

# music week

KIDS' MARKET SPECIAL - p23

For Everyone in the Business of Music

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## Mercury list 'best yet'

The 1995 Mercury Music Prize shortlist is being hailed as confirmation of the strength of new British talent.

The shortlist, unveiled at west London's Roof Gardens last week, contains six debut albums - the highest number since the launch of the prize in 1991 - and is being described as the strongest yet.

Widely-acclaimed first albums from Oasis, Portishead, Tricky, Leftfield, Supergrass and Elastica all made the final 10, alongside works by 1995 nominee PJ Harvey, Van Morrison, classical composer James MacMillan and jazz trumpeter Guy Barker.

Mercury Prize organiser David Wilkinson says the judges' task was

made "virtually impossible" by the number of outstanding albums released in the past year. "Six debuts is a sure sign that British music is thriving," he says. "It's a very exciting shortlist."

Island managing director Marc Marot, who picked up his seventh and eighth Mercury nominations with Tricky and PJ Harvey, says, "This year more than ever it's a terrific array of the best of new talent, and all of the artists nominated have a very wide crossover appeal."

Ainley's manager Richard Wootton adds, "The shortlist this year won't just boost sales for the artists chosen. It demonstrates to the general public how strong British music is at the moment."

The success of last year's television coverage, which attracted around 1m viewers, has prompted BBC2 to support the event once more. An initial 45 minute Late Show special going out live on September 12 - the evening of the awards at London's Savoy Hotel - will be followed by a second performance-based show featuring a mixture of live performances and film clips from short-listed artists. Radio One will also be covering the event with a two hour live show produced by Mark Goodier's Wise Buddha company.

Bard chairman Bob Lewis has also pledged support for in-store promotion of the shortlisted albums. "We're very pleased with the list and we'll be offer-

ing our full support," he says.

The bookies' joint favourites are Oasis with Definitely Maybe (Creation) and Portishead's Dummy (Gol Discs), on 3-1, while at 6-1 is PJ Harvey's To Bring You My Love (Island) and Leftfield's Leifheim (Hard Hands/Columbia). Supergrass's I Should Coco (Capitol) is on 7-1, with Guy Barker's Into The Blue (Verve/Phonogram) and James MacMillan's Seven Last Words From The Cross (Catalyst/BMG) both at 8-1. Tricky's Maxinquaye (Fourth & Broadway/Island) is 9-1 while the current outsiders are Elastica's Elastica (Deceptive) and Van Morrison's Days Like This (Exile/Polydor) on 10-1.

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35 Dooley joins EMI's street party



More than 500 industry figures turned out to celebrate EMI Music Publishing's Queen's Award for Export Achievement at a massive street party in London's Tin Pan Alley last Monday. EMI Music Publishing's managing director Peter Reichart was presented with the award on behalf of the Queen by Field Marshall the Lord Bramall, the Lord Lieutenant of London, along with a framed certificate signed by both the Queen and the Prime Minister John Major. The award marks EMI Music Publishing's 74% increase in export earnings over the three years between 1991 and 1994, not including earnings for Virgin Music Publishing which was acquired by EMI halfway through the period.

## EMI takes publishing crown

A buoyant EMI Music took nearly a quarter of the UK publishing market between April and June, according to the latest market share figures.

Take That's Back For Good and a half share in Unchained Melody helped the company to 24.7% of the market, clear of longtime rival Warner Chappell on 16.1%. Both companies registered

year-on-year increases, however, of around 29%. EMI performed most strongly with singles, taking 26.2% of the market compared with Warner's 16.0%, while in albums it took 21.7% compared with Warner's 16.3%. Third overall was PolyGram on 11.1%, a 25% improvement over the previous quarter. ● Full details next week

## Foo Fighters line up as ITC headline act

A headline performance from former Nirvana drummer Dave Grohl's band Foo Fighters is expected to sell out at Manchester's In The City conference on September 5.

Promoter Simon Moran of SJM Promotions says, "They're a very good act for us to have. It will be their first major show in the UK."

The week will feature up to 15 concerts by first division artists, as well as dozens of unsigned bands. Marc Almond, Skunk Anansie, Menswear and Cast have confirmed appearances.

## Live dotmusic breaks the news

Dotmusic - the new worldwide Internet site from the publishers of Music Week - goes live today (Monday) with a pledge to report the industry's news faster than it's ever been done.

Last week while the site was still under test, it reported the nominations for the Mercury Music Prize faster even than Radio One.

The site is opening with a wide variety of information, including charts and features on UK music. "We want to help take UK business to the world," says project leader Steve Redmond.

"Even in our low-key testing period we have had requests for information



from people in 26 countries," he adds. The site is an initiative of Miller Freeman Entertainment, the company which publishes Music Week, MBI and US radio upticket Gavin. Managing director Doug Shuard says, "With our involvement in CIN and, more recently, Media Monitor, Miller Freeman Entertainment has always been at the forefront of using technology to serve the needs of the entertainment business. Dotmusic shows our commitment to this." ● Dotmusic can be found at <http://www.dotmusic.com> Organisations which wish to be linked to dotmusic should email their details to [links@dotmusic.com](mailto:links@dotmusic.com)

## MICHAEL JACKSON

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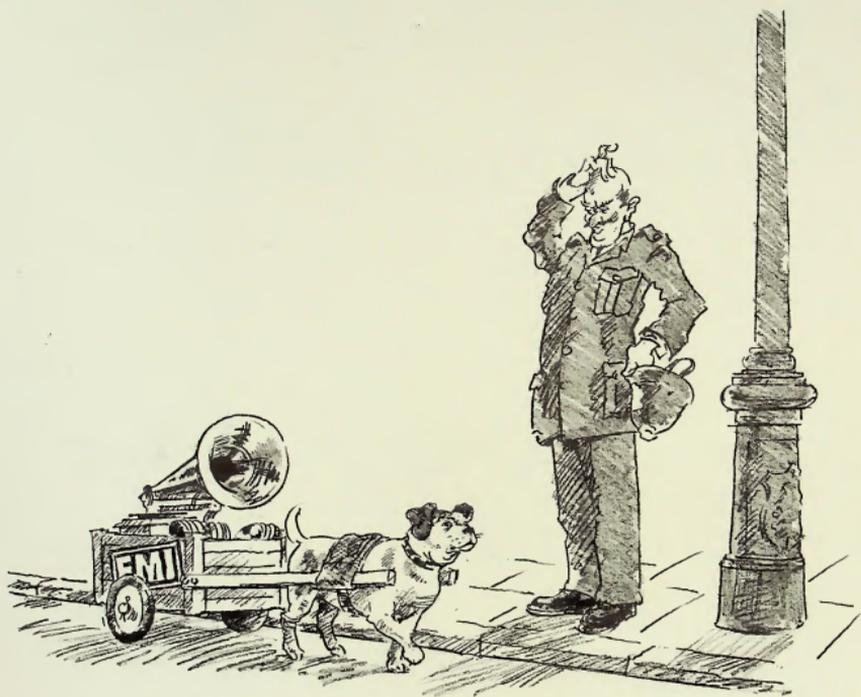
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▶▶▶▶▶ BRIAN BERG TO HEAD NEW POLYGRAM DIVISION - p3 ▶▶▶▶▶



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# Berg to head new PolyGram division

PolyGram has created a new commercial marketing division, with PolyGram TV's Brian Berg at the helm.

Berg, who has enjoyed considerable success steering the major's TV label, becomes managing director of the new division, which brings together seven areas of PolyGram's business: PolyGram TV, licensing, premium, spoken word, Import Music Services (IMS), synchronisation and market research.

Berg says the restructuring will bring PolyGram in line with Sony, BMG and EMI which all have similar divisions, and will allow the company to exploit all areas of its commercial marketing business more fully.

The move effectively merges PolyGram's broadcast marketing division with the special markets depart-

ment and follows the promotion of Gary Richards, previously director of special markets, to a yet to be announced role at PolyGram International.

Berg says he is currently assessing the structure and staffing of the new division. "We will be looking to beef up where we feel appropriate to build on all the good things that Gary has achieved," he says.

Berg has already identified PolyGram's spoken word business as having great potential, and anticipates PolyGram will release more sponsored albums following its early entry into premium tie-ups with 1992's Fruit of the Loom compilation Power Out.

Berg adds that he expects considerable benefits from bringing licensing and synchronisation together with the

other areas covered by the new division.

"It's an exciting challenge to try to develop these businesses out of my background, which is primarily TV marketing," says Berg, who, in nine years at PolyGram, has steered PolyGram TV to become the UK's biggest stand-alone TV label in the latest market share figures.

He has also been advising all PolyGram's labels on media buying and oversaw the launch of pan-European direct response label Insight. He says he will continue to work closely with broadcast marketing general manager John Cavanaugh, who Berg expects will assume more responsibilities.

● The performance of the PolyGram TV label improved by 2.9% year-on-year in the second quarter, contrary to last week's market share analysis.

## Godfrey-Cass moves to US in EMI posting

Robin Godfrey-Cass has been granted his wish to move to America and will leave the UK in two weeks' time to take up his new position as EMI Music's executive vice president, West Coast operations.

The former Warner Chappell UK managing director, who quit two months ago amid reports of a difference of opinion over his future, says he is thrilled about his new role which will see him report directly to EMI Music's worldwide chairman and CEO Martin Bandier.

"I've always wanted to work in America and Marty's given me the next rung up the ladder, which I have wanted for some time," he says.

Godfrey-Cass says he has no qualms about working for the company which had been his arch rival for 16 years. "EMI has a fantastic roster and Marty is very visionary and entrepreneurial - I'm looking forward to working with him," he says.

Godfrey-Cass's new brief puts an emphasis on signing acts and Bandier acknowledges his A&R skills were a key factor in the appointment. He says, "That and his ability to work well with writers and writers' managers. He's a music man."

Godfrey-Cass's signings at Warner Chappell included Van Halen, Michael Bolton, Bush, Chris Rea and Nellee Hooper.

Bandier adds that he expects Godfrey Cass to adjust quickly to working in the US. "The thing that always impressed me when he was working at Warner Chappell was his ability to travel to the US to work closely with artists and to make deals," Bandier says.



Workmen were last week putting the finishing touches to EMI's new headquarters, the 80,000 sq ft former Lyons Maid premises in Hammersmith, in preparation for the company's move from its former Manchester Square offices this Thursday and Friday (August 3 & 4). The company's 300 staff are due to move by Monday (7) to the fully-refurbished Twenties red brick building, which includes a roof garden, gym, restaurant and coffee bar. The new address is EMI House, 43 Brook Green, London W6. The telephone number is 0171-605 5000 and fax number is 0171-605-5050.

## PolyGram's profits soar by 15%

A formidable first-half release schedule featuring new albums from Bon Jovi and Wet Wet Wet alongside bestsellers from The Cranberries and Sheryl Crow boosted PolyGram's profits by 15% in the six months to June 30.

Net income was up from NLG2340m (£94m at NLG2.5 = £1) to NLG2740m (£108m) in the period, on turnover up 11% to NLG4.0bn (£1.6bn). The company registered a 20% growth in pop music sales, which account for 68.2% of the group's business.

Overall, 12 albums sold more than one million units, compared with only five for the same period last year. The

Beautiful South, East 17 and U2 were singled out as strong performers on the publishing side of the business.

President and chief executive officer Alain Levy says the results confirm PolyGram's position as one of the world's leading entertainment companies.

Levy says PolyGram has now overtaken Sony to become the second largest record distributor in the US for the first time.

However, he concedes the group experienced more difficult conditions in the classical music market in the first half, with sales down 6% despite good perfor-

mances from Pavarotti and Friends 2 and Gil Shaham's Four Seasons.

But Levy says PolyGram is "in good shape and on course for a further year of progress", thanks to forthcoming pop albums from artists including Ace of Base, Oleta Adams, East 17, Melissa Etheridge, PM Dawn and Pulp.

PolyGram's fledgling film division, which released 18 films in the six-month period, including Nell, Jack And Sarah and Shallow Grave, had a mixed showing and recorded an operating loss of NLG46m (£18.4m), although the figures were in line with management expectations.

## NEWSFILE

### Three arrested in piracy raids

Three people were arrested as the BPI's Anti Piracy Unit and the MCPS carried out two joint raids on counterfeiters last Thursday. Around 43,000 counterfeit cassettes and CDs were seized from a private address in Harlow, Essex and around 50,000 cassettes from a factory in Alcester, Warwickshire. Also confiscated in the Essex raid were forged MCPS licence documents used to obtain CDs illegally manufactured in Italy.

### Pop museum for Sheffield

A cultural and visitor centre celebrating pop music from around the world is being planned for the centre of Sheffield. The National Centre for Popular Music will have sections covering the history and development of music, music and technology, music and art, plus space for temporary exhibitions. A charity, Music Heritage, has been set up to organise funding for the £5.8m project.

### Thorn EMI silent on partnership talk

Thorn EMI has refused to comment on reports that it is seeking an alliance with another music and media company to avoid its music division being bought out when the group completes its demerger next year. There has been speculation that the company is interested in a partnership with MCA or DreamWorks SKG.

### Emap offer gets Metro backing

Newcastle-based Metro Radio has backed media group Emap's bid for the company, which values the station at £98.7m. Chairman Neil Robinson has recommended the offer to shareholders, saying it is attractive and fair. Irrevocable undertakings have been made to Emap by Metro's largest shareholders Capital and Chrysalis, who represent 43% of the company's share capital, and a deal is likely to be completed in the next few weeks. Emap group chief executive Robin Miller says, "This acquisition continues our strategy for radio of concentrating on metropolitan areas, where we see the greatest opportunity for continued growth."

### GWR clinches Chiltern deal

Chiltern Radio was finally preparing to be taken over by the GWR Group as Music Week went to press on Friday, after weeks of attempts to ward off the hostile bid. Chiltern chairman Peter Burton says, "We are not happy. We fear there will be considerable job losses." Chiltern's Bristol station Galaxy will have to be sold because of rules limiting licence ownership.

### Ikon the newswastards

*Ikon*, the glossy monthly magazine devoted to contemporary entertainment culture, was launched last Thursday (27) by European Consumer Publications. Edited by former *Melody Maker* writer Chris Roberts, the first issue features REM, Black Grape and Belly. Laurie Cockell, marketing director at London, says, "Anything with music in, I'm obviously going to welcome. It seems to be aimed at men. It's not as serious as Q, but it doesn't look as funny as *Loaded*."

### Jerry Lordan dies, aged 62

Jerry Lordan, the songwriter behind The Shadows' hits Apache and Wonderful Land, has died after a short illness. London-born Lordan, 62, scored his first UK smash record with I've Waited So Long which Anthony Newley took to number three in May 1959. Lordan also wrote for Cleo Linea and Petula Clarke and had six hits as a singer on the Parlophone label.

### Andy's chain grows to 27 stores

Independent chain Andy's Records opened its 27th store at the Wheatheaf shopping centre in Rochdale last weekend (July 22), backed by ads on regional radio and in the national and local press. Marketing director Andy Gray says there are plans to open three more shops within the next few months to increase Andy's Records coverage of the north of England.

## COMMENT

### Bland US charts stifle UK talent

Is there anything more depressing than the state of the US charts at the moment? It's not the fact that sales, according to Soundscan, are fairly flat, despite the fact that albums, for instance, are up barely 2% in the year to date.

No, what's depressing is the musical landscape and what it means for the acts that the UK is now producing in such profusion.

The US singles chart is, as it has been for some time, totally dominated by R&B. There's no question that US R&B has been responsible for some of the greatest pop of recent years – and much of it, sadly, has failed to score over here – but a market dominated by R&B is surely not going to be very open to Oasis or Blur or Supersgrass or Cast.

Likewise is the US albums chart. This time it's not R&B, but a tide of workmanlike bar bands that are dominating the scene. "It's the Mid West's revenge for grunge and every other extremity we've flung at them," one A&R man told me last week.

Whatever it is, it is certainly, on the face of it, bad news for Britain. In the week that the Mercury Music Prize judges have turned up trumps with a nominations list featuring six debut albums, it's worth asking what hope these acts can have of taking their music to the world? Luckily the same reason that the US charts seem so uninspiring is exactly the same reason why they offer possibly more potential for UK acts than for a long time – if the act is sufficiently different.

The really bad news is reserved for those UK acts who are middling rock bands or average R&B acts. America has more than enough of those.

Those UK acts who are chided for their Englishness or weirdness or just plain American-ness should take heart from the fact that as often as not it's difference that sells really big, not similarity. *Steve Redmond*

## WEBBO

### Knocked black and blue at Wembley

I do realise that to satisfy the amount of punters who want tickets bands must play stadium shows. But does it have to be so unpleasant for the fans? If you go to Wembley Stadium you have to accept there will be traffic problems because it is situated between suburbia and an industrial estate. But £8 to park your car for a couple of hours? They are West End rates. Then you are made to park bumper to bumper, so no quick getaways. Or you can be held up by someone who has crashed out in the toilets. The concert finishes in 10.20pm and you leave the car park at 1am – if you are lucky.

So you get inside and fancy a drink. Overpriced, warm beer is on offer. A woman next to me asked, "Don't you have any cold beer?" The astonished barman replied proudly: "This is Wembley!" What an attitude. You return to your own tiny, uncomfortable seat to watch what is usually a good show. Not many bands try to play Wembley unless they have the show to go with it and The Stones were just fine.

There is talk of a new national stadium. It's about time, so the monopoly of Wembley can be broken and maybe we will have a decent venue with planned, economic, pleasant facilities that people want to go instead of having no option but to put up with it.

And who was the Stones support act at Wembley? It's weird, but reading the reviews it's almost as though the Black Crowes didn't exist. Sure, they got the chance to play to a captive audience, but I wonder how much good it did to a band like this?

I was lucky enough to attend the Britxan Academy Stones show. Here was a band on the top of their form having fun. The best frontman in rock'n'roll accompanied by the coolest man in the world. Sublime!

Jan Webster's column is a personal view

## NEWS

Mushroom Records is releasing just 3,000 copies of the latest single by one of the hottest US guitar bands of the year, Subhumans by Garbage, the band which features Nirvana producer Butch Vig, will only be available as a rubber-sleeved seven-inch and follows the March release of the debut single Vow which was limited to 1,000 seven-inch singles in a metal sleeve – now said to be worth at least £800 apiece. Product manager Rob Jefferson, who released Vow on his own Dischordant label in the UK, says, "The band and ourselves just wanted to get away from tired marketing formats and do it for music collectors and music fans." The album, Garbage (which will go through Almo/Geffen in north America) is released in the UK on October 25.



# Red Cross targets music in ad drive

The music industry is being targeted by the Red Cross as part of an ambitious drive to raise funds using cross marketing.

Under the banner "Would you give your right arm to help the Red Cross?", the medical aid charity has launched a campaign to persuade the UK's top marketers to donate advertising space on their products for its HelpAd scheme.

Bob Doyle, managing director of HelpAd, identifies the music industry as one of the Red Cross scheme's prime targets.

"People in the music business are decision leaders and lots of fans will be exposed to products endorsed by their favourite acts," he says.

Through the initiative, a band's CD, concert ticket or merchandise could be used to carry a logo for an associated product such as hi-fi equipment, with

revenue from the space sold going to the Red Cross.

Doyle, who says he is in discussion with several major rock acts, believes record companies and advertisers would benefit from the "halo effect" of supporting a good cause – research shows 79% of consumers would be more likely to buy Red Cross HelpAd products, he says. Participating labels could also anticipate a better deal in-store. "If a retailing outlet is participating, it may look favourably on records from a label which also have the HelpAd logo and put its products in a better rack position," says Doyle.

Doyle anticipates HelpAd will have signed up at least a couple of bands by the end of the year and stresses all acts will retain full control over the use of their packaging.

So far, the record industry is adopting

a wait-and-see approach to the scheme. One major label marketing executive believes it is a good idea, "but maybe a bit too idealistic", while Britannia Music chairman John Nelligan, who also champions the scheme's philanthropic nature, says striking the necessary deals may prove problematic.

"You would have to go right back to the production stage and get clearance from artists and this is sometimes very difficult," he says.

An awareness-raising campaign is currently being formulated by advertising agency Simons Palmer, with ads bearing the "Would you give your right arm to help the Red Cross?" banner appearing in last week's *Marketing* magazine. "The right arm is the one that strums the guitar and also reaches out on to the supermarket shelf," says Doyle.

## French executive joins London marketing team

London Records is imparting a French executive to fill the number two spot in its marketing department.

Eric Vandepoorter, head of international marketing at PolyGram Records in Paris, will become the third high-profile Frenchman hired to the UK following EMI president Jean-Francois Cécillon and Polyring managing director Marc Lombroso, when he moves to London to take on the vacant marketing manager's role at the end of August.

The position in the label's marketing department became available following Laurie Cockell's

elevation to marketing director (MW, July 8). Cockell views Vandepoorter's appointment as a measure of the importance London now places on the rest of the world.

"We are taking a more worldwide view and Eric knows all about our acts because he has been working them in France," he says.

Before joining PolyGram Bareilly in September 1992, Vandepoorter worked at BMG's French operation. He says one of his first tasks will be to put London on the Internet. "I experimented with mixed marketing opportunities in France and this will be something I would like to pursue."

## More stores added to CIN chart panel

The CIN chart panel has been expanded to 1,800 retailers, giving it the widest coverage yet of the UK record market.

Around 600 stores have been added to the panel since Millward Brown took over compilation of the chart last spring. It now uses data from 56% of the 3,200 record shops believed to make up the entire UK market – a 25% larger sample than that used by previous compiler Gallup.

CIN charts director Catharine Pusey says, "In market research terms, using 56% of the universe represents an enormous sample size. If we were to have the remaining 1,400 shops it would make very little difference to accuracy."

Pusey estimates that the sample now represents between 75% and 80% of the music industry's turnover.

## Epic US scoops Tears For Fears contract

Epic US has bought out Tears For Fears from the group's contract commitments with Mercury and signed them to a new worldwide deal.

As part of the deal, Mercury will receive an override on sales of Epic's forthcoming Tears For Fears album as it was recorded as part of the band's contract with the UK company.

Manager Debra Baum says, "We

came to an agreement that we were up with our deal there and that it was time to move on and Epic US seemed to be the perfect match."

Leading the negotiating team at Epic were two Anglophiles, president and head of A&R Richard Griffiths – who was Tears For Fears' publisher at Virgin earlier in their career – and vice president of A&R David Mansory.

The long-term album deal was finalised at the beginning of June with a UK release date of October 9 set for the new album *Roual And The Kings Of Spain*. The title track will be released as a single in September.

Tears For Fears were signed to Phonogram/Mercury for 14 years, releasing four studio albums and selling more than 16.5m units worldwide.

STUART CLAMPUS: THE PROMOTER'S PROMOTER - p7

# UB40 lose out in lyrics legal row

UB40 lost a High Court battle last week when a Birmingham secretary was credited with writing the lyrics for their 1985 top three hit Don't Break My Heart.

Deborah Banks instigated the court proceedings against the group after claiming the song's words were based on a poem she had written. Banks said she had given the words to an acquaintance of UB40, Javid Khan, who then sold the song to the group for a one-off payment of £10,000.

In his judgment, delivered five months after the hearing (MW March 4), Mr Justice Harman said he was satisfied Banks wrote the lyrics and not Khan, who was originally going to record the song with UB40. The court heard that Khan had told Banks he

would "see her right", but did not give her a share of his payment and now UB40 face paying a proportion of their royalties.

A spokesman for the band's management, David Harper Management, says the song, which was included on UB40's first Greatest Hits album and the various artists Now 6 compilation, is being audited to determine what share of the royalties Banks is entitled to.

"We will have to work out how much she has done, but the music side is not in dispute so it is down to how much of the lyrics she contributed," he says.

EMI Publishing could also lose a percentage of the ownership, but neither the publisher nor UB40's label Virgin were able to say what the final pay-off will be, although the management

spokesman concedes it will be "a substantial amount".

Steve Beasley, the solicitor acting for the legally-aided Banks, who brought the action against all the UB40 band members, their company Fernscan, record company Virgin and publishers CBS Songs and ATV Music, says it is impossible to comment on the level of royalties his client is likely to receive. However, a music lawyer suggests royalties from singles sales alone could be worth in the region of £20,000.

The spokesman for UB40's management company adds that Campbell and the band were innocent in the affair and had acted entirely honourably. "UB40 purchased from Khan in good faith what they believed to be the rights to the original lyric," he says.

## Take That court battle unlikely says manager

Take That manager Nigel Martin-Smith has rejected tabloid claims that Robbie Williams is to sue the band.

Williams' intentions remain unclear as the band's new single Never Forget was poised to enter the charts at number one yesterday (Sunday), but while Martin-Smith confirms that he has received two letters from Williams' solicitors, he says he does not anticipate court action arising.

"Initially I thought it might end up in court but now the air has been cleared and everyone is being sensible. Robbie will get whatever money he's owed and it's all very amicable," he says.

Williams' lawyers would neither confirm or deny tabloid claims that the former band member was planning to sue, but Jack Rabinowicz at law firm Teacher, Stern, Selby says, "Yes, I am his lawyer. Yes, we are reviewing options, but no decisions have been taken." Martin-Smith concedes that Williams may be upset that his departure was before rather than after the forthcoming tour. The letters from Teacher, Stern, Selby imply that the star feels he was dismissed rather than leaving of his own accord, says the manager.

Speculation about Williams suing is strongly denied by RCA. A spokesman comments, "Robbie will never sue Take That. It's all been completely amicable. Robbie is signed to RCA as a solo recording artist as part of the Take That agreement."



Mark Cooper, the man behind BBC's *Later With Jools Holland*, is producing two programmes for BBC2 in August including a 45-minute special, *Bripop Now*, presented by Blur's Damon Albarn. The show will feature studio performances from Blur, Pulp, Elastica, Supergrass and eight other British bands. Cooper (pictured above, right) says, "The idea was to highlight in one programme the fact that there's such a wonderful crop of emerging bands in Britain." Pictured from left are, Damon Albarn, Pulp's Jarvis Cocker, *Bripop Now* director Geraldine Dowd and Sleeper's Louise Wener. BBC2 is also screening *A Night Of Wonder* on August 12, a Cooper-produced hour-long studio concert with Steve Wonder.

## Basca seeks new blood for council

Basca is seeking new members to sit on its eight-strong council. The songwriters' and composers' organisation is inviting applications from potential council members prior to its November 9 agm. Chairman Guy Fletcher says the organisation hopes to receive applications from contemporary, active writers. "We're particularly looking for young, vibrant people who will be active in sorting out on-going problems for songwriters. Writers' income has never been so vulnerable as it is now," he says. Nominations must be made to Basca by August 31.

## Laurie Jay opens US offices

Artist manager Laurie Jay has opened two offices in North America linked to his London-based company Laurie Jay Enterprises. LJE in Los Angeles will be run by Stuart Collins and Mary Stavin, while promoters and managers Dan Bean and Danny Fiala will run the Seattle office. Jay says he will be initially pushing three artists in the US: Arista's Erio, China's Heavy Shift and new artist Virginia Constantine on Echo. He will continue to run the London office with Dee Sparrow.

## Kelly steps up at Grapevine

Grapevine Distribution is promoting Graham Kelly to general manager with responsibility for the day-to-day running of the company. Kelly, formerly operations manager of the distribution company, will report directly to chief executive Nigel Reveler.

## THE signs Nintendo distribution deal

THE has won the contract to provide exclusive distribution for Nintendo products in the UK. Stock will start to be transferred from Nintendo's own distribution facilities from this Friday (August 4). Under the agreement, THE will sell, market and distribute Nintendo products for the European market and plans to buy premises in the Derby area. Barbara Buckley, director of corporate affairs, says, "The breadth of our distribution appealed to Nintendo, who wanted to gear up for some big games releases in the autumn, and it's in line with our aim to get 25% of the multimedia market." The agreement follows THE's £25m investment in a 35% share of the German software manufacturer SunSoft in March.

## Clip Joint scoops Vivian Ellis prize

The 1995 Vivian Ellis Prize has been awarded to the Clip Joint which will receive a performance at the Guildhall School of Music and Drama as part of writer John Hogg's £1,000 first prize. The musical, about a hair salon in New York, was chosen by a number of theatre luminaries including Ellis, Sir Tim Rice and Lionel Bart.

## Karusell CD series

Karusell's new CD series of soundtrack albums launched on August 7 is low-price, and not mid-price as reported in last week's issue.

MERCURY PRIZE SHORTLIST: FULL RUNDOWN-p3



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# Removing the element of chance is key to the promoter's success

Stuart Clumpas will be cutting more than the occasional anxious glance up at the skies during the next few days. As promoter of this weekend's Scottish music festival T In The Park, inclement conditions could have more catastrophic consequences than a damp shirt.

It is therefore understandable that the 36-year-old is a little nervous as Saturday approaches and, if last year is anything to go by, he won't entirely relax until the event is almost over. "People told me it would pour with rain and nobody would come, so I was very worried," he remembers. "It wasn't until late afternoon on the Sunday when bands kept saying 'this is great' that I realised I'd pulled it off."

"Pulled it off" is a modest statement from the loquacious Scot whose vision for T In The Park, a "focus for the music business and a party for Scottish fans" as he puts it, has this year attracted a line-up including Paul Weller, Supergrass, Kylie Minogue and M People who are set to perform at Strathelyde Park for an expected audience of 50,000.

In Scotland, they're calling it a north of the border Glambury and Clumpas' achievement has earned him generous praise from his peers. "A festival up there was always going to be a risk but, if anyone could do it, Stuart could," says Bar Andrews, partner in Glasgow-based GR Management whose clients include Gun and Texas. "He was prepared to take a chance."

But unusually for a promoter, the element of chance doesn't sit easily with Clumpas. "The one thing I don't like about being a promoter is the gamble," he says. "Some promoters get a thrill out of taking risks but I'm nervous of bankruptcy. I'd rather not play big money and risk losing it. I don't play on the horses."

Clumpas describes his decisions, even the very early ones, as informed decisions. As a student social sec in 1980, he booked Peter Gabriel, who had never played a university before as a solo artist, and prised an unheard of £15,000 from the students' union. It was the time of the single, Games Without Frontiers, and the tickets sold out weeks in advance.

"It was then I discovered I had a flair for promoting," says Clumpas. "I'm not an A&R man or a musician. I can't see a band in the raw and judge their potential, but I can detect a buzz at the right time and I know how to sell a performer."

He is known as a supporter of Scottish talent, picking up on bands such as Deacon Blue, Runrig, Gun and Texas early in their careers, although he claims to be motivated by financial factors rather than altruism. "I'm a

## STUART CLUMPAS



### GREAT SCOT

**1977:** Dundee University, MA (Hons) accountancy & economics.  
**1978:** Becomes social secretary and books his first band, Wilko Johnson's Solid Sanders. Goes on to book The Pretenders, Dexys Midnight Runners and Peter Gabriel.  
**1980/1981:** Clumpas moves to London where he joins music accountancy firm Gelfand, Breslauer, Renmet & Feldman as assistant to Martin Feldman.  
**April 1982:** Returns to Dundee and, with student friend John Reid, sets up Total Entertainment, which books bands for Scottish universities, ticket agency The Official Concerts Ticket Agency and coach hire division Show Travel.  
**Oct 1982:** As a sideline, Clumpas starts promoting regularly for Dundee venue Teasers under the name Dance Factory. Bands booked include Aztec Camera, The Bluebells and The Eurythmics. "The Eurythmics sold out and I made £200."  
**Sept 1983:** The Clumpas-Reid partnership splits. Reid takes the ticket agency, Clumpas retains the promoting and travel companies.  
**1984:** Clumpas becomes promoter and then manager for the club night at Fat Sam's, a 500 capacity venue in Dundee. Books Simply Red, The Housemartins and The Sisters Of Mercy.  
**1986:** Becomes manager of Scottish band Love & Money who are signed to Phonogram.  
**1986:** Promotes his first gig in Glasgow's Scottish Exhibition & Conference Centre - Lloyd Cole & The Commmons.  
**Feb 1990:** Buys 300-capacity pub/club in Glasgow, sets up Bar Noise Management to run it and acts as King Tut's Wah Wah Hut. Martin Stephenson is the inaugural act.  
**1992:** Renmansia Dance Factory DF Concerts to avoid being categorised as a dance promoter.  
**Nov 1993:** Management contract with Love & Money dissolves amicably.  
**July 1994:** Stages first two-day festival T In The Park at Strathelyde Park through new company Big Day Out. Line up includes Björk, Blur, Oasis and Crowded House and the event attracts more than 40,000 people across both days.  
**July 1995:** Gears up for the second T In The Park.

hard-headed businessman," he declares. "Scottish people support Scottish music and I get behind new bands because they're my future."

However, Andrews, who has worked with Clumpas for nearly 10 years, believes that his involvement is more emotional than he lets on. "Stuart was willing to work bands early on, even if it meant losing money," says Andrews. "He emphasises with Scotland's music and gets it out there."

Clumpas' reputation doesn't stop at the border, mainly because he's regarded as trustworthy and reliable.

Paul Penn, joint managing director of Asgard, has worked with DF Concerts for about six years on acts such as Mary Chapin Carpenter, Dwight Yorkham and The Jighawks. He praises Clumpas for his fairness. "Stuart is up there among the top three UK promoters," he asserts. "He's tremendously hardworking and I have great faith that

he can deliver the goods when he says he can. I know I can depend on him."

But that's not to say Clumpas is as staid and complacent as the word dependable suggests. DF Concerts may have a client list of 400 acts who perform in Scotland's premier venues such as the Scottish Exhibition & Conference Centre and The Barrowlands Ballroom, but Clumpas is constantly on the look out for new ventures.

He is keen to add another venue to his collection and T In The Park is one step towards appealing to a broader audience base. There's even a chance the shrewd operator may branch southwards for the first time, although he is keeping all his plans under wraps. "I've always got my eyes open and I'm prepared to change direction," he says. "In the future, promoters won't be able to survive as just promoters, there's not enough fat."

And as with all his carefully-crafted schemes, you can be sure that Clumpas will take great pains to minimise his risk. This is a man who keeps a rigorous eye on changing demographics and statistical trends (old accountancy habits die hard) to guide any new foray in the leisure market.

All of which is underpinned by Clumpas' sound commercial sense. His multifarious business interests from promoting to venues to concert travel all operate under separate limited companies like Big Day Out, which he formed with Irish promoter Dennis Desmond and fiancé Judith Atkinson to put on T In The Park.

Clumpas laughingly views himself as a "benevolent despot" to his full-time team of seven, including bar and ancillary staff, and likes to maintain control over the day-to-day running of his empire, which isn't difficult as his home and office nestle side by side in converted stables 1,000 feet up the countryside not far from Glasgow. "It's important to keep a close eye on things. I can't afford to let anything slip," he says.

Clumpas admits to lows in his career. Like 1993 when the barriers at the Scottish Exhibition & Conference Centre collapsed during a Pixies gig and he "carried the can." And for all his jovial chat, the highs come from a steady determination to prove to others he can achieve the impossible.

"It sounds arrogant, but I like standing in a venue having booked a band early and knowing it has sold out and that people can't get tickets," he admits. "It's a smug 'I told you so' feeling which is a great satisfaction." All the signs are that he'll get a chance to say those words again this weekend.

Paula McKinley

PROFILE

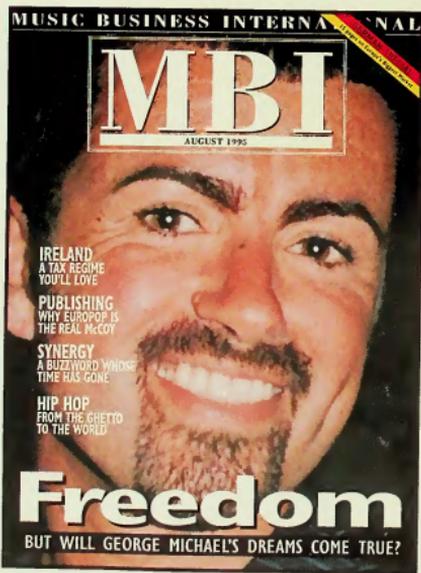
STUART CLUMPAS



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# Mercury Prize recognises diverse styles

ANALYSIS

Simon Frith, the chairman of the Mercury Music Prize judges, looked genuinely excited when he revealed this year's nominations – and it's hardly surprising.

The diversity of the 1996 shortlist, in terms of musical style and the range of new and established acts, is testament to the encouraging developments in British music over the past two years. "What a remarkably rich time this is for British and Irish music," said a beaming Frith at the shortlist announcement last week.

Frith praised the diverse musicality of the 10 artists chosen. "Each of them expresses a clear, sometimes unsettling but always uplifting artistic vision," he said. "It was struck this year more than ever by the absolute confidence with which British and Irish musicians working across the musical spectrum shape sounds and styles, voices and textures, technologies and histories, to their own ends."

This year's nominations include six debut albums, including those by Oasis and Portishead, which are regarded as the two front runners for the prize, to be awarded on September 12.

**Definitely Maybe** by Oasis (Creation) is packed with Nineties rock'n'roll songs that, despite borrowing heavily from the past, in terms of influence, are unique in their energy and simple vocal hooks.

Released last August, it has produced four hit singles and constant touring has seen it reach 2m sales worldwide.

**Portishead** (Go! Discs) was a breath of fresh air for a rather stale dance market and for UK music in general when it was released last August. Picked by the panel for its "haunting and evocative soundscapes into which you can't help but be drawn", the album combines creative film soundtrack stylings and obscure musical samples with updated, laidback rhythms.

The absorbing mix makes for a unique selection of songs about love and sex.

The fact that *Dummy* has such an original and eclectic overall sound could give it the edge over Oasis.

## JAMES MACMILLAN: PASSIONATE CLASSIC

While James MacMillan may be a new name to many, the Scottish composer has been making classical music for the past five years that is revered by experts in the field for its great energy, emotional power and directness.

Now 35, MacMillan studied music at Edinburgh University followed by doctoral studies at Durham University. Positions with various orchestras and classical companies followed before MacMillan's first collaboration with the BBC, the Proms piece *The Confession Of Isobel Gowdie*, brought him to a wider audience in 1993. References to Scottish folk music are

evident throughout his recordings and 18 of his key works were highlighted at a special performance at the Edinburgh Festival in 1993. Seven Last Words From The Cross/Cantos Sagrados is regarded as his most profound and moving music yet.

Seven Last Words was commissioned by BBC TV and screened during Holy Week 1994, while *Cantos Sagrados* builds an evocative choral piece based on the poems of the Argentinian 'Mothers Of The Disappeared'.

The judges described the album as "a passionate choral work... MacMillan's masterpiece".

## GUY BARKER: GOING IT ALONE

Guy Barker is perhaps best known as a trumpet player who has accompanied some of the jazz greats. But on *Into The Blue*, he really comes into his own. "Guy Barker has a formidable range of

styles at his fingertips. His fresh and lyrical approach makes *Into The Blue* a landmark album in British jazz," was the panel's reason for shortlisting his record.

Barker has worked with stars ranging from Stan Tracey and Gil Evans to Frank Sinatra, Carla Eddy and Ornette Coleman. But *Into The Blue*, his debut for PolyGram's Verve label, is the first record to really showcase his playing and writing talents to the full.

**Maxinquaye** by Tricky (Island) showcases the diverse songwriting skills of the former Massive Attack member.

The panel described Tricky as a phenomenon. "His use of hip hop, ambient and dub is mesmerising. *Maxinquaye* is densely-layered and becomes more rewarding with each listen," said Frith.

The album, released in February, reached number three and is one of the more popular outside bets for the prize.

**Letfism** by Leftfield (Hard Hand/ Columbia) is the culmination of three years of experimentation by the duo in the techno field.

As Frith comments, Letfism is "an exciting and colourful diversity of dance sounds, splendidly structured". Along with recent works by acts such

as Underworld and Fluke, the album has played a significant part in crossing techno into the mainstream.

**I Should Coco** by Supergrass (Parlophone), like Oasis' debut, is heavily influenced by Sixties and Seventies rock acts yet mixes those British stylings with irreverent Nineties pop, much in the same way as Blur did with Parklife.

Frith describes it as "immediately infectious, quirky and brimming with energy and wit". The album is another good outside bet and, having just made number one 10 weeks after its release, is very much in the music-buying public's consciousness at the moment.

**Elastica** (Deceptive), which scored a number one hit when it was released in March, is a little more retro. "We

were particularly taken by Elastica's drive and energy as the band triumphantly keep alive the 'in your face' spirit of British punk," was how Frith summed it up.

As leaders of the current UK guitar pop scene, Elastica and their thrashing guitars have revitalised a fairly quiet alternative scene in this country.

**My Love** by PJ Harvey (Island) takes the artist one step further towards the mainstream market in developing her "warped blues sensibility".

Less abrasive and raw than her previous work, this third album – and her astonishing *Glasterbury Field* appearance – have seen her take on the dark vamp role with the perfect twisted soundtrack.

**Days Like This** by Morrison (Epic/Polydor) was described by the judging panel as a celebration of life and love.

The 12 tracks are steeped in the rich, soulful rhythms of Morrison's early career and the reflective musings of his recent work. The panel went for "one of the most enduring voices in popular music" because it fits the songs "made for a buoyant and immaculately-crafted album".

It is Morrison's latest album in a career lasting more than 25 years, a tribute to his ever-present popularity was the fact that the record went straight in at number four last June.

**James MacMillan's Seven Last Words From The Cross** (Catalyst/BBC) and **Guy Barker's Into The Blue** (Verve) are two albums that few people at the shortlist announcement had heard of.

MacMillan's album is a beautiful choir and strings meditation on the crucifixion while Barker's showcases the trumpet player's compositional talents (see above left).

When the Mercury winner is announced, there are bound to be some very disappointed – as well as ecstatically happy – people at the awards dinner.

But if those mixed emotions reflect the passions that are being aroused over new music in the UK then, at the end of the day, surely we should all be happy. Nick Robinson

MERCURY MUSIC PRIZE

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# SUNCHILDE

## MULTI-INSTRUMENTALISTS WITH A MESSAGE

Under the name of Sunchilde, the trio of multi-instrumentalists Don Q, JZ, and Koasi have been wowing the jazz cliques and the media over the past two years.

After a scrum with a host of other labels, they were signed to Sony S2 by A&R manager Lincoln Elias last year.

The group's unconventional live shows have included poetry readings and off-the-wall interludes, but it is their eclectic music which has won them fans.

Sony S2 managing director Muff Winwood says the first sight of the band live had almost every A&R person hooked.

"We went to see them at Ronnie Scott's in London a couple of years ago. Without question, what came across was the absolutely beautiful voices of both Koasi and JZ," he says.

"They just had such a wonderful soulful, almost gospelly way of expressing themselves. I particularly love seeing them live."

The debut album *Sunchilde Universite*, which includes *Twilight Drifter* — a track which was sent out as a promo to arouse interest among tastemakers in April — is a mix and match entity which borrows from different musical genres with an almost religious theme which manifests itself in references to the sun.

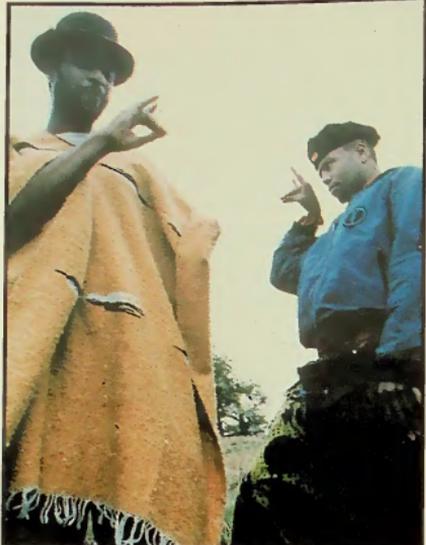
The group's devotion to their philosophy is intense and reflected in everything they do.

"Sunchilde represents all of the children of the sun," explains singer/percussionist Don Q. "It embodies the fact that we all receive light and energy from the sun, which feeds the earth which feeds us all."

Winwood is all for such deep dedication. "Being jazz singers and musicians is not enough these days. Any band worth its salt has to have direction and a philosophy whether it is lifestyle or political," he says.

Sunchilde's philosophical and musical directions were developed in a London squat that Koasi's laid claim to.

"Because we weren't stressed by mortgage commitments and such, Sunchilde was able to grow and develop," he says. "We were able to live together in a home-base and that lent a



lot to our grassroots development."

At the time, the group comprised seven constant members with others passing through.

With so many members adding their own 'flavours' it has become increasingly hard to define the Sunchilde sound.

The eclectic mix of musical styles begins with rap and poetry, but also takes in country and western via jazz and blues. "It's soul music, music for your soul," says JZ.

The trio are determined to emphasize the message in their music, too. "Many of the acts around today

speak of the problems of society," says Don Q. "We don't say we have all the answers, but we can offer some solutions."

Winwood and Sony S2 won't be rushing to make the Sunchilde debut a success. "Making sure that all the movers and shakers hear the album early, that's what's important and just building it out there because the music speaks for itself," Winwood says.

"Normally, you'd put out two or three singles, try and get a hit and then come with the album. We've put out one single and gone straight for the album release. Getting people to listen to the

### TRACK BY TRACK

**SUNCHILDE:** Sunchilde Universite

Label: Sony S2

**Publisher:** Rondor Music  
**Writers:** Koasi, JZ, Shaik, Cleveland 'Origini' Watkiss, Mike Telfo, Doko, Tan  
**Producers:** Koasi, JZ, Sunchilde, Cleveland 'Origini' Watkiss, Mark 'Spice' Stent

**Tracks:**

**Sunny Day 3:17**

A warm, sunny opener, this one features multi-layered a capella vocals backed by a human beatbox.

**Change Your Life 5:00**

Sunchilde put the saying "It's never too late to change" to music with the guitars giving it a rockier feel.

**Teacher? Teacher! 3:07**

The first single from the album questions the omission of African American contributions to the history books. The beautiful a capella vocal performances show off some well-honed harmonies.

**The Sun (Theme) 3:55**

A poet explains the Sunchilde philosophy over a very sultry backing.

**Feels Like Rain 4:58**

Acoustic guitar accompanies a solo vocalist. **Inside 4:27**

Country and western meets doo wop as the flavours combine for a serenade.

**Timing 5:59**

Moody, melancholic African American classical jazz with a female lead vocal. It builds to a crescendo with a frenzied synthesizer clashing with the sound of cymbals, drums and vocals.

**Twilight Drifter 5:14**

Acoustic guitar and drums accompany JZ on a lyrical contemplation on changing the world. **Home 5:30**

The vocal and bassline works alongside a screaming guitar to once again extol the virtues of the sun.

**Room Enough 4:38**

A gospel-influenced appeal for world peace. **Confident 3:38**

Another a capella cut closes the set. This time the doo wop backing underlies a plea for a lover to be a friend.

whole album and picking off singles as you go along, that's the way you have got to do it for an act like this."

The key is also to keep the band in the public eye, he says. "Keep them working, working and working and eventually all those things together will have enough force to break it through. I think by at least the second album they will be enormous," says Winwood.

Sunchilde Universite, which was recorded at Black Foot Studios and Konk Studios in London, and the single "Teacher? Teacher" are out now.

Kennedy Mensch

### ONES TO WATCH

#### THE DELGADOS

Claspwort's Delgados have been making a name as supporters of Ash, Ween and Pansies as well as for their own headlining shows in Scotland. On August 28, they bring their well-crafted git vocal-led guitar pop to London's Dublin Castle.

#### TRACY BONHAM

Signed by Island US A&R man James Dowling, Tracy Bonham comes from Boston and cites The Pates and Violent Femmes among her influences and it shows in her spirited, buzzing guitar songs. Her Island Red debut, a seven-track EP called *The Liverpool Session*, is out in early September.

#### JOHN B

He's only 19 and is already writing tracks for Tim Bratton, New Edition and Color Me Badd. He's even remixed Michael Jackson's new single and word is spreading fast about this stunning R&B talent. His own single *Pretty Girl* is out in September, through Epic, with the album *Bonham* following in October.

### IN THE STUDIO

ARTIST	PROJECT	SIGNED TO	MANAGEMENT	STUDIO	PRODUCER
ALL SAINTS	tracks	ZTT	Simon Aldridge	BATTERY (London)	Dino Dais
AZTEC CAMERA	album	WEA	Dave Kilbey	WESTSIDE (London)	Langer & Winstantley
B.ORE	moves	ONE LITTLE INDIAN	Derek Bissett	SWANWARD (London)	Marcus Drave
EAST 17	albums	LONDON	Tracy Bennett	WHITFIELD STREET (London)	Lance Phillips
ETERNAL	album	EMI	Julian Clero	MARCUS (London)	Dennis Charles/Ronnie Wilson
HEAVE	album	RADAR	Rob Collins	JACOBS (Surrey)	Ryce Goggin
HEAVY STEREO	single	CREATION	Dick Green	BATTERY (London)	BJ
DENI HONES	album	MUSHROOM	Coin Daniels	MARCUS (London)	Martin Ware
JERKAZEN	tracks	ALBINUS	Mark Howard	IG JONES (London)	Graham Stock
LETT LOOSE	tracks	MERCURY	Alan Pelt	STRONGROOM (London)	Chaps
JACKIE LEVEN	album	COOKING VINYL	Mane Goldschmidt	SAWYERS (Cornwall)	arturo J. Hellivell
LIGHTHOUSE FAMILY	tracks	POLYDOR	Colin Barlow	WESTSIDE (London)	Kate Piels
LOVE HAPPY	album	MCA	Steve Wolf	SARM EAST (London)	Cl Mackintosh
MENSWEAR	tracks	LAUREL	Howard Bough	WESTSIDE (London)	Neill King
XYLIE MINGOUE	tracks	DECONSTRUCTION	Keith Blackhurst	SARM WEST (London)	Brothers In Rhythm
OYSTER BAND	album	COOKING VINYL	Martin Goldschmidt	GREENHOUSE (London)	Pat Collier
PRESHOW	single	MCA MUSIC	Steve Walters	MILD (London)	Are Now
REEFA	remixes	STRESS	N. Gordon Brown	HOAK (London)	Mark Waterman
SIMPLY RED	album	SON WHAT	Elliot Rashman	WHITFIELD STREET (London)	Scope
SIXOUSE & THE BANSHES	tracks	MIM MANAGEMENT	Billy Chisham	BATTERY (London)	Roger Baschman
SUGAR SHACK	remixes	MSG	Tony Newland	ROLLOVER (London)	Scope
TAKETHAT	remixes	RCA	Nick Raymond	MASTER ROCK (London)	Roy Spang

Confirmed booking week ending July 14, 1995. Source: Era

With all the Madness comeback concerts and consistent remade through the media of the band's many hits, it's hard to believe that it's been eight years since their frontman Graham McPherson - better known as Suggs - recorded any new material.

WEA's release of his first solo single on July 31, to be followed by an autumn album, looks set to get a warm, welcoming reception from the media and public.

The huge success of Madness' Madstock shows at Finsbury Park two years ago has proved that many people genuinely miss the Nutty Boys' unique brand of cheeky, madcap pop.

Suggs, Madness's deadpan central figure, was the eye of their storm, the likeable bloke who could be dirty witty and poetically observant. So how come it's taken him so long to return?

"When I left Madness, I didn't want to stay in the music industry as a performer," says Suggs.

Instead, the disenchanted singer began managing The Farm, helping to produce their first album *Spartacus* and working on his own TV show on the ill-fated BSB satellite network.

But the Finsbury Park shows fundamentally changed Suggs' attitude. "My interest in music rocketed after Madstock," he says.

In fact, he has been writing songs for the past four years, in collaboration with old Madness buddy Mike Baron.

Rob Dickins, Warner Music chairman and, for this project, A&R man, says, "When Suggs came to see me he had about 50 or 60 songs."

Dickins and Suggs go back a long way. Dickins signed Madness to Warner Music Publishing in 1977 before they could get a record deal. "Rob lent us £200 to record our first single, 'The Prince, and the song Madness,'" says Suggs.

Having taken care of Madness's publishing throughout their career, Dickins and Suggs stayed friends, even when the band split. "I would prod him from time to time about doing something with Madness or on his own and to come see me for advice when he needed it," says Dickins.

Last year, when Suggs finally took up the offer and enquired about his prospects for going solo, Dickins was able to offer him all the encouragement he needed - in the form of a deal.

"It's been great and obviously having the head of the company involved, especially when that person is Rob Dickins, then things tend to happen," says the singer.

Dickins says, "As far as I'm concerned, he's always been an arresting performer and having the name really helps, too. It provides

## SUGGS

### DICKINS GUIDES NUTTY BOY'S RETURN



instant recognisability for the old fans and so far we've managed to keep our friendship."

Not that it has been all plain sailing. Recording started on the album about a year ago, with Suggs self-producing. But after promising early results, things became bogged down.

"At the time, we had a bit of an argument about producers," says Dickins. "I felt he'd gone as far as he could on his own and needed help."

It took one suggestion to convince Suggs: Sly and Robbie.

"When I heard it was possible to get Sly and Robbie, I knew they were the

only people for the job," he says.

"I've been a fan of their work from their early stuff and they have produced some of my favourite songs of the past couple of years, like the Chaka Demus & Pliers material. I really liked the elements they were using: old style sounds with a contemporary flavour."

"It needed Sly and Robbie to inject the upbeat aspect of the album and strengthen it rhythmically," adds Dickins.

"Suggs crams in lots of words in his lyrics, which really need the rhythm backing of reggae and ska to work properly. Mentally, they were all in the

same place and Sly and Robbie gave it

the extra energy kick it needed. An exceptional and culturally diverse group of musicians performed on the album - recorded at several studios across London - including celebrated Jamaican trombonist Rico, Indian percussionist Parrott Dinech, the brass section from Aswad, Jah Wobble on bass and Baron on piano.

With the exception of the new single, Lennon & McCartney's I'm Only Sleeping, and Paul Simon's Cecilia, all the songs on the album were written by McPherson and Baron, either together or separately.

The first single, out this week, is a double A-side - the Suggs composition Off On Holiday and I'm Only Sleeping - and it is currently topping up the airplay chart. It will be followed by the single Camden Town, the unmistakably Madness-like tribute to the Nutty Boys' home territory. The album - as yet untitled - will be released in late September.

It was Dickins' idea to record I'm Only Sleeping. "Lyrically, it's perfect for Suggs. It works with his persona," he says. "It went through several incarnations and we only arrived at this version at the 11th hour. But with the combination of a Beatles song, Sly and Robbie and Suggs making it his own, it was instant love when we heard it."

Sly and Robbie's dancehall groove and easy-going ska production has a stronger reggae flavour than Langer and Winstanley's celebrated production for Madness, but it warmly echoes the classic Nutty Boys sound.

Suggs is prepared for comparisons to his old group. "Obviously, what I'm doing will be compared to Madness and maybe after a few months I'll get annoyed at it. But it's not about recreating Madness. The record sounds like it does because that's what I'm like."

However, he does not rule out future work with his former cohorts. He has already collared Chaz Smash to appear, with Baron, in the video for Sleeping.

"Being solo can be a lonely business. You need friends in the world, don't you," he adds with a smile.

He admits, "In Madness's later days, we cut off our noses to spite our faces by being too concerned about not being funny. There is time to be serious - every alternate Wednesday."

As for Dickins, he would like to return the favour for the credit he gained as a publisher from Madness's success and he believes the timing is right. "Suggs didn't have the songs, the wherewithal or the focus to do this before now," Dickins explains. "You have to be hungry for it and now he is."

David Knight

## NICK ROBINSON ON A&R

One of the most talked about bands of the moment must be **Manson**. PolyGram/Island Music's A&R desk phones haven't stopped ringing since the company signed the Chester five-piece last week. No record deal has been secured yet but interest is getting feverish and will no doubt increase once the band has played a couple of gigs lined up for August... PolyGram/Island has also just secured a worldwide admin deal for the **Ellis Elias** catalogue which includes *In The Summertime* and *Somebody Else's Guy*... Meanwhile, Island Records - in particular A&R's **Rachel Iyer** and **Dave Gilmour** - have finally closed the deal with Sweden's **Salt**... After a very quiet period, **TC Hug** are going back into the studio in August to record their new album for Manchester's **Playtime Records**. The label has also just signed French singer **Karen**

**Tungay**... Publishing frenzy aho! Parlophone's **Cecil** are attracting a lot of interest from the likes of Warner Chappell and EMI Music while **Luxton Superb**, who recently signed to PR Martin Hall's new label Sacred, have had favourable words from Rondor Music and EMI Music... **Bandit Queen** have just signed to Mammoth in the US. Now all they need is a worldwide publishing deal... Mushroom Records came up with a neat way of plugging the new **Garbage** album last week. They hired a boat and took various media types for a cruise along the Thames while the record blared out and the band, including legendary producer **Butch Vig**, chatted to the throng. The album, by the way, is quite remarkable. The pop-based songs are really strong and stuffed with melodies and hooks and the album doesn't even include the excellent new single

**Subhuman**... Event of the week was the **Black Grape** gig at a crammed Hanover Grand in London. The venue throbbled to the funky pop of Shaun Ryder's new band and the man himself was obviously enjoying the resurgence in popularity. It's particularly pleasing to see someone who, with **Patty Mondays**, played such a key role in the development of alternative music in the Nineties return with an even tighter, funkier sound... At last week's storming gig at the same venue by **Speared**, frontman and former Disposable Hero **Of HipHopris** Michael Franti mentioned that a new HipHopris album is in the offing... Finally, apologies are due for a potentially life-threatening error in last week's column in which Liverpudlians **Smaller** were referred to as a Manc act. Sorry...



## EUSEBE

EMI UK'S HIP HOP SIGNINGS

It was Eusebe's satirical attack on the music industry on their debut single which, ironically, brought the London-based hip hop trio to the attention of the biggest British record company, EMI.

An odd introduction, but then the EMI stable is no stranger to controversial rappers, with Parlophone having recently had Beggars ITA on its roster.

But Eusebe are the first pure hip hop act the major has had for a long time. They are also A&R manager Lee Haynes' first signing.

"I think you expected me to sign a hip hop act after I spent time managing the Wild Pitch label (the New York rap label which recently lost its distribution deal with EMI)," says Haynes.

"The Ragga Twins are signed to Positiva and we did have the Ruthless Rap Assassins but, unfortunately, it's something we haven't really developed."

Eusebe are a family affair — comprising rapper Steven Eusebe, his sister Sharon and their cousin Allison Etienné — although, officially, the trio are known as Fiteast, Saybe and Noddy. They released their sharp-tongued debut *Pick It Up, P\*\*k It Up And Drop It* on their own Mama's Yard label last year and were subsequently signed, label-and-all, by Haynes who was impressed by the group's sense of direction.

"When we initially set down to talk they knew what they wanted," he says. "Major record companies can be too

quick in wanting a hit straight away. Having the Mama's Yard label on a development deal gives them a bit of protection," adds Haynes.

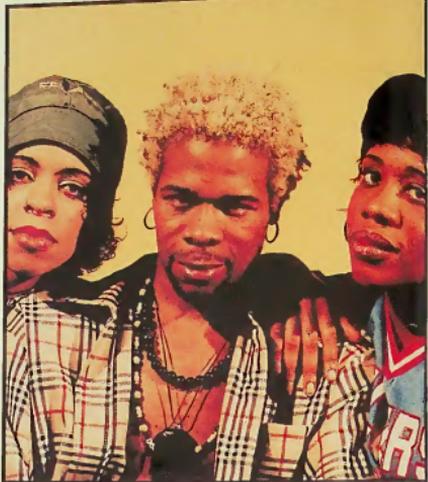
Sharon, meanwhile, admits EMI has surprised them. "EMI are the type of record company we would have taken the mickey out of this time last year," she says. "I think they were aware that their reputation, with CHR Richard and Eternal and the like, was a bit straight and they were ready to change. When they started talking to us, they understood where we were coming from. They've been surprisingly good about everything.

"We had the ideas already. We weren't thinking about fame and a quick buck. We had our label. We knew how we wanted to be seen and promoted and EMI must have thought they were on to a good thing."

Eusebe, whose first EMI single *Captain Of Love* was released last month, certainly feel that EMI has allowed them to dictate their own musical direction.

"They didn't argue about it," says Sharon, "and I think that's because our stuff has a commercial edge. There's the melodies, the combination of male and female, the rapping, the singing — all in one package."

Another factor that encouraged Haynes to take the plunge was the group's eagerness to perform live. "Before the group signed, Eusebe made it clear that they wanted to play live," he says.



"Officially, there are three of them signed but there's also a drummer, a bass player, a percussionist and a backing singer. From a show point of view, there's something more to watch than three people rapping. It didn't start off that way, but now they have become a proper band that people will want to see."

The new single *Summertime Healing* (out August 7), which cleverly borrows from Marvin Gaye's *Sexual Healing* and has the potential to be a

massive summer hit, emphasises the laidback, funky family feeling that attracted Haynes to the group. He sees them as being flexible enough to break into other areas of music, too.

"They were signed as a hip hop band but they also sing very well. There's one track on the album that's purely a song and could be a future single," he says.

Eusebe's album, *Tales From Mama's Yard*, will be released on EMI UK on September 18. **Jake Barnes**

Dionne Warwick is not the most obvious interviewee to admit to if you're a US guitar band, but for Lotion, the acknowledgment is simply a sign of their appreciation of unique talent.

The New York quartet are often dubbed as a cross between Husker Du and REM, but they are firm believers in developing an individual style — just as Warwick has.

"People tend to think of New York bands as just being harsh and noisy. We love Sonic Youth, but that's not how we write songs," says guitarist Jim Ferguson. "We want to write deceptively simple hooks, but we still use loud guitars because it's more fun."

LOTION  
NOT JUST ANOTHER US GUITAR BAND

The band's debut album *Full Isaac*, licensed by Big Cat from American independent Spin-Art, won substantial press acclaim in the UK last year, followed by a triumphant appearance by the band at the Reading Festival. Now Lotion have a second album

out, the even better *Nobody's Cool*, backed with a slot on Big Cat's travelling roadshow currently visiting almost every European capital city. Besides the music, Big Cat managing director Abbe singles out Tony Zajkowski's voice for praise as one

of the group's unique features. "It's one of those emotional, painful voices in the Edith Piaf, Patsy Cline tradition," he claims. "I love their lyrics, too."

Abbe admits he is on a mission. "To show that there is a space for Lotion, as an unpretentious pop band" and prove that — as the group suggests — they are not just another US guitar band.

"I don't see much correlation with the indie guitar scene though there is enough of a pop element for them to have a life in that area. Even the Americans haven't got into Lotion yet," he says.

UK by a lack of exposure through touring, although they did a few support dates with Madder Rose.

Ferguson blames that on the fact that two members of the group had day jobs last year so time and money was limited while Sony, which was Spin-Art's distributor at the time, wanted Lotion to tour America instead.

But because Big Cat had more success with *Full Isaac* in Europe than Spin-Art did in America, Lotion are putting the continent first this time. Those day jobs have gone, too, which means the band can tour regularly.

Another boon is the identity of the man behind the sleeve notes for *Nobody's Cool* — the famed American novelist and infamous recluse Thomas Pynchon.

"We knew someone who knew him, and he'd heard Full Isaac and really liked it, so we jokingly asked if he'd like to do the sleeve notes and he said 'yes'," says Ferguson.

"He's a really great guy. But we didn't want to ask about his books and neither did we discuss specific things about why he liked us. I think he liked our attitude of having as good a time as possible."

**Martin Aston**



# Take That take seventh top spot

## CHART FOCUS

### SALES

Comfortably matching the sales of the number two and number three singles add together, **Take That's** *Never Forget* debuts in pole position this week.

It's their **seventh** number one from eight releases in the past two years and two weeks. Their only failure (this is, of course, comparative terminology) was *Love Ain't Here Anymore*, which peaked at number three a year ago.

Only five artists have had more number one hits than *Take That* and, among Nineties acts, they're in a league of their own.

*Never Forget* is the third consecutive number one from *Take That's* double platinum album, *Nobly Else*, which has risen considerably in the past fortnight, climbing 23-11-7. Seal's self-titled album has also made considerable strides (49-30-5), as has *REM's* *Monster* (44-32-12), not least because there are so few new albums of note being released at present.

Proof of this can be found in the number of new entries to the chart - four last week and just two this week: *Bobby Brown's* remixes album *Two Can Play That Game* at number 24 and *Todd Terry's* *A Day In The Life Of* at number 13.

The *REM* rise comes despite the fact that their latest single *Tongue* slides from its debut position of 13 to 28 this week. It's the fifth hit pulled from *Monster*, following *What's The Frequency, Kenneth?* (number nine), *Bang And Blame* (15), *Crush With Eyeliner* (23) and *Strange Carcasses* (nine). In all, *REM* have had 16 Top 40 hits in the Nineties. Only *Madonna*, about to have her 18th with *Human Nature*, has had more.

It's not just *Monster* that's doing well for *REM* - they have three other albums in the Top 50, all of them climbing. *Automatic For The People* moves from 49 to 34, *The Best Of* glides 58-42 and *Out Of Time* rises 53-46. This may, however, have something to do with the fact that they're playing their first British tour dates for six years.

Cocky newcomers *Superglass* retain their lead at the top of the albums chart with *I Should Coco*, also now outselling the top compilation. When *Paul Weller* debuted at number one with *Stanley Road* 11 weeks ago, *I Should Coco* was close behind. For the past two weeks, however, *Superglass's* album has kept *Stanley Road* in runners-up position.

Finally, commiserations to *Isaac Hayes*, whose cover of *The Bangin' Friggle* is at number 77 this week. That's just two notches short of becoming his first chart hit in 19 years.

Alan Jones

### SINGLES UPDATE

+14%  
VERSUS LAST WEEK

+23.2%  
YEAR TO DATE  
VERSUS LAST YEAR

### ALBUMS UPDATE

+2%  
VERSUS LAST WEEK

+11.1%  
YEAR TO DATE  
VERSUS LAST YEAR

### AIRPLAY

Already a handsome leader at the top of the airplay chart, *Seal's* *Kiss From A Rose* forges further ahead this week.

Its elegant style continues to win new admirers and it logged 1,300 plays last week, the highest tally yet recorded from our recently-expanded panel of 67 stations. That's more than 200 plays ahead of its nearest rival and suggests Seal's next PRS cheque will be a sizeable one.

Radio One offered massive support to *Black Grape's* *In The Name Of The Father* last week, while other stations ignored it, even though the group's previous single *Revvered Black Grape* was recently a Top 10 hit at retail.

The other 66 stations monitored by *Media Monitor* spun *In The Name Of The Father* a mere 16 times last week, while *Radio One's* 31 spins made it the station's top track.

With the song debuting on the CMC chart this week, it might be able to finally attract more widespread support from now on.

*Suggs'* recording of the *Lennon/McCartney* composition *I'm Only Sleeping* continues to pick up steam. It increases from 240 to 387 plays this week and climbs to number 13 on the airplay chart.

It is already the most-played record at *Virgin Radio* and *Capital* 95.8 FM and commands more support than any other unlicensed track, although *Blur's* *Country House* (up 19 places to number 22) and *Oasis'* *Roll With It* (new at number 56) will be competing for that title this week, with *Suggs'* single due in the shops today (Monday).

*Take That's* *Never Forget* continues to climb, but it is a long way from commanding the support one might expect for the band's 10th consecutive top three hit. It moves up five notches to number 16, although, up until Sunday, it still had had a single play from numerous stations, particularly in Scotland. It was, however, a Scottish station, *Clyde FM*, that gave it its most support, with 30 plays.

A computer error at *Media Monitor* last week led to the airplay totals for a small number of records being understated. The records affected included 3 *Is Family* by *Dana Dawson*, *Edwyn Collins' A Girl Like You*, *The Connells' 74-75*, *You Oughta Know* by *Alanis Morissette* and *Paul Weller's* *You Are So Beautiful To Me*. The error was rectified last Monday but some plays for this week's chart were also missed, meaning those titles are again under-represented.

*Media Monitor* and *Musica* Week apologise for any inconvenience these errors may have caused.

Alan Jones

### SALES AWARDS

- Platinum: *REM: Monster* (x3), *M People: Bizarre Fruit* (x2); *Paul Weller: Stanley Road*; *Alison Moyet: Singles*.
- Gold: *The Outbreathers: Boom Boom Boom* (single).
- Silver: *Diana King: Shy Guy* (single); *Take That: Never Forget* (single); *Bill Whelan: Music From Reverendance The Show*; *Lightening Seeds: Jolification*.

### PLAYLIST ADDS

- Radio 1 FM: w/c 26.07.95: B List: *Blair - Have Fun, Go Mad*; C List: *Ali Campbell - Let Your Yehs Be Yehs*; *Beverly Knight - Down For The One*; *Michael Jackson - You Are Not Alone*; *Mo'Nique - Push, Morrisey - Dagnam Daw*; *The New Power Generation - The Good Life*; *Tricky - Hell Is Round The Corner*; *The Wannadies - You And Me Song*.
- Capital FM: w/c 27.07.95: A List: *The Real McCoy - Come And Get Your Love*; *Vanessa Williams - Colors Of The Wind*; B List: *Michael Jackson - You Are Not Alone*; *Diana Ross - Take Me Higher*; *Rod Stewart - Lady Luck*; C List: *Blair - Have Fun, Go Mad*; *Felix - Don't You Want Me*; *The Rembrandts - I'll Be There For You*.
- Virgin 1215: w/c 28.07.95: B List: *Seal - Kiss From A Rose*; C List: *The Cranberries - Redundant Thoughts*; *Oasis - Roll With It*; *Squeeze - This Summer*; *Paul Weller - You Do Something To Me*; D List: *Boo Radleys - It's Lulu*.
- MTV Europe: w/c 01.08.95: *Die Krupps - Isolation*; *TLC - Waterfalls*; *Guru - Watch What You Say*.

## THIS WEEK'S HITS

### Singles

- NUMBER ONE: *Never Forget* Take That - RCA  
 HIGHEST NEW ENTRY: *Never Forget* Take That - RCA  
 HIGHEST CLIMBER: *Loose Therapy?* - A&M  
 NUMBER ONE R&B SINGLE: *Shy Guy* Diana King - Columbia  
 NUMBER ONE DANCE SINGLE: *Sing It (The Hallelujah Song)* Mozaic - Perfecto

### Albums

- NUMBER ONE: *I Should Coco* Superglass - Parlophone  
 HIGHEST NEW ENTRY: *Two Can Play That Game* Bobby Brown - MCA  
 HIGHEST CLIMBER: *From The Bottom Up* Brownstone - MJJ/Epic  
 NUMBER ONE COMPILATION: *The Best Summer...Ever!* - Virgin

### Airplay

- NUMBER ONE SINGLE: *Kiss From A Rose* Seal - ZTT  
 BIGGEST GROWER: *3 Is Family* Dana Dawson - EMI  
 MOST ADDED: *Heaven Help My Heart* Tina Arena - Columbia

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THE UK'S OFFICIAL CHART SOURCE

## Important Notice



MUSIC FOR PLEASURE will be moving to join EMI Records at its new Brook Green offices.

The current Hayes office will close on FRIDAY 4th August, and MFP will re-open for business on WEDNESDAY 9TH AUGUST.

MFP'S new address will be:

Music For Pleasure/EMI Records, EMI House, 43 Brook Green, London W6 7EF.

Tel: 0171 605 5000 Fax: 0171 605 5134

# TOP 75 SINGLES

5 AUGUST 1995

TITLES A-Z

Rank	Title	Artist (Producer)	Publisher	Writer	Label	CD/Cass (Distributor)	7/12
1	<b>NEVER FORGET</b>	Janet Jackson	Atlantic	Janet Jackson	Atlantic	RCA 743212957/2/4212956A (BMG)	7/12
2	<b>BOOM BOOM BOOM</b>	Stig Borren	WEA	Stig Borren	WEA	WEA 53807/2 5382 (V)	7/12
3	<b>SHY GUY</b>	Cher	Atlantic	Cher	Atlantic	Columbia 66296/66296B (A&M)	7/12
4	<b>KISS FROM A ROSE/IF I ALIVE</b>	ZT	ZANO	ZANO	ZANO	ZT ZANO 700ZANO 700 (V)	7/12
5	<b>ALRIGHT/TIME</b>	Supergirl	EMI	Supergirl	EMI	Parlophone COR 6417/RCR 6413 (E)	7/12
6	<b>TRY ME OUT</b>	Debra	WEA	Debra	WEA	WEA 53807/2 5382 (V)	7/12
7	<b>HOLD ME</b>	Thelma Houston	Atlantic	Thelma Houston	Atlantic	Atlantic 74312/2A 74311 (A)	7/12
8	<b>IN THE NAME OF THE FATHER</b>	Black Group	Sire	Black Group	Sire	Radioactive RAC 1919VC (E)	7/12
9	<b>IN THE SUMMERTIME</b>	Virgin	USDC	Virgin	USDC	Virgin USDC 1542VC (E)	7/12
10	<b>A GIRL LIKE YOU</b>	Edwyn Collins	Capitol	Edwyn Collins	Capitol	Sirema ZOP 000CD ZOP 000V (V)	7/12
11	<b>3 IS FAMILY</b>	EMJ	COEM	3/RCR 378 (E)	EMI	COEM 378/TCM 378 (E)	7/12
12	<b>THE HELL EP</b>	Travis	Capitol	Travis	Capitol	Capitol 74311/2 74310 (V)	7/12
13	<b>WATERFALLS</b>	Lafayette	4288-8	Lafayette	4288-8	4288-8 743212988A (BMG)	7/12
14	<b>SING IT THE HALLELUJAH SONG</b>	Perfecto	PERF	Perfecto	PERF	PERF 106C (V)	7/12
15	<b>STUCK ON U</b>	Telescop	COEC	Telescop	COEC	COEC 584C (E)	7/12
16	<b>KEEP WARM (REMIX)</b>	Melvin	USDC	Melvin	USDC	Virgin USDC 1542VC (E)	7/12
17	<b>BLUE MONDAY-95</b>	London	NJDC	London	NJDC	NJDC 7100VC (E)	7/12
18	<b>PANINARO-95</b>	Parlophone	COES	Parlophone	COES	Parlophone COES 6414/RCR 6414 (E)	7/12
19	<b>WEIRD</b>	Sony	9277	Sony	9277	Sony 9277/928272A (EMI)	7/12
20	<b>I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY</b>	Remedios	USDC	Remedios	USDC	Virgin USDC 1542VC (E)	7/12
21	<b>UNCHAINED MELODY/WHITE CLIPS OF DOVER</b>	Robert	USDC	Robert	USDC	Virgin USDC 1542VC (E)	7/12
22	<b>THE AFRO-LEFT EP</b>	Hard Hands	COEM	Hard Hands	COEM	COEM 378/TCM 378 (E)	7/12
23	<b>YOU DO SOMETHING TO ME</b>	Paul	WEA	Paul	WEA	WEA 53807/2 5382 (V)	7/12
24	<b>LOVE ENUFF</b>	Virgin	USDC	Virgin	USDC	Virgin USDC 1542VC (E)	7/12
25	<b>LOOSE</b>	Thelma Houston	Atlantic	Thelma Houston	Atlantic	Atlantic 74312/2A 74311 (A)	7/12
26	<b>PERFECT</b>	Lynsey	Steads	Brunette	Rogers	Chrysalis (Brunette)	7/12
27	<b>LOST IN LOVE</b>	Ri-Fi	Liquid	Polystyrene	75657/25956A (E)	7/12	
28	<b>TONGUE</b>	Warner	Bros	W	COEM	COEM 378/TCM 378 (E)	7/12
29	<b>BIG YELLOW TAXI</b>	A&M	36979/2	36979A (E)	36979/2	36979/2 36979A (E)	7/12
30	<b>SALVA ME (SAVE ME)</b>	Chesley	CHCKD	CHCKD	CHCKD	CHCKD 008 (BMG)	7/12
31	<b>DIVE TO PARADISE</b>	Aves	UK	AVXCD	10AVXCD	10 (V)	7/12
32	<b>EVIDENCE</b>	Shah	LACDP	54	LACDS	54 (A&M)	7/12
33	<b>ZOMBIE</b>	Debra	WEA	Debra	WEA	WEA 53807/2 5382 (V)	7/12
34	<b>WHOMP! (THERE IT IS)</b>	Media	MCA	MCS20	2055/MCS20	2059 (BMG)	7/12
35	<b>HAPPY</b>	1st Avenue	COEM	378	6522/9A (E)	6522/9A (E)	7/12
36	<b>TROUBLE</b>	Foot	Parlophone	COF005	005/RCR	005 (E)	7/12
37	<b>GALAXIE</b>	Capitol	COOL	755	105	105 (E)	7/12

As used by Top Of The Pops and Radio One

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# AIRPLAY PROFILE



This Week		Last Week		No. of plays		TW	
Rank	Title	Rank	Title	Weeks on chart	Plays	Score	Score
1	IN THE NAME OF THE FATHER (Black Sheep)	1	IT'S LULU (Bob Dylan)	25	25	21	21
2	ALRIGHT (Suzanne Vega)	2	TRY ME OUT (Cora E)	26	24	23	23
3	ROOM ROOM (Andrés Bichard)	3	SHY GUY (Dancing Queens)	21	22	22	22
4	FINETIME (Gus Dapperton)	4	KEEP WARM (New York)	19	22	22	22
5	COUNTRY HOUSE (Ray Phyllis)	5	ROLL TO ME (An (A.M.))	15	21	21	21
6	A GIRL LIKE YOU (Steve Harley)	6	HUMPIN' AROUND (Baby Boom)	23	20	20	20
7	RUN BABY RUN (Baby Boom)	7	STUCK ON U (J. & B. Brown)	21	20	20	20
8	KISS FROM A ROSE (Sade)	8	3 IS FAMILY (The Jacksons)	22	21	21	21
9	HOLD ME, THRILL ME, KISS ME, KILL ME (U2)	9	NEVER FORGET (Tina Turner)	16	18	18	18
10	TOUGH (The Judds)	10	TONGUE (The Waitresses)	13	18	18	18
11	YOU DIGGTA KNOW (Lena Horne)	11	IF YOU ONLY LET ME IN (Van Halen)	10	17	17	17
12	WATERFALLS (The Waitresses)	12	I'LL BE THERE FOR YOU (The Waitresses)	10	17	17	17
13	NOPE ST. (London)	13	NOPE ST. (London)	14	16	16	16
14	FM ONLY SLEEPING (Suzanne Vega)	14	HAPPY JUST TO BE WITH YOU (Marilyn Gaye)	25	15	15	15
15	WHERE IS THE FEELING? (Kiss)	15	WHERE IS THE FEELING? (Kiss)	23	15	15	15
16	SO GOOD (Suzanne Vega)	16	SO GOOD (Suzanne Vega)	8	15	15	15
17	THIS IS IT (Frankie Beverly)	17	THIS IS IT (Frankie Beverly)	12	15	15	15

This Week		Last Week		No. of plays		TW	
Rank	Title	Rank	Title	Weeks on chart	Plays	Score	Score
1	I NEED YOUR LOVING (Baby D)	1	DREAMER (Lauri)	2	2	2	2
2	THAT LOOK IN YOUR EYE (The Waitresses)	3	A GIRL LIKE YOU (Steve Harley)	13	15	15	15
3	ALRIGHT (Suzanne Vega)	5	STRANGE CURRENCIES (RE)	21	22	22	22
4	DON'T WANT TO FORGIVE ME NOW (The Waitresses)	6	KISS FROM A ROSE (Sade)	8	15	15	15
5	KEEP ON MOVING (Baby Boom)	9	KEEP ON MOVING (Baby Boom)	15	21	21	21
6	THIS AIN'T A LOVE SONG (Baby Boom)	10	SEARCH FOR THE HERO (M. Knight)	13	20	20	20
7	WHITER SHADE OF PALE (Anita Baker)	13	WHITER SHADE OF PALE (Anita Baker)	16	18	18	18
8	LOVE & DEVOTION (MC S&A)	15	LOVE & DEVOTION (MC S&A)	19	18	18	18
9	I BELIEVE (The Waitresses)	16	I BELIEVE (The Waitresses)	19	18	18	18
10	IF YOU EVER REALLY LOVED A WOMAN (Sade)	16	IF YOU EVER REALLY LOVED A WOMAN (Sade)	19	18	18	18
11	IS FAMILY (Sade)	20	IS FAMILY (Sade)	22	21	21	21
12	SHY GUY (Dancing Queens)	21	SHY GUY (Dancing Queens)	24	20	20	20
13	BACK FOR GOOD (Tina Turner)	22	BACK FOR GOOD (Tina Turner)	25	20	20	20
14	SHOOT ME WITH YOUR LOVE (Dancing Queens)	23	SHOOT ME WITH YOUR LOVE (Dancing Queens)	25	20	20	20
15	74-75 (The Waitresses)	24	74-75 (The Waitresses)	25	20	20	20
16	SO GOOD (Suzanne Vega)	25	SO GOOD (Suzanne Vega)	25	20	20	20
17	PERFECT (Suzanne Vega)	26	PERFECT (Suzanne Vega)	25	20	20	20
18	IF YOU ONLY LET ME IN (Van Halen)	27	IF YOU ONLY LET ME IN (Van Halen)	25	20	20	20
19	SO GOOD (Suzanne Vega)	28	SO GOOD (Suzanne Vega)	25	20	20	20
20	TWO CAN PLAY THAT GAME (Baby Boom)	29	TWO CAN PLAY THAT GAME (Baby Boom)	25	20	20	20
21	CHAINS (Tina Turner)	30	CHAINS (Tina Turner)	25	20	20	20



## 95.8 CAPITAL FM LONDON

This Week		Last Week		No. of plays		TW	
Rank	Title	Rank	Title	Weeks on chart	Plays	Score	Score
1	FM ONLY SLEEPING (Suzanne Vega)	1	ROLL TO ME (An (A.M.))	27	25	25	25
2	STAYING OUT FOR THE SUMMER (Baby Boom)	2	THIS AIN'T A LOVE SONG (Baby Boom)	27	22	22	22
3	THIS AIN'T A LOVE SONG (Baby Boom)	3	A GIRL LIKE YOU (Steve Harley)	21	21	21	21
4	COUNTRY HOUSE (Ray Phyllis)	4	COUNTRY HOUSE (Ray Phyllis)	19	19	19	19
5	TONGUE (The Judds)	5	TONGUE (The Judds)	14	19	19	19
6	BAD TIME (The Waitresses)	6	BAD TIME (The Waitresses)	17	19	19	19
7	LADY LUCK (The Waitresses)	7	LADY LUCK (The Waitresses)	7	19	19	19
8	HOLD ME, THRILL ME, KISS ME, KILL ME (U2)	8	HOLD ME, THRILL ME, KISS ME, KILL ME (U2)	19	19	19	19
9	I GO WILD (Suzanne Vega)	9	I GO WILD (Suzanne Vega)	21	18	18	18
10	COMMON PEOPLE (Sade)	10	COMMON PEOPLE (Sade)	16	18	18	18
11	FINETIME (Frankie Beverly)	11	FINETIME (Frankie Beverly)	17	18	18	18
12	TRY, TRY, TRY (Janet Jackson)	12	TRY, TRY, TRY (Janet Jackson)	17	18	18	18
13	KEEP ON MOVING (Baby Boom)	13	KEEP ON MOVING (Baby Boom)	17	16	16	16
14	ALRIGHT (Suzanne Vega)	14	ALRIGHT (Suzanne Vega)	13	16	16	16
15	RUN BABY RUN (Baby Boom)	15	RUN BABY RUN (Baby Boom)	6	16	16	16
16	DAUGHAM DAVE (Baby Boom)	16	DAUGHAM DAVE (Baby Boom)	19	15	15	15
17	HOPE ST. (London)	17	HOPE ST. (London)	14	16	16	16
18	74-75 (The Waitresses)	18	74-75 (The Waitresses)	17	15	15	15
19	HAT LOOK IN YOUR EYE (The Waitresses)	19	HAT LOOK IN YOUR EYE (The Waitresses)	17	15	15	15
20	HURTS SO GOOD (Suzanne Vega)	20	HURTS SO GOOD (Suzanne Vega)	18	15	15	15
21	A BEGGAR ON A BEACH OF GOLD (The Waitresses)	21	A BEGGAR ON A BEACH OF GOLD (The Waitresses)	15	12	12	12
22	MISERY (Suzanne Vega)	22	MISERY (Suzanne Vega)	15	12	12	12
23	SELLING THE DRAMA (The Waitresses)	23	SELLING THE DRAMA (The Waitresses)	17	12	12	12
24	CHECKING OUT (The Waitresses)	24	CHECKING OUT (The Waitresses)	17	11	11	11
25	KISS FROM A ROSE (Sade)	25	KISS FROM A ROSE (Sade)	8	16	16	16
26	THIS IS A CALL (Suzanne Vega)	26	THIS IS A CALL (Suzanne Vega)	10	9	9	9
27	DAYDREAMER (Suzanne Vega)	27	DAYDREAMER (Suzanne Vega)	8	8	8	8

This Week		Last Week		No. of plays		TW	
Rank	Title	Rank	Title	Weeks on chart	Plays	Score	Score
1	FM ONLY SLEEPING (Suzanne Vega)	1	SHY GUY (Dancing Queens)	34	39	39	39
2	SHY GUY (Dancing Queens)	2	BIG YELLOW TAXI (Baby Boom)	29	37	37	37
3	BIG YELLOW TAXI (Baby Boom)	3	THAT LOOK IN YOUR EYE (The Waitresses)	35	36	36	36
4	THAT LOOK IN YOUR EYE (The Waitresses)	4	DON'T WANT TO FORGIVE ME NOW (The Waitresses)	33	35	35	35
5	DON'T WANT TO FORGIVE ME NOW (The Waitresses)	5	SEARCH FOR THE HERO (M. Knight)	33	34	34	34
6	SEARCH FOR THE HERO (M. Knight)	6	IS FAMILY (Suzanne Vega)	0	33	33	33
7	IS FAMILY (Suzanne Vega)	7	HAPPY JUST TO BE WITH YOU (Marilyn Gaye)	25	32	32	32
8	HAPPY JUST TO BE WITH YOU (Marilyn Gaye)	8	IN THE SUMMERTIME (Suzanne Vega)	31	31	31	31
9	IN THE SUMMERTIME (Suzanne Vega)	9	KISS FROM A ROSE (Sade)	27	30	30	30
10	KISS FROM A ROSE (Sade)	10	A GIRL LIKE YOU (Steve Harley)	37	30	30	30
11	A GIRL LIKE YOU (Steve Harley)	11	HOLD ME, THRILL ME, KISS ME, KILL ME (U2)	21	28	28	28
12	HOLD ME, THRILL ME, KISS ME, KILL ME (U2)	12	HAPPY JUST TO BE WITH YOU (Marilyn Gaye)	37	27	27	27
13	HAPPY JUST TO BE WITH YOU (Marilyn Gaye)	13	KEEP ON MOVING (Baby Boom)	37	27	27	27
14	KEEP ON MOVING (Baby Boom)	14	NEVER FORGET (Tina Turner)	29	27	27	27
15	NEVER FORGET (Tina Turner)	15	UNCHAINED MELODY (Fats Domino)	26	21	21	21
16	UNCHAINED MELODY (Fats Domino)	16	TWO CAN PLAY THAT GAME (Baby Boom)	21	21	21	21
17	TWO CAN PLAY THAT GAME (Baby Boom)	17	DREAM A LITTLE DREAM (The Waitresses)	11	19	19	19
18	DREAM A LITTLE DREAM (The Waitresses)	18	HUMPIN' AROUND (Baby Boom)	24	18	18	18
19	HUMPIN' AROUND (Baby Boom)	19	HEAVEN HELP MY HEART (The Waitresses)	24	18	18	18
20	HEAVEN HELP MY HEART (The Waitresses)	20	BACK FOR GOOD (Tina Turner)	24	20	20	20
21	BACK FOR GOOD (Tina Turner)	21	IF YOU EVER REALLY LOVED A WOMAN (Suzanne Vega)	23	14	14	14
22	IF YOU EVER REALLY LOVED A WOMAN (Suzanne Vega)	22	CHAINS (Tina Turner)	23	14	14	14
23	CHAINS (Tina Turner)	23	BOOM BOOM BOOM (Suzanne Vega)	30	13	13	13
24	BOOM BOOM BOOM (Suzanne Vega)	24	TRY ME OUT (Cora E)	12	11	11	11
25	TRY ME OUT (Cora E)	25	KEEP WARM (New York)	9	11	11	11
26	KEEP WARM (New York)	26	ALRIGHT (Suzanne Vega)	9	11	11	11
27	ALRIGHT (Suzanne Vega)	27	OVER MY SHOULDER (M. Knight)	2	10	10	10
28	OVER MY SHOULDER (M. Knight)	28	OVER MY SHOULDER (M. Knight)	2	10	10	10

All data this page © Media Monitor. Station weekly charts rank by total number of plays per station from 03:00 on Sunday 23 July 1995 until 24:00 on Saturday 29 July 1995.

## AIRPLAY FOCUS

### MERCIA FM

A radical overhaul seems to have done the trick for Coventry's Mercia FM, which began life in 1980. Eighteen months ago, the GWR-owned station relaunched, ditching a dance-beat formula in favour of an adult contemporary playlist. Programme controller Steve Dawson says the change has been greeted with a bang. He has picked up faithful listeners in an area of fierce competition. In the last Rajar results, the station's average audience was 172,000, with listeners tuning in for an average 11 hours a week. Its reach is now 28%.

"We do have a lot of charts here," says Dawson.

"We've got Heart, we have all the national radio stations and there's a new smaller station that's just started up in Coventry called Kix 96," says Dawson, who believes the station's strength has been to rely on proven core artists such as Queen and Simply Red, allied with some newer alternative acts such as Blur and Oasis. He adds, "Since the relaunch, we have been going from strength to strength and we are sticking to what we know. We are constantly researching and asking people what they want. We don't employ guesswork."

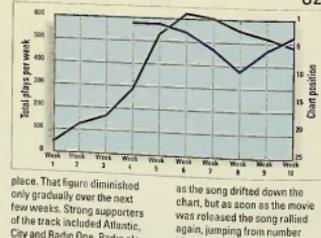
Stephen Dowling

### MERCIA TOP 10

Track	Peak
1 Kiss From A Rose (Sade) (ZTT)	36
2 Don't Want To Forgive Me Now (The Waitresses) (Mercury)	32
3 Big Yellow Taxi (Baby Boom) (Mercury)	32
4 I'm A Believer (DMF Vic & Bob) (Parlophone)	25
5 Search For The Hero (M. Knight) (Mercury)	25
6 Keep On Moving (Baby Boom) (Mercury)	25
7 Concrete People (J. & B.) (Mercury)	24
8 That Look In Your Eyes (Anita Baker) (Mercury)	18
9 Beautiful In Your Eyes (Joshua Kadison) (Mercury)	18
10 I Can Love You Like That (All-4-One) (Mercury)	18

Mercury plays charts can be found on Merca FM at www.22395 - Media Monitor

U2's symphonic track for the Batman Forever soundtrack - Hold Me, Thrill Me, Kiss Me, Kill Me - picked up early support from Radio One, notching up its first play at the station on May 17. The song started gaining airplay on other stations soon after, gradually increasing in its release. Airplay rose sharply after the track debuted at number two on the radio charts, gaining 245 plays in its 4534 plays in the week ending June 4. The track peaked with 618 plays in the week ending June 18, when after two weeks at number two U2 had dropped one



# TOP 50 AIRPLAY HITS

5 AUGUST 1995

## MEDIA MONITOR

Date	This Week	Last Week	Title/Artist/Label	Radio 1EM										Total no. of plays	Total audience	Weekly audience (in '000)		
				Hot 100	Pop	Contemporary	Urban	Country	Rock	Adult	Classical	Public	Other					
1	5		<b>KISS FROM A ROSE</b> Seal (ZTT)	A	20	41	39	50	43	36	31	37	35	41	10	1300	56.33	8.5
2	0	1	<b>A GIRL LIKE YOU</b> Edwyn Collins (Setanta)	A	20	58	28	29	38	33	0	1	8	28	20	961	53.00	204.9
3	0	6	<b>3 IS FAMILY</b> Diana Dawson (EMI)	A	18	32	34	33	29	23	0	27	28	18	0	921	47.11	1032.2
4	3	9	<b>SHY GUY</b> Diana King (World)	A	22	31	34	37	42	38	0	1	11	1	0	856	46.65	11.5
5	13		<b>ALRIGHT</b> Supergrass (Parlophone)	A	25	55	1	10	25	15	0	1	17	10	16	829	45.73	35.7
6	2	2	<b>SEARCH FOR THE HERO</b> El Pagan (Decca/Interscope)	A	6	39	28	34	33	32	31	32	27	27	1	1064	37.23	25.2
7	7	10	<b>THAT LOOK IN YOUR EYE</b> Al Campbell (KLUK)	0	66	30	35	13	20	9	33	25	20	15	0	821	36.98	1.1
8	10	26	<b>LOVE ENUFF</b> Seal II Seal (Fon)	A	21	0	33	39	43	2	0	1	16	24	0	775	35.92	7.5
9	6	3	<b>DON'T WANT TO FORGIVE ME NOW</b> Wet Wet Wet (Precious Organisation)	A	0	47	24	35	44	34	30	29	2	38	1	873	31.98	15.2
10	5	7	<b>SHOOT ME WITH YOUR LOVE</b> O'Jays (East West)	A	18	27	8	4	2	22	0	1	33	36	0	745	31.48	18.5
11	12	15	<b>HOLD ME, THRILL ME, KISS ME, KILL ME</b> U2 (Island/Jarvis)	B	14	36	6	28	2	34	0	1	4	5	18	486	30.95	2.3
12	4	4	<b>I ROLL TO ME</b> Del Amitri (ASMI)	1	39	1	27	16	32	22	32	3	22	25	0	739	30.40	35.6
13	14	14	<b>I'M ONLY SLEEPING</b> Suggs (Warner Bros)	B	16	0	28	39	4	9	0	17	1	1	28	387	29.15	32.7
14	11	11	<b>HUMPIN' AROUND</b> Bobby Brown (A&M)	A	20	0	7	18	1	18	0	1	30	22	0	646	29.12	16.1
15	14	14	<b>BIG YELLOW TAXI</b> Amy Grant (ASAC)	1	0	31	37	1	44	22	32	12	2	0	946	27.97	-3.8	
16	21	27	<b>NEVER FORGET</b> Take That (RCA)	A	18	0	16	22	3	30	0	16	11	24	0	588	26.75	37.8
17	16	11	<b>IN THE SUMMERTIME</b> Shaggy Featuring Rayon (Virgin)	A	19	0	8	31	1	6	0	1	2	1	0	425	26.48	3.2
18	23	47	<b>RUN BABY RUN</b> Sheryl Crow (A&M)	A	20	0	1	5	23	28	0	1	3	8	16	467	24.95	38.6
19	14	17	<b>HAPPY</b> WMB (Columbia)	B	15	0	9	27	1	7	0	1	9	1	0	515	24.33	13.4
20	11	8	<b>THIS AIN'T A LOVE SONG</b> Ben Jovi (Mercury)	0	39	15	27	1	31	35	29	6	1	21	617	24.11	37.9	
21	31	54	<b>TRY ME OUT</b> Corona (Eternal)	A	24	0	9	11	8	13	0	1	13	2	0	303	21.97	72.0
22	42	68	<b>COUNTRY HOUSE</b> Blur (Fon)	A	21	0	0	0	1	1	0	0	0	12	19	512	21.49	32.3
23	0	0	<b>HAPPY JUST TO BE WITH YOU</b> Michelle Gayle (RCA)	B	10	0	14	32	0	35	0	0	23	0	303	21.33	35.4	
24	41	41	<b>PERFECT</b> Lightning Seeds (Epic)	C	11	21	1	1	44	11	0	1	3	39	0	519	20.12	49.5
25	18	18	<b>BOOM BOOM BOOM</b> Outrage Brothers (Eternal)	A	24	2	11	11	7	6	0	1	4	1	0	246	19.98	10.0
26	37	45	<b>KEEP WARM</b> Jany (Mushy)	A	22	0	7	11	25	17	0	1	11	1	0	314	19.70	20.7
27	48	48	<b>WHERE IS THE FEELING?</b> Kylie Minogue (Decca/Interscope)	A	15	0	5	2	1	9	0	2	28	1	0	559	19.64	16.4
28	46	46	<b>IT'S LULU!</b> Ben Badlers (Creative)	A	25	0	0	0	0	1	0	0	3	4	79	18.91	47.3	
29	26	29	<b>FINETIME</b> East Player)	A	22	0	1	1	8	1	0	1	2	1	18	177	18.57	15.0
30	52	52	<b>HEAVEN HELP MY HEART</b> Tina Arena (Columbia)	B	8	0	15	17	25	17	12	7	12	26	0	534	17.51	30.8
31	6	6	<b>STUCK ON U</b> PJ and the New Power Generation (Geffen)	B	20	0	10	9	1	2	0	1	13	1	0	196	16.95	89.3
32	6	6	<b>IN THE NAME OF THE FATHER</b> Black Stage (Radioactive)	A	31	0	0	0	0	0	0	0	2	0	47	16.60	72.7	
33	108	108	<b>SO GOOD</b> Boyzone (Polydor)	B	15	22	6	6	0	16	0	0	14	5	0	231	15.97	27.0
34	34	34	<b>YOU DO SOMETHING TO ME</b> Paul Weller (Go! Discs)	A	12	0	1	1	24	8	0	1	2	23	7	335	15.72	87.4
35	18	18	<b>TONGUE</b> REM (Warner Bros)	B	18	0	1	1	1	6	0	1	2	19	209	15.64	67.8	
36	12	12	<b>I'M A BELIEVER</b> BMVie & Bob (Parlophone)	B	10	0	4	1	10	39	0	1	9	1	0	459	15.40	73.4
37	23	23	<b>COMMON PEOPLE</b> Jap (Island)	5	0	1	1	25	2	0	1	2	22	18	415	14.79	10.2	
38	31	37	<b>KEEP ON MOVING</b> Bob Marley & The Wailers (Island)	0	40	6	6	1	8	14	7	1	1	16	209	14.52	29.2	
39	32	28	<b>I NEED YOUR LOVING</b> Boy D (Syntonic)	1	71	1	5	1	1	0	1	1	1	0	181	14.44	-3.1	
40	41	38	<b>BACK FOR GOOD</b> Take That (RCA)	0	30	12	16	7	3	9	17	0	0	0	248	14.26	23.2	
41	0	0	<b>74-75</b> The Corbells (TVT)	B	6	24	0	0	0	0	0	0	0	13	128	14.19	0.0	
42	35	35	<b>HAVE YOU EVER REALLY LOVED A WOMAN</b> Bryan Adams (ASMI)	0	36	14	14	2	3	9	34	4	1	1	321	13.71	17.9	
43	51	176	<b>DREAM A LITTLE DREAM</b> Beaulieu Smith (Island Discs)	5	0	28	19	0	0	0	0	23	0	0	117	13.24	36.8	
44	19	19	<b>UNCHAINED MELODY</b> Robson Green & Jerome Flynn (RCA)	1	0	12	21	1	1	0	28	3	1	0	310	12.73	29.0	
45	30	30	<b>DREAMER</b> Lene Lovace (NMC)	0	68	1	3	9	2	0	1	1	1	0	176	12.44	10.8	
46	75	166	<b>I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY</b> Michael Nao feat. May J. Blag (Jap Jant)	B	16	0	1	1	1	2	0	1	2	1	0	101	12.39	00.3
47	26	25	<b>TWO CAN PLAY THAT GAME</b> Bobby Brown (NMC)	0	17	7	21	8	28	0	5	1	1	0	254	11.26	45.4	
48	22	22	<b>CHAINS</b> Tina Arena (Columbia)	0	14	15	13	4	9	8	33	1	1	0	288	11.17	73.0	
49	45	85	<b>THE IDOL</b> Marc Almond (Dance Bouquet)	A	19	0	0	0	0	0	0	0	0	0	44	10.95	4.2	
50	41	41	<b>HOPE ST.</b> Jewelz (Clash)	16	0	0	0	0	0	0	0	0	0	16	40	10.94	10.4	

© Media Monitor. Compiled from data gathered from 600 radio stations on Sunday 29 July 1995 until 24.00 on Saturday 29 July 1995. Stations ranked by audience figures based on latest full-time survey data.

## TOP 10 GROWERS

Pos.	Title/Artist/Label	Total	Increase in number of plays
1	<b>3 IS FAMILY</b> Diana Dawson (EMI)	921	779
2	<b>A GIRL LIKE YOU</b> Edwyn Collins (Setanta)	961	591
3	<b>YOU DO SOMETHING TO ME</b> Paul Weller (Go! Discs)	335	251
4	<b>RUN BABY RUN</b> Sheryl Crow (A&M)	457	250
5	<b>ALRIGHT</b> Supergrass (Parlophone)	829	203
6	<b>HAPPY JUST TO BE WITH YOU</b> Michelle Gayle (RCA)	303	184
7	<b>LADY LUCK</b> Rod Stewart (Warner Bros)	283	166
8	<b>PERFECT</b> Lightning Seeds (Epic)	519	154
9	<b>I'M ONLY SLEEPING</b> Suggs (Warner Bros)	387	147
10	<b>YOU ARE NOT ALONE</b> Michael Jackson (Epic)	138	136

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

## TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total	Stations +4 (out of 8)	Adds
1	<b>HEAVEN HELP MY HEART</b> Tina Arena (Columbia)	46	39	8
2	<b>TAKE ME HIGHER</b> Diana Ross (EMI)	19	10	8
3	<b>SO GOOD</b> Boyzone (Polydor)	26	20	6
4	<b>I'LL BE THERE FOR YOU</b> The Rembrandts (East West)	23	11	6
5	<b>YOU ARE NOT ALONE</b> Michael Jackson (Epic)	31	15	5
6	<b>KEY</b> Matt Goss (Polydor)	17	8	5
7	<b>ROLL WITH IT</b> Oasis (Creation)	18	5	5
8	<b>NEVER FORGET</b> Take That (RCA)	48	40	3
9	<b>RUN BABY RUN</b> Sheryl Crow (A&M)	45	30	3
10	<b>I'M ONLY SLEEPING</b> Suggs (Warner Bros)	47	27	3

© Media Monitor. Chart shows tracks having greatest number of station adds (as defined as four or more plays).

# AIRPLAY

Media Monitor  
 monitors those stations 24 hours a day, seven days a week. Airplay is based on 252 BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

# 5 AUGUST 1995

# THE OFFICIAL CHARTS - 5 AUG

music week

AS USED BY



# SINGLES

## 1 NEVER FORGET

Take That

RCA

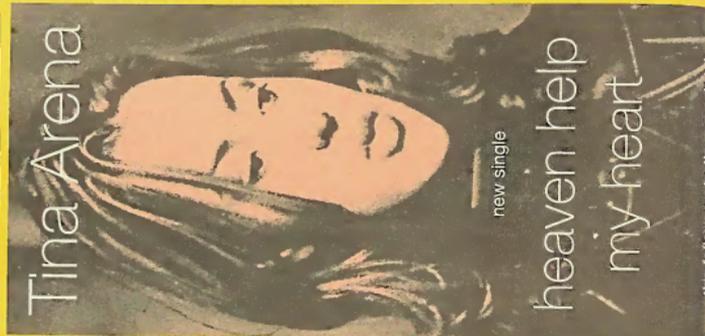
1	800W BOOM BOOM	The Outliers Brothers	Ship/Eternal/WEA
2	SHY GUY	Diana King	Columbia
5	KISS FROM A ROSE/TW ALIVE	Seal	ZTT
3	ALRIGHT/TIME	Supergrass	Parlophone
4	TRY ME OUT	Corona	Eternal/WEA
6	HOLD ME, THRILL ME, KISS ME, KILL ME U2	Black Grape	Island/Atlantic
8	IN THE NAME OF THE FATHER	Black Grape	Radiactive
9	IN THE SUMMERTIME	Shaggy featuring Rayvon	Virgin
7	A GIRL LIKE YOU	Edwyn Collins	Setanta
11	3 IS FAMILY	Dana Dawson	EMI
12	THE HELL EP	Tricky vs The Gravediggaz	4th+B way
13	WATERFALLS	TLC	Laface
14	SING IT (THE HALLELUJAH SONG)	Mozart	Perfecto
12	STUCK ON U P J And Duncan		Telstar
14	KEEP WARM (REMIX)	Jimmy	Multiply
17	BLUE MONDAY-95	New Order	London
18	PANINARO '95	Pet Shop Boys	Parlophone
19	WEIRD Reef		Sony S2
20	LET THESE PAIN WORDS DO THE HEAVY LIFTING	Mercedes	Mercury
11	UNCHAINED MELODY/WHITE CLIPS OF DOVER	Rhison Green & Jerome Flynn	RCA
22	THE ARO-LIFT EP	Lefthanded feat Djum	Hard Hands/Columbia
16	YOU DO SOMETHING TO ME	Paul Weller	Go Discs
15	LOVE ENVOY	Spall/Lava	Virgin

# ALBUMS

## 1 I SHOULD COCO

Supergrass

2	STANLEY ROAD	Paul Weller	Parlophone
3	THESE DAYS	Bon Jovi	Go Discs
6	HISTORY-PAST, PRESENT AND FUTURE, BOOK 1	Michael Jackson	Mercury
4	HISTORY-PAST, PRESENT AND FUTURE, BOOK 1	Michael Jackson	Epic
30	SEAL	Seal	ZTT
8	SAX MOODS	Blowing Free	Dino
11	NOBODY ELSE	Take That	RCA
5	PICTURE THIS	Wet Wet Wet	Precious Organisation
7	SINGLES	Alison Moyet	Columbia
10	NO NEED TO ARGUE	The Cranberries	Island
9	THE COLOUR OF MY LOVE	Celine Dion	Epic
32	MONISTER	REM	Warner Bros
12	BIZARRE FRUIT	M People	Deconstruction/RCA
13	DEFINITELY MAYBE	Oasis	Creation
4	THE SHOW, THE AFTER-PARTY, THE HOTEL	Jodeci	Uptown/MCA
14	GORGEOUS	George Edwyn Collins	Setanta
17	TUESDAY NIGHT MUSIC CLUB	Sheryl Crow	A&M
27	PARKLIFE	Blur	Food/Parlophone
16	POST	Bjork	One Little Indian
15	PULSE	Pink Floyd	EMI
23	DAYS LIKE THIS	Van Morrison	Exile/Polybor
21	GALORE	Kirsty MacColl	Virgin
18	BEGGAR ON A BEACH	Gold Midge & The Mechanics	Virgin



Tina Arena

new single

heaven help my heart





**Club:**  
A.W.O.L., Ministry Of Sound, 103 Grafton Street, London SE1, Alternate Thursdays, 11pm-4am.



**Capacity/PA special features:**  
1,450/custom designed sound system/redecorated monthly by local art collage/dub reggae sound system in VIP room.

**Door policy:**  
"Strict over-19s policy, and no rude bits showing, although that's debatable," - Jay Pender.

**Music policy:**  
Cutting-edge drum and bass with house and garage in the main bar.

**DJs:**  
Mickey Finn, Randall, Ray The Reach, Richie Fingers, Kenny Ken, Darren Jay.

**Spinning:**  
DJ SS 'Lighter', L Double 'Boss Too Dark' (Mickey Finn's Special Mix), Passal 'P-Funk Era', DJ Rap 'The Ruffes', Urban Showdown 'Arsonist'.

**DJ's view:**  
"The crowd says it all: they've been going to A.W.O.L. for ages... and whatever A.W.O.L. promises, it always delivers." - Mickey Finn.  
**Industry view:**  
"For a jungle club you can't get better." - Gavin, Aphrodite.

**Ticket price:**  
£5 members, £7 non-members.

news  
**the shamen deliver some 'adult' tunes**

Their instalment in the *BM Club Chart Top 10* with 'Destination Eschaton' would seem to suggest that a two-year back has not seen The Shamen lose their golden touch.

Part of the UK's super-league of dance acts alongside the likes of M People and The Prodigy, The Shamen remain on a global scale by the most successful British dance act, marking up sales of a million copies worldwide for their last album, 1992's 'Boss Drum'.

Starting out as a psychedelic guitar group in the mid-Eighties, The Shamen have been muddling ever since and, says frontman Mr C, have changed

once more for their new LP, the aptly named 'Axis Mutilis', adopting a less commercial approach.

"We always started at the time that the 'Boss Drum' album was the pop era for the group. There will only ever be one 'Ebenezer Goodey', he says. "The new material is slower, deeper and more relaxed and for those reasons a bit more adult. We've even got a ballad on the new album."

Another change for the group is the loss of former female lead singer, Jhelisa Anderson, who left the group to start an already critically acclaimed solo career with the indie label Dorado. Her



place is now taken by Victoria Wilson James, a former Soul II Soul lead singer who debuted with the group of this year's Glastonbury, showcasing the group's new live show.

"Our current show is all new material and it's a lot more upmarket. We're using state-of-the-art lighting," says Mr C. A tour is planned for October/November to coincide with the release of the new album on October 4. Meanwhile, 'Destination Eschaton' is out on August 7.

**gerideau reaches for uk hit**

Climbing up club charts everywhere, Gerideau's 'Reeching' could be the record that provides L'Attitude Records with its elusive first hit, as well as giving the US singer a first taste of UK success.

Garage fans will already know Gerideau for his 1993 debut 'Take A Stand', which after bubbling around the club scene was eventually released by Mr in the UK, as well as the follow-up, 'Bring It Back 2 Luv'.

A former seller and restaurant maitre d', Gerideau has already had the privilege of performing before President Clinton, when the young singer took part in a recent Aids benefit at the White House.



To get a taste of Gerideau, he'll be playing at the following clubs in August: **Mirage**, Windsor (4); **Club UK**, Wolverhampton and **Box 2 Basics**, Leeds (19); **Sugar Shock**, Middlesbrough (25); **Love To Be**, Sheffield (26); **Wild Fruit**, Brighton (28); and **the Loft**, London (30).

Now open for two highly successful years, London's Silverfish remains the UK's only techno cafe.

Situated on the bustling Charing Cross Road, Silverfish is open to the public throughout the week. The venue turns into a members-only club on Thursday, Friday and Saturday evenings for a pre-club between 7pm and 12am and then at weekends between 6am and 12pm as an after-hours techno club.

The latest addition to this thriving venue is a record shop which will be run by Hillary, the originator of the cult 'Red Of Switzerland' techno label and open every day from

**silverfish cafe dishes up a record shop**

11am to 8pm (except Sunday). The shop will be an exclusive point of sale for many small techno labels such as Vacuum, Eidechse, Fishhawk and HOS among others, and will be a focal point for a forthcoming Silverfish label.

Meanwhile, the venue has also lined up a number of underground acts for a series of live PAs on the cafe's busy Saturday nights throughout August. These are: **Phonic** from Crowd Control Records (5); **Polyploid** from Infruder (12); and **Spaced** from Acousmatic (19).

For more information ring Silverfish on 0171-240-9248.

AWOL (see Club Focus, left) has established itself as one of the best organised regular jungle nights in the capital at the moment and, as *EM* reported recently, has been captured in all its glory for a Ministry of Sound 'Sessions' album. Now we offer you the chance not only to win a copy of this CD but also to get a free pass into the club on a night of your choice in the future. Simply answer this question: In which area of London is the Ministry of Sound to be found - (a) Elephant & Castle (b) Woodsworth (c) Bethnal Green? Answers to AWOL Competition, Record Mirror, 245 Blackfriars Road, London SE1 8UR by August 8.

MIXES • MAURICE JOSHUA • GEORGIE PORGIE • UBQ • THE SWEET FACTORY

**GEORGIE PORGIE**  
EVERYBODY MUST PARTY

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FEEL THE VIBE!



namecheck: editor-in-chief: stave redmond • managing editor: selina webb • air editor: nick robinson • contributing editor: tony farvides • designer/sub-editor: tiana robertson

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
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ShoP  
foCUS

**Shop:**  
Eastern Bloc, 24/26  
Central Road, Leeds. Tel:  
0113 242 7797 (three  
floors, 30ft x 10ft).



**Specialist areas:**  
Soul, hip hop, funk, UK  
house, US house, garage  
and jungle. Also label T-  
shirts, record bags, record  
boxes, slilmats,  
magazines and tickets for  
Leeds events.

**Owner's view:**  
"It's going extremely well,  
considering we've only  
been open since January.  
We get all the local DJs  
coming in here, also DJs  
who've come up to Leeds  
to do a Friday night come  
in on a Saturday to pick up  
tunes. We've had Paul  
Oakfield, Farley  
Jackmaster Funk and  
Warlock. We've already  
got a weekly turnover of  
£10,000 and we aim to be  
the only record shop in  
Leeds. We're good for  
everything from  
underground Detroit stuff  
to jungle. We've got the  
market covered." - Nigel  
Walker.

**Distributor's  
view:**  
"A mammoth shop. It's  
excellent and very upfront.  
It's by far the biggest shop  
in the area. I've been used  
to dealing with smaller  
shops in the Wakefield  
area but Eastern Bloc buy  
in quantity. The other  
shops in Leeds are  
certainly beginning to feel  
the pinch. It's definitely my  
favourite, there's no  
pretence with anyone who  
works in there." - Colin  
List, Prime.  
**DJ's view:**  
"It's really the only place  
that I shop in Leeds. I used  
to have to travel down to  
the Eastern Bloc shop in  
Manchester. It's always  
busy and they're helpful."  
- Phil Faversham.

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

COOL cuts

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

RUNNING AROUND TOWN

Billie Ray Martin

- EVERYBODY BE SOMEBODY Ruffneck
- LOVING YOU MORE BT featuring Vincent Covello
- I WANT TO LIVE Grace
- FIND ME (ODYSSEY TO ANYOONA) Jam & Spoon  
Fabulous new mixes of this already classic Euro techno
- TAKE ME HIGHER Diana Ross  
BT, T-Empo and Felix Da Housecat take Diana higher than she's ever been before
- LIFE IS SWEET The Chemical Brothers
- RED 3 Dave Clarke
- I KNOW A PLACE Kim English
- STRICTLY 4 THE UNDERGROUND Roger S  
Excellent doublepack of deep US house
- THE WEEKEND'S HERE Shut Up And Dance  
With a little help from Patrice Rushen and some top mixes from DJs
- COME AND GET YOUR LOVE Real McCoy
- THE DUNGEON TAPES The Buckheaters  
Featuring new tracks and extra mixes of 'The Bomb'
- THE THING I LIKE Aaliyah  
Swing singer gets the full house treatment
- GRAVITY WHEEL EP Gravity Wheel  
'Patrons' is the stand-out cut on this useful techno EP
- HUMAN NATURE Madonna
- THE FLOW Model 500  
Joan Atkins' original techno outfit is back with some fearsome raw techno
- MUST BE THE MUSIC Justin Garnett  
Uplifting debut from a new Plymouth-based label
- ALL I GOT Fade  
Strong trancey house
- GET OFF THE STREET The Dub Funkster  
A truly original and bizarre mixture of rhythms that's both exciting and fun

Magnet

- US MAW
- Perfecto
- Perfecto
- Epic
- EMI
- Junior Boy's Own
- Bush/Deconstruction
- Hi-Life
- Strictly Rhythm
- Pulse 8
- Logic
- Positiva
- Jive
- Wave
- Maverick/Sire
- R&S
- Urban Collective
- Foreign Policy
- white label



a guide to the most essential new club tunes as featured on 1hr's "essential selection", with gate logs, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading DJs and the following stores: city sounds/flying/zoom/stock market (London), eastern bloc/underground (Manchester), 23rd precinct (Glasgow), 3 beat (Liverpool), warp (Sheffield), wax (Newcastle), Jay for life (Birmingham).



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Bonus circulation at Popkomm  
◆ Cologne August 17 - 20 ◆  
For information on advertising, the RM Club night & Goody Bag  
Please call Ben Cherrill on 0171 921 5996

4

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
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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

# jock on his box

radio one rap show jock  
tim westwood's classic cuts  
highlight the cream of hip hop



tim westwood

**'paid in full' eric b & rakim (4th & Broadway)**

"This defined the sound of hip hop for years to come. Rakim was the greatest lyricist of all time. Incredible lyrics - they conjure up incredible imagery."

**'ready to die' the notorious b.i.g. (bad boy entertainment)**

"This was released in '94, but to me it's an all-time classic because Biggie Small is the illest."

**'strictly business' epmc (fresh)**

"Everybody loved EPMc. They had a distinctive mellow sound with laid-back vocals."

**'straight outta compton' n.w.a (ruthless)**

"This album was the start of gangsta rap dominating hip hop. An incredible group - Dre, Ice Cube, Reni and Eazy E. (rest in peace). They are talking about a new street reality. And a lot of people could relate to 'Fuck The Police.'"

**'takes a nation of millions to hold us back' public enemy (def jam)**

"Public Enemy have been the most significant rap group of all time - they changed the sound and lyrical content of hip hop."

**'criminal minded' lost & scott la rock (b-boy)**

"It's pure hip hop in its most undiluted form. It's a simple beat with an incredible MC I would describe KRS1 as one of the most important rappers of all time."

**'sucker mc's run dmc (profile)**

"This changed the sound of rap overnight. It was definitely the turning point in hip hop. I play this on my radio show and I play it at gigs. I've never stopped playing this record since it came out."

**'amerikkka's most wanted' ice cube (priority)**

"This was produced by Public Enemy and I saw the merging of East Coast and West Coast rap and, again, Cube's an incredible lyricist."

**'long live the kane's big daddy kane (kold chillin')**

"Kane was incredible. This record was produced by Marley Marl of his best. To me, Kane and Kool G Rap represented the sound of New York to the fullest."

**'breaking atoms' main source (wild pitch)**

"Large Professor is the ultimate hip hop artist: an incredible producer and an incredible MC. He represents hip hop to the fullest."

**steamin'**

- 'only built 4 cuban link' ice kwan (beat)
- 'players anthem' junior mella (big beats)
- 'one more chance' the notorious b.i.g. (bad boy)
- 'labels' gza (wu tang)
- 'the infamous' mobb deep (loud)
- 'return to the 36 chambers' of dirty bastard (elektro)
- 'where's the party at' doug e fresh (gee street)
- 'do or die' az (arr)
- 'this that hits' Keith Murray (live)
- 'show' various (def jam)

compiled by adam owen  
tel: 018 946 2220

**BORN:** London, October 3, 1957. **LIFE BEFORE DJING:** "Nothing very constructive." **FIRST DJ GIG:** "I used to be the box boy with the Sound and I played in the early session. Gossips in the West End around 1983/84." **MOST MEMORABLE GIG:** Beer - "Lots of gigs are close to my heart. So many are memorable." **Worst:** "Sixteen Vox on January 15, 1994." **FAVOURITE CLUBS:** "Mecca at The Tunnel, New York. This is the ultimate hip hop night; 3,000 people go there every Sunday. Funkmaster Flex is the most incredible DJ." **NEXT THREE GIGS:** Open air jam, Clapham Common (August 20); Notting Hill Carnival, Portobello Green Stage (27 and 28). **DJ TRADEMARK:** "To make it mad also for people. To give people some wicked jams to rave at and something dope to listen to on the radio." **LIFE OUTSIDE DJING:** Radio One rap show DJ, producer/remixer Justice Records, "hanging out with the crew."

## CVI

- 15 24 LEVEL
- 41 25 LOOSE
- 18 26 PERFECT
- 8 27 LOST IN
- 13 28 TONGI
- 21 29 BIG YE
- 29 30 SALVA
- 31 31 DIVET
- 33 32 EVIDE1
- 26 33 ZOMB
- 20 34 WHOO
- 19 35 HAPPY
- 31 36 TROUE
- 37 37 GALAX
- 31 38 COMM
- 22 39 I'M A I
- 30 40 THINK

▶ Bullseye titles are



W

A LITTLE  
BIT OF MAGIC  
TAKE FROM THE ALBUM

- 13 18 DEDICATED TO PLEASURE
- 11 19 THE HOLY CLASSIC SOUL ALBUM
- 15 20 P.U.P. FRICTION (JUST)

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# THE OFFICIAL CHARTS - 5 AUG

# S



britain's **newest** beats till

# 7 8 95

# chart

compiled by alan jones from a sample of over 600 dj returns (fax: 0171-328 2881)

**1** NEW  
Take It

**2** BOOM

**3** SHY G

**4** KISS F

**5** ALRIGI

**6** TRY M

**7** HOLD I

**8** IN THE

**9** IN THE

**10** A GIRL

**11** 3 IS F

**12** THE H

**13** WATE

**14** SING I

**15** STUCK

**16** KEEP I

**17** BLUE I

**18** PAIN I

**19** WEIR E

**20** (L)E REE

**21** UNCHAI N

**22** THE AF

**23** YOU D

**24** LOVE E

**25** LOVE E

**26** LOSE

W I W

**1** **NEW** I FEEL LOVE (MASTERS AT WORK/ROLLO & SISTER BLISS MIXES)

**2** BREAK OF DAWN (RHYTHM ON THE LOOSE/STRIKE/ORIGINAL/CYCLONE/STONEBRIDGE MIXES) Rhythm On The Loose

**3** PEARLS (HALLELUJAH) PAUL GOTTELDANCING DIVAZ MIXES)

**4** WHEN (K-KLASS/ARMAND VAN HELDEN/DJ STEV/DAVE VALENTINE MIXES)

**5** MOVE YOUR BODY '95 (ORIGINAL/TONY DE VITBLU/PETER/KOOL/WORLD MIXES)

**6** LET NO MAN PUT ASUNDER ('95 REMIXES)

**7** SUFFER THE CONSEQUENCES) Rochelle Fleming

**8** WANNA DROP A HOUSE ON THAT BITCH) (SMACK/WOOD II SWING/PHILIP DAMIAN MIXES) Urban Discharge featuring She

**9** JOANNA Mc Woods

**10** RUNNING AROUND TOWN (B.T./BILLIE RAY MARTIN MIXES)

**11** Elite Ray Martin

**12** SOMEBODY TO TOUCH ME (MIXES) KMC featuring Dhany

**13** THE FINEST (JOEY NEGRO MIXES) Truce

**14** HUMAN NATURE (DANNY TENAGLIA/HOWIE T MIXES) Madonna

**15** PLAY THIS HOUSE (ORIGINAL/AQUARIUS MIXES) BB Club

**16** TWIST AND CHANGE (ASHLEY BEEDY REMIX) The Groove Corporation

**17** BEAUTIFUL MORNING IN YOUR MAN (MIXES) Lisa Moorish

**18** I WANNA TAKE YOU HIGHER (MOTHER/PAUL GOTE/L/MILES BENEDICT MIXES)

**19** YOU BRING ME JOY (BILL CANG/MAURICE JOSHUA/BOTTOM DOLLAR/MATTHEW ROBERTS/DORTEL/CLAUDIO COCULITO MIXES) Mischief

**20** MASTY GIRLS (TWAHAROF/DOORWICK LITMAN MIXES) TWA

**21** DESTINATION (SQUATON) (USHARIM/HAND/LOH/RELAT/MASTERS AT WORK MIXES) The Shanties

**22** ONE LIFE (BILLY BIRDA) Birck

**1** DON'T YOU WANT ME (CANDY GIRLS/PATRICK PRINCS/DJ PROFESSOR MIXES)

**2** LET ME GO (YUM YUM MIXES) Yum Yum

**3** WE CAN MAKE IT (JAZZ-N-GROOVE/JOE T VANELLO/TOMMY D MIXES)

**4** JOY (CHRIS & KIRK/JOEY MUSA/PHANSEL MIXES) Gena West

**5** LOVE EVICTION) Quartz Lock featuring Lonnie Gordon

**6** THE REST OF MY LOVE) Urban Cookie Collective

**7** ANYMORE (MIXES) Hot Drum

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

**9** REAL LOVE EMJ

**10** LOST IN LOVE (SASHA/GRAEME PARK/MOLLISON & MALONE MIXES)

**11** Up Yer Bonson featuring Mary Pierce

**12** FOUNDATIONS) Beat Foundation

**13** TECHNOVA (WINN/GEORGE L/AMES MIXES) Towa Tel

**14** I KNOW A PLACE (E-SHOO/WE/MIKE 'MIX' DUINN MIXES) Kim English

**15** YOU GOTTA GET UP (MIXES) Perfectly Ordinary People

**16** HOLD ON KEEP ON BELIEVING) (KROBBY/BODAS/HANKA MIXES) Happy Clappers

**17** SUN (J/AM EL MAR/IAN WITH NO NAME/OAKENFOLD/OSSORNE MIXES)

**18** DIVE TO PARADISE (ANTHOLOGY/BOYZ WITH PRIDE/R/B MIXES) Eurogroove

**19** GOOD LIFE NPG

**20** HOW DEEP IS LOVE) Ric & Mats

**21** PANINARO '95 (TRACY & SHARON/TIN TIN OUT/PEP SHOP BOYS MIXES)

**22** LOVING YOU MORE (B.T./OAKENFOLD & OSSORNE MIXES)

**23** EVERYBODY MUST PARTY (MAURICE JOSHUA/JOEY DONATELLO/GEORGE FORBES/BUSS/SWEET FACTORY/TM/S MIXES) George Pogie

**24** EVERYBODY BE SOMEBODY) Rufnick

**25** TAKE IT EASY (BAND OF GYPSIES REMIXES)

**26** SUNSHINE & L.A.T. - THE HAIR (DANCIN' DIVAZ/TWO GOV/BOYS/NEW AT/LA/TIC MIXES)

**27** Periophone

**28** Perfecto Doublepack

**29** Virus

**30** MCA

**31** React

**32** Magnet

**33** Champion

**34** Big Life

**35** Maverick/Sire

**36** Positive

**37** Six

**38** Go Beat

**39** Wind Doublepack

**40** MCA

**41** Mercury

**42** TWA

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- 31 **DIVET**
- 33 **32** EVIDE1
- 26 **33** ZOMB1
- 20 **34** WHOO
- 19 **35** HAPPY
- 36 **TROU**E
- 37 **GALAX**
- 31 **38** COMM
- 22 **39** I'M A E
- 30 **40** THINK

↑ Bullied titles ar

**A LITTLE BIT OF MAGIC**  
TAKEN FROM THE ALBUM THE LOVE

- 20 **DESTINATION ESCORTION** (SHAMEN/HAIR/FLOOR/BEATMASTERS/BEASEMENT BOYS MIXES) The Shamens  
One Little Indian doublepack
- 21 **GET DOWN SATURDAY NIGHT** (MIXES)  
The Groove featuring Juan Wells  
Indochine Stateside
- 22 **I UUV U BABY DANCING DIVAZY/SHOOC & KATO MIXES** The Original  
Ore
- 23 **SING IT (THE HALLELUJAH SONG)** (GODPEL/ELAS/QUIVVER MIXES) Mizell  
Perfecto
- 24 **I GET A RUSH** (HUSH/JULIAN JONAH/ORIGINAL MIXES)  
Yvonda featuring Grace Reid  
Blunted Vinyl/Island
- 25 **WE GOT THE LOVE** (MASTERS AT WORK MIXES) Tri  
FNU/Epic
- 26 **OHIO** (ORIGINAL/DJ MISJAH/HITCHY & SCRATCHY/LWS/WALTERINE MIXES)  
Utah Saints  
frr doublepack
- 27 **DON'T LET THE FEELING GO** (MKT/IN TM OUT/ROOT & MAC MIXES)  
Nightcrawlers featuring John Reid  
Final Vinyl/Arista
- 28 **TELL ME THE WAY** (DJ PROFESSOR/ARMAND VAN HELDEN/R/L/T/SOB MIXES)  
Cappella
- 29 **SON OF A GUN '95** (JAXRED JERRY/CANDY GIRLS/BLU PETER & TRIGGER MIXES)  
Hoop Chooms doublepack
- 30 **COME AID GET YOUR LOVE** (MIXES) Real McCoy  
Logic
- 31 **LET THERE BE LIGHT** (B/T/HARD/ROCK MIXES) Mike Oldfield  
WEA doublepack
- 32 **THE WONDER OF LOVE** (LOVELAND/JOE T VANNELLI MIXES) Loveland  
Eastern Bloc
- 33 **HAPPY JUST TO BE WITH YOU** (MIGEL/LOUIS/THE ARGONAUTS/BOTTOM DOLLAR MIXES)  
Michelle Gayle  
1st Avenue/RCA
- 34 **REACHING (T-EMPO/TOMMY D MIXES)** Geordieu  
L'Attitude

the m.c. club chart is available as a special boxed sampler in extended form as shown at the compilation box set before publication; details on 0171-529-338

**MATT GOSS • THE KEY**  
JOE T VANNELLI REMIXES AVAILABLE ON 12" & CD  
OUT NEXT WEEK

18 **DEDICATED TO PLEASURE** EMI  
19 **THE MOST CLASSIC SOUL ALBUM** The Jam IV  
20 **PULP FICTION (OST)** RCA

- 60 **SURE FIRE** (PERFECT...E-BUN/DANCIN' DIVAZ/TVVO COV'D/SURE FIRE AT/LANTIC MIXES)  
Jubilee/Jarman  
Fusion 3 Beat Music
- 61 **LET'S HAVE SOME SAX** (MIXES) Pleasant Chemistry  
XL Recordings
- 62 **LOVE RULES** (DICK VAN DYKE/MKLENNY FONTANA/CHRIS & JAMES/IN/KEDDY FINGERS 1st Avenue/RCA  
MIXES) West End  
Sip 'N' Ride
- 63 **HIDEAWAY** Del'acy  
Mead
- 64 **HIT AND NACIONAL** Musador  
Tribal UK/1P
- 65 **THE HORN RIDE** E-N  
Talkin Loud
- 66 **I HEAR YOUR NAME** (ROGER S/BLEU/VT-EMPO MIXES)  
Incognito
- 67 **TI ELIZ TA** (ARKARNA & FRED JORIO MIXES)  
Duo Duzi
- 68 **THE AFRO** LEFT EP Leftfield featuring Olum Dum  
Pallaphone/Capitol doublepack
- 69 **I'M HERE, YOU'RE HERE** Friends of Matchew  
Hard Hands/Columbia doublepack
- 70 **BLUE MONDAY** New Order  
London 2
- 71 **BULLET** (FLUKE/EMPRION/ATLAS/JOUST BROTHERS MIXES) Fluke  
Circa
- 72 **KEEP IT UP** (PETER BRITCHARD/DJ PROFESSOR MIXES)  
Starada House Gang  
Media/MCA
- 73 **ON THE BIBLE** Deuce  
London
- 74 **DREAMS** Sian  
Mustard
- 75 **IT'S JUST A FEELING** (ORIGINAL/DYME BROTHERS/SHAWN IMPREI & JOH WILLIAMS/GARY ESCAPADE  
MIXES) I Torvize

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# 5 8 95 club ON A POP TIP chart

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## COMMON PEOPLE (MOTIV 8 REMIX)

1	1	COMMON PEOPLE (MOTIV 8 REMIX)	Pulp	Island	20	22	BIG IN JAPAN	Kim Ono	WEA
2	2	SCATMAN'S WORLD	Scatman John	RCA	21	NEW	COME AND GET YOUR LOVE	Real McCoy	Logic
3	4	TRY ME OUT	Corona	Eternal	22	15	THINK TWICE	Rochelle	Systematic
4	NEW	I FEEL LOVE	Donna Summer	Manifesto	23	NEW	GOOD LIFE	NPG	NPG
5	NEW	DON'T LET THE FEELING GO	Nightcrawlers featuring John Reid	Final Vinyl/Arista	24	NEW	DON'T YOU WANT ME	Felix	Deconstruction
6	8	SANTA MARIA	Tatjana	Love This	25	9	MOVIN' UP	Dream World	Rair
7	5	LOVE RULES	West End	1st Avenue/RCA	26	25	ALL CRIED OUT	Jamie Watson	Daco International
8	3	IN THE SUMMERTIME	Sally-Anne Marsh	RCA	27	13	HAVE FUN, GO MAD!	Blair	Mercury
9	7	SUNSHINE AFTER THE RAIN	Berri	Fusion/3 Beat Music	28	RE	SAVED	Mr Roy	Fresh
10	NEW	HUMAN NATURE	Madonna	Maverick/Sire	29	NEW	LOVE EVICTION	Quartz Lock featuring Lonnie Gordon	X:Plode
11	13	TELL ME THE WAY	Cappella	Systematic	30	NEW	CALL ME	General Grant	Hit Label/Curb/MCA
12	21	MOVE YOUR BODY '95	Xpansions	Arista	31	14	ZOMBIE	A.D.A.M. featuring Amy	Eternal
13	NEW	YOU SPIN ME ROUND (LIKE A RECORD)	The Kinky Boyz	Almighty	32	26	GET DOWN ON IT	Louchie Lou & Michie One	China
14	12	THE SUMMER IS MAGIC	Exotica	Polydor	33	NEW	THE FINEST	Truce	Big Life
15	8	WALKING ON SUNSHINE	Reddbone featuring Rhonda	WEA	34	18	SUMMER OF '69	Interstate	RCA
16	11	FUNK IT UP	T.O.F.	X-Ray	35	NEW	BEAUTIFUL MORNING/I'M YOUR MAN	Lisa Moorish	Go! Beat
17	10	IT'S GOT TO BE LOVE	Shannon	ZYX	36	33	BOOM BOOM BOOM	The Outhere Brothers	Eternal
18	20	SON OF A GUN '95	JX	Hooj Choons	37	NEW	THE WONDER OF LOVE	Loveland	Eastern Bloc
19	21	JEALOUSY	Charles & Eddie	Capitol	38	16	I CAN'T GIVE YOU ANYTHING BUT MY LOVE	Dis-Gyze	Pukka
					39	RE	WHEN I CALL YOUR NAME	Mary Kiani	Mercury
					40	28	KEEP WARM	Jinny	Multiply

1

1 NEW Take Th

1 2 BOOM

3 SHY G

4 KISS F

5 ALRIG

6 TRY M

7 HOLD I

8 IN THE

9 IN THE

10 A GIRL

11 3 IS FF

12 THE H

13 WATE

14 SING I

15 STUCK

16 KEEP A

17 BLUE I

18 PANIN

19 WEIRE

20 ILL BE THERE

21 UNCHANG

22 THE AF

23 YOU D

24 LOVE S

namecheck: daisy & havoc @ James hyman @ ralph tee @ brad beatnik @ tim jeffery @ andy bevers

## tune of the week

### bt: 'loving you more' (east west)

**techno** Brian Trancoso proves he's not just coming up with a song that, in a similar way to the likes of The Bellows, D-Team and Soebs, has the potential to be a mainstream chart hit too. It's the caustic vocal chorus hook that does it but don't let BT has gone all commercial on us. The some rich textures and hooks blend perfectly in the five excellent club mixes (from BT and Perfecto) that accompany the single version. All are fairly atmospheric and trancey and are destined to storm dancefloors all over the place. Massive. **★★★★★** bb



### jungle

**T-POWER 'Mutant Jazz (DJ Trace Mix)' (SOUR).** This is something of a juicy rarity and a taster for his debut album, 'The Self-Evident Truth Of An Intuitive Mind'. This mix of T-Power's classic riffs up the original by almost totally dispensing with the sax line in favour of some dark sub-bass rumbles. On the flip is one of the excellent album cuts 'Touche', making this a must-have item. Be prepared for one helluva debut album. **★★★★★** bb

### techno

**NOX ALBA 'Mambo White' (Slate).** Belgium's Bart Gineart and Lagos Meszaros are the collaborators on this tune, which first surfaced last summer as a club hit in Ibiza, thanks to the duo's own mixes. This time, Baby Doc and KGB give it added techno beef and acidic touches to make two chunkier, trancey mixes. Frantic synth runs and wailing vocals in the background add to the adrenalin rush of the beats. **★★★★** bb

**DARREN PRICE 'Instigator EP' (Intelligence).** A DJ that has stuck to his guns and pursued his own style for some time comes up with perhaps his

strongest material to date. This four-track EP features driving Detroit-influenced techno with fierce rhythms and basslines and an aggressive attitude that pumps through each piece. 'Instigator' and 'Hot Wired' are the tracks that emerge as the stand-outs, but this is strong throughout. **★★★★★** tj

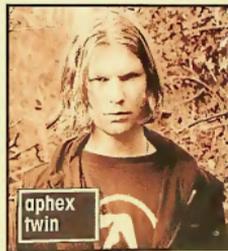
**APHEX TWIN 'TCT Heed!' (Warp).** Unfortunately omitted from these pages before now, this new Aphex single is worth a mention not least because it's the most accessible for a while. Its unique feature is the repetitive steel drum rhythm which is backed by typical Aphex techno squiggles and squalls. Among the four diverse mixes is an ambient/classic interpretation by Phillip Glass which is about as far removed from the Aphex Twin's usual raw beats as you could imagine. **★★★★★** bb

### house

**TERENCE TRENT D'ARBY 'Surrender' (Columbia).** MK shows his versatility by remaking both the r&b versions and the house mixes across two separate 12-inch promos. Not surprisingly, the full vocal sounds best in the lazy, funky boss-driven slower groove with wah wah guitar and sax that features Terence's emotive performance of its best, while

the house tempo dub with snippets of vocal and creative keyboard work will be more effective in the clubs than its vocal counterpart. In the end it's a good song, so this should be radio and club friendly. **★★★★★** tj

**THE WITCHDOCTORS 'Primal Scream Therapy' (US Digital Dungeon).** It's not often that independent US labels license European tracks but then this Danish creation sounds so American with its boss-heavy trumpeting rhythm and deep impassioned vocals you'd be forgiven for thinking it was a Vasquez-inspired groove. Origin riffs rebound off sexy female mutterings or charging



synth stabs according to which mix you choose. An import of quality. **★★★★★** tj

**BLUE BOY 'Sandman' (Ascension).** A label that continues to spread from its previous techno associations comes up with an unusual and infectious deep house groove with jazzy female vocals that bounce around over a steady kick 'n' bass rhythm in US style. Simple but effective is its dub and the flip's track which draws from George Kranz's 'Din Das Da' **★★★★★** tj

**BEAT FOUNDATION 'Foundations' (Beat Foundation).** Club tracks with even a fair degree of thought and musical content are something of a rarity these days so hats off to BF for their debut, which is full of ideas and subtle bits and pieces. The main mix swirls with synths, keyboards, vocals and effects in a mesmerising and joyously melodic manner that sets it apart from the plethora of cheesy releases. The B-side features a simple house dub and a terrific atmospheric semi-ambient version that's worthy of at least a hundred plays of the Cafe Del Mar. **★★★★★** tj

**FINITO 'Movin' 2 Music/Gotta Get Down' (Styloflex).** Mark Moore (S-Xpress) delivers the second single on his label and

a typically bouncing house tune it is too. Very much in the 'Hay Music' Lower mould (check out the familiar vocal sample on the piano house cuts epic on the flip), this track from DJ Finbar and Tony Cassalis is a totally infectious, bubbly anthem featuring a groovy twacking beat and a Wild

**Killer cut sure to spawn a hit**  
**hop out**  
**and buy one**  
**of our griviting**  
**sounds for your ears**  
**of tadpole size**  
**interest**  
**Fr(0)ig-hful**

**Pitch-style break.** It's engineered by Bump's Steve Traxel and is a total party tune. **★★★★★** bb

**RHYTHM ON THE LOOSE 'Break Of Down' (Six6).** As soon as the 'im surprised to see your suitcase at the door!' We got a love' vocal comes in, it's difficult to resist getting swept away by the nostalgia of hearing this classic again. This re-release also gives it some pretty impressive remixes from Shille, Cyclone, Stonebridge, JPM (dub and bass version) and RGTL themselves. Stonebridge's mixes just grab the honours by adding a Minnie, almost tribal, feel to a great song although it's impossible not to keep going back to the original, superior mix (included here). **★★★★★** bb

**TERENCE PARKER 'The Emancipation Of My Soul' (Intangible/SEVEN GRAND HOUSING AUTHORITY (Intangible white label)).** Terry storms back on form with a couple of beautiful, deep piano house cuts. 'Emancipation' builds a wonderful piano house groove that's incredibly simple but expertly done to maximum groove effect, thanks to its moody synths and snappy beats. His Seven Grand white label - presumably called 'Love's Got Me High', if the vocal loop is anything to go by - is a killer offer. Again, it's

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**18** DEDICATED TO PLEASURE  
**19** THE HOT CLASSIC SOUL ALBUM  
**20** FULP FRODO (OST)

**MANNA**  
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- 41 25 LOOST
- 19 26 PERFE
- 27 27 LOST
- 13 28 TONG
- 21 29 BIG Y
- 29 30 SALV
- 31 31 DIVE
- 33 32 EVIDI
- 26 33 ZOME
- 20 34 WHD
- 19 35 HAPP
- 11 36 TROU
- 11 37 GALA
- 31 38 COMI
- 22 39 I'M A
- 30 40 THINK

↑ Bulleted titles are

**SA**  
**A LITTLE BIT OF MAGIC**  
 TAKEN FROM THE ALL-STAR ARTISTS

# THE RAGGA TWINS

## freedom train

an us3 production  
mixed by:  
the undercover brother  
and kenya dope  
smith & mighty  
us3

also available: jungle mixes 12" with firefox,  
dj ron & more rockers versions



A REGGAE, JAZZ & HIP HOP  
SOUNDCLASH  
release date 24 July 1995

very simple but  
the use of the  
live soul vocal  
beside a kickin'  
garage beat is  
quite hypnotic.  
Marvelous.

**BBB**  
**STREETBANG**  
"Disco Groove"  
(Transworld).  
Packed full of  
totally funkling  
sounds and  
taking up where  
DJ Sneak etc left  
off, this is a well  
tasty piece of shake-up-rump  
house. Ricc & Kato tidy things  
up a bit on two mixes while the  
bonus track "Powerhouse" is  
worth a listen for the scratchy  
bass noise.



truce

**UJAH SAINTS** 'Ohie' (Tfrr). The  
top sample spotters are back  
with yet another track based  
around a superb snippet of  
female vocal talent. And then...  
well, this time not a whole lot

really. There's an  
unsurprising  
bouncing UJah mix,  
a deathly DJ  
Megah mix, a pair of  
just about OK mixes  
from Icky & Scratchy  
and then, if you're  
still with us, some  
more dramatic  
switching about from  
LWS and Wallemo.  
Good idea but not the  
best of executions.

**RANDY CRAWFORD**  
"Forget Me Not"  
(WEA). This cover is  
a bit of an unexpected find,  
particularly the Mark Moore  
Slydorm mix. Take one  
excellent singer, a good song,  
a large amount of funk  
acid disco house imagination

and you can do wonders.  
There are various other mixes  
that are good but not  
remarkable.

**LOOSSE** featuring **YOLANDA REYNOLDS** "About You" (Slip 'N' Slide). An above average US vocal track, this is only slightly marred by its resemblance to the Robin S chapter of house history. The problem is best avoided by ignoring the main club mix and turning straight on to the more interesting duets on the B-side.

**TRUCE** The Finest (Joey Negro Mixes) (Big Life). This cover of the SOS Band classic by the London-based female trio is already creating waves

in r&b circles thanks to the original Waller and Johnson mixes. Joey Negro has now broadened its appeal by whacking an irresistible boogie bassline beneath the sweet vocals and light harmonies. His bud is also excellent, boosting the bass, focusing on the Fender Rhodes washes and still retaining plenty of the delightful vocals.

**RAW STYLUS** "Believe In Me" (WireD). London's finest funksters follow up "Pass Me By" with this super-tall mid-tempo rhythm with a hint of P-Funk on E-Smoove's lead Essence mix. He also delivers a Smoove Soul mix and the tougher Flava reworking. Ron Akon ups the pace significantly on his Lion's Roar mix.

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**Dick Van Dyke - MK - Lenny Fontana**  
**Chris & James - Eddy Fingers - NYK**

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## albums

**LUCKY PEOPLE** Center Interspates **Communicator** (Beverage). Swedish LFC create music in the cut-up sample soundtrack style akin to Steinski, Coldcut, EBH and Future Sound of London. Their second LP is a melting pot of styles ranging from deep dub to tribal trance with soundbytes that hit the nail right on the head. Video is an integral part of what this cd has all about so it's worth investigating that side of their work too.

**VARIOUS** "Telepathy" (Breakdown). Breakdown takes the compilation concept further by showcasing 16 tracks that will never see the light of day anywhere else apart from this album. The Telepathy events have been grooved by jungle dons such as Roy Keith, Brian G, Hige, Breakover & DJ Dextrous who all offer exclusive dub plates to this collection. A must for enthusiasts everywhere.

**EXTRA VEHICULAR ACTIVITY 'EVA'/LOW 948** "Pocarisso" (Kickin'). Kickin' surpasses itself by releasing two of the best ambient techno albums of the year so far. EVA may be an odd name for an act but there's nothing strange about the wonderful music that messrs Greenal, Jones and Wilkinson produce. Suffice to say, across its nine tracks, the album drifts peacefully from the delicate strains of 'Thirty One Seconds' to the moody string sounds of 'Anna's Planets'. Low 948, meanwhile, develops more of a variety of experimental sounds, particularly on the eerie opener 'Psalm 7'. The very slow building dub of

'Subbing It' is followed by the creepy 'Temple 8' and the longest and last track, the 23-minute 'Iso' which has a more uptempo though still very experimental feel. It's also the highlight thanks to a great vocal sample. Search out these thoroughly recommended albums.

**VARIOUS** "Universal Sound Of America" (Soul Jazz). The stand-out cd on this collection of cosmic jams and abstract jazz work-outs is The Art Ensemble Of Chicago's 'Theme De Floyd' with its urgent rhythms and out there lyrics delivered by Frankie Boss.

Other delights include: the mellow meanderings of Pharoah Sanders' 'Astral Travelling', the Hammond going haywire on Steve Redd's 'Lions Of Jazz', the ahead-of-its-time dub jazz sound of Marcus Belgrave's 'Spooce Odyssey', and the pre-ambient synthesizer doodlings of David Durrah. The set is rounded off by the master, Sun Ra, with his wild 'Spooce Is The Place' featuring some great chant breakdowns.

**VARIOUS** "Scall The House Vol. 1" (Freudehouse). This unusually light and fluffy collection of German house music is well worth several listens even if you don't recognize any of the names. The first track, 'Fly High by Whitlond', gives you a good idea of what's in store - happy male vocal house that's dreamy and silly enough for your higher moments, while being quite different to everything that's currently coming out of the UK and the US.

16

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
NE	BOOM	SHY G	KISS F	ALRIG	TRY M	HOLD I	IN THE	IN THE	A GIRL	3 IS F	THE F	WATE	SING	STUCI	KEEP	BLUE	PANIN	WEIRI	IL BEM	UNCHIN	THE AF	YOU D	LOVEL

**RHYTHM ON THE LOOSE**  
**'Break Of Dawn'** (slab/Network Sixt126, SH), originated as a limited edition four years ago before getting almost immediately deleted. Interim commercial release from August 1992 onwards, and now instantly massive for club jocks as a promo hitpack, this still repeats 'I'm surprised to see your subbase at the door' (quoted from First Choice's 'Let No Man Put Asunder') through its 'Twin Peaks'-ishly washed, planked and honked centering **0-122.9-09bpm** The Cyclone Remix and thumper bippy **0-125.9-09bpm** Original Mix (or 'Remix?'), plus brand new jangly thudding **125.8bpm** Rhythm On The Loose 95 Remix. Flutery throbbing **130bpm** Strike Remix, frantic skittery Junglistic **0-172.8bpm** O.P.D.'s Down Road Drum And Bass Mix, StoneBridge's perussive jittery then bippy chugging **124.1bpm** Monday Bar Fall On and sometimes almost tribal chunky jig-

gling **124.5bpm** 'Old Skool Klub Mixes - 3 Dee present **URBAN BLUES PROJECT** featuring Michael Procter 'Deliver Me' (Hot Records HRV 12018), soul stirring superb steady strider groffily growled and muffled in instantly familiar-seeming Willas Downing/Luther Vandross slyle, pure class (produced in Florida by Brian Tappert & Marc Pomeroy), with Morales-ish **123.1bpm** Urban Blues Project Vocal Mix. Radio Edit, lurching **124bpm** 95 North Dub and Soul Beats **CHRIS & JAMES Tune In'** (Stress 12STR 51, P), Timothy Leary sampling onanmic house soundtrack originally prompted back in February with flutery chugging **129bpm** Animal House, jankier synth jabbes **128.7-0-128.7-0bpm** Just Say Know (sic) and more recently with sluttary jittering **131.9bpm** Coyote Mixes, couped now by "bass keeps thompin"-gits sluttered judery lap-

ping **0-126.9bpm** and "take it easy" guys punctuated, acidic-bound **129.8bpm** Kingsize remixes of last September's 'Calm Down' (Instead of the February promo's tanel-fu rippling jiggly **0-126.9-0bpm** Fox Force Five", eagerly awaited but still delayed by clearance of its 'Put Fiction' dialogue)... **DREAM WORLD 'Movin' Up'** (Rair Records/Echo RAIKY 1, P), girl chanted Swedish galloper much improved here with ever varying keyboards in surgingly chugging **0-130bpm** PG Tips-Satellite and atmospheric washed flutery bounding **0-132bpm** The Party Faithful Mixes, retaining a frantic bippy **0-150bpm** Elephant Mix but not the jauntily sung cheesier simple **135.8bpm** Extended and Radio Versions from its white labelled original. Tempo Records Import... **TLC 'Waterfalls' (Word Of Mouth/LaFace/Arista 74321 29881-1)**, slinkily croaking and cooing girls' US smash rolling slow

sombrily worded message song in jolting funky **85.7bpm** ONP Remix, Seventies style wah-wah and brass backed sultrier **85.9bpm** Single Edit and Album instrumental, lurching starker **0-86bpm** DARP R e m i x . . . **B-Z E T 'Everlasting Pictures (Right Through Infinity)' (Eye O Records Y79487, WM)**, German producer Steve B-Zef's unexpectedly Crystal Waters-like sultry Dorisio Geary moaned mellow soul shuffler, promo lwinpacked with lovely lurching slow **106bpm** 7" Radio, Ashley Beesley's atmospheric swaying **0-106bpm** Jazz Buddha Bless and Dub, sinister rumbaling jazzy **0-105.7-0bpm** After Age Remix, StoneBridge & Nick Nice's bouncily slinding garage style **123.8bpm** Stone & Nick Club Mix, Booker T's sluttary lurching **123bpm** Everlasting Club Remix and New Soul Dub... **LOUCHE LOU & MICHIE ONE 'Get Down On It' (China Workt 2054, P)**, useful enough

girls chanted and rapped Kool & The Gang remake's jiggly chugging **107.9bpm** Flipside 12" Swing, Buster **108bpm** Mykaeli Riley Party, wriggly smacking stick **0-124-0bpm** Baby Sean 12" House Mixes... Other releases that should be due about now include On A Pop Tip Chart breakers by **DEUCE, SIN WITH SEBASTIAN, KELLY-O, BELOUIS SOME (with Deravo), ASWAD, BOY-ZONE and DJ HOOLIGAN**, plus Club Chart entries and breakers by **LISA MOORISH, MONE, YUM YUM, FELIX, GERIDEAU, GEORGIE PORGIE, SHARADA HOUSE GANG, BBR STREETGANG, PAGANY featuring SHANEEN, SIAN, 28TH STREET CREW, SAINT & CAMPBELL, BLUE BOY, TRICKY vs GRAVEDIGZ, THE RAGGA TWINS, STIMULUS, BLOKKA, FIBRE FOUNDATION** featuring Kellie Sae, **FARRAH, DISCO UNIVERSE ORCHESTRA, TONY DE VIT, DIABLO, NOX ALBA, DAMAGE and XSCAPE.**



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41	25	LOOSE
18	26	PERFE
27	27	LOST IN
13	28	TONGI
21	29	BIG YE
30	30	SALVA
31	31	DIVET
33	32	EVIDE
26	33	ZOMBI
19	34	WHOD
20	35	HAPPY
11	36	TROUB
11	37	GALAX
31	38	COMM
22	39	I'M A T
30	40	THINK

Bullied this ar





15 **24** LOVE IT

- 41 **25** LOOSE THEORY? A&M
- 18 **26** PERFECT LIGHTNING Seeds Epic
- 47 **27** LOST IN LOVE Up Yer Ronson featuring Mary Pearce Hi-Life/Polydor
- 13 **28** TONGUE REM Warner Bros
- 21 **29** BIG YELLOW TAXI Amy Grant A&M
- 43 **30** SALVA MEA (SAVE ME) Faithless Cheeky
- 44 **31** DIVE TO PARADISE Eurogroove Avex UK
- 45 **32** EVIDENCE Faith No More Slash
- 26 **33** ZOMBIE ADAM featuring Amy Eternal/MCA
- 20 **34** WHOOMP! (THERE IT IS) Clock Media/MCA
- 19 **35** HAPPY MN8 1st Avenue/Columbia
- 46 **36** TROUBLE Shampoo Food/Parlophone
- 47 **37** GALAXIE Blind Melon Capitol
- 31 **38** COMMON PEOPLE Pulp Island
- 22 **39** I'M A BELIEVER EMI/Reeves And Mortimer Parlophone
- 30 **40** THINK OF YOU Whigfield Systematic

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

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## TOP TWENTY COMPILATIONS

**1 THE BEST SUMMER...EVER!**  
Various

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
DANCE MANIA 95 - VOLUME 3	NOW DANCE SUMMER 95	DRIVE TIME 2	THE BEST DANCE ALBUM IN THE WORLD 5 PER 8	THE CHART SHOW DANCE ALBUM	DANCE ZONE - LEVEL FIVE	CLUB ZONE	NATURAL WOMAN	A RETROSPECTIVE OF HOUSE 91-'95 - VOL.1	BATMAN FOREVER (OST)	CHARTBUSTERS	100% SUMMER JAZZ	THE BEST CLASSICAL ALBUM IN THE WORLD...EVER!	MOST EXCELLENT DANCE	DISCO WEEKEND	RAVE ANTHEMS	DEDICATED TO PLEASURE	THE NO.1 CLASSIC SOUL ALBUM	PUMP UP THE VOLUME		
Real Gone	Real Gone	Real Gone	Real Gone	Real Gone	Real Gone	Real Gone	Real Gone	Real Gone	Real Gone	Real Gone	Real Gone	Real Gone	Real Gone	Real Gone	Real Gone	Real Gone	Real Gone	Real Gone	Real Gone	Real Gone

- 24 **24** TWO CAN PLAY THAT GAME Bobby Brown MCA
- 17 **25** VOODOO LOUNGE The Rolling Stones Virgin
- 34 **26** DUMMY Portishead Go Beat
- 28 **27** CROSSED ROAD - THE BEST OF BON JOVI Mercury
- 29 **28** TWISTED DEL AMITI A&M
- 20 **29** FOO FIGHTERS Foo Fighters Roswell/Parlophone
- 31 **30** EXIT PLANET DUST The Chemical Brothers Junior Boy's Own
- 35 **31** SMASH Offspring Epitaph
- 36 **32** CARRY ON UP THE CHARTS - THE BEST OF THE BEAUTIFUL SOUTH Go/Discs
- 24 **33** MEDUSA Annie Lennox RCA
- 49 **34** AUTOMATIC FOR THE PEOPLE REM Warner Bros
- 47 **35** JOLLIFICATION! Lightning Seeds Epic
- 42 **36** REPLENISH Reef Sony SZ
- 26 **37** JAZZMAJAZZ VOLUME II - THE NEW REALITY GURU Cooltempo
- 43 **38** HIS 'N' HERS Pulp Island
- 22 **39** JUMP BACK - THE BEST OF 71-'93 The Rolling Stones Virgin
- 38 **40** DOOKIE Green Day Reprise

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NEW SINGLE  
RELEASED JULY 31ST

# SAINTE & CAMPBELL

## A LITTLE BIT OF MAGIC

TAKEN FROM THE ALBUM **THE LOVE**

How simius do you want to get?  
Check out **the** debut album from

# Children of the Bongos

the Swiss Bongos

Out Now

Produced and Mixed by Bob Eif  
Mastered by Steve Nischan

Being Your own Bongos!

# US SINGLES

Pos	Title	Artist	Label
1	WATERFALLS	TLC	(A&M)
2	DON'T TAKE IT PERSONAL	Monie Love	(Polygram)
3	ONE MORE CHANCE	The Notorious B.I.G.	(A&M/Syl) [R]
4	KISS FROM A ROSE	Destiny Fyfe	(J&R)
5	BOOMBASTIC	Shaggy	(Polygram)
6	I CAN LOVE YOU LIKE THAT	Da Brat	(J&R)
7	WATER RUNS DRY	Boyz II Men	(A&M/Syl)
8	RUN AROUND	Blazin' Squad	(J&M)
9	COLORS FROM THE WIND	En Vogue	(J&R/Syl)
10	SOMEONE TO LOVE	Jon B featuring	Blackground
11	TOTAL Eclipse of the HEART	Brandy	(A&M/Syl)
12	HE'S MY MINE	Yvonne Biv	(J&R/Syl)
13	HYVE YOU EVER REALLY LOVED A WOMAN?	En Vogue	(J&R/Syl)
14	FREEK 'N YOU	Jade	(J&R)
15	THIS AIN'T A LOVE SONG	Boyz II Men	(A&M/Syl)
16	LET HER CRY	En Vogue & The Braxtons	(J&R/Syl)
17	EVERY LITTLE THING I DO	Boyz II Men	(J&R/Syl)
18	SHY GUY	Da Brat	(J&R)
19	HOLD ME, THRILL ME, KISS ME, KILL ME	Boyz II Men	(A&M/Syl)
20	FEEL ME FLOW	Naughty For Real	(J&R/Syl)
21	COME AND TRY YOUR LOVE	The Real McCoy	(J&R)
22	SCREAM/CHILDHOOD	Michael Jackson	(A&M)
23	MISERY	Sheryl Crow	(Columbia)
24	FREAK LIKE ME	Adina Howard	(Blackground)
25	I WISH	Shane	(J&R/Syl)

Chart compiled by Billboard. © August 1995. A & R awards are awarded to those products demonstrating the greatest airplay and sales gain. **UK** = UK; **US** = US; **UK** = UK; **US** = US.

# US ALBUMS

Pos	Title	Artist	Label
1	DREAMING OF YOU	Sheryl Crow	(A&M)
2	THE SHOW, THE AFTER PARTY, THE HOTEL	Robert Downey Jr.	(Capitol)
3	CRACKED REAR VIEW	Beavis & Butt-Head	(Warner)
4	CRAZYSEXYYOOL	Ice Cube	(J&R/Syl)
5	POCANTANS (OST)	Various Artists	(Mercury)
6	THE WOMAN IN ME	Cher	(Mercury)
7	BATMAN FOREVER (OST)	Various Artists	(Mercury)
8	HISTORY: PART. PRESENT AND FUTURE	Various Artists	(J&R)
9	THROWING CUPPLE	Ice Cube	(J&R/Syl)
10	JAGGED LITTLE PILL	Living Colour	(Mercury)
11	JOHN MICHAEL MONTGOMERY	John Michael Montgomery	(Mercury)
12	FOUR	Blazin' Squad	(J&M)
13	ASTRO CREEP 2000 SONGS OF...	Various Artists	(J&R/Syl)
14	GAMES REINECKE PLAY	Jeff Foxworthy	(Mercury)
15	4	Boyz II Men	(A&M)
16	THE MITS	Garth Brooks	(Capitol)
17	TIGERLILY	Travis	(Mercury)
18	IN BETWEEN THE TABLE AND DREAM	Don Williams	(J&R)
19	LEND YOUR DIM LIGHT	Shine	Shine
20	SIXTEEN STONE	Earth	(Guns N' Roses)
21	THIS IS HOW WE DO IT	Various Artists	(J&R/Syl)
22	THESE DAYS	Don Juan	(Mercury)
23	UP	The Notorious B.I.G.	(A&M/Syl)
24	OPERATION STACKOLA	Lenny	(Polygram)
25	DEFY THE NOOD	Ice Cube	(J&R/Syl)

# UK WORLD HITS

## UK WORLD HITS:

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

## FRANCE

- 1 (10) PUSH THE FEELING ON (Highly Recommended) (Radio)
- 2 (10) ENERGY (Highly Recommended) (Radio)
- 3 (10) BACK FOR GOOD Take That (RCA)
- 4 (10) I'VE GOT A... MNB (Columbia)
- 5 (10) YOU GOTTA BE DREE'N (Epic)

IPPI

## AUSTRALIA

- 1 (11) SET YOU FREE N-Trance (Festival)
- 2 (11) YOU BELONG TO ME JX (London)
- 3 (11) BACK FOR GOOD Take That (RCA)
- 4 (11) I'VE GOT A... MNB (Columbia)
- 5 (11) YOU GOTTA BE DREE'N (Epic)

Source: ARIA

## GERMANY

- 1 (11) PUSH THE FEELING ON (Highly Recommended) (Mercury)
- 2 (11) WHO THE F\*\*K IS ALICE Snake (Epic)
- 3 (11) BACK FOR GOOD Take That (RCA)
- 4 (11) A GIRL LIKE YOU Edwin Collins (Sirena)
- 5 (11) HOLD MY BODY TIGHT (Epic)

Source: Media Control

## NETHERLANDS

- 1 (11) I WANNA BE HAPPY Techedra (Epic)
- 2 (11) IMAGINE Everything But The Girl (WEA)
- 3 (11) ADEMUS Ademus (Virgin)
- 4 (11) SEX ON THE STREETS Pizzaman (ICRN)
- 5 (11) USUALLY (THE LAMB CAKE PT. 2) (Atlantic)

Source: Stichting Mega Top 50

# NETWORK CHART

Pos	Title	Artist	Label
1	NEVER FORGET	Take That	(RCA)
2	ROOM BOOM ROOM	Outcasta Brothers	(Mercury)
3	SHY GUY	Da Brat	(J&R)
4	KISS FROM A ROSE	Destiny Fyfe	(J&R)
5	AIRIGHT	Supergroup	(Polygram)
6	TRY ME OUT	Corona	(Mercury)
7	HOLD ME, THRILL ME, KISS ME, KILL ME	Boyz II Men	(A&M/Syl)
8	IN THE NAME OF THE FATHER	Black Grape	(Polygram)
9	IN THE SUMMERTIME	Shaggy featuring	Nigella
10	A GIRL LIKE YOU	Edwin Collins	(Sirena)
11	IS FAMILY	Donna Deane	(Epic)
12	SEARCH FOR THE HERO	It's a Beautiful Day	(Mercury)
13	THAT LOOK IN YOUR EYE	Al Green	(J&R)
14	BIG YELLOW TAXI	Ami Sear	(J&M)
15	DON'T WANT TO FORGIVE ME NOW	Cher	(Polygram)
16	LOVE ENUFF	Destiny Fyfe	(J&R)
17	HOLL ME TO	Don Juan	(Mercury)
18	THIS AIN'T A LOVE SONG	Boyz II Men	(A&M/Syl)
19	SHOOT ME WITH YOUR LOVE	Don Juan	(Mercury)
20	PERFECT	Lightning Bolt	(Mercury)

© EMI. The Network Chart is compiled by EMI for Independent Radio using airplay data from Media Monitor and CRI sales data

# VIRGIN RADIO CHART

Pos	Title	Artist	Label
1	ISHOULD COCO	Supergrass	(Polygram)
2	STANLEY ROAD	Paul Weller	(Epic)
3	THESE DAYS	Don Juan	(Mercury)
4	PICTURE THIS	West West	(Mercury)
5	HISTORY: PART. PRESENT AND FUTURE	Various Artists	(J&R/Syl)
6	SINGLES	Alcan Mayes	(Mercury)
7	NO NEED TO ARGUE	The Greenbriars	(Mercury)
8	BICIGARE FRUIT	Alcan Mayes	(Mercury)
9	DEFINITELY MAYBE	Olivia	(Mercury)
10	GORGEOUS GEORGE	Olivia Colman	(Mercury)
11	POST	Spix	(Mercury)
12	SEAL	U2	(J&R)
13	PULSE	Paul Hipp	(Mercury)
14	POST	Spix	(Mercury)
15	TUESDAY NIGHT MUSIC CLUB	Sheryl Crow	(A&M)
16	DAYS LIKE THIS	Various Artists	(Mercury)
17	PARLURIE	Paul Hipp	(Mercury)
18	BEGGAR ON A BEACH OF GOLD	Mad Max	(Mercury)
19	GALORE	Arny MacCall	(Mercury)
20	WOODOO LOUNGE	The Rolling Stones	(Mercury)
21	FOO FIGHTERS	Foo Fighters	(Mercury)
22	CROSS ROAD - THE BEST OF	Boyz II Men	(Mercury)
23	TWISTED	Del Amitri	(Mercury)
24	JUMP BACK - THE BEST OF 71-'83	Boyz II Men	(Mercury)
25	MEDUSA	Arnie Lennox	(Mercury)
26	DIMMY	Green Day	(Mercury)
27	SMASH	Shaggy	(Mercury)
28	CARRY ON UP THE CHARTS - THE BEST OF	Paul Hipp	(Mercury)
29	DOOKIE	Green Day	(Mercury)
30	REPLENISH	Boyz II Men	(Mercury)
31	HIS 'N' HERS	Paul Hipp	(Mercury)
32	PROTECTIONAL PROTECTION	Massive Attack	(Mercury)
33	BEAUTIFUL - THE REMIX ALBUM	Blonde	(Mercury)
34	AUTOMATIC FOR THE PEOPLE REM	Warner Bros	(Mercury)
35	MIRRORED BALL	Boyz II Men	(Mercury)
36	DIVINE MADNESS	Mercury	(Mercury)
37	JULIATION	Lightning Bolt	(Mercury)
38	A NORTHERN SOUL	The Verve	(Mercury)
39	THE BENDS	Redhead	(Mercury)
40	THROWING CUPPLE	Ice Cube	(Mercury)

© CRI. Compiled by EMI

# R&B SINGLES

Pos	Last	Title	Artist	Label	Cat. No.	(Distributor)
1		SHY GUY	Diana King	Columbia	6621086	(SM)
2	NEW	THE HELL EP	Tricky vs The Gravediggaz	4th-B'way	12BRW 326	(F)
3		WATERFALLS	TLC	Lafayette	7432129831	(BMG)
4	2	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	Method Man feat. Mary J Blige	Def Jam/Universal	12DEF 11	(F)
5	3	3 IS FAMILY	Diana Dawson	EMI	12EM 378	(E)
6	4	LOVE ENUFF	Soul II Soul	Virgin	VST 1527	(E)
7	5	I HEAR YOUR NAME	Incognito	Talkin' Loud	TLXK 56	(F)
8	NEW	I CAN'T GET NO SLEEP	Monsters At Work Presents India	AS&M	5011442	(F)
9	6	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	Monica	Arista	CD-74321301452	(BMG)
10	5	HAPPY	MINB	Columbia	CD-66232152	(SM)
11	NEW	I SEEN A MAN DIE	Scarface	Virgin	VUST 94	(E)
12	11	SEARCHIN' FOR YOU TO LEARN SOMETHING I NEED YOU LOVE	Baby D	Systematic	SYXK 11	(F)
13	16	SEARCH FOR THE HERO	M People	Deconstruction	74321287961	(BMG)
14	7	STAY (TONIGHT)	Isha-D	Cleveland City Blues	CCB 15005	(SM/MS)
15	8	GRAPEVINE	Brownstone	MJJ/Epic	8620948	(SM)
16	12	SCREAM	Michael Jackson & Janet Jackson	Epic	CD-820222	(SM)
17	13	FRAGILE	Isaac Hayes	Pointblank/Virgin	POBT 12	(E)
18	13	STILLNESS IN TIME	Isaac Hayes	Sony	52-8602056	(SM)
19	9	MIND BLOWIN'	Smooth	Jive	JIVET 379	(BMG)
20	16	FREEK 'N YOU	Jodeci	Uptown	MCST 2072	(BMG)
21	14	CAN'T YOU SEE	Talib feat. Motarsize BIG	Tenney Bay	78 700	(RTM/DISC)
22	15	(I LOVE YOU) FOR SENTIMENTAL REASONS	Five Star Cont's	TRI	(TRC/BMG)	
23	19	WATER RUNS DRY	Boyz II Men	Matwv	TMGK 1443	(F)
24	17	I CAN LOVE YOU LIKE THAT	All 4 One	Atlantic	CD-A 8190CD	(W)
25	18	CANDY RAIN	Soul For Real	Uptown	MCST 2052	(BMG)
26	20	OVER THERE (I DON'T CARE)	House Of Pain	Ruffness/XL Recordings	CD-XLS 61	(CW)
27	23	I'LL BE AROUND	Ragga 4-Tay feat. The Spinners	Capitol	12C1.306	(E)
28	22	HOW DEEP IS YOUR LOVE	Portrait	Capitol	12C1.751	(E)
29	25	ASK OF YOU	Raphael Saadiq	Epic	8621086	(SM)
30	28	RIGHT HERE	Ultimate Kims	Wild Card	CD 579595	(F)
31	21	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	Monica	Rowdy/Krista	7432129541	(BMG)
32	26	KEEP THEIR HEADS RINGIN'	Dr-Dre	Priority	PTYST 100	(E)
33	30	THE WAY THAT YOU LOVE	Vanessa Williams	Wing/Mercury	MERK 439	(F)
34	NEW	AIN'T NO NEW THANG...	Blackstreet feat. Jay-Z	Natural Response	7432128781	(BMG)
35	24	TOMORROW ROBINS WILL SING	Stevie Wonder	Motown	860231	(F)
36	33	MY LOVE IS FOR REAL	Paula Abdul featuring O'Jays	Virgin	VUST 91	(E)
37	27	WISHING ON A STAR	86.3 feat. Lisa Mny	Urban	GOOLIA UGR 37	(W)
38	31	GOING ROUND	D'bars	WBE/MCA	MCST 2056	(BMG)
39	37	I WANNA BE DOWN	Brandy	A&M	A 1186T	(W)
40	32	SCREAM (4TH, 5TH & 6TH)	Michael Jackson & Janet Jackson	Epic	6621278	(SM)

©/N. Compiled from data from a panel of independents and specialist multiples.

# DANCE SINGLES

Pos	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	SING IT (THE HALLELUJAH SONG)	Mosaic	Perfecto	PERF 1007	(W)
2	NEW	LOST IN LOVE	Up Yer Ronan feat. May Force	Hi-Life/PolyStar	791591	(F)
3	2	BLUE MONDAY-95	Now Order	Contraband	CD-LONDON 11007	(F)
4	2	I CAN'T GET NO SLEEP '95	Masters At Work present India	A&M	5811431	(F)
5	2	SALVA MEA (SAVE ME)	Faithless	Chester	CHEK12 038	(BMG)
6	2	TUNE IN/CALM DOWN	Chris & James	Stress	12STRXK 031	(F)
7	2	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	Method Man feat. Mary J Blige	Def Jam/Universal	12DEF 11	(F)
8	2	THE AFRO-LEFT EP	Let's Beat It feat. Dym Dym	Hard House/Columbia	HAHD 207	(SM)
9	2	THE ORANGE THEME REMIXES	Cygnus X	Eye-q	EYEQ 2281MX	(RTM/DISC)
10	2	LOVE CHANGE OVER	Michael Wardford	Hard Times	HT SR13M/S/M	
11	NEW	A WHIM	DJ Kruish	Mo Wax	MMW 033R	(W)
12	1	ONLY ME	Hyattlogic	Systematic	SYXK 121	(F)
13	9	BULLET	Fuke	Circa	VRT 51	(E)
14	2	C'EST LA VIE	Rama 1	Cleveland City Blues	CLE 13026	(SM/MS)
15	NEW	THE HELL EP	Tricky vs The Gravediggaz	4th-B'way	12BRW 326	(F)
16	3	IT'S WHAT'S UPFRONT THAT COUNTS	Tash presents London Eye feat. Akem	Unleash	UNB 657	(F)
17	2	DIVE TO PARADISE	Eurogroove	Avex UK/AVEXT 10	(SM/MS)	
18	2	I SEEN A MAN DIE	Scarface	Virgin	VUST 94	(E)
19	4	KEEP WARM (REMIX)	Jinny	Multiply	12MULTY 5	(TRC/BMG)
20	2	ARE YOU MAN ENOUGH	Uno Klo	Definitive	DINST 4	(SM/MS)
21	6	LOVE ENUFF	Soul II Soul	Virgin	VST 1527	(E)
22	NEW	I HEAR YOUR NAME	Incognito	Talkin' Loud	TLXK 56	(F)
23	8	STAY (TONIGHT)	Isha-D	Cleveland City Blues	CCB 15005	(SM/MS)
24	5	3 IS FAMILY	Diana Dawson	EMI	12EM 378	(E)
25	17	TRY ME OUT	Corona	Eterna/WEA	YZ 9557	(W)
26	20	MY LOVE IS DEEP	Sara Parker	Sharp	SHARP 003	(W)
27	13	BRASS LET THERE BE HOUSE	Party Faithful	One Rag	04 10	(W)
28	2	HOUSEWORK	Rizzo	Tripp/Triax	TTTRAX 011	(RTM/DISC)
29	19	SHY GUY	Diana King	Columbia	6621086	(SM)
30	16	SWEET HARMONY/ONE LOVE FAMILY	Liquid	XL Recordings	XL 65	(W)

# DANCE ALBUMS

Pos	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	1	THE SHOW, THE AFTER-PARTY, THE HOTEL	Jodeci	Uptown/MCA	MCA 11258/MCC 11258	(BMG)
2	1	THE HORN RIDE	E-n	Tribal UK	TRUK 003	(W)
3	2	A DAY IN THE LIFE OF	Todd Terry	Sound Of Mystery	SDMHP 320/MWC 2	(SM/MS)
4	2	A RETROSPECTIVE OF HOUSE 91-'95 - VOL 1	Various	Sound Dimension	SDMLP 350/SMC 3	(D)
5	4	CREAM LIVE	Various	Deconstruction	7432127191/7432127194	(BMG)
6	2	JAZZMATAZZ VOLUME II - THE NEW REALITY	Guru	Coolestep	CTLP 47/CTTC 4	(E)
7	2	BOULEVARD	St-Germain	F Communications	F52201/PAC22/MC	(W)
8	3	EXIT PLANET DUST	The Chosen 4 Brothers	Juno	Boy's Own/321/SLP 1003101	(E)
9	2	BACK! FROM THE RAGGED EDGE	Opaz featuring Ray Hayden	Opaz	OPH 003/P 1	(F)
10	2	SUB PLATES - VOLUME 4	Various	Suburban Base	SUBBASE 90	(SRG)

# SPECIALIST CHARTS

5 AUGUST 1995



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# VIDEO

This	Last	Artist Title	Label Cat No	16	17	BON JOVI: Cross Road Best Of
		CHILDREN'S PIR-SCHOOL FAVORITES '96	Video Collection V4400	17	13	THE PRODIGY: Electronic Punk
1	2	BILL WHELAN: Riverdance-The Show	VD 1035494	18	16	IN HAMM'S WAY
2	3	PAGEMASTER	Columbia TriStar D423221	19	20	THE SINGING KETTLE - PIRATES!
3	4	BLACK BEAUTY	Warner Home Video 9703281	20	24	ACE VENTURA: PET DETECTIVE
4	5	PHINOCCHIO	Walt Disney 1002522	21	10	BATMAN RETURNS
5	6	WHAT? EARF	Warner Home Video 9703177	22	15	BATMAN
6	7	STAR TRK VOYAGER - VOL 12	DC Video V494420	22	22	COLD RUNNINGS
7	8	THE ARISTOCATS	Walt Disney 9701262	24	26	DALEMANIA
8	9	MICHAEL JACKSON Video Greatest Hits - History	SMV Epic 9701262	25	29	THUMBELINA
9	10	STAR TRK VOYAGER - VOL 1.1	DC Video V494420	26	18	BATMAN - VOLUME 1
10	11	SCHINDLER'S LIST	DC Video V491700	27	20	JURASSIC PARK
11	12	THE WAR WAGON	4 Front D43433	28	28	ERIEG GREEN TOMATOES AT THE WHISTLESTOP
12	13	BEM: Pearl	Warner Music Video 9703840	29	21	THE SONS OF KATIE ELDER
13	14	ME BEHAVING BADLY - SERIES TWO	Thames Video Collection T96109	30	25	THE FILES: FILE 4 GHOST IN THE...
14	15	TRUE ROMANCE	Warner Home Video 9703222			© CIN

This	Last	Title	Label Cat No
1	1	BILL WHELAN: Riverdance-The Show	VD1035494
2	2	MICHAEL JACKSON Video Greatest Hits - History	SMV Epic 9701262
3	4	REM: Pearl	Warner Music Video 9703840
4	5	BON JOVI: Cross Road Best Of	PolyGram Video 8377763
5	6	THE PRODIGY: Electronic Punk	XL Recordings X4017
6	7	THE PRODIGY: Electronic Punk	4 Front D43433
7	8	PLINK FLOYD: Pulse - 25.10.94	PML 104245343
8	9	CLIFF RICHARD: The 20 Act	PML 104245343
9	10	THE TAKE THAT: Everything Changes	BMG Video 743212319
10	11	JANET JACKSON: Control	BMG Video 743212319
11	12	JANET JACKSON: Control	WAL 85932
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87	88	JANET JACKSON: Control	WAL 85932
88	89	JANET JACKSON: Control	WAL 85932
89	90	JANET JACKSON: Control	WAL 85932
90	91	JANET JACKSON: Control	WAL 85932
91	92	JANET JACKSON: Control	WAL 85932
92	93	JANET JACKSON: Control	WAL 85932
93	94	JANET JACKSON: Control	WAL 85932
94	95	JANET JACKSON: Control	WAL 85932
95	96	JANET JACKSON: Control	WAL 85932
96	97	JANET JACKSON: Control	WAL 85932
97	98	JANET JACKSON: Control	WAL 85932
98	99	JANET JACKSON: Control	WAL 85932
99	100	JANET JACKSON: Control	WAL 85932

# INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	A GIRL LIKE YOU	Edwyn Collins	Setsuna ZDP 8032D (V)
2	2	IT'S LULLU	Boo Radleys	Creation CRESCD 211 (3MV/V)
3	2	OLYMPIAN	Sizesystem's N. Shepherd	Costananager CDST 8052D (V)
4	3	SEX	Yosh Presents Lovecountry	Pulse-8 CDLOUSE 92 (P)
5	4	IT'S WHAT UPRIGHT THAT COUNTS	Boo Radleys	Limbo LIMS 942D (P)
6	5	SEAL MY HATE	Belly	4AD BAD 5007D (RTM/D)
7	6	LEGEND OF THE GOLDEN SNAKE	Depth Charge	DC Recordings DC 010 (RTM/D)
8	7	SLEEP FREAK	Heavy Stereo	Creation CRESCD 203 (3MV/V)
9	8	P-MACHINEERY	Propaganda	Seven SEVE 042D (P)
10	9	A WHIM	DJ Krush	No Wax MW 032D (N)
11	10	SOME MIGHT SAY	Dasis	Creation CRESCD 204 (3MV/V)
12	11	DAYDREAMER	Menswear	Laurer LAUREL 5 (P)
13	12	CAN'T YOU SEE	Total/Notorious BIG	Tenney Boy TBX0X 700 (RTM/D)
14	13	WHATEVER	Dasis	Creation CRESCD 195 (3MV/V)
15	14	SUPERSONIC	Dasis	Creation CRESCD 176 (N)
16	15	LIVE FOREVER	Dasis	Creation CRESCD 190 (3MV/V)
17	16	CIGARETTES & ALCOHOL	Dasis	Creation CRESCD 182 (3MV/V)
18	17	SHAKERMAKER	Belly	Pulse-8 CDLOUSE 98 (P)
19	18	I CAN MAKE YOU FEEL LIKE	Maxx	One Little Indian 144 17P2D (P)
20	19	LIAR LIAR	Credz To The Nation	

# INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	3	DEFINITELY MAYBE	Oasis	Creation CRESCD 168 (3MV/V)
2	1	POST	Bjork	One Little Indian TPLP 310X (P)
3	2	GORGEOUS GEORGE	Edwyn Collins	Setsuna SETCD 014 (V)
4	5	SMASH	Offspring	Epitaph E 86432D (P/H)
5	7	WAKE UP	Boo Radleys	Creation CRESCD 179 (3MV/V)
6	6	ELASTICA	Elastica	Deceptive BLUFF 0142D (V)
7	10	OLYMPIAN	Gene	Costananager GENE 502D (P)
8	8	THE COMPLETE	Stone Roses	Windsong WINCD 074X (P)
9	NEW	LIVE IN MANCHESTER	Rosend Staff	Beggars Banquet BRCD 177 (RTM/D)
10	4	SLEEPY EYED	Bjork	One Little Indian TPLP 310X (P)
11	9	DEBUT	Gorky's Zygotic Mynci	Arkas ANKST 053D (SRD)
12	NEW	BYTOWTISE	Alex Norn	Stress STRDP 3 (P)
13	NEW	PLANET FUNK	Teenage Fanclub	Creation CRESCD 173 (3MV/V)
14	11	SMART	Sleaper	Indolent SLEEPD 007 (V)
15	5	DEMANUFACTURE	Roadrunner RR 8592D (P)	
16	16	DRACONIAN TIMES	Paradise Lost	Musio For Nations CDMFN 184 (P)
17	19	KING	Belly	4AD CAOD 5004X (RTM/D)
18	12	GIDEON GAYE	High Llamas	Alpacas Park CDW00L 1 (3MV/V)
19	13	EVERYTHING IS WRONG	Moby	Mute CDSTUHM 130 (RTM/D)

# ROCK

This	Last	Title	Artist	Label (distributor)
1	1	THESE DAYS	Bon Jovi	Mercury 578282 (P)
2	2	FOG FIGHTERS	Fog Fighters	ASM 50157D (P)
3	3	SMASH	Offspring	Fontana 525062 (P)
4	5	DOOKIE	Green Day	Roadrunner RR 8592D (P)
5	3	CROSS ROAD - THE BEST OF	Bon Jovi	Vertigo 830262 (P)
6	6	INFERNAL LOVE	Therapy?	MFN CDMFN 184 (P)
7	7	UNPLUGGED IN A NEW YORK	Nirvana	Vertigo VERHCD 38 (P)
8	9	LET YOUR DIRT LIGHT SHINE	Soul Asylum	Total Vegas VEGASCD 2 (V)
9	8	NEVERMIND	Nirvana	Warner Bros 75926802 (V)
10	16	KING FOR A DAY, FOOL FOR A...	Faith No More	Geffen GED 2425 (BMG)

# COUNTRY

This	Last	Title	Artist	Label (distributor)
1	2	INGENUITY	KD Lang	Sire 759326842 (W)
2	1	TRAIN A COMIN'	Steve Earle	Transatlantic TRACD 111 (BMG)
3	4	TONES IN THE ROAD	Mary Chapin Carpenter	Atlantic 476792 (SM)
4	3	JUST LOVIN' YOU	Mary Duff	Ritz RITZCD 8075 (P)
5	5	THE LAST WALTZ	Daniel O'Donnell	Ritz RITZCD 0508 (P)
6	6	SPECIALLY FOR YOU	Daniel O'Donnell	Ritz RITZCD 703 (P)
7	10	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz RITZCD 702 (P)
8	8	DON'T FORGET TO REMEMBER	Daniel O'Donnell	Ritz RITZCD 105 (P)
9	NEW	N PRECES	Garth Brooks	Liberty CDST 2212 (E)
10	7	WHAT A CRYING SHAME	Mavericks	MCA MCAD 18961 (BMG)

# SPOKEN WORD

This	Last	Title	Artist	Label (distributor)
1	NEW	FIVE HAVE A WONDERFUL TIME	Original Cast Recording	80624 (I)
2	1	JOHNNERS & THE BEEB	Brian Johnston	BBC ZBBC 1861 (P)
3	3	BLACKADDER GOES FORTH	Original TV Cast	BBC ZBBC 1892 (P)
4	2	FM SORRY I HAVEN'T A CLUE 2	Original TV Cast	BBC ZBBC 1838 (P)
5	NEW	THOMAS THE TANK ENGINE & FRIENDS	Michael Angelis	MUSIC FOR PLEASURE TMPP 010 (E)
6	NEW	BUDDIE STORIES	Various	MFP TMPP 0158 (E)
7	NEW	FAMOUS FIVE GO TO DEMON'S ROCK	Original Cast Recording	8016 (P)
8	10	THE LONDON STORY & SONG	Original Cast Recording	Disney PDC 315 (P)
9	NEW	GO AHEAD, SECRET SEVEN	Various	Tempo 8016 (THE)
10	6	YES, PRIME MINISTER	Original Cast Recording	BBC Radio Collection ZBBC8470 (P)

# CHILDREN'S MARKET

**A**ccording to the Office of Population Censuses and Surveys, the number of children under 10 in the UK will peak next year at around 7.7m, dropping to 7m by 2031. Such news represents a grey cloud on an otherwise sunny horizon for the companies involved in publishing and selling audio, video and interactive products for the buoyant children's market. The children's video trade has received a huge boost from Disney's range of top-selling titles, while five of the UK's leading distributors — BBC Video, PolyGram Video, VCI, Abbey Home Entertainment and Carlton (Pickwick) — have joined forces to

promote 16 of their titles under the British Animated Favourites banner. Product to be released this month includes Fourways Farm — Buried Treasure (VCI), The Great Noddy Video (BBC), Postman Pat's ABC (Abbey), The Beano Videostars (PolyGram) and Little Bear Lost (Pickwick). Getting the marketing right in this sector can be difficult because companies must convince parents that a product is suitable, as well as attracting the child's attention to maximise that valuable marketing tool, 'Pester Power'. TV is the most obvious medium, but reaching the parent and child simultaneously is not always easy. A survey by Continental Research for GMTV showed that, although two to five-year-olds watch an average 17 hours, 54 minutes of TV a week, nearly 80% frequently watch without their parents. Companies are spending time and money ensuring they develop the right product, for the right audience at the right time. If they succeed, the rest is child's play.

# MAKING THE MOST OF PESTER POWER

CRACKING THE MARKET FOR CHILDREN'S PRODUCT TAKES DETERMINATION AND IMAGINATION. AND, AS CAROLINE MOSS REPORTS, MANY COMPANIES HAVE FOUND THE RIGHT METHODS TO BRING ABOUT A HEALTHY INCREASE IN SALES FIGURES

**I**t's called Pester Power — a key ingredient in the successful marketing of children's product. And it was to create this elusive quality that Carlton Video sent two grown men in banana suits on to the streets last summer to promote its video, Bananas In Pyjamas.

"The kids went gaga when they saw them," says video product manager Paul Fletcher. "We did a roadshow around the holiday resorts, with the Bananas appearing in the shops in the mornings and on the beach with up-and-coming bands like PJ And Duncan and Let Loose in the afternoons."

Bananas in Pyjamas have been massive in Australia but were new characters to the UK market so a strong marketing campaign was required, with adults as much in mind as children.

Attracting adults with a product intended for the under 10s hinges on reassuring them that the children are going to like it, and that it is safe viewing, says Wayne Bourg, head of marketing at Warner Home Video.

BMG Kids builds on the familiarity aspect. "We try to go for things parents will find 'safe', like a recognisable character, or a recognisable name like Richard Briers doing the voice-over," says label manager Laura Turner-Laing.

"Building up a reputation for quality is also vital. Phil Robinson,

joint chief executive of Tring International, says, "We spend a lot of time developing a quality product which the mother will recognise, and therefore encourage her to buy another of our tapes."

More blatant marketing efforts are needed to capture the child's attention. Brightly-coloured PoS material can increase in-store impact, as can child-level racks. The BBC, for example, provides children's spinners which hold single cassettes aimed at the pre-school market near the ground, with double cassettes for older children higher up. Lack of space in retail outlets is always a problem, but displays don't have to be large. "There's a lot you can do with a header card," says Fletcher. "You can stick wobblers on them, cut them into different shapes and, apart from making them stand out in-store, they can become something for children to play with."

However, for impulse purchasing, familiarity with the product is a huge bonus. "Straight advertising doesn't work on kids," says Fletcher. Interactivity usually proves the key. "It's important to create empathy, getting the kids involved with the characters," says Bourg.

"The communication doesn't so much say 'This is a classic tale' as 'These are the fun characters you're going to meet when you watch this.'"



BANANAS IN PYJAMAS: ROADSHOWS HELPED CREATED A CHILDREN'S CULT

Forms of interaction can include mail shots, competitions and direct response cards. The BMG Kids Club, with 6,000 members, forms part of the label's direct marketing campaign. It sends birthday cards, newsletters and details of new product to the under 10s, as

well as running competitions. "As it's free, it's not cheap to run," says Turner-Laing. "But we can use it to test ideas for new products before we launch them. And the competition response is excellent."

At the BBC, ads and editorial for new products can be placed in

its range of children's magazines, reaching older children directly. The BBC also runs co-op campaigns with retailers, which have included a promotion with WH Smith offering a free colouring book with the purchase of any two Young Collection tapes.

The strongest marketing tool of all is a TV tie-in. "A great proportion of our children's product has had a TV broadcast at some time," says Fletcher, while Turner-Laing estimates that about half of BMG Kids product is a TV spin-off. "It makes a big difference for the retailer and the consumer if it's been on TV, as they both know what they're getting," she says.

The BBC may no longer be able to trail its children's videos on television, but the BBC Radio Collection's Young Collection still benefits from the full range of promotional opportunities available via BBC radio. "It's mainly the broadcast which makes people aware of the tape," says marketing coordinator Steve Crickmer. "But we also link in with radio and publicity when they're republicising the broadcast, and publicise the fact that the broadcast will be available on audio tape."

But despite all the difficulties in cracking the children's market, it is worth the effort. Today's viewers of Bananas in Pyjamas, are tomorrow's music and video buyers.

## BMG KIDZ: LOOKING AT SUCCESS

# LOOK AT THAT



school market, the 35-minute tapes combine entertainment with education and, thanks to a tie-up with Matchbox, each one comes with its own 'interactive' toy.

Label manager Laura Turner-Laing says, "As an adult, it is not easy to see why films of tractors and diggers appeal to the under-five market, but they certainly do. The response cards we have had back from parents have been phenomenal - 98% of them want another title."

BMG Kidz is to release *Look At That Plane* this month and is already producing a number of other titles in the series.

Spurred on by this success, it recently commissioned an educational video aimed at children about to start school.

The video - *I'm Starting School* - is narrated by Tony Robinson and was shot at a north London infants school using real children in real situations.

Turner-Laing says, "There are lots of books about starting school, but most pre-school kids can't read. We wanted this video to help reassure children and parents who are apprehensive about this big step."

In the highly competitive world of children's video, it can be difficult to come up with a release that is not based on a TV character yet strikes the right chord with children and parents.

The answer, according to BMG Kidz, is to create your own series and commission a production company to bring it to life.

The company recently scored a hit with the first two titles in its *Look At That* series - *Look At That Tractor* and *Look At That Digger*.

Aimed directly at the pre-

# VIDEO MARKET

## DISNEY HAS OPENED UP A HUGE MARKET FOR CHILDREN'S VIDEO IN THE UK

Every year around 800,000 babies are born in the UK and, within three years, these children - or at least their parents and grandparents - are all potential children's video consumers.

The size of the children's video market is huge and accounts for 29.1% of all videos sold - second only to feature films. There may be only 8m homes in the UK which have both a video and a child under 16 but, on average, those households purchase more than two children's videos a year and, during 1994, contributed to total unit sales of 21m.

The main reason why children's video does so well can be summed up in one word - Disney. Last year, Disney's sales accounted for 60% of all children's product sold and on just one title - *Snow White* - Disney notched up sales of nearly 3.5m units.

Julian Graham-Rack, children's video product manager for WH Smith, says a Disney release can stimulate the market by bringing customers in-store and raising general awareness. He says, "Apart from Disney, the titles that sell well are the pre-school favourites, and every now

and then you get a runaway success like *Power Rangers*."

For music retailers, Disney releases are obvious titles to stock because they represent a known brand that parents recognise and trust. Also, many Disney titles have strong links with the music trade through their soundtracks.

Disney's marketing planning manager Diana Freeman says, "We get a lot of support from the music trade because retailers appreciate the volumes generated by a Disney title. The Aristocats sold 671,265 units in the first week. The highest first week sales for an album in the same period was *Take That's Nobody Else* which sold 243,300."

Figures like that are hard for retailers to ignore, and multiples such as Virgin are exploiting the Disney potential by incorporating dedicated Disney racks in-store.

Yet other children's video producers feel that smaller music retailers might do better if they looked at a wider range of titles - particularly now that Disney blockbusters are subject to ferocious price cutting by the supermarket chains.

Barbara Buckley, director of corporate affairs at THE, says, "Smaller independent music retailers are probably wrong to go for the lead Disney titles because they can't compete with the aggressive discounting that goes on in supermarkets. However, there is scope to stimulate the market by using price as a selling point and this is why we are releasing 60 titles in our new *Playbox* range retailing at £2.99 each."

Francesca Miles, marketing manager of Tempo Video, adds, "Music retailers would be foolish not to support Disney because Disney titles do bring people into the store, but they should stock strong character-led titles as well and not just rely on the blockbusters."

Tempo Video's success with titles like *Rupert Bear*, *Sonic The Hedgehog*, *Biker Mice* and other TV-linked children's characters



NODDY: ENID BLYTON'S CHARACTER HAS HIT BIG

proves there is demand from parents and children for a wide range of product.

Tempo has now linked up with the Pre-School Learning Alliance which endorses all its releases, particularly those aimed at the under-fives. "You can't flick through a video to make sure it's suitable for your child, so having the PSLA endorsement is a great marketing tool," says Miles.

Another brand name that puts parents' minds at rest is BBC Video which currently takes second place in the children's market with an 11% market share.

Paul Holland, head of marketing for BBC Video, says: "With the children's market there is always a new audience coming through, so the perennial favourites like *Noddy* and other "safe" pre-school characters continue to sell in reasonable volume."

He adds that, among music retailers, it is the larger chains such as HMV and Our Price that are securing most of the children's video business. "They do particularly well with cross-over titles featuring characters

DON'T JUST WISH FOR MORE PROFITS THIS AUTUMN



BBC VIDEO



THE PICK OF PRODUCT ON CARLTON HOME ENTERTAINMENT'S PICKWICK LABEL... FROM THE

# T GOES FAST FORWARD

BUT THERE ARE PLENTY OF OTHER PLAYERS SEEKING A SLICE OF THE LUCRATIVE, FAST-GROWING MARKET. SUE SILLITOE REPORTS



AROUND FOR DECADES BUT IS STILL WINNING NEW AUDIENCES AMONG CHILDREN

such as Wallace and Gromit and Mr Blobby that appeal right across the age range," she says.

This view is shared by PolyGram Video's marketing director Steve Chippington, who says, "Pre-school titles are not a natural choice for music retailers because they may not fit their customer profile. But titles like Mighty Morphin Power Rangers, Reobot, The Beano, Space Precinct and Thunderbirds are more likely to appeal because they cross over to older buyers."

Chippington adds that the market is driven by television awareness – which can be seen by the success of PolyGram's new pre-school character Barney. But apart from linking with TV characters, the key to success lies in cross promoting titles with books, audio tapes and films.

Releases taken from feature films are particularly suited to specialist retailers because they appeal to the whole family, not just the under-five market.

Wayne Bourg, Warner Video's head of marketing, says, "We have been growing the family entertainment side of our business with releases such as

Free Willy, Thumbelina and The Secret Garden. Where possible, we promote the video alongside the film release."

Bourg adds that the classic Looney Tunes Warner Brothers cartoons also do well through music retail outlets because of their broad appeal.

Allison Williams, Carlton Video's general manager, says a multi-pronged marketing attack is the best approach. "Character branding is vital. We find that titles such as Beatrix Potter, which are linked with books or toys, perform much better," she says.

Williams adds that parents now look for added value when buying videos. "We try to give parents something extra by including stickers, postcards and redemptions of other titles in our range," she adds.

Although many children's video characters are familiar through television, the BBC does not allow companies to promote video titles during or after children's television programmes.

Miles says, "With ITV it appears to depend on the policy in each region. We have

advertised some of our titles on television but it is expensive."

Certification of children's video product is an area that everyone needs to be aware of. Kids videos usually carry a U certificate which means they are especially suitable for pre-school children or U certificates which means they are suitable for the whole family. A PG certificate means parental guidance is advisable – after that videos are classified by 12 and 15 tags which suggest minimum viewing ages.

Most children's video companies say certification doesn't really affect them as their product falls into the U and U categories. However, some videos – particularly those based on live rather than animated characters – do come under the PG, 12 and 15 banners.

Although music retailers are not the main outlets for children's video, children's video producers think music stores should not dismiss the sector's huge potential.

The secret lies in mounting eye-catching displays that include a range of titles suited to each shop's customer profile. And if a title isn't working, change it for something else.

## SONY: BREAKING INTO THE MARKET



Sony Music Entertainment broke into the children's video market on July 31 with the launch of its Sony Wonder division.

Its first titles are Pocahontas, The New Adventures Of Peter Rabbit, Snow White, The Prince And The Pauper and The Jungle King. They will be released under the label Enchanted Tales and retail for £8.99.

Enchanted Tales will be heavily promoted during the summer and two more titles, Noah's Ark and T'Was The Night before Christmas, will be launched in the autumn.

Sony Music UK chairman and chief executive Paul Burger says, "We will be targeting the growing UK children's market where Sony Wonder will play its part in fulfilling a child's imagination."

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## POCKET MONEY PICKS: THE SUMMER HITS AND POTENTIAL STOCKING FILLERS

**THE LETTERMAN GO TO A PARTY** (cassette and book/Music Collection International, out now. Dealer price £2.38). Perfect for those to four-year-olds who will enjoy the humorous visuals of the book and the way it links to the cassette story read by Willie Rushton. Renewed promotional activity in the autumn stressing education value should prolong its life.

**BALLET SHOES** (double cassette/BBC Young Collection, out now, £4.76). The much-loved novel by Noel Streetfield is narrated by actress Harriet Walter and offers more than two hours of listening for a £7.99 retail price. The BBC will be sustaining its retail campaign into the autumn, spearheaded by Woolworths and Asda.

**MR BUMP** (cassette and book/CYP, out now, £1.96). One of 18 current Mr Men titles newly enhanced with a specially-written song for each of the characters. Mr Men's distinctive visuals and strong brand awareness will ensure that this continues to notch up sales for Christmas.

**PADDINGTON BEAR** (video/Playbox, out now, £2.04). Paddington promises to be a star performer on ZDF's own distinctive Playbox label which now includes 60 titles spanning characters from Popeye to The Wombles.

**THE SANDLOT KIDS** (video/Fox Video, released August 7, £7.48). Released on Fox's new Family Features label, this title chronicles an eventful summer for nine baseball-playing boys. An ad

campaign on GMTV rolls out on the day of release and has a second blast on August 14. There is also a promotional tie-up with Chesington World Of Adventure.

**THOMAS THE TANK ENGINE & FRIENDS: THOMAS AND STEPHY AND OTHER STORIES** (video/Video Collection International, released August 21, £5.80). **JAMES AND THE GIBBY ENGINE** (cassette/Tempo Reed, released October 14, £2.38). New outings for the perennially popular Thomas. The video is part of The British Animated Favourites campaign, which brings together 16 of the best animated releases under a £500,000 promotional umbrella.

**WILLIAM'S WISH WELLINGTONS: WILLIAM AND BARKSURE** (video/BBC Video, released August 21, £5.44 for the first six weeks then £6.90). The little boy whose red wellies have magical power moves from TV to make his video debut. Key features of an extensive marketing campaign include TV and consumer press advertising, a joint promotion with British Waterways and a free-standing display unit.

**SING ALONG WITH PORKY PIG** (cassette/Trio International, released August, £2.04). One of a batch of four releases featuring Bugs Bunny, Popeye and Duffy Duck that will appeal to musically-inclined toddlers.

Display stands, counter boxes and posters are available. **WOODSIDE SCHOOL: THE FRIGHT (cassette)/CSA Tell Tapes**, released September 18, £4.99). An appealingly-packaged schoolgirl

released September 4, £4.76). With ongoing daily transmission of Farthing Wood it is hardly surprising that the BBC has sold more than 50,000 units of this cassette series. This series will be broadcast during the crucial September to December Christmas sales period.

**THE GREATEST BBC CHILDREN'S VIDEO EVER!** (video/BBC Video, released September 4, £5.95). One of BBC Video's flagship releases for Christmas featuring Fireman Sam, Pingu, Spider, William's Wish Wellingtons and Noddy. Its profile promises to ride high on the back of coverage in the parenting and women's press. **A DAY FULL OF SURPRISES** (video/Tempo Video, released September 11, £6.80). This is one of Abbey Home Entertainment's own productions which features characters such as Rupert Bear, SuperTed and Dusty The Dinosaur in a singalong adventure. Support includes TV and parenting press advertising and promotions through 20,000 playgroups.

**THAMES DOESN'T RHYME WITH JAMES** (double cassette/TempoReed, released September 12, £4.16). This is one for young teenagers who are aware of author and narrator Paula Danziger from TV programmes Going Live and Live And Kicking. There should be plenty of mentions in the teen press to generate sales.

**WOODSIDE SCHOOL: THE FRIGHT (cassette)/CSA Tell Tapes**, released September 18, £4.99). An appealingly-packaged schoolgirl

story that six- to eight-year-old girls will find compulsive. Marketing emphasis will be on selling to the mums and grandmothers with ads running in magazines such as *Woman's Weekly*, *Choice* and *Insider*. **OLD BEAR: RUFF** (video/Pickwick, released September 18, £6.80).

Pickwick has become the brand used by Carlton Home Entertainment for its children's product. Old Bear and his cohorts have found great loyalty among two- to six-year-olds. This latest release, created by Jane Hissey and narrated by Anton Rogers, will be backed by an advertising and promotional press campaign, which will roll out in the autumn.

**HULLABO: MAKING AND SHARING** (video/Footprint Communications, released September 25, £5.12). Spawped by the Channel Four TV series, this 60-minute video combines its familiar characters such as Buddy The Elephant with animation, dance, songs and games to tackle educational themes for children under six. Endorsed by playgroup association the Pre School Learning Alliance.

**THE VERY BEST OF CHILDREN'S BBC THEME TUNES** (cassette/BBC Young Collection, released October 2, £2.38). This greatest hits package, with an expected retail price of £3.99, should prove an excellent stocking filler. **THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TRADER** (double cassette pack/BBC Young Collection, released October 2, £4.76).

Awareness for this CS Lewis Cast Production promises to ride high following its Sunday evening Radio Four broadcast during September and October. Promotional trails on Radio Four will follow and there will also be competitions with Radio Four and Children's BBC TV along with national press advertising.

**THE TAIL OF THE FLOPSY BUNNIES AND MRS TITTLEMOUSE** (video/Pickwick, released October 16, £6.80). The appeal of these characters should ensure demand is healthy. It will feature strongly as one of Pickwick's flagship titles in its autumn marketing drive. **SPOT'S MAGICAL CHRISTMAS** (video/Tempo Video, released October 22, £5.44). Spot's sustained popularity will ensure this half-hour special is a sure-fire winner for Christmas. It will be boosted by a BBC broadcast in December and a heavyweight marketing campaign.

**SKELETON WARRIORS: FLESH AND BONE** (video/Tempo Video, released October 23, Dealer price £5.80). This boys' fantasy animation series will make its debut on BBC1 in September. Tempo's marketing drive will include TV ads. **THE MILLION OUID VID (video)/PolyGram Video**, released November 12, £7.48). A full-length feature starring Zig & Zag, in which they blow £1m on a rock'n'roll lifestyle. Marketing will span press and TV with plenty of pre-awareness via MTV and Channel Four's Big Breakfast. Karen Fax

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## BEHIND THE COUNTER

## PAUL MILLS, Soundclash, Norwich

"August is usually the second quietest month for us after February and it looks as if this year will be no exception. We're definitely suffering from a lack of local university students around here and the kind of family tourists who come to Norwich tend not to be the people who are into the more obscure dance, rave, indie rock and jungle product which we specialise in. Having said that, last week we sold out of a large quantity of Photek's Natural Born Killers EP, on Metalheads, in one day and at the moment we're still doing very well with albums such as David Holmes' This Film's Crap, Let's Slash The Seats, The Chemical Brothers' Exit Planet Dust, St Germain's Boulevard and Guru's Jazzmatazz. Looking at Music Week's new release listings, there aren't a great many new albums coming out over the next couple of weeks that we shall be ordering in bulk although Opaz featuring Ray Hayden's Back From The Raggedy Edge (on Opaz) will definitely be one for our window next week. It's our policy to put product in the window that we like rather than that which is necessarily commercial - and this one gets our vote."

## ON THE ROAD

## BRANDON HANCOX, EMI rep, N London, Oxon, Beds

"In general, business is quite quiet at the moment. We've got some major releases like the big Take That single Never Forget and the Blind Melon track 'Galaxy'. We've also got other things like the Pet Shop Boys' Paninaro '55 Into The Night and the Superggrass single and album. People say that as soon as you get a heatwave the trade dies off. I've done this job for the past 10 years at various companies and it's always quiet at this time because people are going off for their holidays. But there are certain tracks out there that should draw the kids in and, hopefully, their parents in turn. On the album front, well Superggrass, what more can you say? The Oxford boys have really done it and they're in at number one with I Should Coco. We've had a lot of enquiries about the new Sinead O'Connor track, Famine, which is taken from the Universal Mother album. And, of course, there's Country House, the new Blur single. We've got the Oasis single out on August 14 as well, so that's going to be a really interesting battle. It's all good healthy competition."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Last week was quiet on the new albums front although Retrospective Of House 91-95 was flying out. Singles business was busier with Take That leading the field, followed by New Order, Black Grape, Lettfield, Pet Shop Boys, Shampoo, Eurogroove and Hole.

## PRE-RELEASE ENQUIRIES

Single: Blur, Oasis  
Albums: Goldie, Ozzy Osbourne, Pulp, Black Grape

## ADDITIONAL FORMATS

Widhearts picture CD single in Digipak, Tricky seven-inch picture disc

## IN-STORE

Windows: Latino, Now 31, Julio Iglesias, Soul II Soul, Cafe Del Mar, Soft Reggae; In-store: Aswad, Julio Iglesias, One Hell Of A Rock Album, Summer Dance Party, Now 31, Soul II Soul

## MULTIPLE CAMPAIGNS

Windows - Latino, Alison Moyet, five CDs for £20 across selected range; In-store - 15 Wild Decembers, Gene, Ben Harper, Edwyn Collins; Press ads - 15 Wild Decembers; Radio ads - Latino (Anglia and Granada)

In-store - free disposable camera with £15 purchases of music and video, three-for-two on the True Trax range, Now 31, Drive Time 2, Take That, Disco Inferno, Dedicated To Pleasure, AI Campbell, REM, The Blues Album, Michael Jackson, Elaine Paige, Relaxing Classics range promotion, Sony Wonder videos, Riverdance.

Single - The Levellers, Album - Soul II Soul; Essential Selection - Felix, The Cranberries, Julian Cope, Ash, Diana King, Cafe Del Mar, Julio Iglesias; Windows - Now 31, Julio Iglesias, Soul II Soul, Diana King, Cafe Del Mar; In-store - One Hell Of A Rock Album, Summer Dance Party; Press ads - Timbalisticks, The Levellers, Dog Eat Dog

Album - Now 31; Singles - The Levellers, Tina Arena, Connells; Windows - July sale, Now 31; In-store - Aswad, Julio Iglesias, Summer Dance Party, July sale, special offers on REM back catalogue, video sale



In-store - Die Krupps, Julian Cope, Elvis Costello; Press ads - Alice Donut, Hardwork, Doltface, Delgado, Lizard Music, Angel Cage with Dene Lying Down, Bull Taco, Chocolate



Album - Now 31; Singles - Take That, Boyzone, The Levellers; Videos - Paganestarr, Batman, Pinocchio; In-store - Soul II Soul, Soul, Alison Moyet, Chart Show Dance, Club Zone, Dedicated To Pleasure, Now Dance Summer, 100% Summer Jazz, Top 30 cassette singles at £1.99, 200 cassettes at £1.99, 30 Classic Albums promotion



Singles - Ash, Boyzone, Julian Cope, Suggs; Albums - Blur, Boo Radleys, Chemical Brothers, Del Ambró, Dodgy, Echoberry; Windows - Club Zone, Soul II Soul, Maybe Definitely promotion with indie pop product from £9.99, REM, Suggs, Boyzone, videos at £4.99, Hair-Raising Prices promotion, The Levellers, Ash, Julian Cope, Take That, No 1 Reggae Album, Drive Time 2, Bitty McLean, Batman; Press ads - Boyzone, Julio Iglesias, Tina Arena, Julian Cope; TV ads - REM (ITV), Aswad (Channe1 Four)



Single - Funkdublist: Windows - Bear Family Records promotion, Cafe Del Mar, Julio Dredd, Sanskrit, mid-price sale, Soul II Soul, Hot Mikado, National Symphony Orchestra promotion, Hot Mikado soundtrack; In-store - mid-price sale, Julio Iglesias, Soul II Soul; Press ads - Jurgin Massive 4, MAS catalogue, Soul II Soul, Moonshine, Return Of Cool Phive, Julio Iglesias, mid-price sale



VMR Essential Album - Soul II Soul; featured artists - Aswad, Pere Ubu; Debut - Whale, Diana King, Catalogue classic - Roy Harper; Windows - REM, Aswad, Julio Dredd, Batman; In-store - Soul II Soul, Julio Iglesias, Diana King



Album - Soft Reggae; Windows - Soft Reggae, Julio Iglesias, Now 31; In-store - Jazz Cafe and Cafe Classics promotions, All Time Greatest Hits promotion with CD albums at £9.99



In-store - Summer Sound Sounds with CDs at £9.99 and cassettes at £5.99, children's spoken word promotion, summer sale

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Pochdale), FOPF (Edinburgh), HMV (Cardiff), Our Price (Dumbarrow), Solo Music (Exeter), Soundclash (Norwich), Spinadisc (Coventry), Selectadisc (Nottingham) and Virgin (Chertsey). If you would like to contribute, all Karen Faux on 0181 543 4830.

## TELEVISION

## 5.8.95

Fally Booked featuring Boyzone, Tina Arena and Deuce, BBC 1: 8.30 - 10.35am  
Scratchy & Co with Aswad, Sonia and Take That, ITV: 9.25 - 11.20am  
Rock Family Trees: The New Mersybeat, BBC 2: 9 - 9.50pm  
African Rock'n'Roll Years featuring Salfi Keita, Youssou N'Dour and Angelique Kidjo, BBC 2: 10.50 - 11.50pm  
6.8.95  
Tom Petty Special, VH-1: 9 - 10pm  
Into The Pit featuring metal bands Entombed and Meshuggah Angel, MTV: 12.30 - 1.30am

## 7.8.95

MTV Unplugged: Sheryl Crow, MTV: 8 - 9pm  
9.8.95  
The Album Show featuring A-ha, ITV: 1.40 - 2.40am  
10.8.95  
VH-1-2-3 featuring Paul Weller, VH-1: 6 - 6.15pm  
The Best with performances by Lettfield and Ash, ITV: 2.05 - 3am  
11.8.95  
Old Grey Whistle Test with Nils Lofgren, Judas Priest and John Lennon, VH-1: 10.30 - 11pm

## 5.8.95

Johanne Walker with Walter Trout and Del Amitri live, Radio One: 2 - 5pm  
John Peel presents sessions from Hall Man Half Biscuit and Hopper, Radio One: 5 - 7pm  
The Essential Mix with DJ Judge Jules, Radio One: midnight - 2am  
6.8.95  
Real World: featuring contributions by Paul Simon, David Byrne and Ry Cooder, Radio One, 7-9pm  
Andy Kershaw presents American hockey team from Big Sandy and His Fly-Rite Boys, Radio One: 10pm - midnight

## 7.8.95

Radio One Roadshow featuring Sean Maguire. The other guests during the week include Jam & Spoon, Get Ready and West End (Lives), Urban Cookie Collective and Matt Goss (Wed), Sunscreen, The Shanes and Berry (Thu) and Nightcrawlers (Fri), Radio One: 11.30am - 12.30pm  
Collies & Macconis's Hit Parade with Bjork, Radio One: 3 - 10pm  
5.8.95  
Alan's Big Line, presented by Alan Davies, featuring Lisa Stansfield and Oasis, Radio One: 9 - 10pm

## EXPOSURE

## RADIO

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ASWAD Greatest Hits	Bubbin'	July 31		A nationwide TV campaign and ads on Kiss in London and Manchester, BRMB, Power, Lovica and Ocean will support this release. There will be in-store promotions and poster campaigns.
BLACK GRAPE It's Great When You're Straight...Yeah!	Radioactive	August 7		Press ads run in <i>The Face</i> , <i>Vox</i> , <i>NME</i> , <i>Melody Maker</i> and <i>Loaded</i> . There are window displays in multiples and a nationwide poster campaign.
BLIND MELON Soup	Parlophone	August 7		Ads will run on IR rock stations and in <i>NME</i> , <i>Kerrang!</i> , <i>Raw</i> , <i>Melody Maker</i> and <i>Select</i> .
ELVIS COSTELLO King Of America	Demon	July 31		There will be extensive ads in the music and national press for this re-release, including co-op ads with Virgin and HMV.
DIE KRUPPS Odyssey Of The Mind	Music For Nations	July 31		Extensive music press advertising including co-op ads with HMV in <i>Kerrang!</i> . A2 posters are available to retailers.
FLUXE Old	Circa	August 7		Press ads in <i>NME</i> , <i>Melody Maker</i> , <i>Select</i> , <i>Record Mirror</i> , <i>JD</i> , <i>Sky</i> , <i>Loaded</i> and <i>MaxMag</i> will be supported by a high-graffle poster campaign.
GAVIN FRIDAY Shag Tobacco	Island	August 7		Press advertising will run in <i>Q</i> , <i>Mojo</i> , <i>Vox</i> and <i>NME</i> . In-store posters are available and the album will be featured on listening posts nationwide.
ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy	Mercury	July 31		This re-release plus <i>Madman Across The Water</i> , <i>Honky Chateau</i> and <i>Rock Of The Westies</i> will be advertised in <i>Mojo</i> and national weekend press.
DIANA KING Tougher Than Love	Columbia	July 31		In-store material will be available.
KRAFTWERK Autobahn/Electric Cafe	EMI UK	August 7		There will be press ads in <i>True</i> , <i>Smash Hits</i> and <i>Echoes</i> , and an HMV co-op ad in <i>Blues &amp; Soul</i> .
N-JOI Inside Out	Deconstruction	July 31		These reissues will be advertised in the music press.
RUTIN' NYLÉ Down 4 Whateva	Jive	July 31		There will be advertising in the dance press.
PET SHOP BOYS Alternative Pet Shop Boys	Parlophone	August 7		Ads will run in <i>Blues &amp; Soul</i> , <i>Echoes</i> , <i>HD</i> , <i>Hop Connection</i> and <i>Touch</i> and on <i>Choice</i> and <i>Kiss</i> . There will be posters and POS material for retailers.
CHARLENE SMITH Feel The Good Times	China	July 31		Press ads in <i>Q</i> , <i>Select</i> , <i>Gay Times</i> , <i>Attitude</i> , <i>NME</i> , <i>The Guardian</i> and <i>Sky</i> will be supported by in-store and window displays and a poster campaign.
SNOOZE Snooze	Jive	July 31		Press ads will run in <i>Blues &amp; Soul</i> , <i>Echoes</i> , <i>DJ</i> , <i>Touch</i> , <i>Sky</i> , <i>Select</i> and <i>Smash Hits</i> , with radio ads on <i>Kiss</i> and a national poster campaign.
SOUL II SOUL Volume V - Believe	Virgin	July 31		Ads will run in <i>Blues &amp; Soul</i> , <i>Echoes</i> , <i>HD</i> , <i>Hop Connection</i> and <i>Touch</i> and on <i>Choice</i> and <i>Kiss</i> . There will be posters and POS material for retailers.
SVRVEDRIVER Elector Seat Reservation	Creation	August 7		Ads will run in dance, music, women's and men's monthlies and national press. There will be in-store campaigns with multiples and posters.
VARIOUS The American Diner	Dino	August 7		Press advertising will run in <i>NME</i> and <i>Melody Maker</i> .
VARIOUS Axiom Funk - Funkchrononica	Aviom	August 7		TV ads filmed at the Rock Island Diner are being aired nationwide, with radio advertising on IR Gold stations. In-store POS material is available.
VARIOUS Backbeat Diaries	Island	July 31		This compilation will be advertised in <i>The Wire</i> , <i>Echoes</i> , <i>Melody Maker</i> , and in a generic ad with <i>Vital</i> in <i>Muzik</i> . In-store posters are available.
VARIOUS Best Of British	Teldec	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 Cafe del Mar Ibiza Volumen Dos	Resect	July 31		Ads will run in <i>The Times</i> , <i>Daily Telegraph</i> , <i>Country Life</i> , <i>Reader's Digest</i> and <i>Last Night Of The Proms</i> programme, with posters on the Tube.
VARIOUS Deadly Beats	Rumour	July 31		There will be radio advertising on <i>Kiss</i> and IR stations with press ads in <i>MaxMag</i> , <i>NME</i> , <i>Muzik</i> and <i>Record Mirror</i> .
VARIOUS Disco House	Escapade	July 31		Radio ads run on <i>Kiss</i> and <i>Galaxy</i> and press ads feature in <i>Echoes</i> , <i>The Scene</i> , <i>Eternity</i> and <i>Atmosphere</i> .
VARIOUS Grooverider's Hardest Selection II	Kickin'	August 7		A three-week radio campaign will run on <i>Kiss</i> , <i>Cyde</i> , <i>Force</i> and <i>Galaxy</i> with press ads in <i>Munk</i> , <i>DJ</i> , <i>Echoes</i> and <i>MaxMag</i> .
VARIOUS New That's What I Call Music! 31	EMI/Virgin/PolyGram	July 31		Ads in <i>NME</i> and the dance press and radio ads on IR dance stations will be backed by a London-based poster campaign.
VARIOUS 100% Carnival	Telstar	August 7		The release will be TV advertised nationwide on ITV, Channel Four and satellite. In-store campaigns run with all multiples and independents.
VARIOUS Planet Rampant Vol 1	Rampant	August 7		The compilation will be promoted by a nationwide TV campaign on Channel Four and in selected ITV regions, and radio ads on dance stations.
VARIOUS Rebirth of Cool Phase	4th and Broadway	August 7		This compilation of mixes will be advertised in <i>Melody Maker</i> and the dance press.
VARIOUS We Care	Hut	July 31		Press ads will run in <i>Blues &amp; Soul</i> , <i>Echoes</i> , <i>Muzik</i> , <i>NME</i> , <i>Select</i> (with Virgin) and <i>Time Out</i> (with HMV).
Compiled by Sue Sillitoe: 0181-767 2255				Press ads running in <i>NME</i> , <i>Melody Maker</i> , <i>Vox</i> , <i>Select</i> , <i>Time Out</i> , <i>Idem</i> and <i>The Face</i> are supported by a nationwide poster campaign.

## CAMPAIGNS OF THE WEEK

## ARTIST

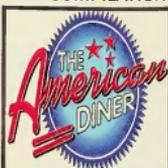


## BLACK GRAPE - IT'S GREAT WHEN YOU'RE STRAIGHT...YEAH!

Record label: Radioactive  
Media agency: The Media Business  
Media executive: Toni Williamson  
Product manager: Richard Newton  
Creative concept: Central Station Design/In-house

This eagerly-awaited release is being promoted by 10 launch nights at clubs nationwide in addition to the current tour dates. The campaign is targeted at Scotland and the North-west, stronghold of the Happy Mondays fan base. Window displays will run in Tower Records, Glasgow, and in John Menzies throughout Scotland. Nationwide, Our Price and HMV have window displays and in-store displays will run with 150 independents. Press ads will feature in *The Face*, *Vox*, *NME*, *Melody Maker* and *Loaded*, with posters in Manchester, Liverpool, Glasgow, Edinburgh, London and at T in The Park.

## COMPILATION



## THE AMERICAN DINER

Record label: Dino  
Media agency: MCS  
Media executive: Justin Lucas  
Sales and marketing manager: Steve Tallamy  
Creative concept: Mario Warner

This compilation album of doo-wop and rock 'n' roll classics from female groups of the Sixties is aimed at a younger than usual market for a rock 'n' roll compilation. To help capture the youth market, a TV ad has been filmed at the Rock Island Diner which aims to reproduce the atmosphere of a vibrant US diner. David Jensen is used on the voice-over for the TV and radio ads. The album is record of the week in John Menzies and features in Woolworths' window displays as well as in windows of 200 independent retailers. Nationwide TV ads are backed by a radio campaign on IR Gold stations across the country.

SINGLES

**MADONNA: Human Nature (Maverick SAM 153)** Madly gets quirky on the happiest and most memorable track from *Bedtime Stories*, which comes with some great mixes. □□□□

**BILLE RAY MARTIN: Running Around Town (The Magnat MAG105CD)** Martin's voice isn't at its tallest but she works with the right producers (BT in this case), and this uptempo dance record has claims on a chart place. □□□□

**OUTRE: Brothers: La La Hey Hey (Island Y294CD)** Heavily influenced by Heavy D and The Boyz, this inoffensive big top number loses the duo's trademark smuttiness to its favour: A near certainty for the top. □□□□

**UTAH SAINTS: Ohio (FFRR FD264)** Typical Utah Saints delivery, meshing the oh-so-familiar staples with strident stadium techno euphoria. Hits the charts only the Saints can hit. □□□□

**SHERROUN: Pure Love (M&G M46G CD)** This Euro-ratic pop techno anthem is set to take it into the charts in the same way that Corona's Try Me Out has done. It's in a similar euphoric vein, with vocals at full tilt and raging synths to the max. □□□□

**SHADE: Pearls (Hallehjah! WEA Y295CD)** Hot beats with a cool, ethereal feel using a vocal line originally performed by Side. The track, which has been a New York club favourite, gets a Euro feel thanks to remixes from Pacha Soundscape and Dancing Divaz. Huge crossover potential. □□□□

**SHORTCAWLES: Don't Let The Feeling Go (Arista J421 288RZ)** John Red keeps to the formula which has provided two hit mixes, although the club and dub mixes are powerful flourishes, it's unlikely to win much favour with radio programmers. □□□

**CAROLINE LAVELLE: A Case Of You (N-Gram Recordings/WEA NGR093CD)** A delicate treatment of the Joni Mitchell song from the Williams Orbit protégée. The blessings sound incongruous on first listen, but – as on Lavelle's album *Spirit* – the mix of folk and ambient makes more sense the more you hear it. □□□

**BEVERLY KNIGHT: Down For The One (Dome CD00meKZ)** The 22-year-old Knight's creamy R&B vocals glide over uptempo onslaught in this strong follow-up to her club hit Flavour Of O' The Old School. Bodes well for her forthcoming album. □□□

**DAI: Daylight (East West Y2891CD)** The newcomers from Neasden blend dream almost McAlomax-like vocals with a languid Europop beat to good effect. If radio likes it, expect steady growth in interest. □□□□



REAL MCCOY CUTE AND CATCHY

**MICHELLE GAYLE: Happy Just To Be With You (RCA 74213029R)** The grooves from Chic's Good Times is much in evidence on this uplifting pop song in which Gayle's ever-maturing soul vocal really impresses. □□□□

**SUGAR RAY: Mean Machine (Atlantic CD7452 2948R)** No surprises from the Californian rockers who manage to create a chaotic sound by repeating the title as many times as possible. □□□□

**TWA: Nasty Girls (Manifesto MERC41)** A flamenco flavour including hitting guitars and castanets softer what is otherwise a tough pounding house track with camp lyrics and a chorus that bites, from the DIs renowned for the Leeds-based club. Vague. □□□□

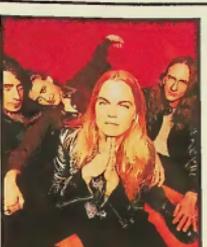
**ALI CAMPBELL: Let Your Yeah Be Yeah (KJFF KUPF2)** Campbell's first solo single That Look In Your Eye was very different from anything UB40 have ever attempted, but this second solo flight is a typical pop/reggae nugget, which was previously a 1971 Top 10 hit for The Pioneers. Instantly appealing, with a catchy chorus. □□□□

**THE CHARLATANS: Just When You're Thinkin' Things Over (Beggars Banquet BB080CD)** Feoliguid piano, guitar and maracas lead into a poppy outing that's far from meaty but maintains a light summery feel throughout. □□□□

**REAL MCCOY: Come And Get Your Love (Arista 7421 30127Z)** A cute and catchy track which is guaranteed to give O'Jays, Vanessa and Patry a fourth worldwide hit. □□□□

**THE GROVE featuring JUAN WELLS: Get Down Saturday Night (Indochina Stateside 1024CD)** Oliver Cheatham's street soul classic makes a subtle and stylish transition into house territory. Wells can hold these notes and the light airy backing vocals sit perfectly. □□□□

**GERIDEAU: Reaching (Latitude LATC002Z)** Gerdeau's voice is bewitching enough



SEVEN DAY DIARY ENDERING

to send waves of ecstasy across disarming dancefloors. A slick uplifting house tune with feolguid lyrics, thumping bassline and stabbing synths described by the man himself as "gospel of the Nineties". □□□□

**EXPANSIONS: Be Move Your Body (Arista CD7452 2948R)** Here is a classic house tune from hazy days gone by remixed and revamped. The original was raw and haunting – these new versions from Blu Peter, Tony De Vit and Cool World are speedier and bouncier than before with a harder techno edge. □□□□

**DANNY RED: Rolling Stone (Columbia/Dred Beat 12 XPR2125)** Teamed with the ubiquitous Sly & Robbie, Red supplies classically-styled Brit-reggae with a Nineties slant. □□□□

**THE LOVIN' SPONDRS: Summer In The City (RCA J421 28803 Z)** This urgently-sung 1966 Top 10 hit still has what it takes (must have: Isaac Hayes covers it on his Branded LP) and gets a re-release on the back of its inclusion on the latest *De Hard* soundtrack. Probably not an essential purchase for the butchest of Bruce Willis' fans, though. □□□□

**KUT KLOSE: Lovely Thun (Elektra RC0270CD)** The Atlanta trio turn in a smooth R&B pop song, which is catchy and sturdy, sung, but hardly distinctive. □□□□

ALBUMS

**ELVIS COSTELLO/BILL FRISCELL: Deep Blue (WEA 75591326Z)** A wonderful collection from Costello and guitarist Frisell, recorded at the recent *Montreal* season on London's South Bank. Unplugged it may be, but powerfully emotional all the same. □□□□

**VARIOUS: Deep Blue (Various RCTACT095)** The quality remains consistently high on this excellent dub compilation, comprising a string of epic trance tracks by artists such as the Chemical Brothers, Dillinger and Kitachi. □□□□

**SEVEN DAY DIARY: Skin And Blister (WEA WE833)** Glastonbury guests Seven Day Diary's debut album is a restrained yet, at times, endearing take on West Coast college rock. Unlikely to become a sensation but hints at some great things to come. □□□□

**RUSTED ROOT: When I Woke (Mercury 522 713-2)** A drearily unimpressive retro-fest of progressive rock overplaying. Though the band members are musically talented, this straight-from-the-early-Seventies jam rock never threatens to engage the interest. □□□□

**ULTRAMARINE: Bel Air (Blanco YNar 06301266Z)** After 1992's wonderful *Every Man And Woman Is A Star*, the band's fourth album is rather a disappointment. Flat vocals mix with some upkey electronic numbers but, although there are some pleasant tracks, it's hardly uplifting stuff. □□□□

**BRIAN HORNSBY: Hot House (RCA 07863 65684Z)** When the band starts swinging with a rare jazz verve, the piano man takes significant steps beyond his previously antedote AOR. Touches of Steely Dan mingling with Jerry Garcia and Pat Metheny for a surprise and welcome progression. □□□□

**GREGORY ISAACS: Memories (Musidisc CD11268Z)** Not to be confused with the Cool Ruler's forthcoming comeback on Acid Jazz, Memories are an efficient trailer consisting of a reasonable selection of dancehall tunes. □□□□

ALBUM OF THE WEEK

**VARIOUS: The Show OST (Def Jam/Island 529 021-2)** Big names like LL Cool J, Warren G and Mary J Blige won't harm the chances of this hip hop film soundtrack, but there are also some stunning offerings here from lesser-known contributors and plenty of real stuff alongside tracks your mother wouldn't like. □□□□

This week's reviewers were: Stephen Dowling, Catherine Dee, Ruth Get, Nick Gorman, Duncan Holland, Alan Jones, Paul Robinson, Paul Vaughan and Selma Webb.



ALAN JONES TALKING MUSIC

The new PolyGram TV album *Acoustic Freeway* is a splendidly laidback selection of Sixties and Seventies fare, mostly AOR, including gems like Mr Bojangles (Nitty Gritty Dirt Band) and Spooky (Atlanta Rhythm Section) slipped in among the hits, which include A Horse With No Name (America) and Ruby Tuesday (Melanie)... Aside from Michael Jackson's overrated *Childhood*, the soundtrack to the movie *Free Willy 2* contains a few pleasant surprises such as *The Pretenders'* hit version of Bob Dylan's *Forever Young*, the sweet re-styling of the same song by Michael's big sister, *Rebbie Jackson*, an exquisite power ballad by former Miami Sound Machine's *Exposé* and a pleasing vignette from *Brownstone*. Probably not a big seller, but worth noting... The title track from *Diana Ross's*

new album *Take Me Higher* is a fairly innocuous affair – pleasant, undemanding and vaguely anthemic in its regular mix, but it really comes alive in a collection of remixes, of which the best is BT's episodic *Sonic Illusion Mix*, a glorious affair, which rivals even his revision of Grace's *Not Over Yet*. With other mixes, notably by T-Empo, this is destined for major success... Redolent of the tuneful popcorn purveyed by *The Monkees* in the Sixties, *The Rembrandts'* I'll Be There For You – the theme from the top-rated US sitcom *Friends* – has been the number one airplay record in America for seven weeks, without even being put out as a single. However, it is about to be released here, with last year's airplay hit *Just The Way It Is* Baby among the bonus tracks, and is likely to do very

well... *Mastercuts* has started a new series, revisiting classic albums by individual artists, starting with *Maze Live* in New Orleans, the rightly revered concert performance which captures Frankie Beverly and company in top form. A faultless, invigorating album, that will sell to the cognoscenti... *Montell Jordan* struck deep into the heart of the charts with his debut hit *This Is How We Do It*, which mixed sassy style with a moronic chorus. Something 4 Da Honeyz is more sophisticated, with rolling rhythms underpinned by a jazzy instrumental section. A highly-infectious groove, with some sweet sax parping, it's likely to hold its own chartwise, particularly with some new mixes of *This Is How We Do It* as insurance.





# CLASSIFIED

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**Notice Board** £10.50 per single column centimetre  
**Box Numbers** £10.00 extra  
 Published weekly each Monday, dated following Saturday  
**Copy Date:** Advertisements may be placed until Thursday  
 12 Noon for publication Monday (space permitting)  
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 Wednesday 10 a.m. before publication Monday.  
 To place an advertisement please contact  
 Lisa Whitfield  
**Music Week - Classified Department,**  
 Miller Freeman House, Sovereign Way,  
 Tonbridge, Kent TN9 1RW  
 Tel: 01732 377317  
 Fax: 01732 368210/361534/Telex: 95132  
 All Box Number Replies to Address above

## APPOINTMENTS

### CARLTON

#### Home Entertainment PUBLICIST

An experienced publicist is required urgently to work in the busy press office of this major home entertainment company, concentrating on the Video and Record divisions. Primary responsibilities are placing interviews on artistes and features on products in every sector of the media, particularly TV and Radio.

The ideal candidate will be highly motivated with exceptional media contacts and able to work to very tight deadlines. Good interpersonal skills are essential - you will be part of a small, dedicated team dealing closely with other departments, artistes and management.

If change and challenge are what you seek send your CV indicating current salary by **TUESDAY 8th August** to **Deborah Peddie, Carlton Home Entertainment, The Waterfront, Elstree Road, Elstree, Herts. WD6 3BS.** Or fax it in confidence to **0181-207 5544**, marked for Deborah's attention.

#### Assistant Repertoire Manager

£15-18k London

Music is the fastest growing product area within BCA, the number one direct mail book seller in the UK. In order to realise our ambitious growth potential we are now seeking to recruit an Assistant Repertoire Manager.

Working as part of a dedicated Music team, the role will involve the management of product supply, selecting and buying an appropriate range of titles in response to identified market trends as well as ensuring that club magazines and catalogues are produced accurately and on time.

The successful candidate will have a music industry or buying background and a thorough knowledge of classical music.

Although direct marketing skills would be a distinct advantage, the role will appeal to someone who is creative, numerate, well organised and an excellent communicator, and who can demonstrate good commercial awareness with the ability to maintain and develop effective supplier relationships.

The salary will be supplemented by a range of company benefits, including generous discounts on all BCA products.

Please write enclosing a full CV to:  
 Jenny Morrish,  
 Human Resources Department, BCA  
 87 Newman Street, London W1P 4EN

**BCA MUSIC CLUBS**



#### THE DANCE DIVISION OF VITAL DISTRIBUTION IS CHARGED

WE ARE LOOKING FOR AN ENTHUSIASTIC, ORGANISED, KNOWLEDGEABLE PERSON TO WORK WITHIN OUR LABEL MANAGEMENT DEPARTMENT. IDEALLY WITH EXPERIENCE GAINED FROM WORKING WITHIN THE DANCE INDUSTRY. A VITAL ROLE IN THE DEVELOPMENT OF INDEPENDENT RECORD LABELS THE POSITION WILL REQUIRE SOMEONE WHO UNDERSTANDS THE CO-ORDINATION, MARKETING AND PROMOTION OF NEW RELEASES THROUGH TO MANUFACTURING AND STOCK CONTROL.

UNPRESSED BY WORKING WITHIN A VERY BUSY ATMOSPHERE, YOU WILL BE ABLE TO MEET STRICT DEADLINES UNDER PRESSURE. YOUR SKILLS OF ORGANISATION AND COMMUNICATION WILL BE IN EQUAL PROPORTION TO YOUR ENTHUSIASM AND KNOWLEDGE OF DANCE MUSIC.

TO APPLY FOR THE POSITION, PLEASE WRITE ENCLINOSING A CURRENT CV STATING YOUR CURRENT SALARY TO:  
 SEAN HAYDO, CHARGED, SUITE 6, TICH WEST CENTRE, 10 WAPLE WAY, ACTON, LONDON W3 0UE FAX NO. 0181 746 970

**COPY DEADLINE  
 EVERY THURSDAY  
 MIDDAY**

#### RETAIL MANAGER - CENTRAL LONDON

Pop & Contemporary  
Printed Music Specialists

Rose-Morris' buzzing modern store needs a special person to operate the best specialist print and video department of its kind in the UK. Aged 25-40 you will already have retail management or supervisory experience and a mature, organised and logical approach.

Existing knowledge of printed music product is almost essential but a deep interest in pop and contemporary music is vital. The excellent career prospects, pay, conditions and staff benefits are commensurate with the stature of the multi-national company you will become part of.

Please send your CV to The Manager (Personnel),  
 Rose-Morris, 11 Denmark Street,  
 London WC2H 8LS ref. MW010895.

**ROSE-MORRIS -**  
 London's 6 floor music store.

A Warner Music Group Company.

#### EXPERIENCED P.A. (MUSIC BUSINESS, LONDON-BASED)

Experienced P.A. required for international recording artist. Must have knowledge of music business, office administration and co-ordination, budgeting, film business experience and a knowledge of French would be an advantage. Salary negotiable.

Send C.V. and details of current salary package to:  
**PO Box 279**

Large London Recording  
Studio Complex is looking for

#### MAINTENANCE ENGINEER

SSL experience necessary.

£20,000 per annum

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#### We are specialists in the recruitment of Accounts staff to the Music & Entertainment Industries

Currently available:

2 X FINANCIAL ANALYSTS	£35k + ++
TRAINEE MANAGEMENT ACCOUNTANTS	£17k
ROYALTIES ASSISTANT	£17k

Call now for  
 Immediate Interviews

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**Integra**  
 Accountancy



#### require a FULL-TIME SALES ASSISTANT For their Darlington store. Experience in music retail is essential.

Apply in writing with full C.V. to:  
 Emma Carr, Solid Studios, 9 Queen Street,  
 Darlington, Co. Durham DL3 6SH.

#### Music week

If you are replying to an advertisement with a  
**Box No.**  
 please send your correspondence to the relevant  
**Box Number at:**

(Classified Department)  
 Miller Freeman House, Sovereign Way,  
 Tonbridge, Kent TN9 1RW

#### CALLING ALL STUDIOS

To tie in with the Pro-Audio/Studios feature in 26.8.95 issue, Music Week will once again be "Putting Studios on the Map". There are only 20 boxes available, so if you want in...  
 get on the map by calling  
**LISA on 01732 377460**



# PUTTING VENUES 'ON THE MAP'

**THE DOME**  
 THE PREMIER LEAGUE  
 THE HOME OF HOCKEY  
**FOR DETAILS**  
 CALL (01524) 419419  
**BOX OFFICE**  
 CALL (01524) 831428  
 MARINE RD, MORECAMBE LA4 6EJ

Scotland's Favourite Small Venue  
**KING TUT'S WAH WAH HUT**  
 57th St, Victoria Street, Glasgow  
**300 CAPACITY**  
**HOUSE PA & LIGHTS**  
**GIGS/SHOWCASES/PARTIES**  
 Owned & Run by DJ Covert  
**Tel: 01360-771177**  
**Fax: 01360-771171**

**NYNEX arena**  
 Manchester  
 Officially opened on 15th July, the NYNEX ARENA MANCHESTER is Europe's largest multi-purpose indoor entertainment and sports arena.  
 Contact DAVID BIGGAR  
 Hubs Bank, Victoria Station, Manchester M14AR  
 Tel: 0161 950 5000  
 Fax: 0161 950 6000

**NEWCASTLE ARENA**  
 New 10,000 seat arena for Music, Premier League Ice Hockey + Basketball, Conferences, Exhibitions, Ice Shows.  
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 Tel: 0191 260 5000  
 Fax: 0191 260 2200

**STANDARD EMPRES THEATRE**  
 With a seating capacity of 1,889 we are the biggest theatre with the biggest potential in the whole of the North East.  
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**0191 5100 545**  
**Ext 225**

**CARNEGIE THEATRE**  
 "Informed bands and variety shows stop off at Workington en route to Scotland and Belfast (via Stranraer). 40 miles".  
 Contact: Paul Shorwin, Manager  
 Finkle Street, Workington, Cumbria CA14 2BD  
 Tel: 01906 603222  
 Fax: 01906 67143

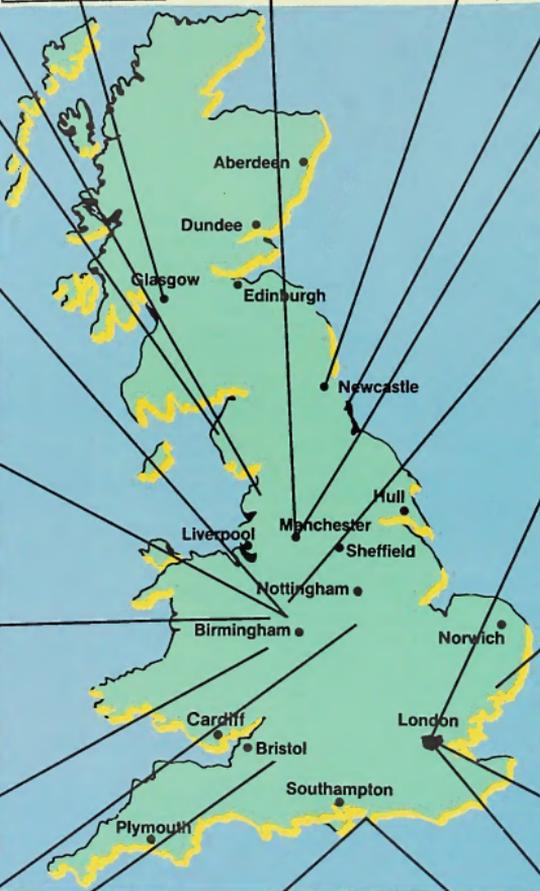
**THE WOLFTRON**  
 Boo Radleys, Jeff Buckley, Green Day, Gun, Hootie & The Blowfish, Live, Lightning Seeds, Nirvana, Pulp, Radiohead, Skin, Jools Holland  
 Tel: 01902 312029  
 Fax: 01902 713047

**THE CIVIC**  
 Black Crowes, Beautiful South, Blur, Dina Carroll, Del Amiri, Eternal, Genesis, Jamiroqui, Levelers, M People, Jimmy Nail, Oasis, Pantera, Soundgarden  
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 Fax: 01902 713047

**The Robin R 'n' B Club**  
 at the  
**Robin Hood**  
 The Midlands premier live music venue, capacity 300. House P.A. supplied by sub zero music. Solo Agency.  
**PLAYTIME 01364 457831**  
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 Merry Hill, Dudley, W. Midlands DY5 1TD  
 Tel: 01364 458826 Fax: 01364 239624

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 THE RE-BIRTH OF A LEGEND  
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 Sole bookers - MARK DAWSON  
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**De Montfort Hall**  
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 Your automatic choice for a Midlands venue, now under new management. If you have a product that fits our exciting go get 'em image, call Joe Scipione on  
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 • Capacity — 240  
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 Open 8.30 - Late  
 Jazz - R'n'B - Reggae - African  
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 Fax: 0161 834 2559

**RED ROSE THEATRE**  
 Taylors Lane, Rugeley, Staffs WS15 2AA. Tel: (01869) 576281  
 Capacity 350, large stage, first class P.A./lighting system. Full in-house promotion.  
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**SEATED Capacity 1440**  
 Contact John Wallace or Paul Scarbow  
**Tel 01923 445300**  
**Fax 01923 445225**

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 For hirens, split percentages, 1,781 fixed seating — excellent get in access. 900 standing venue also available.  
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**Fax: 01473 268236**

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 A 400 capacity club venue + recent hosts to Black Grape, Oasis, Pulp, Elastica, Dodgy, Jo Brand, Eddie Izzard...  
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**THE GUILDHALL**  
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 Capacity 2,228  
 The South Coast's premier concert venue. Flexible facilities and deals.  
 Call today (no obligation and no salesmen will call!)  
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 London's premier live music venue. Top sound, quality music. 7 nights a week. Showcases and hires welcome. In house video facilities. From the autumn weekly live interactive cable tv music show. Capacity 400.  
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92°	93°	94°	95°
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JAH WOBBLER'S INVADERS OF THE HEART*	APACHE INDIAN P J HARVEY		TRICKY

*There is something that is much more scarce, something finer far,  
something rarer than ability. It is the ability to recognize ability.*

-Elbert Hubbard



TOPP & BONG



GEZ STREET

