38	22
20	HUMPIN' AROUND (Baby Brown) (J&M)	3	22
21	WHITER SHADE OF PALE (Alvin Lewis) (J&M)	25	22
22	SHOOT ME WITH YOUR LOVE (Don Henley) (Atlantic)	10	19
23	IN THE SUMMERTIME (Sings) (Mercury)	7	15
24	HAPPY (M) (Columbia)	7	15
25	I'M A BELIEVER (Duffy & Bob) (Philadelphia)	12	12
26	BOOM BOOM BOOM (Quincy Jones) (A&M)	12	12
27	RIGHT IN THE NIGHT (Fall In Love With Music) (J&M & Susan Fantasy Parks) (J&M)	12	12
28	WHOMP! (The B) (J&M)	12	11
29	WATER RUNS DRY (Ray) (Mercury)	7	5
30	ALL I WANNA DO (Shirley) (J&M)	7	8

All data by *Billboard* Media Monitor. Station profile charts compiled by total number of plays per station from 10:00 a.m. on Sunday, July 1986 until 10:00 a.m. on Saturday, July 1986.

AIRPLAY FOCUS

VIKING FM

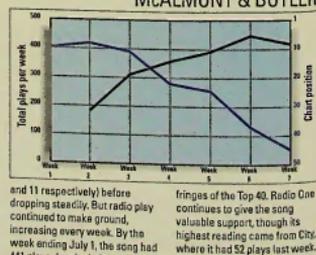
Viking FM has a strict aim—winning over the adult contemporary music listener in South Yorkshire. And programme director for the Hull-based FM station, Phil White, says he is more than pleased with how Viking is achieving those aims. The station scored well in the last Jarjar figures, taking a 24.4% share for the region in the last quarter of 1984. It had an audience reach of 28%, representing 260,000 people. "These figures are well high for a station like ours," says White. The station has historically put strong emphasis on adult

contemporary artists, including MOR staples such as Tina Turner, Phil Collins and Bon Jovi. However, with the summer heatwave, the station has been playing more chart material. White says the strengths of the station are its high production values and, latterly, a concerted effort to boost its image. He adds that the station is continuing to improve its playlist and building on its successes. "We're going to be introducing a new jock and we'll be giving our whole production effort a new lick of paint," says White. Stephen Dowling

VIKING TOP 10

Rank	Artist/Label	Plays
1	Beggar On A Beach Of Gold (Ute & The Mechanics) (Wagon)	35
2	Don't Want To Forgive Me Now (Van Halen) (Paisley Productions)	35
3	Hold My Body Tight (Leslie) (Atlantic)	35
4	A Girl Like You (Steve Cole) (Atlantic)	33
4	Search For The Hero (Paisley Productions)	33
6	That Look In Your Eye (Al Campbell) (Suff)	33
7	Roll To Me (Don Henley) (Atlantic)	32
8	Have You Ever Really Loved A Woman (Brian Adams) (A&M)	32
9	This Ain't A Love Song (Ray Wilson) (Mercury)	28
10	Mentz! Aesop (The Aesop) (Atlantic)	21

The first single by former Suede guitarist Bernard Butler and soul singer McAlmont & Butler—yes—has become a popular air-play song, despite an apparent downward spiral in the charts. In fact, the song seems to have made way for the lower it has slipped down. Released in the week ending May 27, this single generated tentative but impressive airplay from the outset. Radio One put the single on its A-list almost immediately, giving it 23 spins during the week ending June 3. Having entered the Top 10 on its first week, the song hovered around that spot for a further two weeks (at eight



and 11 respectively before, dropping steadily. But radio play continued to make ground, increasing every week. By the week ending July 1, the song had 441 plays despite being on the fringes of the Top 40. Radio One continues to give the song its valuable support, though its highest reading came from City, where it had 53 plays last week. Stephen Dowling

TOP 50 AIRPLAY HITS

15 JULY 1995

MEDIA MONITOR

This Week	Last 2 weeks	Title Artist Label	Radio 1 FM										Total no. of plays	Total audience (m)	Weekly audience (% w/w)		
			Latin 2-5 p.m.	10 a.m. to 1 p.m.	Atlantic 2-2	BRMG	Capital	City	City 2	Heart FM	Impact	Metro				PicoRadio	Virgin Radio
1	3	A GIRL LIKE YOU Edwyn Collins (Sirenet)	A	23	38	11	41	47	36	0	1	23	10	19	1102	54.62	-1.2
2	2	SEARCH FOR THE HERO M People (Decca/Interscope)	A	20	73	38	32	50	32	34	25	29	36	1	1277	54.32	-5.7
3	4	DON'T WANT TO FORGIVE ME Wet Wet Wet (Phonogram)	A	21	40	32	35	50	34	33	24	33	37	1	1252	54.16	-0.9
4	3	THAT LOOK IN YOUR EYE AS Campbell (Kuff)	A	17	38	26	36	41	40	34	27	32	39	24	1157	49.99	-12.7
5	11	ROLL TO ME Del Amici (ABM)	A	22	23	16	23	30	38	10	23	26	20	27	888	46.71	50.1
6	5	THIS AIN'T A LOVE SONG Ben Jovi (Mercury)	A	12	32	27	28	2	32	0	27	18	25	29	895	40.22	-13.3
7	19	SHOOT ME WITH YOUR LOVE D-Ream (East West)	A	22	26	30	19	41	34	0	1	21	25	0	766	37.56	53.9
8	12	I'M A BELIEVER EMF/AVIC & Bob (Parlophone)	A	23	0	8	12	30	38	0	18	1	23	56	36.36	22.6	
9	8	HOLD ME, THRILL ME, KISS ME, KILL ME Oz (Virgin/Atlantic)	A	21	40	6	23	11	36	0	1	5	4	20	555	35.04	-10.6
10	19	BIG YELLOW TAXI Any Dream (ABM)	A	2	30	35	36	3	37	30	28	19	1	0	959	32.72	8.1
11	9	HOLD MY BODY TIGHT East 17 (London)	A	20	39	2	3	3	36	0	5	15	2	0	759	32.00	24.9
12	15	KISS FROM A ROSE Seal (ZTT)	B	11	6	23	36	4	42	26	32	1	29	3	660	30.71	15.9
13	40	3 IS FAMILY Dana Dawson (EMI)	B	13	0	29	36	4	28	21	13	25	24	0	613	29.16	53.9
14	51	HUMPIN' AROUND Bobby Brown (MCA)	C	16	0	12	22	1	26	1	18	21	0	0	662	28.59	155.6
15	41	SHY GUY Diana King (Work)	C	16	0	37	35	26	13	0	1	9	1	0	603	27.82	98.6
16	9	SCREAM Michael Jackson (Epic)	A	14	3	16	36	3	25	0	7	7	2	1	654	26.13	47.9
17	10	A BEGGAR ON A BEACH OF GOLD M&K & The Mechanics (Virgin)	0	0	0	3	28	9	37	32	33	10	21	0	579	24.45	59.7
18	12	UNCHAINED MELODY Robson Green & Jacaranda Fynn (RCA)	2	0	29	31	2	13	0	22	19	1	0	0	579	22.93	-17.4
19	16	DREAMER L'Wiz Joy (MCA)	B	10	70	2	6	37	4	0	1	4	24	0	594	22.50	-13.8
20	21	COMMON PEOPLE Pulp (Island)	A	11	0	1	1	35	1	0	1	4	36	15	425	21.89	0.5
21	14	RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC) Jim & Simon Ferguson (RCA)	A	15	1	2	11	44	25	0	1	1	1	0	329	21.49	-14.9
22	53	ALRIGHT Supergrass (Parlophone)	A	26	0	0	0	1	5	0	0	7	5	8	213	20.88	5.2
23	47	BOOM BOOM BOOM Culture Brothers (Island)	A	21	21	11	12	5	4	0	1	4	2	0	256	20.22	40.6
24	18	CHAINS Tina Turner (Columbia)	0	38	28	30	8	15	8	30	1	1	0	0	444	19.05	-11.2
25	44	I'LL BE AROUND Rogey A-Ton (West, The Spinners) (Capitola)	A	25	0	0	0	4	0	0	0	0	0	0	222	18.01	-4.3
26	17	TWO CAN PLAY THAT GAME Bobby Brown (MCA)	1	37	22	22	6	27	0	1	1	3	0	368	17.50	38.6	
27	52	FINE TIME Cent (Polygram)	B	18	0	0	0	1	0	0	0	0	0	17	60	17.07	83.6
28	13	WHITER SHADE OF PALE Aesop Linnex (RCA)	0	27	21	22	1	1	21	28	8	8	12	503	17.03	-61.2	
29	51	BAD TIME The Jayhawks (American Recordings)	B	16	0	0	0	0	0	0	0	35	16	0	161	16.97	36.3
30	25	THINK OF YOU Whigfield (Systematic)	B	16	1	7	7	18	30	0	1	8	1	0	351	15.79	-32.9
31	18	BACK FOR GOOD Take That (RCA)	1	17	26	25	7	9	9	27	3	2	0	0	474	15.78	-41.9
32	37	I NEED YOUR LOVING Baby D (Systematic)	B	12	34	5	6	1	3	0	1	1	0	0	217	15.52	-29.7
33	28	STAYING OUT FOR THE SUMMER Roddy (ABM)	A	16	0	0	0	0	5	0	0	16	23	156	15.43	-22.2	
34	26	ONLY ONE ROAD Calvin Dem (Epic)	0	0	22	24	1	35	16	30	1	25	0	0	157	15.36	34.9
35	33	GUAGLIONE Perez Yvez (Prado Records)	1	69	4	5	1	14	2	1	1	0	0	231	14.48	-22.1	
36	16	WE WERE ONLY JUST BEGIN Guy McLean (Enlight)	A	13	0	2	8	9	9	27	6	6	1	0	404	14.38	-76.8
37	56	IN THE SUMMERTIME Shaggy Featuring Rayvon (Virgin)	B	11	0	10	16	1	2	0	1	2	1	0	320	14.25	75.9
38	27	STRANGE CURRENCIES DEM (Warner Bros)	0	70	1	1	34	6	0	1	3	1	4	176	14.21	-15.7	
39	40	THIS IS A CALL Sex (Signposts) (Capitol)	A	19	0	0	0	1	1	0	0	0	10	55	14.16	0.6	
40	22	YOUR LOVING ARMS Billie Ray Martin (Magnet)	A	13	0	1	8	8	11	0	1	3	16	0	433	14.07	-53.9
41	35	HAVE YOU EVER REALLY LOVED A WOMAN Brynn Adams (ABM)	0	36	3	23	1	8	1	20	2	0	0	0	283	13.98	0.3
42	24	KEEP ON MOVING Bob Marley & The Wailers (Salsoul)	0	37	2	4	1	1	28	1	1	1	18	324	13.92	20.1	
43	64	HAPPY MIA & (Columbia)	B	14	0	17	15	0	5	0	0	7	0	0	309	13.91	13.6
44	25	YES Meakins & Butler (Epic)	B	17	0	0	0	0	36	0	0	0	3	0	359	13.89	-41.6
45	52	LOVE ENUFF Seal II Seal (Sire)	B	14	0	16	4	19	1	0	0	0	20	0	300	13.43	40.3
46	47	WHOOHMPH (THERE IT IS) Chuck (MCA)	B	12	0	5	9	3	2	0	1	2	7	0	198	12.44	0.2
47	67	WATER RUNS DRY Boyz II Men (Motown)	C	8	0	11	9	6	5	21	11	8	13	0	367	12.33	57.8
48	43	IF YOU LOVE ME Brownstone (Epic)	0	66	5	4	0	12	0	0	4	0	0	0	135	12.21	-8.7
49	48	DAYDREAMER Menowear (Laurie)	B	17	0	0	0	1	0	0	0	0	0	0	57	12.05	-1.9
50	57	I GO WILD Rolling Stones (Virgin)	B	10	0	0	0	5	0	1	0	0	0	16	221	11.91	28.0

All data this page © Media Monitor. Station-specific charts rank titles by total number of plays per station from 01:00 on Sunday 7 July 1995 until 24:00 on Saturday 8 July 1995.

TOP 10 GROWERS

Pos.	Title Artist (Label)	Total plays	Increase in number of plays
1	SHOOT ME WITH YOUR LOVE D-Ream (East West)	766	350
2	SHY GUY Diana King (Work)	503	297
3	ROLL TO ME Del Amici (ABM)	888	259
4	HUMPIN' AROUND Bobby Brown (MCA)	662	243
5	3 IS FAMILY Dana Dawson (EMI)	613	210
6	I'M A BELIEVER EMF/AVIC & Bob (Parlophone)	564	183
7	IN THE SUMMERTIME Shaggy Featuring Rayvon (Virgin)	320	171
8	HEART OF GLASS (REMIX) Blondie (Chrysalis)	180	125
9	KISS FROM A ROSE Seal (ZTT)	650	116
10	I CAN LOVE YOU LIKE THAT A3-4-One (Atlantic)	237	112

© Media Monitor. Chart shows tracks boasting greatest increase in the number of plays.

TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total adds	Stations added	Asks
1	SHY GUY Diana King (Work)	47	35	8
2	HEAVEN HELP MY HEART Tina Turner (Columbia)	19	8	8
3	IN THE SUMMERTIME Shaggy Featuring Rayvon (Virgin)	47	26	6
4	DAYS Kirsty MacColl (Virgin)	28	10	5
5	ROLL TO ME Del Amici (ABM)	52	47	4
6	SHOOT ME WITH YOUR LOVE D-Ream (East West)	48	39	4
7	3 IS FAMILY Dana Dawson (EMI)	41	33	4
8	NEVER FORGET Take That (RCA)	22	9	4
9	FORGET ME NOTS Randy Crawford (Warner Bros)	11	4	4
10	WATER RUNS DRY Boyz II Men (Motown)	43	33	3

© Media Monitor. Chart shows tracks boasting greatest number of stations added (add defined as first or third play).

AIRPLAY

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

15 JULY 1995

THE OFFICIAL CHARTS - 15 JULY

SINGLES

1 BOOM BOOM BOOM

- | | | |
|----|---|--------------------|
| 1 | BOOM BOOM BOOM | Sup/Eternal/WEA |
| 2 | ALRIGHT/TIME Supergrass | Pariophone |
| 3 | SHY GUY Diana King | Columbia |
| 4 | UNCHAINED MELODY/WHITE CLIFFS OF DOVER/ROCKS OFF & JEROME FLYN | RCA |
| 5 | I'M A BELIEVER EMF/Reveals And Mortimer | Pariophone |
| 6 | WHOOOMP! (THERE IT IS) Clock | Media |
| 7 | IN THE SUMMERTIME Shaggy featuring Rayvon | Virgin |
| 8 | HAPPY M8 | Columbia |
| 9 | A GIRL LIKE YOU Edwyn Collins | Sazanta |
| 10 | HOLD ME, THRILL ME, KISS ME, KILL ME U2 | Island/Atlantic |
| 11 | KEEP WARM (REMIX) Jimmy | Multiply |
| 12 | SHOOT ME WITH YOUR LOVE D'Ream | FXU/Magnet |
| 13 | HUMPIN' AROUND Bobby Brown | MCA |
| 14 | KISS FROM A ROSE/TM ALIVE Seal | ZTT |
| 15 | THINK OF YOU Whigfield | Systematic |
| 16 | GRAPYONE Brownstone | MJ/J/Epic |
| 17 | FINETIME Cast | Polydor |
| 18 | COMMON PEOPLE Pulp | Island |
| 19 | IS FAMILY Dana Dawson | EMI |
| 20 | SWEET HARMONY/ONE LOVE FAMILY Liquid | XL Recordings |
| 21 | EVERYBODY'S GOT TO LEARN SOMETIME I NEED YOUR LO | Baby D |
| 22 | GET YOUR HANDS OFF MY MAN! Junior Vasquez | Tribal UK/Positive |
| 23 | ZOMBIE ADAM featuring Amy | Eternal/WEA |
| 24 | IS THERE ANYBODY OUT THERE? Basiaheads | Disconstruction |
| 25 | SEAL! | |

music week
AS USED BY V



ALBUMS

1 THESE DAYS

- | | | | |
|----|---|-----------------------|-----------------------|
| 1 | THESE DAYS | Boon Jovi | Mercury |
| 2 | HISTORY-PAST, PRESENT AND FUTURE, BOOK 1 | Michael Jackson | Epic |
| 3 | SINGLES | Allison Moyet | Columbia |
| 4 | THE COLOUR OF MY LOVE | Celine Dion | Epic |
| 5 | PICTURE THIS | Wet Wet Wet | Precious Organisation |
| 6 | FOO FIGHTERS | Foo Fighters | Roswell/Pariophone |
| 7 | I SHOULD GO | Supergass | Pariophone |
| 8 | PULSE | Pink Floyd | EMI |
| 9 | POST | Bjork | One Little Indian |
| 10 | MIRROR BALL | Neil Young | Reprise |
| 11 | STANLEY ROAD | Paul Weller | Go!Discs |
| 12 | JAZZMATAZZ VOLUME II - THE NEW REALITY | Guru | Cooltempo |
| 13 | A NORTHERN SOUL | The Verve | Hut |
| 14 | BIZARRE FRUIT | M People | Deconstruction/RCA |
| 15 | MEDUSA | Annie Lennox | RCA |
| 16 | EXIT PLANET DUST | The Chemical Brothers | Junior Boy's Own |
| 17 | DEFINITELY MAYBE | Oasis | Creation |
| 18 | NO NEED TO ARGUE | The Cranberries | Island |
| 19 | DAYS LIKE THIS | Van Morrison | Exile/Polydor |
| 20 | GALORE | Kirsty MacColl | Virgin |
| 21 | VIOLIN PLAYER | Vanessa-Mae | EMI |
| 22 | CROSS ROAD - THE BEST OF Bon Jovi | | Mercury |
| 23 | NOBODY ELSE | Take That | RCA |

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poppe quits kickin' to start own label

Daniel Pope, general manager of highly successful indie Kickin' Records, has left to set up his own label called Subversive.

During his three years of Kickin', Pope mentored the company's international distribution network as well as heading Kickin's alternative imprint Pandemonium.

"I've turned down loads of jobs while I was working at Kickin'. It's a shame to leave, but I felt now was the right time to branch out on my own," says Pope.

Musically, Subversive will concentrate on the

dancier side of the house/techno scene.

"Initially, it's going to be quite housey but it will tip over into trance and techno. Generally, we'll be in the space between those two areas," says Pope.

In line with Pope's background, Subversive will have a distinctly international outlook.

The label will have an office in New York run by Stephanie Reid, who previously worked at Streets Ahead PR.

"We're going to set up a distribution operation in the States and we're currently talking to some other UK labels about

coming in with us. "We'll also be signing a couple of three or four US labels for the rest of the world," says Pope.

The first release on Subversive will be a compilation of material from the Los Angeles label Rampart called "Planet Rampart—Volume 1" to be released on August 7.

In the UK, Subversive will be distributed by SMI/SONY.

"It's quite unique for them to sign a label without a history," says Pope, "but when we told them what we planned to do they were totally into it."



Mary Kiari will already be well known to dance fans north of the border as the lead singer of Glasgow act The Time. Frequency who had a Top 10 hit with 'Real Love' in 1993. Having now left the group, Kiari looks set to hit gold with her first solo release, 'When I Call Your Name', which has been mixed to perfection by the likes of Motiv 8, the A Team and Hardfloor and is currently picking up club and radio play everywhere. Kiari is the latest product of the First Avenue

glasgow kicks up electronic storm

A number of the country's leading techno/ambient groups have been confirmed for Stormy Weather, an electronic multi-media event taking place on the banks of the River Clyde in Glasgow on Friday and Saturday, July 21 and 22.

Autschke, Pizid, Underworld and The Sottis Drummers will all provide music as part of a 90-minute spectacular, featuring projections along the river skyline, live music and global communications via the Internet.

*I chose the groups for totally

partisan reasons," says the event's organiser, Angus Farquhar, "because I think they create the best British electronic music of the moment."

"Each band will be taking on a different part of the show, providing music while we show images of what a city like Glasgow has looked like in the past and might in the future."

The two nights are expected to attract 5,000 people each. Tickets are £8 and £5 for concessions. Details on: 0141-227 5511.

production/management stable (home to Michelle Gayle, Eternal, Dina Carroll, MNB etc) but is interesting in her own right not least for apparently being one of only three people in the UK to be descended from the Native American Sioux Indian tribe. A future dance dynasty might also be brewing with the fact that Kiari is engaged to be married to John Reid, the man behind the Nightcrawlers.

inside

- 2 trance europe express keeps up with the times in new volume
- 5 soulful dj fat Freddy m picks his classic cuts
- 7 british hip hop paves the way for the big time again

club chart:



FREEDOM Shiva

cool cuts:



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20 TOP OF THE POPS 1

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- 27 26 BE M*
- 19 28 SCRE
- 29 16 GO V
- 30 30 MISEL
- 20 31 RIGHT IN
- 16 32 STILL
- 33 33 I CAN
- 29 34 SCATY
- 15 35 HEAR
- 25 36 DAVID
- 22 37 ROLL
- 28 38 DONT
- 30 39 THIS
- 40 40 OHI V

Battered titles

the 1

REACHING MARTIN

JOEL C

0 24 IS THERE ANYBODY OUT THERE? Bassheads Deconstruction

0 24 IS THERE ANYBODY OUT THERE? Bassheads Deconstruction



BLUE NOTE

Club: The Blue Note, 1 Hoxton Square, London N1. Every night, times vary.

Capacity/PA/special features: 400/3.5K turbo sound/live acts, Malaysian and West Indian food, studio linked to the stage, three floors, cole open all day.

Door policy: "Very, very relaxed. People always say that we have the nicest doormen in London," - Tracey Myerscough.

Music policy: Acid jazz, trip hop, hip hop, rare groove, latin, be-bop, jazz, soul, reggae, afro-beat, funk.

DJs: Norman Jay, Bob Jones, Stuart Kirkham, Attica Blues, Will (The Sandals), Andy (Parishead).

Spinning: Attica Blues 'Blue Print'; Blackonized 'Ain't No New Thing'; Johnny Guitar Watson 'Superman Lover'; Dead Die 'The Opium Shuffler'; Spencer Davis Group 'I Am The Man'.

DJ's view: "There's so much happening - the club's got it all," - John Young.

Industry view: "It's my favourite club in London. It's always good fun and the venue is spaciou," - James Lovelle, Mo' Max.

new! volume team at the cutting edge

Next Monday sees the eagerly-awaited release of the latest volume of *Trance Europe Express*. At the same time, the company has revealed that its next big venture will be a hip hop project called 'Manifester'.

The *Trance Europe Express* magazine/compilation album has been one of the dance industry's great success stories - the three previous volumes have all sold between 50,000 to 70,000 copies.

The fourth volume features the

cream of the world's electronic music with a healthy presence of cutting-edge UK acts such as the Chemical Brothers, DJ Crystal, Death Charge and Underworld, among others.

The inclusion of dubby 'hippy sounds and jungle on the latest volume are part of the label's commitment to keep moving with the times.

"We've always tried to reflect the full breadth of the electronic music scene and grow with it as it develops. By putting different

types of tracks on the CDs, you can hear the links in a way you wouldn't be able to in a club where you usually just hear one type of music," says series editor Helen Mead.

Specialist indie dance shops selling vinyl editions of the album will also be able to provide a free 12 inch featuring five other tracks. "Because our tracks are exclusive we get lots of DJs buying the vinyl," says Mead.

Meanwhile, the company says

its hip hop project will be a similar type of package to *Trance Europe Express*. "But we won't just cover new tracks," says marketing manager Paul Bedford. "We're negotiating to get some classic breakbeats and also a track from DJ Kool Here."

It is also backing a spin-off CD and booklet from the return to The Source club. Called 'Deep Trance And Ritual Beats', it will be launched this Friday (July 14) at the Fringe in Britain.

techno producer stevie b-zet gives pop a whirl

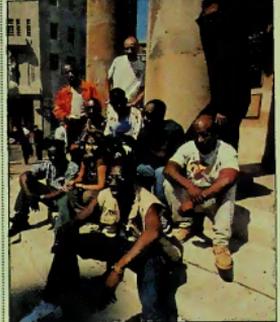
As one of the in-house producers at the triumvirate of Frankfurt dance techno labels Eye Q/Harthouse/Recycle Or Die, Stevie B-Zet (pictured) is best known as the man behind such alternative acts as Mission Into Drums, Odyssey Of Noises and Vernon.

However, in recent weeks B-Zet has reached a whole new audience with one of the most popular commercial dance tracks around, 'Everlasting Pictures', which is riding high in dance charts everywhere and looks set to cross over to pop. "I wanted to do a song of a piano with my singer Dorisela which we could then build from there. I've done a lot of ambient and underground stuff but I just wanted to do a commercial pop song with words," says B-Zet.



The release pulls together a fine set of mixes from the likes of Alter Ego, Stonebridge, Ashley Beedle and Booker T which were commissioned by Eye Q with B-Zet's approval. "My favourite is the Stonebridge mix because I like happy music and it's a very happy mix."

B-Zet's forthcoming releases include a collaboration with Sven Vath for an Eye Q album under the title of Astral Pilot's 'Electric Acupuncture' and also a jazzy project for Recycle Or Die. Indeed, B-Zet and his cohorts' jazz credentials are such that a Recycle Or Die ensemble played at Montreux last year.



r1 names jungle dj line-up

Radi One has announced the line-up of DJs (pictured) for its series of 'One In The Jungle' shows, which will be the first nationally transmitted shows of their type.

The roster of DJs and MCs for the seven shows to be broadcast on Thursday nights between 9pm and 10pm will be Goldie (July 20), DJ Rap & MC Moose (27), Rori Size and MC Dynamite (August 3), Kenny Ken (10), A Guy Called Gerald (17), SHY FX and UK Apache and Brooks and MC Del (31). All the shows will be mixed live with hosting on top.

Seven of the programmes will be kicked off by a documentary this Thursday called Now That's What I Call DJing.

As fast-moving as the dance world has become, the reggae scene can still leave it standing in terms of turnover of artists, records and styles. For outsiders, the best way to keep up is with compilations, and Greenleeves' long-running 'Reggae Samplers' series is one of the finest examples. Now up to volume 12, RM can offer a first prize of the whole series to the winner, with a copy of the latest edition for five runners-up. Just answer this question: who recorded the biggest-selling single in Greenleeves' history? (a) Bounty Killer (b) Gregory Isaacs (c) Shaggy. Answers to Reggae Comp. RM. 245 Blackfriars Road, London SE1 9UR by July 19.

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1	BO	The On	2	ALRG	3	SHY C	4	UNCHAN	5	FM A	6	WHOD	7	IN TH	8	HAPP	9	A GIRL	10	HOLD	11	KEEP	12	SHOO	13	HUMF	14	KISS	15	THINN	16	GRAP	17	FINET	18	COMA	19	3 IS FZ	20	SWEVE	21	EVERY	22	GET YO	23	ZOMB	24	IS THE	25	STAN
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chicken pluckin' dj proves he's no turkey

Dutch DJ Yash knows a turkey more than most people — by day he works in a poultry factory. But a turkey his new single — "It's What's Uplifted That Courtin'" featuring LoveDeeJay Awent (pictured) — is most certainly not.

Plucking chickens is easy, Dutch DJ Yash is by night one of Amsterdam's most popular jocks, which is built around a sample from Lionel Richie's "All Night Long." After the distribution of just 30 copies, it has been picked up by Positive and pending sample clearance, will be released shortly.

Limbo has also announced the first international signing — a former internet producer/remixer Johnny Vicious — to Morinba Records, a Limbo offshoot which is being reissued after a two-year absence. The Vicious release will be Global Experience's "What's Up New York?"

incognito mix with the best of 'em

Although they initially built their reputation as a jazz funk group, it is with the dance market that Incognito (pictured) are still finding their biggest hits.

The group's latest track, "I Hear Your Name", shot to the top of the Club Chart last week. This success follows hot on the heels of their last hit, "Everyday", which went on from the clubs to reach number 12 in the national chart.

A large ingredient in the success of both these tracks for Incognito has been excellent mixes from Roger Sanchez, which are reminiscent of the popularity brought about by David Morales' remixes of the group's earliest

hits such as "Always There". Indeed during their career, Incognito have had the creme de la creme of the remix world working on their tracks.

"We always get the big remixers begging to do the songs, because with Incognito they know there's always going to be a good vocal to work with and the tune will be good.

"They don't just treat them like another paycheck," says Talkin Loud A&R manager Gilles Peterson.

Incognito have become one of the most successful UK dance acts worldwide, selling 350,000 copies of their 1993 "Positively" album in the US. Peterson says, "They appeal



to lots of different markets: in Britain they're very much a dance act; in the US they're on r&b act; in Japan they're a pop group; and in Europe they've

built their reputation on the live circuit."

"I Hear Your Name" is scheduled to be released in the UK on July 17.

ministry captures avol on album

The bi-monthly A.W.O.L. jungle nights at the Ministry of Sound have long been one of the capital's hottest nights out and will now be available to everyone through the new Ministry album.

'A.W.O.L. Live At The Ministry'

The LP features a live 75-minute mix by the five A.W.O.L. DJs — Kenny Ken, Micky Flan, Darren Jay, Randall and Dr S Gacheh — and is perhaps the best aural snapshot yet of the live atmosphere of such jungle nights.

"I just couldn't believe that no-one had done it completely live before with the audience response and horns going off. We mixed

up the club with rifle mikes and just recorded the session in one take. It's a genuine snapshot of the club and the whole scene," says Harvey Eagle.

The next A.W.O.L. night is this Thursday (July 13) at the Ministry running from 11 pm to 4 am; tickets are £7 to members, £10 to non-members.

The Ministry is also planning an A.W.O.L. tour next month with the following dates so far confirmed: Lakota, Bristol (August 4); Digbeth, Birmingham (18); UK, Southend (25); Brunel Rooms, Southampton (September 1).

say what?

what tunes would you dedicate to hugh and liz?

<p>Shabs — Media Village "Shut Up And Dance's Fuck Off And Die"</p> <p>Pete — IRP "20 Fingers" "Short Dick Man"; "Madness's Baggy Trousers"; "Deep Purple's Highway Star"; "The Black Crowes' Hard To</p>	<p>Jonas Hermes — press officer, Acid Jazz "The Pointer Sisters' "Going Down Slowly"; and Parliament's "Up For The Down Stroke"</p> <p>The Greensleeves Crew "Hugh to Divine: "When You</p>	<p>Handle, and one for Liz, Tammy Wynette's "Stand By Your Man"</p> <p>Jonas Williams — press officer, Acid Jazz "The Pointer Sisters' "Going Down Slowly"; and Parliament's "Up For The Down Stroke"</p> <p>Toy Byrnie — Single Minded Promotions "Quine Brothers' "Don't Stop (Wiggle Wiggle)"; Kool & The Gang's "Get Down On It"; Club 69's "Let Me Be Your</p>
<p>Underwear, Nightcrawlers (or is it Mercenaries?) "Push The Feeling On"; Parishad's "Sour Times"</p>	<p>Nikki Trax — Phuture Trax "Frankie Dink's Do It To Me Baby"</p>	<p>Simon Plaskett — Power Promotions "The Bee Gees' "How Deep Is Your Love (Harmonia Remix)"</p>

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20 19 CREAM LINE
20 TOP OF THE POPS I

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Owners view:

"The shop's been here for
two years, it used to be
Global Records. We're
quite fortunate because
there are no other shops in
the area. Our main trading
days are Fridays and
Saturdays when it gets
really full because the
shop's quite small. There
are only two independent
shops left in the Borders. If
you want records apart
from us you have to go to
big stores like John
Menzies or Woolworths.
Other than that, if people
want independent material
they have to go to either
Edinburgh or Newcastle," -
Duncan Keddie.

**Distributor's
view:**

"Asylum always has really
good customers. They sell
good, pumping, uplifting
house records and good
records on Fantastic and
Positiva as well as a lot of
promos. It's a good place
for British house," - James
Waddicker, Unique.

DJ's view:

"Magic. It does a lot of
upfront records, a lot of
house for the early 20s
age group as well as a lot
of techno for younger
Scottish people - the
under-18s in Scotland are
really into techno. He'll get
a lot of promos in for you
that you can't get
anywhere else. It's
surprising for such a wee
shop." - Colin Walker,
Sub Club.

club & shop focus
compiled by johnny davis.
tel: 0171-263 2893.

COOL
cuts

- 1 (3)
- 2 (1)
- 3 (2)
- 4 (5)
- 5 (4)
- 6 NEW
- 7 NEW
- 8 NEW
- 9 NEW
- 10 NEW
- 11 (11)
- 12 NEW
- 13 (12)
- 14 NEW
- 15 NEW
- 16 NEW
- 17 NEW
- 18 (10)
- 19 NEW
- 20 NEW

BLUE MONDAY
New Order

- 1 (3) **THERE WILL COME A DAY** The Absolute Tribal UK
- 2 (1) **AFRO** Letfield Hard Hands
- 3 (2) **SING IT (THE HALLELUJAH SONG)** Mozaic Perfecto
- 4 (5) **DESTINATION ESCATCHON** The Shamen One Little Indian
- 5 (4) **MIND BOMB/SHOUT** DJ Pierre Strictly Rhythm
- 6 NEW **EXCELLENT EP** with hard Wild Pitch tracks and uplifting vocals Parlophone
- 7 NEW **PANINARO '95** Pet Shop Boys 4th & B'way
Mixes from Angel Moraes and Tin Tin Out
- 8 NEW **U GIRLS** Nush Stress
Fifth (or is it sixth?) times lucky for this anthem with new mixes from Vasquez
- 9 NEW **PLANET FUNK** Alex Ner Got Beat
Top Italian track with new mixes from Chris & James and First Joy
- 10 NEW **BEAUTIFUL MORNING** Lisa Moorish
Works as an 180 track and a house anthem
- 11 (11) **DELIVER ME** Urban Blues featuring Michael Procter Hoff
- 12 NEW **KEEP ON M+** S featuring Joyce Ella Ruth Public Demand
Strong British garage with classy dubs
- 13 (12) **PARTY GIRL** Ultra Naie King St
- 14 NEW **HOLD ON (KEEP ON BELIEVING)** Happy Clappers Shindig
Borrowing an organ riff for another stomping house cut
- 15 NEW **ANYMORE** Hot Drum Out On Vinyl!
Summary piano and sample track to fit the role
- 16 NEW **BACK FROM THE DEAD** EP Sound Design Hard Times
Todd Terry's latest collection of hot grooves
- 17 NEW **LOGORHYTHMIC BLACK** Urban Bushmen Can Can
New Boomshanka mixes of this underground track
- 18 (10) **JOANNA** Mrs Woods React
- 19 NEW **INTO THE 4TH DIMENSION** Sherba Zoom
Smoothly produced Goa trance
- 20 NEW **SANDMAN** Blue Boy Ascension
Unusual and beautiful quirky house track



a guide to the most essential new club tunes as featured on 11m's "essential selection", with party time broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading djs and the following stores: cly sounds/flying/zoom/black market (london), eastern block/underground (manchester), 23rd precinct (glasgow), 3 beat (liverpool), warp (cheshire), trax (newcastle), joy for life (nottingham).



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jack on his box

'can't mix, won't mix' is soulful dj fat freddy's motto. here are his classic cuts



fat freddy m

'a little way different' errol duncley (arawak)

"This came out in the late Seventies and I got it around '81. It's a reggae track and I drop this one because the bassline is round and phat and I use it like a signature tune - ideally when I'm starting a set. I use it as the first record to make me distinct from the previous DJ."

'don't believe the hype' public enemy (def jam)

"Hard not to choose this one. It's politically correct. Is anyone listening in the Nineties?"

'ain't nobody' rufus & chaka khan (warner bros)

"I don't know who to say - I just love it."

'I found loving' fatback band (ace)

"I got this in '82 - it's the record of the Eighties because there were two camps of DJs then, the soul mafia and the others. The mafia were outside London and the others were in the capital. I was in the capital mob. Steve Walsh took that record and made it an anthemic tune. The ultimate wide boys' sing-a-long tune. I still play it now and they still sing along."

'optimystic' sounds of blackness (adam)

"I like the original, not the remixes. Remixes are more important than the artist now. The artist goes to the record company and they say 'that's not the sound, this is the sound'. They give the song to some other bloody person to remix - after you've spent years working on your album. Remixes kill artists, but artists are becoming big again."

'all this love that i'm giving' green mcrae (expansion)

"The first three bars of this record determine how quickly the dancefloor gets down - as soon as they hear this there's an instant 'wow' from the crowd and movement on the floor. Anthemic with marvellous responses from both sexes."

'in the stone' earth wind & fire (cbs/columbia)

"Another smile - all my songs are sing-a-long songs or instant smiles. Few tunes now make you sit up and smile when you hear them. A classic example of how to make a record with longevity."

'rub you the right way' johnny gill (motown)

"I've got a jingle that Dave Morales made for me for my Kiss show and it goes 'Fat Freddy can't mix but can play phat tunes. I don't mix. I don't mix. I don't mix and I don't want to learn. I like to talk to the crowd - I'm not a sheep follower.'"

'not just knee deep' funkadelic (warner bros)

"This record is so raw and it's got so much energy that even if you weren't into funk, p-funk or Cameo, drop this one in any kind of club - rock, soul, dance - and the boss picks you up and you're right in it. An all-time classic funk tune."

compiled by sean dove
tel: 011-946 2220

'all night long' mary jane girls (motown)
"These girls were Rick James's proteges. I don't play for myself, or play the flavour of the month. You put that record on and it puts an instant smile on all the girls' faces."

steamin'

tips for the week

- gh1706 (wv): b-20 (fcs)
- love emuff soul II soul (virgin)
- 'I can't get no sleep '95' masters of soul featuring indie (adam)
- 'kiss the funk' don-a (4th & broadway)
- 'love changer' (mixes) midwest westing (wile lobe)
- 'towing your ass' jimmy (captiv)
- 'brown sugar' d'angelo (cooltemp)
- 'back together' full force (raw jam)
- 'I'll be there for you/you're all I need to get by' method man & mary j blige (atl jpm)
- 'can't you see' total (covey boy)

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BORN: South London, May 15. **BEFORE KISS:** LIFE BEFORE DJING: "Principal youth worker; custody worker; forklift driver, messenger, box boy (where it all started)". **FIRST DJ GIG:** The Lyceum Ballroom, 1981. "The DJs failed to arrive and I was put forward as a dare by Steve Walsh and I booked 3,000 people - I just ate the mic. Then I was back-up to Walsh and Tony Blackburn on the now infamous Radio London soul nights out." **MOST MEMORABLE GIG:** *Best* - "Notting Hill Carnival '92 with Kiss FM, Spiral Tribe, Killermatt, Sir Lloyd. I worked my records so hard they melted." *Worst* - "This year when I turned up at a 'glitz' club with CDs and they didn't have a player so I had to use other DJs' records." **FAVOURITE GIGS:** "Any club that plays 'glitz' club with CDs and they didn't have a player so I had to use other DJs' records." **FAVOURITE GIGS:** "Any club that plays soul, rap, swing and classics: Yo Yo's, London Soul Base, Bexley, Fat City Gigs, Manchester, Sir B's, Warrington; Mo's one-off spoofs." **NEXT THREE GIGS:** Soul Base, Frontier Base, Bexley Heath (July 9); Gawlick Manor, Crawley (15/16). **DJ TRADEMARK:** "Talking, 'sounds of fatness', and I don't mix." **LIFE OUTSIDE DJING:** "Commentator for basketball; MC; Kiss Drivetime presenter; young people; my wife and daughters; Virtual Fighter 2."

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Bulletted titles

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REGGIE MARTIN.

JOEL C

IT'S LULL

hip hop

british hip hop has been going through a tough time in the nineties. but a new breed of artists is forcing major labels to look again at the music's potential, and bringing with it a new spirit of optimism, says stephen worthy

the British hip hop artist has gained a reputation as something of a music industry maverick.

Like the trend, their lifespan can seemingly be timed in hours rather than years. But now hip hop made in Britain looks set to shed its skin and show its true colours.

UK rap has been anchored firmly in the financial, if not creative, doldrums since the late Eighties. Back then every major label had its British rapper. They were keen to get in early on an offshoot that was proving lucrative

for their sister companies in the US.

The fact that many of them failed can be put down to a number of factors, but the over-riding attitude today is that their pursuit of the quick buck set British rap back 10 years.

With the release of 'United Flavos Of British Rap', a compilation of the best of recent British rap releases, hooks are slowly being turned towards the new breed.

The album has been released at a time when major labels are once more looking to the potential of hip hop, which accounts for huge sales not only in the States but in many of the big European markets... with the exception of the UK.

Daniel X compiled 'United Flavos...' with his partner in the London hip hop crew 11.59. Gian-Carlo Morocco. It is released on their own Tickin' Time label, through a licensing deal with Chrysa Records.

The album has generated a healthy 6,500 pre-sales, says Chrysa's marketing manager Jonathan Burnsey, which is encouragingly high for a rap release.

Rather than go for a quick buck, Burnsey is ready for this album to be a slow burner. Daniel X agrees, but although he sees it as an indication that the shortcomings of the late Eighties are being addressed, he feels there are lessons to be learned.

"A lot of record companies weren't prepared to work with it as a form of music and build with it. They didn't have that tolerance," says Daniel, equating it to the demise of the UK black soul scene in the early Eighties.

And Kressy Kres, rapper with Bristol outfit SP14 and presenter of the city's Soveiny Radio hip-hop show, says, "The record companies didn't have anybody in

A&R who was on the street and understood hip hop. When it didn't work, they got stung and got out, not wanting to get stung again.

But now [DJ] 279's of Mercury Records, Darius [Bees] is still around at Island Records [which Silent Eclipse are signed to] and there's Mott O at Profile. "People who know the play are getting to the forefront. It will start to happen now, but for the right reasons."

It is this fresh injection of experience of the major labels that has given rise to the new optimism. For a long time British rap was being kept alive by artists releasing their material on their own labels, or through tiny independents.

Although this remains a factor, the interest of labels such as Island, Virgin and London in home-grown hip hop can only aid any mainstream breakthrough.

Virgin signed rap crew The Brotherhood, 18 months ago and the label's US marketing manager, Steve Brown, has the task of promoting the

Brotherhood (his only British charges) as something more than just hip hop. "They're making



◀ 11.59 ▶



brotherhood

continued on page 11

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1 **1** FREEDOM (LOVELAND/K-KLASS/B.T. MIXES) Shiva

2 I HEAR YOUR NAME (ROGERS'S MIXES) Incoignito

3 LOST IN LOVE (SASHA/GRAEME PARK/MOLLISON & MALONE MIXES) Up Yer Ranson featuring Many Pierce

4 LOVE RULES DICK VAN DYKE/MICKEYNY FONTANA/CHRIS & JAMES/MY KEDDY FINGERS (MIXES) West End

5 I CAN'T GET NO SLEEP '95 (MASTERS AT WORK/DAVID MORALES MIXES) Masters At Work present India

6 BULLET (FLUME/EMPIRON/ATLAS/DOUST BROTHERS MIXES) Fluke

7 WE CAN MAKE IT (LAZZ-N-GROOVE/JOE T VANELLU/OMI W D MIXES) Mone

8 SPREAD LOVE (HRD MIXES) Blu Roon

9 SING IT (THE HALLELUJAH SONG) (GOODPELLA'S/QUIVVER MIXES) Mozab

10 WHEN I CALL YOUR NAME (MOTIV B/HARDFOUR/A-TEAM PARADISE MIXES) Many Kaint

11 EVERYBODY MUST PARTY (MAURICE JOSHUA/JOEY DONATELLO/GEORGIE DO U WANNA FUNKY/TM'S MIXES) George Porgie

12 DO U WANNA FUNKY (JOE T, VANMELLI/BBG/SPACE 2000 MIXES) Space 2000

13 IT'S WHAT'S UPFRONT THAT COUNTS Yoch presents Love/Dave Jay Akemi

14 NEVER FELT THIS WAY (HAPPY MINORNY MIX) Hi-Lux

15 THE DOLL (K-PRESS 2/TIN OUT MIXES) Marc Almond

16 DANCE YOUR FUNKY (PAGANY MIXES) Paganey featuring Sharanee

17 KEEP IT UP (PETER PATICH/BOB/OJ PROFESSOR MIXES) Sharade House Gang

18 DON'T YOU WANT ME (PATRICK PRINCE/J PROFESSOR MIXES) Felix

19 DIVE TO PARADISE (ANTHONY/BOYZ WITH PRODE/FAB MIXES) Eurogroove

20 ARE YOU WAKED (SARACEY/UNO CLD MIXES) Uno ClD

1 **1** FREEDOM (LOVELAND/K-KLASS/B.T. MIXES) Shiva

2 I HEAR YOUR NAME (ROGERS'S MIXES) Incoignito

3 LOST IN LOVE (SASHA/GRAEME PARK/MOLLISON & MALONE MIXES) Talkin Loud doublepack

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20 ARE YOU WAKED (SARACEY/UNO CLD MIXES) Uno ClD

21 **2** CEST LA VIE (HOUSE MIX/HARD MIX) Rama 1

22 ABOUT YOU (MIXES) Loozza featuring Yolanda Reynolds

23 FOUNDATIONS Beat Foundation

24 GLOVER WITHOUT LOVE (MATT DAREY/MARTIN SHELLER/GRINSTRETCHER/CRISPIN PRINCE) Adventures In Eurobeat with Jimi Polo

25 EVERLASTING PICTURES (FIGHT THROUGH INFINITY) (STONE & NICK/BOOKER T/ALTER EGO/ASHLEY BEEDLE MIXES) P-Zet

26 NOT ENOUGH LOVING (BOOKER T MIXES) Keith Thompson & N.S.P.

27 TRY ME OUT (ALEX PART/LEE MARROW/MK MIXES) Corona

28 3 IS FAMILY (T-EMPO/DANCING DIVAZ MIXES) Dana Dawson

29 THERE WILL COME A DAY The Absolute

30 NASTY GIRLS (TWA/HARD/ROCK/ETHUTMAN MIXES) TWA

31 BEAUTIFUL MORNING Lisa Moorish

32 SUNSHINE AFTER THE RAIN (DANCIN DIVAZ/TWO DOWBOYS/NEW ATLANTIC MIXES) Barri

33 DISCO GROOVE (MIKE WOODS/ROC & KATO MIXES) BBR Streetgang

34 PURE LOVE Sherrona

35 THE WONDER OF LOVE (LOVELAND MIXES) Loveland

36 SAVED (BLUE BAMBOO MIX) Mr Roy

37 MOVIN' 2 MUSIC Fabio

38 HUMPIN' AROUND (K-KLASS/STEVE ANDERSON MIXES) Bobby Brown

39 SEX (MOTY & SEAZE SISTERS MIXES) Seaze Sisters with Vicki Sheppard

40 HOLD ON (KEEP ON BELIEVING) (KNobby/BOONSHANKA MIXES) Happy Clappers

41 THE SUN ALWAYS SHINES ON TV (PAUL OAKENFOLD/MARK SPIKE STENT/JASON PERFECTO doublepack) KELLY/VOLCANO MIXES) Divo

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43 GRAPEVINE (UNO CLOUHEN- GEE & BOBBY ROSS AN/LA/GERALD BAILLEREAU MIXES) (YOU'RE MY ONE AND ONLY) TRUE LOVE (SALAN/PT/PT/SMITH/ROGERS'S MIXES) Brownstone

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- 0 **24** IS THE
- 17 **25** SEAR
- 18 **26** BIG Y
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- 20 **28** SCORE
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- 32 **40** OH V

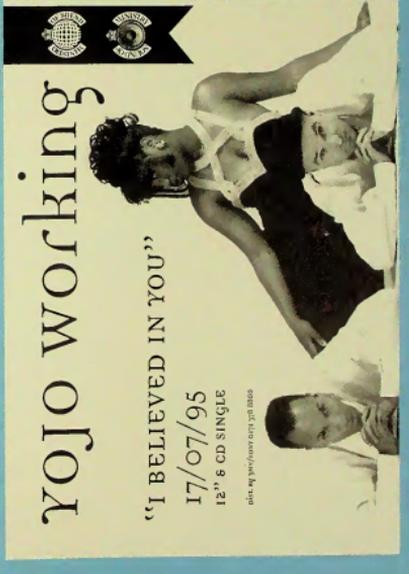
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- 33 **30** ARE YOU M... (UND CD) MIXES) Uno Dio
- 34 **31** MOVIN' UP (PT TIPS/PARTY FAITHFUL MIXES) Dream World
- 35 **32** THE KEY (JOET, VANELLI MIXES) M.G. (Matt Goss)
- 36 **33** YOUNG HEARTS RUN FREE (WAY OUT WEST/LOVELAND OUT ON VINYL/KINKY BOYZ MIXES) Respect featuring Hannah Jones
- 37 **34** SALVA MEA (SAVE ME) (ROLLO & GOETZ/SISTER BLISS MIXES)
- 38 **35** Fehkiss
- 39 **36** KEEP WARMI (ORIGINAL/ALEX PARTY/F-EMPO/BLU PETER MIXES) Jimmy
- 40 **37** EVERYBODY LISTEN (TALL PAUL & BIG STEVE MIXES)
- 41 **38** Bypass Queens
- 42 **39** FOREVER (2 HIGH/RAMONA REPUBLIC/BENJI CANDELARIO/OUTLAND MIXES)
- 43 **40** Key To Life featuring Sabrina Johnston
- 44 **41** ROCK-IT (SHADES OF RHYTHM MIX) Exodus To Paradise
- 45 **42** GET YOUR HANDS OFF MY MAN! (NUISH/FIRE ISLAND/JUNIOR VASQUEZ MIXES) Junior Vasquez
- 46 **43** HIDEAWAY (On-Loc)
- 47 **44** PANINARO '95 (TRACY & SHARON/TIN OUT/PET SHOP BOYS MIXES) Pet Shop Boys
- 48 **45** YOUR LOVING ARMS (BROTHERS IN RHYTHM REMIX) Billie Ray Martin
- 49 **46** MY LOVE IS DEEP (ARMAND VAN HELDEN/SHARP MIXES) Sara Parker
- 50 **47** FREE YOUR MIND (MK MIXES) Geoffrey Williams

On the only chart available as a special hard service in countries from 8 spots to 8 is compiled on the Friday before publication. Details on 071 429 3338

- 51 **59** IT'S JUST A FEELING (ORIGINAL/DYME BROTHERS/SHAWN IMPREI & JON WILLIAMS/GARY Escapade
- 52 **60** GET DOWN SATURDAY NIGHT (MIXES) HORNER MIXES) Terrorize
- 53 **61** The Grove featuring Juan Wells
- 54 **62** CRY INDIA Umbraza
- 55 **63** CAPTAIN DREAD Dreadzone
- 56 **64** CASA GEORGE The Boatleg Boys
- 57 **65** BLUE MONDAY New Order
- 58 **66** PM MACHINERY (F-EMPO MIXES) Propaganda
- 59 **67** DOWN FOR THE ONE Beverley Knight
- 60 **68** GUILTY Big Bang Theory
- 61 **69** LOSE YOUR LOVE Sam Riffard
- 62 **70** LOVE ENUFF (IMASERAT/TOOD TERRY MIXES) Soul II Soul
- 63 **71** SHUT UP (AND SLEEP WITH ME) (GEORGE MOREL MIX) Sin With Sebastian
- 64 **72** JON E BOOGALOO (PARTY FAITHFUL MIX) Skunk
- 65 **73** PUNK IT UP I.O.F.
- 66 **74** BACK FROM THE DEAD Todd Terry
- 67 **75** I WANNA TAKE YOU HIGHER (MOTHER/PAUL GOTE/AMILES BENEDICT MIXES) Sugar Shack
- 68 **76** RIGHT HERE, RIGHT NOW (ORIGINAL/C.J. SCOTT MIXES) Disco Citizens
- 69 **77** Hard Times
- 70 **78** Deconstruction

4 **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75**



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Virgin
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ON A POP TIP

CUR chart

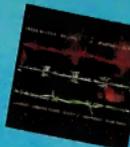
compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881)

Rank	Artist	Title	Label
1	Common People <i>Palp</i>	COMMON PEOPLE (MOTIV 8 MIXES)	Island
2	Zombie A.D.A.M. featuring Amy	ZOMBIE	Eternal
3	Think Twice Rochelle	THINK TWICE	Systematic
4	Whoomph! (There It Is) Clock	WHOOMPH! (THERE IT IS)	Media/MCA
5	Did You Ever Really Love Me? Nicki French	DID YOU EVER REALLY LOVE ME?	Love This
6	Keep Warm Jinny	KEEP WARM	Multiply
7	In The Summertime Sally-Anne Marsh	IN THE SUMMERTIME	RCA
8	Dreams (Will Come Alive) 2 Brothers On The Fourth Floor	DREAMS (WILL COME ALIVE)	Eternal
9	When I Call Your Name Mary Kiani	WHEN I CALL YOUR NAME	1st Avenue/Mercury
10	Everybody Pom Pom Dr DJ Cerla featuring Brownstone	EVERYBODY POM POM	Mega
11	Try Me Out Corona	TRY ME OUT	Eternal
12	Boom Boom Boom The Outhere Brothers	BOOM BOOM BOOM	Eternal
13	Sky High Newton	SKY HIGH	Bags Of Fun/Love This
14	I Can't Give You Anything But My Love Dis-Gyze	I CAN'T GIVE YOU ANYTHING BUT MY LOVE	Pukka
15	Heart of Glass Blondie	HEART OF GLASS	Chrysalis
16	Happy MNB	HAPPY	1st Avenue/Columbia
17	Young Hearts Run Free Respect featuring Hannah Jones	YOUNG HEARTS RUN FREE	Almighty
18	Fame Loraine Velez	FAME	Really Useful
19	Be My Lover La Bouche	BE MY LOVER	MCI/Arista
20	Dive To Paradise Eurogroove	DIVE TO PARADISE	Avex
21	All Cried Out Jamie Watson	ALL CRIED OUT	Daco International
22	I Can Make You Feel Like/No More/Get Away Maxx	I CAN MAKE YOU FEEL LIKE/NO MORE/GET AWAY	Pulse-8
23	Back To Music Slam featuring S.A.S.	BACK TO MUSIC	Hansa
24	Shoot Me With Your Love D:Ream	SHOOT ME WITH YOUR LOVE	FXU/Magnet
25	Follow Your Heart Kelly-O	FOLLOW YOUR HEART	Miracle
26	Pure Love Sherrone	PURE LOVE	M&G
27	Only Me Hyperlogic	ONLY ME	Systematic
28	The Summer Is Magic Exotica	THE SUMMER IS MAGIC	Polydor
29	Love Is All Around W.W.W.	LOVE IS ALL AROUND	WEA
30	Moment In Time Stex	MOMENT IN TIME	MCA
31	Humpin' Around Bobby Brown	HUMPIN' AROUND	Miracle
32	Baby I'm Wild I-Dee featuring Debby Z	BABY I'M WILD	RCA
33	Stay Summit	STAY	Fresh
34	Saved Mr Roy	SAVED	Mushroom
35	Santa Maria Tatjana	SANTA MARIA	Sing Sing
36	Move Your Body Bass 6	MOVE YOUR BODY	Perfecto
37	Shut Up (And Sleep With Me) Sin With Sebastian	SHUT UP (AND SLEEP WITH ME)	Parlophone
38	The Sun Always Shines On TV Diva	THE SUN ALWAYS SHINES ON TV	ZYX
39	Paninaro '95 Pet Shop Boys	PANINARO '95	
40	It's Got To Be Love Shannon	IT'S GOT TO BE LOVE	

Rank	Artist	Title	Label
1	Boyz n the City	1 BOYZ N THE CITY	
2	Alric	2 ALRIC	
3	Shy C	3 SHY C	
4	Unguard	4 UNGUARD	
5	TWA	5 TWA	
6	Whoa	6 WHOA	
7	In Th	7 IN TH	
8	Happ	8 HAPP	
9	A Gir	9 A GIR	
10	Hold	10 HOLD	
11	Keep	11 KEEP	
12	Shoo	12 SHOO	
13	Humi	13 HUMI	
14	Kiss	14 KISS	
15	Thini	15 THINI	
16	Grap	16 GRAP	
17	Finet	17 FINET	
18	Comm	18 COMM	
19	3 Is F	19 3 IS F	
20	Sweet	20 SWEET	
21	Everys	21 EVERYS	
22	Get Yo	22 GET YO	
23	Zomb	23 ZOMB	
24	Is Th	24 IS TH	
25	Real	25 REAL	



silent
eclipse



united flava

stuff that nods its head in the direction of what America does but in a British setting." Brown says.

"I doesn't deny anything. It's very straightforward, but has a relevance to this time like nothing else I've heard from Brit rap."

He is all too aware of the problems that labels have had selling hip hop in the past, especially of the UK variety.

"It's not so much the pitfalls that people had in the past that would make us in any way nervous," he continues. "We basically go back to step one and look at the quality of the record. I'm not particularly worried about genres, the guys rap,

but the music harks back to British progressive rock and British jazz/rock in some ways."

Brown adds that The Brotherhood opted for Virgin because "we offered them the freedom to do what they do best in a major company setting. This is an exciting time for British hip hop."

While success for home-grown rap has been hard to find in the UK, across the Channel, the French have proved that hip hop doesn't need an American wing to shift units.

Virgin France has seen two of its rap artists clock up enormous sales in France and continental Europe. The company's Thierry Jaquet handles the press for both IAM and Alliance Ethnik, as well as being a keen follower of the rap scene here.

IAM were of number one for six weeks in France last year, selling 350,000 copies of their single 'Je Danse Le Mia'. Alliance Ethnik have had Top 10 singles in France, Belgium and Greece and have seen their album go gold.

Jaquet has a clear idea why. "We gave the European public a more European hip hop. French hip hop has succeeded because it's another view of hip hop," he says.

"We don't have gangsta rap or guns, and most people respect women and other ethnic groups, things that people don't often find in American rap," he enthuses, before stressing the need for English rap to find its true identity too.

The search for identity will prove to be British rap's toughest test. Gary Adnaint, owner of Depth Charge, a York-based mail-order music shop with a strong hip hop base, says small labels do not really help British hip hop - but then they are battling with the output of rap from the major American labels. "I don't think that many of the small British labels help themselves. They don't have any idea about the business side of things.

Kids like the American stuff, and when people do something different, like Credit To The Nation, then they won't touch it with a bargepole," he says.

British hip hop, according to *Hip Hop Connection* magazine's editor Andy Cowan, does appear to be finally laying down firm foundations.

"But it will need to prove itself on the home front before it sets elsewhere. The bottom line is, can it sell?" he says.

DJ 279, the presenter of Choice FM's hip hop show and a recent addition to the Mercury Records A&R team, reiterates the view that amid the clamour that surrounds the new wave of British hip hop, there should be caution.

"British-made hip hop is better than in previous years, but there's still a long way to go. I don't agree that it has had a bad name previously; it just hasn't reached its full potential."

He does, however, see the move towards appointments like his own as a positive step. "I don't think it will do any harm because there'll be people who understand music from the street. The problem will be whether you're allowed to exercise your knowledge," he says.

The pursuit of knowledge is now down to the consumer. With the resources and infrastructure of last seemingly in place, and British rap artists producing music of greater quality, success and longevity are surely just around the corner.

People who know the play are getting to the forefront. It will start to happen now, but for the right reasons!

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↑ Builfeted Index

the REAGNI MARTIN.

JOEL C

IT'S LULL

hot vinyl

namecheck: james hyman @ daisy & hovee @ ralph tee @ brad beatnik @ tim jeffery @ andy beavers

tune of the week

spooky: 'clank ep' (generic)

techno Within these four tracks of finely-tuned clanking noises you get a good variety of sounds and styles. What with the hard bass-driven 'Clank', the chiming Peter Greenaway soundtrack candidate 'Oblong', the slow and steady spaciousness of 'Thai' and the superb, perhaps Orbital-like, 'Relief', there's practically an album here on one 12 inch. A very good deal. **mmmmm d&h**



house

RAMA 1 'C'est La Vie' (Cleveland City). This track isn't one of Cleveland City's most memorable releases but it's a satisfactory piece of pounding house all the same. Available in hard and soft-hard versions, the track has few surprises but plenty of breaks. It chops and changes quite happily so you won't be bored. **mmmm d&h**

BABY BUMPS 'Bumomatic EP' (Azul). None of the four disco-fingd house tracks on this EP is as strong as the first Baby Bumps single, 'Funky Sugar'. However, they still add up to a pretty useful package. The strongest cut is 'Spaced Your Love', which starts off like X-Press 2 and becomes more funk as it progresses. The spacey disco dub sound of 'Up In The Air' is also worth checking. **mmmm ab**

PRESENCE 'White Powder EP' (Love From San Francisco). From the label on the US West Coast that brought you the Fury Phreaks, here comes something even better. This four-track EP, which should appeal to Murk fans and beyond, starts off with an absolute joy of a song, 'Heart', whose vocalist Sara Joy sounds not unlike Billie Ray Martin. This is followed by

three mellow instrumental work-outs. A value-for-money release. **mmmmm d&h**

REEL 2 REAL 'Remix Album Sampler' (Positive). This will be one of those albums for all those people who tell their friends Reel 2 Real are dreadfully cheesy but who love them really. Yes, a whole album of mixes that turn the techno pop sensations into underground favourites overnight. Way Out West strip the vocals from 'Carway' and get all house funny. **W&K** gives an early Nineties house feel - complete with raggie-ish vocal - to 'Go On Move' while Alex Pory gets all hard and nosy on 'I Like To Move It'. Each mix retains a commercial feel but don't worry, they won't embarrass you in front of your friends. **mmmmm bb**

(B-ZET 'Everlasting Pictures' (Eye @WEA). This beautiful track from the brilliant new Shivee B-Zet album is lifted and taken into new realms of dance by Stonebridge, Booker T, Aller Ego and Ashley Beedie. On the album, it's a mid-tempo sub-ambient tune but here the Tracy Chapman-esque vocals of Dorissa Decary are brought to the fore on the Booker T and, in particular, the light and bouncy Stonebridge mixes. Aller Ego goes for a strongly snoring dubby, almost tip-hop style,

mix while Beedie gets all jazz funky in his inimitable way. A perfect complement to the LP version. **mmmmm bb**

JINNY 'Keep Warm' (Multiply). Yeah, yeah, yeah - sure, you know this one but spare a few minutes for a couple of fine remixes. The frenetic pace of the original is replaced by a deep, Euro-styled dub from Alex Party that makes the most of the chorus while T-Empo simply splices up the original sound and Blu Peter goes for hard Euro trance; the original is included too. A bargain. **mmmm bb**

FIRST CHOICE featuring ROCHELLE FLEMING 'Let No Man Put Us Under' (etc) (X-Clusive) 'Love Thing' (Reform). Two house classics



geoffrey williams

are given yet more remixes. Along with anything by Loleita Holloway, 'Let No Man...' must be one of the most sampled Salsoul records. Here, it's given fairly straight house treatments by LTI and Gorbale & King while Proof add a more Italian feel with some house-up piano and the final Slow Your Motion Aggro mix settles for a dubbler garage touch with a Size 9-style hip hop break. As Nineties versions go, they work pretty well without losing the original vibe. ****
'Love Thing' gets a slick, slick yet roloupe groove interpretation by Kamusita while the 10-minute Marquee version is a gorgeous mid-tempo Seventies funk groover that brims with sexiness. **mmmm bb**

E-N 'The Horn Ride' (Tribal UK). It's amazing how one basic sound can make a record work and the foghorn on this cut does exactly that in an incredibly simplistic yet catchy way. Ian (geoff?) Apple's own mixes are delightfully deep and thrabbing in an eerie, late-night way with Danny Tangilo embellishing them even further with his masterful Balloom mix. Underground sound of Lisbon go even deeper with two minimal, underground mixes while Deep Dish add an uncharacteristically ordinary version. **mmmmm bb**

CORONA 'Try Me Out' (Eternat). Forget the Author adventures of the

Nightcrawlers, it's on this single that you'll find MK's best recent work. Alongside the Leo Marrow and Alex Party Euro mixes there are four very good MK mixes of this catchy song... try to fight it if you can.

mmmm d&h

mmmmmm
this one will run and run

mmmm a splendid spinner
mmmm over
mmmm bowl you in
mm a hard-to-poker
mm balls

T.O.F. 'Funk It Up' (Avex UK). Debut release from Royman Records (*Day of 2 Unlimited's new label*) which takes the simple repetitive catch elements a la Real 2 Real /2 Live Crew and blends them into a potential euro-summer smash. **mmmm jh**

techno

FELIX 'Don't You Want Me' (Deconstruction). The Decon classic remixes continue with this gem from Felix. Patrick Parris is the man of the helm and after the electro intro, he steers in with some hip hop beats and a generally fuller sound that adds new depth to the original's sparsity. The original Hoop mix is included on the flip along with a fairly tame DJ Professor version. **mmmm bb**

HUMAN BEINGS 'For The Time Being Part 1/PA PRESENTS 'Entangled' (DeViate). Two binding releases from the Dutch experimental techno label, The Human Beings release is the first of a series of four and features the 15-minute dub-driven ambient epic 'Saqueur' alongside the more uptempo but similarly laid-back 11-minute 'Phosor'. The PA Presents 12-inch has the Underworld-esque 14-minute trance masterpiece 'Entangled' with the more minimal and experimental

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t-empo / sanchez mixes & dubs

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"Highly infectious top notch remixes" — **RM**

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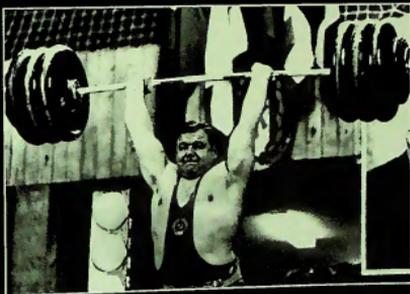
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the

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ginny

'Ree'lude' and the electro ambient 'Non*stop'. Classy stuff. **mmmmmm** bb

CJ ROLLAND 'Starship Universe EP' (Intarna). He's been fairly quiet of late but this track, from the Tribal Gathering compilation, is a clear sign that the creativity is still there. Combining frenetic breakbeats with soothing trance, 'Starship Universe' is the choice cut with 'Countdown' being more predictable acid trance and 'There Can Be Only One' a synth-stomping trance epic. **mmm** bb

soul

GEOFFREY WILLIAMS 'I Guess I Will Always Love You' (Hands On). The talented

singer/songwriter returns with a follow-up to the underestimated 'Sex Life', this time boasting a Ronin remix to a summery soul finger-snapper of a tune. While Ronin adopt a similar style to their work with Savie Wonder, Geatley's own funky soul original is also here alongside a Nighthawks-style bonus cut - 'Free Your Mind' mixed by MK. While Geoffrey's songwriting has already won him accolades and he's great live, a prolific recording career has so far eluded him. He deserves a track. **mmm** n

BLACKANIZED 'Ain't No New Thing' (Natural Response). Joy Ross, the incredible vocalist with Incognito, teams up with Edinburgh-based Joseph Malik and Calvin Nuttall for a rooky soul tune bathed in jazz, rap and a touch of reggae. Sparse but effective, the instrumentation is predominantly acoustic and breezy allowing Joy to deliver a laid-back song about the realities of living in urban Britain. **mmm** n

TODAY 'I Wanna Little Koko' (US Hustla). While on a small New Jersey indie, this is in fact the same group who recorded for Motown delivering the moreish swing classic 'I Got The Feeling'. Here they return

to a mellow mode, taking what sounds like a recreated track from the Isleys' 'Here We Go Again' and mixing those lush school sounds with contemporary r&b vocals and rhythms. Classy and collectable. **mmm** n

LALOMIE WASHBURN 'Music - Use It' (Boogie Back). It's good to hear Lalomie's expressive voice again, this time delivering a strong song that namechecks Beethoven and Sly Stone among others. Mike McIvory is responsible for the super-bul funk production, while Alex Cernon provides a similar remix that has a slight edge in the floor-filling slices. Watch out for an LP in the autumn. **mmmm** ab

hip hop

SPEARHEAD 'People In The Middle' (Capitol). Former Disgaea Heroes of Hip-hop man Michael Fanni is back with a new project. Speeched, exchanging aggressive street hip hop beats for something more seductive, in four versions, the main Myzta mix finds some mellow rapping over a loop derived from Poyler's 'Baby Come Back' in a Jazzy Jeff 'Summerline' kind of vein. Alternative mixes add the rhythm track getting a touch more assertive, but

generally this is a laid-back affair. **mmm** n
swing

DAMAGE 'What U C' (Big Life). 'What U C' finds the all-singing, all-dancing quartet making their debut of the more commercial MNB end of the spectrum with a pleasant catchy song produced with all the right midtempo rhythms and sound effects. But they establish their credentials with a far more credible Jazzy-style ballad, 'Do Me That Way', on the flip. **mmm** n

MNB 'Happy (Remixes)' (Columbia). A cover version of the 1988 former UK Top 75 classic hit for Surface is now the new MNB single. While the album version stays pretty close to the midtempo bubbly favour of the original, several new mixes come into play on the single. The Dance mix finds it in much more urban mode with bright snares and abstract noises all firing away beneath the vocals. The main

radio version meanwhile adopts that enormous rhythm pattern introduced by SWM on the 'Human Nature' remix of 'Right Here'. 4 n

FAITH EVANS 'You Used To Love Me' (US Bad Boy Entertainment). Sean 'Puffy' Combs consolidates the success of Notorious B.I.G. and the impact of his Bad Boy label (since departing Uptown) with new signing Faith Evans. Vocally she's a cross between Mary J Blige and Anita Baker, butwise it or not, with this debut single being a mid-poed two stepper with poky bassline, sweet string synths, acoustic guitar and appropriately in-your-face snare. Already massive in the States and one of the biggest imports on the UK r&b scene, expect a bright future for this young lady. 3 n

alternative

MR POTATO HEAD 'Don Also Use Fruit EP' (Pork). From the same stable as The Solid Doctor comes this distinctively funky tune that blends disco with Seventies funk and a host of funky rhythmic samples. It packs a mean groove while the flip goes for a more housey interpretation utilising a wicked B-line and a great electro-style vocal hook. Frigorous. **mmmmmm** bb



OUT NOW Old Skool • let me in (remixes)

OUT JULY 10th Kamohitria • censored (way out west mix)

OUT JULY 31st BBR Streetgang • discogroove (roc & kato mixes)

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14

1	BO	2	ALRI	3	SHY	4	UNDR	5	TM	6	WHC	7	IN T	8	HAP	9	A GI	10	HOLI	11	KEE	12	SHO	13	HUV	14	KISS	15	THI	16	GRA	17	FINE	18	COM	19	3 IS	20	SWEI	21	EVERY	22	GETY	23	ZOMK	24	IS TH	25	SEAR
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club chart
commentary

by alan jones

Last week's number one - Incognito's 'I Hear Your Name' - increases its support by 6% this week, but dips to number two, as Shiva's 'Freedom' moves into pole position with a 21% gain... 'Freedom' is Shiva's second Club Chart topper of the year, following 'Walk It Out', which was top for a fortnight just three months ago, and subsequently went on to reach number 36 on the Q&A chart. The recent tragic death of the group's singer **Louise Dean** in a hit-and-run car crash adds extra poignancy to Shiva's consolidation of their hard-won success. Another former Club Chart topper died last week: **Phyllis Hyman**, who reached number one in 1980 with 'You Know How To Love Me', apparently took his own life in New York. While Shiva had to climb just one rung to reach the top of the upstart Club Chart, **Pulp** make a sensational climb from number 30 to storm the summit of our On A Pop Tip chart. The **Motiv 8** remix of 'Common People' - not yet commercially released but expected to see service as a bonus track on an upcoming single by the group - has proved hugely popular. It has the second highest penetration yet recorded in the seven-month history of the Pop Tip chart. The only record to register more highly was **A.D.A.M.** featuring Amy's 'Zombie', which it replaces at number one, bringing the Cranberries' cover's five-week reign to an end... It's interesting to note that while the supposedly more upstart DJs whose stock in trade is house music are reluctant to programme swingbeat, rap and soul records, the more pop-oriented DJs are more willing to experiment. This week, there's a better reaction for **Faith**, her husband the **Notorious B.I.G.**, **Methodman & Mary J Blige**, **TLC**, **Boyz II Men** and **Montell**... Finally, breakers just outside the Pop Tip chart this week include the latest efforts from **T.O.F.**, **West End**, **Incognito**, **Belouis Some**, **PJ & Duncan**, **Louchie Lou & Michie Lou**, **Rozzella**, **Bert**, **Irie White**, **Edward II & The Development Corporation** and **Duke Baysee**.

b e a t s &

Visiting the **Virgin Megastore** is fast becoming a cheap way to catch top DJs playing their trade. **Roger Sanchez** (pictured) is the latest big name jock to be given an hour or two on the store's in-house radio station to spin the hottest platters. Sanchez's appearance followed last on the heels of similar guest spots by **Graeme Park**, **CJ Mackintosh** and **Paul Anderson**. The next booking will be **Teddy Terry** who is expected to appear at the Oxford Street Megastore later this month. **Barbara Tucker** will be appearing at Rulini's at the Ministry of Sound this Saturday, joining **CJ Mackintosh** and **Billy Carroll** from the Roxy in New York on the decks in the main room. Meanwhile, **Wilber Wilberforce**, **Smokin Jo** and **Simon Dunmore** will be on duty in the bar... **Boy George** has been added to the list of DJs for **Cream's** final night at Ibiza's **Ku club** on July 27. **George** will be appearing at **Ku** alongside the **Chemical Brothers** and **Jon Of The Pleasured Wimmles** on the wheels of steel, while **Kyle Minogue** will be appearing live... **The Camel Jam**, which last year saw great success in bringing live music to London's Raw club, is to resurface this year at the **Blue Note**, **Haxton Square**, **London EC1**. The first night will be on Thursday July 20 with **Sunchilde**, **Original Son** and **Fidel**. DJs will be **Will** from the **Sandals**, **Ross** from **Dorado** and **La Toupe** from **Bein There**, **Sean II** and **Done II**... **Trees For Londen** is a rather self-explanatory charity which is holding a fund-raising night on July 22 at the **Tree House**, 2 **Gouston Street**, **London E1** running from 10pm till 6am. DJs will be **Jonathan Moore**, **Luke Neville**, **Gordon Young** and **Simon Fagan**. More details on 0171-713 5464... Finally, apologies to **Justin Robertson** who last week unbelievably got muddled up with **Motif Goes** in our **Cool Cuts** chart. **Justin** would like to state he has nothing to do with the ex-Bro man's latest venture and is currently working on his LP, 'An Incident For Defection', out on **Deconstruction** in October. **AND THE BEAT GOES ON!**



d e e s

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0 24. IS TH

- 17 **25** SEARCH FOR THE HERO M People Deconstruction
A&M
- 18 **26** BIG YELLOW TAXI Amy Grant
Arista
- 19 **27** BE MY LOVER La Bouche
Epic
- 20 **28** SCREAM Michael Jackson & Janet Jackson
Virgin
- 21 **29** I GO WILD The Rolling Stones
Columbia
- 22 **30** MISERY Soul Asylum
Epic
- 23 **31** RIGHT IN THE NIGHT (PART II) IN LOVE WITH MUSIC Jam & Spoon featuring Peake
Sony S2
- 24 **32** STILLNESS IN TIME Jamiroquai
Atlantic
- 25 **33** I CAN LOVE YOU LIKE THAT All-4-One
RCA
- 26 **34** SCATMAN (SKI-BA-BOP-BA-DOP-BOP) Scatman John
Chrysalis
- 27 **35** HEART OF GLASS (REMIX) Blondie
Lanrel
- 28 **36** DAYDREAMER Menswear
A&M
- 29 **37** ROLL TO ME Del Amitri
Precious Organisation
- 30 **38** DON'T WANT TO FORGIVE ME NOW Wet Wet Wet
Mercury
- 31 **39** THIS AIN'T A LOVE SONG Bon Jovi
Go! Beat
- 32 **40** OH! WHAT A WORLD Sister Bliss with Colette

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

the boo radleys IT'S LULU

cd1:

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TOP TWENTY COMPILATIONS

1 DANCE MANIA 95 - VOLUME 3

Pure Music

- 2 **2** DANCE ZONE - LEVEL FIVE Polygram TV
- 3 **3** CHARTBUSTERS Global Television
- 4 **4** THE BEST DANCE ALBUM IN THE WORLD... EVER! Virgin
- 5 **5** THE NO.1 CLASSIC SOUL ALBUM Polygram TV
- 6 **6** BEST CLASSICAL ALBUM IN THE WORLD... EVER! BM
- 7 **7** RAVE ANTHEMS EMI
- 8 **8** THE BULES ALBUM Virgin
- 9 **9** MUNDOLATINO Durbala
- 10 **10** PURE ATTRACTION Durbala
- 11 **11** THEMES & DREAMS Global Television
- 12 **12** PULP FICTION (OST) RCA
- 13 **13** THE HOUSE OF HANDBAG Universal
- 14 **14** 100% SUMMER '95 Star
- 15 **15** SMASH HITS 85 - VOLUME 2 Nonesuch
- 16 **16** SUNNY AFTERNOONS Polygram TV
- 17 **17** PRIDE - THE VERY BEST OF SCOTLAND RCA
- 18 **18** CELTIC MOODS Virgin
- 19 **19** CREAM LIVE Decca/Universal
- 20 **20** TOP OF THE POPS 1 Durbala

- 30 **24** BOUNTY ON A BEAST UP BULLY NUMBER 1 & THE MECHANICS Virgin
- 17 **25** REPLENISH Reef Sony S2
- 25 **26** THE BEST OF The Beach Boys Capitol
- 20 **27** ENCORE Elaine Paige WEA
- 19 **28** WHIRFIELD Whirfield Systematic
- 30 **29** DUMMY Portishead Go! Beat
- 26 **30** A SPANNER IN THE WORKS Rod Stewart Warner Bros
- 31 **31** MUSIC FROM THE SOUNDTRACK OF THE SHOW BOY Withal feat. Anna and The RTT Concert/Dub Cebu/Heartbeat
- 41 **32** PARKLIFE Blur Food/Parlophone
- 39 **33** CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South Go! Discs
- 45 **34** TUESDAY NIGHT MUSIC CLUB Sheryl Crow A&M
- 27 **35** BIG LOVE Ali Campbell Kuff
- 36 **36** THE RETURN OF THE SPACE COWBOY Jamiroquai Sony S2
- 0 **37** THROWING COPPER Live Radioactive
- 28 **38** HOMEGROWN Dodgy A&M
- 37 **39** DOOKIE Green Day Reprise
- 32 **40** SMASH Offspring Epic
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US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	WATERFALLS TLC	(Jive)	26	DECEMBER Christian Bale	(Mercury)
2	ONE MORE CHANCE The Notorious B.I.G.	(Bad Boy)	27	COME AND GET YOUR LOVE The Real McCoy	(Gordian)
3	DON'T TAKE IT PERSONAL Monica	(Mercury)	28	I KNOW Darius Ross	(Columbia)
4	WATER RUNS DRY Boyz II Men	(Mercury)	29	HE'S MINE Multi-Gold	(Jive)
5	TOTAL ECLIPSE OF THE HEART Boyz II Men	(Mercury)	30	GOOD BETTER THE BEST	(Mercury)
6	SCREAM/CHILDHOOD Michael Jackson	(A&M)	31	CAN'T YOU SEE Tear-ful The Notorious B.I.G.	(Polygram)
7	HAVE YOU EVER REALLY LOVED A WOMAN Spearhead	(J&R)	32	MY LOVE IS FOR REAL Paula Abdul feat. Shaheen	(Capitol)
8	I CAN LOVE YOU LIKE THAT All-4-One	(Mercury)	33	I GOT SON IT Lene	(New Line)
9	BOOMBASTIC Group	(Jive)	34	BEST FRIENDS	(Mercury)
10	RUN-AROUND Shesha Tiesler	(J&M)	35	KEEP THEIR HEADS RINGIN' D'Evil	(Polygram)
11	ANYONE TO LOVE Jon B featuring The Vibe Tribe	(Jive)	36	IN THE HOUSE OF STONE AND LIGHT Kimmie Rhodes	(Mercury)
12	LET HER CRY Home & The Breakers	(Mercury)	37	YOU USED TO LOVE ME Feist	(Mercury)
13	SHY GUY D'Evil	(Mercury)	38	HOLD MY HAND Home & The Breakers	(Mercury)
14	FREAK LIKE ME Jon B featuring The Vibe Tribe	(Jive)	39	FEELS SO GOOD Aceyalone	(The Source)
15	I'LL BE THERE FOR YOU/You're Still the One Backstreet Boys	(Mercury)	40	ANY MAN OF MYNEEDS BEG D'Evil	(Mercury)
16	HOLD ME, THRILL ME, KISS ME, KILL ME 2Pac	(Mercury)	41	HOLD ON You're Still the One	(Mercury)
17	FEEL ME FLOW Heavy D featuring The Roots	(Mercury)	42	NO MORE 'LUV' Ya's Arista-London	(Arista)
18	EVERY LITTLE THING I DO Boyz II Men	(Mercury)	43	GLACIERS OF ICE/COMING HOME Backstreet Boys	(Mercury)
19	THIS IS HOW WE DO IT Montel Jordan	(J&M)	44	RED LIGHT SPECIAL TLC	(Jive)
20	MISERY East Asylum	(Mercury)	45	RUN AWAY The Real McCoy	(Mercury)
21	THIS AIN'T A LOVE SONG Ben-J	(Mercury)	46	HUMAN NATURE Madonna	(Mercury)
22	FREX 'N' YOU Junior	(Mercury)	47	DREAM ABOUT YOUR DREAMY MELLOW Pink & D'Evil	(Mercury)
23	COLOURS FROM THE WIND Vanessa Williams	(Polygram)	48	BROWN SUGAR D'Evil	(Mercury)
24	KISS FROM A ROSE Seal	(J&M)	49	SPRINKLE Me 42	(Mercury)
25	I WISH D'Evil	(Mercury)	50	WISH D'Evil	(Mercury)

Charts courtesy Billboard 15 July 1995. * Artists are awarded to those products demonstrating the greatest display and sales gain. UK sales: UK single sales.

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	HISTORY: PAST, PRESENT AND FUTURE... Backstreet Boys	(Mercury)	26	HEAD OVER HEELS Paula Abdul	(Mercury)
2	POCARANTAS (OST) Various	(Warner)	27	LP The Rembrandts	(East West)
3	CRACKED REAR VIEW Mike & The Smoothies	(Mercury)	28	COLLECTIVE SOUL Collective Soul	(Mercury)
4	CRAZYSKYCOOL TLC	(Jive)	29	ME AGAINST THE WORLD 2Pac	(Mercury)
5	MIRROR BALL Not Young	(Mercury)	30	MEUSA Anna Lennox	(Mercury)
6	BATMAN FOREVER (OST) Various	(Mercury)	31	ANOTHER NIGHT The Notorious B.I.G.	(Mercury)
7	THROWING COPPER Live	(Mercury)	32	FORREST GUMP (OST) Various	(Mercury)
8	THE HITS CD/DVD Various	(Mercury)	33	MACX 10 Mike D	(Mercury)
9	THESE DAYS Ben-J	(Mercury)	34	DAYS LIKE THIS Van Halen	(Mercury)
10	JOHN MICHAEL MONTGOMERY Live Michael Montgomery	(Mercury)	35	NOW THAT I'VE FOUND YOU Jason Mraz	(Mercury)
11	THE WOMAN IN ME Shania Twain	(Mercury)	36	NO NEED TO ARGUE The Cranberries	(Mercury)
12	FOUR Shesha Tiesler	(J&M)	37	FOREVER BLUE Chaka Khan	(Mercury)
13	8 Days 8 Miles	(Mercury)	38	ALL THE MUSIC SPEAKS All-4-One	(Mercury)
14	TIGERLILY Sarah McLachlan	(Mercury)	39	DOOKIE Green Day	(Mercury)
15	ASTRO CREEP: 2000 SONGS OF... Various Artists	(Mercury)	40	CANDY RAIN Soul For Real	(Mercury)
16	PULSE Pink	(Mercury)	41	FURTHER DOWN THE SPIRAL New York Mills	(Mercury)
17	LET YOUR DIM LIGHT SHINE Soul Asylum	(Mercury)	42	DELUXE Reel 2 Reel	(Mercury)
18	LOVE Pink	(Mercury)	43	JAGGED LITTLE PILL Live	(Mercury)
19	SIXTEEN STORE Bush	(Mercury)	44	POST Spice	(Mercury)
20	FRIDAY (OST) Various	(Mercury)	45	SMASH D'Evil	(Mercury)
21	THIS IS HOW WE DO IT Montel Jordan	(J&M)	46	THE LION KING (OST) Various	(Mercury)
22	TALES FROM THE PUNCH BOWL Various	(Mercury)	47	BRANDY Bryan	(Mercury)
23	POVERTY'S PARADISE Naughty by Nature	(Mercury)	48	READY TO DIE The Notorious B.I.G.	(Mercury)
24	HELL FREEZES OVER Eagle	(Mercury)	49	TUESDAY NIGHT MUSIC CLUB Bruce Crow	(Mercury)
25	UNDER THE TABLE AND DREAM One Million Herbs	(Mercury)	50	SEAL Seal	(Mercury)

UK WORLD HITS

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

GERMANY	NETHERLANDS	SWEDEN	FRANCE
1 PUSSY FUELLING ON Nightcrawlers (Mercury)	1 SURRENDER YOUR LOVE Nightcrawlers/Arista	1 COMMON PEOPLE Pulp (J&M)	1 I'VE GOTTA... MBE (Columbia)
2 BACK FOR GOOD Take That (J&M)	2 HOLD MY BODY TIGHT East 17 (Mercury)	2 BACK FOR GOOD Take That (J&M)	2 BACK FOR GOOD Take That (J&M)
3 WHY THE F*** IS ALICE SNEAKING (Mercury)	3 MISSING Everything But The Girl (Mercury)	3 PUSSY FUELLING ON Nightcrawlers (Mercury)	3 PUSSY FUELLING ON Nightcrawlers (Mercury)
4 HOLD MY BODY TIGHT East 17 (Mercury)	4 LO Wild Wild Roses (Mercury)	4 SURRENDER YOUR LOVE Nightcrawlers/Arista	4 OVER MY SHOULDER LIKE A MACHETE (Mercury)
5 OVER MY SHOULDER LIKE A MACHETE (Mercury)	5 - - -	5 - - -	5 YOU GOTTA BE Dear'ee (Sony)

Source: Media Control. Source: Stichting Mega Top 50. Source: GJ/IFPI. Source: IFPI

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	BOOM BOOM BOOM Quiana Brothers	(Mercury)	21	SCREAM Michael Jackson	(Epic)
2	NEW! ALRIGHT Spearhead	(Mercury)	22	A BEGGAR ON A BEACH OF GOLD D'Evil & The Marlonis	(Mercury)
3	SHY GUY D'Evil	(Mercury)	23	COMMON PEOPLE Pulp	(Mercury)
4	UNCHANGED MELODY Robin Green & Jimmy Ryan	(J&M)	24	THINK OF YOU Jmg-Jed	(Epic)
5	I'M A BELIEVER D'Evil & Co	(Mercury)	25	I NEED YOUR LOVE D'Evil	(Mercury)
6	WHODUNNIT (THERE IT IS) D'Evil	(Mercury)	26	KEEP WARM Jmg-Jed	(Mercury)
7	IN THE SUMMERTIME Group Home & Family	(Mercury)	27	CHAINS Van Arman	(Mercury)
8	HAPPY Little	(Mercury)	28	QUAGLIONE Peter That's Radio	(Mercury)
9	A GIRL LIKE YOU Eamon Carrin	(Mercury)	29	HOLD MY BODY TIGHT East 17	(Mercury)
10	HOLD ME, THRILL ME, KISS ME, KILL ME 2Pac	(Mercury)	30	DREAMER Lene	(Mercury)
11	SEARCH FOR THE HEARD 4 Pleuro	(Mercury)	31	WINTER SHADE OF PALE Arista-London	(Mercury)
12	THAT LOOK IN YOUR EYE As Campbell	(Mercury)	32	GRAPEVINE Arista-London	(Mercury)
13	I DON'T WANT TO BEHAVE ME NOW Backstreet Boys	(Mercury)	33	TWO CAN PLAY THAT GAME Baby Brain	(Mercury)
14	BIG YELLOW TAXI Amy Grant	(Mercury)	34	FINE TIME C&C	(Mercury)
15	SHOOT ME WITH YOUR LOVE D'Evil	(Mercury)	35	BACK FOR GOOD Take That	(Mercury)
16	THIS AIN'T A LOVE SONG Ben-J	(Mercury)	36	SWEET HARMONY Liquid	(Mercury)
17	ROLL TO ME D'Evil	(Mercury)	37	BEAT IN THE HEART PALM LOVE WITH MUSIC Arista-London	(Mercury)
18	KISS FROM A ROSE Seal	(Mercury)	38	HAVE YOU EVER REALLY LOVED A WOMAN Spearhead	(Mercury)
19	HUMPY AROUND Bruce Brown	(Mercury)	39	ONLY ONE LOVE Craig Doan	(Mercury)
20	3 IS FAMILY Dora Dawson	(Mercury)	40	STRANGE CURRENCIES REM	(Mercury)

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	THESE DAYS Ben-J	(Mercury)	31	BEGGAR ON A BEACH OF GOLD Mike & The Smoothies	(Mercury)
2	HISTORY: PAST, PRESENT AND FUTURE... Backstreet Boys	(Mercury)	32	I SPANNY IN THE WORKS Red Bricks (Warner)	(Mercury)
3	FOG FIGHTERS The Foghorn	(Mercury)	33	QUAMMY Panchabhai	(Mercury)
4	SINGLES Susan Hyatt	(Mercury)	34	HOMEGROWN Eazy	(Mercury)
5	POST Back	(Mercury)	35	AFRO OF SUNLIGHT Marlon 7	(Mercury)
6	MIRROR BALL Not Young	(Mercury)	36	DOOKIE Green Day	(Mercury)
7	PICTURE THIS View the View	(Mercury)	37	CARRY ON UP THE CHARLES - THE BEST OF The Beatles Club	(Mercury)
8	PULSE Pink	(Mercury)	38	NATURAL MYSTIC Bob Marley And The Wailers	(Mercury)
9	MEUSA Anna Lennox	(Mercury)	39	TUESDAY NIGHT MUSIC CLUB Bruce Crow	(Mercury)
10	STANLEY ROAD Paul Weller	(Mercury)	40	GREATEST HITS Bruce Springsteen	(Mercury)
11	BIZARRE FRUIT M People	(Mercury)	41	PERMANENT - JOY DIVISION 1995 Jay Swan	(Mercury)
12	MEUSA Anna Lennox	(Mercury)	42	INFERNAL LOVE Phantoms	(Mercury)
13	DAYS LIKE THIS Van Halen	(Mercury)	43	HIS 'N' HERS Paul	(Mercury)
14	REPLENISH R&B	(Mercury)	44	LET YOUR DIM LIGHT SHINE Soul Asylum	(Mercury)
15	DEFINITELY MAYBE Oasis	(Mercury)	45	MONSTER Live	(Mercury)
16	GALEORE Kinley McCall	(Mercury)	46	THROWING COPPER Live	(Mercury)
17	A NORTHERN SOUL The View	(Mercury)	47	TWISTED Del Amitri	(Mercury)
18	NO NEED TO ARGUE The Cranberries	(Mercury)			
19	CROSS ROAD - THE BEST OF Ben-J	(Mercury)			
20	THE BEST OF The Beach Boys	(Mercury)			

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R&B SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No.	(Distributor)
1		SHY GUY	Diana King	Columbia	9521686	(SM)
2	NEW	HAPPY	MN8	Columbia	CD 9622192	(SM)
3	NEW	GRAPEVINE	Brownstone	MJ/JEpic	9620946	(SM)
4	NEW	3 IS FAMILY	Dana Dawson	EMI	12EM 378	(E)
5	2	STILLNESS IN TIME	Jamiroquai	Sony	SD 8620296	(SM)
6	3	EVERBODY'S GOT TO LEARN SOMETIME (NEED YOU) (LONG)	Baby D	Systematic	SVSX 11	(P)
7	NEW	I CAN LOVE YOU LIKE THAT	All-4-One	Atlantic	CD A-91600	(W)
8	6	SEARCH FOR THE HERO	M People	Deconstruction	7432128/7561	(BMG)
9	7	SCREAM	Michael Jackson & Janet Jackson	Epic	CD 630222	(SM)
10	NEW	CAN'T YOU SEE	Total featuring Notorious B.I.G.	Tonney Boy TB	7001874/952	
11	5	WATER RUNS DRY	Boyz II Men	Motown	TMGX 1443	(F)
12	4	CANDY RAIN	Soul For Real	Uptown	MCS2 2062	(BMG)
13	8	OVER THERE (I DON'T CARE)	House Of Pain	Ruffhouse/UK Recordings	CD 3LS 81 CD	(W)
14	NEW	WISHING ON A STAR	88.3 Heat Lisa May	Urban	Gorilla UGR 37	(W)
15	9	HOW DEEP IS YOUR LOVE	Portrait	Capitol	12CL 751	(E)
16	11	RIGHT HERE	Ultimate Kaos	Wild Card	CD 5795292	(F)
17	10	I'LL BE AROUND	Rappin' 4-Tay featuring The Spinners	Columbia	12COM 386	(E)
18	13	FRECK 'N YOU	Jodeci	Uptown	MCS2 2072	(BMG)
19	NEW	ASK OF YOU	Raphael Saadiq	Epic	9621086	(SM)
20	12	THE WAY THAT YOU LOVE	Vanessa Williams	Mercury	MEXPC 439	(F)
21	NEW	NEW PARTY ALL NIGHT	Kreaz	Diesel	DES 9040	(S)
22	16	MY LOVE IS FOR REAL	Paula Abdul featuring O'Jays	Virgin	VJUS 911	(E)
23	14	GOING ROUND	D'Jona	Vibe/MCA	MCS2 2655	(BMG)
24	18	KEEP THEIR HEADS RINGIN'	Dr Dre	Priority	PTYST 103	(E)
25	15	SCREAM (4TH, 5TH & 6TH)	Michael Jackson & Janet Jackson	Epic	951278	(SM)
26	17	I APOLOGISE	Anita Baker	Eldorado	EKR 2011	(W)
27	19	YOU DON'T KNOW NOTHIN'	For Real	A&M	9611231	(F)
28	20	YOU'RE THE STORY OF MY LIFE	Judy Cheeks	Positive	12TV 34	(E)
29	24	FREEDOM	Michelle Gayle	1st Avenue/NCA	M62184981	(BMG)
30	21	FRIENDLY PRESSURE	Jhelisa	Carato	DDO 40R/40R	(BMG)
31	23	MIDNITE	D'Influence	East West	A 4418T	(F)
32	25	I WANNA BE DOWN	Brandy	Atlantic	A 7188T	(W)
33	22	THIS IS HOW WE DO IT	Mireille Jordan	Def Jam/Island	12DEF 7	(F)
34	26	IF YOU LOVE ME	Brownstone	MJ/JEpic	9614136	(SM)
35	NEW	ONE MORE CHANCE	The Notorious B.I.G.	Bad Boy	7861279/9021	(Import)
36	28	SOME JUSTICE '95	Usher/4everlasting/DJ 60 General	4ever/4everlasting/9502	7149	
37	32	KEEP ON MOVING	Bob Marley And The Wailers	Tuff Gang	12TV 34	(W)
38	27	FREAK LIKE ME	Adina Howard	East West	A 4427	(W)
39	35	SOUR TIMES	Perishaad	Go Beat	GOOX 116	(F)
40	30	TWO CAN PLAY THAT GAME	Bobby Brown	MCA	MCS2 1973	(BMG)

© DJM. Compiled from data from a panel of independents and specialist singles.

DANCE SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	KEEP WARM (REMIX)	Jenny	Multiple	12MULTI 75	(TRC/BMG)
2	NEW	IS THERE ANYBODY OUT THERE?	Bassheads	Deconstruction	7432129/3881	(BMG)
3	NEW	GET YOUR HANDS OFF MY MAN!	Junior Vasquez	Tribal/UK/Positive	12TV 37	(E)
4	1	SWEET HARMONY/ONE LOVE FAMILY	Liquid	XL Recordings	XL 65	(W)
5	NEW	KISS FROM A ROSE/I'M ALIVE	Seal	ZTT	ZANG 107	(W)
6	NEW	LOVE CHANGE OVER	Michael Watford	Hard Times	HT SR 06M/56M	
7	NEW	(YOU'RE MY ONE AND ONLY) TRUE LOVE	Ann-Marie Smith	Motiv	MCS2 2060	(BMG)
8	NEW	THE LIGHTER	Sound Of The Future	Formation	FORM 12660	(S&D)
9	NEW	SENSATION	Electrosset	Formation	TARBX 231	(F)
10	NEW	GRAPEVINE	Brownstone	MJ/JEpic	9620946	(SM)
11	7	SHY GUY	Diana King	Columbia	9521686	(SM)
12	NEW	BAILANDO CON LOBOS	Cabana	Hi-Life/Polygram	5792511	(F)
13	2	HUMPIN' AROUND	Bobby Brown	MCA	MCS2 2012	(BMG)
14	NEW	CAN'T YOU SEE	Total featuring Notorious B.I.G.	Tonney Boy TB	7001874/952	
15	3	SHOOT ME WITH YOUR LOVE	D'Ream	FX/JMJ/Magnet	MAG 1264T	(W)
16	NEW	MAGIC IN U	Sugarbabies	Fresh	FRSH 30	(BMG)
17	NEW	OH! WHAT A WORLD	Sister Bliss with Colette	Go! Beat	GOOX 126	(F)
18	6	STILLNESS IN TIME	Jamiroquai	Sony	SD 8620296	(SM)
19	4	JJ TRIBUTE	Asha	freedance	TARBX 228	(F)
20	NEW	BE MY LOVER	La Bouche	Arista	7432128/5401	(BMG)
21	11	CANDY RAIN	Soul For Real	Uptown	MCS2 2062	(BMG)
22	NEW	DID YOU EVER REALLY LOVE ME?	Nicki French	Love This	LHVTHT 2	(P)
23	NEW	PUPUNANNY - THE MIXES	Afrika Bambaataa	ZYX	9518112	(ZYX)
24	16	BOOM BOOM BOOM	The Outhere Brothers	S&P/Emerald/WEA	ZY 53RT	(W)
25	NEW	CHUNKS OF FUNK	Real Touch Concept	100% HUN/007	(RTM/MOJIS)	
26	NEW	STARS	Dubstar	Funk	EMM 12F00D	(E)
27	9	WHOOHMPH! (THERE IT IS)	Clock	Motiv	MCS2 2059	(BMG)
28	NEW	WISHING ON A STAR	88.3 Heat Lisa May	Urban	Gorilla UGR 37	(W)
29	NEW	HOW DEEP IS YOUR LOVE	Portrait	Capitol	12CL 751	(E)
30	12	HEART OF GLASS (REMIX)	Blondie	Chrysalis	12CHS 5028	(E)

DANCE ALBUMS

This Week	Last Week	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	JAZZAMATAZZ VOLUME II	Guns	Cadence	CD/PAC 476	
2	1	EXIT PLANET DUST	Chemical Brothers	Junior Boy's Own	12JBO 1264	(E)
3	NEW	THERE WILL COME A DAY	Absolute Introducing S Palmer	Tribal/UK	TBUX 49	(E)
4	NEW	THE HOUSE OF HANDBAG	Various	UltraSound	USP 4	(BMG)
5	2	HISTORY, PAST, PRESENT AND FUTURE, BOOK 1	Michael Jackson	Epic	4747944/41692	(SM)
6	NEW	BROTAS DOOBIE	Funkdoobies	Epic	4702811/4702114	(SM)
7	NEW	CREAM LIVE	Various	Deconstruction	7432127/21749/7432127	(BMG)
8	7	2000	Grand Puba	Eterna	7579161/7579161	(W)
9	NEW	PRAYER 4 UNITY	D'Influence	East West	7558151/7558151	(W)
10	10	DANCE ZONE - LEVEL FIVE	Various	PolyGram	TV 4-5253/34	(P)

SPECIALIST CHARTS

15 JULY 1995

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MUSIC VIDEO

VIDEO

This	Last	Title	Artist	Label	Cat No	15	11
1	1	BILL WHELAN: Reverence: The Show		Video	VCS894	17	26
2	2	MICHAEL JACKSON: Video Greatest Hits - History		SMV	EQ1222	18	19
3	3	REM: Parallel	Warner Music Video	793084/820	19	14	14
4	4	PINK FLOYD: Live - 20.10.94	PVI	MG4914/320	20	20	20
5	5	BOB DYLAN: Cross Road-Best Of	PolyGram Video	6327/60	21	21	21
6	6	BOB MARLEY: Legend	BMG Video	742120/42/3	22	16	16
7	7	TAKE THAT: Everything Changes			23	15	15
8	8	NIIRAVANA: Live! Tonight! Sold Out!	Geffen Home Video	GFV2554	24	28	28
9	17	EVILVES: Presley: The Last Performances	MCA Home Video	2522/28	25	25	25
10	7	THE RAT PATROL: Live	BMG Video	742120/173	26	26	26
11	9	SUE: Emulating The Band	Warner	WNR6503	27	28	28
12	10	JIMMY PAGE & ROBERT PLANT: No Quarter - Unleaded	WMM	6327/60	28	28	28
13	13	VARIOUS ARTISTS: Memories Of Ireland - 40 Songs	Pison	PAV1957	29	29	29
14	14	DANIEL O'DONNELL: Sunset For You	Rite	RT22/030	30	25	25
15	27	ANGELIQUE FERNANDEZ: Sunset Stampede - Greatest All Time...!	Wornerworld	WWR0350	30	30	30

This	Last	Title	Artist	Label	Cat No	15	11
1	2	BILL WHELAN: Reverence: The Show		Video	VCS894	17	26
2	3	PIROCHKO		4 Front	870203	23	23
3	1	START THE VOYAGER - VOL 1		PolyGram Video	8584/3	3	3
4	5	MICHAEL JACKSON: Video Greatest Hits - History		SMV	Colombia 587132	4	4
5	8	THE ARISTOCATS		Aviz	AV7201	5	5
6	6	DOCTOR WHO - THE MARK OF THE WANI		PolyGram Video	53380/3	6	6
7	7	DOCTOR WHO - TIME AND THE RANI		VHS	EL2630	7	7
8	8	THE WAR WAGON		PolyGram Video	513783	8	8
9	10	TRUE ROMANCE	Warner Home Video	5012952	9	10	10
10	11	SCHLIMMER'S LIST		PolyGram Video	632963	10	11
11	12	IN HARM'S WAY		PolyGram Video	632963	11	12
12	12	DEMOLITION MAN	Warner Home Video	5012905	12	12	12
13	9	REM: Parallel	Warner Music Video	793084/820	13	13	13
14	13	THE FUGITIVE	Warner Home Video	5012940	14	14	14
15	15	THE SONS OF KATHIE LUEER		4 Front	833023	15	15

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(distributor)
1	1	A GIRL LIKE YOU	Edwyn Collins	Setanta	ZOP 8030 (D)
2	2	DAYDREAMER	Menowear	Laurel	LAUCD 5 (P)
3	3	FREE YOUR MIND	Space Baby	Hooj Chooz	HOOJ 34CD (RTM/D)
4	6	SO SOME MIGHT SAY	Gasis	Creation	CRESCD 204 (MMV/P)
5	4	SUPERSONIC	Gasis	Creation	CRESCD 176 (V)
6	5	WHATEVER	Gasis	Creation	CRESCD 195 (MMV/P)
7	7	LIVE FOREVER	Gasis	Creation	CRESCD 185 (MMV/P)
8	3	INTO THE BLUE	Moby	Mute	COMITE 179A (RTM/D)
9	8	CADRETTES & ALCOHOL	Gasis	Creation	CRESCD 190 (MMV/P)
10	8	SHAKEMAKER	Gasis	Creation	CRESCD 182 (MMV/P)
11	10	I LOVE YOU	Shut Up & Dance	Pulse+	8 PULS 90CD (SRD)
12	10	PARTY ALL NIGHT	Kreaz	Diszel	DES 06AC (JS)
13	10	ROACH 2 DOD	Roach Motel	Junior Boy's Own	JBO 30 (RTM/O)
14	10	FRIENDLY PRESSURE	Jehizha	Derado	DOAD 04CD (RTM/D)
15	12	SEX ON THE STREETS	Pizzaman	Loaded	LOAD020 25 (P)
16	10	FIND ANOTHER WAY	Captain Hollywood	Pulse+	8 COLUSE 91 (P)
17	13	I CAN Dream	Skunk Anansie	One Little India	TL TPVCD (P)
18	16	LIES AND DECEPTION	Strangers	Whiel	WEXX 1007 (P)
19	11	ARE YOU BLUE OR ARE YOU BLIND?	Bluntates	Superior Quality	BLUE MEV (V)
20	20	LAST DAY ON EARTH	Sweedwever	Creation	CRESCD 178 (MMV/P)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(distributor)
1	1	POST	Bjork	One Little India	TLPI 51CD (P)
2	3	DEFINITELY MAYBE	Oasis	Creation	CRECD 168 (MMV/P)
3	3	SMASH	Offspring	Epitaph	E 86432 (PH)
4	11	ELASTICA	Elastica	Deceptive	BLUFF 04CD (P)
5	5	THE COMPLETE	Stone Roses	Silverstone	CRECD 515 (V)
6	7	LIVE AT THE BBC	Dee Struts	Windward	WINCD 07 (P)
7	2	DE MANUFACTURE	Fear Factory	Roadrunner	RR 8592 (P)
8	4	DRACONIAN TIMES	Paradise Lost	Music For Nations	COMPAN 184 (P)
9	6	GRAND PRIX	Tenacious Fanclub	Creation	CRECD 173 (MMV/P)
10	9	WAKE UP!	Boo Radleys	Creation	CRECD 178 (MMV/P)
11	10	BITE IT	Whiteout	Silverstone	CRECD 536 (P)
12	10	REFELED AND SKINNED	Red Snapper	Warp	WARPCD 033 (RTM/D)
13	18	SMART	Sleaper	Indolent	SLEEPED 007 (V)
14	12	DEBUT	Bjork	One Little India	TLPI 31CD (P)
15	14	HOMEGROWN FANTASY	Zion Train	China	WYCD 1560 (P)
16	8	HIDEAWAY	DeLacy	Sig	WY Side SLIP 02 (V)
17	17	EVERYTHING IS WRONG	Moby	Mute	COSTUMER 133 (RTM/D)
18	16	MAKES A RACKET	Jack Szlanger	Clear	DR 410CD (RTM/D)
19	19	OLYMPIAN	Dane	Costanmerger	GENE 001CD (V)
20	20	AMERICAN THINGS	Venusa Salt	Misty Fresh	FLATCD 10 (P)

ROCK

This	Last	Title	Artist	Label	(distributor)
1	1	THESE DAYS	Bob Jovi	Mercury	526142 (F)
2	2	FOO FIGHTERS	Foo Fighters	Roswell	CD2021 256E (F)
3	5	CROSS ROAD - THE BEST OF	Bob Jovi	Jambco	522382 (F)
4	8	SMASH	Offspring	Epitaph	E 86432 (P)
5	3	LET YOUR DIM LIGHT SHINE	Soul Asylum	Creation	486302 (SM)
6	4	INFERNAL LOVE	Therapy?	ADM	5402752 (P)
7	7	DOOKIE	Green Day	Reprise	5363552 (SM)
8	10	MENACE TO SOBRIETY	Ugly Kid Joe	Mercury	526232 (F)
9	2	DEMANUFACTURE	Fear Factory	Roadrunner	RR 8592 (P)
10	6	DRACONIAN TIMES	Paradise Lost	MFN	COMEN 184 (P)

This	Last	Title	Artist	Label	(distributor)
11	12	KEEP THE FAITH	Bob Jovi	Jambco	5141972 (F)
12	17	NEW JERSEY	Nirvana	Vertigo	830245 (P)
13	13	UNPLUGGED IN NYC	Nirvana	Geffen	GED 2422 (BAMG)
14	9	STILL NOT BLACK ENOUGH	W.A.S.P.	Raw Power	RAWCD 133 (BAMG)
15	14	SUPPER WHEN WE'T	Bob Jovi	Vertigo	VERCD 38 (F)
16	15	NEVERMIND	Nirvana	DGC	DGCD 29425 (BAMG)
17	11	PRUD	Withereds	East West	96301432 (V)
18	15	BIG ONES	Aerosmith	Geffen	GED 2556 (BAMG)
19	17	BEHIND CLOSED DOORS	Thunder	EMI	COMCD 1078 (F)
20	20	KING FOR A DAY, FOOL FOR A...	Faith No More	Sleash	825952 (F)

SPOKEN WORD

This	Last	Title	Artist	Label	(distributor)
1	1	JOHNNEERS AT THE BEEB	Brian Johnston	BBC	ZBBC 1661 (P)
2	7	I'M SORRY I HAVEN'T A CLUE 2	Original Radio 4 Cast	BBC	ZBBC 1662 (P)
3	2	BLACKADDER GOES FORTH	Original TV Cast	BBC	ZBBC 1663 (P)
4	3	DAD'S ARMY - SOLDIER WRONG NUMBER	Original Cast Recording	BBC	ZBBC 1667 (P)
5	5	DOCTOR WHO - PLANET OF THE DALEKS	Jan Purverse	BBC	ahb1769 (P)
6	6	YES, PRIME MINISTER	Original TV Cast	BBC	ZBBC 1670 (P)
7	9	AN EVENING WITH JOHNNEERS	Brian Johnston	Listener For Pressure	LP 7742 (E)
8	8	DOCTOR WHO - WARNIORS OF THE DEEP	Peter Davison	BBC	ahb1771 (P)
9	18	I'M SORRY I HAVEN'T A CLUE	Original Radio Cast	BBC	ZBBC 1388 (P)
10	6	THE LION KING - STORY & SONG	Original Cast Recording	Disney	PCD 215 (PK)

This	Last	Title	Artist	Label	(distributor)
11	5	KNOWING ME KNOWING YOU 3	Alan Partridge	BBC	ZBBC 1671 (P)
12	12	GREAT PARLIAMENTARY SPEECHES	Various Artists	EMU	TMC04 1 (E)
13	4	DIARIES 1980-1990	Alan Bennett	BBC	ZBBC 1672 (P)
14	8	ROUND THE HORNE	Alan Bennett	BBC	ZBBC 1669 (P)
15	13	ROBERTS'S HALF HOUR 6	Original Radio Cast	BBC	ZBBC 1670 (P)
16	11	ONE FOOT IN THE GRAVE	Richard Wilson/Annette Crosbie	BBC	ZBBC 1668 (P)
17	17	THE VERY BEST OF COMEDY	London	BBC	ZBBC 1667 (P)
18	16	OUR GAME	John Le Carré	Hodder	Headline
19	10	GOON SHOW CLASSICS...WATER	The Goons	BBC	ZBBC 1667 (P)
20	10	GOON SHOW CLASSICS...WATER	The Goons	BBC	ZBBC 1662 (P)

MID PRICE

This	Last	Title	Artist	Label	(distributor)
1	15	REGGAE GROOVE	Various Artists	The Hit	Label
2	1	SUPPERY WHEN WE'T	Bob Jovi	Vertigo	830245 (F)
3	2	NEW JERSEY	Bob Jovi	Vertigo	8363452 (F)
4	3	LEISURE	Trey Chapman	Foed	FOCD 7975052 (E)
5	4	TRACY CHAPMAN	Trey Chapman	Elektra	EXT4440 (W)
6	5	BLAZE OF GLORY	Jon Bon Jovi	Jambco	864732 (F)
7	8	HITS OUT OF HELL	Meat Loaf	Epic	540442 (SM)
8	5	DOCK OF THE BAY - DEFINITIVE	Odds Redding	Atlantic	9548317082 (W)
9	7	KING OF MANGO	Fareez Prado	RCA	NW 90424 (BAMG)
10	10	GREATEST HITS	Firewood Misc	Columbia	475122 (SM)

This	Last	Title	Artist	Label	(distributor)
11	10	GREATEST HITS	Bob Dylan	Columbia	4690972 (SM)
12	11	WHAT COLOUR IS THE WIND	Charlie Landsborough	Ritz	RCD 542 (P)
13	13	GOLDEN DAYS	Ray Bruborn	Monument	4715552 (SM)
14	6	INTRODUCING THE HARDLINE...	Tarance Trent D'Arby	Columbia	4509112 (SM)
15	15	7000 DEGREES FAHRENHEIT	Bob Jovi	Vertigo	VERCD 4 (P)
16	13	MTV UNPLUGGED EP	Marin Gay	Vertigo	VERCD 10 (P)
17	14	SENSE	The Lightning Seeds	Virgin	CO 4068 (P)
18	18	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	Columbia	454842 (SM)
19	19	TIME PIECES - THE BEST CLAPTON	Eric Clapton	RSD	800141 (F)
20	20	UNISON	Celine Dion	Epic	672822 (SM)

JAZZ UPDATE

For too long jazz has been regarded as more of an influence than a potent sales force. That influence has shown itself most notably in the hip hop area where the release of the second volume of Guru's *Jazzmataz* through Cooltempo shows just how strong the combination of a jazz sensibility with breakbeats can be. But alongside this, purer jazz music is also increasingly being prioritised by labels. Only this week EMI has shifted the renowned Blue Note label from its Strategic Marketing Division – where it was marketed alongside compilations and budget product – to the artist-orientated atmosphere of the frontline Parlophone label. Product manager Wendy Furness says the switch is part of an assertive effort by EMI to more actively promote and market its

jazz artists and catalogue. The news will be welcomed by those who claimed in the past that the industry has been reluctant to put its weight behind the genre. Aficionados have long complained that UK jazz fans have been deprived of strong US product which has not been released here. It seems that's now changing. Certainly there are a number of indie labels who are keen to try to fill this perceived gap in the market, the latest initiative coming from Big Life Records which has launched Big Life Jazz. Of course labels still have to convince retailers of jazz's potential. But the increasing number of large city centre stores – many with dedicated jazz departments and promotions – shows they too are embracing the music. One dark cloud is the continuing low level of media coverage for jazz. That's a cause for concern, but optimists point out that MC Europe alone now has three specialist jazz channels. A similar level of support from labels, retailers and the media is vital if jazz is to build on its Nineties revival.

NEW BREED BREATHE LIFE INTO JAZZ MARKET

JAZZ, MORE THAN ANY OTHER BRANCH OF MUSIC, COULD BE EXCUSSED FOR DEPENDING ON ITS BACK CATALOGUE, BUT JUST AS IN EVERY OTHER AREA OF MUSIC, IT IS NEW TALENT THAT IS THE WAY FORWARD. KEITH SHADWICK REPORTS

New talent remains the life blood of jazz, with the UK taking a lead in the mid-Eighties, now followed by the US in the Nineties

The UK had a slow-burn of interest in jazz which resulted in the explosion on to the scene of such talents as Courtney Pine, Loose Tubes, Andy Sheppard and Tommy Smith. Suddenly there was a young generation of players playing smart music in smart clothes.

And now in the mid-Nineties, it is the turn of the US to enjoy the same experience, which is set to boost jazz in the UK as well as across the Atlantic.

In the past two years every US major label has either reactivated a dormant new-signing policy relating to jazz or increased their already strong commitment.

Jazz has once again become a youth music, and with a vengeance: no longer are we merely talking about the unimpeachable release of a once-relevant and now merely famous jazz collection which is more than 20, or sometimes 50 years old.

Richard Cook, head of PolyGram's jazz department is in no doubt, why record companies are once again paying serious attention to jazz.

"We've proved jazz can be an effective genre. There is always a follow-the-leader thing in the music business, and once one company has had economic success with something, then others will want to duplicate that success," he says.

BMO's jazz controller Jo Kennedy agrees: "My department is making a healthy contribution to the company. And, while it may be difficult to break new US signings without them touring here regularly, we have made significant progress and, of course, there is always the back catalogue, as there is with pop and classical."

But it has not always been this way. As recently as the Seventies few jazz acts could hope for a deal with a major.

But acts such as Wynton Marsalis helped change that. Here was a man with a very definite image, musical style and musical philosophy, who went on to achieve long-term international success, showing that jazz was economically viable again and prompting labels to sign new acts.

Richard Cook says Marsalis's impact has been considerable. "It has not been entirely down to him, but it is hard to think of anyone who has been more significant in the past decade," he says.

"Courtney Pine cited him in the Eighties as a musical role model, and as an example of what a young jazz player could achieve artistically and financially."

The growth in young talent has coincided with a shift in jazz's traditional audience to a younger market.

Sony's jazz marketing manager Adam Sieff says many of jazz's new fans have turned to the genre because they are



SANCHEZ (TOP) AND BLANCHARD: HOPING FOR SUMMER HITS

disillusioned with the pop scene.

"Much of today's pop music is processed to the point of meaninglessness. People are reacting to music played on real instruments, and many come to jazz from pop after discovering it accidentally – a CD borrowed from a friend, for example."

EMI product manager Wendy Furness says new-wave jazz artists such as Cassandra Wilson, Rachelle Ferrell and Bobby McFerrin either are or will play an important role in ensuring modern-day jazz builds on its

touring the UK she suddenly made a big impact. Her voice, her appearance, even what she chose to sing, all helped raise the profile of our entire jazz programme," she says.

She adds, "The success allows us to work hard on newer singers such as Rachelle Ferrell, and a singer-pianist like Holly Cole, a Canadian who has made a



tremendous impact in Japan and has begun to break through in a big way in the US. Her latest album, to be released here in September, will be a set of Tom Waits covers."

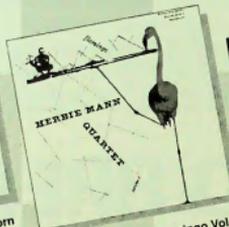
Clearly EMI sees a big future for its new wave of jazz singers. The company has

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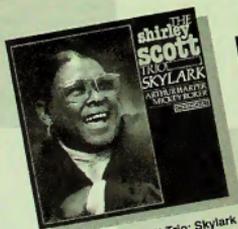


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► released the debut album by young Chicagoan Kurt Elling who, with his designer suits and pony-tail, has a thrillingly insouciant approach to both his instrumental and well-established pop material. He has drawn on the efforts of people such as King Pleasure and Jon Hendricks, but has not been afraid to change melody lines and even write new lyrics for previously instrumental-only melodies he finds attractive. This approach is close to the Bobby McFerrin formula for success.

But the new young British singers such as Claire Martin, whose series of albums on LinN have been winning domestic awards, and Tina May, who is now on her third album for 33 Records and who has built an excellent reputation for her live performances, are taking a different approach to achieve success.

Both women are pursuing the traditional route, doing cover versions of standards in small group settings, mostly performing what for them is a typical nightclub selection.

The influx of such new talents led behind the decision by MCA to restructure its GRP label. One of its key signings is young female singer/pianist Diana Krall (another Canadian) who has a singular voice and a fine keyboard technique. She also has a large imagination when it comes to rearranging and breathing new life into older material. According to New Note's promotions manager Kerstan Mackness, Krall is typical of the type of act the new MCA division is looking to develop.

The man given the job of reshaping MCA's jazz labels is Tommy LiPuma who was recruited from Warners at the end of last year.

Mackness says, "LiPuma decided it was necessary to re-establish the labels which had helped to define jazz style. Similarly, in a move of real significance for us, Blue Thumb has been reintroduced as a label in its own right. Its first release is Afterglow by Dr John, and he is playing with jazz veterans like Ray Brown and Jeff Hamilton as well as Phil Upchurch. The repertoire is all Thirties and Forties stuff."

The changes mean GRP will narrow its stylistic base and concentrate on the crossover areas where it has had most success in the past. "Acts like saxophonist Theodore Avery, who has just had a phenomenal impact here with his first release, will move to Impulse!, which has a history suited to his style of music," says Mackness, who adds that Avery's pianist Charles Craig has already made an album for Impulse! with veteran Johnny Griffin on sax.

This type of collaboration – using exciting new talent with established artists – has already proved its worth at Verve, where Bheki Maseleka was launched to the international press last year playing alongside Joe Henderson and Hugh Sanders.

Cook says, "The hardest thing in any territory is breaking new talent. Consumers and retailers are reluctant to take chances on people they've never seen or heard. We've signed a lot of new

HIP TO THE BOP

Hip-Bop Records celebrates its first birthday this year with the launch of an acoustic-based off-shoot, Hip-Bop Essence.

Hip-Bop was formed in May 1993 as a division of Silva Screen Records, and managing director Reynold D'Silva says the new label confirms the company's commitment to pure jazz.

The first two releases, scheduled for October and produced by legendary jazz drummer Lenny White, (right) will feature Kenny Burrell, Ron Carter, Cedar Walton, Eddie Henderson and Wallace Rooney.

Lenny White appeared in a one-off jam at London's Blue Note Club last month, where he also held his first UK drum masterclass for 10 years.



FURNESS (TOP) AND SIEFF

artists in the past five years, and we've adopted many different techniques to promote them. Display initiatives and PoS opportunities are crucial in raising awareness."

Indeed, PolyGram is issuing two budget-priced sampler CDs, New Generation Volumes One and Two, which will be at the forefront of its retail and media campaign this summer and autumn. They are designed to persuade every type of jazz fan to embrace the new young generation of artists.

EMI's Wendy Furness says samplers are a time-honoured promotional tool, but with so many new young jazz acts around, artists must be prepared to tear as well. "With the amount of new talent coming through New York, for example, it is vital to represent the cream which comes to Blue Note. It is very competitive, and it is essential artists appear here," she says. "Kurt Elling will play the Jazz Cafe in London towards the end of July, and this will be our opportunity to grow not only public awareness, but to also introduce him to retailers."

This philosophy is endorsed by Sony's Adam Sieff and Sharon Kelly who recently shepherded retailers and journalists to Frankfurt to see a young Arabiscian pianist Aziz Mustafa Zadeh, who is enjoying huge success in Germany, perform with high calibre musicians including ex-Miles Davis arranger Bill Evans. "It was easy to promote Zadeh because she is based in Europe, but it is harder for the US artists. The first few trips to Europe do not pay for themselves, so the younger US artists who are intent on establishing themselves in the States are reluctant to come here."

He adds, "But this is where we can help. Sony is committed to creating new jazz careers for artists from both sides of the Atlantic."

Two US-based artists enjoying Sony's support are new debut album Lena Parker, whose debut album Above & Below on Epic's new Epicure label (which is dedicated to jazz) has created a stir with its fresh incorporation of world rhythms into straight jazz formats, and the Puerto Rican David Sanchez, who Sony has

brought over to Europe to promote his debut album, Sletches Of Dreams.

Sony also released the latest album from young US saxophonist James Carter, Jurassic Classics, on a worldwide licensing deal with the Japanese label DIW. Harmonia Mundi holds the distribution rights for the entire DIW catalogue in the UK, which includes the rest of Carter's output.

It is this kind of artist who PolyGram's Cook feels is benefiting most from the new jazz audience's interest in younger players. "There is an audience now which is solidifying and becoming more loyal to buying

the new releases regularly," he says.

He adds, "A musician will be signed if he is marketable and if his music is viable in the marketplace. If you want to play contemporary jazz, then you will go to the smaller indie labels. Here we are talking the currency of the mainstream, which today is hard bop and its relations. Some 15 years ago, the mainstream was jazz-rock and fusion."

This perhaps explains the impact of the hugely-talented tenor sax player Joshua Redman, signed to Warner Bros in the US and, who with only his second album, is already being talked about as the outstanding player

of his generation. He is not only a talent, but an artist who has made a real impact on jazz fans, and gets simultaneous releases worldwide. Joining him recently on Warners was the young trumpeter who Miles Davis gave his famous red monogrammed trumpet to just weeks before his own death, Wallace Rooney.

Rooney had been making good, hard, bop records for years on indie labels, mainly for Muse Records, but Warners gave him as his first project a trumpet-with-orchestra date, Misterios, which increased his international profile.

The jazz industry is convinced it could get its message over to more consumers if the genre received more media attention. Many are critical of JFM's switch away from core jazz to boost its listening figures, although the station itself is adamant it still plays more jazz than any other radio station.

The exposure jazz receives on television, however, is minimal. "If jazz had a tenth the amount of coverage and promotion of pop, it would sell," says Sony's Adam Sieff.

"Coming from a retail background myself I have lost count of the number of times I've sold whatever jazz record is being played in-store at the time to someone who's said 'I do not like jazz, but I like that, I'll buy it'."

There is no doubt that young jazz talent exists in abundance, and the record companies are recognizing it, and laying the commercial foundations for the next generations of players and listeners. ■

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BLOWING HOT THIS SUMMER: TOP JAZZ TITLES TO STOCK

JOE HENDERSON: Double Rainbow (Verve 527 222-2). Grammy Award-winning Henderson has over the past three years leapt into the jazz superstar bracket. His latest is a fond look at the music of Brazilian Antonio Carlos Jobim, and has had plenty of media coverage.

WYNTON MARSALIS/ELLIS MARSALIS: Joe Cool's Blues (Columbia 478 250 2). Marsalis uses the new TV series of Penzance to have fun with some new themes, while dad Ellis gives the original series' music (by Vince Guaraldi) a dust-off and update.

KURT ELLING: Close Your Eyes (Blue Note CD 830645 2). Elling is a hot new Chicagoan vocalist at ease with scat and straight singing. He is in the UK this month to promote the release.

DAVID SANCHEZ: Sketches of Dreams (Columbia 48025 2). Fiery and colourful Latin jazz saxophonist Sanchez impressed all who saw and heard him at Ronnie Scott's in June and he will be back for more promotion activities later this year.

MARCUS PRINTUP: Song For The Beautiful Woman (Blue Note CD 83070 2). Scorching young trumpet talent Printup comes from the Wynton Marsalis school and will be appearing at Capital FM's Jazz Festival with the Lincoln Centre Jazz Orchestra (led by Marsalis) later this month.

JAVON JACKSON: For One Who Knows (Blue Note CD 83224 2). Tenor player Jackson follows in Joshua Redman's footsteps in



terms of style, and teams here with another Blue Note rising star, pianist Jacky Terrasson, to make one of the jazz records of the year. Jackson will be promoted heavily in the specialist press.

MIKE MAINER: An American Diary (NYC 6015-2). Mainer, star of the act Steps Ahead and a prime mover on the US scene, releases his first new album in three years, which finds him in the company of tenor star Joe Lovano. This album will be heavily promoted in the specialist music press and given a high profile intro.

VARIOUS ARTISTS: Charbusters Vol 1 (NYC 6017-2). A great idea from NYC Records to put together a new-style band, featuring John Scofield, Lonnie Smith, Craig Handy and Lenny White among others, and to brand new recordings of classic Blue Note sextet repertoire. Should receive heavy airplay and press coverage.

GUY BARKER: Into The Blue (Verve 527 656-2). British trumpeter



Barker's first album on a major label, this has had strong in-store support, with pos and posters. It has also been advertised heavily and Barker has been touring the UK and giving interviews.

ORNETTE COLEMAN: Tone Dialling (Verve Cat No 91a). This new album from the harmonica man will not be released until September, when there will be a major campaign involving in-store and press promotion, with the strong possibility of press and radio interviews.

STEVE COLEMAN & FIVE ELEMENTS: Def Traz Beat (BMG Novus 63131 2). Coleman, prime mover behind M-Base and heavy grooves, has come up with a rhythm-dominated record alive with acoustic percussion and jazz energy. Coleman has a considerable cult following in the UK, and specialist press coverage should guarantee sales.

BUCKSHOT LEFONOUE: Backshot Lefouque (Columbia 47653 2). Buckshot LeFouque is the nom-



de-guerre of Branford Marsalis, errant brother to Wynton who dared to play with Sting and got thrown out of Wynton's band as a result. This is an incredible marriage of musics between hip-hop, rap and jazz, including samples, spoken passages and some of the funkier beats around. It includes remixes by DJ Premier and is supported by a full European tour this month. Expect heavy coverage.

CHARLIE HUNTER: Bing, Bing, Bing! (Blue Note CD 831809 2). Guitarist Hunter comes from a background which joins pop, rap and jazz. He was a member of the agit rap group the Disposable Heroes of Hip-hopcity but has now come out with his first mainstream jazz album. He is playing the UK this month, and EMI is working hard to secure media support.

BARBARA DENNERLEIN: Take Off! (Verve 527 664-2). German B3 organist Dennerlein is a



frequent visitor to the UK with her own trio. This new one will receive strong specialist promotion and coverage.

ROY AYERS: Nastié (BMG Groovetown 56613 2). Ayers, one of the crossover hotshots of recent years, has his new record on BMG's revived Groovetown label, and there is plenty of singing and groovy beats to satisfy the faithful. Has plenty of airplay potential and will be supported by his usual UK appearances.

JIMMY SMITH: Damn! (Verve 527 631-2). Granddaddy of all B3 Hammond men, Smith roars back to form with this hot jazz date, featuring Roy Hargrove and Nicholas Payton among a list of other stars. Smith will visit the UK for a promotional visit and concerts in the autumn.

ROY HARGROVE: Family (Verve 527 638-2). Hargrove has spent the past five years establishing his credentials as the most exciting trumpet talent to emerge in the Nineties. This, his second for



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LEON PARKER: Above & Below (Epitome 03182 2). Released a couple of months ago, this album has been given some of the best reviews of the year. Percussionist/drummer Parker is a coming giant. He will be headlining at the Glasgow Festival and there will more in-store and press activity then. **AZIZA MUSTAFA ZADEH: Dances of Fire** (Columbia 480352 2). Zadeh is a star in Germany and breaking in the U.S. Sony is fully committed to breaking her in the UK. She will play here in August, appearing at the Brecon Jazz Festival, when there will be in-store activity. **TERENCE BLANCHARD: Romantic Defiance** (Columbia 480489 2). A graduate of the Art Blakey Jazz Messengers in the early Eighties, Blanchard is a significant artist. His new release is a small group effort, and will get specialist press attention and promotion.



DR. JOHN: Afterglow (Blue Thumb GRB 7002). Who would have expected Dr. John to make a jazz album? But he has, and his piano playing is as enjoyable as ever. This album will be getting heavy support from New Note/MCA both in the media and in stores.

DAVID MURRAY: Jug-A-Lug (DIW 894). Tenor sax master David Murray does tend to make rather a lot of records, but his best efforts are usually on DIW. This one is no exception and will get strong specialist interest. **HOLLY COLE: Temptation** (Blue Note Cat No: n/a). Bewitching pianist/singer Cole's album collection on Tom Waits material. It's a trio date, like all of hers, and will be supported by a UK tour in September, which is the month of release.

JULIAN JOSEPH: Slow Blues (East West Cat No: n/a). Joseph has a busy summer of festival and concert appearances lined up before he releases his latest studio album in October. It



features the Julian Joseph Trio, and will include original material as well as some of the standard repertoire with a strong blues inflection, hence the title.

VARIOUS ARTISTS: NEXT GENERATION: Volumes One and Two (Verve S25 610-2/625 611-2).

These budget-priced samplers of all that is new in the PolyGram/Verve jazz world are going to get heavy in-store support, with posters and PoS. The perfect introduction to one label's vision of the future of jazz. **ELA FITZGERALD: The Concert Years** (Pablo 4PACD-4414-2). This mid-price four CD box is a handy and attractive way to appreciate the timeless virtuosity of Ella. It spans the years 1963-83, and concentrates on her live work recorded for Norman Granz. **JOHN COLTRANE: The Complete Atlantic Recordings** (Rhino/Atlantic Cat No: n/a). A fantastic seven-CD collection of material, incredibly documented in the manner of the Ornette Coleman boxed set from last year. This is vying



with the Miles Davis release to be reissue of the year. Will be a special price release in August and is guaranteed massive specialist press interest.

MILES DAVIS: The Complete Live At The Plugged Nickel (Columbia CKX 66955). In 1965 Miles and his quintet was recorded over two nights at Chicago's Plugged Nickel. Here for the first time, in a seven-CD set, are the entire recordings of those two nights. Released this month.

BILLIE HOLIDAY: The Essential Recordings (Music Club MCCC 095). Of course a title like this is asking for trouble, and these performances, though excellent, do not tell the complete Billie Holiday story. But at a budget price it's a winner. **JOHN COLTRANE: In A Soulful Mood** (Music Club MCCC 170). This is the first time a compilation of Prince Coltrane from the Impulse! years has been available at low mid-price. More than 70 minutes worth of music are included here, concentrating on the less frenetic, more

approachable recordings of the classic quartet. **FLORA PURIM: Speed Of Light** (B&W BWD04). The latest effort from Brazil's own queen of song, features Billy Obham and Giovanni Hidalgo. It is a brilliantly recorded set of tunes exquisitely interpreted by one of the best and most popular vocalists around the jazz scene.

ALVIN DAVIS: Let The Vibes Decide (Ripe Records RPEX0213). Davis's album shares its title with Brit vibist Orrey Robinson's disc of last year, but little else crosses over. Davis is an in-the-pocket altoist who learned a lot from The Crusaders and Sadao Watanabe, among others. Perfect disc for in-store playing. **JHEUSA: Galactica Rush** (Dorado DORO 26CD). This is Britain's answer to Buckshot LePouque, with the added bonus of a great deal of attractive vocalising from a Challas herself. Tough-stance music with wall-shaking rhythms.

CHARLES MINGUS: In A Soulful Mood (Music Club MCCC 291). At a low price, this is incredible value for money, being the first time these Grassell recordings have been available at this price point.

LOUIS JORDAN: The Very Best Of (Music Club MCCC 085). Without Jordan, of course, rock and roll may never have happened. This selection culls many of his greatest hits such as Choo Choo Ch'Boogie and School Days and checks in at just under 50 minutes.

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SINGLES

TAKE THAT: Never Forget (RCA Tok22). A refrain and a heavenly choir precede this strong gospel-themed number, with its Howard Donald on lead vocals. It should see the boys grabbing the top spot once more. **CD**

ELICA: Boho Bird (Nectac NECTC 002). Lascivious Swedish pop full of unadorned drama and a fearlessly fine chorus. Recommended. **CD**

CORBURY: Clockwork Man (Acid Jazz JAZZ 119CD). More fancy jazz funk from those tongue-in-cheek Seventies revivalists. Fun, but the song and vocals could be stronger. **CD**

NEW CITY STATE: Uplight (E3 001). Not the Stevie Wonder classic, but a groovy swing rap tune from four guys from East Ham in London. Expect to hear it in the clubs, but not on too many playlists just yet. **CD**

SHANIA TWAIN: Any Man Of Mine (Mercury MERC043). Another Canadian singer breaking national borders and stylistic barriers. This debut single from the new album features hubby Matt Lange's production (and vocals) plus enough country to catch the ear. **CD**

JOSHUA KADISON: Beautiful In My Eyes (EMI CBSKDJ 55). Another obvious smash from this softcore Billy Joel. Despite the comparative US failure of *Jesse*, one of these songs is going to take off here, but which one? **CD**

JX: Son Of A Gun (Mr TABCD 233). A corking house tune that has failed to keep its head down, hence the reissue. Lyrics with attitude and some stomping remixes from JX and Red Jerry among others. **CD**

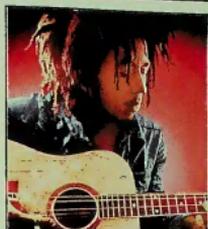
DUFFY: Sugar High (Indelout DUFF02CD). Duffy follows up the excellent London Girls with a light, but warm, pop tune that has an unmistakable Sixties feel. The Alex 'Blax' James-penned Tempus Fugit B-side adds interest. **CD**

CYNDI LAUPER: Come On Home (Epic EPC84252). This track from the colorful singer's *Deadly Cyns* album sees her vocals sitting quite comfortably on top of some UB40-style title-reggae. Radio friendly and probably a hit. **CD**

12 ROUNDS: Something's Burning (Polydor 579482). Although the title track of this EP is too obviously influenced by PJ Harvey, there are some nice touches on the other tracks, including a notable excursion into dub. Should find fans in indie circles. **CD**

INNERCLOURS: Try (Acid Pop INC0L001). A fusion of Seventies style-ex-roy grooves with pop vocals from ex-Cry Boy Croy vocalist Carl Lewis and flute highlights the tone of this low key, but pleasant, jazzy cut. **CD**

MASTERS AT WORK PRESENT INDIA: I Can't



BOB MARLEY: CLASSIC

Get No Sleep '93 (AM:PM 581141). A huge club anthem a year ago, this slicky house tune gets a freshen up from its writers and David Morales. Could be catchy enough to make it a crossover hit. **CD**

DELICATESSEN: I'm Just Alive (Starfish/Big Life ST503). One of the UK's finest new rock acts show again how diverse their sound is with this organ-heavy guitar track that is very reminiscent of early Sound On Red. Not a big hit, but a determined step towards one. **CD**

BOB MARLEY: Easy Skanking (Island BMW2 2). Classic, though not overly commercial material taken from the king of reggae's new compilation. The previously unreleased *All Day All Night* will attract collectors' attention. **CD**

VIVIANE MCKONE: Come Into My Life (Roogie Back Records RBR CD 016). Former London Records chanteuse, bounces back on her brother's indie label. Her voice, like the tune, is pleasant but slight. **CD**

DEADLY HUNTER: Raggamuffin (Black Market/MCA BMITD 027). A clear pitch for Real 2 Real territory, with nasal reggae chat punctuated by mad synth stabs. The end result is far from deadily — though Mecca dancers might conceivably disagree. **CD**

INNER CIRCLE: Black Roses (East West W29595CD). A catchy but conscious offering from the reggae veterans. Once again they look likely to score that summer reggae hit. **CD**

BLACK GRAPE: In The Name Of The Father (Radioactive RAXTD 19). By maintaining the quasi-religious lyrical bent and the fist-funky attitude of the Ruthless Rap Mandays prove that Reverend Black Grape was no one-off. Here's to the album. **CD**

THE HEADCATERS: Baffed (Of The Incontinent Pop [Vivry] JAMES PADD). Kyro and the girls shake it up with a boss tune and fuzz guitar overload which proves that there is life in teen girl punk anger beyond Shampoo. **CD**



SCAIALAND: SPARKLING

SINGLE OF THE WEEK

CATHERINE WHEELZ: Waydown (Fontana FSCD 7956332). A very welcome return for one of the UK's overlooked talents. The group have never really matched the epic achievement of Black Metallic, but tracks like the raw but infectious *Waydown* should change all that. A cracking tune. **CD**

ALBUMS

BIVOUAC: Full Size Boy (Geffen GEC 24803). Americanised pseudo-grunge that is consistently predictable but powerfully done. On heavier tracks, such as the high-octane *Mainbrake*, the Derby band's debut shows impressive pedigree. **CD**

MUSIC FOR A CHANGING WORLD: Xenophile (XENO 401). A madcap musical chase around the world from Green Linnet's world label with everything from Chilean protest folk, Haitian 'reggae', ruddy polkas from Canada and Ukrainian political drinking songs to traditional music from Madagascar, Spain, Nigeria and Brazil. **CD**

JOHN MARTYN: Live At The Show Theatre (Permanent Records PERMCD 33). Martyn explores fully his back catalogue in robust form. While *Live At Leeds* from the mid-Seventies remains his most expressive live work, this carries a rather pleasing Nineties sheen. Crafted. **CD**

GANG OF FOUR: Shrinkwrapped (Wheat Recordings WENC003). Angular and abrasive at the top end, slightly pedestrian at the bottom, original members Andy Gill and Jon King stay true to their caustic blueprint, but may have to work harder to excite beyond the faithful. **CD**

JUCIFUL JAZZ: Between The Chapters (Isleford Records JFR007CD). A big hop jazz project boasting collaborations between 34 jazz musicians, rappers and DJs from Germany is a groove-some taster, although unlikely to appeal to



CYNDI LAUPER: RADIO FRIENDLY

non-jazz aficionados. **CD**

DOLLFACE: Giant (Kilij City Records KCD03). Ex-New Model Army guitarist Adrian Fortias leads this indie metal foursome into possible chardam. A strong live sound translates well, and tours with Slash's Snakepit will boost sales. **CD**

PENQUIN CAFE ORCHESTRA: Concert Program (ZOPP ZOPFD02). The eighth album in 19 years brings together the Orchestra's earliest offerings and more recent tracks, encompassing Simon Jeffes' classical and experimental adventures. Expert interest from Radio Three listeners. **CD**

PABLO MOSES: Mission (Musidisc 111962). Musidisc simultaneously releases new albums from the major reggae star alongside new albums from fellow artists Yellowman and Ninjaman. This is high quality, provocative reggae. **CD**

CONFLICT AND FRIENDS: We Won't Take No Monsters (Mortahat MORTCD150). Old school punkers are joined in the mosh-pit by the angry likes of Hagar: The Week and Poison Girls. **CD**

SCAIALAND: Breathing Down The Neck Of Meaning (Mother MUMCD502). Ex-Blue Aeroplanes' Richard Bell and writer Chris Roberts deliver on the promise of their first two albums with a collection of raw, sparkling melodic rock. **CD**

ALBUM OF THE WEEK

GORKY'S ZYGOTIC MYNOC: Boyd Time (Ankst ANKSTCD059). The third album from the young Welsh band shows yet more startling surrealism and contains the compelling single *Miss Trudy* and the *Game Of Eyes* as well as a selection of refreshing tracks. Cut listening from the ones to watch. **CD**

This week's reviewers were: Stephen Dowling, Catherine Eade, Ruth Getz, Paul Gorman, Duncan Holland, Ian Nicolson, Nick Robinson, Alex Scott and Merlin Talbot.

ALAN JONES TALKING MUSIC

The most tasteful cover of the week comes from Alison Krauss, whose *Now That I've Found You* compilation has perched in the Top 20 of the US charts, pop and country, for five months, selling more than a million copies. The (almost) title track is a supercolored version of the old Foundations hit imbued with some of the style of Tim Hardin's *If I Were A Carpenter*. There's some hardin' fiddle playing in *Every Time You Say Goodbye*, a strong waltz titled *Tonight I'll Be Lonely Too* and a stunning version of one of the more rarely covered Beatles' songs, *I Will*. Krauss sounds somewhat similar to Nanci Griffith, and it wouldn't take too much exposure for her to attain a high degree of crossover here. Meanwhile, country radio programmers should keep plugging away, she's too good a

secret to keep... Reggae compilations abound at the moment, and one of the best is also one of the cheapest. With a suggested retail price of £7.99, MCI's *Dynamite Reggae Classics* sidesteps many of the usual standbys. It must, for example, be the only current album to ignore the Trojan catalogue, which, studded with gems though it is, is much overused. Instead, MCI offers some of the more quirky Seventies and Eighties reggae hits, most of which also crossed over into the pop chart... **SF. Spanish Fly** is a name you won't know, but if Warner Music chooses singles intelligently from the tracks on their self-titled debut album, that situation should soon be remedied. The group seems a trifle schizophrenic about their musical direction, mixing lush *All 4-One/Boyz II Men* style doo-hop, lightweight reggae

romps — and most of all — strong Miami-sound clones on a confusing but strong album... Still sounding not entirely unrelated to Rare Bird's late Sixties hit *Sympathy in Paris*, Seal's magnificent *Kiss From A Rose* — now subtitled *Love Theme From Batman Forever* — is back a mere year after its first release when it reached number 19. A complex yet melodic song, it has remained a radio staple since it was first released, and is ready to explode... Finally, *Soul J Soul* are back and in terrific form with *Love Thru*, a summery groove of the highest pedigree. With new singer Penny Ford (*once of Snap*) turning in a warm and sweet vocal with exceptional support from a backing vocalist this slips down a treat.



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DOOLEY'S DIARY

Remember where you heard it: Problems, problems. Even **caped crusaders** can't beat traffic restrictions it seems. When **Batman** turned up to hand out bat goodies at the **HMV Sale** launched at its London Oxford Circus store on Friday, he received an **unwanted present** himself - his Batmobile was **clamped** outside the store... The big **questionmark** over one hotly-tipped candidate for the **EMI UK job** is apparently that his current job pays so well, he threatens to blow a hole in the company's salary structure... We hear **A&M** is to lose its well-regarded head of international to **Nancy Berry**... If only all agm's were as jolly as last Tuesday's MPA do. The upbeat tenor was led by the jovial president **Andrew Heath**. Even technology minister **Ian Taylor** - appearing as his party attempted to resolve their leadership issue - got in on the act. "It is a very well chosen day - I'm referring of course to **Wimbledon**," he quipped... **Dunce** of the week was beyond doubt PolyGram's **Jan Cook** whose ill-chosen remarks on the subject of CD prices threatened to raise the whole



Altogether now... Congratulations and jubilation, do, do, do, do, do. The celebrations were of a jubilant variety when Sir Harry D Webb appeared at Manchester Square for a big bash to celebrate his recent gong from the top job. It was a particularly emotional moment as it marked what may well be the big man's final appearance at EMI's central London HQ, with the historic move to specially-refurbished offices in Brook Green, west London, on August 7. Pictured behind Sir Cliff, are Dave, Jane, Andrew, Ian, Bob and two other members of the mention.

tedious issue all over again... Having read his former employer's less than **generous** comments about him, we hear the UK's former number one publisher **Robin Godfrey-Cass** is going to bat for the other side across the Atlantic... Glastonbury eat your heart out. **Peacock Marketing and Design** threw a "Peacock" mini-festival at a secret location in Hertfordshire, attended by 100 music industry clients last weekend. Representatives from major labels including **Jonathan Green** of Mercury, **Barry McCann** of EMI SMD and **Karen Meekings** of PolyGram TV mingled in a celebration of **peace, love and hamburgers**. The high points included East West's **Ian Grenfell** winning the Peacock tennis tournament, while **Steve Davis** of Chrysalis was the hero of the day, plunging fully clothed into the swimming pool to rescue a **surprised** child. Onlooker Peacock managing director **Keith Peacock** says, "I'm not sure the child realised it was actually in danger"... **Nordoff-Robbins** is **£3,500 better off** following **Sheridans' 1995 Football Tournament**, which was notable for

EMI Records coming last in something for once. Apparently matters were not helped by a large **swarm of gnats** descending on players and impeding their fancy footwork. In the end the last-minute replacements for the **Top Of The Pops** team - which could muster but **two players** - insurance brokers **Stafford Knight**, won the day... Still on a sporting theme, or perhaps not so sporting, the **annual cricket match** between entertainment lawyers **Harbottle & Lewis** and

Lee & Thompson is taking on an ever-increasing aggressive edge. Our mole tells us that **L&T whipped** the Harbottles last weekend by drafting in what can only be described as "**loads of ringers**". Meanwhile **L&T's** doughty **Nigel Parker** received a **nasty blow** to his right kneecap from a stray ball, laying him up for two days and resulting in the use of crutches. Next year, we understand, both teams will affect suits of **armour**.....



There are no drips on Marti and the Wet boys after they got their hands on these fetching commemorative London Arena robes after a couple of sell-out shows at the recently reopened venue. Perhaps a name change should be in order: **Dry Dry Dry**. Okay, forget it. Pictured from left, **Hoti Mitchell**, **Marti Pellow**, Arena marketing director **Bob Schwartz**, **Graeme Clark** and sticksman **Tommy Cummingham**.



When **Alf Campbell** puts pen to paper these days, he does so with the planet at the forefront of his mind. Here, Alf reckons, is a yes vote for ecological farmers (and presumably a few stoned ones too). But there's no evidence he'd been blunting up when he made the very sensible decision to sign ska-bossmen **The Specials** to his **Kuff label** - licensed to Virgin. Four of the original members from the late-Seventies combo have been augmented by a former **Beautiful South**er and an ex-Selector, **Glockdown** from top left, **Roddy Byers**, **Mark Adams**, **Alfich Bamberg**, **Horse Peter**, **Neville Staples**, **Mr Hemp**, **Lynval Godding** and **Adam Birch**. The first single from the **Coverly skankers**, **Special Favourites**, is due in the autumn.

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