



music week

MARKET SHARE ANALYSIS - p7

For Everyone in the Business of Music

29 JULY 1995 £3.10

Blair applauds music industry

Opposition leader Tony Blair pledged the support of the next Labour government to the music business in a roasting speech to 200 of the industry's leading executives at last Tuesday's BPI agm.

Blair praised the music industry, declaring it as important to the UK as the coal and steel industries.

"Music is not just about glitz and glamour - it is about industry," he said. "It is about success. In this particular case it is about Britain being good at something. And there is no reason why we shouldn't shout and sing about it."

"Your success in achieving a healthy trade balance of more than two to one of exports over imports is a performance we could do with more of British industry matching."

The Labour leader said the music business was taking on even greater

significance as the technological revolution took a hold. "Industries like yours, which blur the distinction between service and manufacturing, are becoming ever more important," he said.

He also announced that a Labour government would extend copyright law to include digital distribution across the electronic networks.

"We are concerned to ensure that action is taken to deal with piracy on electronic networks," he said. "And as these networks span the globe, we need to ensure that we work towards greater harmonisation of copyright laws."

Labour would also encourage small- and medium-sized companies - which make up more than half of the BPI membership - including introducing a statutory right to interest on late payments above a minimum threshold, he said.

Virgin Records managing director Paul Conroy, who was re-elected to the BPI council at the meeting, says, "It was an incredible achievement for the industry to have someone of Tony Blair's stature there. It was like when Kennedy dined on the politics of America - here was a person of our generation who understands us and the music industry. He knew what a Fender guitar was, he knows the difference between Motorhead and Znyx."

BPI director general John Deacon adds that the fact that a politician of Blair's stature had attended the BPI agm was evidence of how far the business had come in recent years.

The agm also saw the confirmation of BMG chairman John Preston as the chairman of the BPI, replacing EMI's Rupert Perry after a two year tenure.

Southgate bows to the inevitable

Thorn EMI has given the clearest signal yet that it plans to sell off the EMI Music and HMV divisions, by announcing last Friday that it is going ahead with plans to demerge.

Southgate confirmed at Thorn's agm that the company is actively considering plans to split the group into two - one containing EMI Music and HMV and the other comprising its rental interests.

Southgate said, "At (Thorn EMI's) most recent review, held over the past two days, we carefully considered the strategic options for the business. In principle we have concluded that demerger, if it can be achieved in an acceptable way, is in the best long-term interests both of the business that currently constitutes Thorn EMI and you the shareholders."

Analysts argue that the rental and music arms are incompatible and must be split to maximise shareholder value.

At the meeting, Southgate also confirmed worldwide turnover figures for the year to March 31 of £2.2bn for EMI Music, with operating profit up 19.8% to £295m. HMV achieved operating profit up 140% to £14m on turnover of £503m.

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Tony Blair was presented with an Eric Clapton edition Fender Stratocaster guitar in appreciation of his attendance at last Tuesday's BPI agm, which was staged at the Royal Society of Arts in central London. Blair, who was visibly taken aback by the gift, was also presented with a custom-made platinum disc marking his days in a student band. Around 200 members of the music industry turned up at the event to hear Blair speak, including representatives of the Musicians' Union, PMS, the Music Publishers Association, PPL and Equity as well as the BPI.



Stephens to manage Michael

Andy Stephens, the man who George Michael declared as his biggest ally within Sony Music, has been appointed as the singer's new manager.

Stephens, currently vice-president of marketing for Sony Music Europe, will handle Michael's affairs for the world outside North America.

In a statement, Michael said, "Andy Stephens has been a friend and professional ally of mine in his position at CBS/Sony since day one of my career in music. His support, belief and expertise

have been invaluable."

Michael has yet to find a manager for north America.

Sony Music Europe president Paul Russell says, "I think George has made a good choice. I'm very pleased for Andy."

As Sony prepares to re-promote the Wham! George Michael back catalogue and the forthcoming greatest hits package, he says, "It will be much easier to work with someone who knows the company and the catalogue."

Michael's publisher Dick Leahy, who has been advising the star since the departure of former manager Bob Kubane, says, "Andy and George have known each other since the Wham! days, about 12 years I think."

"This partnership has been talked about for a long time. I am absolutely delighted that they have both taken this step," he adds.

Stephens' expertise in international markets and knowledge of George's career will be a great boon, he adds.

MICHAEL Ó SUILLEABHÁIN

lumen

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Breaking artists in the UK for the world 

Sutherland takes charge of Vox

IPC is bringing its monthly music magazine Vox closer to its flagship weekly NME in a reshuffle which sees Steve Sutherland take control of both titles in the new position of group editor.

Vox will be produced by a joint editorial team, starting with the November issue, which will be completed by the middle of next month and published in mid-September – the magazine's fifth anniversary.

Publishing director Andy McDuff says the effect of the move

on staffing is still unclear but changes will become apparent over the coming weeks. The current Vox staff are producing the next issue, which will be out in mid-August.

Sutherland says, "When Vox was originated, it was produced by people who worked on the NME and the idea was that it would be the older brother of the NME. But that has changed over time." The initial slogan "From The Makers Of The NME" will be revived in the repositioning, he says.

The magazine will effectively be produced by the NME team, although Sutherland stresses Vox will be given the same importance as the weekly. "We will have one editorial meeting in which we will consider plans for both magazines," he says.

In the next month, NME is expected to post ABC circulation figures up to around 116,000. Vox's circulation has remained constant over the past couple of years at around 110,000.

Impacts press on without key stars

Take That manager Nigel Martin-Smith believes the RCA band will come out of their split with Robbie Williams revitalised and stronger than ever.

Talking exclusively to *Music Week*, Martin-Smith says the band discussed all options – including the possibility of disbanding – at a band meeting 10 days ago, but decided to stick together.

"If Take That were ever going to split up, it would have happened when Robbie decided to leave. But they want to carry on. They want to carry on as long as they still have goals to achieve and their biggest goal is to break North America.

"I believe very much in fate," he adds. "But I think this will be a shot in the arm for everybody. To me, it's given us another three or four years of Take That." Besides working the current album Nobody Else, the band intend to forge ahead with a fourth album in which Gary Barlow has already started writing material, he says.

Take That's first US single Back For

Good was serviced to radio for the first time last week, while the band continued with the promotional schedule for this week's new UK single, Never Forget (out today, Monday).

Martin-Smith says the band reached a mutual agreement to split with Williams after he had taken up an option to give six months' notice. Although Williams said he would carry on with Take That's 35-date world tour – which begins in Manchester on August 5 – the band agreed it would be better for both sides to allow him to leave now.

Besides rehearsing for the tour as a four-piece last week, the band recorded live performances for BBC TV shows Top Of The Pops and Steve Wright's People Show.

Promoter Danny Betesh of Kennedy Street says only 10 ticketholders out of 120,000 for the Manchester dates had taken up an offer of ticket refunds. A "handful" more had been returned for the Earl's Court dates in London, he says.

RCA managing director Hugh

Goldsmith says, "We at RCA are all absolutely supportive of all parties and positive that both Take That and Robbie Williams will successfully continue to develop their careers."

While Williams has yet to finalise his future, EMI UK signing Eternal were forging ahead with recording plans last week after singer Louise Nurling's decision to leave the band.

Eternal manager Ollie Smallman says Nurling decided to quit during the band's UK tour in the spring. "She said she didn't feel she wanted to record the second Eternal album. The girls tried to persuade her to stay, but she had already made up her mind," says Smallman.

Eternal were in Atlanta last week continuing work on their new album Power Of A Woman which is due in November. Nurling has been writing with Simon Clinie, and was in London's Marcus Studios last week recording a single, provisionally titled Light Of My Life, which is due out in mid-October.

See Analysis, p16.

Radioplays key role in Blur v Oasis battle

Creation and Parlophone are relying on radio in the forthcoming battle between the new singles by Oasis and Blur, which will be released head-to-head on August 14.

By the time Oasis's Roll With It and Blur's Country House are released, both will have built up a month of airplay after being serviced to radio in the past week.

Roll With It received its first play on Radio One's Evening Session last Monday, three days after Country House was supplied to radio programmers for the first time.

Both have been placed on Radio One's A List, although the station is planning to drop them to the B List for a cooling-off period before being moved up to the A List nearer the release date.

Anglo Plugging's Dylan White, who is working the Creation release, says, "Radio One has decided that both records are very important and they are going to give them a good old blast."

The clash of the two singles has surprised Parlophone, who were expecting the Oasis single to be released just before their new album Morning Glory, which is not due until October. Blur's album The Great Escape will follow around a month after Country House, in mid-September.

Melaine Hill, head of promotion at Parlophone, says sharing the same release date will affect his radio strategy. "We'll do our own thing," he says. "But it's nice to have a bit of rivalry."

See Talent, p10.



Parlophone Records is releasing what it describes as the first double B-side single today (Monday) to promote a new Pet Shop Boys B-sides album, Paninaro '95. Into The Night will trail the album Alternative Pet Shop Boys, which features all the duo's B-sides since 1985 and is out on August 7. Parlophone's senior product manager Terry Felgate says the album marks a 10-year relationship between the band and the label, which has produced four UK number one singles, 23 Top 30 hits and six Top 10 albums. The album will be presented in deluxe packaging with a 32-page booklet featuring interviews with the duo.

NEWSFILE

Wootton becomes Bard chairman

Bard has confirmed that Richard Wootton, of Ainley's Music & Video in Leicester, will serve as the association's new chairman until the full annual election is held at September's agm. Wootton replaces former chairman Charlie McAuley who has stepped down prior to his departure from Woolworths to join Baskin Iuster Video as product director. The temporary election of Wootton was confirmed at McAuley's final Bard council meeting as chairman last Thursday.

Lion King aims for record

Buena Vista Entertainment has scheduled the video release of its The Lion King title for September 19, and expects the title to break the UK record set by its own 4.4m-selling The Jungle Book. The release will be promoted via a television ad campaign featuring five- and 10-second teaser ads and posters at sites across the country declaring "The Lion is Coming". The posters will be replaced with the slogan "The Lion is Here" on day of release.

Liddiment switches to LWT

BBC TV's head of Entertainment David Liddiment was appointed as deputy managing director and director of programmes for London ITV franchise holder LWT on Thursday. Liddiment, whose responsibilities at the BBC included A Song For Europe and Eurovision, is to leave in the next few weeks. His initial replacement will be Chris Pye, BBC TV's head of independent commissions.

GWR continues Chiltern pursuit

GWR is forging ahead with its hostile bid for Chiltern Radio after the House of Lords and House of Commons approved legislation relaxing the number of licences a single radio operator can hold last week. Companies can now operate 35 licences, up from 20, subject to a limit of 15% of the total radio market. GWR, which now holds acceptances from 59% of Chiltern shareholders, says the main sticking point in its unconditional takeover of Chiltern has now been surmounted.

Lottery pays off for Lipa

The National Lottery Board has announced its award of £2m to the Liverpool Institute for Performing Arts, the charitable trust supported by Paul McCartney. Lipa will use the funds to improve its building, buy equipment and commission works of art. Chief executive Mark Featherstone-Witty says, "We feel that this donation is also a statement of faith in Liverpool and in Lipa."

PolyGram revamps ordering

PolyGram UK launches a new order desk today (July 24) offering a 24-hour day-service, every day of the year. The company is also installing extra telephone lines for the service, which is being launched following the news that PolyGram will begin early shipment of new releases from August 4.

Rush for Roses tickets

The Stone Roses' winter tour sold out within a day last week. Two thirds of the venues on the 17-date tour sold out within hours, and the 3,700 tickets for the concert at Glasgow's Barrowlands were gone in 45 minutes.

A&M taps into easy listening revival

A&M Records is launching a mid-price range of easy listening albums on September 11, including Burt Bacharach's debut album for the label, Reach Out, and The Sandpipers' Guantamerana. Also available from September 25 is Indigo Moods, a 16-track compilation of classic easy listening tracks.

New School finds new home

New School, the independent promotions company set up by former Arista pluggers Richard Evans and Steve Ager, has moved. New School is now based at 21 Heathman's Road, London SW6 4TJ. Tel: 0171-810 9598.

▶▶▶▶▶ MTV LETTER OFFERS INDIES CASH DEAL – p4 ▶▶▶▶▶

COMMENT

Rupert Perry: a BPI job well done

Eccentric types in hats can make great strides in the music business, as Tony Blair wistfully commented at last week's BPI agm, but sometimes even in rock and roll a more conventional approach is what gets the best results.

Rupert Perry is hardly Mr Hospital Corners but he's certainly one of the less flamboyant leaders of our business. Judging by his two-year tenure as chairman of the BPI, he is also one of the most effective.

Quietly, and certainly—and without resorting to outbursts about "vipers in the nest" or "terrorists"—he has got things done. As was highlighted at the agm, this has been a rare period of getting things done—and Perry has had a hand in many of them.

The industry is steadily and surely transforming the perceptions of the outside world, whether it be by sending the MMC packing or by uniting to create the British Invisibles report—which by showing the true value of music to the UK economy has probably done more to transform government's view of the industry than anything else.

It has been an unprecedented period for persuading people—important people like the chancellor and the leader of the opposition—that the music industry is an industry worth taking seriously.

Of course this could never be achieved by one man alone.

But it has been Perry who has provided the firm hand on the tiller, steering the industry towards battles he knew could be won, rather than ploughing into the internal confrontations which have in the past threatened to ruin the industry around.

There are indications John Preston shares many of Perry's conciliatory qualities: he will no doubt be a strong BPI chairman.

But he's certainly got a hard act to follow. *Selina Webb*

PAUL'S QUIRKS

On Tour '95 upfront and way back

Like most true music fans, my early days were spent three feet from the stage watching every chord change guitarists made. The fact that the bands happened to be The Beatles, The Rolling Stones and The Who only proves that I'm a lot older than I'd like to be.

Rock shows have come a long way since those early days and no one can have missed the coverage of the recent Rolling Stones Voodoo Lounge tour. I caught their first UK date at Sheffield and it will go down as one of the best shows I have ever seen. However, I still prefer to see the band up close and, unless you're six feet tall and prepared to stand for three hours before the show starts, you're unlikely to get the best view.

Many of the bands currently on tour are trying to give the fans the best of both worlds. Wet Wet Wet at G-Mex in Manchester played the first hour of the show on the normal stage, but then a 100-foot double walkway was lowered from the roof and linked the main stage to a smaller stage in the centre of the crowd. The crowd reaction was ecstatic and the fans around the smaller stage and at the back of the hall got real value for money. Anything that puts the bands closer to the fans has to be a winning formula.

Merchant woos the merchants

Anyone who managed to get a ticket for the recent Natalie Merchant (ex-10,000 Maniacs) showcase in London, Manchester or Edinburgh was treated to a full set from the new album plus a great cover of the Stones' Sympathy for the Devil. The 60 guests at Manchester were mainly from retail and radio, one of the hardest crowds to play for, but that didn't put Natalie off—she worked hard, the crowd listened, applauded and even demanded an encore. Play the album in store and try and catch her when she returns later in the year.

Paul Quirk's column is a personal view

NEWS

Upturn Records' R&B band Jodeci were vying for the number one slot in yesterday's album chart with *The Show, The After Party, The Hotel*. The success of the album, which was neck-and-neck with Bon Jovi's *These Days* towards the end of last week, follows a series of live dates and extensive plays on specialist stations such as Kiss FM and Choice FM, as well as airtime on Radio One. MCA has launched an extensive ad campaign in the music and style press to attract a more mainstream audience. Poster campaigns have been organised in London, Manchester and Birmingham in addition to in-store promotions in multiple and independent retail outlets.



MTV Letter offers indie cash deal

MTV SCORES COURT VICTORY

MTV won the latest leg in its on-going legal battle with VPL last week when three Court Of Appeal judges called for its action against PolyGram, BMG and Warner for damages to proceed.

In the High Court on Monday, a panel of three judges rejected a call by VPL for a stay in MTV Europe's case for damages, pending a result in the European Commission investigation. VPL was asking the court to

overturn a High Court ruling from last November, which dismissed VPL's call for the case to be frozen. The court also awarded costs in favour of MTV Europe.

The European Commission is expected to announce a decision this summer on MTV's claim that the use of VPL and IFPI to negotiate royalties for the whole of Europe represents a violation of European law prohibiting price fixing cartels.

MTV Europe has offered individual deals to more than 300 independent record labels in the latest development in its battle with VPL.

The music channel sent letters offering to strike a deal to all members of VPL which are not involved in the on-going court action—also excluding EMI and Sony, which have their own individual agreements.

The letter offers to contribute £1.5m a year to a central fund for every label which agrees a deal, which would last five years.

The index-linked payments would then be distributed according to an independently-audited survey of the promos played on MTV Europe.

An MTV Europe source says, "We had a very good response so far. We are proposing paying twice a year, which the several labels we have spoken to seem very positive about. The word 'cashflow' has come up in every single conversation."

The £1.5m figure has been calculated on the basis of the "status quo", he says, but dismisses any suggestion that MTV would refuse to play promos from labels which did not want to take up the offer. Those would be allowed to remain part of the existing VPL/IFPI arrangement, he says.

The offer, which was made to the companies last Monday, pre-empted discussions about the existing MTV Europe/VPL deal which expires at the end of this month, he adds. Since summer 1992, MTV has been operating under an interim 12-month agreement which has rolled over each year while the legal action between the two organisations continues.

MTV Europe informed VPL of the move moments before the latest leg in the two organisations' legal battle entered the High Court (see panel). The MTV source insists the timing of the letter was purely coincidental.

The issue was discussed at the PPL board meeting on Thursday morning. VPL director Roger Drage says he is

aware the letter has been issued but declined to comment further on the move by MTV.

The development follows just two weeks after EMI joined Sony in striking an individual deal with MTV Networks for the world. EMI's name had been withdrawn from the damages writ at last week's hearing. Sony's name was withdrawn after it secured a deal last autumn.

The move by MTV follows the decision by PPL in April to replace the exclusivity mandate included within its articles of association and replace it with a non-exclusive clause.

The move allowed companies the freedom to strike single deals with individual broadcasters.

Guaglione man moves up at RCA

Dave Shack, the man brought the Guaglione hit to RCA, has been named head of promotions by the company's new managing director Hugh Goldsmith.

Shack, 29, joined RCA in 1991 as a product manager and has been international labels manager for the past 18 months. Last November, he began working with Guinness on the release of Perez Prado's *Guaglione*, which has now sold 430,000 copies on the back of the brewer's TV campaign.

Goldsmith says Shack's drive and enthusiasm as well as his stints as a relief producer and DJ at Radio One make him perfect for the job.

"We can afford to make this sort

of move. Dave's the right person and I'm promoting from within. And it sends the right message to all the people here who are inheriting a new MD," he says.

The appointment follows last week's announcement that RCA director of promotions Nick Godwyn and head of television Nicki Chapman are leaving to join Neil Ferris' Brilliant operation in a split described by all sides as amicable.

Shack says there will be a three to four-week handover period as Godwyn and Chapman are expected to remain at RCA until the middle of August. Shack's marketing projects will be overseen by his assistant Alex Bertie, reporting to

marketing director Kevin Dawson.

Shack says he sees a huge overlap between marketing and promotion. "A big thing in marketing is putting together your plan for TV and radio—now I'm just going to have to stop prying and start chasing," he says.

Goldsmith told staff of Shack's appointment at his first company meeting as managing director last Monday when he also announced the promotion of two product managers—Emma Hickey and Louise Hart—to senior product managers.

He says he is seeking a head of television to join Shack and head of radio Narrinder Bains in his new-book promotions department.

City gears up for EMI bidding war

The sale of EMI Music was viewed as "inevitable" by City analysts following Thorn EMI chairman Sir Colin Southgate's announcement last Friday that it was forging ahead with plans for demerger.

While Southgate refused to be drawn on the possible implications of such a move, the City was preparing for a full-scale bidding war for the company.

By the end of trading on Friday, Thorn EMI's share prices had risen 7p on the day to 1368p.

A London analyst says it was 99.9% certain that Thorn EMI would go ahead with the demerger and that an acquisition would follow soon after. "It makes sense," he adds.

While Southgate stressed that the Thorn board was compelled to consider any offer in the interests of the group's shareholders, he said that the decision to examine the viability of a demerger was for the long-term benefit of the company itself.

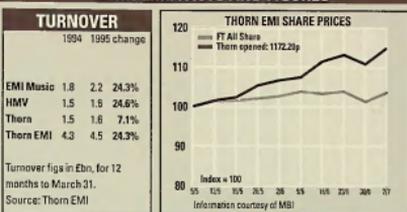
"Demerger would permit the management of each group to develop its individual strengths and pursue opportunities which each judges appropriate to its future growth," he said. "Furthermore, by demerging, the value of these businesses would be more fully recognised."

The announcement by Southgate is the latest twist in a constantly developing saga surrounding the future of EMI. In May, Thorn EMI was prompted to release a strongly-worded statement dismissing speculation of a sale after Disney was reported to be courting the UK-owned company.

Despite the denial speculation has continued. When Thorn EMI's results were announced just three weeks later, Southgate insisted, in acknowledging that Disney had approached the company, that any suitor would have to buy the whole of the Thorn group.

Again that now appears to have changed. One element of the demerger suggestion - a decision upon which Southgate insists will not be made until early next year - has surprised analysts however. While many expected any

THORN EMI: FACTS AND FIGURES



To many analysts, a move towards de-merger would be the final piece in a decade of restructuring and reorganisation for Thorn EMI. The group has spent most of its efforts in the late Eighties and early Nineties paring down its business to music, retail and rental operations which now make up around 58% of Thorn's total profits, compared with 65% in 1989. The refocusing which included the acquisition of Virgin for £560m allowed EMI to spread its operational and distribution costs across a larger business base. The most recent set of figures (see table) represents an annual growth rate over the past five years of 30% for EMI Music and 25% for HMV over the past four years. Such quantum improvements in the business have inevitably buoyed the saleability of the Thorn EMI shares (see graph).

Thorn merger to split the company into three sections - retail, records and rental - Southgate is proposing to create two publicly-quoted companies; one holding the Thorn retail interests and the other its HMV retail and EMI music company.

Another City analyst says, "It is a real surprise. I thought HMV would be split separately. HMV is a good brand name around the world, but it doesn't need to have the music distribution channels." Besides Disney, Paramount, DreamWorks and Microsoft have all been named as potential suitors for EMI in the past 18 months. EMI is bound to be the subject of interest simply because it stands alone among the rest of the major record companies.

"When a Hollywood studio wants to get into the music business, the first question it asks is which companies are available," says Christopher Dixon analyst at Paine Webber. "And there are very few independent music companies which are for sale."

The most recent addition to the list of possible buyers is Canadian drinks company Seagram - which bought 80% of MCA from Matsushita in a \$5.7bn deal in April.

The London analyst says Seagram is increasingly considered to be the strongest potential buyer with music business connections. "It is the only company which could add EMI to its current involvements in North America without facing an anti-trust regulations, because it is a territory where EMI is traditionally not strong."

Southgate predicts a final decision on whether to proceed with a demerger will take place early next year and the London analyst says he does not expect any pre-emptive bids.

"Thorn have already said they wouldn't sell without demerger," he says. "And the costs of demerger are vast. I wouldn't expect any company to step in now, as they could end up having to pay those costs themselves."

ITV promises more night music

The ITV network is planning two new, late-night music programmes, as part of a £10m initiative to improve the quality of its overnight schedules. Plans for a 90-minute magazine show for Thursday nights and a 30 to 60 minute chart-based programme are being considered, says Rod Henwood, managing director of Central Broadcasting. Meanwhile, the new Dennis Pennis-fronted music show, Pennis Pops Out, will be screened on Granada and LWT for six weeks from August 18, with each episode featuring three live performances a week. LWT is also launching a late night music show, Dr Fox's Video Juke Box, to be presented by the Capital Radio DJ later in the autumn.

Profits up at live venues group

The Break For The Border Group, owner of London's Shepherd's Bush Empire, has posted pre-tax profits up 145% to £1.6m for the year ending March 31, on turnover of £10.9m. Chairman Robert Gunlack says the acquisition of the Shepherd's Bush venue, which was named venue of the year in February's *Music Week Awards*, boosted the year's business. The group bought The Empire in January and is considering plans to acquire a live music venue in Ireland says entertainment director John Northcote.

Dome distribution goes to 3MV

Dome has struck a new distribution deal with 3MV/Sony. The first release will be Beverley Knight's *Down For The One* in August followed by singles from Sinclair and Wag Ya Tail. Knight's debut album will be out in October and albums from saxophonist Mike Stevens are also being planned for release. A new single from Swiss dance duo Rio & Mars will be available on the Dome/FeverPitch label via Chrysalis from August 14.

Karussell launches OST series

Karussell is launching a mid-price CD series of film soundtrack albums on August 7. The first set of releases from the series, which covers hits from all genres of film, includes *Breaking Glass* and *Wild At Heart*. Karussell also plans to cross-promote the CDs with videos of the titles from the Karussell 4-Front label.

Kids' videos to get generic promotion

PolyGram, Carlton, BBC and VCI are teaming up to launch a generic campaign to promote children's video. The five distributors will launch British Animated Classics in August with an extensive television advertising and PR campaign. The project is being regarded as a test for similar campaigns to be launched in Europe.

Tony Wadsworth

Tony Wadsworth's title is managing director of EMI's Parlophone division, not as published in *Music Week* (July 15, 1995).

▶▶▶▶▶ EVERYTHING CHANGES FOR TAKE THAT AND ETERNAL - p6 ▶▶▶▶▶

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Everything changes for Take That and Eternal

When a key member of a successful pop band leaves, plans for the launch of a solo career are never far away.

So when Robbie Williams left Take That and Louise Nurdling quit Eternal in the space of 24 hours last Monday, no-one was surprised at the immediate news that the pair would each go it alone.

While the concept of launching a solo career is easy to decide, actually getting on with it is another matter entirely.

Nurdling is already in the studio working on her debut solo single, but Williams is yet to confirm whether he will stay with RCA or Take That manager Nigel Martin-Smith.

No-one should be worried by his indecision, says one senior manager. "The simple fact is Robbie hasn't decided what he wants to do. Louise obviously has, but there is no point rushing either of them into anything. Let them do what they do at their own pace."

Ironically for Williams, the media circus which has already surrounded his decision will add to the pressure. But that shouldn't be allowed to influence him says Eternal and Nurdling's manager Ollie Smallman.

"I'm sure a lot of people will go to him with a lot of short-term offers," he says. "I hope he doesn't get drawn in by them. What he needs is a very healthy break from his current schedules and time to sit back and think."

Legendary pop producer Mickie Most doubts the wisdom of Williams' decision to leave if, as appears to be the case, he has not yet formulated his plans. He says, "You don't leave a band unless you have a really good plan and for a really good reason. It can't be just over an argument—that is just ego. This is a professional business and you have to be professional about these things or you don't last two lunchtimes," he says.

But Take That manager Nigel Martin-Smith has no doubts that Williams can survive in the solo arena. "He is a very talented lad—he will succeed in whatever he does," he says.

East 17 manager Tom Watkins speaks for many when he says he believes Williams has enough talent to carry it off. "If I was managing Robbie, I'd let him do whatever he wanted," he says. "Although I would tell him whether what he wanted was possible and take it from there. Good luck to him. I'd love to work with him."

Another manager says, "I can see him as an R&B artist, bordering on hip hop. He is very talented. I'm sure he will do really well."

Producer and songwriter Matt Aitken agrees Williams has already shown he has potential. "Obviously the guy can sing," he says. "And I don't



LOUISE NURDLING (CENTRE) GOES IT ALONE—LEAVING ETERNAL TO CONTINUE AS A TRIO



TAKE THAT: WHAT DOES THE FUTURE HOLD WITHOUT ROBBIE?

THE STORY SO FAR

ETERNAL

Escher Bennett, Vernie Bennett, Kelle Bryan, Louise Nurdling.
Always & Forever (December 1993)
 Sales: 1.4m worldwide.
 A UK number two album, producing four UK Top 10 singles and one US Top 10 single.
The Power Of A Woman (Jan November 1995). The first single, *The Power Of A Woman*, is due in October.
Awards: Four Brit Awards nominations, one *Smash Hits* award.
TAKE THAT
 Gary Barlow, Mark Owen, Robbie Williams, Jason Orange, Howard Donald.

Take That & Party (August 1992)

Sales: 1.5m worldwide.
 A UK Number Two album producing four UK Top 10 singles.
Everything Changes (October 1993)
 Sales: 2m worldwide.
 A UK Number One album, producing four UK number ones and one UK Top 10 single.
Nobody Else (May 1995)
 Sales: 2.5m worldwide.
 A UK Number one album, producing one UK number one. Second single *Never Forget* out today (Monday).
Awards: Three Brit Awards, two Ivor Novello Awards, 23 *Smash Hits* awards.

think he's in as bad a position as Andrew Ridgeley was after Wham! He also has a large in-built fan-base and huge in-built popularity."

For Nurdling, who is already recording her debut single, a clear path is already developing and Smallman says fans should not expect a solo version of Eternal. "Louise's album will have a different musical style," he says. "There is a very slight religious bias to Eternal which Louise doesn't sit with as easily as the rest of them. Easter has gone on record as saying she wants to record a gospel album one day. But Louise is looking at the area somewhere between Kylie and Madonna."

Smallman says Nurdling has consistently shown interest in writing her own material, despite not writing any songs on the triple platinum Eternal album *Always & Forever*.

Mickie Most agrees the key to both artists' future potential is in their musical ability. "I don't know the amount of talent that Robbie has," he says. "If he can write, then maybe he will be okay but where do you go without songs?"

For RCA and EMI UK, though, the more crucial issue in the months ahead will inevitably be how well their respective, established acts can survive without the disaffected ex-members.

While neither Nurdling nor Williams could claim to be the creative forces in Eternal and Take That, there is no doubting their importance. Nurdling was by far the most popular pin-up of the four-girl pop act, and Williams recently came a close second behind Mark Owen in a *Smash Hits* poll to discover the band's most popular member.

"Take That have still got the guy who writes all the songs," says Most. "But Robbie made up 20% of the wallpaper on most teenage girls' walls and the rest of the band will have to work hard to make that up."

Watkins goes even further. "Robbie is the biggest star in Take That," he says. "He is a natural talent. He was a brilliant presenter on the Big Breakfast recently. He was excellent and he had me in hysterics."

The departure of Nurdling, on the other hand, will only strengthen Eternal in one specific area. "I know there was a lot of pressure on Eternal having a white girl in the group, particularly from R&B circles," Watkins says. "I know there was quite a bit of backlash against that."

Martin-Smith says Take That will be revitalised by the upheaval. And Most agrees that losing a band member isn't necessarily a bad thing. "You would have thought that when Mr Waters left Pink Floyd that would have been the end of the group, but they are bigger business now than ever before," he says. "Robbie is replaceable. My advice normally with a band like Take That would be, don't change a thing, not even your after shave."

The task faced by Take That is, on the face of it, tougher than that of Eternal. For one thing, they have further to fall and, since Nurdling made her decision several months ago, the new Eternal album is already being recorded without her vocal tracks. Take That, meanwhile, had already started rehearsals for their impending world tour when it became clear that a split was inevitable.

The first serious test for Take That will come when their tour kicks off at Manchester's Mynex Arena on August 5. But, as RCA managing director Hugh Goldsmith remarks, Take That's performances on *Top Of The Pops* and *Steve Wright's People Show* within days of Williams' departure indicate they have quickly transformed themselves into a confident four-piece.

With Arista's Clive Davis set to launch them in the US this autumn, RCA and the UK music industry in general should be hoping that their big international hopes can carry it off.

Martin Talbot
 Additional reporting by Nick Robinson



July 31

news, talent, charts, links from the world for the world

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Singles power RCA to top of the league

Four of the quarter's biggest sellers give RCA an emphatic victory in the singles sector as Virgin's compilations propel the company into the albums top spot in the latest CIN market share figures

There were plenty of developments to greet RCA's new managing director Hugh Goldsmith when he returned from holiday last week. As the man himself puts it, "It's been a helluva week to take over."

Top of the agenda must have been Robbie's decision to quit Take That, but Goldsmith had some good news waiting, too, in the shape of the second quarter market share figures.

The CIN figures are the second to highlight the achievements of separately-managed record companies like RCA, London and WEA alongside individual labels, distributors and corporate groups (see overleaf).

As the figures on this page demonstrate, RCA's victory in the second singles companies league was emphatic.

It's difficult to believe that a little over three years ago the company could barely scrape together a 2% market share and was struggling to register among the Top 10 singles labels at all. Its fortunes have turned around to the extent that in the second quarter of 1995 it took a whopping 18.8% share of the market - almost three times that of London, its nearest rival.

RCA's success was down primarily to four singles - but what singles. Robson & Jerome's Unchained Melody, Take That's Back For Good, Peveri's "Frez" Prada's Guaglione and Scatman John's Scatman all finished among the top five sellers of the quarter with Unchained Melody remaining in the number one slot for seven of the 13 weeks surveyed.

Goldsmith acknowledges the size of the share is going to be difficult to match - "It would be unrealistic to expect to be able to achieve it quarter in, quarter out," he says - but he intends to maintain the broad base of success reflected in the figures.

"It's particularly pleasing to get massive sales from a couple of our UK signings - Robson Green & Jerome Flynn and Take That - while at the same time being opportunistic, by breathing new life into Guaglione, and getting Scatman through from our international side," he says. "It shows what can happen when everything's working well."

London has recently looked unassailable as a singles marketer, and with big hits from Baby D and Whigfield under its belt in the second quarter, it took RCA's exceptional performance to topple it from the top spot.

WEA, not traditionally considered a singles performer, maintained its strong showing last quarter to move up a place into third with only a marginally reduced share. Again it was Steve Allen's Eternal label which made all the difference, contributing the fourth biggest single of the quarter - the Outthere Brothers'



ROBSON & JEROME, BABY D AND THE OUTHERE BROTHERS (L-R)

HOT 10 SINGLES COMPANIES

Company	Jan-Mar 1995	Apr-Jun 1995	% change last qtr
1 RCA	6.9%	18.8%	+172.5%
2 London	10.2%	6.4%	-37.3%
3 WEA	6.5%	6.1%	-6.2%
4 MCA	3.0%	5.4%	+80.0%
5 East West	5.0%	5.2%	+4.0%
6 Virgin	3.9%	5.0%	+28.2%
7 Epic	8.6%	4.8%	-44.2%
8 Columbia	6.4%	4.4%	-31.3%
9 Island	2.6%	3.8%	+46.2%
10 Mercury	3.5%	3.4%	-2.9%
Others		36.7%	



THE BEST ROCK ALBUM IN THE WORLD... EVER!, ALISON MOYET AND ROD STEWART (L-R)



HOT 10 ALBUMS COMPANIES

Company	Jan-Mar 1995	Apr-Jun 1995	% change last qtr
1 Virgin	7.0%	7.3%	+4.3%
2 Columbia	4.9%	6.5%	+32.7%
3 WEA	8.3%	6.1%	-26.5%
4 Mercury	3.4%	5.6%	+64.7%
5 RCA	4.2%	5.3%	+26.2%
6 PolyGram TV	4.1%	4.4%	+7.3%
7 Epic	5.7%	4.3%	-24.6%
8 Telstar	5.2%	3.6%	-30.8%
9 EMI SMD	3.6%	3.4%	-5.6%
10 Island	2.6%	3.2%	+23.1%
Others		50.3%	

Don't Stop (Wiggle Wiggle).

It was a good quarter too for both MCA and a Pulp-fuelled Island, which made appearances in the Hot 10 singles companies league for the first time. After a quiet period for the company, MCA managing director Nick Phillips must be relishing his monster hits from Bobby Brown and Livin' Joy.

Virgin, meanwhile, moves up two places to sixth in the singles Hot 10 with a 5.0% share generated primarily by hits from Ali Campbell, McAlmont & Butler and Pato Banton.

Paul Conroy's company performed even more strongly with albums in the second quarter, moving up a place to top the Hot 10 with an improved 7.3% share.

Compilations were again its strength, with the Street Soul and The Best Rock Album In The World... Ever! emerging as easily the company's biggest of the quarter. Only six Kirsty MacColl greatest hits collection Galore could also find a place among the top 50 sellers of the period, although it had further hits from Janet Jackson, Madness, Simple Minds and Gary Moore.

It was Columbia's catalogue - notably greatest hits albums by Alison Moyet and Bruce Springsteen - which gave it second place, together with the two TV-linked compilations Top Of The Pops and Top Gear 2. Columbia increased its share by nearly a third to 6.5% with the huge success of Moyet's singles collection - the sixth biggest artist album of the quarter - a particular demonstration of its marketing prowess.

Two newcomers to the albums Hot 10 are Mercury and Island, the former crashing into fourth place with a 5.6% share. Mercury, whose performance as a marketing unit was previously buried within PolyGram's figures, is one of the highest profile beneficiaries of CIN's new company breakdown. The Howard Berman-steered company gets some credit at last for successes in the second quarter with Bon Jovi, Elton John and - the biggest artist album overall - Wet Wet Wet.

Marc Maroc's Island, meanwhile, improves its first quarter share by more than 20% to sneak into the Hot 10. The Cranberries get most publicity for their popularity overseas but, after a slow start, they are big news here too with both No Need To Argue and Everybody Has Its Doing It So Why Not? are emerging among the quarter's Top 60 artist albums, with the former finishing eleventh overall.

The Cranberries have been a good advertisement for Island's ability to break new acts. At the other end of the scale it also scored with Natural Mystic, a compilation of previously unreleased tracks by Bob Marley And The Wailers, which was the 28th biggest artist album of the quarter. Selina Webb

Robson & Jerome's Unchained Melody was the quarter's singles sales

SINGLES

There was only ever one single that was going to top the second quarter rankings. And the success of the double platinum, 1.7m-selling Robson & Jerome single Unchained Melody/White Cliffs Of Dover was good news for everyone who touched it.

The statistics surrounding the single are extraordinary by any standards. Despite only being on release for eight of the 15 weeks surveyed, it accounted for 9.3% of the market on its own. It also outsold by three times the second-placed Take That single Back For Good, and sold almost twice as many copies as the first quarter's biggest seller, Celine Dion's Think Twice, and more than the biggest sellers of the last two quarters combined - Celine Dion and Eivsta's Stay Another Day.

The success of the single also helped boost its label RCA which, with 18.1%

of the market - up 192% year-on-year - was the biggest label by far. But the Soldier Soldier stars are not the only ones to give it reason for satisfaction.

Although Robson & Jerome made up 51% of RCA's total market share, the label's performance was not based on that one single phenomenon. Take Robson & Jerome out of the equation and RCA would still have stood way ahead of the next biggest label with a market share twice the size of Columbia's 4.2%.

The reason is RCA's claim of an extraordinary four of the top five biggest singles of the quarter, through the Take That single and Perez Prado's Ganglion (which took positions two and three respectively) and Scatman John's Scatman in fifth.

In the face of such competition, Columbia offers the biggest challenge thanks to signs by Tina Arena (Chains) and MNS (If You Only Let Me

In). The next biggest challenger is Steve Allen's Eternal label, whose Outthere Brothers' number one Don't Stop (Wiggle Wiggle) and Boom Boom Boom - which were the fourth and 16th respectively - help it to a 3.8% share.

MCA improves by 21% year-on-year in the corporate group listings, with a market share of 6.4% - thanks to the sixth and eighth biggest selling singles of the quarter, Bobby Brown's Two Can Play That Game and Livin' Joy's Dreamer - giving another push to BMG; the major position PolyGram from its traditional top spot as top distributor, going nearly eight percentage points ahead with 28.8% of the market.

The success of Creation, primarily through Oasis's Some Might Say, further increases the competition among the independent distributors. For the first time, Vital Distribution -

which ships Oasis through Creation's deal with 3MV - came close to passing Pinnacle with 4.6%, a 207% increase on this time last year. Steve Mason's company can thank Love City Groove's eponymous Eurovision entry for its continuing lead, the single accounting for almost 20% of its 4.7% share. Besides the individual company triumphs indicated by the data, the market itself remains very strong; the figures represent a 15% increase on the last quarter and a 30% improvement year-on-year.

The figures also underline the continuing decline of vinyl, with seven inch now down to 2.8% of the market compared to 3.5% last quarter and 8.2% this time last year.

Twelve inch also takes a knock, down to 9.4% from 12.6% year-on-year, while CD continues its climb, now up to 55.7% of the market compared to 49.0% a year ago.

Martin Talbot

TOP ARTISTS

- 1 ROBSON GREEN & JEROME FLYNN
- 2 TAKE THAT
- 3 THE OUTHERE BROTHERS
- 4 PEREZ PRADO
- 5 OASIS
- 6 SCATMAN JOHN
- 7 BOBBY BROWN
- 8 LIVIN' JOY
- 9 U2
- 10 PULP

TOP PRODUCERS

- 1 STOCK/AITKEN
- 2 PORTER/BARLOW
- 3 UNIDENTIFIED PRODUCER OF GUAGLIONE
- 4 THE OUTHERE BROTHERS
- 5 CATANIA/KAYS
- 6 RILEY
- 7 MORRIS/GALLAGHER
- 8 LIVIN' JOY
- 9 HOOPER/BOND/THE EDGE
- 10 THOMAS

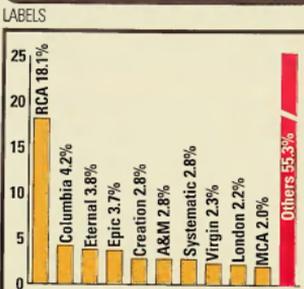
TOP SINGLES

- 1 UNCHAINED MELODY/WHITE CLIFFS OF DOVER Robson Green & Jerome Flynn (RCA)
- 2 BACK FOR GOOD Take That (RCA)
- 3 GUAGLIONE Perez 'Prez' Prado (RCA)
- 4 DONT STOP (WIGGLE WIGGLE) Outthere Brothers (Slip/Eternal/WEA)
- 5 SCATMAN (SKI-BA-BOP-BA-DOP-DOP) Scatman John (RCA)
- 6 TWO CAN PLAY THAT GAME Bobby Brown (MCA)
- 7 SOME MIGHT SAY Oasis (Creation)
- 8 DREAMER Livin' Joy (Unid/covers)
- 9 HOLD ME, THRILL ME, KISS ME, KILL ME U2 (Atlantic/Island)
- 10 COMMON PEOPLE Pulp (Island)

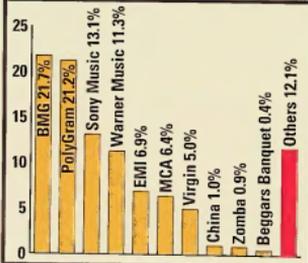


SCATMAN JOHN

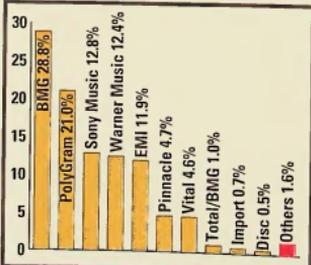
SINGLES: QUARTERLY SNAPSHOT



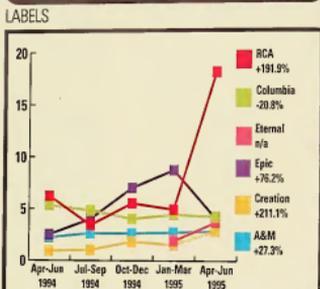
CORPORATE GROUPS



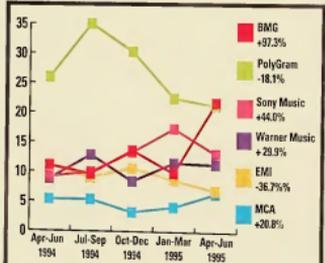
DISTRIBUTORS



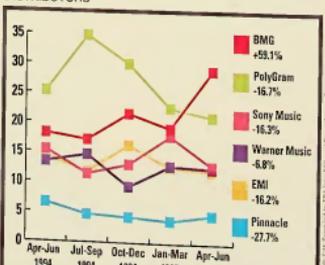
SINGLES: 12-MONTH TREND



CORPORATE GROUPS



DISTRIBUTORS



phenomenon while compilations provided much of the albums action

ALBUMS

It was the success of compilations which provided much of the action in the second quarter figures.

Among the big stories of the period was Global TV's continuing strides towards PolyGram TV in the battle of the television advertising specialists.

The label set up by Mark Rosenfield and Nic Moran in October claimed 3.0% of the album market in only its second appearance in the market share figures, led largely by its On A Dance Tip 2 compilation – the period's fourth biggest selling album.

The compilation market in the second quarter was dominated by that album along with the EMI/Virgin/PolyGram collaborative effort Now! 30. Together, the two albums sold more than the next six biggest-selling compilations combined.

If Global increases its share at the same rate in the next quarter, it will match PolyGram TV which lies on 3.5%, 46% down year-on-year despite top 50 albums including the fourth and fifth in its incredibly successful Dance Zone series and other titles such as Rocks Off and Silk & Steel.

In the corporate group listings – equivalent to the old companies league – PolyGram retained an apparently unassailable lead at the top of the listings, with a 23.8% share of the market dwarfing second-placed Sony's 12.7%. But in the distribution rankings, the competition is fiercer.

Even though PolyGram distributed three of the period's 10 biggest-selling albums – from Wet Wet Wet, Paul Weller and Bon Jovi – compared to EMI's one – pushed by Pink Floyd – the gap between the two remained close, with PolyGram at 23.0% and EMI on 20.5%.

The success of Global gave BMG's distribution figures a boost: in the same way that MCA boosted its singles business.

As distributor of both Global and Telstar – whose corporate group figures of 3.6% remain constant since the same period last year – BMG retained a solid third place in the distribution figures with a market share of 18.0%. And those figures didn't include the 0.6% accounted for by the titles it shipped out under its deal with Total.

Meanwhile Vital's success in the singles market is mirrored in the albums sector, with its share up 193% to 3.2%. In this sector it remained well behind its closest rival Pinnacle which, buoyed by its interest in One Little Indian's Bork album Post and several Dino titles, retained a strong 8.7%.

Like the singles market, the albums

business remained buoyant, up almost 12% on the last quarter and close on 20% compared to the same period last year.

The CD album continued its inexorable rise, now accounting for 67.3% of the market, a figure which was virtually unchanged since the last quarter but represents an 11% rise year-on-year.

With the vinyl album's share of the business appearing to have reached a natural level of around 2% – this quarter's 2.1% is a slight increase on the last two quarterly sets of figures and marginally down on the same period last year – the cassette format was the one losing out. Despite halting its slide in the last quarter of last year – a period in which the gift market traditionally boosts its popularity – the tape format was down to 30.6% of the market, a 16% decline year-on-year.

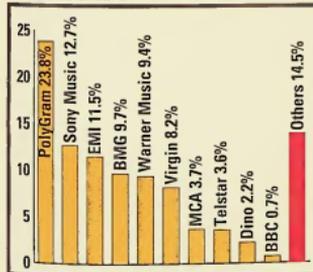
Marin Talbot

ALBUMS: QUARTERLY SNAPSHOT

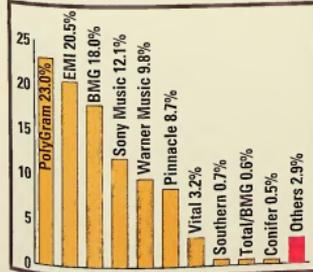
LABELS



CORPORATE GROUPS

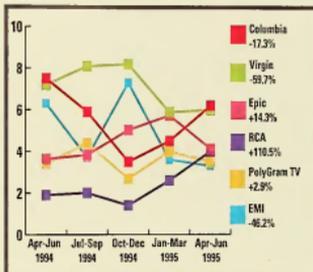


DISTRIBUTORS

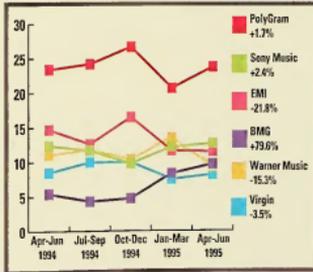


ALBUMS: 12-MONTH TREND

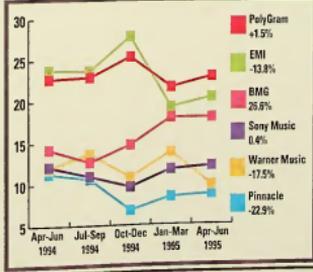
LABELS



CORPORATE GROUPS



DISTRIBUTORS



TOP ARTISTS

- 1 TAKE THAT
- 2 WET WET WET
- 3 BON JOVI
- 4 CELINE DION
- 5 PINK FLOYD
- 6 PAUL WELLER
- 7 MICHAEL JACKSON
- 8 ALISON MOYET
- 9 THE CRANBERRIES
- 10 ANNIE LENNOX

TOP PRODUCERS

- 1 WET WET WET/CLARK
- 2 BARLOW/PORTER/BROTHERS INC
- 3 LUPRANO/DEELEY
- 4 JAM/LEWIS/JACKSON/JOHNS/ VARIOUS
- 5 WELLYRYNCH
- 6 CLARKE/SWAIN/JOLLEY/JOVINE/ GLENISTER/BROUDE
- 7 COLLINS/JON BON Jovi/SAMBORA
- 8 GUTHRIE/GILMOUR
- 9 LIPSON
- 10 LANDAU/VAN ZANDT/ VARIOUS

TOP ALBUMS

- 1 PICTURE THIS Wet Wet Wet (Precious Organisation)
- 2 NOBODY ELSE Like That (RCA)
- 3 THE COLOUR OF MY LOVE Celine Dion (Epic)
- 4 HISTORY – PAST PRESENT AND FUTURE, BOOK 1 Michael Jackson (Epic)
- 5 STANLEY ROAD Paul Weller (Gut Discs)
- 6 SINGLES Alison Moyet (Columbia)
- 7 THESE DAYS Bon Jovi (Mercury)
- 8 PULSE Pink Floyd (EMI)
- 9 MEDUSA Annie Lennox (RCA)
- 10 GREATEST HITS Bruce Springsteen (Columbia)

TOP COMPILATIONS

- 1 NOW THAT'S WHAT I CALL MUSIC! 30 (EMI/Virgin/PolyGram)
- 2 ON A DANCE TIP 2 (Global TV)
- 3 DANCE MANIA '95 – VOLUME 2 (Pure Music)
- 4 STREET SOUL (Virgin)
- 5 PULP FICTION OST (MCA)
- 6 DANCE ZONE – LEVEL 5 (PolyGram TV)
- 7 TOP OF THE POPS 1 (Columbia)
- 8 WARNING! DANCE ROOM (Telstar)
- 9 THE BEST ROCK ALBUM IN THE WORLD... EVER! 2 (Virgin)
- 10 CREAM LIVE (Deconstruction)

ANALYSIS

SECOND QUARTER MARKET SHARES

TRACK RECORD



SUPERSONIC

Highest position: 31 (April 1994)

When Cream's Alan McGee saw Oasis play in Glasgow on May 23, 1993, he decided to sign them straight away. The debut single came out roughly a year after the group had been playing live looking for interest from labels. A white label of the track Columbia and a demo album began circulating in late 1993. The group's appearance on The Word helped propel Supersonic into the Top 40.



SHAKERMAKER

Highest position: 11 (June 1994)

This track opened the Oasis live set and became a constant crowd favourite during their three sell-out UK tours of the past year. Its success also led to the group's first Top 10 of The Pops appearance. The press began writing about conflicts within the group, particularly the fights between the Gallagher brothers and Oasis became renowned as much for their attitude as their music.



LIVE FOREVER

Highest position: 10 (August 1994)

The single coincided with the group's first appearance at Glastonbury on the AME stage where they went down a storm. The performance was recognized that the group were finally becoming a crossover success. Their first Top 10 single, the slightly more restrained but no less anthemic Live Forever, cemented that. An attack on Noel Gallagher at a concert in Leeds only aided to the group's growing reputation as bad boys of rock 'n' roll.



DEFINITELY MAYBE

Highest position: 1 (September 1994)

The album was recorded in mid-1994 and mostly featured tracks written the previous year. It was co-produced by the band with Mark Coyle and featured engineers who worked on the first Stone Roses album. The record was acclaimed as one of the best debuts by a British act and entered at number one in the albums chart. Many honors, including a prestigious O Award, followed.



CIGARETTES AND ALCOHOL

Highest position: 7 (October 1994)

The last track to be taken from the album, Cigarettes And Alcohol was acclaimed as an anthem for Nineties youth and became many critics' top single of the year. The group had just returned from their first serious visit to the US which included an appearance at the New Music Seminar in New York. Rumours of the band splitting up, following further brotherly fall-outs, were strenuously denied.



WHATSOEVER

Highest position: 3 (December 1994)

The band made a bid for the Christmas number one slot with a track that showed just how much their songwriting had progressed. With an orchestra backing them, the group appeared on Top Of The Pops to play a memorable version of the anthem, which lasted more than six minutes. However, East 17's Stay Another Day piped them to the number one slot.



SOME MIGHT SAY

Highest position: 1 (April 1995)

Having picked up the best newcomer award at the Brits in February, the group were on a roll and writing more songs. Some Might Say found Oasis in full swagger and, in particular, demonstrated the impact of a stunning bridge within the typical verse-chorus format. It topped the chart for a week, denied a longer stay only because sales of a 12-inch version issued in the second week of release were counted as a separate entry. If figures had been combined, it would have held on.



ROLL WITH IT

Due out: 14 August 1995

When this is released next month, the band will be trying to stop Blur achieving their first number one single (their track Country House is released the same day) as well as gaining their own second chart-topper. Roll With It is a back-to-basics, tumbling guitar riff-laden singalong tune that was given its first proper airing during the group's headline performance at Glastonbury Festival in June.

OASIS
ANTICIPATION GROWS FOR
MORNING GLORY

Completed two weeks ago, following the dozens of some inimitable guitar and harmonics work by a certain Mr Weller, the new Oasis album Morning Glory is one of the most eagerly-awaited releases of this year. No question about it.

Of course, the industry and the fans are keen to see whether Simply Red can return three years after Stars, and also if Blur can live up to the acclaim which surrounded Parklife.

But overriding all other considerations is the anticipation surrounding Morning Glory. The question is, can the Manc lads (now augmented by token south Londoner and drummer Alan White) maintain the dizzying momentum created by the debut album Definitely Maybe and the six sterling singles released since April 1994?

The band has also enjoyed success in the US, where repeated tours have built a strong following in the mid-West, resulting in gold status for the 500,000 copies of Definitely Maybe shifted across the Atlantic.

So the stakes riding on Morning Glory appear very high, particularly since the Creation Records act has pulled off the rare feat of remaining in critical favour while crossing over to full-blown chart success.

So the stakes riding on Morning Glory appear very high, particularly since the Creation Records act has pulled off the rare feat of remaining in critical favour while crossing over to full-blown chart success.

Festive appearances this summer showed lead singer Liam Gallagher has lost none of his ability to mesmerize, all the while stripping his stage presentation, such as it was, to the bare minimum. Although some Glastonbury-goers, and indeed undated leader Noel Gallagher, felt that Oasis underplayed their Friday night spot at that event, recent shows at Denmark's giant Roskilde festival and in Scotland revealed a supremely confident outfit with a stream of new songs to match those tracks already acknowledged as classics.

Among new songs received enthusiastically live was the next single Roll With It, which will be accompanied by three previously unavailable tracks: It's Better, Rock'n Chair and a live-at-Glastonbury version of Live Forever deemed by Noel to be "even better than the version on the original single".

The group's songwriter and sometime singer is far from quaking in his boots at the prospect of a backlash when the new album is released.

"Not at all," says Noel, dolefully as ever and speaking after sound-checking for this month's gigs at Irving beach near Glasgow.

"Everyone goes on about the British backlash mentality but, the thing is, bands usually deserve it because their music is shite. If it ever happens to us, then maybe it's a sign that our standards are slipping."

Not that there is much evidence of this on Morning Glory, which finds Oasis playing to their strengths and introducing new elements to the mix.

"I know I would do this anyway, but I believe each track could be a single in its own right, and we were sorely

tempted to put each of them out that way," says Noel, who says that Oasis have even strayed into "very bluesy" territory with the instrumental Swamp Song.

"This is the track to which Paul Weller contributed mouth organ, while he plays lead guitar on the hard-edged Champagne Supernova, in return for Noel's contributions to his own recent album Stanley Road."

"There are six songs on the new album which are very string-orientated," says Noel, who proudly reveals that access to a mellotron allowed them to add the very same flute sounds which were used by his heroes The Beatles on Strawberry Fields Forever.

With 12 tracks on the CD and 13 on vinyl, about half of Morning Glory is "more, er, banging I suppose," according to Noel, who lists his current listening as the new album from the Chemical Brothers and pre-release tapes from forthcoming albums by Cast, who supported Oasis on the Scottish dates, and Ocean Colour Scene, whose drummer is Steve White, elder brother of Alan and long-time working partner of Weller.

A single is to be released before the album is issued and the band have plans for yet another in time for Christmas, so Noel shows no sign of letting up the pace of his prodigious work rate.

Yet he agrees that it does not bear comparison with the output of the bands he most admires, such as The Beatles, who cut Rubber Soul in less than a month, or The Rolling Stones, who issued 12 albums during their eight Decade years in the Sixties.

"Well, you've either got it or you haven't," says Noel, displaying the nonchalance which has won him such unlikely admirers as Rod Stewart and George Michael.

Under the guidance of Marcus Russell at Ignition Management and adviser Tim Abbott, who gave up his marketing post with Creation to concentrate full-time on the group, Oasis do not intend to take the pressure off The Stones and will be undertaking another US tour to coincide with the release of Morning Glory.

Asked if he has any remaining ambitions, Creation president Alan McGee remarks that he would like a number one album in the US "and I think the new Oasis is the one to do it".

Noel, however, remains undaunted by any pressure such expectations could exert. When told of the comments of the man who signed Oasis after seeing them play at the bottom of the bill at Glasgow's King Tut's Wah Wah Hut in September 1993, Gallagher delivers his reliable brand of deadpan insouciance.

"The things you have to know about McGee are: he's Scottish, he buys lottery tickets and he talks out of his arse." Then he pauses, before adding: "But you never know, he could be right."

The new Oasis single Roll With It is released on August 14 and the album Morning Glory follows in October.

Paul Gorman



THE BAND WHO BROUGHT CREDIBILITY BACK TO THE BRITISH ROCK MUSIC SCENE

The importance of both Oasis and Blur in rebuilding the reputation of British music is undeniable but, in the former's case, it is the speed in which their success has been achieved that makes them so special.

With a debut album which sold 2m copies around the world, a Brit Award under their belts and a likely Mercury Music Prize nomination this week, it seems like the band are unstoppable.

Ask anyone who came into contact with Oasis at the beginning and they'll tell you that the group's rapid rise – their first single was released little over a year ago – isn't really a surprise.

Ed Fordick, producer of Channel Four's *The Word*, was one of the first people to pick up on their star quality. He featured the band, playing *Supersonic*, on the show three weeks before their debut single came out.

"I had heard the early Columbia white label and I loved it. The sound was unique. Once every 10 years you hear something astounding like Oasis and you just know they will be a very important band," he says.

"I'd actually held them back as well because I wanted to put them on our 10th show. Since that programme, their appearance has been one of the three most requested to be shown again."

Warner Chapel A&R manager John Brice was a close friend of Noel Gallagher when the guitarist was working as a roadie for Inspiral Carpets, who Brice was keen to sign. He was awestruck by Oasis's talents but couldn't match the £250,000 publishing bids being made for them.

"They have total star quality, I've got a very early demo which has a lot of tracks which never saw the light of day, but they are all so strong," says Brice. "I had the feeling then that they could be as big as U2."

He also shows no surprise at their meteoric rise. "Musically, Oasis are at the forefront of a movement that has brought rock 'n' roll back into the nation's favour," he says.

The group has managed to craft outstanding guitar pop songs – uncompromising, unpretentious and appealing to all ages.

"They are just so fucking Nineties. They take stuff from the past but make it their own in a very Nineties way," proclaims Creations Records president Alan McGee, who signed the band.

"When I first saw them, they played four songs. The first was good, the second had a brilliant guitar solo, by the third I wanted to sign them and then they finished with a great cover of I Am The Walrus. You can always tell a classic band by how good their covers are."

Some might say McGee's conviction that there have only been two important Nineties bands so far – Oasis and Nirvana – is blinkered. But there is no doubt that just as Oasis have borrowed from the past, new acts today are now looking to the group as role models.

"This is the most important time in British music since punk," says McGee. "Groups like Blur, Supergrass, Pulp etc are in the charts – they are the mainstream. Finally, kids are embracing these bands again."

EMI Music A&R manager Mike Smith, someone else who fought to sign Oasis but lost out to Sony Music Publishing, says the group has helped create a better environment for rock 'n' roll in the UK.

"We have got a completely different temperature in British music now. A few years ago, it was impossible to conceive of bands such as Oasis selling millions of records but now you have platinum guitar bands," he says. "It has suddenly become

possible to think of the UK producing another U2."

Fordick believes Oasis should take the credit. "Everyone is now looking for the next Oasis. The rest of the world now believes the UK can make good music again," he says.

"We're moving away from relying on the US bands. I just hope it doesn't mean a rash of Oasis imitators will be spawned."

Many people who have heard the new single *Roll With It* have suggested that it's not a great step forward musically for the band but, having only been releasing records for 15 months, maybe that's no surprise.

"It's a very catchy pop song but it ain't pushing back the barriers. Then again bands like the Rolling Stones weren't into doing that, they simply got on with it and Oasis are very much in that mould," says Smith.

McGee believes the band's approach to recording has also changed the industry's attitude in general.

"Bands like the Cocteau Twins, Jesus & Mary Chain, Primal Scream and My Bloody Valentine are all very good but they take two or three years to make a record," he says.

"Oasis have changed the rules. If you don't have an album out a year then I don't know where your place is in music."

The epic feel of the band's fifth single *Whatever* sounded like the sort of song that a band progresses to on its later albums once they are fully established – like something off *The Beatles'* *Abbey Road*, for instance.

"With Oasis, you can imagine them doing in three albums what *The Beatles* did in eight," says Brice.

To be likened to *The Beatles* is high praise indeed but looking at what Oasis have achieved in just over a year, who would bet against them going on to become another of the UK's greatest ever groups.

Nick Robinson

MICHELLE GALE MOVING INTO THE ADULT MARKET

Actors-turned-singers have always struggled to convince the public of their musical worth.

But it's a tribute to Michelle Gayle's abilities that her name has now become primarily associated with music, rather than her TV roles in *Grange Hill* and *EastEnders*.

Her switch from the small screen has been met with big sales: the 24-year-old's self-titled debut album recently reached gold sales status thanks to two Top 10 hits, *Sweetness* and *Looking Up*. Since those chart successes, a headline slot on Radio One's *Massive Music Tour* and copious amounts of TV and press coverage have seen Gayle elevated to big-star status.

"It's probably because Gayle has always thought of herself as a singer rather than an actor—even when she was appearing twice weekly in *Albert Square*—that she's been able to cross the bridge between the two disciplines so convincingly.

"I was a singer before I ever acted. It was always my love," she says.

The London-born artist is a determined character and feels she's made the album she wanted.

"I was never going to cut myself short and make records I didn't want to make. I think the album went very well. I think people now accept that I can make records. They're not so cynical any more," she says.

Recorded in America and featuring the input of Narada Michael Walden, her debut pleasantly surprised R&B aficionados as well as unabashed pop consumers.

Leesa Daniels, features editor at *Smash Hits*, believes Gayle's decision to be serious about her music from the outset has ensured her longevity.

"When she started off, it was always really credible," explains Daniel. "It wasn't really tragic pop and after about the third single, everybody forgot she used to be *Hattie in EastEnders*."

While Gayle's ascendancy is a triumph for her talents, it's also another triumph for *First Avenue* Management whose roster includes *Eternal*, *Dina Carroll* and *Dann Dawson*.

The management company was understandably delighted at the reception the star's debut was given.

"The album has gone gold very quickly, which is a great achievement,"

says Denis Ingoldby who runs *First Avenue* with Oliver Smallman.

"Michelle's going to tour at the end of this year and hopefully the album will be double platinum by the end of next year."

Though Gayle's youth and soap opera associations initially endeared her to a young audience, Ingoldby and her A&R manager at RCA Nick Raymond have been guiding her towards an adult market.

"She's crossed into adult territory because of the songs and her performances," says Ingoldby.

She's also been well received by the music press, appearing on the December cover of black music magazine *Touch* and getting in-depth coverage in everything from the *NME* to *The Face*.

"She's not a new personality. If you ask her a question, she'll always give you a good quote," says Daniels, who recalls that Gayle went down very well at the *Smash Hits* Pop Winners' Parties she has appeared at.

"She's been working very hard for two years," adds Ingoldby. "She's toured, been on the road with *Eternal* and sold out everywhere."

Raymond says Ingoldby brought the singer to him as a raw talent and he was enamored by her infectious personal presence and ability to charm a crowd as she undoubtedly did on the *Radio One Massive Music Tour*.

"A lot of single artists are tricky performance wise but Michelle has the added attraction of being a great performer and I think that makes the difference with her," he says.

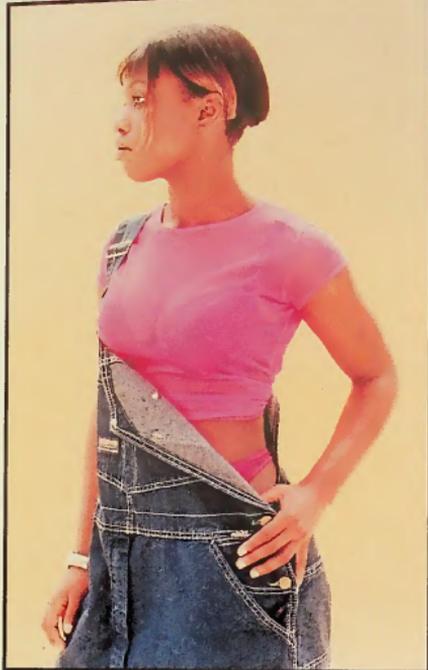
It is also likely to make all the difference with her international career, which is already taking off.

She's had major hits in Japan and Australia while Europe, and Scandinavia in particular, have been very enthusiastic about her fresh-faced style. In fact, the only territory that doesn't yet know Gayle is the US.

"The Americans will tell us when the time is right to launch her over there," says Raymond. "I think that we'll have a look at that next year."

Alongside groups such as *MNS*, *Damage*, *Ultimate Krew* and *Toni*, Gayle is glad to be part of the new black British music coming to the fore.

"Good, black British music helps



pave the way for new acts," says Gayle, who credits groups such as *Soul II Soul* for helping to prepare the ground for her breakthrough.

"I think people believe that black British acts can't do it," she says. "If it's American, it's thought of as good but once they find out it's English they lose their enthusiasm."

Although they are still midway through the debut album campaign, Gayle, her management and her record company are gearing up for the second album.

"You better believe it," she asserts. "I've started writing and demoing with a London group called *Benz* (also signed to RCA).

"I still have a lot I want to explore but I'm not a musician, I'm a songwriter and a singer," she adds.

Gayle has just taken delivery of a "stack" of instrumentals from New York producers *The Hitmakers* with a view to adding her own ideas to them.

However, Ingoldby doesn't think the format of her music will be changing too much.

"The next album will have different producers but there won't be any dramatic changes," he says.

"Obviously, the songs will get better as the artist's confidence grows."

Gayle's new single *Happy Just To Be With You* is out on August 7.

John Barnes

NICK ROBINSON

The *Rolling Stones*' secret gig in front of 3,000 fans at *Brixton Academy* last Wednesday was a real treat for true fans. Instead of just playing all the hits, the band played 22 tracks that spanned their career but drew heavily from the most creative *Let It Be* period. An acoustic rendition of *Dead Flowers* introduced a country/blues section which featured *Sweet Virginia* and the classics *Far Away Eyes* and *Love In Vein*. The ever-grinning Keith Richards stamped his mark all over *Monkey Man* and the highlight of the set, the cool *Midnight Rambler*. Jagger, looking remarkably thin, was his usual nimble self... Having had to change their name from *Small Thane* to a similarly named act in the US), *Manc act Smaller*—who feature *Digs*, as in *Digsy's Diner* on *Oasis's* *Definitely Maybe* album—have done a deal with the new label being set up by former

Creation managing director *Tim Abbott*. While we're on the subject, the third and older *Gallagher* brother *Paul* is about to set up his own A&R consultancy with *Tony Meehan*. The intriguingly named company, *Metaor*, will be launched in October, based in Manchester alongside a new small venue/bar and an Internet cafe... *Mundie* is another name that's attracting a fair bit of attention. The 19-year-old from a small village near *Dublin* has inked a Chappell for his *Mike Scott/Neil Young*-style music. It is *Brice's* third key signing this year following *Marxman* and *Goldie*... *William Orbit's* showcase for the four acts on his Warner-licensed *N-Gram* label, at *London's* *Queen Elizabeth Hall* last Thursday, was an interesting amalgam of styles and talents. *Torch* *Shon*, *Caroline Lavelle* and *Orbit's* own

Electric Chamber and Strange Cargo played 20-minute sets

ranging from synthesised classical music to ambient, modern folk and electronic dance. A little ambitious it may have been but the diversity maintained the audience's interest. One footnote: the *Electric Chamber* album now looks unlikely to be released as *Orbit* and *WEA* have been unable to clear rights to some of the classical cover versions... Finally, here are my nominations for tomorrow's *Mercury Music Prize* shortlist: *Oasis's* *Definitely Maybe*; *Radiohead's* *The Bends*; *The High Llamas's* *Gideon Gave*; *Flemingoes's* *Plastic Jewels*; *Tricky's* *Maxinquaye*; *The Verve's* *Northern Soul*; *Delicatessen's* *Skin Touching Water*; *Portishead's* *Dummy*; *Molly Hulsehead's* *Dunce* and *Bandit Queen's* *Hormona Hotel*...



FOLK

Recent fears that British folk music was destined to wither and die as musicians grew older and the audiences more indifferent have been blown completely out of the water by a tide of brilliant young musicians breaking on to the scene. Not so long ago, the outstanding Northumbrian piper Kathryn Tickell alone carried the candle of youth but, now in her 20s, Kathryn seems like a veteran within the current upsurge of thrusting young talent. These are not opportunist brat folkers trading on image and haircuts and gambling on acoustic music as their passport to the music business; they are, in general, breathtakingly talented players with complete respect and empathy for the traditions they are upholding and the musicians who have gone before them. Some, like Eliza Carthy and Nancy Kerr, are new generation stock of well-known folk families, but the outbreak of youth is so

widespread and so forceful there can be no argument about isolationism. They are musicians who range from the vibrant Shetland fiddler Catriona McDonald to the multi-talented Lakeman Brothers. Then there are the ebullient Orkney sisters, Jennifer and Hazel Wrigley (fiddle and guitar/piano), Simon Thumire and Ian Carr, as well as Ingrid and Allan Henderson and exciting groups like Northern Ireland's Oige, Cythara and the Luke Daniels Trio. Kate Rusby and Kathryn Roberts have just made one of the finest albums of the year and linked up with Seth, Sean and Sam Lakeman in a "youth supergroup" called The Equation. There is nothing extraordinary about them — they've been exposed to the same modern influences and technology as everyone else — and in some cases have their own pop heroes. Catriona McDonald recently completed a course at the London School Of Music studying opera. But they all reached the conclusion that folk and acoustic music offered them the most exciting way forward for their music. Folk is fashionable again, and that is evident by the demand for tickets for this year's Cambridge Folk Festival next weekend (July 28-30) which looks set to be a sell-out.

FOLK FRESHENS UP WITH YOUNG STARS

WHILE FOLK MUSIC MAY HAVE ENJOYED ITS POSITION OF RAREFIED ELITISM, THE GENRE WAS IN DANGER OF DISAPPEARING INTO ITS OWN GHETTO — NEW BLOOD WAS REQUIRED, AND HAS EMERGED, TO PAY DIVIDENDS. COLIN IRWIN REPORTS

Seldom fashionable, perennially influential, the folk scene has undergone some dramatic shifts of fortune in recent times.

The widening awareness of world music and its various intoxicating satellites emerged indirectly from the folk movement's hardy respect and widespread embracing of traditional music from all ethnic backgrounds. It has also benefited from those visionary souls from within the scene who saw that, by aligning British folk music with other cultures, it stood a chance of ridding itself forever of the hated image of beards, beer bellies and pewter tankards.

The folk clubs still exist, of course, in diminished form as a valuable, if curious, relic from the glory-gory days of the folk scene; but the music itself has diversified into such a diffuse area of influence and activity its heartbeat has become more elusive than ever. Often, these days, you do not even dare mention the word 'folk' in acoustic circles; the politically

correct term is 'roots' music, which is elevated to world music if it's really good — or, at the very least, exotic.

The Chieftans, those most charmingly distinguished of elder statesmen, offer an apt microcosm for folk music's current ubiquitous role with their Long Black Veil album — a showcase of Ireland's finest in company with guest musicians such as Sting, The Rolling Stones, Sinéad O'Connor, Tom Jones, Mark Knopfler, Ry Cooder and Marianne Faithfull. When you hear Sting singing a traditional song in Gaelic, you know folk music has somehow spread its tentacles far and wide. Such apparent side-shows have become the norm rather than the exception, belatedly lifting folk music to the same level of credibility and acceptance enjoyed by other specialist areas such as jazz.

The incredible success of the whole folk festival phenomena has similarly spread into world music with the Womad festival a sell-out for the first time last year.

And the folk fraternity itself

seems finally to have woken up to the fact that it is not sufficient just to produce brilliant records — it must also sell itself properly.

The launch of Paul McGuinness and David Kavanagh's Celtic Heartbeat label in June to give Celtic folk musicians a professional platform commensurate with that enjoyed by rock and pop stars is an exciting development, if one fraught with pitfalls, and there is plenty of evidence to support the view that the music has never been healthier.



SHARON SHANNON: LINKING WITH DENIS BOVELL

"It's exceedingly healthy," says Ian Anderson of Rogue Records and editor of *Folk Roots* magazine.

"It has become so much a part of the scene as a whole that it's taken for granted and it's not news any more," he says. "Bands aren't embarrassed to have accordion players in the group in the post-Pogues generation, there are more venues for live music, and more records are being released than in the entire history of the music."

He adds, "Folk clubs were hip in the Sixties, not because the musicians played folk music, but because they were places young people went to get drunk or laid, and your mother probably wouldn't approve. Folk clubs replaced jazz clubs in that respect."

"Then during that whole progressive rock era, folk clubs provided the one alternative venue for people to develop their music skills. In that sense, punk rock killed folk clubs because suddenly anybody could get up and play."

"The problem is how to get High Street shops to stock the

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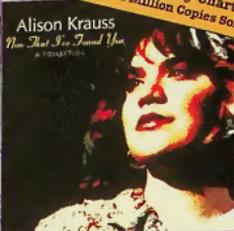
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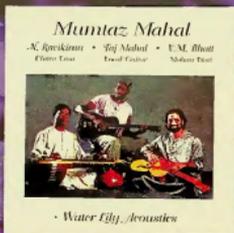
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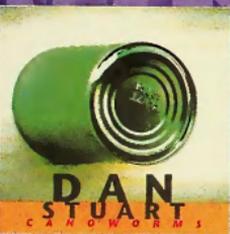
"Tal's earthy vocals with Indian guitarist VM Bhatt... intriguing"
Record of the Week
(The Observer)

QRCD 103 / QRCD 103



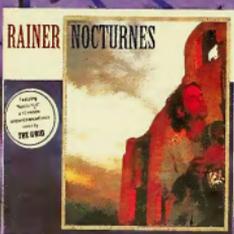
"A voice that makes mince... could be folk album of the year"
(Q Magazine)

NORMAL 1000



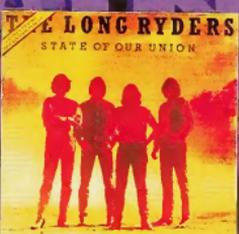
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► stuff like they really ought to be selling like the Evolving Tradition album," he says.

Paddy Prendergast is managing director of Greenerie, which issues albums by many of the leading artists of the day, including Christy Moore, Mary Black and Sharon Shannon, as well as veteran American folk campaigners like Joan Baez and Janis Ian.

His main concern is the lack of radio support for folk.

"Christy Moore can sell 20,000 tickets for concerts in London alone, but we very rarely get any airplay for him or for Mary Black, who's sold 300,000 albums in the past three years," he says. "Radio programmers have very entrenched ideas about what they think they should be playing - you keep coming up against this thing of 'It's great, but it's not a Radio One record,'" he says.

"I think this is a ridiculous attitude, especially as barriers are breaking down all the time," he adds. "God help us if we got into the system they have in America where you have specific stations to hear a certain kind of music. We always try to work with artists rather than genres. Sharon Shannon worked with Dennis Bovell, a reggae producer, on her last album and when she played at Glastonbury, the atmosphere was incredible. It's a rock audience."

Shannon has been playing a series of strategic support slots in a bid to help her make the breakthrough to a wider market and beat down the prejudices of radio programmers and, indeed, audiences. Nanci Griffith, Elvis Costello and REM are among the support slots planned.

Folk's failure to adapt to a changing world has been a constant criticism, but it is catching up fast.

The oldest and most famous of all British folk labels, Topic Records, has certainly made a conscious bid to compete on an even playing surface. The sole positive guardian of British traditional music for so many years, Topic underwent a complete transformation two years ago, re-emerging fully computerised to compete in the modern world and setting up its own distribution company, Direct Distribution.

"It was becoming very obvious that labels like ours didn't have the professionalism to address the requirements of the retail trade," says Topic boss Tony Engle.

"It came out of discussions with Our Price, who said it would be like to carry more of our stuff and it grew from there," he says.

"It had small beginnings, but we are now seeing the fruits of our work in the past two years - our sales have increased in each of the past three months and I don't think that's anything to do with a change in the economy. It's been a case of hanging on while we put a machine together. There's still a long way to go - after all, we're still dealing mostly in a fan market, but it is getting better all the time. It's not too bad in London, but take somewhere like my old home town of Portsmouth and you've a much harder job to find the folk you want."

CAMBRIDGE: GRADUATING WITH HONOURS

Still held in its picturesque original home in the grounds of Cherryhinton Hall, the 31-year-old Cambridge Folk Festival can look back in humour on its tentative early days when it booked the then unknown Paul Simon simply because he was cheap.

The irony was that the organisers still took £100 on the weekend, although nowadays fans flock to Cambridge from all over Europe, clutching sleeping bags and guitars.

It took a lot of flak from the purists, too, in the early days who complained of overcrowding, dodgy sound and claimed the event was too oldist in its booking policy.

But that it continues to flourish is all the vindication it needs.

It even survived the death a couple of years ago of its much-loved founder, Ken Woolford, and its reputation alone has been sufficient to entice leading



IMPROVISED MUSIC SESSIONS AT THE CAMBRIDGE FOLK FESTIVAL

artists from around the world to perform at the event.

The 1995 11,000-capacity event from July 28-30 is virtually sold out, say organisers Cambridge City Council, and this year's bill looks particularly attractive. Typically cutting right across the gamut of styles, age and cultural backgrounds, acts range from young guns The Equation, several

of whom are still in their teens, to Tyneside veterans Lindisfarne.

Sprinkled between to demonstrate the versatility of the event are the likes of Elvis Costello, Paul Brady, Kate & Anna McGarrigle, Nick Lowe, Sharon Shannon, Capercaillie, Shawn Colvin, Leo Kottke, the Ashley Hutchings Band and Leon Rosselson.

The Waterson-Carthy album (see reviews p16) has signalled something of a breakthrough for Topic. Voted album of the year by *Folk Roots* critics, it has already sold 10,000 copies and been widely acclaimed even beyond folk circles. Not bad for an album made for just £375 studio costs.

"That's the way it should be with real music," says Engle. "The music was damn good to start with, but that became a pretty special record. I am actually very excited about the explosion of youth on the folk scene at the moment."

"The Kate Rusby/Kathryn Roberts album, for example, is beautiful. Half the tracks are folk standards, but they stand up against anything you could hear in any field. In Ireland, traditional music and rock music have consistently crossed over and I'd love to see the same situation here."



MARY BLACK: ENJOYING SALES OF MORE THAN 300,000 UNITS

THE CELTIC RANGERS

With such an explosion of interest in the folk music of everywhere from India to Madagascar, the last thing anybody imagined was that Celtic music would reappear in the front line of popular culture.

But with Riverdance becoming the hottest show in London; Capercaillie providing the soundtrack for the hit movie *Rob Roy*; American label Green Linnet consistently producing class releases of Irish musicians; and U2 manager Paul McGuinness linking up with Cinnadh's David Kavanagh to launch the Celtic Heartbeat label through Atlantic, Irish and Scottish music has scarcely had a higher profile.

The emergence of superb Irish bands like Dervish, Deanta, Hordas, Ina Dervish Cloud and Open House, to join already well-established stars of the genre like Altan, the amazing first lady of the squeeze box Sharon Shannon and enduring giants

like Christy Moore and Paul Brady (both who played sell-out shows in London recently), suggests the Celtic star has scarcely shone brighter. And that includes the trailblazing days of the mid-Seventies when Planxty and Bothy Band surfaced to shake the whole scene by its neck, releasing the mighty Donal Lunny on his trail of adventures.

The whole Riverdance phenomenon had curious beginnings at the Eurovision Song Contest - as a cultural interlude while the judges tittered up their points. Composer Bill Whelan visited virtually every corner of the music in the land before an insurance company eventually put up the money for him to pursue the project into record form.

The Riverdance single subsequently topped the Irish charts for a record-breaking 17 weeks and inspired the dance and music show, which enjoyed

such devastating success in Dublin before repeating its triumph in London, with an orchestra including pipe maestro Davey Spillane and some inspirational singing from the Celtic choir Anúna. Plans are well in hand for the show to be exported to America.

"I don't accept there is a limited appeal for our kind of music," says Kavanagh of Celtic Heartbeat. The amount of albums sold by Cinnadh and Enya prove that. Enya's last album sold 55 units without touring and without a large amount of airplay. That is a very large core, and if you can sell that many largely by word of mouth it's ludicrous to imagine it has a limited audience.

"We are very committed to this label. We believe we can make it work on a business level because there is that potential market for the music and, with the right promotion, we can sell it," says Kavanagh.

There is similar optimism from Martin Goldschmidt at Cooking Vinyl, a label which built its success on the back of an acoustic Michelle Shocked album recorded on a Walkman around a camp fire in the dead of night at a festival in Texas.

Since then, the label's Oyster Band have sold 250,000 albums and Goldschmidt is predicting another 50,000 for their forthcoming album, *The Shooting End Of Life*. With a wide roster of artists that includes June Tabor, Pere Ubu, Jackie Leven and newly-signed Bert Jansch, Goldschmidt says Cooking Vinyl has never had it so good.

"We had our best year last year," he says. "And now we're launching our own labels in Germany and America, so things are looking better than they've ever done. I think we occupy a unique niche because we have a good catalogue and are very artist-orientated. We've been very lucky with the artists we have."

One message of marketing isn't less on budget label Music Collection International (MCI), which has enjoyed extraordinary successes recently with its Folk Heritage compilation series (now also available in a boxed set) and the June Tabor and MartinCarthy compilations (*Anthology* and *Rips Of The Time*).

It has sold 100,000 copies of the three Folk Heritage albums, while the June Tabor album has sold 30,000, an astonishing figure for an artist for so long considered such a hard-line folk act.

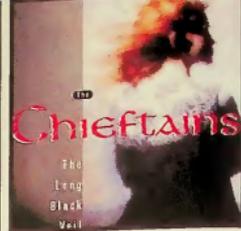
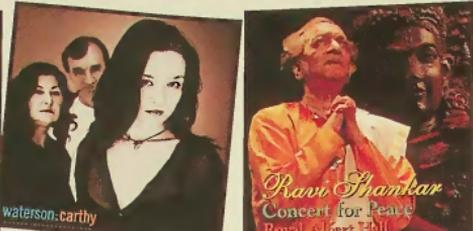
MCI's marketing director Danny Keene says, "We felt we could sell this music to people who had never thought of buying a folk album before and wouldn't even consider it £10 or £14. But when it's £5.99, it suddenly becomes much more accessible. We felt it was important to make sure it was well packaged, with extensive sleeve notes by an expert in the field, and we've tried hard to make sure we've licensed the right artists."

"The reaction has been superb," he adds. "We were lucky that June Tabor went on tour at the time the album was released and was very enthusiastic about promoting it."

"We did a number of ads in publications like *Folk Roots* and *Vox* to support it and made sure we had a radio pluggers working it."

MCI also did exceptionally well with a Woody Guthrie compilation and has high hopes for its next Folk Heartbeats compilation, which includes much of the old Mooncrest catalogue and is on its super-budget series priced at £3.99. It is also moving into more specialist areas of Scottish and accordion music.

"I think it proves that if you can get this music in the right places at the right time, there is a very healthy market for it. We've been getting these records into supermarkets and garages, places you'd never really expect to find a June Tabor or a Woody Guthrie album," says Keene. "We have plenty of orders that agree with him. Folk has a spring in its step, the like of which it hasn't had for years."



FOLKLORE: TOP ALBUMS

WITH FOLK ENJOYING A PURPLE PATCH OF NEW ALBUMS, COLIN IRWIN SELECTS SOME KEY RELEASES OF THIS SUMMER

THE BARELY WORKS: *The Best of The Barely Works (Cooking Vinyl Cook CD 078)*. A retrospective compilation of one of the most imaginative young bands of recent times. Wild, but inspirational, the Barely's tackled everything from country blues to pure pop with a rare abandon that still demands instant reassessment of all things acoustic.

ALTAN: *The First 10 Years (Green Linnet GLCD1153)*. The tragic recent death of Altan Buiatist, founder and guiding spirit Frankie Kennedy provides additional poignancy to this collection of retrospective highlights from one of Ireland's foremost bands. Donal Lunny produces a worthy representation of their inventive yet sensitive explorations of the Irish tradition.

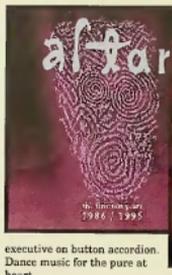
THE CHIEFTAINS: *Long Black Veil (RCA 75321 25167 2)*. A full 30 years after their formation, Paddy Moloney's band at last cash in a few favours from their predominantly white, cream, The Stanes, Sting, Sinead O'Connor, Tom Jones, Ry Cooder and Mark Knopfler are among the honorary guests on this joyful album.

VARIOUS ARTISTS: *Evolution Trading (Mrs Casey MCR02991)*. Outstanding showcase for the exciting array of emerging talents suddenly leaping above the parapet. There are 21 tracks featuring outstanding young British musicians like the Lokemans, Simon Thomaire and Jan Carr, Jennifer Ad Hazel Wrigley and the Luke Daniels Trio. Premising.

PAUL BRADY: *Spirits Colliding (Fontana 525 829 2)*. The ex-Plaxty/Johnstons stalwart turned songwriter to the stars (Tina Turner, Bonnie Raitt, and so forth) returns to a predominantly acoustic feel. The result is his best album in years.

DERVISH: *Playing With Fire (Whitling Discs WH 002)*. Dervish are one of the new breed of Irish bands charging into view with toe-tapping enthusiasm. Strongly reminiscent of the late, great Bony Dan, Dervish's second album is especially notable for their excellent singing discovery, Cathy Jordan.

MOVING CLOUD: *Moving Cloud (Green Linnet GLCD 1150)*. A down-the-line traditional band from Clare featuring a family doctor on fiddle and a senior business



executive on button accordion. Dance music for the pure at heart.

RAMBLIN' JACK ELLIOTT: *South Coast (Red House RHR CD 59)*. First completely new album for 27 years by the Woody Guthrie sidekick who was reputed to have helped Jack Kerouac write *On The Road* and inspired Bob Dylan. A mixture of Guthrie, Derroll Adams and blues standards performed with soul rather than grace.

CHRISTINE TOBIN BAND: *Allioli (Babel BDV9501)*. An alluring collection of styles from a London-based Irish singer with an evocative, breezy voice and a range of material that veers from Brazilian to Irish traditional while scarcely stopping for breath.

JUNE TAYLOR: *Anthology (Music Club MCD1128)*. A pretty much essential compilation from the charismatic first lady of English folk music, from her epic

unaccompanied *The Band Played Waltzing Matilda* through to the brooding, sophisticated mystique of *Verdi Cries*. Compelling.

SHARON SHANNON: *Out The Gap (Solid CD14)*. The startling young Irish accordionist breaks loose in bold style, cragging reggae producer Denis Savell and moving confidently beyond her own tradition to entertain world music influences.

VARIOUS: *Heartbeat - Voices Of First Nations Women (Smithsonian Folkways SFWCD0415)*. This remarkable album, available through Koch International, celebrates the formidable musical presence of native American women. It includes new recordings by artists such as Buffy Saint-Marie, Aliya (who played a significant role on the



Robbie Robertson soundtrack *The Native Americans*) and Sharon Durah: Worth a listen.

RAVI SHANKAR: *Concert For Peace (Moment MRC02 1913)*. Shankar has arguably done more to promote Indian music than anyone else, and this splendid concert was recorded at the Royal Albert Hall in November 1993, where he was given a benefit performance in aid of the Rajiv Gandhi Foundation. Another winner from Moment Records' world music catalogue.

ELIZA CARTHY & NANCY KERR: *Eliza Carthy & Nancy Kerr (Mrs Casey MCR023991)*. More gold stars for second generation folkies as Sandra Kerr's daughter Nancy links up with Eliza, the daughter of Martin Carthy and Norma Waterston on a mixture of tunes and songs that reveal freshness with integrity. Eliza also shows her talent as a songwriter.

ELEANOR SHANLEY: *Eleanor Shanley (Grapevine GRACD206)*. The once De Danann singer recently impressed as support act on the Christy Moore tour. Her rich, versatile voice soaring easily from her own hit single *Road To Glory* to the old Elvis hit, *In The Ghetto*, to a more purist music.

VARIOUS ARTISTS: *The Celtic Heartbeat Collection (Celtic Heartbeat 7557-80561-2)*. A decent resume of the music on the seven albums that constitute the first blast from the new Paul McGuinness-David Kavanagh label. Apart from Riverdance's Bill Whelan and Anuna, there are classic tracks from Moving Hearts, Liam O'Flynn and Sharon Shannon.

BILL WHELAN: *Riverdance (Celtic*



Riverdance show - and it has been expanded dramatically since this recording was made - but Whelan's music is nevertheless stimulating.

WATERSTON/CARTHY: *Waterston: Carthy (Topic TSCD475)*. With daughter Eliza Carthy adding her own considerable style to the proceedings, the Waterston legend is in very fine fettle. Great songs, staggering harmonies. The folk album of last year by a mile, still selling loads.

STEELEYS SPAN: *Spanning The Years (Chrysalis CCD418)*. The very idea of folk-rock seems ludicrously dated in these world music times, but All Around My Hat still raises a smile. Maddy Prior's voice soars as gloriously as ever, and maybe nostalgia isn't such a thing of the past.

VARIOUS ARTISTS: *Hidden English (Topic TSCD000)*. Trumpled as a "celebration" of English traditional music, this is an exhaustive compilation which brings together many of the greats on CD for the first time. From Joseph Taylor's original cylinder recordings in 1908, it includes Bob and Ren Copper from the Fifties and more recent recordings of Bob Cann and Walter Pardon.

ANDY WHITE: *Destination Beautiful (Cooking Vinyl Cook CD 072)*. Revealing a mellow, more tender touch from the singer-songwriter noted for his aggressive performance and caustic lyrics. He starred recently at the London Floods and these mature songs show why.

THE OUBLIERS: *Milestones (Transatlantic TRACD 110)*. Thirty

years on, the old codgers are still going strong. Here's an agreeable compilation of their greatest hits from Seven Drunken Nights to their celebrated Irish Rover with The Pogues.

SHANE MACGOWAN & THE POPS: *The Snake (ZTT 4509 98104-2)*. Pierce staff, exposing the assumption that Shane's departure from The Pogues signalled spent inspiration. More punk than folk, but there are some good songs buried within the fire and brimstone. Sinead O'Connor and Maire Brennan guest.

OYSTER BAND: *Trawler (Cooking Vinyl Cook CD 078)*. A triumphant re-visit it is too, through the back pages of Britain's finest roots band of the past decade. Just as the whole folk-rock experiment seemed to have terminally expired, the Oysters came storming through to re-define it. It's not merely a great songs either, as the band re-record five early tracks with new rhythm section.

OLD SWAN BAND: *Still Swimming... After All These Years (Free Reed FRCD 311)*. The prime movers of the English rural dance band revival which revolutionised folk during the Seventies celebrate their 21st anniversary with this 23-track CD. A testament not only to the enduring glory of the music, but the vision of their mainstay Rod Stradling.

MARTIN CARTHY: *Rigs Of The Time (Music Club MCD0 145)*. Wondrous 18-track compilation of the master folk guitarist, singer and, latterly, even songwriter. No representation of his work with Steeleye or the Waterstons, but David Swarbrick and Brass Men can make an appearance.

OPEN HOUSE: *Second Store (Green Linnet GLCD 1144)*. Former Bony Band fiddle player Kevin Burke is doing grand business with this new band of his, which mixes bar-topping instrumentals with some good songs, including a song called Monkey With A Typewriter.

BARRY DRANSFIELD: *Be Your Own Man (Rhianon CDHY05003)*. The Yorkshire fiddle player, singer and writer. The freshness of his interpretations of traditional and contemporary songs make it a welcome return.

TRANSATLANTIC LEADS THE WAY....

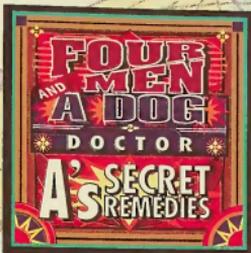
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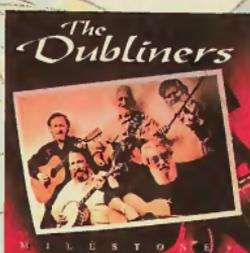
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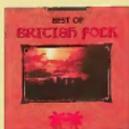
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Supergrass take it to the top

SALES

Supergrass's challenge for the singles throne follows this week as **Alight/Time** dips from number two to number three, but the group climb to the top of the album chart with their debut long player **I Should Coco**.

The Oxford trio have pulled four hits from the album, which has taken 10 weeks to reach the summit and dethroned **Bon Jovi's** *These Days* which has held the title for the last four weeks.

Supergrass are the second act to top the chart with a debut album this year, emulating **Elastica** who did it with their self-titled album in March. More impressively, excluding artists like **Morrissey** who previously released records with **The Smiths**, Supergrass are the first new EMI act to top the chart with its debut since **The Beatles** reached the summit with *Please Please Me* in 1963.

A rather more difficult feat to check in that **I Should Coco** is very probably the first number one album to be recorded in Cornwall, having been 'laid down' at the **Stowmills Studio** in **Fowey**.

TV-promoted instrumental MOR albums have long been part of the UK chartcase, but whereas they were usually by established artists like **The Shadows**, **James Last** and **Richard Clayderman**, 1996 has seen a clutch of wholly anonymous artists entering the chart with albums that would probably sell precious few copies without the impetus provided by TV advertising.

The first and most spectacular success was that of **Fan Pie** *Moods*, number two in February for **Free The Spirit** on **Foylegram TV**. A gold album, it has inspired others to work the same play with **Symphonique's** *Mood Symphonique* reaching number 21 in April on **Vision Music**, **Inspirations' Pure** *Inspirations* reaching number 10 in May on **Pure Music** and **In Tune** reaching number 21 with their **Global TV** album *Acoustic Moods* in May.

This week, **Dino** join battle with their **Sax Moods** album *Blowing Free* debuting at number eight.

Back on the singles chart, the **Outere Brothers** continue to rule the roost with **Diana King** moving into second place. She's not likely to reach number one though, not least because **Take** *That's* new single **Never Forget** was released today.

Following the heavy exposure they received after **Robbie's** departure from the group last week (coincidentally, two years to the day after they first topped the chart with **Fray**), they must be fancied to have their seventh number one sewn up by this time next week.

Alan Jones.

SINGLES UPDATE



ALBUMS UPDATE



SALES AWARDS

- **Platinum:** **Bon Jovi:** *These Days*.
- **Gold:** **Perez 'Prado & His Orchestra:** *Gueglione* (single); **Tricky:** *Maxinquaye*; **Mike & The Mechanics:** *Beggar On A Beach Of Gold*; **Various:** *Dance Mania 95 Volume 3*; **Various:** *The Best Damn Ever!*; **Various:** *The Best Dance Album In The World*; **Ever!** *5*; **Various:** *The Best Classical Album In The World... Ever!*
- **Silver:** **Baby D:** *Everybody's Got To Learn Sometime I Need Your World* (single); **Dodgy:** *Homegrown*; **Edwyn Collins:** *Gorgeous*; **George:** *Age Ain't Nothing But A Number*; **The Stone Roses:** *The Complete*; **Van Morrison:** *Days Like This*; **Nine Inch Nails:** *Further Down The Spiral*.

PLAYLIST ADDS

Radio 1 FM: **wk 23.07.96:** A List: **Blur - Country House**; **Oasis - Roll With It**; **U2 - Ash - Girl From Mars**; **Sabre - Wring Dr Right**; **The Shamen - Desolation Exhorts**; **C List:** **Cyndi Lauper - Come On Home**; **Twelve - Sometime Healing**; **Lisa Moorish - In Your Man**; **(The Originals) - Love U Baby**.
Capital FM: **wk 23.07.96:** B List: **Ahead - I'll Wait For You**; **Max - Alison Moyet - Sold World**; **Scarlet - Love Hangover**; **Rob Stewart - Lady Luck**; **C List:** **Mandu - This Is It**; **Boyzone - So Good**; **NPG - The Good Life**; **Lisa Moorish - In Your Man**.
Wipac 1215: **wk 23.07.96:** B List: **Blur - Country House**; **Rob Stewart - Lady Luck**; **C List:** **Morrissy - Daphne Du**.
M1 Europe: **wk 23.07.96:** **Sell - 'Is It Wichtig!**; **Neil Young - Downtown**; **Pet Shop Boys - Paradise '95**; **R.E.M. - Tongue**.

THIS WEEK'S HITS

Singles

- NUMBER ONE: **Boom Boom Boom**
- The Outere Brothers - **Stip/Eternal/WEA**
- HIGHEST NEW ENTRY: **I'll Be There For You/You're All I Need To Get By** Method Man/Mary J Blige - Def Jam/Island
- HIGHEST CLIMBER: **Perfect Lightning Seeds** - Epic
- NUMBER ONE R&B SINGLE: **Shy Guy** Diana King - Columbia
- NUMBER ONE DANCE SINGLE: **Only Me** Hyperlogic - Systematic

Albums

- NUMBER ONE: **I Should Coco** Supergrass - Parlophone
- HIGHEST NEW ENTRY: **The Show, The After-Party, The Hotel** Jodeci - Uptown/MCA
- HIGHEST CLIMBER: **Seal Seal** - ZTT
- NUMBER ONE COMPILATION: **Dance Mania 95 - Volume 3** - Pure Music

Airplay

- NUMBER ONE SINGLE: **Kiss From A Rose** Seal - ZTT
- BIGGEST GROWER: **Love Enuff** Soul II Soul - Ten
- MOST ADDED: **Happy Just To Be With You** Michelle Gayle - RCA

AIRPLAY

After peaking at number 12 on the airplay chart last August, **Seal's** *Kiss From A Rose* continued to command an impressive level of support through the autumn, winter and spring, spending much of its time in the Top 10 despite the fact that it wasn't really one of his biggest sales hits, reaching only number 20 on the C.I.N. chart.

Reused to tie-in with its use as the love theme for the new **Batman** movie *Batman Forever*, it has sold much better this time around - and its airplay has gone through the roof. This week, it surges to the top of the airplay chart with both the largest number of plays and highest audience of any track.

Officially, **Tim Alvie** is coupled with **Kiss From A Rose** as a double A-side but, despite the fact that **I'm Alive** was a major club hit, it commands very little support from radio, giving further proof that no matter what it says on the sleeve, radio almost never looks beyond the first listed track on a CD. If there are two titles, one has to be listed first and it's invariably this that gets the lion's share of radio play.

While **Kiss From A Rose** was played 1,179 times by the 67 stations used for our airplay chart last week, **I'm Alive** managed just four plays.

There are three other double A-sided hits in the Top 40 sales chart and here too the second listed are practically ignored.

Robson & Jerome picked up 396 plays for *Unchained Melody* but none for *White Cliffs Of Dover* last week. Similarly, **Liquid's** *Sweet Harmony* outgrew *One Love* Family 96's while **Supergrass** had 626 plays for *Alright* and just one (from GLR) for *Time*.

Suggs in the latest artist to release a double A-side. His cover of *I'm Only Sleeping* - originally a cut on *The Beatles' Revolver* album - was played 240 times last week while his self-penned *Off On Holiday* was aired just twice, despite sharing top billing. The 34-year-old former *Madness* singer is the latest in a long line of artists to discover that recording a *Beatles* song pays.

Sometimes the logic employed by radio defers me. If a hit in the sales chart for six weeks climbs from number nine to number four, you'd expect radio to at least maintain if not increase support. But for **Edwyn Collins' A Girl Like You**, that's not the case.

Last week, even as it was climbing to a new sales pinnacle, it was abandoned by radio. Its plays plummeted from 1,146 to a mere 370 and its audience was slashed by nearly three-quarters. As a result, it dips from number one to number 24 on the airplay chart.

Alan Jones.

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TOP 75 ALBUMS cin

29 JULY 1995

This List	Title Artist	Label/CD (Distributor) Cass/Vinyl	This List	Title Artist	Label/CD (Distributor) Cass/Vinyl	This List	Title Artist	Label/CD (Distributor) Cass/Vinyl		
1	I SHOULD COCO Supergirls (Williams)	Parlophone CDPCS 7373 (E) TDCPS 7373/CDK 7373	26	JAZZMATAZ VOLUME II - THE NEW REALITY Guns (Guns/Solonica/Vanessa)	Collapsos CID 418 CTTC 47/CTLP 47	52	WAKE UP! The Boo Radleys (The Boo Radleys)	Creation CRE9 179 (3MV/V) CCRE 179/CRELP 179		
2	STANLEY ROOD Paul Weller (Weller/Road)	Gol/Discs 6286192 (F) 6286194/6286193	27	PARKPIE * Blair Gower (Parlophone)	Food/Parlophone FPO000 18 (E) F000TC MF0000 18	53	OUT OF TIME * REM (LGR/REM)	Warner Bros 7595949/2 (W) WB 7594-2		
3	THESE DAYS Ben Jono (Collins/J Ben Jono/Sambora)	Mercury 5380242 (F) 5284945/5284941	28	CROSS ROAD - THE BEST OF *4 Blondie (Blondie/Road/Columbia)	Mercury 5292312 (F) 5292314/5292313	54	A SPANNER IN THE WORKS * Richard Dinkley (Dinkley/Edwards/Stewart)	Warner Bros 5284942/2 (W) 5284943/2 (W)		
4	THE SHOW, THE DATE PARTY, THE HOTEL Jodeci (DeWante)	Uptown/MCA 1128180 (E) MCC 11258/RMCA 11258	29	TWISTED Dai Annet (Clav)	AAM 54031 12 (F) 5401145/5401143	55	ELASTICA * Elastica (Elastica/Elastica)	Deceptive BLD 052 (W) BLDP 051/BLDP 051/BLDP 051		
5	PICTURE THIS * Vic Wet Wet Wet (Vic Wet Wet/Clark)	Precious Organisation 5258512 (F) 5285145/5285111	30	SEAL * Seal (Seal)	TNT 4509625/2 (E) 4599255/4599261	56	THE RETURN OF THE SPACE COWBOY * Jannet Ross (Jannet Ross)	Sony SD 47812/24781/34/4781/3 (SM)		
6	HISTORY-PRESENT AND FUTURE, BOOK 1 * Michael Jackson (Lewin/Jackson/Jones/Vanessa)	EMI 61081 (SM) M 61081/Jackson/Jones/Vanessa 61081/2/4/1054	31	EXIT PLANET * Junior Boy's Own XDUSTO 1 (E) The Chemical Brothers (Rowlands/Smith)	XDU5TM 1/XXDU5T 1 (E) XDU5TM 1/XXDU5T 1 (E)	57	THE BEST OF * The Beach Boys (Wilson/Beach Boys/Vanessa/Smith)	Capitol CDE570 2 (E) TCE570 2/1/2		
7	SINGLES * Alamy Mover (Clarke/Swan/Johly/Kovine/Gibson/Broudie)	Columbia 4066324/4063244 (SM) Alamy Mover 4066324/4063244	32	MONSTER * REM (LGR/REM)	Warner Bros 5362462/2 (W) 5362463/4/5362461	58	THE BEST OF REM * REM (Various)	IRS DMMCA 1 (BMG) MIRMC 1/MIRMC 1		
8	SAX MOODS Blowing Fire (James/James)	Dino DINDC 106 (F) DINDMC 106-1	33	MIRROR BALL * Neil Young (O'Brien)	Virgin 5362495/42 (W) 5362453/5362493/41	59	EVERYBODY IS DOING IT, SO WHY CAN'T WE? * The Cranberries (Stewart)	Island CID 8002CT 1 (BMG) 8002CT 1/8002CT 1/8002CT 1 (F)		
9	THE COLOUR OF MY LOVE * Celine Dion (Lupano/Geely)	EMI 4747432 (SM) 4747434-1	34	DUMPTY * Portsmouth (Portsmouth/Tree)	Go Beat 6285232 (F) 6285234/6285231	60	BEAT LEAGUE * The Tuff Guyz (Markus/Markus/Glavin/Schwartz)	BMG 418/2/1/2 (BMG) 418/2/1/2 (BMG)		
10	NO NEED TO ARGUE * The Cranberries (Street)	Island CID 8028 (F) ICT 8028/LPS 8028	35	SMASH Giffing (Wilson)	Epitaph E 86432 (E) E 86430/E 86431	61	MAXIMUMQUE * Tricky (Tricky/Saunders/Petrie/Nova)	4th+Wave BRCD 410 (F) BRCA 610/BRCP 610		
11	NOBODY ELSE * Take That (Baron/Park/Roberts in Rhyls/Jones)	RCA 7432173/2 (BMG) 7432174/2/2694-1	36	CARRY ON UP THE CHARTS - THE BEST OF *1 The Beatles (Sooth/Hedges/Reilly/Straugh/Mace/Parkins)	EMI 805272 (F) 805273/2/805271	62	MUSIC FOR THE JILTED GENERATION * The Proclaimers (Proclaimers)	AL 325/326/327 (W) MFLXLP 114 (W)		
12	BIZARRE FRUIT * Deconstruction/RCA 7432174/2 (BMG) M People (M People)	7432174/2/2694-1	37	PROTECTION/NO PROTECTION * The Vengedroids (Smokey)	Virgin WVRD 3 (E) WVRD 3/4/5/6/7 (E)	63	UNPLUGGED IN NEW YORK * Gaffin GGD 24/27 (BMG) GGD 24/27/26/27/27	64	THE IMMACULATE COLLECTION * Madonna (Various)	BMG 44833/2 (F) 54023/4/54023/1
13	DEFINITELY MAYBE * Celine Dion (Celine Dion/Dani/Coyell)	Creation CRE9 189 (3MV/V) SCHE 189/CRELP 189	38	DOOKIE * Rising Star (Cavalli/Green Day)	Virgin 5362476/2 (W) 5362477/3/5362475	65	INFERNAL LOVE * Therapy? (Clay)	AAM 54032 (F) 54032/4/54032/1		
14	GORGEOUS GEORGE * Scteria AHAJAN (Scteria) Edwyn Collins (Collins)	EMI COEMO 1078 (E) TCEMD 1078/EMO 1078	39	DIVINE MADNESS * Madness (Langer/Winstanley)	Virgin CV 2892 (E) TV 2892-2	66	LEFTISM * Leftfield (Leftfield)	Hard Hands/Columbia 2442 (SM) HANDMC 2/HANDLP 2 (W)		
15	PULSE Pink Floyd (Guthrie/Gilmour)	EMI COEMO 1078 (E) TCEMD 1078/EMO 1078	40	A NORTHERN SOUL The Verve (Morris)	HMV DGHUT 27 (E) HMLTMC 27/HMLTLP 27	67	FROM RIVERDANCE THE SHOW Bill Whelan	Capitol 7567012/1-4 7567012/1-4		
16	POST * Blink 182 (Hopker/Blink 182)	One Title TPLP 51CD (F) TPLP 51CD/TPLP 51LP	41	HOT ROCKS 2 Rolling Stones (Long Diddam)	London 5201422 (F) 8201490/8201401	68	OLYMPIAN Gene (Vinnal)	Costastormer Gene 001CD (F) GENE 001CD (F)		
17	VOODOO LOUNGE * The Rolling Stones (Watt/The Glimmer Twins/T J) Mick and The Mechanics (Nash/Rutherford)	Virgin CV 2790 (E) TV 2790/2792	42	REPLENISH Rear (Marten/Rear)	Sony SD 40868/2 (E) 40869/2/40868/1	69	NEVERMIND * Nirvana (Nirvana)	Geffan DGC0 24/25 (BMG) DGC0 24/25/DGC 24/25		
18	BEGGAR ON A BEACH OF GOLD * Mick and The Mechanics (Nash/Rutherford)	Virgin CV 2790 (E) TV 2790/2792	43	HIS 'N' HERS * Pulp (Buller)	Island CID 8025 (F) ICT 8025/LPS 8025	70	THE COMPLETE * The Stone Roses (Lacke)	Silvertone DRC0 325 (F) DRC 325/325/325		
19	TUESDAY NIGHT MUSIC CLUB * Sheryl Crow (Bottrell)	A&M 5401262/5401264 (F)	44	THROWING COPPER Live (Harrison/Live)	Radioactive RAD 10897 (BMG) RAC 10997-1	71	GOLD - GREATEST HITS * Abba (Anderson/Young/Anderson)	Polydor 517002 (F) 517004/517001		
20	FO FIGHTERS Foo Fighters (Foo Fighters/Jones)	Roswell/Parlophone COEST 2286 (E) TCOST 2286/EST 2286	45	VIOLIN PLAYER * Vanessa-Mae (Bent)	EMI CDC 555892 (E) EL 555899-4	72	THE BEST OF VAN MORRISON * Van Morrison (Various)	Polydor 841802 (F) 841804/841801		
21	GALORE * Kimp MacColl (Various)	Virgin DVD 2783 (E) TCV 2783-1	46	WIGHFIELD Wighfield (Phagnagnu/Rival)	Systematic 828512 (F) 828514-1	73	BIG LOVE * The Wonder Stuff (Bostwick)	Kiwi DVD 2783 (E) TCV 2783/2783		
22	JUMP BACK - THE BEST OF 71 - '83 Riding Stars (Glimmer/Tenno/Martin/Yule/Kenny)	Virgin DVD 2728 (E) TCV 2728/2728	47	JOLLIFICATION Lightning Seeds (Rogers/Broadie)	EMI 477239 (SM) 477239/477371	74	LIVE IN MANCHESTER The Wonder Stuff (Bostwick)	Windsong WIMCD 014X (F)		
23	DAYS LIKE THIS * Van Morrison (Morrison/Courter)	Exile Polydor 527372 (F) 527304/527301	48	THE BENDS * Rush (Lefebvre)	Parlophone CDPCS 7372 (E) TCPCS 7372/7372	75	FROM THE BOTTOM UP Brownstone (Hall)	MJJ/EMI 477362 (SM) 477362/477361		
24	MEDUSA * Annie Lennox (Lipson)	RCA 7421571/21 (BMG) 7421571/4-1	49	AUTOMATIC FOR THE PEOPLE * R.E.M. (LGR/REM)	Warner Bros 538105/22 (W) 538105-2					
25	BEAUTIFUL - THE REMIX ALBUM Cherrie (Chapman)	Yamaha CDCHR486 (E) TCYR 4105/CHR 4105	50	GREATEST HITS * Singer/Springer/Lundin/Van Zandt/Springer/Vinny/4	4185852 (SM) 540284/540281					
			51	HOMEGROWN * Doddy (Jones/Broadie)	AAM 540322 (F) 540324/540321					

TOP COMPILATIONS

This List	Title Artist	Label/CD (Distributor) Cass/Vinyl	This List	Title Artist	Label/CD (Distributor) Cass/Vinyl	This List	Title Artist	Label/CD (Distributor) Cass/Vinyl
1	DANCE MANIA 95 - VOLUME 3 Pure Music PMCD 7013/PMVC 7013 (BMG)		10	NEW WOMAN Global Television RADD0 14/RADD 14 (BMG)		17	THE BLUES ALBUM Virgin VITD02 84 (E) VITDMC 54-	
2	THE BEST SUMMER...EVER! Virgin VITD03 50/VITD0C 50- (E)		11	THE NO.1 CLASSIC SOUL ALBUM PolyGram TV 525650/525650-4 (F)		18	SUMMER SWING Various Artists	Virgin VITD03 (E) VITDMS3-
3	NOW DANCE SUMMER 95 EMI/Virgin/PolyGram DAND 16/DAND 16- (E)		12	RAVE ANTHEMS Dino DINDC 104 (F) DINDMC 104/DINTV 104		19	DEDICATED TO PLEASURE EMI CDMTV 81/CEMTV 81- (E)	
4	THE BEST DANCE ALBUM IN THE WORLD...EVER! Virgin VITD05 55/VITD0C 55- (E)		13	MUNDO LATINO Columbia SONYT 20C (SM) SONYTV 20C		20	THE HOUSE OF HANDBAG Universal USCD 33053/33 (GRP/F)	
5	DRIVE TIME 2 Dino DINDC 98/DINDMC 98- (F)		14	THE NO 1 REGGAE ALBUM PolyGram TV 525630/525630-4 (F)				
6	DANCE ZONE - LEVEL FIVE PolyGram TV 526330/526330-4 (F)		15	BATMAN FOREVER (OST) Atlantic 7562787/5780/7562787/5784- (W)				
7	THE BEST CLASSICAL ALBUM IN THE WORLD...EVER! EMI CDEM70 30/CEMTV 03- (E)		16	PULP FICTION (OST) MCA MCD 11103 (BMG) MCC 11103/MCA 11103				
8	MOST EXCELLENT DANCE EMI CDMDK 17/CDMD 11- (E)							
9	CHARTBUSTERS Global Television RADD0 15 (BMG) RADDMC 15							

ARTISTS A-Z

ALBUMS	CDs	SIXES	THIRTEENS	ONE HUNDREDS
ABBA	21			83,89
BEACH BOYS, THE	57			13
BLONDIE	16			19
BLOWN AWAY	1			15
BLOWN FREE	20			15
BLUR	27			52
BOB DYLAN	3			42
BOB DYLAN, THE	52			42
BROWNFEST	1			1
BUENA VISTA	1			32,45,53,59
CAMPBELL, AL	1			78
CHEMICAL BROTHERS, THE	21			78
CHRIS, EDWYNE	14			78
CLASH, THE	10,11			54
COEN, CATHY	29			78
DAMIAN	1			78
DODDY	51			61
DODDY, JIMMYE	29			61
FOO FIGHTERS	20			45
GREEN DAY	26			45
GUN	26			45
JACKSON, MICHAEL	8			46
JAMMIN' JAM	1			46
JODIE	4			46
LEPPARD	40			46
LEPPARD, GENE	44			46
LIGHTNING SEEDS	44			46
MADNESS	11			46
MADONNA	61			46
MADONNA, THE	12			46
MASSIVE ATTACK	37			46
MIKE AND THE MEGACHANS	23,72			46
MONSIEUR M	23			46
NOVELL, ALVIN	23			46
NOVELL, ALVIN	23			46

Figures on a scale of 1 to 100.
 * First sales in excess of 50,000 copies.
 ** CD. Produced with BPI and BARS cooperation. Compiled from actual sales last Sunday - Saturday in a period of more than 1,200 points across the UK.

AIRPLAY PROFILES



Rank	Title/Artist Label	Weeks on chart	Peak	Plays	Weeks	Total
1	6 RINETIME East (Polygram)	22	28	28		
2	1 ALRIGHT Sugarpop (Polygram)	31	28	28		
3	3 IT'S LULL Rock (Mercury)	23	25	25		
4	11 BOOM BOOM ROOM Oceania (Mercury)	21	24	24		
5	2 HUMPIN' AROUND Robo (Mercury)	25	23	23		
6	10 WHERE IS THE FEELING? Kaya (Mercury)	11	23	23		
7	1 SHOOT ME WITH YOUR LOVE (East West)	27	22	22		
7	13 LOVE ENUFF (East West)	18	22	22		
9	4 SHY GUY (East West)	24	21	21		
10	2 I'M A BELIEVER (Capitol)	27	20	20		
10	13 IN THE SUMMERTIME (Capitol)	20	20	20		
12	2 KEEP WARM (Capitol)	8	20	20		
13	24 BURN BABY BURN (Capitol)	13	18	18		
14	15 KISS FROM A ROSE (Capitol)	18	17	17		
14	10 HAPPY (Capitol)	16	17	17		
14	11 SEARCH FOR THE HERO (Capitol)	17	17	17		
14	10 OLYMPIAN (Capitol)	8	17	17		
18	14 NEVER FORGET (Capitol)	19	16	16		
18	21 TRY ME OUT (Capitol)	15	16	16		
20	10 THE DOO (Capitol)	11	15	15		
20	10 COUNTRY HOUSE (Capitol)	8	15	15		
20	10 TRY, TRY, TRY (Capitol)	5	15	15		
22	10 HAPPY JUST TO BE WITH YOU (Capitol)	8	14	14		
22	10 ROPE ST. (Capitol)	7	14	14		
22	10 I'M ONLY SLEEPING (Capitol)	6	14	14		
26	6 ROLL TO ME (Capitol)	22	13	13		
26	38 TONGUE (Capitol)	12	13	13		
26	2 C'MON BILLY (Capitol)	9	13	13		
26	2 HOLD ME, THRILL ME, KISS ME, KILL ME (Capitol)	12	12	12		
26	10 THIS IS IF (Capitol)	6	12	12		
29	20 WHOMPOM (Capitol)	14	12	12		



Rank	Title/Artist Label	Weeks on chart	Peak	Plays	Weeks	Total
1	1 ROLL TO ME (Capitol)	29	27	27		
1	4 STAYING OUT FOR THE SUMMER (Capitol)	25	27	27		
3	1 I'M ONLY SLEEPING (Capitol)	27	21	21		
3	3 THIS AINT A LOVE SONG (Capitol)	20	21	21		
3	1 I GO WILD (Capitol)	20	21	21		
5	10 BAD TIME (Capitol)	16	20	20		
7	1 HOLD ME, THRILL ME, KISS ME, KILL ME (Capitol)	22	19	19		
7	10 RUN BABY RUN (Capitol)	5	19	19		
9	1 HURTS SO GOOD (Capitol)	18	19	19		
9	15 SELLING THE DRAMA (Capitol)	18	19	19		
11	25 KEEP ON MOVING (Capitol)	15	18	18		
11	15 DAYS LIKE THIS (Capitol)	16	17	17		
11	15 RINETIME (Capitol)	16	17	17		
11	8 CHECKING IN, CHECKING OUT (Capitol)	18	17	17		
11	9 THAT LOOK IN YOUR EYE (Capitol)	17	17	17		
16	15 COMMON PEOPLE (Capitol)	17	16	16		
16	20 TRY, TRY, TRY (Capitol)	12	16	16		
18	15 MISERY (Capitol)	14	14	14		
18	24 ROPE ST. (Capitol)	14	14	14		
19	25 TONGUE (Capitol)	13	14	14		
21	15 ALRIGHT (Capitol)	16	13	13		
22	1 I KNOW (Capitol)	16	13	13		
22	12 I KNOW (Capitol)	16	13	13		
22	21 CHEAPSKIN & BEAUTY (Capitol)	15	10	10		
22	27 THIS IS A CALL (Capitol)	9	10	10		
25	10 COUNTRY HOUSE (Capitol)	8	9	9		
25	3 I'M A BELIEVER (Capitol)	8	9	9		
27	10 DAYDREAM (Capitol)	3	9	9		
28	2 A GIRL LIKE YOU (Capitol)	28	7	7		
28	10 LADY LUCK (Capitol)	8	7	7		
28	10 ARMY OF ME (Capitol)	8	7	7		

All data this page © Media Monitor. Station profile charts rank titles by total number of plays per station from 08.00 on Sunday 16 July 1995 until 24.00 on Saturday 22 July 1995.



Rank	Title/Artist Label	Weeks on chart	Peak	Plays	Weeks	Total
1	4 DONT WANT TO FORGIVE ME NOW (Capitol)	83	71	71		
1	4 I'M ONLY SLEEPING (Capitol)	72	70	70		
2	1 STANDING CURRENCIES (Capitol)	70	70	70		
4	1 I NEED YOUR LOVING (Capitol)	39	40	40		
5	10 HOLD ME, THRILL ME, KISS ME, KILL ME (Capitol)	38	39	39		
6	11 TWO CAN PLAY THAT GAME (Capitol)	36	39	39		
6	11 HAVE YOU EVER REALLY LOVED A WOMAN (Capitol)	36	39	39		
6	10 THIS AINT A LOVE SONG (Capitol)	36	39	39		
6	4 SEARCH FOR THE HERO (Capitol)	40	38	38		
9	1 KEEP ON MOVING (Capitol)	28	38	38		
9	25 KISS FROM A ROSE (Capitol)	38	38	38		
9	10 I BELIEVE (Capitol)	37	37	37		
13	1 GUAGUAGU (Capitol)	38	37	37		
13	11 THAT LOOK IN YOUR EYE (Capitol)	36	36	36		
15	10 HOLD MY BODY TIGHT (Capitol)	22	36	36		
15	20 WHITER SHADE OF PALE (Capitol)	28	36	36		
16	11 FREEDOM (Capitol)	41	36	36		
16	11 CHAINS (Capitol)	31	32	32		
20	25 IF YOU ONLY LET ME IN (Capitol)	33	30	30		
20	10 ROLL TO ME (Capitol)	31	27	27		
22	25 IF YOU LOVE ME (Capitol)	28	25	25		
24	10 SHOOT ME WITH YOUR LOVE (Capitol)	9	15	15		
24	10 SHY GUY (Capitol)	9	15	15		
25	10 ALRIGHT (Capitol)	13	14	14		
26	38 JESSIE (Capitol)	13	14	14		
27	27 WAKE UP BOO! (Capitol)	14	13	13		
27	3 A GIRL LIKE YOU (Capitol)	64	13	13		
27	10 I BELIEVE (Capitol)	11	11	11		
29	10 THE BOOM! (Capitol)	9	11	11		
29	10 THIS COWBOY SONG (Capitol)	9	11	11		

95.8 CAPITAL FM LONDON

Rank	Title/Artist Label	Weeks on chart	Peak	Plays	Weeks	Total
1	2 BIG YELLOW TAXI (Capitol)	39	41	41		
2	2 SHY GUY (Capitol)	39	39	39		
3	20 LOVE ENUFF (Capitol)	20	38	38		
4	1 KISS FROM A ROSE (Capitol)	27	37	37		
4	1 HAPPY (Capitol)	32	37	37		
4	1 ROLL TO ME (Capitol)	31	37	37		
7	10 THAT LOOK IN YOUR EYE (Capitol)	28	35	35		
8	20 I'M ONLY SLEEPING (Capitol)	13	34	34		
9	10 SEARCH FOR THE HERO (Capitol)	29	33	33		
9	4 DONT WANT TO FORGIVE ME NOW (Capitol)	33	33	33		
11	1 IN THE SUMMERTIME (Capitol)	31	31	31		
12	10 CHAINS (Capitol)	27	30	30		
14	10 THIS AINT A LOVE SONG (Capitol)	21	29	29		
15	10 HAPPY JUST TO BE WITH YOU (Capitol)	25	29	29		
16	38 HUMPIN' AROUND (Capitol)	15	24	24		
17	10 HAVE YOU EVER REALLY LOVED A WOMAN (Capitol)	17	23	23		
18	10 TWO CAN PLAY THAT GAME (Capitol)	26	21	21		
20	10 HOLD ME, THRILL ME, KISS ME, KILL ME (Capitol)	22	21	21		
20	10 BACK FOR GOOD (Capitol)	24	20	20		
21	4 SCREAM (Capitol)	37	17	17		
22	21 WHERE IS THE FEELING? (Capitol)	10	13	13		
23	20 BOOM BOOM ROOM (Capitol)	5	12	12		
24	10 DREAM A LITTLE DREAM (Capitol)	9	12	12		
25	1 A GIRL LIKE YOU (Capitol)	40	10	10		
25	10 NEVER FORGET (Capitol)	2	10	10		
25	10 OVER MY SHOULDERS (Capitol)	6	10	10		
28	11 KEEP WARM (Capitol)	8	9	9		
28	3 I NEED YOUR LOVING (Capitol)	8	9	9		
30	27 SHOOT ME WITH YOUR LOVE (Capitol)	20	8	8		

SOUTHERN FM

Southern FM's brief has always been to capture B'north's target audience. The station's biggest success to date is 25 to 44 year olds are wooed by the contemporary playlist relying on familiar favourites, says programme controller Steve Power. "We re-launched the station as Southern FM in 1992 - it had previously been Southern Sound and was very MOR. We also split the frequency and set up Coast radio as the AM network." Power says the station concentrates on the most popular adult contemporary hits, as well as classic tracks. "It's about a

70/30 mix in favour of classic hits. We mostly play Seventies, Eighties and Nineties records. We're certainly not chart-led." The station has a 31% reach, and a 22% market share, 5% ahead of its nearest rival, Radio Two, and 10% clear of Radio One, according to the RAJAR figures. The station is continuing its music research but Power says its policy appears to be holding water. "We have two jakeobs shows at the weekend and people are ringing up asking for the songs that we are playing the rest of the week," he says.

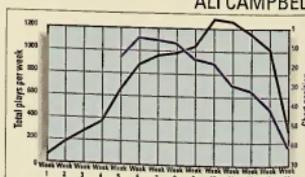
Stephen Dowling

AIRPLAY FOCUS

SOUTHERN TOP 10

- 1 Kiss From A Rose Seal (ZTT) 27
 - 2 Chains Ten Area (Columbia) 27
 - 3 Only One Heart Cease Dine (Capitol) 27
 - 4 Don't Want To Forgive Me Now (Capitol) 26
 - 5 Unchained Melody Robson Green (Capitol) 26
 - 6 Search For The Hero M People (Columbia) 25
 - 7 Big Yellow Taxi Amy Grant (G&M) 24
 - 8 Whiter Shade Of Pale Alexis Korner (Capitol) 24
 - 9 That Look In Your Eye Alexis Corbett (Capitol) 22
 - 10 Never Forget Take That (Capitol) 22
- Most played track hits on Southern FM in the 1995/96 season

Ali Campbell's first solo single, That Look In Your Eye, has been a predictable hit for the UB40 heavyweight. Most adult contemporary stations have included the song in high airplay rotation, to take an interest, playing the song 16 times in the week ending April 16. The song continued to make inroads into the playlists of Plectrums and Red Dragon, notching up 377 plays in the week ending May 7. After its commercial release, however, the growth became steeper. A chart placing of 15 is contributed to a station rise to 846 plays across the country.



The highest figure came in the week ending June 25, when it registered a massive 1259 plays, even though the track was then in decline at number 25, five weeks after its sales chart peak of number five. Radio 95.8 slipped dramatically three weeks later, dropping from 1010 to 295, in line with its fall down the charts.

Stephen Dowling

THE OFFICIAL CHARTS - 29 JULY

music week

AS USED BY



SINGLES

1	BOOM BOOM BOOM	Stop/Eternal/WEA
	The Untere Brothers	Columbia
3	2 SHY GUY Diana King	Parlophone
2	3 ALRIGHT/TIME Supergress	Parlophone
4	4 HOLD ME, THRILL ME, KISS ME, KILL ME U2	Island/Atlantic
5	5 KISS FROM A ROSE/TM Alive Seal	ZTT
6	6 IN THE SUMMERTIME Shaggy featuring Rayvon	Virgin
7	7 A GIRL LIKE YOU Edwyn Collins	Seranta
8	8 TRY ME OUT Corona	Eternal/WEA
9	9 3 IS FAMILY Dana Dawson	EMI
10	10 ILL BE THERE FOR YOU/DO YOU REALLY WANT TO GET BY Method Man featuring Mary J. Blige	Def Jam/Road
11	11 UNCHAINED MELODY/WHITE CLIPS OF POWER Robson Green & Jerome Flynn	RCA
12	12 STUCK ON U P J And Duncan	Telstar
13	13 TONGUE REM	Warner Bros
14	14 KEEP WARM (REMIX) Jimmy	Multiply
15	15 LOVE ENUFF Soul II Soul	Virgin
16	16 YOU DO SOMETHING TO ME Paul Weller	Go/Discs
17	17 VIOLET Hole	Geffen
18	18 PERFECT Lightning Seeds	Epic
19	19 HAPPY MN8	1st Avenue/Columbia
20	20 WHOOMP! (THERE IT IS) Clock	Media/MCA
21	21 BIG YELLOW TAXI Amy Grant	A&M
22	22 I'M A BELIEVER EMF/Reeves And Mortimer	Parlophone
23	23 BULLET Fluke	Circa
24	24 RUN, BABY, RUN Sheryl Crow	A&M
25	25 ITS!	A&M

ALBUMS

2	1 I SHOULD COCO	Supergress
7	2 STANLEY ROAD Paul Weller	Go/Discs
1	3 THESE DAYS Bon Jovi	Mercury
4	4 THE SHOW, THE AFTER-PARTY, THE HOTEL Jodeci	Uptown/MCA
4	5 PICTURE THIS Wet Wet Wet	Precious Organisation
3	6 HISTORY-PAST, PRESENT AND FUTURE, BOOK 1 Michael Jackson	Epic
5	7 SINGLES Alison Moyet	Columbia
8	8 SAX WOODS Blowing Free	Dino
6	9 THE COLOUR OF MY LOVE Celine Dion	Epic
10	10 NO NEED TO ARGUE The Cranberries	Island
23	11 NOBODY ELSE Take That	RCA
9	12 BIZARRE FRUIT M People	Deconstruction/RCA
14	13 DEFINITELY MAYBE Oasis	Creation
8	14 GORGEOUS GEORGE Edwyn Collins	Seranta
12	15 PULSE Pink Floyd	EMI
11	16 POST Bjork	One Little Indian
13	17 VOODOO LOUNGE The Rolling Stones	Virgin
16	18 BEGGAR ON A BEACH OF GOLD Mike & The Mechanics	Virgin
26	19 TUESDAY NIGHT MUSIC CLUB Sheryl Crow	A&M
15	20 FOO FIGHTERS Foo Fighters	Roswell/Parlophone
22	21 GALORE Kirsty MacColl	Virgin
20	22 JUMP BACK - THE BEST OF 71 - 93 The Rolling Stones	Virgin
20	23 DAYS LIKE THIS Van Morrison	Epic/Polygram

WEIRD





29 7 95

shiva clinch bmg publishing deal

The two remaining members of Shiva – the dance act who lost their lead singer Louise Dixon in a hit-and-run incident last month – have signed a worldwide publishing deal with BMG Music. Production and writing duo Gino Pisicelli and Paul Ross had originally been due to sign a deal with the company the day after the accident. The group's management company 7PM also talked for the first time this week about Pisicelli and Ross's plans. "Until now all our

concerns have obviously been with Louise's family. It's just very hard to jump into anything. My main concern has been to get the boys up-and-running again. That was the idea of doing the publishing deal now. To start them doing some production and writing again," says Seven Webster of Seven Management. The group's second single – "Freedom" – was released this week by London Records and seems likely to be a Top

30 hit for the band. Webster thinks it's likely that the duo will maintain the name Shiva for their work. He says, "I think it would be silly to abandon it. We still want to do a benefit for Louise's family and we'd also like to do a charity event for the Anti Drink Driving Campaign." Webster adds, "I'd just like to say the support we've had from both London and BMG Music has been second to none and that's been really endearing."



Undoubtedly one of the biggest garage tunes of the year so far, Mone's "We Can Make It" shows dance fans still have time for a huge soulful 70cut. Originally on Strictly Rhythm, the record is the latest offering from Florida's hottest production duo Jazz-N-Groove with the buzz around the track starting at this year's Winter Music Conference in Miami. "We Can Make It" has since been licensed for the UK by A&M and has been a fixture in *RM's* Club Chart Top 10 in the past few weeks with mixes from Joe T Vannelli and Tommy D, as well as Jazz-N-Groove. Mone says she only moved to Miami for the sun. "I didn't realise how exciting a scene I was entering when I arrived," she says. The record is out on July 31.

public enemy call a halt to touring

Public Enemy, perhaps the rap world's most consistently popular live group, are to quit the tour circuit. The group have also confirmed that their farewell show will be this Tuesday's (July 26) concert at east London's Hockney Empire. During their eight-year history, Public Enemy have toured consistently with the current European appearances being the 32nd stage-scale tour the group have undertaken. The Hockney concert will feature guest performers and an appearance by estranged member Professor Griff, forming the basis for an international television special to be recorded at the concert and broadcast later in the year.

Public Enemy founder Chuck D says, "Public Enemy is like a Lamborghini on a mud road. Now it's time to build the highway on the much-exploited circus of hip hop and operate on a higher level. I'm not leaving touring because I want to take it easy. I'm leaving touring because I'm too busy to tour." A statement by the group's UK record company Island says Chuck D will be embarking on new projects but will also continue to record as Public Enemy. The statement continues, "The group are not backing up – there are plans for a new Public Enemy album to be released next summer – but this week's show will definitely be their last gig."

inside

- 2 two pat vague on vinyl
- 3 paul gatel picks his classic cuts
- 6 in top gear: rm focuses on dance music merchandising

club chart: BREAK OF DAWN Rhythm On The Loose

cool cuts: I FEEL LOVE Donna Summer



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Jenny Shaw.

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Morales, Armand van
Helden, James Lavelle,
Dave Clarke, Jon of the
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Spinning:
De'arcy Hidaoway,
Sunscreen "When (K-
kiss)", Hardkiss "The
Phoenix", Lookout Bang,
Alex Nary "Planet Funk".

DJ's view:
"Big, bold, colourful,
theatrical... gorgeous" -
Andy Carroll.

Industry view:
"I went to the first two
nights and it was packed.
Everyone there was having
the time of their lives." -
Heldi Lawden, Narcotic.
Ticket price:
\$20/4,000 pesetas. Less
with flyer from
Manumission Bar, Cafe
Del Mar.

new's twa put vague on vinyl

Leeds' Vague will soon be the latest big club to immortalise itself on vinyl when its legendary hosts and DJs Tronies With Attitude - Paul Fryer and Nick Raphael - release their UK debut single, aptly titled 'Nasty Girls' on Manifesto Records.

The group have turned the record - a track for which the term handbag wouldn't be an insult - into a true co-operative venture with their door greeter Jo Jo handling vinyl duties, while the club's sound engineer Paul Dillon is doing the production honours.

Having recently celebrated the club's second birthday by laying down turf at the venue and bringing on Coronation



Street's Vera Duckworth in a boat, Paul Fryer sees the group's camp antics and cross dressing as part of a long tradition in UK entertainment.

"I wouldn't be offended at being classed at the high end with Danny La Rue - or even at the low end alongside the likes of Dick Emery," he says.

Currently planning to turn their club into a beach for the second time, Fryer sees the club's longevity as a result of a careful eye for detail. He says, "It's quality. We produce a quality product of a good price and people just keep coming back."

TWA's 'Nasty Girls' is out on August 7 complete with a video directed by artist Damien Hirst.

give goldie's graffiti a glance

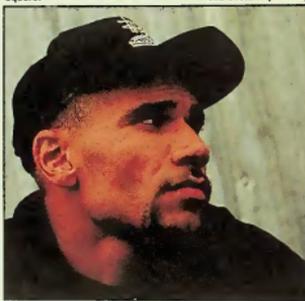
Before his emergence as a figurehead for the jungle movement, Goldie (of Matchless fame) was best known as one of the country's leading graffiti artists.

A rare chance to see Goldie's work comes next week with an exhibition called Urban Blues taking place at the Blue Note Gallery, Hoxton Square.

Along with his two collaborators, Simon Taylor and Sarah Gregory, Goldie will present a unique mix of air-brushing graffiti and pop art.

"I guess my pictorial references are a bit like musical samples. I take things out of their original context and give them a new life," says Goldie.

The event is perfectly timed,



coinciding with the release of Goldie's first album, 'Timeless', which will be available on double CD, vinyl and tape (limited to 30,000 copies on CD and cassette).

Goldie has also been confirmed as support for the European leg of Bjork's tour.

acid jazz plans consumer title

Acid Jazz Records is to launch a consumer magazine this autumn covering the alternative Jazz/Junk area.

Called Jazid, it will be in A3 format folded down to regular magazine size with an equivalent of 64 normal size pages.

The magazine will be edited by Mather Kirshaw, currently editor of Acid Jazz's newsletter, a free monthly publication which is sent out to 35,000 people on the Acid Jazz database.

"It was partly the success of the newsletter that made us launch the magazine," says Kirshaw.

"It's popularity made us realise that there was demand out there and a gap in the market that obviously wasn't being filled."

Editorially, Jazid will cover a broad spectrum of music, not just straight jazz-influenced material. "There are a lot of different scenes coming together at the moment. Groups like Portishead and Tricky have taken hip hop and done something totally different with it. A lot of people who were into house are now getting into trip hop. So we're hopefully going to reflect that mood," says Kirshaw.

The first issue of Jazid will hit the shops in early September. It will be distributed by Time Out to newsagents and to record shops by indie distributors. The magazine's cover price will be £1.95. Jazid can be contacted on 0171-729 8440.



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lost in love

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for information on Up Yer Ronson events tel: 0113 2445521, merchandising tel: 0181 9643047

2 namecheck: editor-in-chief: steve remond • managing editor: salina wash • art editor: nick robinson • contributing editor: tony karsides • designer/sub-editor: hana robertson

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monica makes 'personal' appearance



Without a doubt one of the best of last year's British r&b efforts, **The Truth** Right amazingly never succeeded in cracking the chart. The group have decided to play safe with their second release and plump for a reworking of the early Jam & Lewis S&S band classic 'Fines', produced by Paul Waller and Marcus Johnson. Indeed, Waller is turning himself into something of a UK r&b guru having also produced the current debut cut from TRL, another group of UK swing hopefuls. Starting out as drummer in the early Eighties club outfit Animal Nightlife, Waller has made a name for himself programming for the likes of Nellee Hooper and Frankie Fonseca. True, meanwhile, are yet another product of the UK's gospel scene, discovered by Lawrence Johnston of Nu Colours. The group will have an LP, 'Nothing But The Truth', released in the autumn, while 'Fines' is out on August 14 with a new Kozmo remix of 'Truth U Right'.

It's been a summer of monster r&b hits in the States and one of the biggest without a doubt has been Monica's 'Don't Take It Personal', hitting number two in the American singles chart and selling by the bucket load.

Only 14 years old, Monica has been with LA & Babyface's J&F Records since the age of 12 and is the latest singer to receive the golden touch of producer Dallas Austin, who has previously worked with the likes of TLC.

Boyz II Men and Madonna. With a Grover Washington-sampling Heavy D mix originally propelling the track in the clubs and on radio, the song has just received a new set of excellent mixes from Austin and Biz Markie.

Meanwhile, Monica will be in the UK this week for a Kiss FM evening on Wednesday (July 26), as well as various television appearances. 'Don't Take It Personal' is currently out on Aristo Records.



ruff neck ting launches label

Bristol's leading jungle organisation **Ruff Neck Ting** is expanding its empire with the launch of a record label to add to its clubs and magazine **Knowledge** (whose fourth issue hits the shops this week).

- Ruff Neck Ting Records will be launched at the beginning of September
- with the first release being

Blade's 'Rude Girls/Bandit'. The label will be distributed by **Vital**.

"We've been doing the club for two years, so we reckon the time is right to start a label. It'll be more on the hardstep side of things rather than ambient jungle. It's going to be rough and smooth," says the label's

manager and editor of **Knowledge**, Colin Stevens. The latest issue of **Knowledge** features articles about LW, DJ SS and Oia. Stevens says, "It's getting bigger and better all the time. We've got a bit of colour now and we've gone up to 40 pages for this issue."

Meanwhile, the next Ruff

Neck Ting club event will take place at the Lakota in Bristol on August 4 with a sound clash between Ruff Neck Ting and A.W.O.L.

DJs and MCs lined up for the night will be Randall, Mickey Finn, Kenny Ken, Daze, Donovan 'Bad Swag' Smith, MC GA and MC Jokes.

'Dope On Plastic Volume One' was one of the most well-received trip hoppy compilations yet to emerge, with the extra kudos of having been compiled by pioneering Bristol DJ 'Doctor Jim' Stapleton. **Dope On Plastic Volume Two** is now ready for release including contributions from the likes of Primal Scream, APE, Woodshed and Cool Breeze. To win a copy, just answer this question: Which of the following is not a Bristol artist - (a) Tricky (b) Portishead (c) Bjork? Answers should be sent to: Dope Competition, Resound Mirror, Lidgate House, 245 Blackfriars Road, London SE1 9UR by August 2.

say what!

Paul Northcote - promoter, Heaven
"They refuse fun into clubs. The minute people set eyes on those costumes, it brings a sense of humor to the night and generally kick starts the event. What I am amazed and pleased to see is the way rannies are so visible in the straight scene now. It is a major breakthrough and is absolutely brilliant!"

what is it about drag queens and clubbing?

Patrick Ulliey - promoter, Queen Nation/Unleash The Queen
"On the one hand, drag queens are hired help for club promoters like a sort of 'rent a homosexual'. On the other hand, people like Jan of the Pleasured Wimin are possibly the public face of gayness to straight folk and could do a lot for gay-straight relations."

Marcell Carr - DJ/Photure Trax
"Most clubbers dress up

anyway. It's part and parcel of the whole club scene so drag queens are almost accepted as the norm. In all types of musical scenes people dress up and drag queens are just an extension of that. They are very theatrical and outrageous but not at all threatening."

Paul Cass - promoter, Flesh
"I think it's the visual excitement that makes them so popular. If it's great to see people dressed so much more exotically than everyone else. They are always so popular at

straight clubs. It seems that rannies always step out of straight rather than gay nights. Having said that, I think you can have too much of a good thing and maybe drag queens peaked a few years ago."

Teasty Tim - DJ/The Power Room, Heaven
"The girls want to be them and the boys want to sleep with them. Clubs are a safe environment for exploring sexuality and drag queens push those boundaries to their limit."

Masters At Work present India.

I Can't Get No Sleep '95.

Features the classic original mixes and new mixes from Masters At Work and David Morales.

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SHOP focus



Shop:
Time Is Right, 11 Chapel market, Islington, London N1. Tel: 0171-837 6623. (14.5ft x 30ft).

Specialist areas:
Mainly US and UK house, soul, swing, rap, drum and bass, record boxes, T-shirts, mixed tapes; ticket agent for Kiss, Hard Times, A.W.O.L. and other jungle nights.

Owner's view:
"We've been here eight years. This was our first shop, then we opened one in Bristol, then Shepherd's Bush, then Cardiff. We stay open much later on a Friday - that's our busiest day. We supply US house to quite a lot of name DJs such as C.J Mackintosh and Richie Fingers. We sell records right across the board as well though, from vintage soul to techno." - Dave

Brownings, owner. Distributor's view:
"It's an excellent shop. Time Is Right is impressive because it's an all-round shop, but it's best on US house. I reckon it's one of the most upfront shops in London. I like the people there a lot. The shop buys a lot of records from us." - Andy at Greyhound.

DJ's view:
"To be perfectly honest, I haven't been anywhere else since last April. I get my records only through the post and from Time Is Right - it's my shop. I get all my American material from there and it's just a brilliant shop for the newest house tunes." - Matt Jam Lamont.

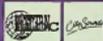
club & shop focus compiled by Johnny Davis. tel: 0171-263 2893.

COOL cuts

- | Rank | Artist | Title | Label |
|------|--------|---|---------------------|
| 1 | (1) | I FEEL LOVE Donna Summer | Manifesto |
| 2 | (3) | LOOK AHEAD Danny Tenaglia | Tribal UK |
| 3 | NEW | RUNNING AROUND TOWN Billie Ray Martin
Another great vocal performance and a club smash | Magnet |
| 4 | NEW | RED THREE Dave Clarke
Tough techno EP that matches the quality of Reds 1 & 2 | Bush/Deconstruction |
| 5 | NEW | EVERYBODY BE SOMEBODY Rufinock
Superb US house with a catchy chorus that could make this huge | MAW |
| 6 | (4) | WHEN Suncoream | Sony S2 |
| 7 | NEW | LOVING YOU MORE B.T.
Lang, strong trancey work-out | Perfecto |
| 8 | NEW | LIFE IS SWEET Chemical Brothers
Featuring The Charlatans' Tim Burgess on vocals | Junior Boy's Own |
| 9 | (6) | LET NO MAN PUT ASUNDER First Choice featuring Rochelle Fleming | X-Clusive |
| 10 | (3) | SUN Virus | Perfecto |
| 11 | NEW | THE HORN RIDE E-N
With mixes from Deep Dish and Danny Tenaglia | Tribal UK |
| 12 | (18) | HEAVEN KNOWS Angel Marcos | EBU |
| 13 | NEW | I KNOW A PLACE Kim English
Classy garage production from E-Smoove | Hi-Life |
| 14 | NEW | HUMAN NATURE Madonna
Housed-up mixes of Madonna's latest | Sire |
| 15 | NEW | COME AND GET YOUR LOVE Real McCoy
Vasquez with another set of tough chunky mixes | Logic |
| 16 | (11) | PEARLS Shady | WEA |
| 17 | NEW | LET THERE BE LIGHT Mike Oldfield
Does he know, has he been told? B.T. and Hardfloor mash up Mike Oldfield | WEA |
| 18 | NEW | REVISITED Auto Repeat
Raw and powerful techno EP | SSR |
| 19 | NEW | THE WONDER OF LOVE Loveland
With mixes from Joe T Vannelli | Eastern Bloc |
| 20 | NEW | LET ME GO Yum Yum
Lively Brit house work-out | Sperm |



a guide to the most essential new club tunes as featured on 11mb "essential selections", with sets long broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading dj's and the following stores: city sounds/rythm/zoom/block market (London), eastern Wood/underground (Manchester), 23rd precinct (Glasgow), 9 beat (Liverpool), warp (Sheffield), trac (Newcastle), joy for life (Nottingham).



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24	18	24 RUN
25	18	25 ITS

jack on his box

power house dj paul gotel
picks his classic tracks

'difference' (leftfield mix) djanelum (outer rhythm)
"It was Lattin's first thing, I used to go down to this club on Sunday nights and it became an anthem there - I played it for months. It was one of the first house records that used that really tribal African chanting and was an instigator of progressive house."

'what the fuck?' digital noise (white label)

"I've never heard anyone else play it - I don't even know what it's called, so I call it 'What The Fuck' because of the sample: 'If you haven't danced yet, what the fuck did you come for?' It's a pumping house track and it never fails to increase the number of people on the dancefloor."

'can u party?' royal house (champion)

"The seminal classic record of all time. It's got typical Todd Terry stab sounds, sirens and samples. He was the first to use sirens and the tempo fitted with the hip-hop being played at the time. People like Vasquez have been influenced by him. I played it last week - at plus eight - and there was a big roar from the crowd."

'don't let me be misunderstood' saint esmeralda (white label)

"I hunted for this for ages. I first heard Scott Brownhwaite play it at one of my clubs and it took me a year to find it. It's a dodgy Spanish cover version with wailing vocals - English lyrics with breakbeats underneath. It's a full-on party record, a complete Boletoic frenzy. It never fails to get the crowd going."

'amazing love' phil perry (capitol)

"This is not the DJ Phil Perry, but the Capitol soul artist. It came out in mid-1991, around Rufi Rocca's first birthday. Rocky was playing and he pulled this out - he would still play it now. It's got a big soul vocal and there's a garage mix and a wicked a capella with beats coming in halfway through. If I'm playing a garage night, I'll play it at the end of the night."

'dancing is like making love' (bruce forest) roalyne clark (ars)

"One of Bruce Forest's best ever. The A-side is a terrific Sabrina-like thing, but on the B-side one is the best club mixes ever. It starts with synth chords and builds up. Shades of early Masters of Work. It's an underground favourite and a summer record."

'where love lives' alison limerick (arista)

"This is my all-time number one track. The ultimate club vocal record. When it first came out, it was such a breath of fresh air and I had a lot to do with the resurgence of garage. Anybody could play it anywhere, anytime and get an instant reaction. It was never the big hit it should have been."

'found love' double dee (ital irman)

"This was one of those tracks that came out of Italy. It stole the rit out of Frankie Bones' track 'Just As Long As I Got You' - which also nearly made it into my favourite 10. It's got a wicked vocal. I do quite a few retro nights and it's always the favourite."

'be amo' (original) sultans (union)

"This one's about three years old and brings back memories of a club I was doing on Thursdays at Ragomir's in Camberley. It's from Italy but when Italy was being influenced by progressive house - the beats are chunkier and more driving. It was released before it could reach its potential."

'do you want it right now (stream up mix) degrees in motion (ffrr)

"I absolutely loved this from the minute I got it in an import - then London signed it. It really craves and then stops and dips into a capella vocals for minutes, then starts up again. It's one of those songs that everybody knows and loves but no-one plays. It's probably my number two all-time garage track."

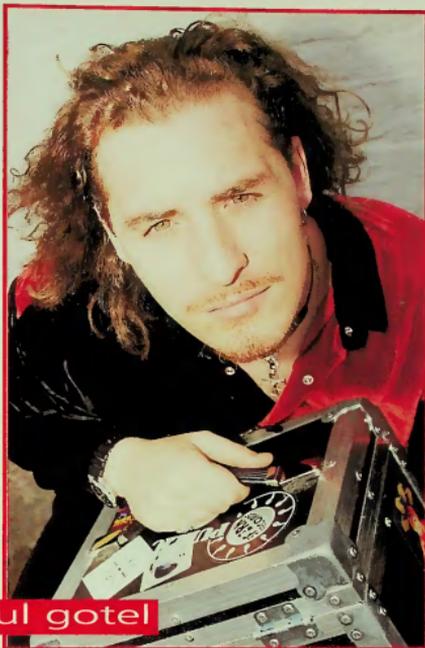
'steamin' tips for the week

- 'Thug Like' - anisya (vpe)
- 'Vibrator' - nobby (out on a limb)
- 'Love Me' - bad foundations (duffy mix)
- 'Let There Be Light' (D.J. Anderson mix) - mike d'elved (wax)
- 'Bad Times Featuring Setrins' - jordan (vpe)
- 'I Need a Real Love' (satellite club mix) - ph d (dorian policy)
- 'Wanna Love You All Night' - booby (limb)
- 'You Rising' (benzene republic mix) - nymn (vpe)
- 'Kicker' (radio mix) - sunshine (copy's)
- 'Heart Be the Music' (emissary mix) - josh (gnash) (union collective)

compiled by sean obits
tbc 0181 6462 2220

DISC: First, Hamt, 1968. **LIFE BEFORE DJING:** Journalism, graphic design and computers. **FIRST DJ GIG:** Balvedere, Ascot/Town Camberley, 1983, playing jazz funk and Northern soul. "This was Sunday afternoons on a little pub in Ascot that used to attract more than 800 people and lots of cars down the road. Pure funky madness!" **MOST MEMORABLE GIG:** Best - Institute, Birmingham, 1992. "I was supposed to come off at 2am and by the time the eighth encore tune had finished it was nearly three and they still wouldn't leave." **Peace, Ibiza -** "That was fulfilling a dream." **Worst -** Sydney, Australia. "A 3,000 capacity venue - empty - and the temperature went from 60F to minus two. Australians don't go out when it's cold, they don't know how to cope." **FAVOURITE CLUBS:** Scotchell, London; Shindig, Leeds; Sugar Shock, Middlesbrough **NEXT THREE GIGS:** Moonstone, Pecha, Ibiza (August 8); Up For It, New Escape, Swansea (18); Natural Rhythm, Cornwall (18) **DJ TRADEMARK:** "Crowd pleasing - no matter what. The punters come first, way above the ego. I love energy music." **LIFE OUTSIDE DJING:** Owner and rd. Power Promotions; remixer and producer. **POW Music:** artist in Well Hung Parliament; setting up the Vault Studios, new label and publishing company, cinema, mountain biking.

paul gotel



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Spinn orange vinyl
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1st Avenue/BCA
- 22 DONT YOU WANT ME (CANDY GIRLS/PATRICK PRIMS/DJ PROFESSOR MIXES)
Deconstruction
- 23 REACHING (T-EMPO/TOMMY D MIXES) Berleau
OHIO ORIGINAL/DJ MISJAH/TICNY & SCRATCH/ALVS/WALTERINE MIXES)
- 24 Ugh Saints
ifrr doublepack
- 25 EVERYBODY MUST PARTY (MARIUCE - JOSHUA/JOEY DONATELLO/GEORGE FORGEBUS/SWEET FACTORY/TMIX MIXES) Georgia Purgie
- 26 PLAY THIS HOUSE (ORIGINAL/ADURAHUS/MIXES) BB Cub
Masters At Work present India
- 27 I CAN'T GET NO SLEEP '95 (MASTERS AT WORK/DAVID MORALES MIXES)
A&M doublepack
- 28 ANYMORE (MIXES) Hot Drum
Out On Vinyl!
- 29 SUNSHINE AFTER THE RAIN (DANCIN' DIVAZTIVO COWBOYS/NEW ATLANTIC MIXES)
Fusion B Beat Music
- 30 BARRI
Fusion B Beat Music
- 31 PET SHOP BOYS
Periphone
- 32 TELL ME THE WAY (DJ PROFESSOR/ARMAND VAN HEDEW/RA.F./TSOB MIXES)
Capella
- 33 THE WONDER OF LOVE (LOVELAND/JOEY T VANNELLI MIXES) Loveland
Hold On (KEEP ON BELIEVING) (KNORBY/BROOMSHAWKA MIXES)
- 34 HAPPY CHAPPERS
- 35 BULLET (TRUCKE/EMPIRON/ATLAS/DUST BROTHERS MIXES) Fluke
Circa doublepack

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- 54 TRANCE EUROPE EXPRESS 1 Various
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- 55 THE HEAVY...SEAS...SELECTION...FIFTH CHAPTER LP SAMPLER (WANT YOUR LOVE HEAD-ON) SPEDWAY (THEME FROM FASTLANE) The Prodigy
XL Recordings
Slip 'N Slide
Beat foundation
Aves
- 56 HIDEAWAY De Laury
Foundations Beat foundation
- 57 DO U WANNA RUMK? JOEY T, VANNELLI/BBG/SPACE 2000 MIXES)
Eurogroove
Aves
- 58 EVERYBODY ON THE FLOOR (PUMP IT) (SURE IS PURE) L/D/PU/BJ BIZ & MORETTI MIXES)
Wiread doublepack
- 59 Tokyo Glitcho Pussy
Epic
- 60 YOU'RE HERE Friends Of Matthew
Epic
- 61 WE GOT THE LOVE (MASTERS AT WORK MIXES) Tr
Slip 'N Slide
- 62 ABOUT YOU (MIXES) Loose featuring Yolanda Reynolds
Hard Hands/Columbia doublepack
- 63 THE AFRO LEFT EP Leftfield featuring Dium Dium
MUSIC BY NUMBERS EP: LOVE IS ADDICTIVE/DANCE TO THE MUSIC/ALBERT/STRAIGHT TO
Deep Distraction
Mustard
London
- 64 DREAMS Stan
Epic
- 65 BLUE WINDAY New Order
Sweetest doublepack
- 66 FOREVER 2 HIGH/BANANANA REPUBLIC/BENJIT CANDELAIRO/OUTLAND MIXES)
Key To Life featuring Sabrina Johnston
Ugly Bug
- 67 COME WITH ME Zero The Hero
Faithless
- 68 SALVA ME (SAVE ME) (ROLLO & GRETZ/SISTER BLISS MIXES)
Cherry doublepack
- 69 HOLD ON CB Milton
Logic

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"00" ACUVILES & GOLE PRODUCTION

BIT OF MAGIC

TAKEN FROM THE ALBUM...

18 SUMMER SWING

19 DEDICATED TO PLEASURE

20 THE HOUSE OF HANDBAG

ON A POP TIP

Club chart

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

- | | | | |
|-----------|--|-----------|---|
| 1 | COMMON PEOPLE (MOTIV 8 REMIX)
Pulp
Island | 20 | NEW SON OF A GUN '95
JX
Hooj Choons |
| 2 | 12 SCATMAN'S WORLD
Scatman John
RCA | 21 | NEW MOVE YOUR BODY '95
Xpansions
Arista |
| 3 | 3 IN THE SUMMERTIME
Sally-Anne Marsh
RCA | 22 | NEW BIG IN JAPAN
Kim Ono
WEA |
| 4 | 2 TRY ME OUT
Corona
Eternal | 23 | 23 DID YOU EVER REALLY LOVE ME?
Nicki French
Love This |
| 5 | 9 LOVE RULES
West End
1st Avenue/RCA | 24 | 16 DIVE TO PARADISE
Eurogroove
Avex |
| 6 | 4 SANTA MARIA
Tatjana
Love This | 25 | 13 ALL CRIED OUT
Jamie Watson
Daco International |
| 7 | 24 SUNSHINE AFTER THE RAIN
Beri
Fusion/3 Beat Music | 26 | 36 GET DOWN ON IT
Louchie Lou & Michie One
China |
| 8 | 29 WALKING ON SUNSHINE
Reddbone featuring Rhonda
WEA | 27 | NEW NASTY GIRLS
TWA
Mercury |
| 9 | 34 MOVIN' UP
Dream World
Rair | 28 | 17 KEEP WARM
Jinny
Multiply |
| 10 | 22 IT'S GOT TO BE LOVE
Shannon
ZYX | 29 | 15 SHOOT ME WITH YOUR LOVE
D:Ream
FXU/Magnet |
| 11 | 7 FUNK IT UP
T.O.F.
X-Ray | 30 | 26 SKY HIGH
Newton
Bags Of Fun/Love This |
| 12 | 6 THE SUMMER IS MAGIC
Exotica
Polydor | 31 | NEW JEALOUSY
Charles & Eddie
Capitol |
| 13 | NEW TELL ME THE WAY
Cappella
Systematic | 32 | 37 HUMPIN' AROUND
Bobby Brown
MCA |
| 14 | 14 ZOMBIE
A.D.A.M. featuring Amy
Eternal | 33 | 35 BOOM BOOM BOOM
The Outhere Brothers
Eternal |
| 15 | 8 THINK TWICE
Rochelle
Systematic | 34 | NEW YOU SPIN ME ROUND
(LIKE A RECORD)
The Kinky Boyz
Almighty |
| 16 | 5 I CAN'T GIVE YOU ANYTHING
BUT MY LOVE
Dis-Gyze
Pukka | 35 | 18 BE MY LOVER
La Bouche
MCI/Arista |
| 17 | NEW YOU AND ME COME TOGETHER
Edward II Vs. The Development
Corporation
Zomba | 36 | 25 FAME
Lorraine Velez
Really Useful |
| 18 | NEW SUMMER OF '69
Interstate
RCA | 37 | 10 WHOOMP! (THERE IT IS)
Clock
Media/MCA |
| 19 | NEW HAVE FUN, GO MAD!
Blair
Mercury | 38 | NEW STUCK ON U
PJ & Duncan
Telstar |
| | | 39 | 19 I HEAR YOUR NAME
Incognito
Talkin Loud |
| | | 40 | 21 DREAMS (WILL COME ALIVE)
2 Brothers On The Fourth Floor
Eternal |

S	1 BC The O	2 SHY	3 ALRI	4 HOLI	5 KISS	6 IN TI	7 A GI	8 TRY	9 3 IS I	10 TILED	11 UNKA	12 STUK	13 TONI	14 KEEP	15 LOVE	16 YOU	17 VIOLI	18 PERE	19 HAPF	20 WHO	21 BIG Y	22 I'M A	23 BULL	24 RUN	25 ITS L
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and Strike recently scored a Top 10 hit with 'U Sure Do'. "We've had hit records and we're using merchandise to build on that. There is a good profit to be made in merchandising but a good profit is very important to us and merchandising is an excellent way to build one."

Fresh acquires its merchandise itself but some labels prefer to turn the whole business of commissioning over to a specialised company.

One such company is the three-month-old Rumble, an Oxfordshire-based office of record distributor Plastic Head. Rumble offers a service different to that of Merchandising Matters. "We source and provide custom-made merchandise for artists," says Don Rhodes, a partner in the firm. "Agon, Rumble is an example of a firm adapting to the demands of the fast moving dance scene. Its clients include the Sheffield-based label Warp, Rising High Records and Hothouse. "Rumble handles material that doesn't get to retail because it doesn't work in retail, for example, computer mouse mats. Unlike big manufacturers we can adapt to new ideas," says Rhodes. "There are techno labels that want things like mouse mats and we can provide them."

Rhodes also believes that in the same way that dance music has eaten into rock's traditional market, with groups like Orbital and The Prodigy stealing the show at Glastonbury for instance, so does music merchandising is, to some degree, taking over rock's clothing preeminence. "Traditional rock 'n' roll bands aren't touring so much anymore," he reckons, "and they're not selling as much merchandise either."

One very striking difference between dance music and rock merchandise is that the dance gear is label- or as opposed to the band iconography that dominates rock wear.

"I would say 95% of our merchandise is label-led," says Rhodes. "Label identity has never been strong in rock music whereas in dance music the label says an immense amount about what the music is like. Rock labels tend to be too diverse for label identification."

Sheil at Merchandising Matters agrees: "You get more loyalty to labels," he says. "Fashions in dance music may change weekly but merchandising styles have remained reassuringly constant. MA1 flight jackets, T-shirts, baseball caps and record bags have made up a large percentage of what's sold for more than a decade and these stalwarts of the club scene show no sign of failing out of favour. "T-shirts are the best-selling items in the summer," says Lewis Pennington, "but we can't produce enough record bags. They sell out immediately."



plastic head

Dave Morgan of Fresh is equally pleased with the demand for such items. "We're getting different manufacturers, like Cobels, to produce quality US T-shirts and jackets," he beams, "but we've sold 33,500 mail-order in our first month."

"A lot of people go for the MA1 jackets and many people buy three different items such as a hat, a jacket and a record bag. Simon Waters, merchandising manager for HMV, also believes that the thrust among the public for such items has got to be sold. "T-shirts are our big sellers," he says, "but



we're currently looking at record bags. There's a lot of interest in them."

Despite dance music merchandise having been in circulation since the Eighties, multiples such as HMV are only now feeling confident that it's a guaranteed seller. "Dance music merchandise is a relatively new area for us," says Waters, "but it's one that's growing. We did our first dance music campaign in June with Merchandising Matters," he says, "and there's been a great deal of interest around that."

It's not only labels who are able to sell themselves as items of desire but night clubs as well. The Cream T-shirt, emblazoned with the logo of the famous Liverpool club, is one of HMV's best sellers. Waters says anything connected with the dance music scene has the potential to perform on the sales floor.

"A lot of our sales are of club-related logos that don't necessarily belong to one company but have just become fashionable, like the Superman, mod and Lonsdale T-shirts," he says.



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20 THE HOUSE OF HANDBAG

hot vinyl

namecheck: daisy & havoc @ james hyman @ ralph tee @ brad beatnik @ tim jettory @ andy beavers

tune of the week

marden hill: 'melt' (on delancey street)

Jazz/Funk The Hill boys recruit the sultry Andrea Oliver on vocals for this cut — their first since last year's wonderful "Blown Away" album which is about to be reissued and re-released. This is a very idiosyncratic soul track backed by those inimitable horns. There's also the more experimental Beamish & Fry Melt Down mix, the brilliant Schoony Cam Dub and the funky organ, bass and acoustic guitar instrumental "Sugar Kame Aquo Plane". Welcome back guys. ********* bb



excellent Black & Spanish EP comes this tremendous US-style three tracker from London brothers Keith and Mel Franklin. "Dance Now" is full of well-wielded organs and very good drums. "Just Another Ruff Rider" is a

***** will turn up the heat on the dancefloor when the sun goes down
 ***** will put the rest in the shade
 ***** sunny side up
 ***** under a cloud
 ***** wet

production crew uses a Yello sample, some very shaky drums and more than a handful of effects to do its very dirty work. **BB**
 ***** d&h

Jungle

THE BALLISTIC BROTHERS 'I'll Fly Away' (Junior Boy's Own)

Moving away slightly from their pure funk/jazz work of the past, The Ballistics head jungle-wards with this fab track. After the gentle, tinkling synth intro, the beats coast in over a funky bass and keyboard stab. It's a beautiful track that will sit nicely alongside the current jungle interpretations being put out by D'nole and other funky groups. The flip's "Mystery Of Ballistics" is more traditional. Brothers laye while 'Step Into Eden' is, as the mix title suggests, rollin' drum and bass. Superb. ********* bb

SCARFACE 'I Seen A Man' (Virgin). This gangster groove gets re-released with original and radical remixes. 4-Hero one to be commended through their versatility in providing a solid hip hop mix as well as two jungle ones with full vocal. Very refreshing to have a jungle remix that bothers to include pieces of vocal rather than opting for sparse, dubby riddims. Barry Adkins, no stranger to slamin' street beats, contributes a mix in slow shuffling style. *********jh

FLORA PURIM 'What You See' (B&W Music). A Guy Called Gerald comes up with another

crucial jungle mix where you would least expect it. Flora Purim. It would be nice to know, is an established Brazilian jazz vocalist and here just her soothing voice is relearned on this stunning ambient jungle cut. On the flip, hip hop specialists Africa Blue add slower dub beats and twining piano for a different kind of dreamy, ambient mood. Shear quality hallmarks both mixes. ********* bb

hip hop

DJ KRASH SLAUGHTER 'Always Remind Hardcore' (X). As the title says, this is your more overtly hardcore hip hop with breakneck vocals over a quick-step rhythm and jazzy keyboard fills. It works thanks to the funky mood it whips up and the fact that it's in a pure, original style, standing apart from the current hip hop trends. Good on yer. ********* bb

house

MONDO SCURO 'Algorithm' (Violent Drum). Label owners Dark Globe, recently featured on Lifford's Hard Hands label, offer two mixes of a funky technoised house cut that's predominantly a

rhythmic work-out. But the sounds it uses and the various rhythm patterns surrounding the synth line make it stand out. While the Original is relatively relaxed, the Cusson mix adds a harder dance beat. Check 'em out. ********* bb

SONIC JAHAD 'The Sun Will Shine On Me' (Goodboy). Of all the summery, atmospheric, trancey nu-NRG powerhouses flying around now, this track is one of the better ones. With a pretty punch vocal laid over stomping beats, crazed guitar, many synths and even disco moments, this tune is actually too good to be called nu-NRG and has two fine cuts on the B-side. ********* d&h

KCC PRESENTS 'Ruff Dubz 4 Klubz' (Meusstrap). After the

more intense hi-hat attack while 'Interchange' is a subtle, jazzier but equally good dub track. ********* d&h

NUPHONIC 'Taze Action' (Nuphonic). This great disco instrumental features jazzy Fender Rhodes themes and scratchy guitars over a haunting rhythm. Its spacy feel and raw breakdowns hark back to such classics as Atmosfear's "Dancing In Outer Space" and Loose Joints' "Is It All Over My Face". As well as the traditional disco mix, there is the more housey Full Motion that should have widespread appeal. An added bonus is the percussion-heavy dub disco track, called "Frozer". ********* ab

RUFFNECK featuring YAVAHN 'Everybody Be Somebody' (Masters At Work). If you're after a vocal track that will shock, stun and amaze rather than bore and lull you into a false sense of security, then this is the one. Harder than a Middlebrough barmaid but with the sweetest vocal courtesy of Jomanda's, Joanna Thomas, this mix two is offering from the bedroom



tri

A JUNGLE BIT OF MAGIC TAKEN FROM THE ALBUM 'I'LL FLY AWAY'

18 SUMMER SWING
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few will recognise the Rodgers and Hammerstein song in there somewhere. There are happy plans from Loveland; a deeper Satoshi Tomiie version; an '88 'original'; a bouncy Sister Bliss mix; and a really good Loveland dub that introduces that sample used recently in 'Luv Stuff' by Sagat. It's on the D side and it's worth the wait. *** d&h

DISCO CITIZENS 'Right Here, Right Now' (Deconstruction). Having first appeared on the small Mondo Records label, this funky summer house tune has been picked up by Decca. The piano struts are very late Eighties and its uplifting mood and joyous vocals make it quite irresistible. Nothing

particularly original then, but a quality party house tune that should easily get the crowd rocking. *** ** bb

garage
GERIDEAU 'Reaching' (L'Amitie). Oh, no, not another track about 'reaching'. At least it's not a cover of Phase II's classic. The song is not as strong as Gerideau's last two singles, but is still a cut above the rest and his voice sounds as good as ever. The doublepack includes Tommy D's stripped-down N.Y. version and T-Empo's fleshed-out high-momentum mix with more mainstream appeal. *** ** ab

J.D. BRATHWAITE 'Higher' (Inventive). Written and sung by the vocalist from Marshall Jefferson's 'I Sound Your', this US track was produced by Freddie Lopez and is the first release on the New York Inventive label. It's a rock-solid, no nonsense vocal track that is excellent in most areas - its only fault being the inclusion of the overused line 'Your love keeps lifting me higher'. But everything else is top quality - particularly the main vocal. Great DJ mix and the funky organ club Vibration Mix. *** ** d&h

techno
VARIOUS 'Art 7.17.2' (Applied Rhythmic

Technology. Two UK techno labels, B12 and ART, combine forces on these two EPs that feature eight remarkably fine tracks from Redcoul, (Tour in all), Eskrick (2), Blue Story and Enlay. All create distinctive electronic moods and thrive on crystal clear production usually synonymous with other European labels. Experimental yet predominantly danceable, these two classy slices of vinyl prove that the UK is still delivering the goods when it comes to listenable, exciting electronic music. *** ** bb

DJ KID PAULVARIOUS 'Love Is The Message' (Studio K7). As Berlin embarks on its seventh Love Parade (the techno equivalent to London's Notting Hill Carnival), DJ Kid Paul mixes up a selection of beats that capture the summer spirit of the event. Secret Cinema, Speedy J and Felix. Do Housecat are some of the selections reflecting the sound, although acts like DJ Muffe and 3 Phase should have been included as they were pioneers for some anthemic moments from previous Love Parades. *** ** jh

HAWKY 'Rock And Roll' (Out On A Limb). The Scottish label goes for its first UK signing with this chap from Halifax and an awesome thudding hard trance track in two versions. Based around a pulsing classical-ish synth line, 'Vibrolor' is propelled by a killer bassline, drum pattern and

raising car noises that storm in out of the mix. The Twisler has a less synthetic drum feel fused with more techno-like synth riffs and swifs. Both choice cuts feature inessential heart-stopping builds so make sure the house doctor's around when you play them out. *** ** ** bb

alternative
STATIK SOUND SYSTEM 'Revolution Pile Up' / CHICAGO DADAMO 'The Dope Of Venice EP' (Cup Of Tea). The Bristol-based label gives us two more very experimental hip hop/dub singles that defy definitive categorisation but provide plenty of interesting beats. Statik go for the mellow, dub-heavy ethereal touch with a nice use of birdsong. *** ** Chicago Dadamo's five-track set features first singer Bronagh Stevin on the lead cut which drifts gently on lairy minimal beats as she croons over the top. *** ** bb

WITCHMAN 'Main Vein EP' (Blue Angel). Jon Rooms offers a dublike take on the Gravedigger horror hip hop style with these four creepy cuts. A scratchy background, chilling film dialogue snippets and an eerie organ line make up a 'Hole Of God', 'Destiny' is an offshoot of the same speeded up. 'Red Diamond Loop' is more techno and finally Wagon Christ adds a lighter mix of the latter. Soapy. *** ** bb



d'angelo 'Brown Sugar' (Cooltempo). Michael 'D'Angelo' Archer is on an oneman mission to breathe new life back into soul music. The 21-year-old New Yorker has written, performed and produced an album that makes a quantum leap forward without losing touch with the past. His vocals evoke memories of Smokey of his sweetest, Marvin of his mostaching and Al of his most spiritual. His music embraces jazz, soul, funk, blues and hip hop in supremely cool low to mid-tempo fusions. And his lyrics show a maturity beyond his years, easily transcending the run-of-the-mill song titles such as 'Smooth

albums
 • Lady and 'Aright'. The resulting LP is earning its place in those end-of-year charts. *** ** ab
 • VARIOUS 'Mastercuts Classic Hip Vol. 1' (Mastercuts). Mastercuts delivers the 29th in its 'Classic' compilation series and with this unquestionably the best to date. I find it strange that it has taken so long for this genre to get a look in. Still, with full 12-inch mixes of cuts such as 'Peter Pine'. Strictly Business' and 'Strong Island' you get a selection of some of the most important tracks in rock history. Just having Monton's 'King Of The Bees' is worth the LP's cost several times over. *** ** jh

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 (Exclusive new track)
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STREET OUT NOW

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Moment In Time

THE HUGE CLUB HIT MIXES BY ERIC MORILLO, TALL PAUL AND LARRY LUSH 12 CD MC

dj directory

by James Hamilton

MOZAIQ Sing It (The Mutilated Song) (Perfecto) (EastWest PER 1067), insistent simple repetitive anguishing emotional chest beat in Tin Tin Out! & Tall Paul's twilitary stomping **134.9-134.8bpm** Goodfellas Remix, or its Key-drum driven breeze bounding jolly wood **0-126bpm** Sanctified Mix and Radio Edit, plus Quiver's sparse snappily topped **127.8bpm** Dirty Dub **WEST END Love Rave's** (1st Avenue Records/RA 74321 29270-1), perhaps Eternal's spry but more gospel-ish riffs coated rousing garage/disco when promoted with throbbing jolly **136.3-130.2bpm** Dick Van Dyke Mix, striding stately lightweights-ish **0-124bpm** MK Instrumental Mix, keyboards promoted chugging breezy **124.7-124.8bpm** Lemmy Foffers Anthem Edit, dope punctuated surging episodic **123.9bpm** Chris & James Epic Adventure Edit (these could be tentatively slower on commercial 12-inch with its useful Edward VIII dedication et al.) **75.8-75.8bpm** Radio Mix, especially possibly promo-only organ jollic bump **0-124.7-124.8bpm** Lenny Rullin' Dub Mix, synth bleated jolly **126.8bpm** NYX's OTK Dub, Moose coded synth'd thumping break **130.7bpm** Eddy Fingers Edit... **SHIVA** Freedom (frfr FX 263), the lusciously wailed swooning of Hudsonfeld aka Louise Dean,

killed five weeks ago by a hit and run driver, is a romping gospel-ish strider with B.T.'s moodily meandering than jumpy thumping long episodic (jangled and twilitated) **0-126bpm** Subconscious Freedom, K-Klass's libidinally throbed then keyboards driven **126bpm** K-Klassic Mix, Loveland's newer separately promoted surging sultry but most gospel-ish **0-126bpm** Full On Vocal and just life line goddoling techno-ish **130bpm** Northside Dub... **MASTERS AT WORK** present INDA 100r1 Get No Sleep! (AM-PM/AM Records 581 141-1/143-1), a Crystal Waters-ish strider when originally wailed by King Little Louie Vega on US Cutting Records in January 1993, now remixed for the Buckleheads/Junior Vasquez market on two commercial UK 12-inchers with storky chugging then busier **122bpm** No Sleep In '95, stately cool topping **122bpm** Morales Lola Nile and soulful rolling slow **96-0bpm** Choice Hip Hop Mixes, plus apparently the impet's similarly jugging **100bpm** The Down Low Mix and another later import's plonking stately also has the original jauntily honked **123.3bpm** Ken/Lou 12" (these import BPMs presumably unchanged here), the second 12-inch with rizzly percussive **121.8bpm** Indy's

Travin' Mix, **121.0bpm** Morales Lola Nile Bonus (or Dub?), more according to their brass-like **122bpm** Henry Beets and percussive Dream Mix, which oddly leads an excellent percussive episodic scuffed and woodcated **122.2-0bpm** Main Underground Mix as the promo Wipack's only unaltered version... **UP YER RONSON** featuring Mary Pierce 'Last In Love' (Hi-Life record/Polystar 12H 12), leads club runners' soulful diva moored and piano planked jinga sudweight jigger in bouncily parting **125bpm** Motion & Motion Mix from back in March, sturdier chords jibbed and excellent flubby conferring **124.5bpm** Groome Park Remix, or altogether different exciting tougher techno-ish bitlippy grinding **0-130bpm** Sashe Remix... **ROCHELLE** 'Think Twice' (Systematic) **SYX 14**, useful HI-NRG remake of Gailina Dina's recent smash, on vinyl in this version of least, apparently still with the now **0-133.8bpm** 12" Master and more Rialto-ish Euro Mixes that were originally reviewed at **Almighty** Records back in early April... **SHANNON** 'It's Got To Be Love' (CZ Records 12) 1985-12 (at the Music Play) star squawks a typically generic soulful chuggy but catchy commercial club go logging **142.8-0bpm** Extended Club Mix, or soulfully means for classy contrast the choppy planked lurching

127.5bpm To Be Loved (FM Edit Mix) and Joy Foundation remixed tapping robin S-shish **124.8-0bpm** It's Got To Be Shoney, more stately percussive **124.8bpm** It's Got To Be Dub Mixes... **SPACE 2000** 'Do U Wanna Funk?' (Wired Recordings) **WIRED 1218/1316-3MVS/M**, similarly falsetto sometime Jimmy Somerville backing vocalist Matthew David's other imaginative revives Sylvester & Patrick Cowley's 1982 oldie across two speed commercial 12-inchers in Liam May's sultry lurching **123.9bpm** Extended 12" B89's better slowly paced plowing **130bpm** Funked Up Mix, B89's jerkier bitlippy surging **0-130bpm** Pumped Up Vocal and Instrumental, plus Joe T. Vannelli's stark bump jolting **125bpm** Light and bippier jiggy instrumental **124.8-0bpm** (PNO Mixes, Luke Euro's obsequy boss chugged rattling T-Connection mix) **124.1bpm** Family Mix... **EUROROOVE** 'Dive To Paradise' (ever UK **AVERT 10, 3MVS/M**), Hoopjam & Marshal Satter's better throbbing long **134.1-134.0bpm** The Anthology Mix (The Theme From Divo To Paradise) retains only a few bursts of cheasy synth and the stately "music in the night" female from Phil Francis/King Bizzard Risk's rousing jiggling ultra cheasy 12-to-type **0-137.4bpm** FX8 12"

Mix, promo h/wrapped with a different better bumpily jittered congo kicking **131.1bpm** Bump With Piste 12" Mix and its much more useful scuffing instrumental Dub... **STEX** 'Moment In Time' (WEA VZ2811), gratifying mournful gay's jumpy thumper in jingly swilling started then galloping harder bitlippy **0-133bpm** Tall Paul Remix, similar but out twilitary throbbing **133bpm** Lush Dub, girls chorused jolly wood line surging jugging **126bpm** Erica 'More' Club and more stately thundering Dub Mixes (on an earlier separate promo)... Other releases due about now include On A Pop Tip Chart entries by **LOUIE LOU & MICHIE ONE**, **PET SHOP BOYS** (two 12-inch promos out of only two CDs), **SLAM** featuring S.A.S., **DEADLY HUNTER**, **P.J. & DUNCAN**, **MARKY MARK**, **SHABBA RANKS** and **NEW CITY STATE**, plus Club Chart entries and breakers by **BLU ROOM**, **CHRIS & JAMES** (Tune list of last but minus Fox Force Five), **UNO CLUB**, **ORANXN**, **LEFTFIELD**, **HANSON & NELSON**, **AVERT 8**, **TERENCE TRENT D'ARBY** (also two 12-inch promos out of only two CDs), **ADVENTURES IN FUNTOPIA** with Jimi Polo, **NEW ORDER**, **TLU**, **ILLUSIVE**, **LALONIE WASHINGTON**, **LINDA LEWIS**, **9TH FLOOR ELEVATORS** featuring Tony De Vin, **THE CARTELL** featuring Ruby Turner, **HIPKISS** and **INTUITION** feat. SEICHAU.

A LITTLE BIT OF MAGIC

TAKEN FROM THE ALBUM...

17 SUMMER SWING
18 DEDICATED TO PLAGIARISE
19 THE HOUSE OF HANDS
20

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- 31 CON
- 32 DON
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- 34 HUN
- 35 ONL
- 36 SEA
- 37 SHO
- 38 SWE
- 39 GREY
- 40 BE M

club chart

commentary

by alan jones

With last week's top two in freefall - the two-week topper 'Freedom' by Shiva dips to number 16, while Incognito's 'I Hear Your Name' slumps dramatically from number two to number 40 - the way is clear for a brand new number one. And taking the prize, by some distance, is **Rhythm On The Loose's** eagerly awaited 'Break Of Dawn', which smashes its way to the top. It is number one in more DJ charts than any other record, charted by more DJs than any other record and clear number one in and around the London area, while seven days ago it was only a chart breaker... Two acts who have had multiple Top 10 club hits in the past, but have been absent for a while, return to the upper echelon this week. **Sunscreen**, with four Top 10 club hits to their credit (including the number one 'Love U More'), return of number eight with 'When', while **The Shamen**, veterans of nine

Top 10 club smashes, build support nicely with 'Destination Eschaton', which sprints from number 35 to number four... While the number of new promos reaching DJs has declined markedly - but, no doubt, temporarily - in the past fortnight, there are still 23 new entries to the main Club Chart and a further 11 to the Pop Tip chart this week, the latter complement including a remake of **Dead Or Alive's** 1985 chart topper, 'You Spin Me Round (Like A Record)' and **Interstate's** revision of Bryan Adams' hit 'Summer Of '69'... Due to an error (mea culpa, I'm afraid) the Edward II vs.

The Development Corporation single 'You And Me Come Together' was omitted from the On A Pop Tip chart last week. It should have been number 18. Instead, it was accidentally allocated the number 62 position on the main Club Chart. Sincere apologies for the confusion. This week, it is correctly charted of number 17 on the Pop Tip chart... Club Chart breakers this week include: **Public Enemy**, **Saint & Campbell**, **Stash**, **Monica**, **Trol**, **Blueboy**, **Tricky**, **Rogga Twins**, **UCC**, **Salt City Orchestra**, **Ruffneck** and **Urban Blues Project**.

beats &

Legendary graffiti artist **Futura 2000**, famed Talkin Loud/Mo Wax graphics artist **Ion Swift** and **Coldcut** will be a few of the music-linked names taking part in an unusual art exhibition. The event will see these and other artists have their work displayed on billboards throughout the London borough of Camden from this week and running until August 14. **Futura 2000** will be doing his billboard live on Friday July 28... The mighty **Wu Tang Clan** will be returning to the UK for a one-off date on July 31 at the Island in Ilford, **Method Man**, **Old Dirty Bastard**, **Rockwold** and **Ghostface Killer** will all be present. Meanwhile **Rockwold** is the latest member of the group to have a solo album released when 'Only Built 4 Cuban Linx' hits the shops next month... **Profile**, the agents representing some of the biggest jocks and acts on the UK dance scene, are on the look out for hot new dance acts. Anyone who's interested should contact Serena Parsons at Profile by posting details to: Profile Artist Agency, 141 Raiton Road, London SE24 0LT... The **Satellite Club** this Saturday will feature resident DJ **Craig Dimech** with guests **Nancy Noise**, **Graham Gold** and **Tasha** of the Killer Pussies and a PA by Parly Faithful. Meanwhile, **Rob Ateson** and **Danny Morales** will guest in the garage room and **Ki Ki Mojo** and **Marcia Carr** in the chill-out room... The hatty-lipped jungle producer **Roni Size** will have one more single release on his **Reservoirs** before embarking on his album for Talkin Loud. The single is a double A-side effort of 'Fashion/Step Up'... August 1 is the date for the next party from **Outcaste**, the label that fuses Asian and club culture. The venue will be Ormonds in London's Mayfair with DJs **Gilles Peterson**, the **Future Sound of India**, **DJ Ritu**, **Shobs** and **DJ Yess**. The label is also getting ready for the release of its first LP, 'Migration' by Indian jazz virtuoso **Nin Sawhney**, out on August 21... **AND THE BEAT GOES ON!**



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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

Creation
 IT'S LULU the Boo Radleys

25	IT'S LULU The Boo Radleys	Creation
26	ZOMBIE ADAM featuring Amy	Eternal/WEA
27	FINETIME Cast	Polydor
28	JUST IN LUST The Wildhearts	East West
29	WHERE IS THE FEELING? Kylie Minogue	Decosystematic
30	THINK OF YOU Whigfield	Systematic
31	COMMON PEOPLE Pulp	Island
32	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) Monica	Arista
33	EVIDENCE Faith No More	Slash
34	HUMPIN' AROUND Bobby Brown	MCA
35	ONLY ME Hypertonic	Systematic
36	SEARCH FOR THE HERO M People	Decosystematic
37	SHOOT ME WITH YOUR LOVE D'Ream	FUJ/Magnet
38	SWEET HARMONY/ONE LOVE FAMILY Liquid XL Recordings	XL Recordings
39	(EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LO BabyD	Systematic
40	BE MY LOVER La Bouche	Arista

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

the boo radleys IT'S LULU



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3	HOW DANCE SUMMER '95	3MV/PopPhon
4	THE BEST DANCE ALBUM IN THE WORLD. EVER '95	Virgin
5	DRIVE TIME 2	Cap
6	DANCE ZONE - LEVEL FIVE	Parlophone TV
7	THE BEST CLASSICAL ALBUM IN THE WORLD. EVER	EMI
8	MOST EXCELLENT DANCE	EMI
9	CHARTEBUSTERS	Columbia TriStar
10	NATURAL WOMAN	Columbia TriStar
11	THE NO.1 CLASSIC SOUL ALBUM	Polygram TV
12	RAVE ANTHENS	Cap
13	MUNDO LATINO	Burbia
14	THE NO.1 REGGAE ALBUM	Parlophone TV
15	BATMAN FOREVER (OST)	Atlantic
16	PUP FRODO (OST)	MCA
17	THE BULES ALBUM	Virgin
18	SUMMER SWING	Virgin
19	DEDICATED TO PLEASURE	EMI
20	THE HOUSE OF HANDS	Parlophone

25	BEAUTIFUL - THE REMIX ALBUM	Blondie
26	JAZZMATAZZ VOLUME II - THE NEW REALITY	Guru
27	PARKLIFE	Blur
28	CROSS ROAD - THE BEST OF Bon Jovi	Mercury
29	TWISTED Del Amitri	A&M
30	SEAL Seal	ZTT
31	EXIT PLANET DUST	The Chemical Brothers
32	MONSTER REM	Junior Boy's Own
33	MIRROR BALL	Neil Young
34	DUMMITY	Portishead
35	SMASH	Offspring
36	CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South	Go/Discs
37	PROTECTION/NO PROTECTION	Massive Attack
38	DOOKIE	Green Day
39	DIVINE MADNESS	Madness
40	A NORTHERN SOUL	The Verve

© UN, Produced in co-operation with the BPI and BARD, based on a sample of more than 1,000 record outlets.

NEW SINGLE
RELEASED JULY 31ST

SANTINI & CAMPBELL



A LITTLE BIT OF MAGIC

TAKEN FROM THE ALBUM 'THE PALE BOYS'

US SINGLES

#	Title	Artist	Label
1	WATERFALLS	TLC	Ruffalo
2	ONE MORE CHANCE	The Notorious B.I.G.	A&M
3	DON'T TAKE IT PERSONAL	Thelma Houston	(A&M)
4	BOOMBASTIC	Cherise	(Mercury)
5	KISS FROM A ROSE	Paul O'Duffy	(GRT)
6	I CAN LOVE YOU LIKE THAT	4-4-4	(RCA)
7	WATER RUNS DRY	Justi T Music	(Mercury)
8	ALL TYPES OF HEART	Cherise	(A&M)
9	HAVE YOU EVER REALLY LOVED A WOMAN?	Alvin Ailes	(A&M)
10	RUN AROUND	James Taylor	(GRT)
11	SOMEONE TO LOVE	Leslie Butler	(Mercury)
12	COLORS FROM THE WIND	Wendie Williams	(Polygram)
13	SCREAM/CHILDHOOD	Michael Jackson	(A&M)
14	FREE 'N YOU	Jade	(GRT)
15	LET HER CRY	Flanca & The Bandits	(Mercury)
16	HOLD ME, THRILL ME, KISS ME, KILL ME	Cherise	(A&M)
17	THIS AIN'T A LOVE SONG	Ben Joni	(Mercury)
18	EVERY LITTLE THING I DO	South Beach	(Polygram)
19	HE'S MINE	Robertson	(Mercury)
20	SHY GUY	Quincy King	(A&M)
21	FEELME FLOW	Wynona Jorgensen	(Mercury)
22	COME AND GET YOUR LOVE	The Real McCoys	(Mercury)
23	MISERY	Bob Dylan	(Columbia)
24	FREAK LIKE ME	Arnie Mizner	(Mercury)
25	I BELIEVE	Insulated Sheet Of Steel	(J&M)

Charts courtesy Billboard 28 July 1995. * Artists are awarded to those performing the greatest airplay and sales plus. UK acts are UK signed acts.

US ALBUMS

#	Title	Artist	Label
1	CRACKED REAR VIEW	Wreck & The Bleachers	(Mercury)
2	POLICANTAS (OST)	Various	(West Star)
3	CRAZYSEXYCOOL	TLC	Ruffalo
4	HISTORY: PAST, PRESENT AND FUTURE	Various Artists	(A&M)
5	BATMAN FOREVER (OST)	Various	(Mercury)
6	THE WOMAN IN ME	Shirley Bassey	(Mercury)
7	TARDIVING COPPER	Lee	(Mercury)
8	JOSH MICHAEL MONTGOMERY	John Michael Montgomery	(Mercury)
9	FOUR	Blondie	(A&M)
10	THE HITS	Carole King	(Mercury)
11	ASTRO CREEP: 2000 SONGS OF	Various Artists	(Mercury)
12	IF SHE'S MILE	Various Artists	(Mercury)
13	TIGERLILY	Various Artists	(Mercury)
14	JAGGED LITTLE PILL	Alanis Morissette	(Mercury)
15	LET YOUR RIM LIGHT SHINE	Sam Ayler	(Mercury)
16	THESE DAYS	Don Jazby	(Mercury)
17	MIRROR BALL	Vanessa Williams	(Mercury)
18	ON THE TABLE AND DREAM	David Byrne	(Mercury)
19	PULSE	Peck Page	(Mercury)
20	THIS IS HOW WE DO IT	Various Artists	(Mercury)
21	SIXTEEN STONE	Various Artists	(Mercury)
22	TALES FROM THE PUNCH BOWL	Various Artists	(Mercury)
23	COLLECTIVE SOUL	Collective Soul	(Mercury)
24	FRIDAY (OST)	Various Artists	(Mercury)
25	THE FIGHTERS	The Fighters	(Mercury)
26	LP	The Notorious B.I.G.	(A&M)
27	AND THE MUSIC SPEAKS	Alvin Ailes	(Mercury)
28	OPERATION STACKOLA	En Vogue	(Mercury)
29	HELL FREEZES OVER	Eagles	(Mercury)
30	POVERTY'S PARADISE	Wynona Jorgensen	(Mercury)
31	NOW THAT I'VE FOUND YOU	Arnie Mizner	(Mercury)
32	SEAL	Seal	(GRT)
33	ME AGAINST THE WORLD	2Pac	(Mercury)
34	FOREVER BLUE	Chris Brown	(Mercury)
35	ANOTHER NIGHT	The Real McCoys	(Mercury)
36	MEDUSA	Arnie Mizner	(Mercury)
37	NO NEED TO ARGUE	The Commodores	(Mercury)
38	FORREST GUMP (OST)	Various Artists	(Mercury)
39	DOOKIE	Green Day	(Mercury)
40	CANDY RAIN	Sheryl Crow	(Mercury)
41	DELUXE	Boyz n the Bay	(Mercury)
42	BOOMBASTIC	Shaggy	(Mercury)
43	PHANTOM OF THE RAPPA	Blackstreet	(Mercury)
44	SMASH	Shaggy	(Mercury)
45	HEAD OVER HEELS	Paula Abdul	(Mercury)
46	GREATEST HITS	Linda Ronstadt	(Mercury)
47	BACK 2 BACK	Blackstreet	(Mercury)
48	TUESDAY NIGHT MUSIC CLUB	Sheryl Crow	(Mercury)
49	READY TO DIE	The Notorious B.I.G.	(Mercury)
50	THE LION KING (OST)	Various Artists	(Mercury)

UK WORLD HITS

UK WORLD HITS:

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

GERMANY

1 (9)	FEINER FEELING... Nightcrawlers (Mercury)
2 (8)	BACK FOR GOOD TAKE That (RCA)
3 (10)	WHO THE F*CK IS ALICE Snake (Electrola)
4 (10)	SURRENDER... Nightcrawlers (Arista)
5 (10)	HOLD MY BODY TIGHT East 17 (Mercury)

Source: Media Control

NETHERLANDS

1 (9)	I WANNA BE A HIPPIE Technotand (EDEL)
2 (8)	MISSING EVERYTHING The Gift (V&A)
3 (10)	SURRENDER... Nightcrawlers (Arista)
4 (10)	SEX ON THE STREETS Pizzaman (CNR)
5 (10)	A WHITER SHADE OF PALE Arnie Mizner (BMG)

Source: Stichting Mego Top 50

SWEDEN

1 (9)	COMMON PEOPLE Pulp (Island)
2 (10)	SURRENDER... Nightcrawlers (Arista)
3 (10)	BACK FOR GOOD TAKE That (RCA)
4 (10)	PUSH THE FEELING... Nightcrawlers (Arista)
5 (10)	IF YOU ONLY... MIMB (Columbia)

Source: SVEAPP

AUSTRALIA

1 (10)	YOU BELONG TO ME JK (London)
2 (10)	SEY YOU FREE N-Trance (Festival)
3 (10)	BACK FOR GOOD TAKE That (BMG)
4 (10)	IF YOU ONLY... MIMB (Columbia)
5 (10)	IF YOU GOT LEMME IN MIMB (Columbia)

Source: ARIA

NETWORK CHART

#	Title	Artist	Label
1	BOOM BOOM BOOM	Quincy Brothers	(Mercury)
2	SHY GUY	Quincy King	(A&M)
3	ALRIGHT	Supergay	(Mercury)
4	HOLD ME, THRILL ME, KISS ME, KILL ME	Cherise	(A&M)
5	KISS FROM A ROSE	Paul O'Duffy	(GRT)
6	IN THE SUMMERTIME	Energy Features	(Mercury)
7	A GIRL LIKE YOU	Arnie Mizner	(Mercury)
8	TRY ME OUT	Corona	(Mercury)
9	3 IS FAMILY	Dave Navaro	(GRT)
10	FLAMEBOL	Various Artists	(Mercury)
11	SEARCH FOR THE HERO	Arnie Mizner	(Mercury)
12	DON'T WANT TO FORGIVE ME NOW	Arnie Mizner	(Mercury)
13	BIG YELLOW TAXI	Arnie Mizner	(Mercury)
14	THAT LOOK IN YOUR EYE	Arnie Mizner	(Mercury)
15	ROLL TO ME	Arnie Mizner	(Mercury)
16	LOVE ENUFF	Arnie Mizner	(Mercury)
17	THIS AIN'T A LOVE SONG	Ben Joni	(Mercury)
18	UNCHAINED MELODY	Robert Green & Arnie Mizner	(RCA)
19	HAPPY	Arnie Mizner	(Mercury)
20	SHOOT ME WITH YOUR LOVE	Arnie Mizner	(Mercury)
21	BUMPU'N' AROUND	Bobby Brown	(RCA)
22	I'M A BELIEVER	Arnie Mizner & Bob	(Mercury)
23	KEEP WARM	Arnie Mizner	(Mercury)
24	I NEED YOUR LOVE	Arnie Mizner	(Mercury)
25	CHAIRIS	Arnie Mizner	(Mercury)
26	PERFECT	Lightning Seeds	(Mercury)
27	COMMON PEOPLE	Pulp	(Mercury)
28	TONGUE	Arnie Mizner	(Mercury)
29	STUCK ON U	Arnie Mizner	(Mercury)
30	WHERE IS THE FEELING	Arnie Mizner	(Mercury)
31	HAVE YOU EVER REALLY LOVED A WOMAN?	Alvin Ailes	(A&M)
32	RUN BABY RUN	Sheryl Crow	(A&M)
33	TYO CAN PLAY THAT GAME	Bobby Brown	(RCA)
34	YOU DO SOMETHING TO ME	Paul Taylor	(Mercury)
35	SCREAM	Arnie Mizner	(Mercury)
36	KEEP ON MOVING	Arnie Mizner	(Mercury)
37	DREAMER	Arnie Mizner	(Mercury)
38	I'M ONLY SLEEPING	Shaggy	(Mercury)
39	WHOSOMPH (THERE IT IS)	Arnie Mizner	(Mercury)
40	FINETIME	Arnie Mizner	(Mercury)

© 1995. The Network Chart is compiled by EMI for independent radio using airplay data from Media Monitor and BBC satellite data.

VIRGIN RADIO CHART

#	Title	Artist	Label
1	I SHOULD COCO	Expansions	(Parlophone)
2	THESE DAYS	Ben Joni	(Mercury)
3	STANLEY ROAD	Paul Weller	(Mercury)
4	HISTORY: PAST, PRESENT AND FUTURE	Various Artists	(A&M)
5	PICTURE THIS	Wet Wet Wet	(Mercury)
6	SINGLES	Arnie Mizner	(Mercury)
7	BIG BIRD FRUIT	Arnie Mizner	(Mercury)
8	NO NEED TO ARGUE	The Commodores	(Mercury)
9	GORGEOUS GEORGE	Arnie Mizner	(Mercury)
10	POST	Arnie Mizner	(Mercury)
11	DEFINITELY MAYBE	Arnie Mizner	(Mercury)
12	PULSE	Peck Page	(Mercury)
13	VOODOO LOUNGE	The Real McCoys	(Mercury)
14	BEAR ON A BEACH OF GOLD	Arnie Mizner	(Mercury)
15	FOO FIGHTERS	The Fighters	(Mercury)
16	JUMP BACK - THE BEST OF '79-'83	Arnie Mizner	(Mercury)
17	MEDUSA	Arnie Mizner	(Mercury)
18	GALE	Arnie Mizner	(Mercury)
19	TUESDAY NIGHT MUSIC CLUB	Sheryl Crow	(A&M)
20	DAYS LIKE THIS	Arnie Mizner	(Mercury)
21	MIRROR BALL	Vanessa Williams	(Mercury)
22	CROSS ROAD - THE BEST OF Ben Joni	(Mercury)	
23	HOT ROCKS - 1964-71	The Rolling Stones	(Mercury)
24	DUMMY	Arnie Mizner	(Mercury)
25	TWISTED	Arnie Mizner	(Mercury)
26	DIVINE MADNESS	Arnie Mizner	(Mercury)
27	SEAL	Seal	(GRT)
28	PARKLIFE	Arnie Mizner	(Mercury)
29	A NORTHERN SOUL	Arnie Mizner	(Mercury)
30	SMASH	Shaggy	(Mercury)
31	CARRY ON UP THE CHARIS - THE BEST OF Ben Joni	(Mercury)	
32	DOOKIE	Green Day	(Mercury)
33	MONSTER	Arnie Mizner	(Mercury)
34	THROWING COPPER	Arnie Mizner	(Mercury)
35	PROTECTION/NO PROTECTION	Arnie Mizner	(Mercury)
36	REFRESH	Arnie Mizner	(Mercury)
37	GREATEST HITS	Arnie Mizner	(Mercury)
38	HIS 'N' HERS	Pulp	(Mercury)
39	A SPANNER IN THE WORKS	Arnie Mizner	(Mercury)
40	BEAUTIFUL - THE REMIX ALBUM	Arnie Mizner	(Mercury)

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R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Photo)
1	1	SHY GUY	Diana King	Columbia	6621666 (SAM)
2	NEW	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	Method Man/featuring Mary J Blige	Def Jam/Int'l	0265 (11 P)
3	3	3 IS FAMILY	Dana Dawson	EMI	12EM 378 (E)
4	2	LOVE ENUFF	Soul II Soul	Virgin	V50DT1527 (E)
5	4	HAPPY	MNB	Columbia	CD-6622186 (SAM)
6	NEW	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	Monica	Arista	CD-74321301492 (BMG)
7	5	STAY (TONIGHT)	Ishad	Cleveland City Blues	15035 (3MV/SAM)
8	6	GRAPEVYNE	Brownstone	MJJ/Epic	6620946 (SAM)
9	7	MIND BLOWIN'	Smooth	Jive	JIVET 379 (BMG)
10	8	SEARCH FOR THE HERO	M People	Deconstruction	74321287961 (BMG)
11	9	(HEY) YOU'VE GOT TO LEAVE SOMETIME (NEED YOU LOOKING)	Baby D	Systematic	SYXK 11 (F)
12	11	SCREAM	Michael Jackson & Janet Jackson	Epic	CD-620022 (2SM)
13	13	STILLNESS IN TIME	Jamroqui	Sony	52.6622056 (SM)
14	13	CAN'T YOU SEE	Total/featuring Notorious B.I.G.	Tonney Bay TB 700	RTMVD152
15	NEW	(I LOVE YOU) FOR SENTIMENTAL REASONS	Five Star	Tam	TRF52 (TRC/BMG)
16	16	I CAN'T LOVE YOU	Jodeci	Uptown	MCST 2071 (BMG)
17	12	I FREEK 'N YOU LIKE THAT	All-4-One	Atlantic	CD-A 8193CD (AW)
18	17	CANDY RAIN	Soul For Real	Uptown	MCST 2052 (BMG)
19	14	WATER RUNS DRY	Boyz II Men	Motown	TMDX 1443 (F)
20	19	OVER THERE (I DON'T CARE)	House Of Pain	Ruffness/DK	Recordings CD-0LS161CD (W)
21	NEW	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	Monica	Rowdy/Anista	74321295541 (BMG)
22	28	HOW DEEP IS YOUR LOVE	Portrait	Capitol	12CL 751 (E)
23	21	I'LL BE AROUND	Ragga & Tay/featuring The Spinners	Cochtopa	12COOL 306 (E)
24	25	TOMORROW ROBINS WILL SING	Steve Wonder	Motown	8963131 (BMG)
25	23	ASK OF YOU	Raphael Saadiq	Epic	6621086 (SM)
26	NEW	KEEP THEIR HEADS RINGIN'	Dr-Dr	Priority	PTYST 103 (E)
27	22	WISHING ON A STAR	88's feat Lisa May	Urban	Genife UGR 37 (W)
28	24	RIGHT HERE	Ultimate Kaos	Wild Card	CD-95792 (F)
29	18	SACRIFICE	Carl James	ABM	5811771 (F)
30	25	THE WAY THAT YOU LOVE	Vanessa Williams	Vibe/Mercury	MERK 429 (F)
31	28	GOING ROUND	O'Jays	Vibe/MCA	MST 2055 (BMG)
32	30	SCREAM (4TH, 5TH & 6TH)	Michael Jackson & Janet Jackson	Epic	6621278 (2SM)
33	27	MY LOVE IS FOR REAL	Paula Abdul/featuring Olta Haza	Virgin	VJST 91 (E)
34	29	PARTY ALL NIGHT	Kravis	Deisel	DES 09HT (LS)
35	NEW	FORGET ME NOTS	Randy Crawford	WEA	YZ 562T (AM)
36	33	YOU DON'T KNOW NOTHIN'	For Real	ABM	5811231 (F)
37	35	I WANNA BE DOWN	Brandy	Atlantic	A 71867 (E)
38	32	YOU'RE THE STORY OF MY LIFE	John Cheeks	Positive	12TV 134 (F)
39	38	FREEDOM	Michelle Gayle	1st Avenue/CA	74321284691 (BMG)
40	39	ONE MORE CHANCE	The Notorious B.I.G.	Bad Boy	78612736321 (Import)

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DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distribution)
1	NEW	ONLY ME	Hyperlogic	Systematic	SYXK 15 (F)
2	NEW	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	Method Man/featuring Mary J Blige	Def Jam/Int'l	0265 (11 P)
3	NEW	IT'S WHAT'S UPPOURT THAT COUNTS	Yosh presents Love/Hate Army	Limbo	LUMB 46T (F)
4	3	KEEP WARM (REMIX)	Jinny	Multiply	12MULTY 5 (TRC/BMG)
5	2	3 IS FAMILY	Dana Dawson	EMI	12EM 378 (E)
6	6	LOVE ENUFF	Soul II Soul	Virgin	VST 1527 (E)
7	NEW	SEX	Steasisters with Vikki Sheppard	Pulse	8 12LOUSE 92 (F)
8	1	STAY (TONIGHT)	Isha-D	Cleveland City Blues	CCB 15035 (3MV/SAM)
9	NEW	BULLET	Fluke	Circa	YRT 121 (E)
10	NEW	I BELIEVED IN YOU	Yojo Working	Sound Of Ministry	SOIM 1203 (SAM)
11	NEW	A WHIM	DJ Krush	Mo Wax	MW 02SR (V)
12	NEW	P-MACHINERY	Propaganda	Seven	SEV 06AT (F)
13	5	BRASS-LET THERE BE HOUSE	Perry Faithful	Dre	AG 10 (W)
14	4	RIGHT HERE RIGHT NOW	Disco Citizens	Deconstruction	74321293871 (BMG)
15	8	IS THERE ANYBODY OUT THERE?	Baseheads	Deconstruction	7432129381 (BMG)
16	10	SWEET HARMONY/ONE LOVE FAMILY	Liquid	XL	Recordings XL 16 (W)
17	11	TRY ME OUT	Corona	External	WEA YZ 85ST (W)
18	14	MIND BLOWIN'	Smooth	Jive	JIVET 379 (BMG)
19	NEW	SHY GUY	Diana King	Columbia	6621666 (SAM)
20	9	MY LOVE IS DEEP	Sara Parker	Sharp	SHARP 003 (V)
21	3	GET YOUR HANDS OFF MY MAN!	Junior Vasquez	Tribal	UK/Positive 12TV 37 (E)
22	17	KISS FROM A ROSE/I'M ALIVE	Seal	ZTT	ZANG 707 (W)
23	NEW	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	Monica	Rowdy/Anista	74321295541 (BMG)
24	12	SOUND DESIGN (BACK FROM THE DEAD)	Todd Terry	Next	Next 6679E/516
25	19	STARS	Debuter	Food	FEAM 12FOOD 61 (E)
26	13	HUMPIN' AROUND	Bobby Brown	MCA	MCA/MST 2073 (BMG)
27	NEW	PLAYER'S ANTHEM	Junior MAFIA	Big Beat/Atlantic	055750 (Import)
28	19	GRAPEVYNE	Brownstone	MJJ/Epic	6620946 (SAM)
29	NEW	LEGEND OF THE GOLDEN SNAKE	Depth Charge	DC	Recordings DC 01 (RTM/DI/S)
30	NEW	EVERYBODY LISTEN	Gipsy Queens	Moonshine	MUSIC MM 864101 (W)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distribution)
1	NEW	THE SHOW, THE AFTER-PARTY, THE HOTEL	Jenki	Uptown/CA	12SAMC 1129 (BMG)
2	1	JAZZMAZZ VOLUME 8 - THE NEW REALITY	Gato	Cochtopa	CDLP47C/CD 4
3	6	EXACT LIVE	The Oriental Brothers	Jarvis Bay	DB 2052 (F)
4	NEW	CREAM LINK	Various	Deconstruction	7432127181/12712718 (BMG)
5	NEW	PLANET RINK	Alexa Neri	Stress	STROP 31 - PL
6	NEW	OFF THE HOOK	Xscape	Columbia	493641/4905946 (SAM)
7	NEW	SUMMER SWING	Various	Virgin	-ATMCS (SM)
8	NEW	CAJUAL RELIEF	Various	Sound Of Ministry	SOIM 2501 (MC) 3 (SAM/SAM)
9	3	THIS FILM'S GRAP LET'S SLASH THE SEATS	David Holmes	Get Back	8282611/8282614 (F)
10	NEW	TRANCE EUROPE EXPRESS - VOLUME 4	Various	Volume	TEEX004LP 4/TEEXMC 4 (TRC/BMG)

SPECIALIST CHARTS

29 JULY 1995

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MUSIC VIDEO

VIDEO

This List	Artist	Title	Label (distributor)	16	12	Quarter - Unrated	Video Defect 10348	Label Cat No
1	BILL WHELAN: Reverence-The Show	VD VCS194						1
2	MICHAEL JACKSON: Video Greatest Hits - History	SMV Epic 50122						2
3	THE PRODIGY: Electronic Beats	XL Recordings 51017						3
4	BON JOVI: Cross Road-Best Of REM-Parade!	PolyGram Video 6337762						4
5	PINK FLOYD: Pulse - 20.10.94	Warner Music Video 752928335						5
6	CLIFF RICHARD: The Hit List	PMI 1047491343						6
7	BRYAN ADAMS: So Far So Good	PMI 1047491343						7
8	SUEINTRODUCING THE BAND	Wanadoo Video 206293						8
9	ELVIS PRESLEY: The Last Performances	MGM/UA 512259						9
10	BARRY MANILOW: The Greatest Hits	BMG Video 7422114363						10
11	THE CARPENTERS: Interpretations	4Front 207303						11
12	PINK FLOYD: Live At Pompeii	PolyGram Video 623643						12
13	TAKE THAT: Take That & Party	BMG Video 7422112863						13
14	808 MAFIA: Legends	PolyGram Video 623643						14
15	ELVIS PRESLEY: The Last Performances	Wanadoo Video 206293						15
16	BARRY MANILOW: The Greatest Hits	MGM/UA 512259						16
17	THE CARPENTERS: Interpretations	4Front 207303						17
18	PINK FLOYD: Live At Pompeii	PolyGram Video 623643						18
19	TAKE THAT: Take That & Party	BMG Video 7422112863						19
20	808 MAFIA: Legends	PolyGram Video 623643						20
21	ELVIS PRESLEY: The Last Performances	Wanadoo Video 206293						21
22	BARRY MANILOW: The Greatest Hits	MGM/UA 512259						22
23	THE CARPENTERS: Interpretations	4Front 207303						23
24	PINK FLOYD: Live At Pompeii	PolyGram Video 623643						24
25	TAKE THAT: Take That & Party	BMG Video 7422112863						25
26	808 MAFIA: Legends	PolyGram Video 623643						26
27	ELVIS PRESLEY: The Last Performances	Wanadoo Video 206293						27
28	BARRY MANILOW: The Greatest Hits	MGM/UA 512259						28
29	THE CARPENTERS: Interpretations	4Front 207303						29
30	PINK FLOYD: Live At Pompeii	PolyGram Video 623643						30
31	TAKE THAT: Take That & Party	BMG Video 7422112863						31
32	808 MAFIA: Legends	PolyGram Video 623643						32
33	ELVIS PRESLEY: The Last Performances	Wanadoo Video 206293						33
34	BARRY MANILOW: The Greatest Hits	MGM/UA 512259						34
35	THE CARPENTERS: Interpretations	4Front 207303						35
36	PINK FLOYD: Live At Pompeii	PolyGram Video 623643						36
37	TAKE THAT: Take That & Party	BMG Video 7422112863						37
38	808 MAFIA: Legends	PolyGram Video 623643						38
39	ELVIS PRESLEY: The Last Performances	Wanadoo Video 206293						39
40	BARRY MANILOW: The Greatest Hits	MGM/UA 512259						40
41	THE CARPENTERS: Interpretations	4Front 207303						41
42	PINK FLOYD: Live At Pompeii	PolyGram Video 623643						42
43	TAKE THAT: Take That & Party	BMG Video 7422112863						43
44	808 MAFIA: Legends	PolyGram Video 623643						44
45	ELVIS PRESLEY: The Last Performances	Wanadoo Video 206293						45
46	BARRY MANILOW: The Greatest Hits	MGM/UA 512259						46
47	THE CARPENTERS: Interpretations	4Front 207303						47
48	PINK FLOYD: Live At Pompeii	PolyGram Video 623643						48
49	TAKE THAT: Take That & Party	BMG Video 7422112863						49
50	808 MAFIA: Legends	PolyGram Video 623643						50

INDEPENDENT SINGLES

INDEPENDENT ALBUMS

This List	Title	Artist	Label (distributor)
1	A GIRL LIKE YOU	Edwyn Collins	Satanstoe ZOP 00300 (V)
2	OLYMPIAN	Glene	Customermgmt CD2 40000 (V)
3	SEAL MY FATE	Sely	4AD BAD 50072 (RTM) (D)
4	SLEEP FREAK	Heavy Stereo	Creation CRESCD 203 (MM) (V)
5	DAYDREAMER	Menswear	Laural LAUCD 5 (P)
6	I CAN MAKE YOU FEEL LIKE	Maxx	Pulse-8 CD/USE 88 (P)
7	Liar Liar	Credit To The Nation	One Little Indian 144 TP7CD (P)
8	CAN'T YOU SAY	Total/Northern: BIG	Tommy Boy TBXCD 700 (RTM) (D)
9	SOME MIGHT SAY	Oasis	Creation CRESCD 204 (MM) (V)
10	WHATEVER	Oasis	Creation CRESCD 195 (MM) (V)
11	PUPUNANNY - THE MIXES	Afrika Bambaataa	ZYX ZYX 765181 (Self)
12	SUPERNOISE	Oasis	Creation CRESCD 176 (V)
13	SHAKEN/MAKERN	Oasis	Creation CRESCD 182 (MM) (V)
14	CIGARETTES & ALCOHOL	Oasis	Creation CRESCD 190 (MM) (V)
15	LIVE FOREVER	Oasis	Creation CRESCD 185 (MM) (V)
16	MY LOVE IS DEEP	Sara Parker	Sharp CD/SHAR 003 (V)
17	FEEL THE GOODTIMES	Charlene French	China WAX CD205 (P)
18	DID YOU EVER REALLY LOVE ME	Nicki French	Love THIS LUTINUS CD 2 (P)
19	INTO THE BLUE	Moby	Mute COMUTE 178A (RTM) (D)
20	CLARE	OU Pulsinger	How Mo WVXEX 002 (V)

This List	Title	Artist	Label (distributor)
1	POST	Björk	One Little Indian TPLP 5103X (P)
2	GORGEOUS GEORGE	Edwyn Collins	Satanstoe SETCD 014 (V)
3	DEFINITELY MAYBE	Oasis	Creation CRESCD 189 (MM) (V)
4	SLEEPY EYED	Buffalo Tom	Beggars Banquet BBQCD 177 (RTM) (D)
5	SMASH	Offspring	EpicLash E 86432 (PH)
6	ELASTICA	Elastica	Deceptive BLUFF 014 (D)
7	WAKE UP	Boyz n the Daze	Creation CRESCD 179 (MM) (V)
8	THE COMPLETE	Stone Roses	Silverstone CRESCD 535 (P)
9	DEBUT	Björk	One Little Indian TPLP 5103X (P)
10	OLYMPIAN	Steeper	Customermgmt CD2 40000 (V)
11	SMART	High Llamas	Infectious SLEEPCD 107 (V)
12	EVERYTHING IS WRONG	Moby	Alpaca Pack CD/OWD 1 (RTM) (D)
13	GOOD NEWS	Teenage Fanclub	Mute CD/STUM 133 (RTM) (D)
14	DEMANUFACTURE	Fear Factory	Creation CRESCD 173 (MM) (V)
15	DRACONIAN TIMES	Paradise Lost	Roadrunner RR 85562 (P)
16	LIVE AT THE BBC	Dire Straits	Windsong WINCD 02 (P)
17	DIASPORA	Natalia Atlas	Nation NATCD 47 (RTM) (D)
18	KING	Belly	4AD CADD 5040CD (RTM) (P)
19	IGNITION	Offspring	EpicLash E 86432 (PH)

ROCK

This List	Title	Artist	Label (distributor)
1	THESE DAYS	Ben Jovi	Mercury 528042 (F)
2	FOO FIGHTERS	Foo Fighters	Roswell CD/ST 2266 (F)
3	CROSS ROAD - THE BEST OF	Ben Jovi	Jambco 528036 (F)
4	SMASH	Offspring	EpicLash E 86432 (PH)
5	DOOKIE	Green Day	Reprise 8352495292 (V)
6	INFERNAL LOVE	Therapy?	AS&M 540276 (F)
7	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 24727 (BMG)
8	NEVERMIND	Nirvana	DGC DGGC 24425 (BMG)
9	LET YOUR DIM LIGHT SHINE	Soul Asylum	Columbia 483262 (SM)
10	MENACE TO SOBRIETY	Iggy Kid Joe	Mercury 528282 (F)

This List	Title	Artist	Label (distributor)
11	DEMANUFACTURE	Fear Factory	Roadrunner RR 85562 (P)
12	SO FAR SO GOOD	Erykah Badu	AS&M 540157 (F)
13	DRACONIAN TIMES	Paradise Lost	MFN CD/MFN 184 (P)
14	BIG ONES	Aerosmith	Geffen GED 24566 (BMG)
15	NO QUARTER	Jimmy Page & Robert Plant	Fonzone 526362 (F)
16	KING FOR A DAY, POOL FOR A...	Faith No More	Slash 825602 (F)
17	IN UTERO	Nirvana	Geffen GED 24836 (BMG)
18	NEW JERSEY	Vertigo 51930 (BMG)	
19	SUPPERY WHEN WET	Ben Jovi	Vertigo 51930 (BMG)
20	KEEP THE FAITH	Ben Jovi	Jambco 518723 (F)

CLASSICAL

This List	Title	Artist	Label (distributor)
1	THE BEST CLASSICAL ALBUM...	Various	EMI CD/EMTO 95 (E)
2	TOP GEAR CLASSICS: TURBO CLASSICS	Various	Deutsche Grammophon 4472412 (F)
3	SONGS OF SANCTUARY	Adiemus	Venture DVE 526 (E)
4	THE CHOIR	Anthony Way	Decca 4481572 (E)
5	VISION OF PEACE	The Monks of Ampleforth	Classic FM CD/CD 1783 (CRCP)
6	THE 3 TENDERS IN CONCERT 1994	Carreras, Pavarotti, Domingo	Teldec 450926202 (V)
7	THE PIANO	Michael Nyman	Venture CD/EXV519 (E)
8	OPRIDIUM	Jan Garbarek/Hilbrand Ensemble	ECM 4653962 (E)
9	CANTO GREGORIANO	Monks Chorus Silos	EMI Classics CMS 5652172 (E)
10	THE CLASSIC EXPERIENCE	Various	EMI EMTOV 45 (E)

This List	Title	Artist	Label (distributor)
11	100% CLASSICS	Various Artists	Teldec TCD 2767 (BMG)
12	TRANQUILITY	Various Artists	EMI CD/CS52432 (E)
13	IN CONCERT	Carreras, Pavarotti, Domingo	Decca 430432 (F)
14	AMERICA'S LEAST WANTED	Iggy Kid Joe	Mercury 512912 (F)
15	CLASSICAL MOODS - DREAMS	Various Artists	EMI Classics CDC 55532 (F)
16	THE GREATEST PAVAROTTI ALBUM EVER	Luciano Pavarotti	Decca 437612 (F)
17	LESLEY GARRETT - THE ALBUM	Lesley Garrett	Teldec TCD 2769 (BMG)
18	CLASSICAL MOODS - ROMANCE	Various Artists	EMI Classics CDC 55532 (F)
19	THE ULTIMATE COLLECTION	Jossy Björking	RCA Victor 7432142812 (BMG)
20	SHOSTAKOVICH: THE JAZZ ALBUM	GGO/Chaity	Decca 433702 (F)

MID PRICE

This List	Title	Artist	Label (distributor)
1	REGGAE GROOVE	Various Artists	The Hit Label ulcd020 (F)
2	SUPPERY WHEN WET	Ben Jovi	Vertigo 8302642 (F)
3	NEW JERSEY	Ben Jovi	Vertigo 8303452 (F)
4	LEISURE	Blur	Foxtrot CD/PT 757962 (E)
5	SUMMER FUN	Various	MCI Music MUSD 527 0527 (F) (E)
6	BLAZE OF GLORY	Jon Bon Jovi	Jambco 846732 (F)
7	TRACY CHAPMAN	Tracy Chapman	Elektra EK474CD (V)
8	GREATEST HITS	Fleetwood Mac	Columbia 4779322 (SM)
9	ROUMOURS	Fleetwood Mac	Warner Bros K 256344 (V)
10	DOCK OF THE BAY - DEFINITIVE	Otis Redding	Atlantic 8548317022 (W)

This List	Title	Artist	Label (distributor)
11	FRAGILE - THE MYSTICAL PANOPY	Los Ninos	Pearls (PM)
12	HITS OUT OF HELL	Meat Loaf	Epic 4504472 (SM)
13	AMERICA'S LEAST WANTED	Ugly Kid Joe	Mercury 512912 (F)
14	7800 DEGREES FAHRENHEIT	Ben Jovi	Vertigo VEHLN 1 (F)
15	RAREST/OMG	David Bowie	Teldec YD 014 (P)
16	THIS IS SHIRLEY BASSEY	Shirley Bassey	MUSIC FOR PLEASURE CD 110 (F)
17	WHAT COLOUR IS THE WIND	Charlie Landsborough	Ritz RCD 542 (P)
18	KING OF MAMBO	Perez Prado	RCA ND 90424 (BMG)
19	WAR	U2	Inland LP/CD 8733 (F)
20	GREATEST HITS	Bob Dylan	Columbia 4649012 (SM)



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The first five years: value for money philosophy pays off

Tring International's phenomenal growth is driven by popular budget CDs and sound commercial judgement

To launch a new company in the teeth of an economic recession might appear a bold – some might say rash – move. But over the past five years the tremendous growth that Tring International has enjoyed, establishing it as one of the UK's leading budget-price labels, with a successful flotation on the stock market in early 1994 and a recently published annual pre-tax profit of £5.8m, has proved joint chief executives Mark Frey and Philip Robinson's business instincts and acumen to be spot-on.

Frey and Robinson had already been in business together in the budget market for 10 years when they formed Tring in 1990. Launched with a catalogue of 85 titles and a staff of three, the company has experienced phenomenal expansion, and currently has a catalogue of more than 15,000 musical tracks and employs 90 staff. Tring International product is sold through more than 14,000 retail outlets, both traditional and non-traditional, around the world, directly or through distributors, with sales of more than 25m units this year.

Tring's success is largely because Mark Frey and Phil Robinson have never lost sight of their original philosophy for founding the company. "We set the business up knowing that the only way it would grow was by offering value products and control of cash," Robinson explains.

Frey adds: "What we're doing as a business is

acknowledging that most people are fans of music, but they may not be people who go shopping in record stores. On that basis, we are selling to people because they like music and they would buy it if it is available to them in the places they go, at prices that they are happy to pay.

"No one gets up in the morning to go and buy a Tring CD. They absolutely don't. But they do buy them, every single day of the week, in large numbers, because they're available to them. They walk into their supermarket to do their shopping, they bump into a display rack that says, 'Tring – affordable music', they look through it and we're pretty sure they're going to find something in there that they want."

Tring has taken advantage of the increasing popularity of the CD format over the past five years by targeting the more casual buyer who, having acquired a player, wants to build up his collection at low cost. By putting together a quality product, containing as many tracks as possible and, in the main, retailing at super budget prices of £2.99 for CDs and £1.99 or £2.99 for audio cassettes, Tring can offer consumers value for money.

To do so, it is imperative Tring is a lean, cost-effective business. When it was first set up, Tring's commercial structure was tailored to meet the exigencies of recession, in terms of length of credit and the larger-than-average margins on offer. As titles must sell on their own merits, there is also no expenditure on marketing and very little on A&R or the development of artists. Frey realises that the latter leaves the company open to the accusation that it is taking money from the music industry and not giving anything

back, but counters that because it sells product primarily on price, "We're selling music that wouldn't otherwise be sold."

Furthermore, he points out that Tring International pays more than £1 million a year to music publishers in royalties, as well as making a substantial financial commitment to the Royal Philharmonic Orchestra, both as its record label and a corporate sponsor.

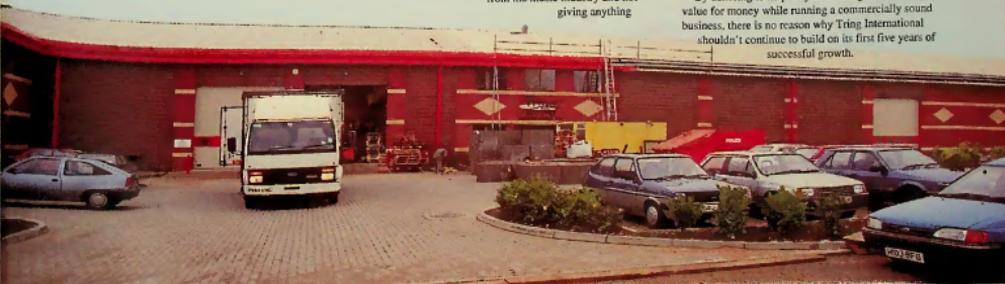
Tring remains cost-effective by concentrating a large part of its activities in-house. Although it now has German and Italian offices, the bulk of its sales are handled through its Aylesbury warehouse. The company has a multi-lingual telephone sales team and prides itself on its rapid customer response, despatching orders within 24 hours when required.

Tring also has its own full-time team of four designers based at Aylesbury, enabling it to carry out all sleeve design and reprographic work on the premises – an important factor when customising product to a client's particular specifications.

Having recently invested more than £700,000 in extending its freehold premises, by doubling its operating space to 243,000 cu ft, Tring is geared up for further expansion and is constantly searching out new outlets for its products.

"Like someone advertising a house would talk about 'opportunities to view', we talk about 'opportunities to buy'," says Robinson. "And although we're in more than 14,000 points of sale worldwide, I think that we have hardly scratched the surface."

By adhering to its policy of offering the consumer good value for money while running a commercially sound business, there is no reason why Tring International shouldn't continue to build on its first five years of successful growth.



The growth of the Tring

Tring's catalogue has much more than its well-known popular repackaged hits and themed CD collections



TONTRÄGERVERTRIEB GmbH

The Tring International catalogue of audio products contains more than 1,000 titles and can truly be said to offer something for every taste, from these compilations of country, soul, reggae and rock 'n' roll hits to more esoteric titles featuring New Age mood music and sound effects.

With any catalogue of such breadth it is inevitable that, from time to time, some confusion may arise over rights ownership and Tring has experienced its share in the past. However, about 25% of the catalogue has been brought and is owned by Tring in perpetuity – and that figure is continually increasing.

'If you still lack a Mahler Symphony 1, and spectacular state-of-the-art sound at a bargain price is priority, then look no further.' BBC Music Magazine

Yet, despite the size of the catalogue, no one title accounts for more than 1.5% of company turnover, which is the way Mark Frey and Phil Robinson like it, as Tring's structure makes steady sales across the board preferable to a single runaway success. "We don't have a hit and we wouldn't know what to do if we did have a hit," says Mark Frey. "We're not looking for hits, because it would interrupt the smooth running of our business."

Owing to the impulse purchase nature of Tring's releases, the company often tailors product specifically for a retail outlet, which is when the in-house design team comes into its own. For example, when Tring was offered the opportunity two years ago to service Forte roadside restaurants, which include the Little Chef and Happy Eater chains, Tring reasoned that most prospective purchasers would be car drivers with cassette players in their vehicles; so a double-cassette pack called Twins, retailing at £2.99, was created instead of CD. The range has now been extended into CD, but the same repertoire is available in two different types of packaging: a slimline jewel box for traditional outlets like Our Price, where display space is at a premium; and two single jewel boxes bound in a cardboard wrapper for non-traditional outlets, where perceived value for money is a greater priority.

However, as well as repackaging existing tracks, Tring International is also active in the field of recording and will be creating between 70 and 100 new albums this year. Tring is involved in re-recording hits by established artists and, in the past, has worked with acts like Sister Sledge, Rose Royce and The Tremeloes, while its latest project has been an acoustic recording by Toyah of her best-known songs.

"We're not breaking any new albums, or even any new songs," says Frey. "We just don't have the facilities or the mechanism to do that. But, quite often, the old albums by these artists are not available, so they are perhaps not getting any sort of market for their product. Re-recording them



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International catalogue

The Royal Philharmonic Orchestra is currently recording a series of classical music CDs and tapes exclusively for Tring

'This remarkable record is inexpensive and I urge you to buy it.' Gramophone - TRP 24

'The best recording of Grieg piano concertos for 20 years.' Classic CD

Tring
S.R.L.

gives as the opportunity of revenues they are not getting."

However, he stresses that Tring will only do one-off album deals with acts, and the title will have to sell on its own merits, without the benefit of media promotion.

The only exception to this rule is the Royal Philharmonic Orchestra. Tring International is currently making through a contract with the RPO for a series of 125 classical albums to comprise The Royal Philharmonic Collection, which Frey and Robinson believe to be the largest recording contract with any one orchestra.

While most classical contracts are between a label and a soloist or a conductor, Tring's agreement is, unusually, with the whole orchestra, which is paid a royalty; this helps to cement both its future and its relationship with Tring. The recordings are made to a standard of the-art standard, using the Sony patent Super Bit Mapping process and, with 70 titles recorded so far and 40 releases, the contract will take another 18 months to two years to complete.

Sir John Gielgud narrating Peter And The Wolf for the Royal Philharmonic Orchestra's recording of the Prokofiev classic. Garnering tremendous reviews, this recording is the latest in the RPO's exclusive series for Tring International.

The project represents a significant investment for Tring, which has increased its involvement by becoming a corporate sponsor of the orchestra to the tune of £100,000 a year, but Frey and Robinson consider it to be worthwhile. The series is receiving good reviews in the specialist media, sales are continuing to grow and the project has a very long lifespan. "It's a very nice project to be involved in and the RPO are tremendous to work with," says Frey.

One of the highlights of Tring's RPO catalogue for the

autumn is Peter & The Wolf (TRP 46) which has been narrated by Sir John Gielgud at CTS Studios in Wembley. The collection has received rave reviews in the classical music press. By offering a high-quality recording by a world-class orchestra at a fraction of the cost of a full-price CD, Tring International is once again living up to its commitment to offer value for money, and The Royal Philharmonic Collection series is undoubtedly the jewel in the crown of Tring's extensive catalogue.



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The future

Tring is constantly looking to create new markets abroad

estimating they will enable Tring to expand its business in Italy and Germany nearly tenfold in the next year. "We don't see ourselves necessarily having an office in every country," he explains. "But there are certain key areas through the world where we think we must have bases and we'll be looking at developing those areas."

Frey adds, "We are also acutely aware that our

competition in the marketplace have all, at one time or another, opened and closed offices in European territories." For the future, the pair are constantly seeking to expand their business in the territories where Tring already operates, as well as locating key distributors in the areas that have not yet been explored.

Tring International has recently embarked on a government-sponsored joint venture with Osonyok, a Russian weekly magazine in the style of *Time*. With a huge circulation, Tring is tailoring specific products for the Russian market, down to packaging featuring Cyrillic writing, which will be radio and TV advertised. Whereas in the past Western companies have found it difficult to price their product competitively in this territory, Robinson explains that a page of advertising in the magazine every week will cement the top prices of the product, making it commercially viable and giving Tring a good foothold in this new market.

Tring International is looking towards the future by becoming involved in a number of exciting projects which will enable its policy of successful expansion for years to come.

Since its inception, Tring International has always been an aggressive exporter and approximately 50% of the company's business last year was through international sales. However, Mark Frey and Phil Robinson recognise that Tring was limited in the amount of business it could do as a third party company and, consequently, Tring has recently set up offices in Italy and Germany to serve the retail and wholesale sectors in those markets. Supervised by Dr Marco Rossi, former managing director of Pih Media, these companies will also develop products specifically targeted at their home markets, as well as distributing existing Tring product.

Robinson considers the new international offices to be "fundamentally important to the growth of the business".

Multimedia and CD-Rom

Identifying CD-Rom as the most accessible form of multimedia, Mark Frey and Phil Robinson nevertheless believe that consumers are currently deterred from purchasing multimedia product because they find the software confusing and expensive and are unsure about where to buy it.

"We think we can bring clarity to the marketplace by putting it in the places people go, putting a price ticket on it that people can live with, giving them a range of product and making it easy to understand," says Frey.

Consequently, the company is planning a range to be launched in September, which will include educational products, such as a basic encyclopedia and an atlas, games, and home and family-oriented titles. It is planning to peg the price at £9.99, use traditional jewel-box packaging and distribute through Tring's existing outlets, in order to strip CD-Rom of its mystique and make it available to the casual buyer.

"In the discussions that we've had with retailers they think that even if we're wrong, we're only wrong in relation to a number of months, and they are prepared to support it because they think it will help power the CD-Rom hardware business," comments Robinson.



Tring

VIDEO LIMITED

Tring International is finding that retailers are equally receptive to taking its videos and hopes for similarly high sales

Reasoning that the impulse basis on which it sells audio product must also apply to video, Tring launched Tring Video in March of this year, with Malcolm Sharp heading the company as its managing director. Like Tring's music products, the videos are displayed in self-contained areas in non-traditional sites, at a retail price of £2.99 and £3.99. The initial range of 100 titles concentrates on children, special interest and TV-based drama.

Mark Frey explains, "We're looking at products that have had a life at a higher price before and we're re-circulating them to people who perhaps didn't want to buy them before. You've got to be an enthusiast to buy a train video at £14.99, but we've had great success in the initial release of some of our train titles at £3.99, and I think we're selling to people who have a passing interest or who are buying them as a present for someone who does have an interest."

Having proved itself as a successful distributor with its music product, Tring International is finding that retailers are equally receptive to taking its videos and hopes for similarly high sales.



The Long Island Music Company

The Long Island Music Company has long been a feature of the group's activities in acquiring and sub-licensing rights, but because of the size of Tring's existing catalogue, the parent company is now looking to build sales in this area. In many territories of the world it is difficult to export finished products, due to import tariffs and cultural restrictions. Recognising this, the Long Island Music Company, under the leadership of managing director Michael Infante, will

liaise with a local producer to compile repertoires and will also market the existing catalogue to territories where finished goods cannot be sold. An all-encompassing approach will be adopted, where advice will be offered based on Tring's commercial experience and non-traditional philosophy, and will even extend through to areas such as sleeve design.

In many territories of the world, it is difficult to export finished product, due to import tariffs and cultural restrictions. The Long Island Music Company will liaise with a local producer to compile repertoire.

Where there's a hit there's a writ?

Tring has had its fair share of bad publicity concerning litigation, but the company stresses its commercial activities have never been affected.

The company's legal adviser Nigel Davies says it takes the claims seriously – it licenses product in good faith, obtains the necessary warranties and indemnities, and takes appropriate steps to check things out, just like any other reputable company, he says. Litigation is a hazard of the

industry, Davies adds. "But a hazard we always do our best to avoid. Unfortunately, try as we do, we have sometimes had disputes. Who hasn't? Where we receive a genuine complaint, we do our best to take all necessary steps to remedy any problem, usually through negotiated dispute resolution. Some people, however, just won't take reasonable offers."

He adds that Tring is not a litigious company. "There have been many occasions where Tring has been advised to take action against others but has not done so."

"We do not want or like litigation. Fortunately, times have changed and the amount of disputes are in decline. Long may this continue," he says.

'PROBABLY!'

The Best Piano Recording of the year...

Editor's choice

Ⓜ Grieg Concerto for Piano and Orchestra, Op. 16⁺. Lyric Pieces. Ronan O'Hora (pf); ⁺Royal Philharmonic Orchestra / James Judd. Tring International Royal Philharmonic Collection © TRP024 (58 minutes: DDD). Book 1, Op. 12 - No. 1, Arietta; No. 4, Elves dance; No. 5, Folksong; Book 3, Op. 43 - No. 1, Butterfly; No. 4, Little bird; No. 6, To the Spring; Book 5, Op. 54 - No. 4, Nocturne; Book 6, Op. 57 - No. 2, Gade; Book 7, Op. 62 - No. 1, Sylph; No. 3, French serenade; Book 8, Op. 65 - No. 4, Salon; Book 10, Op. 71 - No. 2, Summer evening.

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SINGLES

EUROBE: Summerize Healing (Mamas Yard Collective/EMI). This has the potential to be the massive summer hit. Marvin Cree's Sexual Healing is adapted into Cree's Sexual Healing-style hip hop vibe by this UK crew. Euashe has the

DK 13: Powder/They Live (Son Of Soundclash Sound 007). The seven-inch only debut for the new Leeds five-piece shows promise although it is unlikely to catapult them

DOG EAT DOG: No Fronts: The Remixes (Roadrunner RR231-3). Run DMC's Jam Master Jay leads the way through four new tracks on this re-released sax, rap and metal hybrid. The infuriatingly catchy hook could easily provide another massive summer hit, given

THE OFFSPRING: Gotta Get Away (Out Of Step Woods ZCDS PI). Pop-pop of the Mega City Four ilk, this is a three-minute charge that's full on sentiment but high on melody.

TRU: We Got The Love (Sony XPCD683). Unashamedly happy summer pop from a pretty, well-packaged trio. The song, featuring a catchy tune and simple lyrics, is danceable – and inoffensive to

PLANET: Confusion (Focus T/CDS). Second offering from the Brit rockers currently supporting Paul Weller in Italy. They cite Funkadelic as an influence but, with its aggressive lyrics and angry

STEVE VILE: Loving You Is Really Something (DADC International DASCD 502). This kind of gospellish sultry soul sells best in the States, but the high-voiced Vile – who

STAR 9: You Are Here (Organic C12). A brisk and energetic indie folk stomper, unlikely to capture the charts but suitably intense.

SPONGE: Plowed (Columbia XPCD 659). They have already sold 500,000 albums in the US and Detroit's Sponges have every likelihood of doing the same here if

MORTEN HARKE: A Kind Of Christmas Card (WEA W0394C4). A stately song with great strings on which Harke sounds

THE WANNABES: You And Me (debutant DIE 00180). A breathlessly beautiful Nordic pop gem from the latest Swedish indie sensation. Yet another reason to



PET SHOP BOYS: FORGOTTEN CLASSICS

MATT GOSS: The Key (Polyder 581153). The former Bros boy sounds more and more like Michael Jackson by the day. Despite a catchy, soft-funk groove, this sadly doesn't suggest he has anywhere near the power of that superstar though.

PAPAS FRITAS: Passion Play (Minty Fresh MP13). An altogether directionless indie shuffle, though the epic, feedback-scorched B-side Means is much more interesting.

LORAINE VELEZ: Fame (Polyder 579 771-2). A suitably handbag Nineties reworking of the Eighties television series theme released to coincide with the run of the

EXOTICA: My TSV FOSTER: The Summer Is Magic (Polyder 579 839-2). Unimpeachable fast-paced Eurofunk with Axel F keyboards which could turn into one of those post-package holiday summer

MICHAEL JACKSON: You Are Not Alone (Epic 56238325). Barely a yelp or gulp to be had on this dead simple R Kelly-penned and produced ballad. Not the strongest

THE MUTTON BIRDS: Dominion Road (Virgin D1MSD148). A wonderfully evocative single from New Zealand's latest high priest of jangly guitar pop. As

THE MUTTON BIRDS: Dominion Road (Virgin D1MSD148). A wonderfully evocative single from New Zealand's latest high priest of jangly guitar pop. As

THE WANNABES: You And Me (debutant DIE 00180). A breathlessly beautiful Nordic pop gem from the latest Swedish indie sensation. Yet another reason to



PLANET: AGGRESSIVE AND ANGRY

ALBUMS

THE LEVELLERS: A Weapon Called The Word (MusicFor 10572). A timely re-release of the Levellers' inspired debut album displays the rawness that gave this

MOZART: Don Giovanni (Archiv 445872). 3CDs). John Eliot Gardiner's recording of the great Mozart opera. A spine tingling performance by the Monteverdi Choir,

THE BEST OF OPERA: Vols 1-3 (Naxos 8531366). More than 230 minutes of the essential bits from the run of opera on

VARIOUS: Live West 25th Vol II (Live CHIP 157). A slick compilation comprising 13 of the best bumping tunes to come out

REEL 2 REAL: Reel 2 Remixed (Positive CDIVA 1007). Car-driving fans will enjoy terrorizing pedestrians with these harder treatments of six Reel 2 Reel

FUNKY SHOP BOYS: Alternative (Pet Shop Boys Parlophone CDPCS1368). Celebrating 10 years as a national institution, the Boys

BLACK GRAPE: It's Great When You're Straight (Yeah! Radioactive BAD 11224). Shaun Ryder, with his demons fairly behind him, has set upon career revival in the happiest way possible. Black Grape's starchy funk-rock debut is a

PRAM: Sapporo Sea (Too Pure Records PRED045). An ultimately unexciting, low-key album of fragile vocals and organ-heavy soundscapes. Pretty in places but too downbeat for its own

CAVIN FRIDAY: Shag Tobacco (Island CID 0036). Island is trying hard to break Friday and the chances have perhaps never been greater than with this excellent album with a more mainstream

TUMI CUBA CLASSICS: Volume One: Son (Tami CD049). Licensed from Egrom in Cuba, this sterling primer is the genuine article of the Cuban dance

ALVIN LEE & TEN YEARS: True Blues (Chrysalis CDHG 8102). A "best of our blues tracks" compiled by the archetypal "blindingly fast guitarist"

SWEETDRIVER: Ejector Seat Reservation (Creative CRECD 197). Fashionable opinion has it that time is running out for Sweetdriver, but this third album is

MUMMUR UK: Derailer (Mesa ZS242). With vocals veering alarmingly from REM through to Rod Stewart, this four-piece

BAO COMPANY: Company Of Strangers (EastWest 7559-61808). No Paul Rodgers, no Bob Burrell, but Ralphs and Kirke have assembled a real "Song Remains

ED KUPPER: Taking In The Kindness (Room 106162). Just one more cracking record from the embarrassingly talented and prolific Australian guitarist. Radio likes

ALBUM OF THE WEEK

BLACK GRAPE: It's Great When You're Straight (Yeah! Radioactive BAD 11224). Shaun Ryder, with his demons fairly behind him, has set upon career revival in the happiest way possible. Black Grape's starchy funk-rock debut is a

Reviews: Peter Brown, Johnny Davis, Stephen Dowling, Catherine Eade, Ruth Getz, Ian Nicholson, Nick Robinson, Saba Saliman, Martin Tallbot and Selina Webb.

ALAN JONES TALKING MUSIC

Michelle Gayle should continue her string of successes with her new single Happy Just To Be With You, not least because it's based around the familiar bass and string hooks from Chic's ground-breaking Good Times hit. With that as an anchor, Michelle sings soulfully and confidently. Good stuff... Young Bosnian singer Tatjana's debut British release Santa Maria has made a rapid ascent of RMs On A Pop Tip chart. A Euro-style, instantly commercial, summery groove, it boasts a KLF-style rap and a bright pop/dance vocal, with the title phrase borrowing its musical notation from Zucchero's Senza Una Donna. Mike Stock & Matt Aitken, who refined it, are set for another hit... Country music rarely spans UK hit singles, but Shania Twain's Any Man Of Mine

could prove an exception. It's already been a Top 40 success in America, spurring Shania's album, The Woman In Me, to 1m sales. Produced and co-written by her husband, Britain's Mutt Lange, it is a very powerful singalong style song, with heavy syncopated drums – a la We Will Rock You – and has been on heavy rotation for some time on Country 103.5... Redbone's US hit song, Come & Get Your Love, recently turned up on a Boystown Gang compilation and now it provides the new single for the Real McCoy, whose jaunty remake incorporates techno-edged synths, house rhythms, ragga rapping and – somewhere in the mix – enough elements of the original, highly infectious song to be sure of their fourth hit in a row... A fashionable name

to drop among the current press darlings is the Small Faces. Groups like Pulp and Suede have acknowledged their Sixties recordings as inspirational. Small Faces completists will be rushing to buy the upcoming four-CD and two-CD boxes of their work, but the beginner can find no better or cheaper introduction to them than The Best Of The Small Faces, one of the initial titles released on the new Summit label, a division of Sound & Media, the company partly owned by Richard Branson. This £2.99 bargain includes all 12 of the group's hits and four further examples of their pop vignettes and, unlike many albums at this price point, they are the original hit recordings.



Mercury: the hot

There are some outstanding contenders for the 1995 Mercury Music Prize shortlist, to be announced in London on 29 July 1995

When M People emerged as the winners of last year's Mercury Prize, it was only after a 11th hour judging deliberation candidly described by panel chairman Simon Frith as "fairly crazed".

Things are unlikely to be any easier for this year's judges. The crop of albums entered for the fourth Mercury Music Prize is not only more diverse than ever before - 10% of the entries are contemporary classical and jazz - but contains several albums already widely acclaimed as classics.

The heartening upturn in new UK talent to emerge in the past year is reflected in more debates being entered than ever before and the dance arena is strongly represented.

"The judges are in awe of the wide range of music being recorded in the UK," says Mercury Prize managing director David Wilkinson. "It's incredible that Oasis were recording in one part of the country while Peter Maxwell Davies was composing his latest symphony in another."

The 10-title shortlist, due to be announced at west London's Roof Gardens tomorrow (Tuesday), promises to be a vintage selection. And if *MIP's* annual unofficial survey of the industry's opinion is any indicator, two albums seem assured of inclusion.

Last year Blur's *Parklife* emerged as the industry's hot favourite. This year there are two front-runners: Portishead's *Dummy* and Oasis's *Definitely Maybe*. Portishead lead, getting the nod from 15 of our 23 unofficial judges. "It's a truly innovative album, with great songs," says Parlophone A&R director Keith Wozencroft, while Radio One DJ Mark Radcliffe rates *Dummy* because "it sounds like no other record ever".

Hot on Portishead's heels are Oasis, with 13 votes. Virgin club label manager Andy Thompson sums up the feeling of many, praising the band for "turning in fantastically-written songs with a heavy dose of Manc attitude".

But it is by no means a two-horse race. Portishead's fellow Bristolian Tricky has his own supporters, polling nine votes from our panel, while Leftfield (seven votes), Massive Attack, Elastica and Supergrass (all six) clearly hold strong claims. On five votes each are the Stone Roses, Edwyn Collins, Jamiroquai, Teenage Fanclub, Radiohead and Del Amitri. Previously shortlisted artists PJ Harvey, Apache Indian, Gavin Bryars, Suede, Take That, M People, Paul Weller, Michael Nyman and Therapy? all have their supporters, but none more than Weller, whose Stanley Road gets nine votes.

The *Gold Discs* artist will have to wait until tomorrow to find out if he has a chance of winning the prize he so narrowly missed in 1994. He certainly has some tough competition.

THE UNOFFICIAL MW MERCURY MUSIC PRIZE

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Tindersticks - *Tindersticks*; The Second Album; Oasis - *Definitely Maybe*; Portishead - *Dummy*; Scott Walker - *Tilt*; Stone Roses - *Second Coming*; Massive Attack vs Mad Professor - *No Protection*; Supergrass - *I Should Coco*; Edwyn Collins - *Gorgeous George*; Gavin Bryars - *The Sinking of the Titanic*; Prolapse - *Pointless Walks to Dismal Places*

STEVE FINAN

A&R and label development director, A&M

Portishead - *Dummy*; Oasis - *Definitely Maybe*; Paul Weller - *Stanley Road*; M People - *Bizarre Fruit*; Massive Attack - *Protection*; Tricky - *Maxinquaye*; Leftfield - *Leftism*; Elastica - *Elastica*; East 17 - *Steam*; Jamiroquai - *Return Of The Space Cowboy*

MIKE GREEK

agent, Fair Warning/Wasted Talent

Delays - *Homegrown*; Oasis - *Definitely Maybe*; Paul Weller - *Stanley Road*; PJ Harvey - *To Bring You My Love*; Portishead - *Dummy*; Stone Roses - *Second Coming*; Teenage Fanclub - *Grand Prix*; The Cranberries - *No Need to Argue*; The Jesus and Mary Chain - *Stoned & Dehydrated*; Tricky - *Maxinquaye*

KEITH ECCLES

manager, Splash Promotions

Tricky - *Maxinquaye*; Portishead - *Dummy*; Leftfield - *Leftism*; Massive Attack - *Protection*; Reef - *Replenish*; Maxman - *The Cymic*; Jamiroquai - *Return of the Space Cowboy*; Dragstar - *Dragstar*; Dub War - *Pair*; Collapsed Lung - *Jackpot* Goalie

MAUREEN KEALY

senior manager, singles sales force, Sony UK

Portishead - *Dummy*; Christy Moore - *At The Point Live*; Bomb The Bass - *Clear*; Future Sound of London - *ISDN*; Teenage Fanclub - *Grand Prix*; Massive Attack - *Protection*; Paul Brady - *Spirits Colliding*; Paul Weller - *Stanley Road*; PJ Harvey - *To Bring You My Love*; Take That - *Nobody Else*

ANNE-MARIE NICHOL

vice president, artist development, Warner Music International

Tricky - *Maxinquaye*; Take That - *Nobody Else*; Portishead - *Dummy*; Radiohead - *The Bends*; Paul Weller - *Stanley Road*; Jimmy Page & Robert Plant - *No Quarter*; Dusty Springfield - *A Very Fine Love*; Therapy? - *Infernal Love*; Ray George - *Cheapsquatch & Beauty*; Shed Seven - *Change Given*

ROGER LEWIS

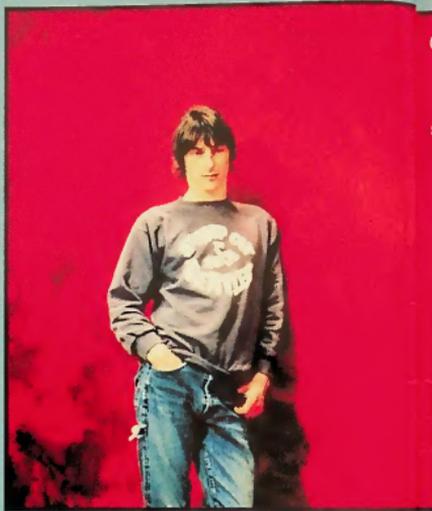
managing director, EMI Premier

Adiemus - *Songs of Sanctuary*; Christy Moore - *At The Point Live*; Del Amitri - *Twisted*; Jamiroquai - *Return Of The Space Cowboy*; Judith Weir - *Bland Eckbert*; Paul Weller - *Stanley Road*; Pink Floyd - *Pulse*; Supergrass - *I Should Coco*; The Chieftans - *The Long Black Veil*; The Cranberries - *No Need to Argue*

ANDY THOMPSON

label manager, Virgin Club

Caroline Lavelle - *Spirit*; D'Note - *Criminal Justice*; Edwyn Collins - *Gorgeous George*; Elastica - *Elastica*; Oasis - *Definitely Maybe*



test contest yet?

announced tomorrow. Caroline Moss asked 23 industry figures for their fantasy selections

PRIZE SHORTLIST: WHO WOULD BE IN YOUR FANTASY TOP 10?

TOP TALENT
(CLOCKWISE FROM
TOP LEFT): PAUL
WELLER,
RADIOHEAD,
PORTSHEAD,
TRICKY,
SUPERGRASS AND
OASIS



Orbital - *Snivilisation*; **Paul Weller** - *Stanley Road*; **The Boo Radleys** - *Wake Up!*; **Tricky** - *Maxinquaye*; **Therapy?** - *Internal Love*

BRIAN McLAUGHLIN
managing director, **HMV UK**
Davy Spillane - *A Place Among The Stones*; **Edwyn Collins** - *Gorgeous George*; **M People** - *Bizarre Fruit*; **M83** - *To The Next Level*; **Paul Weller** - *Stanley Road*; **Pink Floyd** - *Pulse*; **Portshead** - *Dummy*; **Sinead O'Connor** - *Universal Mother*; **The Cranberries** - *No Need To Argue*; **Van Morrison** - *Days Like This*

JOHN HARRIS
staff writer, **NME**
Suede - *Dog Man Star*; **Manic Street Preachers** - *The Holy Bible*; **Oasis** - *Definitely Maybe*; **Dodgy** - *Homegrown*; **Paul Weller** - *Stanley Road*; **Radiohead** - *The Bends*; **Portshead** - *Dummy*; **Spiritualized** - *Pure Phase*; **Teenage Fanclub** - *Grand Prix*; **The Verve** - *A Northern Soul*

MARK RADCLIFFE
Radio One DJ
Dreadzone - *Second Light*; **Edwyn Collins** - *Gorgeous George*; **Elastica** - *Elastica*; **Oasis** - *Definitely Maybe*; **PJ Harvey** - *To Bring You My Love*; **Portshead** - *Dummy*; **Supergass** - *I Should Coco*; **Teenage Fanclub** - *Grand Prix*; **The High Llamas** - *Gideon Day*; **Tindersticks** - *Tindersticks*, *The Second Album*

ALICE RAWSTHORN
Financial Times entertainment
industry correspondent
Tricky - *Maxinquaye*; **PJ Harvey** - *To Bring You My Love*; **Massive Attack** - *Protection*; **Massive Attack vs Mad Professor** - *No Protection*; **Oasis** - *Definitely Maybe*; **Portshead** - *Dummy*; **Supergass** - *I Should Coco*; **Elastica** - *Elastica*; **Jamiroquai** - *Return Of The Space Cowboy*; **Take That** - *Nobody Else*

CAROLINE KILLOURY
FRU Management (Portshead and Tricky)
Bush - *Sixteen Stone*; **Del Amitri** - *Twisted*; **Edwyn Collins** - *Gorgeous George*; **Goldie & The Metalheads** - *Timeless*; **Manic Street Preachers** - *The Holy Bible*; **Oasis** - *Definitely Maybe*; **Orbital** - *Snivilisation*; **Reel** - *Reel*; **Reynolds**; **Scott Walker** - *Tilt*; **Spiritualized** - *Pure Phase*

TRACY PRETTEN
manager, **Selectadisc**, **Soho**
Tindersticks - *Tindersticks*, *The Second Album*; **Portshead** - *Dummy*; **Massive Attack** - *Protection*; **Supergass** - *I Should Coco*; **Leftfield** - *Leftism*; **PJ Harvey** - *To Bring You My Love*; **Steele Roses** - *Second Coming*; **Tricky** - *Maxinquaye*; **Elastica** - *Elastica*; **Page & Bley** - *No Quarter*

MARC FOX
BMG Music Publishing senior
creative manager
Adiemus - *Songs of Sanctuary*; **Caroline Lavette** - *Spirit*; **Steve Nardland** - *Patrol*; **Leftfield** - *Leftism*; **McAlmont** - *McAlmont*; **Michael Nyman** - *Noises, Sounds & Sweet Airs*; **Natcha Atlas** - *Diaspora*; **Guy Barker** - *Into The Blue*; **Finitribe** - *Shelgra*; **Opaz** featuring **Ray Hayden** - *Back From The Raggedy Edge*

MARK STORY
Virgin Radio programme director
Jimmy Somerville - *Dare To Love*; **Annie Lennox** - *Medusa*; **Portshead** - *Dummy*; **The Cranberries** - *No Need To Argue*; **Del Amitri** - *Twisted*; **Bill Whelan** - *Riverdance*; **Ali Campbell** - *Big Love*; **The Boo Radleys** - *Wake Up!*; **M People** - *Bizarre Fruit*; **The Chieftans** - *The Long Black Veil*

KEITH WOZENCROFT
director of A&R, **Parlophone**
Portshead - *Dummy*; **Leftfield** - *Leftism*; **Jamiroquai** - *Return Of The Space Cowboy*; **Steele Roses** - *Second Coming*; **The Verve** - *A Northern Soul*; **Therapy?** - *Internal Love*; **Tindersticks** - *Tindersticks*, *The Second Album*; **Goldie & The Metalheads** - *Timeless*; **Oasis** - *Definitely Maybe*; **East 17** - *Steam*

STEVE LIPSON
producer (Annie Lennox)
Portshead - *Dummy*; **Oasis** - *Definitely Maybe*; **The Wildhearts** - *P.H.U.G.*; **The Lightning Seeds** - *Jollification*; **Massive Attack** - *Protection*; **Echobaby** - *Everybody's Got One*; **The Human League** - *Delpous*; **Jimmy Nail** - *Croccodile Shores*; **Del Amitri** - *Twisted*; **Shampoo** - *We Are Shampoo*

KEVIN DAWSON
marketing director, **RCA**
Elastica - *Elastica*; **Goldie & The Metalheads** - *Timeless*; **Massive Attack vs Mad Professor** - *No Protection*; **Oasis** - *Definitely Maybe*; **Paul Weller** - *Stanley Road*; **PJ Harvey** - *To Bring You My Love*; **Portshead** - *Dummy*; **Radiohead** - *The Bends*; **Steele Roses** - *Second Coming*; **Tricky** - *Maxinquaye*

IAN CURNOW/PHIL HARDING
producers, **East 17**
Leftfield - *Leftism*; **Orbital** - *Snivilisation*; **Take That** - *Nobody Else*; **Finitribe** - *Shelgra*; **Massive Attack** - *Protection*; **Elio Costello** - *Kojak Variety*; **Gary Moore** - *Blues For Grangey*; **The Lightning Seeds** - *Jollification*; **Oasis** - *Definitely Maybe*; **Teenage Fanclub** - *Grand Prix*

ANDY GRAY
managing director, **Andy's Records**
Boy George - *Cheepness & Beauty*; **Bush** - *Sixteen Stone*; **Energy Orchard** - *Painkiller*; **Eric Clapton** - *From The Cradle*; **M People** - *Bizarre Fruit*; **Olis Grand** - *Nothing Else Matters*; **Radiohead** - *The Bends*; **The Boo Radleys** - *Wake Up!*; **Supergass** - *I Should Coco*; **Malcolm McLaren** - *Paris*

COLIN BARLOW
A&R director, **Polydor**
Radiohead - *The Bends*; **Gene** - *Olympian*; **Leftfield** - *Leftism*; **Oasis** - *Definitely Maybe*; **Supergass** - *I Should Coco*; **Del Amitri** - *Twisted*; **Goldie & The Metalheads** - *Timeless*; **Take That** - *Nobody Else*; **Tricky** - *Maxinquaye*; **Van Morrison** - *Days Like This*

DAVE WATTS
A&R manager, **Nation Records**
4 Hero - *Parallel Universe*; **Moody Boyz** - *Recycled For The Environment*; **Horace X** - *Marxman*; **The Cyclic Apoc**; **African Headcharge** - *Touch*; **Strange Parcels** - *Disconnection*; **Death Charge** - *9 Deadly Wounds*; **Little Axe** - *The House That Wood Built*; **D'Note** - *Criminal Justice*; **Spike** - *Global 2000*

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ASWAD Greatest Hits	Bubbin'	July 31	   	In-store promotions will be supported by a nationwide TV campaign, radio ads on selected stations and fly-posting.
BLOONIE Beautiful - The Remix Album	Chrysalis	out now	   	The album will be launched at the Fridge in Brighton and at 10 regional clubs. It will also be charted in HMV and Virgin and racked in Our Price. There will be extensive press ads for this release, including co-op ads with Virgin and HMV. The album features on Virgin listening posts.
ELVIS COSTELLO King Of America	Demon	July 31	   	There will be extensive press advertising including co-op ads with Virgin and HMV. The album features on Virgin listening posts.
DIE KRUPPS Odyssey Of The Mind	Music For Nations	July 31	   	Extensive music press advertising including co-op ads with HMV in Kerrang! A2 posters are available to retailers.
AMY GRANT House Of Love	AS&M	July 24	   	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.
JODECI The Show, The After-Party, The Hotel	MCA	out now	   	The release is an HMV album of the week and features in Virgin, Our Price and selected independent retailers' display windows.
ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy/Madam Across The Water/ Honky Château/Rock Of The Westie	Mercury	July 31	   	These rereleases are being advertised in <i>Mago</i> and national weekend press. In-store material will be available.
DIANA KING Tougher Than Love	Columbia	July 31	   	There will be ads in <i>True</i> , <i>Smash Hits</i> and <i>Echoes</i> , and an HMV co-op ad in <i>Blues & Soul</i> . In-store promotion includes listening posts at Mercury.
LIQUID Culture	Beggars Banquet	July 24	   	Press ads will run in <i>MixMag</i> , <i>NME</i> , <i>Loaded</i> , <i>Generator</i> , <i>RM</i> and <i>NME</i> . Competitors will feature on Pete Tong's Radio One show and on Kiss. There will be press advertising in the dance press.
N-JOI Inside Out	Deconstruction	July 31	   	Ads will run in <i>Blues & Soul</i> , <i>Echoes</i> , <i>Hip Hop Connection</i> and <i>Touch</i> and on Choice and Kiss. There will be posters and PDS material for retailers.
NOTHING NICE Down For Whatever	Jive	July 31	   	Press ads will run in <i>Blues & Soul</i> , <i>Echoes</i> , <i>DJ Touch</i> , <i>Sky</i> , <i>Solider</i> and <i>Smash Hits</i> , with radio ads on Kiss and a national poster campaign.
CHARLENE SMITH Feel The Good Times	China	July 31	   	Press and radio advertising will be supported by a poster campaign and PDS material for retailers.
SNOOZE Snooze	Jive	July 31	   	Ads will feature in dance, music, women's and men's titles and national press. In-store campaigns with major retailers and nationwide posters.
SOUL II SOUL Volume V: Believe	Virgin	July 31	   	This film soundtrack will be advertised in <i>NME</i> , <i>Melody Maker</i> , <i>Raw</i> and <i>Kerrang!</i> and rock nights are planned to promote the album.
VARIOUS Basketball Diaries	Island	July 31	   	Ads will run in <i>The Times</i> , <i>Daily Telegraph</i> , <i>Country Life</i> , <i>Readers Digest</i> and <i>Last Night of the Proms</i> programme, with posters on the bus.
VARIOUS Best Of British	Teldec	July 31	   	There will be radio ads on selected stations with press ads in <i>MixMag</i> , <i>NME</i> , <i>Muzik</i> and <i>RM</i> . Posters are available for in-store use.
VARIOUS Cafe Del Mar Ibiza Volumen Dos	PolyGram TV	July 24	   	The release will be nationally advertised on ITV, Channel Four and satellite channels and radio advertised on Alltanteo 252 and Kiss.
VARIOUS The Chart Show Dance Album	Telstar	July 24	   	There will be a four week ITV, Channel Four and satellite ad campaign with radio back-up on Capital FM and Atlantic 252.
VARIOUS Club Zone	EMI	out now	   	There will be a nationwide TV campaign and the release will also be tagged on to all Haagen Dazs cinema, TV and press ads.
VARIOUS Dedicated To Pleasure	Rumour	July 31	   	Radio advertising on Kiss and Galaxy and press ads in <i>Echoes</i> , <i>The Scene</i> , <i>Eternity</i> and <i>Atmosphere</i> .
VARIOUS Deadly Beats	Escapade	July 31	   	A three week radio campaign will run on Kiss, Clyde, Forth and Galaxy with press ads in <i>Muzik</i> , <i>DJ</i> , <i>Echoes</i> and <i>MixMag</i> .
VARIOUS Discs House	EMI	out now	   	This release is backed by ads on national TV and radio and in-store displays with Our Price and independent retailers.
VARIOUS Now Dance Summer 95	EMI/Virgin/PolyGram	July 31	   	The release will be TV advertised nationwide on ITV, Channel Four and satellite. In-store campaigns with all major and independents.
VARIOUS Now That's What I Call Music! 31	Dino	out now	   	The £200,000 marketing spend includes ads on GMTV, satellite channels and TV in the <i>Daily Mail</i> and <i>Reader's Digest</i> and on radio.
VARIOUS Sax Moods	Telstar	out now	   	Advertising runs on ITV, Channel Four and satellite channels, with radio ads on Capital FM and Atlantic 252.
VARIOUS 100% Summer Jazz	Virgin	out now	   	National Channel Four and regional ITV ads will run for three-weeks and the album features in Woolworths and Our Price displays.
VARIOUS Summer Swing	Virgin	out now	   	The release will be advertised on Kiss and in the music and style press. It will also feature on Virgin listening posts.
VARIOUS Superstar DJ Keoki - All Mixed Up	Moonshine	July 24	   	Press ads will run in <i>NME</i> , <i>Melody Maker</i> , <i>Vox</i> , <i>Select</i> , <i>Time Out</i> , <i>Icon</i> and <i>The Face</i> . There will be a nationwide poster campaign.
VARIOUS Whale We Care	Hut	July 31	   	Press ads will run in <i>NME</i> , <i>Melody Maker</i> , <i>Vox</i> , <i>Select</i> , <i>Time Out</i> , <i>Icon</i> and <i>The Face</i> . There will be a nationwide poster campaign.

Compiled by Sue Sillitoe: 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



SOUL II SOUL - VOLUME V: BELIEVE

Record label: Virgin
Media agency: MCS
Media executive: Monica Breslin
Product manager: Emma Poole
Creative concept: Emma Poole/
Michael Nash Associates
Virgin is promoting Soul II Soul's first studio album for three years with a press advertising campaign which aims to reach beyond the band's fan base, crossing it over to a much wider audience. Solus and co-operative ads will run in the music and specifically dance press, women's and men's monthlies and in national newspapers. There will be an extensive in-store campaign with multiple retailers which will include window displays with EUK, HMV, Tower and Our Price. Volume V: Believe will be featured as album of the week by EUK and HMV which should boost its profile, as should a nationwide flyposting and Adshel campaign.

CAFE DEL MAR IBIZA VOLUMEN DOS

Record label: React Music
Media agency: Sold Out
Media executive: Adrian Francis
Sales and marketing manager: Paul Glancy
Creative concept: Jose Padilla/James Horrocks

As another mega summer gears up in Ibiza, React releases the second in a series of three compilations to champion the ambient Balearic sound. The album, compiled by Cafe Del Mar's resident DJ Jose Padilla, is being promoted by a two-week heavyweight radio campaign which includes advertising on Kiss FM in London and Manchester and nationwide IR stations with competitions on Kiss, Radio One, Piccadilly and Galaxy. Press advertising will run in *MixMag*, *NME*, *Muzik* and *Record Mirror* and display boxes will be made available to 140 independent retailers, with A1 posters also being offered.

COMPILATION



BEHIND THE COUNTER

MELISSA McRAE, Tower Records, Whiteleys, London
 "Jodeci, Ben Harper and Blondie have all done good albums business for us this week and I'd say the past couple of weeks have been particularly buoyant. In addition to strong new releases, sales have been boosted by our BMG and MCA sales offering reductions across mid- and full-price product. Our press and poster ads for these monthly label campaigns have certainly raised awareness and customers now expect a new one every month. Singles are also performing very well and the response to our three CD singles for £10 promotion is exceeding expectations. In addition to Tower's generic campaigns, all individual stores have the scope to come up with their own ideas for in-store displays and we like to tie ours in with tours and local events. We have our own resident designer who makes displays by hand and uses computer facilities at the Kensington office to produce graphics. Her special displays for The Rolling Stones and The Phoenix Festival are going strong. Life over the next few weeks promises to be very busy what with the tourist season building to its peak and our summer CD sale kicking off at the beginning of August – but I'm not complaining."

ON THE ROAD

JOHN CAUWOOD, Sony Music East Midlands rep
 "With our week starting on Tuesday, it means a busier week than normal. There was plenty of great product presented at our sales meeting on Monday, so there are lots more busy weeks to come to. There are some superb new tracks to look out for from Schtun, Sponge and Tri, and there's a cracker from Michael Bolton called Can I Touch You... There? But really, on the whole, it is pretty quiet at the moment. The warm weather definitely seems to be keeping people away from the shops, even though there were a lot of new singles being released. This week, we've had three excellent tracks released. There's one from fellow Arsenal fan Gary Kemp, an awesome rock track from Aussie teenagers Silverchair – they're definitely a name for the future – and Whipping Boy with a track called Twinkle. We've also got the Lightning Seeds for the lads, MNS for the girls, and it seems everyone is buying the Diana King single, which deserves top spot. As for the weekend, I'm off to see Terence Trent D'Arby on Friday and to mourn the departure of a great artist – no, not that Robbie chap – but Alan Smith's forced retirement from Arsenal!"

IN THE SHOPS THIS WEEK

NEW RELEASES

New Dance Summer '95. Dedicated To Pleasure and Jodeci were the album front-runners last week while singles from the Wildhearts, PJ & Duncan, Method Man, Flake and Faith No More were also in strong demand.

PRE-RELEASE ENQUIRIES

Singles: Up Yer Ronson, Take That, New Order, Oasis, Blur
 Albums: Silverchair, Oasis, Pulp, Rage Against The Machine

ADDITIONAL FORMATS

MNS CD single in Digipak with postcards

IN-STORE

Windows: Judge Dredd, Ben Harper, Buffalo Tom, Paul Weller, Chart Show Dance Album, Take That, Drive Time 2; In-store: Brownstone, Penguin Cafe Orchestra, Edwin Collins, Gene, Ben Harper, Chart Show Dance Album

MULTIPLE CAMPAIGNS



Windows – The Heat Is On promotion with five CDs for £20, Drive Time 2; In-store – Edwin Collins, Gene, Ben Harper, Jazzmatazz 2; Press ads – Alan Stovell, Terence Trent D'Arby



In-store – free disposable camera with £15 purchases of music and video, Elaine Paige, Curtis Stigers, Magical Music Of Disney, Best Classical Album In The World Ever, JFF Relaxing Classics range, Café Classics, Top Gear, Rod Stewart, The Best Blues Album In The World Ever, three-for-two offers on the Temple and Jazz Cafe ranges and selected children's videos.



Album – Bobby Brown; Single – Black Grape; Essential Selection – REM, Belly, Alanis Morissette, Pet Shop Boys, Reef, Tricky and Leftfield; Windows – sale, Paul Weller, Chart Show Dance Album, Take That; In-store – Kiss The Robot, Roots And Culture



Singles – New Order, Take That, Black Grape, Eurogroove, Album – Drive Time 2; Windows – sale, chart CDs at a reduced price; In-store – sale, Wet Wet Wet back catalogue, REM back catalogue, Chart Show Dance, BBC spoken words



In-store – Fear Factory returnable 'No Risk Disc', Sixths Wasps' Nest; Press ads – Cindy Lee, Berry Hill, Alice Donut, Gang Of Four, Levellers, Quinn, Doctor Who, Delicatessen, Hardwerk, Skunkhour



Album – Now Dance Summer '95; Singles – Take That, New Order, Pet Shop Boys; In-store – 30 Classic Albums promotion, summer sale with up to 20% off selected CDs, cassettes, videos and computer games, Top 30 cassette singles at £1.99, 200 cassettes at £1.99; Videos – Batman, Batman Returns, Pinocchio



Singles – Black Grape, Blind Melon, Pet Shop Boys, TLC; Albums – Blur, Sio Radevs, Chemical Brothers, Del Ambr, Doggy, Echobelly; Windows – Club Zone, Soul II Soul, REM, Maybe Definitely promotion with indie pop titles from £3.99, Hair Raising Prices with CDs from £5.99 and cassettes from £3.99, Take That; In-store – Verve, Supergarrr, Paul Weller, Oasis, Bob Radleys



Single – Terence Trent D'Arby; Windows – Judge Dredd, BMG and MCA sales, Ben Harper, Rolling Stones, Drive Time 2; IMS sale, Buffalo Tom; In-store – BMG, MCA and IMS sales; Press ads – Demon catalogue, Def Jam catalogue, Soul II Soul, Jazzmatazz 2, REM back catalogue, Jungle Massive 4, The Blues Album, Glenn Gould back catalogue



Singles – Reef, Therapy?; Featured artists – Vic Chesnut, The Penguin Cafe Orchestra, Debut artist – St Germain; Catalogue classic – Maze; Windows – Homegrown campaign featuring CD albums from the Boo Radleys, Oasis, Paul Weller, Verve, Supergarrr and Radiohead at £10.99; In-store – Chart Show Dance Album, Brownstone



Album – No 1 Classic Soul Album; Windows – No 1 Classic Soul Album, Chart Show Dance, In-store – Hitch blank audio and video cassette promotion, All Time Greatest Hits compilation with CD albums at £9.99



In-store – Summer Soul Sounds with CDs at £8.99 and cassettes at £5.99, children's spoken word Thursday, summer sale

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Lewesport), Allan's House Of Records (Preston), Big T Entertainment (Glasgow), Focus Sounds (Waterlooville), Highway 61 (Birmingham), HMV (Southampton), Musicquarium (Swansea), Our Price (Durham) and Virgin (Bristol). If you would like to contribute, call Karen Faux on 0181 543 4830.

EXPOSURE

TELEVISION

29.7.95
 MTV's **Boyz n the Bay** Weekend kicks off, MTV, 7-11pm
 Fully **Booked** featuring **Aswad** and **Shampoo**, BBC1, 8.30-10.35pm
Scratchy & Co with **Mandau** and **Ben Jovi**, ITV, 9.25-11.30am
Rock Family Trees The British R&B Boom, BBC2, 9.35-9.55pm
On The Road featuring **Lisa Stansfield**, VH-1, 10pm – midnight
African Sanctus Revisited: an expanded version of David Fanshawe's work which combines Latin mass with African folk music,

BBC2: 10.55-11.55pm
30.7.95
 Reggae **Legionnaires** featuring **UB40**, **Shabba Ranks**, **Bunny Walker**, **21guy Marley** and **Masi Priest**, MTV, 5.30-6pm
 MTV **Unplugged** with **Lenny Kravitz**, MTV, 6.30-7.30pm
Night Music featuring **Robert Kray**, **Koko Taylor** and **John Hiatt**, VH-1, 11pm – midnight
31.7.95
On The Road featuring **East 17**, MTV, 8-9pm
28.9.95
 The **Album Show** featuring **The Jackson 5**, ITV, 1.45-2.40am

29.7.95
 Johnnie Walker with **Elvis Costella**, **Better Than Ezra** and **Aswad**, Radio One, 2-5pm
John Peel with **Zimbabwe band The Four Brothers**, Radio One, 5-7pm
30.7.95
REM Live At The Bowl, Radio One, 7-11pm
Andy Kershaw with **African bands Musa and The Other Side**, Radio One, 11pm – midnight
31.7.95
 Radio One **Readshow** featuring **Gloved Hand** and **Shawn Colvin**, Radio One, 11.30-12.00pm
1.8.95
 Radio One **Readshow** featuring **Tina Turner**,

Radio One, 11.30-12.30pm
2.8.95
 Radio One **Readshow** with **Divya**, Radio One, 11.30-12.30pm
3.8.95
Knox Greening features **Neil Tennant**, Radio One, 9-11.30am
 Radio One **Readshow** with **Edwyn Collins**, Radio One, 11.30-12.30pm
 One In The **Jungle** with **guest DJs Roni Size and Dynamite**, Radio One, 9-11pm
4.8.95
 Radio One **Readshow** featuring **CJ Lewis** and **Eurogroove**, Radio One, 11.30-12.30pm

RADIO

ARTIST	ALBUM	PREMIER	CAT NO.	DISTRIBUTOR	CATEGORY	ARTIST	ALBUM	LABEL	CAT NO.	DISTRIBUTOR	CATEGORY
ARIST	ALICE AND THE ALPHAS 1918-84	REMAKE CD 2 CD FA 03 02 80				VARIOUS	PLANET Z	PLANETE CD 400262 214			
VARIOUS	ALICE AND THE ALPHAS 1918-84	REMAKE CD 2 CD FA 03 02 80				VARIOUS	ROCK ON	ROCK ON HEARTBEAT CD CD88 2065 416 CD 2065			
VARIOUS	ALICE AND THE ALPHAS 1918-84	REMAKE CD 2 CD FA 03 02 80				VARIOUS	ROCK ON	ROCK ON HEARTBEAT CD CD88 2065 416 CD 2065			
VARIOUS	ALICE AND THE ALPHAS 1918-84	REMAKE CD 2 CD FA 03 02 80				VARIOUS	ROCK ON	ROCK ON HEARTBEAT CD CD88 2065 416 CD 2065			

SINGLES RELEASES FOR 31 JUL-6 AUG 1995: 127 YEAR TO DATE: 3,267

ARTIST	TRACKS	LABEL	CAT NO.	DISTRIBUTOR	CATEGORY	ARTIST	TRACKS	LABEL	CAT NO.	DISTRIBUTOR	CATEGORY
ARIST	ALICE AND THE ALPHAS 1918-84	REMAKE CD 2 CD FA 03 02 80				ARAB	ARAB	ARAB	ARAB	ARAB	ARAB
ARIST	ALICE AND THE ALPHAS 1918-84	REMAKE CD 2 CD FA 03 02 80				ARAB	ARAB	ARAB	ARAB	ARAB	ARAB
ARIST	ALICE AND THE ALPHAS 1918-84	REMAKE CD 2 CD FA 03 02 80				ARAB	ARAB	ARAB	ARAB	ARAB	ARAB
ARIST	ALICE AND THE ALPHAS 1918-84	REMAKE CD 2 CD FA 03 02 80				ARAB	ARAB	ARAB	ARAB	ARAB	ARAB

© Productivity based on alternative format.

SINGLES TITLES A-Z											
ABOVE THE	CANDIDLY	CRASH									
ABOVE THE	CANDIDLY	CRASH									
ABOVE THE	CANDIDLY	CRASH									
ABOVE THE	CANDIDLY	CRASH									

CLASSIFIED APPOINTMENTS

Have you the logistics experience, the communication ability - and the management skills to coordinate the manufacture of all of our European multimedia software titles?

Given that we're one of the world's leading software entertainment publishers it's obvious that we're at the centre of things. And that's where we want you - our Logistics Manager.

Logistics Managers...

Do you have the experience?

Reporting directly to our European Business Affairs Manager, you will be expected to identify and implement continuous improvements to our central logistics systems.

Ideally you'll already be working in an environment of fast moving consumer entertainment products, where you will have gained the experience of logistics operations which will equip you for this key role.

Based in Central London, we're offering an excellent salary and benefits package to match!

If you're ready to manage our kind of logistics, then send your CV with a covering letter highlighting your specific experience, to: Paul Martelli, reference 1863/C, Managing Consultant, Lansdowne, Rosedale House, Rosedale Road, Richmond, Surrey, TW9 2SZ.

Philips
Media



PHILIPS

Your day to day responsibilities will include: order management; central stock management; catalogue management, and capacity planning for three European production sites. Negotiations for the manufacture of software and component packaged parts are a key element of this role.

handle

Head of Press £30,000
Successful indie label.
Min 3 yrs press exp. Credible contacts.
Indie knowledge. 28-35.

Product Manager £25,000
Major label. Min 15 months exp Product
Mgr. Indie exp essential. 24+.

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



Due to further expansion, Windsong International Ltd require **Sales Staff** to join our successful and friendly team. Previous experience with export or retail essential and a broad enthusiasm for all types of music and the ability to work hard under pressure are essential. Languages would be an advantage.

Please contact Vek on: 01689 836969

DIRECTOR'S REP. REQUIRED

For Music Video division of
W1 Production Company.

Experience of Music Industry essential.

Please reply in writing with CV, to:
Carrie/Natasha - 2nd Floor, 12-14 Argyle St, London W1V 1AB

INDEPENDENT DISTRIBUTOR/RECORD LABEL

requires
**LABEL MANAGER/
LICENSING CO-ORDINATOR**

Ambitious, extroverted, workaholic person who is computer-literate, dynamic and a self-starter required to manage and expand existing roster of unique American labels and licenses. Comprehensive knowledge of the current American independent scene a must, as is experience within the UK and/or European distribution industry.

Please reply with CV to
Allison Schnackenberg, Southern, Unit 3,
Cranford Industrial Estate, Tottenham Lane, London N8 9DG.
Fax: 0181 348 9156.

Established large artiste agency is
currently expanding and requires an
additional
AGENT

Experience in dance music or club promotions essential. Common sense is a massive bonus. Based in Central London and full training provided. Salary negotiable.

Please reply with CV and recent photo to
MWK BOX NO. 273

COURSES

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

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