

music week

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Blur vs Oasis: they're off

Creation won a battle against time to keep the much-anticipated Oasis versus Blur clash on course after a barcode problem threatened to delay the Oasis single *Roll With It*.

Vital Distribution's Friday deliveries of the Oasis single were suspended as the sleeves of more than 100,000 CDs were stickered or reprinted with a new barcode.

The move was made after tests by chart researcher Millward Brown on Wednesday discovered problems reading the barcode with Epon and Epos machines.

Bob Barnes, charts unit director at Millward Brown, says scanners run

over the barcode had tried to read an ex-Black line bordering it.

After an emergency marketing meeting at Creation, the indie ordered Vital Distribution to begin restickering and reprinting the single sleeve. The label is understood to have been concerned that some retailers would not try to overcome the problem by typing in the data manually, therefore losing Oasis panel sales which would contribute to its chart placing.

Creation marketing consultant Tim Abbott says, "We stickered it because it was reading on some machines, but not on others. We wanted to be doubly sure. It was a good arse-kicking contest."

Although around 80 Vital staff worked through Thursday night restickering thousands of the sleeves, stocks were not ready to be delivered to retailers on time on Friday.

Roger Quail, label development manager of sales force 3mv, says not all sleeves had to be stickered; the rest were scrapped and reprinted.

Although the Oasis single was not expected to be delivered to retailers until today (Monday), he says he does not believe the problem will affect its chances in the face-off with the new Blur single *Country House*, which was shipped on Friday for release today (Monday).

EMI shipped just under 300,000 copies of the single, and both tracks were neck-and-neck in terms of radio airplay at the end of last week, according to Media Monitor figures.

Although Blur are due to appear on the covers of the new issues of *Mojo* and *Smash Hits* this week, retailers were last week predicting a likely victory by Oasis.

Brian Mack at Stoke's Replay Records and Matt Moir of Newcastle's Volume Records say Oasis is well in front in terms of advance orders. But Moir adds that the Blur single will probably do better in multiples than indie stores.

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Black Grape's debut album, *It's Great When You're Straight...Yeah*, on Radioactive was expected to enter the charts at number one on Sunday (yesterday), buoyed by support from press and Radio One. By last Thursday, the album was outselling its closest rival, the Pet Shop Boys Alternative album, by more than two to one. The success of the album follows extensive support from the music press — through cover features in *Melody Maker*, *Vox*, *Loudwire* and *NME* — and Radio One. The band's latest single, *In The Name Of The Father*, was the most played track of the past two weeks on the BBC pop station; no other station played the track more than twice. The band's third single is pencilled in for late October.

Women to get own industry prize

The industry's senior women are to be recognised with the launch of an annual Women Of The Year awards dinner in aid of Nordoff-Robbins.

The inaugural dinner, due to be held at London's Langham Hilton on October 11, will name the Woman Of The Year, chosen by a committee of senior female executives. A special achievement award will also recognise a woman working in the music industry

or related media whose work is not recognised publicly recognised.

Nordoff-Robbins committee organiser Karen Millard says it will be a fun event, but adds, "We hope it will highlight the valuable contribution of many women in the industry."

Nominations for the special achievement award will be invited through *MW* in September. For further details, contact Millard on 0171-736 5500.

Laidlaw takes on new Smiths role

Virgin Our Price marketing director John Laidlaw is leaving the music retailer to move up within the WH Smith group.

Laidlaw will leave at the end of September. By then, he hopes to have found a replacement and concluded the company's review of its advertising business.

Laidlaw was appointed as marketing director of the newly merged Our Price Virgin operation last year and his new role as buying and marketing director at WH Smith News will reunite him with former Our Price managing director Richard Handover.

ali campbell of UB40

let your yeah be yeah

the new single

on cd and cassette

Youth vote drive targets music

The record industry is being targeted by the Home Office-backed British Youth Council to support the newly-launched McPower campaign, which aims to raise the level of voting among the 18 to 25-year-old age group.

The council, which has already secured support from Virgin Cola and MGM Cinemas, issued letters to more than two dozen record companies last week asking for support.

A&M signings Dodgy and Beggars Banquet's Fun-Da-Mental have both pledged their backing and many other

acts are expected to come on board in the next few weeks, says council general secretary Graham Hitchen.

"The campaign is going to be very music based," adds Hitchen. "We want to use the medium of music to promote this issue. We are talking to bands, but we need the support of the record industry itself to help get this off the ground."

The body is already in discussions with Radio One over a possible collaboration, including coverage of a pop concert at the Royal Festival Hall in London on November 3, the third

anniversary of the passing of the controversial Criminal Justice Act. A full tour is also being considered for next year.

Government research indicates that at least 2.5m, or 36%, of under-25s did not vote at the last general election, twice the level of non-voters within the general population.

The BYC is planning to organize vote registration events at gigs and has reached agreement with the Association of Electoral Administrators to produce a special youth registration form.

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Holsten targets indie market

Brewing company Holsten is launching a high-profile music sponsorship campaign, spearheaded by a tour and a compilation CD. The company has ended a 12-year sponsorship deal with Tottenham Hotspur football club and switched its attention to music instead.

It is investing more than £1m in a promotional campaign, giving away 14,000 pairs of free tickets to a Holsten UK tour planned for 1996. It is also teaming up with EMI Premier to release a 20-track compilation CD, *The Holsten Indie Party CD*, on August 29, including

tracks from Blur, Elastica, Edwyn Collins and Supersgrass.

Throughout September and October, a limited number of Holsten Pils bottles will be printed with labels offering free tickets for the tour or an exclusively remixed version of the CD.

The six-week Holsten Indie Party (HIP) tour, which starts on January 19, will feature artists including The Lightning Seeds, Supermodel and Pop Will Eat Itself.

Adam Deighton, of sales promotion consultancy Deighton Rowe, which worked on the sponsorship

concept with Holsten, says, "It is being organised like the old *Stiff* tours with several bands on the bill travelling around to venues of about 1,000."

The tour and CD, which form a substantial part of the brewer's £10m advertising and promotional campaign, will be supported with nationwide cinema and press ads.

Holsten marketing director Phil Plowman says, "The on-pack promotion will bring Holsten Pils even closer to its prime market who watch less and less TV, but are buying and listening to more music."

CD reestablishes European label

JVC, one of the top three record labels in Japan, is filling the gap in its worldwide record operations by establishing a European label.

Rykodisc sales and marketing director Peter Walmesley is being drafted in to head the London-based company, which he says will aim to establish itself as an A&R base. He plans to sign three artists in the first year.

JVC is already a very well-known brand, but it is the start of a new label and we need to get an identity," says Walmesley.

"This is a long-term project and we will be looking at long-term record deals. This allows me to step out and run a company myself with serious backing from a prestigious company."

One of Walmesley's first tasks will be

to hire three key personnel to take responsibility for production, A&R and marketing and promotion. He is also yet to finalise a distribution deal.

Walmesley will initially head the operation from the offices of video and games arm JVC Music Industries in Covent Garden, central London.

The 70-year-old Japanese label Victor Entertainment accounts for around 15-20% of the country's domestic market and has the world's largest catalogue of world music, which will now be handled by the European arm.

JVC has also run a US operation for almost 10 years, operating two labels JVC Music USA, which includes a jazz imprint, and Victory Music.

Following Walmesley's departure from Rykodisc, the label has poached Ian

Moss from Island Records to become managing director as part of a wider reshuffle.

Moss, formerly Island's director of business affairs, takes over the job on September 1, replacing Joe Boyd who is taking on the new role of overseeing the musical direction of the label.

Walmesley will be replaced as marketing director by Andy Childs, who is being promoted from development manager on the company's Frank Zappa reissue programme, which continues with the release of the first 17-track compilation CD from the recently-deceased singer/songwriter on August 22.

The reshuffle coincides with a move across west London from Queens Park to new offices in Acton.

Robbie begins bid for compensation

Legal action has started between former Take That member Robbie Williams and the group's manager Nigel Martin-Smith. As the row appeared to escalate last week, a source close to the singer says legal letters are being exchanged between the two parties.

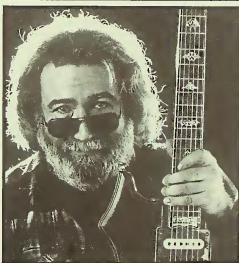
Williams is seeking recompense for tour fees and other income he would have received if he had been allowed to serve his six-month police period. His lawyers Teather, Stern, Selby are understood to have hired counsel Charles Gray QC, an indication that the star is prepared to take his grievance to court.

Lawyer Graham Shear says Williams regards himself as a member of Take That "until further notice", but he accepts it is unlikely that he will ever perform with the other four members again.

Shear says, "[Williams is reviewing] the management agreement and various other contractual arrangements which have been entered into on his behalf."

In a statement issued last Tuesday, Williams accuses Martin-Smith of "not being even-handed" and that he and the remaining Take That members forced him out halfway through rehearsals for the current sell-out tour. "Robbie felt he had no alternative but to accept his exclusion from the tour," says Shear. Martin-Smith declined to comment.

Take That's label RCA, which is understood to have first option to sign Williams under a "leaving member" clause in his deal, is playing down the row. A spokesman says director Kevin Dawson says, "We support both sides," but declines to comment further.



Arista is going ahead with its planned release of a double live *Take That* debut album on October 3 despite the death of the band's leader Jerry Garcia from a heart attack last Wednesday, aged 33. Hundred Year Hall, a 15-track album recorded at a 1972 Frankfurt concert, was to have coincided with a tour by the San Francisco band, who joined Arista in 1972. Label president Clive Davis paid tribute to Garcia, saying, "Jerry was a towering figure in music and culture. Always special, always generous and warm hearted, he will be deeply missed."

NEWSFILE

CIN launches London sales chart

The *Evening Standard* is to publish its first London regional chart from Friday (18) in an exclusive deal with chart compiler CIN. The Top 20 will appear weekly on the *Rumours* page. CIN is also supplying the Official UK Top 40 chart to Germany's national satellite TV station Viva, which is dropping its hybrid airplay and retail-based Viva Hot 40.

Avery joins Virgin international unit

Lucy Avery has been appointed to the newly-created role of senior marketing manager for Virgin's international special projects unit. Avery, previously international director of A&M Records, joins Virgin tomorrow (Tuesday 15).

THE TAKES over Nintendo base

Total Home Entertainment has signed a leasing deal with Nintendo to take over its distribution centre in Eastleigh, near Southampton. The deal, which follows the news last month that THE was becoming the exclusive UK distributor for the Japanese games giant, means 87 of the existing 150 jobs at Eastleigh will be saved with staff re-employed by THE's new division, THE Games. THE will use the warehouse to supply Nintendo products throughout the UK. A separate wholesale service to other retailers will run from the company's main distribution centre in Newcastle-under-Lyme.

Gambaccini lands Radio Three role

Classic FM presenter Paul Gambaccini is returning to the BBC network on October 9 to present a new Radio Three programme for one hour every weekday from 9am. Gambaccini joined Radio One in 1973 but left the BBC in 1986 to present shows on Capital. He switched to Classic FM three years ago as presenter of the *Classic Countdown*. Gambaccini will also become one of the regular presenters of Radio Four's arts magazine programme *Kaleidoscope*.

MTV seeks bigger home

MTV Europe is looking for a new international headquarters because its 400 staff have outgrown its offices in Camden Town, north London. MTV, which moved into the former TV-am building in July 1993, has expanded significantly since launching VH-1 in the UK and is considering moving to a purpose-built office. Meanwhile, the channel has appointed Rachel Purnell to the newly-created post of senior vice president, editorial (programming and production) responsible for overseeing programme schedules at MTV and VH-1. In a separate move, Ian Renwick is installed as senior vice president, communications.

Internet jukebox launched

Internet music distributor Cerebus Sound And Vision has unveiled its prototype jukebox, a software-only demo that enables Internet users to download music. The jukebox demo is available to download free from the Internet. Three sample tracks are available, from James Brown, T-Power and Juice Of A Male. Cerebus has cleared a system with collection societies the MCPS and PRS whereby users who download music onto a hard or floppy disk pay automatically with credit cards. Around 10% of the track's cost – 60p – goes to the MCPS and 10% to the PRS, with Cerebus taking 12.5% from signed bands and 25% from unsigned bands. The band takes the rest of the money.

Sony has strong showing

Sony Corporation has announced music group sales and operating income up 2.2% to ¥110bn (£756m at £1 = yen 146) for the quarter to June 30. A number of albums enjoyed healthy sales during the period, Michael Jackson's *HISTORY* sold more than 6m units, while albums by Soul Asylum, Celine Dion and Diana King also sold well.

▶▶▶▶▶ BBC JOINS MUSIC-ON-DEMAND EXPERIMENT – p4 ▶▶▶▶▶

Britain's black music hits high note

The column inches, the excitement and the sheer relief which accompanied the arrival on the UK scene of Oasis, Blur, Supergrass and other bands of their ilk has in times obscured the continuing strength of new British black music. There has been a fantastic crop over the past year; nothing has been more fresh and challenging than the jungle of Goldie and The Kemet Crew, while Tricky's esoteric debut is arguably the most satisfying example yet of Bristol's trip hop sound.

And if we're talking pop, out-of-and mainstream, it has been the year of Seal and Des'ree - at least in America. Their stunning singles were inexplicably slow to take off at home, but have caused considerable waves in the all-important US market.

No better time, then, for the fledgling IAAAM Convention to become a true celebration of the British black music industry. The first two London conventions were well-attended but still smacked strongly of being fringe events. It shouldn't be left to the whole country to celebrate black music - it's time the black industry got involved: at the very least, the IAAAM Convention provides a great opportunity to showcase some of our strongest talent. The presence of Jimmy Jam and Terry Lewis at this year's conference will do much to raise its profile and should generate publicity for one of its more sensitive aims: to encourage record companies to employ more black staff.

IAAAM's American founder Dyan Williams believes the UK industry is years behind the US in allowing black executives into its infrastructure. Certainly, it seems the prospects for would-be power broker black executives are good at just one of the UK majors.

"When we come over there, it is striking that most of the black people in record companies are receptionists," says Williams. Hard words to swallow, but certainly food for thought. *Selina Webb*

PAUL'S QUIRKS

The embarrassment of token gestures

Now that Bard has officially given up all hope of reviving a nationally acceptable record token, retailers are again left facing the busiest period of the year without one of their major selling aids.

Most retailers now operate their own music token scheme but there is nothing more galling than having to refuse a £25 token sale because the customer wants to send it to a friend in London, Bristol or Edinburgh. Besides the loss of a sale, it is embarrassing and time consuming having to explain to casual customers that the music industry, with all its experience and talent, cannot operate a simple national gift token scheme. The look of amazement on the customer's face is often accompanied by a comment about the state of the nation and a promise to stick with book tokens in the future, resulting in a net loss to the music industry.

The prospect of a national token on now seems far away and it would take a brave person to attempt a relaunch at this late stage but, at the risk of repeating myself, I think this would be an ideal task for Richard Branson and his team. If he wants even more publicity, he could use the one angle which hasn't been considered so far and donate a percentage of the profits from token sales to a music-related charity.

Signs point to another Blur triumph

The rash of 'For Sale' signs outside record stores throughout the country has certainly caused a stir among the general public. The signs, advertising the new Blur single *Country House*, look just like the real thing and some retailers claim to have had nearly as many enquiries about their business premises as they have had for the single. Still it's another innovative idea from Parlophone and I'm sure the single will be a lot easier to sell than any retail business at the moment.

Paul Quirk's column is a personal view

BBC joins in trial of music-on-demand

Radio One and Radio Two programmes are being offered as part of a music-on-demand trial taking place in Cambridge over the next year.

The BBC is participating in the experiment, involving 250 homes in the city, which is testing the viability of interactive home entertainment.

The trial is among a series of initiatives which will be overseen by former Radio One playlist chief Paul Robinson in his new role as head of strategy and development for BBC Radio.

Robinson, whose appointment was announced last week, takes up the post on September 1 with a remit to examine the potential for developing radio in the areas of new media, on-line, on-demand, the Internet and CD-Rom.

The Cambridge trial, which started on August 1, is operated through Cambridge Cable on fibre optic cables. It offers users the chance to listen to shows when they want. The initial

menu includes Radio One's dance shows hosted by Danny Rampling and Tim Westwood and John Peel's show, as well as blues and country programmes from Radio Two. Robinson says the programme offered by the BBC will change monthly.

Using an Apple Macintosh box linked to their television set, users can call up the programmes through a menu which appears on-screen. They can access the show from the beginning or scroll through to a favoured point.

Other companies offering services include Anglia Television, Tesco, the Post Office and the National Westminster Bank, with services including home shopping and video-on-demand.

Robinson says the Cambridge test is among a series of ideas being examined by the BBC, including the possibility of real-time down-loading of the corporation's radio services across the Internet.

Following the success of projects such as Radio One's live Internet evening this spring, the BBC is looking at adding permanent Internet sites and offering test pages based on output of Radio One and other stations.

Besides making Radio One sessions available through the Net - subject to rights clearance - Robinson says he will positively examine the potential of the Internet as a means of transmitting radio.

Technology already exists for real-time downloading of programming at poor, medium wave quality sound, says Robinson.

"That's fine for speech, but music clearly needs better quality," he says. "Real-time CD quality sound is only two years away. That is an interesting way of distributing radio."

"We haven't committed to it yet, but it is very interesting and we are going to look at it closely."

Youngsters line up for ITC's live award

A total of 57 bands have been selected for a record £500 demo tapes to compete for this year's Boddington's In The City Live Award for unsigned bands.

The entrants will perform at 19 gigs during In The City, from September 2 to 6 in Manchester.

ITC A&R director Phil Saxe says the quality of the bands has been high. "The average age is also probably lower than in previous years," he says. "There certainly does seem to be a resurgence in British pop music and there are a lot of young bands out there."

The best three bands will be decided by a panel of judges in time for a sampler CD to be pressed by Dicontrics and delivered for the closing party on the Tuesday night.

The judges are Saxo, Mazie Weir's Nick Robinson, Splash Club promoter Nick Moore, *Manchester Evening News*'s Lee Henshaw, *NME*'s Neal Spence, producer and journalist John Robb and *Black Echoes*' Chris Wells.

Established acts confirmed for the fourth In The City include Foo Fighters, Dodgy, Mave Almood, Cast, Salad, Nick Heyward, Skunk Anansie, Ash and Manchester's Charlatans.



Former Beggars Banquet marketing manager John Empson launches his new Beggars offshoot label Mantra on September 4 with the release of Fall Into Place, the debut single by China Drum (above), and Lift, the first single by ambient techno band Anzix. Mantra also has a licensing deal with Nation Records and will release records by Prophets Of Da Fun, Fun-De-Mental and Natacha Atlas. China Drum play the Reading Festival main stage on August 25.

CD system penetration set to rise

Penetration of CD players in the UK is expected to receive a boost from the huge growth in sales of CD-Rom and CD-based games platforms over the next few years, according to a new survey of the market.

The Datamonitor report, titled CD-Rom Technology, predicts the UK will lead Europe in increasing sales of the systems, which also play standard audio CDs.

Datamonitor forecasts CD-Rom will become a mass market system by the end of this year, with more than 4.9m players expected to be sold in Europe in 1995 alone, up more than 128% on last year.

By the end of the century, around 9m units will be sold every year across Europe, bringing the cumulative total

in the UK to around 5.5m units, the report says.

Business analyst Neil Hollister says such sales would correspond to a take-up by around 30% of UK homes.

The UK market will see the biggest penetration in Europe of CD-based video game machines, says the report. By the end of the century, 50m units will have been sold across Europe, including 6m in the UK.

The two technologies combined will effectively reach up to 8m different homes, or around 40% of the UK's total, says Hollister.

Although the CD format accounts for around 75% of all albums sold in the UK according to CIN figures, DPI data shows only 56% of UK homes had CD players at the end of 1994.

Hollister says such penetration will inevitably be boosted by the new technologies. Although many of the users of CD-Rom and CD games players will already own audio CD players, some will not, he says.

These are bound to boost the penetration of CD players in the UK, even if only by a limited degree, Hollister says.

The report's publication coincides with Sony's announcement that it is launching its PlayStation system in the UK on September 29, with a £20m UK marketing campaign and a sales target of 400,000 units in its first six months.

Next month, Sega launches its Saturn game system, with a £25m pan-European marketing campaign. Around 7,500 players, priced £399, were sold in the first month.

Producers and Perspective Records heads Jimmy Jam and Terry Lewis (pictured) have confirmed they will take part in this year's IAAAM/Best conference. The pair will be honoured along with Sony S2 artist Dee Res at the IAAAM convention and gala dinner, which will take place on Saturday, October 7. Jam & Lewis, who follow last year's winners Keny Gamble and Leon Huff, began their careers in the early Eighties and have produced multi-platinum albums for artists including Alexander O'Neal, Janet Jackson, Sounds Of Blackness and the SOS Band. In 1991, they set up Perspective Records, which has since been acquired by A&M Records.



Black music gets biggest-yet event

The black music industry is coming together to stage what is expected to be the biggest International Association of African American Music Convention to date.

The decision by Jimmy Jam and Terry Lewis to attend the annual conference, which takes place in London from October 2 to 7, is being hailed as a coming of age for the three-year-old event by UK organisers the Black Entertainment Society Trust (Best).

Co-ordinator Jackie Davidson says the visit of Jam and Lewis will help boost the event's profile.

"For Jimmy Jam and Terry Lewis to give up a week of their time for us is a genuine seal of approval," she says. "The stature of the industry people attending is generally much higher and we are also taking it more mainstream." The highlight of the week will be a Jam and Lewis showcase, featuring many of the acts the producers have worked with including Alexander O'Neal and Sounds Of Blackness. The evening will also highlight emerging UK talent.

Among the other events planned are a showcase for new UK and US talent

by Kiss FM, which is also planning a reception luncheon for Jam and Lewis and US delegates. Choice FM is also staging nights in Birmingham and London to coincide with the event.

RCA A&R consultant Kenny Hoole will co-ordinate a day of panels and seminars to be staged at Kensington Town Hall, in west London, on October 7. Among the executives lined up to contribute are Kevin Evans, RCA's senior vice president for black music, and Vivian Scott, vice president of Sony 550, which has broken Dee Res in the US.

A repeat of last year's popular Demo Listening Surgery - which allowed artists to have their tapes heard by senior US A&R executives - is also being planned and the conference will again host an executive meeting between IAAAM US and Best, to discuss how the two organisations can work together.

This year's event will also look to build on the success of last year's conference in helping establish a network between the US and UK black music industries and help British artists to be treated more seriously abroad, says Davidson.

Former Choice FM head of music

Merritt Crawford, who is also playing a part in organising this year's event, says, "In America they have a Black Music Month, and the seminar is an ideal opportunity to see if we can do something similar. The UK convention highlights the music, draws awareness to the artists and even helps at retail where attention can be put on releases for a particular duration."

Dyana Williams, the founder and president of IAAAM in America, says Dee Res will be honoured as the emerging artist of 1995 at the event. "Black music is the music of choice in many places around the globe and we think Dee Res is the new rising star out of Britain right now," she says.

One of the themes of this year's event is training, with contributions from Dr Denise Stanley, a professor of music law at the Middlesex and City University, Davidson adds that the convention will aim to build links, and help put together trainee placement programmes between students and record companies.

Details of registration and tickets are available from Hardzone Promotions on 0171 737 1344.

Penguin unveils CD-Rom chart listing

Penguin Books is launching a CD-Rom compendium of pop and rock music, Rock 'n' Roll, including a listing of all official US and UK charts since 1955. It is aimed at the music and advertising business and carries details of more than 500,000 tracks, 80,000 artists and 50,000 products, complete with 300 rock photographs, 5,000 reviews and 5,000 biographies. The disc, which has taken more than a year to produce, will be available on mailorder worldwide from the end of September. Priced £99.95, the disc price includes three quarterly updates. Penguin electronic publishing manager Guy Gadeney says, although the CD-Rom will not include sound, plans are being considered for a consumer version containing music.

Empire gets late licence

London's Shepherd's Bush Empire has obtained a 2am liquor licence for its Thursday, Friday and Saturday nights. The Empire, named venue of the year in this year's *Music Week* awards, is also being extended to increase capacity and a new £100,000 lighting rig is being installed.

Vital opens customer helpline

Vital Distribution has launched a new customer inquiry service for retailers. All calls to the new number, 0645 883311, will be charged at the local telephone call rate. The service came on line last week.

Emap launches radio/magazine tie in

Emap's radio and magazine publishing divisions have forged a joint initiative, through which Emap Radio will give on-air support to concerts advertised in Emap Metro titles including *Q*, *Select*, *Mojo* and *Sky*. The titles will also promote Emap's Ticketline services, which sell concert tickets in Emap radio station regions.

London gets specialist rock bookshop

The first specialist bookshop dedicated to rock music writing opens in London's Tin Pan Alley, on August 31. Helter Skelter is on the former site of the Regency studios where the Rolling Stones made some of their early recordings. Books on every aspect of rock, blues, jazz, folk and country will be stocked alongside US imports, second hand books, fanzines and rock magazines from around the world. The basement will be used for signings, promotional events and exhibitions by rock photographers.

Sony renames computer games arm

Sony Psygnosis, the computer games developer, has been renamed Sony Interactive [Europe] to bring the company closer within the Sony corporation. The move will also amalgamate the company, which Sony bought as Psygnosis in 1993, with Sony Electronic Publishing. SIE will be responsible for developing software for Sony's new PlayStation system along with marketing, sales and distribution of software.

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If it's midnight and a new Andy's Records store is due to open its doors in the morning you can guarantee the boss will be in and stocking the shelves along with everyone else.

"There's no glamour in retail, but I do get a certain feeling of satisfaction when we open a new shop," says the touille-haired ex-Bard chairman Andy Gray, who will again find himself working the night shift when he opens store number 28 in Blackburn at the end of this month.

There are few, if any, more recognizable faces in the record retail business than Gray. Certainly, few could claim to have been such an important player for as long as the youthful-looking 45-year-old.

In his 27th year in the business, Gray is by far Britain's most successful independent record retailer, running 27 shops across East Anglia and Yorkshire and ranking sixth behind only Woodwards, Our Price, Virgin, HMV, WH Smith and Tower Records in terms of turnover.

It's a long time since Gray took his first formative steps into retail, selling ex-jukebox singles as a teenager from a kiosk on Felixstowe pier.

"I started collecting records when I was about seven," says Gray, who, 10 years later, was running a market stall in Cambridge's busy market square selling records to friends, students and tourists. He opened his first shop six years later and had established nine stores across East Anglia by the late Seventies.

MCA sales director John Pearson first met the retailer as a Polydor rep back in the early Seventies, by which time Gray had already earned a reputation as a fearsome character and shrewd businessman.

"He never took a copy of an order because he just remembered the damn lot," he recalls. On one occasion, a rep felt the force of Gray's anger after surreptitiously adding a nought to the five copies of an album he had ordered.

"He always played it straight," recalls Pearson. "When Andy next saw the rep he began to fribble the 45 extra copies of the album at him, then the matter was closed."

"He certainly doesn't suffer fools gladly," agrees Andy Spain, assistant sales director of PolyGram IPA (Island, Polydor and A&M). The best word to sum up Gray's strength in "determination," he says.

"I used to sell in him when he had three shops in East Anglia and you could tell it wasn't a low-key operation," he says.

"He wanted a share of the market and, in a short space of time, he had the area sewn up."

Indeed, even from those early days Gray ran his business under the same philosophy: he expands today. The multiples are more his direct competitors than the indie whos whom he has a lot in common.

"I don't like to think of Andy's as an 'indie'," asserts Gray, who sees the chain as competing directly with the likes of HMV, WH Smith and Kingfisher.

It is not an entirely surprising opinion given that Andy's Records currently holds around 3% of the

Get up in expansion at 's leading indie chain

ANDY GRAY



FROM MARKET STALL TO MARKET LEADER

Andy Gray (b. March 3, 1950)

1958: Andy leaves school and works on a building site for a few months to earn enough money to set up his own market stall selling records.

1959: Andy's Cambridge market stall is soon expanding the turnover of local record shops.

"Six days a week, I'd unload the three or four tons of records from the van and load them up again at the end of the day. Sometimes it felt like 30 tons."

1974: Billy Gray, who at 22 is two years younger than his brother, joins the stall and works alongside Andy to help put together plans for the first Andy's Records shop.

1978: The first shop is opened in Cambridge on Mill Lane. Over the next 11 years, Gray opens two stores a year on average in the East Anglia region. "It was a gradual expansion," he says.

1980: Andy moves out of East Anglia for the first time to open a shop in Grimsby. "It just seemed logical to spread into another area after we'd covered all the towns in East Anglia."

1987: Andy starts up his own reissues label, The Beat Goes On.

1991: First shop opened in what Andy dubs "the Granada region," in Preston.

1992: A "pivotal year," it is Gray's modest assessment of 12 months of the most rapid expansion in the chain's history with the opening of five shops taking the chain to 24 stores.

1993: Andy's Records wins the *MV* award for best independent retailer for the first time.

1995: The store is recognised by senior record executives for the *MV* award for the second year running. Opens the 27th Andy's store in Rochdale, with three more planned by the end of the year. Plans are to increase coverage in the north of England.

market, according to 1995 Corporate Intelligence rankings.

When Gray talks about his development of the Andy's Records chain across the country over the past 26 years, he refers to the UK as a series of TV areas, an indication of his commitment to TV advertising which goes back to his early days.

As a fledgling businessman in the early Seventies, Gray used Anglia TV to advertise his market stall, an unheard-of practice for such a tiny operation. Today, the chain continues to use local television advertising to raise profile, with brother Billy Gray as media buyer, ensuring East Anglia and the north east of England are adequately covered.

That Andy's has gone from strength to strength during one of the worst recessions in Britain's history is testament to Gray's astute business senses, says MCA's Pearson.

"He's catered for the niche market and he's never tried to expand into an area he's not *au fait* with," says Pearson. "And, basically, he's worked his butt off."

Gray admits there has been a lot of hard work, name-checking his team and well-trained staff. But he also puts the

chain's success down to some "decent property deals" and a marketing policy, courtesy of Billy — who joined his older brother's business in 1974 as a 22-year-old — that sets Andy's apart from the competition.

"As the marketing element became more important to the business, my involvement in it increased," says Billy, who has placed advertisements in *The Guardian* every week "designed to build on the public perception of musicality and credibility of the chain," and introduced extensive co-operative marketing projects.

Billy says he is always on the lookout for new marketing initiatives to further strengthen the brand name and profile of the chain.

The two are regarded as a strong team, with Andy the driving force when it comes to the day-to-day running of the business.

His motto is constant re-investment; last year Gray added another two stores to his chain, and plans another three more this year, bringing the total to 30 by the beginning of 1996. But the investment doesn't end there.

"In the early years, all the money I made went back into the business and

THE ANDY'S TEAM

Andy Gray

Billy Gray

David Jones

Tim Pearson

Kevin Plume

David Austins

Phil Buttolph

Mike Mulley

Theresa Kane

managing director

marketing director

general manager

training manager

south area manager

northern area manager

warehouse manager

financial director

personnel manager

ANDY'S RECORDS STORES

Barrislea, Bedford, Beverley, Bolton, Bury, St Edmunds, Cambridge, Chelmsford, Colchester, Doncaster, Grimsby, Halifax, Hull, Ipswich, Kings Lynn, Lancaster, Lincoln, Lowestoft, Mansfield, Norwich, Oldham, Peterborough, Preston, Rochdale, Scarborough, Sheffield, Southampton and Warrington.

that's still the case," says Andy.

"There's a constant re-investment in stock and refurbishment of the shops. We've just put 350 listening posts into the chain at £200 each and you don't need to be a genius to see how much money you need for that sort of thing."

Although Gray's shrewd business sense is a trait colleagues are quick to mention, it's an ability the man himself prefers to gloss over.

"I suppose I have a certain feel for business," he concedes somewhat reluctantly.

But Gray's feel for business sits alongside a genuine interest in music. His reissues label *The Beat Goes On*, which he launched in 1987 to cater for collectors, is still going strong and is stocked by hundreds of record shops around the UK.

Not that the label is something that has interfered with the rise and rise of Andy's Records.

"It's a juggling act really," he says of his success with 27 stores. And with expansion still very much on the agenda, he won't be the only one with his eye on the ball. The multiples will be watching ever more closely.

Catherine Eade

whigfield

a pop & sales phenomenon

the facts: **whigfield** the album - certified silver in six weeks



the singles: think of you (no.7) another day (no.7) saturday night (no.1)
over 1,500,000 sold (2 silver and 1 platinum)
a total of 23 weeks in the top 10
the new single close to you



a classic ballad *released 28th august*
the radio friendly smash hit to take the album into overdrive



SONY

whigfield - a star built to last

13. After Virgin, Sun, Suffolk

ST. James's Hoop - Locks Way - Salween

Commercial sector breaks 50% while BBC shows relief over R1

Chris Evans may have boosted Radio One – but commercial radio is the biggest gainer in the latest Rajars

BBC Radio's understandable joy at the recent turnaround of beleaguered Radio One inevitably overshadowed other elements of the latest Rajar results, but the BBC contingent were not the only people celebrating.

In the commercial sector, there was plenty to be satisfied with, too. Most notably the second quarter will be remembered as the time when the sector first broke through the 50% barrier in its share of UK radio listening, taking 50.1% by reaching 28.6m UK adults – or 61% of adult listenership – per week compared with 27.8m in quarter two of 1994 and 27.7m last quarter.

That translates into an additional 895,000 listeners over the past three months, compared with the BBC's extra 190,000.

After the massive growth of the past two years, many questioned whether the sector could sustain its expansion. But this quarter's figures show that even established commercial stations have gained listeners, with new commercial services accounting for just half the increased audience figures.

Local commercial radio's share of the market rose to a record to 38.8% (2.3m listeners) from 33.4% while national commercial radio, with a 11.3% share (1.3m listeners), has more than doubled its 5.5% share of two years ago.

Atlantic 252 picked up a further 215,000 listeners over the three months to register an audience of 4.6m, up 421,000 on the same period last year. Classic FM increased its audience to 4.8m, adding 284,000 listeners since the first quarter of 1995 and 164,000 more since this time last year.

In focusing on the changing fortunes of Radio One, BBC Network Radio head of publicity and marketing Sue Farr was inevitably optimistic.

The station's audience of 554,000 adult listeners takes the station to 11.1m listeners, the first time it has seen a gain since Matthew Bannister joined as station controller in October 1993.

However, it remains a long way off the 15.6m which the station was enjoying two years ago, and the overall gain of 190,000 listeners to the BBC network over the quarter must be set against overall losses of 905,000 over the period.

But Farr is keen to stress that Radio One is attracting a younger audience at last. Rajar research shows that 80,000 four- to 14-year-olds and 210,000 15- to 24-year-olds are now listening to Radio One, especially to Chris Evans.

Changes to the Radio One audience are right on track, which proves that Bannister's repositioning of the station has paid off, says Farr.

But Farr does not attribute Radio One's 600,000 increase (in terms of children) in listenership solely to Radio One's high profile breakfast DJ.

"The breakfast show is very important to attract the listeners, but even more important is being able to keep them throughout the day," she says.

All the station's daytime shows gained between 8% and 11% more listeners, while the most impressive performance came from Jo Whalley and

Steve Lamacq's Evening Session, which increased its audience by 29%.

Radio Two's first figures since Frances Line's retirement as controller showed a 274,000 drop in listeners since the last quarter – taking losses to 548,000 over the year.

Farr recognises that Radio Two is facing stiffer competition for the more mature audience, which is increasingly being targeted by commercial stations.

Certainly, many stations playing oldies displayed growth over the period, notably Piccadilly Gold – which now pulls in 852,000 listeners, up 43,000 an year – Chiltern Radio Supergold, Red Rose Gold and Signal Gold.

Figures for the London radio market, which now has 22 stations, featured

Rajar results for Virgin FM's first 11 weeks, showing it has 917,000 listeners.

Virgin Radio managing director John Pearson says, "When we planned our launch we didn't know about Chris Evans, so we're very pleased we've done well in this difficult market," he says.

Radio One's share of London listening grew 19% to 6.3% and its reach rose by 13% to 17%, pushing it ahead of Radio Two and giving it around 1.6m listeners.

Capital FM, one of last quarter's biggest winners, lost 127,000 listeners, but retained its substantial lead in terms of reach (31%) and share (19.2%). And in the breakfast-time battle, Chris Tarrant's Capital show has 2.1m listeners, compared with Evans's

835,000 London listeners.

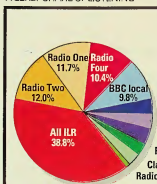
Capital's group commercial director David Mansfield says he is not concerned by the loss of listeners. "Last quarter's results (when Capital became the world's most popular metropolitan station) were exceptionally good, but we didn't expect them to be sustained at that level, particularly when you consider the extensive marketing carried out by Virgin and Radio One over the past few months," he says.

Kiss 100FM won 100,000 listeners over the last quarter and Country 103.5 AM achieved an audience growth of 41%. This helped to ease concerns that the increasing number of London stations would not increase the radio market.

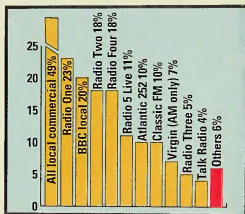
Catherine Esde

THE NATIONAL PICTURE

WEEKLY SHARE OF LISTENING

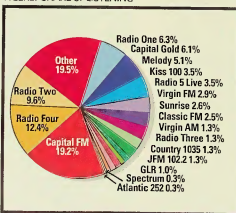


WEEKLY REACH

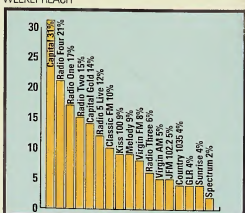


THE REGIONAL PICTURE: LONDON

WEEKLY SHARE OF LISTENING



WEEKLY REACH



LISTENING HOURS (NATIONAL)

1 Radio Two	12.2	(13.1)
2 Radio Four	10.6	(10.1)
3 Radio One	10.7	(8.7)
4 Virgin (AM)	7.7	(7.0)
5 Atlantic 252	6.9	(6.4)
6 Classic FM	5.2	(5.1)
7 Radio Five Live	5.0	(5.1)
8 Radio Three	2.7	(3.1)

Average hours per listener per week, March-June 1995. Last quarter's figure in brackets. Source: Rajar/RSL.

WINNERS AND LOSERS (UK)

1 Atlantic 252	+11%
2 Radio Three	+1%
3 Radio One	+0%
4 Radio Four	+0%
5 All ILR	+0%
6 Classic FM	+0%
7 Radio Five Live	-4%
8 BBC Local	-4%
9 Virgin (AM)	-1%
10 Radio Two	-1%

Quarterly change in share of national radio listening, March-June 1995. Source: Rajar/RSL.

WINNERS AND LOSERS (LONDON)

1 Virgin	+102%
2 Country 103.5	+63%
3 Sunrise	+52%
4 Radio Three	+37%
5 Kiss 100	+26%
6 Radio Five Live	+21%
7 Radio One	+15%
8 Melody	+18%
9 Radio Four	+8%
10 JFM 102.2	-7%

Quarterly change in share of radio listening in London, March-June 1995. Source: Rajar/RSL.

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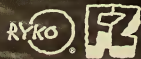
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Brewers put extra fizz in summer festival season

Live music festivals aligned to brewery sponsorship are proving to be a winning combination

There was plenty of alcohol flowing at the Strathclyde Country Park last weekend, toasting the success of the second T In The Park. But it wasn't champagne, it was beer - Tennents beer.

The support of Tennents has helped turn the newest of the traditional summer events into an instant success story. In only its second year the Glasgow festival attracted 57,000 people with a line-up to equal any other similar event (see panel).

But it's not just T In The Park which has seen the benefit of aligning itself to a brewer; Square One Promotions launched the Heineken Music Festival five years ago, and the Mean Fiddler Organisation has forged links with Carlsberg and Guinness for its Reading, Phoenix and Fleadh events.

Holsten entered the ring last week, marking a further step forward for sponsorship with plans for a series of live dates next January, fully supported by a compilation album.

Backing of live events by beer companies is, ultimately, the most established form of sponsorship there is, says T In The Park promoter Stuart Clumpas, recognising that for years bar takings have helped bankroll the ambitions of many a local promoter.

And the benefits of a festival tie-in with a brewer are equally symbiotic. T In The Park booker Geoff Ellis says the Strathclyde festival would have been unlikely to achieve its current level of success, after only two years, without Tennents' backing.

The brewers' main area of support has been in building profiles from funding journalists' flights to interview headline bands to boosting advertising budgets.

"Tennents gave us cinema and television advertising," says Clumpas. "There's no way I could have afforded 4,000 cinema spots all over Scotland. They are helping me to sell tickets and cutting down my risks."

The same applies for the Fleadh's involvement with Guinness - which mounted a promotional campaign in the national press similar to the approach used for its sponsorship of the 1995 Rugby World Cup - and Heineken's tie-in with Square One Promotions.

Square One's Mike Eddowes, who promotes the Heineken Music Festivals, says, "Certainly Heineken is very pro-active and comes up with a lot of spin-off promotions. We produce it, but it does a lot of sales promotions through puba and retail outlets, and that all filters back to the festival. It's important to have all those periphery events and PR activity."

For the breweries, live music offers swift access to the 18 to 30-year-old demographic - also the target lager drinking market - as sponsorship consultant Adam Deighton confirmed in announcing details of Holsten's new venture last week.

And festival deals, such as those struck by Heineken, Tennents and Carlsberg, give sponsors a means of targeting a larger number of people than a single artist tour, while avoiding the problems of objections by a band

NEW TALENT SHINES AT T IN THE PARK



MEIKENSWEAR: SWAGGERING

Two new acts shone through at this year's Tennents-sponsored T In The Park - and from two diverse genres.

Irish indie guitar trio **Ash** were a phenomenal success, taking the stage to wild screams from the young crowd crammed into the dusty and sweaty King Tut's Wah Wah Hut marque.

The biggest cheer came for their two punky, cheeky singles *Jack Nemes* The Planet and *Girl From Mars*, both of which confirmed that, while they may only be teenagers, **Ash** are brimming over with talent and style.

Over in the grove tent, Deconstruction dance act **Republic** and their six piece band proved that playing live is the key to becoming a crossover success. The early afternoon set had the crowd singing and dancing as the *M People* of house ran through a selection of their club hits.

Other dance acts of note included **Underworld**, who aired a couple of new trance-tastic epics including the recent *Boin Gippy* single, and **Fluke** who played tracks from their excellent *Debut* album. Also on form were **Massive Attack**, who gave a rare rendition of *Mezz Meze*, and **Tricky**.

Clutching a bottle of alcoholic lemonade, **Sham Byrd** the wild-eyed Baz and the rest of **Black Grape** became instant festival hits, firing an early Saturday evening slot which started with the rousing *Tramz Part*. Momentum was sustained by the singles *Reverend Black Grape and in the name *Of The Father*, which have already entered the collective consciousness if the mass singalong was anything to go by. **Of The Young** indie talent on offer,*



SKUNK ANANSIE: COMBATIVE

Northern Upriser had one of the more successful T In The Park debuts. Although, like many of the guitar bands performing, their stage performance was rather lifeless, the group cruised through a string set of sub-Guitar guitar with *Break Through* being one of their standout tunes.

Manowar played a typically swaggering set, but still fell to totally convince. **Manic Street Preachers** were on top form and debuted their soon-to-be classic newie *India*, while **Whipping Boy** were a big disappointment and simply didn't match the awesome breath and power of songs on their upcoming debut album.

Deus were again mesmerising with their swart gear rock, while **Murmer** played a typically fiery set of Teenage Fanclub-esque-Springsteen-style rock.

Of the more established names from the indie arena, **The Charlatans** proved one of the more popular bands and looked in convincing form as they fished through tracks from their very Stoney new self-titled album.

Also impressive were **Echobelly** who seem to have ditched some their Morrisseyisms in favour of pure guitar pop and **Kerrang!** award winners **Skunk Anansie**, with combative lead singer, **Skin**, in splendid form.

The reception to **Paul Weller's** new familiar joint **Stanley Road** set was boosted by festival sightings of **Noel Gallagher**, who chose to join his mentor for the encore, an unreleasable second run-through for **Walk On Dotted Splinters**. **Weller** had earlier heated temperatures soar with a savage rendition of **Woodstock's** *San and his*



WELLER: SAVAGE

version of **Neil Young's** *Ohio*.

Following such crowd favourites was always going to be an uphill task for **Therapy?**, whose industrial-inflected metal was defiantly thrust to the fore, but found a limited number of takers among the main-stage audience, many of whom favoured the **NME's** *King Tut's Wah Wah Hut* hunt to sample **Superguns**, who provided an irresistible run-through of their album highlights. Delivering just the right mixture of brio and punch, the cheeky Oxford trio won over the few remaining sceptics and assured a higher placing on the bill of future events.

Former **Clashman** Joe Strummer joined **Dreadzone** during their incendiary second set performance on Sunday afternoon. Contributing vocals to the inflammatory techno-driven **Funk The Power** against a backdrop of riot 'n' rave footage, Strummer summated up the intensity of the **Rainbow** in 1977 and provided, for many, the most memorable performance of T In The Park '95.

But one couldn't say the same of **Kylie Minogue**. Always a risky bet, she appeared third on the bill on Sunday evening, kicking off with a creditable *Confide In Me* before allowing the pace to slacken with a handful of overlong tracks. Interest picked up with the appearance of **Nick Cave** for their duet on the ballad *Where The Wild Roses Grow*, due for release on **Mute** in September.

However, an astute switch to early and mid-period material - including **Better Than The Devil You Know** - just about won the audience back from the brink.

Nick Robison and Paul Gorman

supported to alcohol sponsorship.

The Mean Fiddler Organisation's sponsorship manager Mark Priest believes festival goers are a perfect captive audience for brewery sponsorship. "We're basically building a town for 45,000 people," he says. "Those people are there for a long time and it's a good way to reach them, if it's done in the right way."

In giving their names to festivals, the brewers achieve more than the traditional branding on tickets and posters, as it emphasises their status as supporters of new music and thus their own hipness.

Sponsorship consultant Adam Deighton says brewers are increasingly interested in helping launch new bands,

in much the same way that Nike helped nurture athletes with deals such as its association with tennis star Pete Sampras.

But not everyone is as convinced of the sponsor's altruistic motives. **Chris Hufford** at **Courtyard Management**, which manages **Roadhead** and **Superguns**, says, "As far as I can see the only reason they are getting involved is to sell more beer. There is no real interest in music. They just see what's popular and they support it."

And there is a downside to festivals forging such close links, particularly when the sponsor's involvement is so high profile.

Square One's Eddowes says, "We've done 31 of the Heineken shows now,

and, as much as the show is a Square One-run event, Heineken is the main sponsor," he says. "It's got to the point where people call it 'The Heineken.'"

However, Ellis remains confident that T In The Park - which sponsors T In The Park on a year-to-year basis - decided to pull out, the concept of the Strathclyde event would remain solid, and that a new sponsor would be easily secured.

For the meantime, though, both the Tennents and Heineken events go from strength to strength.

And Holsten's new sponsorship deal suggests the industry is likely to see more alliances between the beer and music businesses over the coming years.

Stephen Dwyll

BEHIND THE COUNTER

IAN BOSTOCK, Andy's Records, Norwich

"This week, we couldn't keep up with demand for Black Grape's album *It's Great When You're Straight... Yeah!* (Radioactive) and, by midweek, we've already topped up our order twice. If the response is the same across the country, it should go straight into the album chart at number one. Tickets for the band's forthcoming gig at Norwich University in October have been selling like wildfire from our store. We're particularly pleased with the performance of compilations this summer and they seem to have been well targeted. Summer Dance Party and Now 31 are our bestsellers. Solid back catalogue sales and special promotions such as the current Disky campaign offering five CDs for £20 have kept business steady over the traditional quiet period, while the chain's policy of regular, weekly advertising means we sustain a high profile. Next week is going to be a great week for singles business and we've had a lot of pre-release enquiries for Oasis, Blur, Madonna and Michael Jackson. But judging by the phenomenal level of enquiries – Oasis should be the one to soar to the top of the chart."

ON THE ROAD

CRAIG CAUKILL, RTM rep, north-east England

"It's been quite busy recently; it seems to have picked up nicely after a bit of a low patch. People are starting to flow back into the record stores. We've just had the new Charlatans single released and that's been selling well. We've got the Ash single in the Top 20, too; it's not every week that you get progress like that and it's nice to be able to work on it. The Black Grape album has been massive – but really that goes without saying. The Metahedz album has also been pretty good for us. The other things we have coming up is the Fluxtrax compilation, containing techno tracks from the past eight years, either a double CD or four vinyl albums. Some of those tracks you can't get for love nor money and we're expecting it to be big. Also, we have a 4AD campaign with the whole of their back catalogue – things like *The Breeders*, *Throwing Muses* and *Belly*. When people buy anything in the campaign, they'll get a free CD sampler with some extra tracks. Next week, of course, the big thing is going to be the Blur and Oasis battle – I think in my area it is definitely going to go to Oasis."

IN THE SHOPS THIS WEEK

NEW RELEASES

Retailers welcomed a resurgence in albums business this week with Black Grape outdistancing other contenders such as Gotique, Pet Shop Boys, Rebirth Of Cool Phive and Blind Melon. Singles business was also buoyant on the back of JX, Lisa Moorish, Deuce, Guru, Moist, The Original Garbage, Notorious B.I.T and Dog Eat Dog.

PRE-RELEASE ENQUIRIES

Singles: Blur, Oasis, Morrissey, Montell Jordan, Atlantic, Björk
Albums: David Bowie, Julian Cope, King L, The Levellers, Queen, The Shamen, Tears For Fears, Morrissey, The Connells, Underworld

ADDITIONAL FORMATS

Faith No More album on six seven-inch vinyl records in box, Garbage seven-inch in rubber sleeve. The Levellers seven-inch picture disc

IN-STORE

Windows: Oasis, Blur, Madonna, Charlatans, Michelle Gayle, Take That, Summertime Soul
In-store: Björk, Anthrax, Terence Trent D'Arby, Blind Melon, Hitz Blitz, Take That, Madonna, Oasis, Blur

MULTIPLE CAMPAIGNS

Windows – Summer Dance Party, Natural Women, Mundo Latino, Heat's On promotion with five CDs for £20; In-store – Terence Trent D'Arby, 15 Wild Decembers, Blind Melon; Press ads – Roy Ayres, Best Of British

Andy's Records



In-store – free disposable camera with £15 purchases of music and video, three-for-two on the Trix range, Now 31, Drive Time 2, Disco Inferno, Take That, Sony Wonder video promotion with two for £12.99, Dedicated To Pleasure, All Campbell, Music On A Summer Evening, Classic Entertaining



Albums – Deconstruction Classics: Essential selection – Take That, Dope On Plastic 2; Music: Windows – two CDs for £21, Number One
For Singles promotion, Take That, Deconstruction Classics; In-store – Hitz Blitz, Nights In Heaven, Dope On Plastic 2, Moist, Summertime Soul, No 1 Seventies Rock Album; Press ads – Frank Zappa, Rancid, Hoji Choons 2, Palace Brothers



Singles – Michelle Gayle, Real McCoy, Alison Moyet, Oasis; Windows – Star Buys with CD and cassette reductions; In-store – War Of The Worlds, No 1 Seventies Rock Album, Summer Soul, Take That, Star Buys, BBC children's video promotion, children's videos at £3.99



Single – Björk; In-store – Anthrax, Mark Burgess, Vets Atlanta, Dirty 3, Gang Of Four, Louche Lou, Michie One, Palace Music



Album – No 1 Seventies Rock Album; Singles – Oasis, Blur; Featured artist – Madonna; In-store – Now 31, Best Summer Ever, American Diner, Seal, Take That, Julio Iglesias, Disky promotion with CDs at £9.99 each or four for £19.99 across 50 titles, Top 30 CD singles at £3.75, cassette singles at £1.99, 200 cassettes at £1.99, Take That, RobCo 3, The Flintstones, Babylon 5



Singles – Björk, Charlatans, Clack, Michelle Gayle; Albums – Criminal Brothers, Del Amint, Doggy, Dope On Plastic 2, Fluxe, Gavin Friday, Gotique; Windows – Blur, Oasis, Pet Shop Boys, Aswad, Black Grape, sale; In-store – Take That, Blur, Oasis, Serive Chilled



Single – Eusebi; Windows – Dope On Plastic 2, Judge Dredd, Backcombings, Rebirth Of Cool Phive, Sanskrit, mid-price sale, Hot Mikado soundtrack, Soul II Soul, Julio Iglesias, TOK promotion; In-store – mid-price sale; Press ads – Backcombings Sampler, King L, The Blues Album, Sanskrit, Dance Energy



Single – Björk, Album – Deconstruction Classics: Megaplay singles – Charlatans, Björk; Featured artist – Moist; Debut – Rusted Rock; Windows – New Order, True Lies, Surf The Range video promotion; In-store – Morrissey, Lydian classical promotion, Boyzone, Offspring, Frank Zappa, Flux, Jeff Wayne, Get Real, Take That video



Album – Hitz Blitz; Windows – Hitz Blitz, Take That, Summertime Soul; In-store – albums for £9.99 from Hit List and Classic FM chart



In-store – three CD singles for £10 and three cassette singles for £6, Summer Madness promotion, Ultimate Collection, children's videos, Take That, Now 31, Album – Hitz Blitz; Singles – Oasis, Blur

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Norwich), Avianche (Edinburgh), HMV (Croydon), Long Player (Tunbridge Wells), Our Price (Avenham), Probe (Liverpool), Rival (Bath), Solid Sounds (Gateshead) and Virgin (Ipswich).
If you would like to contribute, call Karen Faux on 0181 543 4830.

EXPOSURE

TELEVISION

19.8.95

Fully Booked featuring Clock and TRI, BBC 1, 8.30 – 10.35am
Scratchy & Co with Tina Arena and Deuce, ITV, 9.25 – 11.30am
The Granberries Live, ITV, 8.30 – 10pm
BPM features Blair, ITV, 4.05 – 5am
20.8.95
The Story Of Rod Stewart, VH-1, 9 – 10pm
Arena Punk And The Pistols with Siouxsie Sioux, Corbin Sessible, Richard Hall and Jerry Nolan, BBC 2, 8.35 – 10.25pm
21.8.95
MTV Unplugged: Pearl Jam, MTV, 8.30 – 9pm

22.8.95

VH-1 To 1: Earth Wind & Fire, VH-1, 6 – 8.15pm
MTV's Guide To Dance Music featuring Galliano, Orbital, Utah Saints, Todd Terry, Jethro Tull and Stereo MCs, MTV, 8 – 9.30pm
23.8.95
The Album Show with Kate Bush, Village People and Bob Marley, ITV, 1.45 – 2.40am
24.8.95
The Best featuring Blur and The Levellers, ITV, 2.05 – 3am
25.8.95
Jonathan Ross Presents Gloria Estelan, VH-1, 10 – 10.30pm

19.8.95

Johanie Walker featuring Pearl Jam and Hole in concert, Radio One: 2 – 5pm
John Peel with Supergrass in session, Radio One: 5 – 7pm
20.8.95
Isle Of Wight 1970 – The British Woodstock, a retrospective featuring Jimi Hendrix, Jethro Tull, The Doors and The Who, Radio One: 7 – 10pm
Andy Kershaw presents South Africans Seal Brothers, Radio One: 10pm – midnight
21.8.95
Radio One Roadshow with Ultimate Kaos and

Clock. Other guests this week include: CJ Lewis (Tue), Strike and Jam & Spoon (Wed), Urban Cookie Collective (Thu), Lowland and Dana Dawson (Fri), Radio One, 11.30am – 12.30pm
Collins And Macdonie's Hit Parade with guest reviewers Steve Lamacq and Claire Dowie, Radio One: 9 – 10pm
24.8.95
One In The Jungle with A Guy Called Gerald and MC Navigator, Radio One: 9 – 10pm
25.8.95
John Peel live from the Reading Festival, Radio One: 10pm – 1am

RADIO

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BEETHOVEN Fidelie	Warner Classics	August 14		Nikolaus Harnoncourt conducts this version of Beethoven's Fidelio. Ads will run in Gramophone, The Proms programme and Classic CD.
BRUCKNER Symphony No.3	Warner Classics	August 14		Conducted by Nikolaus Harnoncourt, this release will be advertised in The Proms programme. Gramophone and Classic CD.
BOYZONE Said And Done	Polydor	August 21		An extensive marketing campaign includes national Channel Four and regional ITV ads. There will also be national press and radio ads. The album will be advertised in the music press.
ELVIS COSTELLO & BILL FRISSELL Deep Dark Blue	WEA	August 14		There will be a co-op ad in Q with HMV and an ad in Wire with Virgin plus ads in BBC Music Magazine, Classic FM and the NME.
LISA GERRARD The Mirror Pool	4AD	August 21		There will be advertising in the music press including Mojo and Dto support this release.
BRUCE HORNSBY Hot House	RCA	August 14		The album will be advertised in The Proms programme, Jazz On CD and Straight No Chaser.
JULIAN JOSEPH In Concert At The Wigmore Hall	Warner Classics	August 14		Press advertising will run in Gramophone which is co-promoting Knopman's October concert at St John's Smith Square.
TON KOOPMAN Complete Geminis	Warner Classics	August 21		Ads will run on regional IR stations and in The Independent, Guardian, Touch, Time Out, Vox, Q, Select, NME, Echoes, FM and The Voice.
GARNETT SILK Lord Watch Over Our Shoulders	Greensleeves	August 21		The release will be advertised in Q, Wire, New Moon and The Jewish Telegraph and will feature on Tower and HMV's Vidzones.
TOWERING INFERNO Kaddish	Island	August 14		There will be music press advertising and the album will feature on HMV and Our Price listening posts.
ULTRAMARINE Bad Air	WEA	August 14		This remastered version will be promoted with press ads in Q and Mojo, Tube posters and captions and in-store lets with Our Price.
JEFF WAYNE War Of The Worlds - The New Files	Columbia	August 21		In-store this release will be promoted by HMV and Andy's and will be racked by other multiples including Our Price where it is a recommended release.
FRANK ZAPPA Strictly Commercial - The Best Of Frank Zappa	Rykodisc	August 21		There will be national ITV, Channel Four and satellite ads plus radio advertising on Capital, Atlantic 252 and IR stations.
VARIOUS The American Diner	Dino	out now		There will be national Channel Four and ITV ads plus in-store displays with Our Price and window displays with Woolworths.
VARIOUS Best Rock Ballads	Virgin	August 21		A nationwide TV campaign on Channel Four and in selected ITV regions will be supported by radio ads on dance stations.
VARIOUS 18th Carnival	Telstar	August 14		Ads will run in selected ITV regions and nationally on Channel Four. There will be radio advertising on Classic FM.
VARIOUS Classics On A Summer's Day	Pure Music	out now		There will be an ITV, Channel Four and satellite TV campaign with radio ads on Capital FM and Atlantic 252.
VARIOUS Club Zone	Telstar	out now		This compilation will be promoted nationally on Channel Four.
VARIOUS Dance Mania Vol 3	Pure Music	out now		The release will be TV advertised nationally on Channel Four and on BSkyB from next week.
VARIOUS Dance Zone Level 6	PolyGram TV	out now		Press ads will run in Loaded, MixMag, The Face, MS, DJ, i-D, Jockey Star and Herd Garden supported by radio and posters.
VARIOUS Deconstruction Classics	Deconstruction	August 14		This compilation of techno classics will be radio advertised on dance stations backed by ads in the music press.
VARIOUS Flex Traz	EXP	August 21		Ads for this release, aimed at teenagers, will run on Channel Four and SAC throughout the summer holidays with radio ads on IR stations.
VARIOUS Hit Blitz	Global	August 14		This compilation of classical music and birdsong will be radio advertised on selected radio stations and in the press.
VARIOUS The Lark Ascending	Warner Classics	August 14		National Channel Four and regional ITV ads will promote this release.
VARIOUS Nights In Heaven - The Party Anthems	Sony	August 21		There will be press ads in Gay Times, Sky, Attitude, Boyz, Time Out and Pink Paper plus a national poster campaign and in-store point of sale.
VARIOUS The No. 1 70's Rock Album	PolyGram TV	August 14		National ads on Channel Four and BSkyB will be backed by regional ITV ads plus ads on Virgin and Capital and in the national press.
VARIOUS Peps Swing Vol 3	Dino	August 21		This album will be regionally advertised on ITV and Channel Four and promoted in the press including Smash Hits, Blues & Soul and Midweek.
VARIOUS Sax Moods	Dino	out now		The release will be promoted on GMTV, selected regional ITV stations and on BSkyB and cable channels. There will be radio ads on IR stations.
VARIOUS This Is Cult Fiction	Virgin	August 21		This compilation of classic film and TV soundtrack material will be advertised in cinemas and on late night Channel Four. There will be press ads and Tube posters.
VARIOUS Total Science	MCA	August 21		Radio advertising will run on Kiss and Choice and there will be press advertising in the NME, i-D, Muzik and The Face.
VARIOUS Warning Dance Boom Volume 2	Telstar	August 21		Ads will run in regional ITV areas and nationally on Channel Four. There will also be ads on UK Gold, Kiss FM, Choice FM and Capital.

TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



BOYZONE - SAID AND DONE
Record label: Polydor
Media agency: The Media Business
Media executive: Michael Cohen
Senior product manager: Jackie Fisher
Creative concept: Jackie Fisher
 TV, radio and press ads are all included in Polydor's marketing campaign for the new Boyzone album *Said And Done*, which is released next

week. With a predominantly teenage target market in mind, Polydor is releasing the album during the school summer holidays and TV ads will run during Home & Away and The Big Breakfast. Radio ads will run on the Pepsi Network chart show and there will be press ads in *Big*, *Smash Hits*, *Just 17* and *More!*. In-store displays will run with selected independents and the multiples.

COMPILATION



PURE SWING III
Record label: Dino
Media agency: MCS
Media executive: Justin Lucas
Marketing director: Mario Warner
Creative concept: Mario Warner
 With sales of Pure Swing Volumes I and II now exceeding 250,000 units, Dino is anticipating big demand for Volume III, out next Monday. The strongest performing areas for previous Pure Swing albums are the Midlands, East Anglia and the South-east and this is where the company will be targeting its Channel Four and ITV ads. Radio ads will run on Capital, Atlantic 252, Choice, Fox and Kiss while press ads will run in selected titles. There will be in-store displays with HMV and 200 independents, and Tube and street posters.

Black Grape storm in at the top

CHART FOCUS

THE UK'S OFFICIAL CHART SOURCE

SALES

The Happy Mondays were widely acclaimed leaders at the Manchester alternative scene at the turn of the decade, but never managed to have a number one album. Against all the odds, the group's former leader Shaun Ryder's new band Black Grape attain that lofty goal this week, as their debut long player *It's Great When You're Straight... Yeah* makes its bow at the summit, after outselling the week's other big new release – the **Pet Shop Boys** B-sides compilation.

Alternative – by a margin of more than two to one. But even Black Grape's sales are overshadowed by those of **No.31**, which retains its lead at the top of the compilations chart, and has sold over 250,000 copies in just a fortnight.

In the singles chart, **Take That** continue its number one with *Never Forget*, but its sales have dipped considerably, and there's no way it can hold on against the twin assault of the new **Blair** and **Oasis** singles.

In fact, it was nearly overtaken this week by **The Originals** *I Love U Baby*, which makes an impressive return to the chart at number two, having originally peaked at number 31 in January. *I Love U Baby* is one of those records that have made the **Top 40** in the past few months to return this week, and they're all faring better the second time around. The others are: **JX's** *Son Of A Gun*, which enters at number six, having reached number 13 on its first visit last year, and **Moise's** *Push*, which reached number 35 last November, and is now number 20.

Helped considerably by the popularity of its video, **TLC's** *Waterfalls* continues to surge. It climbs five notches to number four this week, and is far the girls' biggest British hit.

The second and third weeks of August see more returning holidaymakers anxious for musical souvenirs of their overseas jaunts than any other time of the year. Which explains why **ADAM** featuring **Amy's** *Zombie* – huge in Europe – stages a slight recovery this week, climbing from number 32 to number 31.

After just eight weeks **Michael Jackson's** *Hip-Hop* – Past Present And Future Book 1 dips out of the **Top 10**. It's much too early to sound the alarm bells and judge it a failure, however. It is only one single into its lifecycle, with possibly a further eight or nine to follow. And it has already sold somewhere around 350,000 copies generating over £5m at retail. The next single, **Y. Are** *No Alone*, is out next week, and should create enough interest to ensure that **HiStory's** exile from the **Top 10** is brief.

Alan Jones

SINGLES UPDATE



ALBUMS UPDATE



SALES AWARDS

- Gold: **Take That**: *Never Forget* (single); **U2**: *Hold Me, Thrill Me, Kiss Me, Kill Me* (single)
- Silver: **Seal**: *Kiss From A Rose* (single); **Various**: *The Chart Show Dance Album*.

PLAYLIST ADDS

Radio 1 FM: w/e 11.08.95: A List: Blur - *Cowboy House*; The Connells - '74-'75; Esobe - *Summertime Healing*; Lisa Mounth - *I'm Your Man*; Madonna - *Human Nature*; Mary Kant - *When I Call Your Name*; Cassie - *Roll With It*; Shava - *Freedom*; B List: *The Christlains* - *Just When You're Thinking They've Gone*; Daniela Bujadlos - *Grime Little Sign*; Donna Summer - *I Feel Love*; Kenny Thomas - *When I Think Of You*; Lenny Kravitz - *Rock And Roll Is Dead*; Michelle Gayle - *Hoppy Jolt To Be With You*; The Original - *I Love U Baby*; **Pet Shop Boys** - *Patience*; **Y. Are**; **Saints** - *Oh*; **Clash**; **E.L. Lewis** - *It To A Horse*; **The Bloodshin** - *Dry Warm & Wet With You*; **JX** - *Son Of A Gun*; **Kennel Crew** - *The Secret*; **Lloyd Cole** - *Lisa Lovell*; **U2** - *Trance* featuring **Blasphemy**; **Da Force** - *Stein's Alive*; **Shut Up & Dance** - *This Weekend's House*; **Signs Of Life** - *I'm Your Love*. **Capital FM: w/e 11.08.95: A List:** Michael Bolton - *Carl's Touch*; **Thelma Houston** - *Let Your Feet Be With You*; **Calvin Dore** - *Your Due To Me*; **James Brown**; **B List:** *The Connells* - '74-'75; **Donna Summer** - *I Feel Love*; **TLC** - *Waterfalls*; **C List:** **Jan & Spon** - *Fired Me*; **Odyssey To Anywhere**; **Mary Kant** - *When I Call Your Name*; **The Original** - *I Love U Baby*. **Verge 1215 w/e 11.08.95: A List:** **Ben Jovi** - *Something For The Pain*; **C List:** **Mike & The Mechanics**. **Another Cap Of Cities:** **Alanis Morissette** - *You Oughta Know*; **The Rembrandts** - *I'll Be There For You*; **D List:** **Lenny Kravitz** - *Rock And Roll Is Dead*. **MTV Europe: w/e 10.08.95: Pines** - *Mystasy*; **Bliss** - *My Big Brown Bow*; **Dog Eat Dog** - *No Fronts*; **Dave Dawson** - *I See Family*; **Lisa Mounth** - *I'm Your Man*; **Take That** - *Never Forget*.

THIS WEEK'S HITS

Singles

- NUMBER ONE: Never Forget** Take That – RCA
HIGHEST NEW ENTRY: I Love U Baby The Original – Ore/XL
HIGHEST CLIMBER: You Oughta Know Alanis Morissette – Maverick/Sire
NUMBER ONE R&B SINGLE: Waterfalls TLC – LaFace
NUMBER ONE DANCE SINGLE: Freedom Shiva – frrr

Albums

- NUMBER ONE/HIGHEST NEW ENTRY: It's Great When You're Straight...Yeah** Black Grape – Radioactive
HIGHEST CLIMBER: Unplugged In New York Nirvana – Geffen
NUMBER ONE COMPILATION: Now That's What I Call Music! 31 – EMI/Virgin/PolyGram

Airplay

- NUMBER ONE SINGLE: Kiss from A Rose** Seal – ZTT
BIGGEST GROWER: I'm Only Sleeping Suggs – Warner Bros
MOST ADDED: '74-'75 The Connells –TVT

THE OFFICIAL CHARTS

MONITOR

Nitin Sawhney



Migration

Released Monday 21 August on Outcaste

"...with this LP modern Asian music should begin to take its rightful place in popular culture" Gilles Peterson

Live at Jazz Café, 21 August 7pm onwards

Tel 0171-432 3224 e-mail: mediavillage@qnapo.org Dist. Pinnacle

AIRPLAY PROFILE



Rank	Artist/Track	Weeks on Chart	Peak	Current
#1	3 I'M ONLY SLEEPING (Sugg/Walker/Boss)	28	28	27
#2	HOPE ST. Lovell/Chen	23	28	2
#3	NEVER FORGET (Tina Turner)	27	28	2
#4	ALRIGHT (Supergroup)	28	28	2
#5	GIRL FROM THE COUNTRY (Horn)	21	28	2
#6	IN THE NAME OF THE FATHER (Black Sabbath)	30	24	5
#7	KEEP WARM (Lynyrd Skynyrd)	24	23	2
#8	HAPPY JUST TO BE WITH YOU (Michael Doyle)	20	22	2
#9	TRY ME OUT (Crosby)	25	22	2
#10	SO GOOD (Regina Spektor)	14	22	2
#11	BOLL WITH IT (Sugg/Walker/Boss)	20	22	2
#12	I'LL BE THERE FOR YOU (The Notorious B.I.G.)	8	21	12
#13	COUNTRY HOME (The Roots)	25	21	2
#14	3 IS FAMILY (Sugg/Walker/Boss)	23	21	2
#15	SHY GUY (Sugg/Walker/Boss)	25	20	2
#16	WATERFALLS (Lynyrd Skynyrd)	22	20	2
#17	YOU GOTTA KNOW (Lynyrd Skynyrd)	18	20	2
#18	GOOD LIFE (New Power Generation)	14	20	2
#19	SUMMERTIME HEALING (Essie Mae's Yard Collective)	12	20	2
#20	ON THE BIBLE (Guns N' Roses)	14	19	2
#21	KISS FROM A ROSE (Sugg/Walker/Boss)	20	18	2
#22	TRY, TRY, TRY (Lynyrd Skynyrd)	14	18	2
#23	STUCK ON U (P.O.D.)	21	18	2
#24	74-75 (The Corrs)	11	18	2
#25	HAVE FUN, GO MAD (The Roots)	12	17	2
#26	BAGENHAM DAVE (Mingus)	15	17	2
#27	LOVE ENUFF (Sugg/Walker/Boss)	19	16	2
#28	JUST WHEN YOU THINK THINGS OVER (Darius Rucker)	6	16	2
#29	IN THE SUMMERTIME (Duggie Flamingo)	19	15	2
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95.8 CAPITAL FM

LONDON

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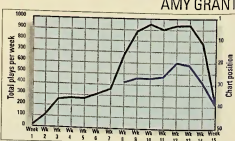
AIRPLAY FOCUS

TFM
 Teside's TFM has something to celebrate: the station has ended up top in its region in the Ragar fight for the second quarter of 1995, building on a respectable market share, according to programme controller Graham Ledger. "We're very happy at the moment," Ledger says. "What we're aiming to do is tap into the lifestyles of our listeners. We're looking at what kind of radio station the people in this region want in their lives." Since Ledger took over as programme controller last September, the station's market share has risen from 20.3% to 25.3%, with a reach of 320,000.

Track	Peak
1 3 Is Family Dave Dawson (EMI)	34
2 Kiss From A Rose Sugg (ZTT)	33
3 Hampus! Arrive! Bobby Brown (A&M)	29
4 Alright Supergroup (Parlophone)	29
5 You Look In Your Eye As Campbell (Keltie)	28
6 Where Is The Feeling? Kylie Minogue (Decca)	27
7 Search For The Hero M People (Decca)	26
8 Love Enuff Sugg (ZTT)	25
9 Love Enuff Sugg (ZTT)	23
10 Girl Like You Edem Collins (Savane)	23
11 Show Me With Your Love D.R.I. (Capitol)	23

Music played first time on 10/11 week ending 05/05/95 © Media Monitor

Big Yellow Taxi, the latest single from US artist Amy Grant, has received impressive radio support despite a steady but relatively lukewarm chart performance. Capital first picked up the track on May 4, the start of some cautious reporting from stations. The track continued to increase airplay, although after seven weeks it was still shy of the 400 plays mark. The first noticeable increase came in the week ending June 18 with the single's commercial release, when it jumped from 351 to 566 plays. The track debuted at number 29 in the sales chart and held its



place in the Top 30 until the week ending August 5, when it dropped to 39. At its peak, the track was being played nearly 1,000 times a week, though further progress was probably frustrated by its peak position of number 20 in the sales chart. Since then the song has slipped noticeably, dropping 500 plays to 222 as it sank to the fringes of the Top 40. **Stephen Dowling**

TOP 50 AIRPLAY HITS

19 AUGUST 1995

MEDIA MONITOR

This Week	Last Week	Title/Artist/Label	Radio 1 FM											Total no. of plays	Total audience in %	Weeks on chart	
			LA	AK	PA	NY	ATL	BR	CA	CH	CL	HO	IN				MI
1	1	KISS FROM A ROSE Gref (ZTT)	A	18	72	39	35	30	29	32	36	37	28	18	1355	65.92	5.4
2	5	ALRIGHT Supergass (Parlophone)	B	26	73	1	21	34	32	0	1	28	39	25	1104	59.19	1.3
3	16	NEVER FORGET Take That (RCA)	A	26	42	35	41	41	30	0	34	32	38	0	1186	58.31	20.5
4	2	A GIRL LIKE YOU Edwya Collins (Santana)	12	53	34	41	41	35	0	1	27	23	25	1029	50.53	21.2	
5	13	I'M ONLY SLEEPING Suggs (Warner Bros)	A	28	0	37	43	38	33	4	27	13	21	27	850	49.52	16.0
6	4	3 IS FAMILY Diana Dawson (EMI)	B	21	42	35	41	30	37	0	35	34	26	0	1032	49.22	-8.0
7	6	SHY GUY Diana King (World)	B	20	33	30	39	21	34	0	1	12	1	0	967	44.33	-4.4
8	12	HAPPY JUST TO BE WITH YOU Michelle Gayle (RCA)	B	22	18	32	24	17	35	0	1	19	19	0	601	35.21	11.0
9	36	HEAVEN HELP MY HEART Tina Arena (Columbia)	B	14	0	27	37	17	28	19	35	19	41	0	837	34.85	36.5
10	33	SO GOOD Boyzone (Polydor)	22	31	14	31	1	28	0	1	25	12	0	593	34.36	56.3	
11	8	SEARCH FOR THE HERO Al Pacino (Deconstruction)	0	59	31	30	13	28	31	30	21	27	1	904	33.88	5.0	
12	9	HOLD ME, THRILL ME, KISS ME, KILL ME U2 (Island/Warner)	9	38	6	38	2	30	0	1	3	19	569	32.85	-15.3		
13	8	LOVE ENUFF Soul II Soul (Epic)	A	16	0	29	39	26	2	0	1	10	28	0	679	31.47	-7.8
14	41	74-75 The Connells (TVT)	A	18	29	1	9	19	11	5	7	10	20	24	435	28.41	69.2
15	13	DON'T WANT TO FORGIVE ME NOW Was Not Wet (Precision Organisation)	1	39	24	34	39	30	25	31	1	36	1	717	28.24	-3.6	
16	25	WATERFALLS TLC (Arista/LaFace)	A	20	37	1	12	25	8	0	1	3	0	373	26.75	23.5	
17	12	ROLL TO ME Del Amitri (SAA)	0	40	1	1	41	32	1	25	2	37	26	0	736	26.22	5.0
18	1	THAT LOOK IN YOUR EYE All Campbell (Kuff)	0	37	28	21	9	21	0	32	12	1	20	553	25.72	-2.8	
19	14	IN THE SUMMERTIME Shoggy Featuring Boney (Virgin)	B	15	0	7	33	1	35	0	1	4	1	0	461	25.54	-14.3
20	17	BIG YELLOW TAXI Amy Grant (SAA)	1	0	32	41	1	37	15	33	4	0	4	0	656	23.69	-6.1
21	47	ILL BE THERE FOR YOU The Rembrandts (East West)	21	0	0	4	27	14	25	6	4	21	6	351	22.82	106.4	
22	21	TRY ME OUT Corona (Eternal)	A	22	0	7	24	7	16	0	1	6	2	0	334	22.32	-5.1
23	56	HOPPE ST Leventis (Chisla)	A	28	0	1	2	3	0	0	1	1	1	18	147	22.06	45.0
24	26	COUNTRY HOUSE Blair (Foad)	A	21	0	0	1	1	6	0	0	22	17	336	21.41	-0.5	
25	38	KEEP WARM Jemini (Multiple)	A	23	0	6	7	29	2	0	1	8	1	0	254	19.77	-13.8
26	21	IN THE NAME OF THE FATHER Bruce Gray (Rodsactive)	A	24	0	1	1	1	0	1	1	1	1	1	87	18.53	-19.0
27	52	TRY, TRY, TRY Julian Cope (Epic)	B	18	0	1	1	1	2	0	1	1	20	166	18.17	75.2	
28	56	ROLL WITH IT Bass (Crosby)	A	22	0	0	3	1	5	0	0	0	17	197	17.33	-19.0	
29	31	GIRL FROM MARS Ash (Infectious)	A	26	0	1	1	1	2	0	1	2	0	83	17.04	-0.1	
30	46	WHEN I CALL YOUR NAME Mary Jane (1st Avenue Records)	A	13	0	1	5	6	36	0	1	9	22	0	289	15.55	49.0
31	54	LET YOUR YEAB BE YEAB All Campbell (Kuff)	B	14	0	8	8	2	19	25	0	2	25	0	310	16.06	62.3
32	30	THIS AIN'T A LOVE SONG Ben Jovi (Mercury)	0	38	8	11	1	6	31	32	3	1	13	333	15.74	-18.3	
33	20	SHOOT ME WITH YOUR LOVE Dream (East West)	3	36	1	1	1	7	0	1	6	32	0	371	15.62	-24.9	
34	34	STUCK ON U P.J. And The New Power Generation (RPM)	B	18	0	6	2	1	1	0	1	8	1	0	150	14.47	-10.6
35	18	GOOD LIFE New Power Generation (RPM)	A	20	0	5	6	28	3	0	0	2	0	194	14.39	23.4	
36	26	BOOM BOOM BOOM Outrage Brothers (Eternal)	B	13	2	9	8	4	3	0	1	2	2	0	202	14.29	-11.3
37	48	SUMMERTIME HEALING Justice (Man's World Collective)	A	19	1	0	0	0	0	0	0	0	0	89	14.12	74.6	
38	45	ON THE BIBLE Douze (London)	A	19	0	0	0	0	5	0	10	4	0	0	223	13.91	33.2
39	154	HAVE FUN, GO MAD Blair (Mercury)	A	17	0	6	4	0	3	0	0	0	0	0	95	13.86	87.0
40	24	YOU DO SOMETHING TO ME Paul Weller (Gut Discs)	9	0	1	1	12	9	0	1	1	5	19	268	13.37	49.6	
41	51	YOU OUGHTA KNOW Alexis Morfetas (Maverick)	A	20	0	0	0	18	1	0	0	0	6	73	12.83	14.2	
42	51	TWO CAN PLAY THAT GAME Bobby Brown (MCA)	2	14	12	30	6	20	6	0	0	0	0	225	12.75	22.3	
43	39	KEEP ON MOVING Bob Masley & The Walkers (Island)	0	54	3	3	0	8	1	8	0	4	171	12.09	-9.7		
44	24	PERFECT Lightning Seeds (Epic)	1	13	1	1	33	7	0	1	3	42	0	437	11.90	-84.4	
45	24	RUN BABY RUN Sheryl Crow (A&M)	6	0	0	0	12	28	0	0	0	6	19	353	11.75	-84.8	
46	41	PANNINARO '95 Pet Shop Boys (Parlophone)	B	10	0	1	3	1	2	0	1	2	1	0	169	10.93	-11.3
47	39	DREAMER Linn Jey (MCA)	2	54	0	2	6	0	0	0	0	0	0	109	8.99	-13.6	
48	104	YOU AND ME SONG Wynonna Judd (Infectious)	B	14	0	0	0	0	0	0	0	0	0	20	10.55	136.0	
49	58	LADY LUCK Rod Stewart (Warner Bros)	1	0	6	7	25	14	0	13	7	0	18	374	10.40	5.6	
50	63	I'M YOUR MAN Lisa Mounick (Go Beat)	A	14	0	8	4	0	7	0	7	0	0	0	199	10.23	17.0

All data from page 2 Media Monitor. Station profile charts rank titles by total number of plays per position from 00:00 on Sunday 6 August 1995 until 24:00 on Saturday 12 August 1995.

AIRPLAY

Media Monitor
 monitors these stations 24 hours a day.
 Some days a week. Airplay is 25% BBC Radio 1, 25% Radio 2, 25% BBC Radio 3, 25% Radio 4, 25% BBC Radio 5, 25% BBC Radio 6, 25% BBC Radio 7, 25% BBC Radio 8, 25% BBC Radio 9, 25% BBC Radio 10, 25% BBC Radio 11, 25% BBC Radio 12, 25% BBC Radio 13, 25% BBC Radio 14, 25% BBC Radio 15, 25% BBC Radio 16, 25% BBC Radio 17, 25% BBC Radio 18, 25% BBC Radio 19, 25% BBC Radio 20, 25% BBC Radio 21, 25% BBC Radio 22, 25% BBC Radio 23, 25% BBC Radio 24, 25% BBC Radio 25, 25% BBC Radio 26, 25% BBC Radio 27, 25% BBC Radio 28, 25% BBC Radio 29, 25% BBC Radio 30, 25% BBC Radio 31, 25% BBC Radio 32, 25% BBC Radio 33, 25% BBC Radio 34, 25% BBC Radio 35, 25% BBC Radio 36, 25% BBC Radio 37, 25% BBC Radio 38, 25% BBC Radio 39, 25% BBC Radio 40, 25% BBC Radio 41, 25% BBC Radio 42, 25% BBC Radio 43, 25% BBC Radio 44, 25% BBC Radio 45, 25% BBC Radio 46, 25% BBC Radio 47, 25% BBC Radio 48, 25% BBC Radio 49, 25% BBC Radio 50, 25% BBC Radio 51, 25% BBC Radio 52, 25% BBC Radio 53, 25% BBC Radio 54, 25% BBC Radio 55, 25% BBC Radio 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THE OFFICIAL CHARTS -19 AUG

AWW **music week**
 AS USED BY



SINGLES

1 NEVER FORGET

1	NEVER FORGET	Take That	RCA
2	I LUV U BABY (REMIX)	The Original	One/XL Recordings
3	SO GOOD	Boyz n the Ya	Polydor
4	WATERFALLS	TLC	Lafaze
5	KISS FROM A ROSE/TM ALIVE	Seal	ZTT
6	SON OF A GUN	JX	Freedom
7	TRY ME OUT	Corona	Eternal/WEA
8	SHY GUY	Diana King	Columbia
9	I'M ONLY SLEEPING/OFF ON HOLIDAY	Suggs	WEA
10	BOOM BOOM BOOM	The Outrage Brothers	Strip/Eternal/WEA
11	DON'T YOU WANT ME (REMIX)	Felix	Deconstruction
12	HOPE ST	Leveellers	China
13	ON THE BIBLE	Deuce	London
14	ALRIGHT/TIME	Supergress	Parlophone
15	DESTINATION	ESCHATON	The Shamen
16	74-75	The Connells	One Little Indian
17	HOLD ME, THRILL ME, KISS ME, KILL ME	U2	TNT/London
18	FREEDOM	Shiva	Island/Atlantic
19	IN THE SUMMERTIME	Shaggy feat Rayvon	fir
20	PUSH	Moist	Virgin
21	GIRL FROM MARS	Ash	Chrysalis
22	YOU OUGHTA KNOW	Alanis Morissette	Infectious
23	A GIRL LIKE YOU	Edwyn Collins	Maverick/Str
24	I'M YOUR MAN	Lisa Moorish	Sarantia
25	STAY	Go-Beast	Go-Beast

ALBUMS

1	IT'S GREAT WHEN YOU'RE STRAIGHT...YEAH	Black Grape	Radioactive
2	ALTERNATIVE	Pet Shop Boys	Parlophone
3	I SHOULD COCO	Supergress	Parlophone
4	STANLEY ROAD	Paul Weller	Go Discs
5	SEAL	Seal	ZTT
6	NOBODY ELSE	Take That	RCA
7	TIMELESS	Goldie	fir
8	THESE DAYS	Bon Jovi	Mercury
9	NO NEED TO ARGUE	The Cranberries	Island
10	SAX MOODS	Blowing Free	Dino
11	HISTORY-PAST, PRESENT AND FUTURE, BOOK 1	Michael Jackson	Epic
12	SINGLES	Alison Moyet	Columbia
13	MONSTER	REM	Warner Bros
14	PICTURE THIS	Wet Wet Wet	Precious Organisation
15	DEFINITELY MAYBE	Oasis	Creation
16	LA CARRETERA	Julio Iglesias	Columbia
17	THE COLOUR OF MY LOVE	Celine Dion	Epic
18	JOLLIFICATION	Lightning Seeds	Epic
19	PARKLIFE	Blur	Food/Parlophone
20	BIZARRE FRUIT	M People	Deconstruction/RCA
21	CRAZYSEXYCOOL	TLC	Lafaze/Arista
22	POST	Bjork	One Little Indian
23	VOLUME V - BELIEVE	Soul II Soul	Virgin

ALISON MOYET



SOLID WOOD

THE NEW SINGLE

19 8 95

kiss adds 100,000 listeners

Dance radio has been given a boost by the latest round of Ragar figures covering the second quarter of 1995. London's Kiss 100 FM reversed a slightly downward trend in previous quarters to add 100,000 listeners to give it a weekly audience of 937,000.

The station's share of the London radio audience increased despite Radio One's resurgence and the arrival of new stations such as Virgin. Kiss now reaches 9% of its available audience, up from 8% in the first quarter of this year.

Kiss 102 in Manchester has held steady and can now claim more than 250,000 listeners every week with a slight increase in the station's overall reach.

Meanwhile, Radio One was celebrating the success of its new dance shows, with increased audience figures for the weekend shows when dance music is programmed.

While not providing specific figures, the station confirmed that Donny Kemping's Saturday evening show was now in the station's top 10 of most listened to programmes.

m & kiss plan live carnival coverage

Both Radio One and Kiss FM will be hosting stages at this year's Notting Hill Carnival and broadcasting live from the event, which takes place during the Bank Holiday weekend of August 26, 27 and 28.

Radio One will kick off its carnival programming with an Essential Mix from Norman Jay broadcast on Saturday/Sunday from 12pm to 2am. Jay says, "I did it last year and really enjoyed it. I'll have three segments covering current and uptempo material, party classics and some hip hoppy things I'm into."

Jay will also have his own

Good Times sound system at carnival positioned on Prescott Corner, on the corner of West Row and Southern Row, W11.

One FM's top DJ Tim Westwood will be hosting a Radio One Rap Show stage on Portobello Green and will later transmit a special edition of the Radio One Rap Show live from a carnival float. The guests for the Westwood stage have yet to be announced but last year such big US names as the Wu Tong Clan and Ice Cube appeared.

Preceding Westwood's show on the Monday night, Lisa I'Anson will be hosting a three-

hour "Carnival Jam" seeking to capture the carnival spirit.

Meanwhile, Kiss FM will be returning to the 10,000 capacity Hamman's Pleasance site which it occupied in 1991 and 1992.

Sponsored by Levi's, the Kiss stage will feature appearances by various big names including Shabba Ranks, Shoggy, Soul II Soul, D-Influence and Gregory Isaacs. Kiss DJs will be hosting the stage and broadcasting live throughout the day. "We'll be playing music that reflects the carnival properly," says a Kiss spokesman. "It won't be handbag house."

Following hot on the heels of Donna Summer's re-appearance in the dance charts, the ultimate diva Diana Ross (pictured) looks set to achieve an amazing four decades of dance success with her new single "Take Me Higher", which shot straight into the *RM* Club Chart at number eight last week and is in buzz charts everywhere. Although she has expressed a liking for the dance styles of the Nineties, Miss Ross, as she likes to be known, has so far had little success with recent ventures on to the dancefloor. There's certainly nothing to compare with her mammoth hits like Chain Reaction, Upside Down, Love Hangover, etc. However, all this is set to change with mixes by some of the most cutting-edge names in the remix field, i.e. BT, T-Emo and Felix De Housecat. "Take Me Higher" is out on August 14.



inside

- 2 techno mourns death of lee newman
- 5 rm talks to hit-maker paul oakenfold
- 6 dj tesho picks her top 10 tracks
- 8 rm goes deep into the jungle scene
- 10 as popkorn looms, rm checks out europe's dance scene in a 20-page report

club chart

1 FEEL LOVE
Danna Summer

cool cuts

1 EVERYBODY BE SOMEONE
Ruffneck

Agentic

Deconstruct

18 BANANA FOREVER (US)

19

THE BEST CLASSICAL ALBUM IN THE WORLD, EVER

20 CREAM LIFE

19

20

DE'LACY HIDEAWAY

THE ABSOLUTE TUNE OF THE SUMMER
FEATURING THE ORIGINAL MIXES
& EXCLUSIVE K-KLASS REMIXES
OUT 21.8.95 CD / VINYL / TAPE ON DECONSTRUCTION

includes new mixes of Saturday night, another day and whyn'ta, version of best 17's & a night

taken from the best selling album 'whyn'ta'

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- 30 25 HEAVE
- 18 26 WHEN
- 22 27 3 IS FA
- 28 WATC
- 29 THE GY
- 30 KEEP I
- 32 31 ZOMB
- 26 32 UNCHAI
- 23 33 STUCH
- 34 ONE MO
- 15 35 PANIN
- 36 BREA
- 29 37 YOU D
- 19 38 IN TH
- 21 39 BLUE
- 37 40 BEAU

Bulleted titles at

1

C



Club:
Progress, The
Conservatory, Willow Row,
Derby, Saturdays, 9pm-
2am.

**Capacity/ PA/
special features:**
650/10K/
main room
designed as omni-
theatre/
projections/
state of the art
lighting

Door policy:
"We're not as strict as
some although we don't
allow sportswear or
gangsters." - Pete Wy.

Music policy:
Uplifting house, funk and
soul.

DJs:
Boy George, Tony De Vit,
Alistair Whitehead, Daniele
Dovoli.

Spinning:
Donna Summer 'I Feel Love
(Rollo Mix)'; Kim English 'I
Know A Place'; Rochelle
Fleming 'Suffer'; Dana
Dawson '3 Is Family
(Dancing Divas Mix)'; BT
'Love You More'.

DJ's view:
"Progress is one of the best
for the sound system and
crowd...and the way they
treat you is excellent." -
Tony De Vit.

Industry view:
"It's the most energising
club, it completely uplifts
you... There isn't a person
not smiling in there." - Jo
Simpson, Loud & Clear.
Ticket price:
photo members £8/non-
photo members £9.

newS X
**techno scene
mourns death
of lee newman**

The European techno and electronic music scene has lost one of its best-loved characters with the death of musician/producer Lee Newman on August 4. Lee had fought against cancer for a number of years.

Along with her musical partner and husband Michael Wells, Newman was the producer of a string of dance projects including John and Julie, G10, Tricky Disco and Technohed.

Disco's 'Tricky Disco' which reached number 14 in the national chart.

"Lee's involvement in the positive side of the techno scene is well documented and many of us will always remember her beaming smile, lively enthusiasm and incredible love for the music, the music makers and DJs," says a statement released by Michael Wells.

Aside from production work, Lee and Michael also wrote columns under the name Technohed for a number of



publications around the world. The duo also put together a number of compilations for Read Records.

Thomas Foley, international director of Read Records, says, "Lee was a great asset and mover on the techno scene. She did literally eat, sleep and breathe techno in a very

genuine way and was a fabulous artist to work with."

At the time of her death, Lee and Michael were living in Amsterdam where they had set up Technohed Records and where Lee's cremation was held last week attended by many of the biggest names on the techno music scene.

excelle track launches rampage label

Excelle's jungle version of Carly Simon's 'Why?' looks set to give London's leading rap/jungle sound system Rampage a hit first time out on their new label Rampage Records.

Having been offered deals by virtually every major label over the years, Rampage eventually decided to go it alone. The label's co-director Mike Anthony says, "I wanted the records to be sold on their own merits rather than on the back of the sound system's name. But all the labels we talked to were just interested in the Rampage name."

"It's taken us a long time to get the label together because we wanted to build up the reputation of the sound system until it was quite formidable. We basically wanted to be confident we could break records just off our own backs before we

actually started making them," says Anthony.

This philosophy looks set to hold true for the label's second release, Rampage's own 'Here We Come', a jungle version of The Monkees' theme tune. "That track is absolutely blowing up," says Anthony. "All our DJ returns say it's going mad across the country. It took us ages to do the record because we couldn't get clearance to use the Monkees track, so we had to re-record it with the proper instruments and then sample that."

The group's first album looks set to be a Rampage compilation, followed by an LP by Excelle. "It'll be half jungle and half rap, it'll be the sound of London," says Anthony. Rampage will also be appearing at this year's Notting Hill Carnival based at Colville Square.

Currently the biggest new UK artist in Japan, CJ Lewis (pictured) is looking to repeat the Top 10 success of 'Sweets For My Sweet' and 'Uplight (Everything's Alright)' with 'R2 The A', his new UK release. The single is the first track to be lifted from the Pachamam reggae MC's second LP 'Ruff'n'Smooth', which sees him leave the cover versions behind for a set of self-penned material, produced in partnership with long-standing work mate Philip Lee. A recent appearance on The White Room with his 12-piece band amply demonstrated Lewis's capabilities and helped explain the MC's appeal in Japan, where he's toured three times already this year and where pre-sales of his forthcoming LP will see it turn gold almost immediately. UK audiences, meanwhile, can catch him of a number of PAs, including the Phoenix, Leeds (17) and the Outdoor Stadium, Wales (28), before a full tour later in the year. 'R2 The A' is out on August 21.



Synergy and multi media are the buzz words of the upcoming Information age and even look set to effect dance music. Flux 'Trax' is a new techno CD collecting classics from the likes of Rhythm Is Rhythm, Fingers Inc, Aphex Twin, Joey Beltram and Underworld. The double CD version of the album will include a CD that PC and Mac owners can also plug into their computers to give suitably techno orientated graphics. To win a copy, just answer this question: Rhythm Is Rhythm was a pseudonym for which original techno star... (a) Larry Heard (b) Juan Atkins (c) Derrick May? Answers to Flux Comp. RM, 245 Blackfriars Road, London SE1 9UR by August 22.



Sinéad O'Connor
"Famine" (John Reynolds extended mix)
Fire On Babylon (M Beat remix)
out now
Chrysalis <http://www.sunbatnet.com/sinead/>

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producer phil asher kicks off solo label

ladbroke grove spawns new koldhouse imprint

It could be argued that Ladbroke Grove is almost to London what New Jersey is to New York — that is, a musical outpost packed with small labels, studios and producers beavering away in a deeply underground house style oblivious to the twist and turns of musical fashion.

Both Shiny Rhythm and Slip N Slide have offices in the locale, while Vinyl Solution on

the Portabella Road remains one of the country's best shops for garage.

However, one of the area's best kept secrets is without doubt its producers, a good example being Phil Asher. Since his early underground hits with Passaf's Bongo Massive for Tomato and Two Shiny Heads on Guerrilla, Asher has kept on developing his style through such projects as Level

III, E.O. Legend, Hope and Black N' Spinn.

Asher is now set for wider exposure through his own label, Koldhouse. "It's taken me a year to get the label together with the artwork and everything. People have been shocked because the records have a picture sleeve and are all shrink wrapped. But it's easy just to throw a record out and I wanted to give everyone a kick up the arse," he says.

Koldhouse's first release is Nu Romanik: Love's Commu' 81141418. "Love's Commu' is a Todd Terry-style club track that the kids in the clubs want. The other track is a deeper dreamier techno track. All the releases are going to have that type of mix," says Asher.

Outside his label, Asher has a host of other releases including Basic Soul's 'Hi Loner's Line' for Slip N Slide and Phlosh's 'Hope 95' for Mo Wax, mixes on Noel McKay's new single 'Spaniards' and mixes on volume two of Slip N Slide's 'Jazz In The House' compilation.



Having reported the resurfacing of Spooky and React II Rhythm following the demise of Guerrilla Records last year, it's only fair that we now note the re-emergence of the last of Guerrilla's triumvirate of big acts, D.O.P. After 18 months in the wilderness, the duo of Kevin Hurry and Kevin Swift have now secured a deal with Polydor's Hi-Label and are looking to build on the fanbase garnered by their two Guerrilla albums, 'Musicians Of The Mind' volumes one and two, as well as through remixes for acts such as the Aload, Billie Ray Martin, Eternal and The Lighthouse Family. D.O.P.'s first new offering is 'Manifest Your Love', which teams the pair with vocalist Larra Marshall, whom they discovered at a budhistic convention. The duo hope this and the material on a forthcoming LP will see them fall outside the plethora of new categories which have cropped up in the dance scene recently. "We want to show that dance music can mean a lot more than just a load of lezy labelling. We both like loads of stuff across the board," says Hurry. "Manifest Your Love" is released on August 21 complete with mixes from Tin Tin Out.



say what?

could dance radio be better?

Wider appreciation of this fact by the Radio Authority must surely lead to a further liberalisation of the airwaves providing the dance audience with either more regional services or, ultimately, a national station.

Garvin Wright — head of A&R, Blunted Vinyl

"There's a vast amount of A&R for improvement. There's lots of good radio around but most of it is illegal. Unfortunately Kiss has to play a large proportion of commercial pop/dance music because that

pulls in the advertisers. Because pirates don't have those pressures they end up 10 times more interesting. For me, Choice FM gets it just right. It's close to its listenership and caters for them well."

Add — club promotions, Loud & Over

"Absolutely. Too many stations play safe around their commercial interests. What is the point of having specialist dance stations if the tracks have to be a hit before they get played? A little bit of expression wouldn't go amiss."

Jo Underwood — Rush Release

"It's been something of a minor tragedy that dance radio in the UK has become almost as playlist dependent as the more traditional broadcasters. While it's understandable commercially, it's still a shame that DJs on some stations are having their number of free choice plays reduced, as it means that there tends to be less and less access to radio exposure for material that's destined to be a bit different. We tend to get much better access to radio for all sorts of dance acts outside the UK."

- **Frazier Felly** — head of promotions, State Promotions
There's always room for improvement in everything, I like Kiss's new format — it's better the way I have more time devoted to solid music with less chat and ads.
- **Shabs** — Media Village
Stations such as Kiss have realised that commercial success lies in understanding the needs of a youth audience.

Asst. Editor
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includes new mixes of Saturday Night, another day and why?riffs, version of east 17's 'it's alright' taken from the best selling album, 'why?riffs'

30	25	HEAVE
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stopped about a year ago.
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busiest day for that and
since we're in the centre of
Jersey, we've got a really
good position. People
can come here and get
both the clothes they want
and the records they want."
— **Jon Holley**

Distributor's view:

"Jon's shop is superb. It
used to deal with a couple
of shops in Jersey but
Jon's is easily the best.
Both the people who work
in there are great, they're
really helpful and they
know what they're on
about. In terms of
ordering music, they seem
to go from one extreme to
the other. Wicked."

— **Decland Smith, Mo's
Music.**

DJ's view:

"I've been to a few shops
in England and they seem
to be much more friendly
here. They get new records
in every day and they'll
always help you out with
special orders. The
listening booth at the back
of the shop is really good
too." — **Stewart King, The
Venue.**

club & shop focus
compiled by Johnny Davis.
tel: 0171-263 2693.

COOL cuts

1 (1)

2 (3)

3 NEW

4 NEW

5 NEW

6 (8)

7 NEW

8 (12)

9 NEW

10 (11)

11 NEW

12 (6)

13 NEW

14 NEW

15 (10)

16 NEW

17 NEW

18 NEW

19 NEW

20 NEW

EVERYBODY BE SOMEBODY Strictly Rhythm

Ruffneck

WHEN I THINK OF YOU Janet Jackson

BUG POWDER DUST Bomb The Bass
With the original mixes plus some excellent new interpretations from
Kruder & Dorfmeister plus a hot new track 'Absorber'. **Ruff**

STRINGS OF LIFE The 10th Planet
The Rhythm Is Rhythm remixes are finally available after all the fuss but under a new name

\$ THAT'S WHAT I WANT Danny Tenaglia
Loose cover of the classic song in deep garage style

RESTE SUR MOI PK

STAY WITH ME Erasure
Nothing like the version you'll hear on the radio — François Kevorkian mashes it up

LOVE ME FOR LIFE Suzi Carr

YOU ARE NOT ALONE/ROCK WITH YOU Michael Jackson
Knuckles on the mix of both and MAW launch up 'Rock With You' as well

NANITA B Tribe

CHURCH OF FREEDOM Armas
Mixes from Quivver, Timman and Rocky & Diesel

TAKE ME HIGHER Diana Ross

FEE FI FO FUM Candy Girls
Catchy, camp and the rudest of them all

ALL NIGHT Tanya
Another sample-based house stomper

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Strong UK progressive house

TWINKER Shril
Wobble's label turns out its best yet with some ear-piercing acid

ROLLERSKATE DISCO Ian Pooley
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REALITY Knockabout
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Strongroom

Jackpot

House Of Naughty

Effective

Tempo

Ugly Bug



a guide to the most essential new club tunes as featured on 11m's "essential selections" with Pete Tong
broadcast every Friday between 7pm and 10pm. Compiled by 40 feedback and data collected from leading DJs and
the following stores: city sounds/ny/mj/2000/black market (london), eastern bliss/underground (manchester),
2nd precinct (glasgow), 3 beat (liverpool), warp (sheffield), trax (newcastle), joy for life (readingham).



Don't let the feeling go

featuring John Reid

nightcrawlers

Taken from the album "Let's Push It", out in September

mixes: TIN TIN OUT + MK

Out: 21.8.95

4

1	NEW	Take It	2	ILUV U	3	SO GO	4	WATER	5	KISS F	6	SON O	7	TRY M	8	SHY G	9	I'M ON	10	BOOM	11	DON'T	12	HOPE	13	ON TH	14	ALRIG	15	DESTI	16	74-74	17	HOLD	18	FREET	19	IN TH	20	PUSH	21	GIRL F	22	YOU O	23	A GIRL	24	1M YO
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oakenfold perfects the art of hit-making

Mozzie's trip into the Top 20 with 'Sing II (The Hallelujah Song)' has provided the final proof that Paul Oakenfold's Perfecto is now ready to join the heavyweight labels of the UK dance scene.

A string of chart successes from the likes of Grace, Perfecto All Stars and BT has put the label on the road to gaining the authority of a Deconstruction or fir. And the success of its current deal with East West has led to rest the ghost of Perfecto's disappointing period of RCA in the early Nineties which eventually saw the label being dropped.

With BT's new single 'Loving You More' and Grace's 'I Want To Live' set to provide further chart action, Oakenfold is surprisingly guarded about the label's run of success.

"I actually think we've got a long way to go before we get to the level of someone like Pete Tong of fir. OK, we've had a good streak but Deconstruction has had great periods and so has fir. It goes in cycles," says Oakenfold.

This wariness in many ways relates back to the problems Oakenfold had during his time at RCA.

"The reason things didn't work of RCA was because there was this pressure to succeed with the company wanting instant results all the time. I set out to build long-term artists,



▲ paul oakenfold



▲ mozzie, bt, grace, wild colour (clockwise from top left)

album acts that would sell records all around the world.

"At East West I've been given the chance to do that. Our whole philosophy is quality control. I did the deal seven months before I put my first

record out," says Oakenfold. Oakenfold is also of pains to stress the importance of the team he has around him at East West. "I am Perfecto, in terms of it being my label, but Perfecto is a team; it's me, Spencer

Bishop, Jean Branch and Michelle Lynch. I believe in teams," he insists.

Given that Oakenfold could make many times more money producing and remising records himself, building on his

formidable CV of work for the likes of U2 and the Happy Mondays, many wonder why he has instead diverted almost all his energy into running a record label.

Oakenfold says, "That's always been my number one ambition," he says. "DJing is a sideline that I've done very well with. But my main ambition is to take music and do something new with it, to do something different and interesting that people say you can't do."

"Also," he adds, "if you're good at what you're doing the money will come. The less you do, the better it is. I only ever DJ once in a while and never do more than one gig in the same night because that makes it special."

The label's current chart success is set to be balanced by the launch of an underground imprint Perfecto Fluoro, with the first release being Oakenfold's own project, Virus's 'Surf' to be followed by Man With No Name's 'Fluorescence'.


Meanwhile the next addition to Perfecto's main roster will be female vocalist Wild Colour and a 'Perfecto Live' LP recorded at Cream and mixed by Oakenfold.

"We're in our early days. We're all really enjoying it and in the end that's what it's all about," says Oakenfold. ★

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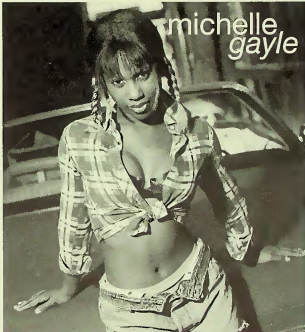
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Bullseye titles at

the jock

on her box

hard house and techno jock tasha and the killer pussies picks the tracks she purrs over



dj tasha

'playing with knives' bizarre inc (vinyl solution)
"I think it's a really great track, even though it got on to commercial compilations. The music coming out of that stage was really good - full-on house."

'hoovers and sprays' mark one (recherche)
"It's house of its genres! - hardcore house. Very uplifting. It was made by Choc and it really moves me. I get goose pimples when I hear it."

'feel the rhythm' terrorizer (house)
"It's very house on one side and the other side is hardcore piano with uplifting vocals. I can't get enough of it."

'and i'm telling you' donna giles (ore)
"This is a really recent track. It's about a year old. It's so rare you get a classic coming out that sounds like the old style house - like Bizarrre Inc - and this is definitely one of them. It's an incredibly moving vocal, an unbelievable voice. It's got so much energy."

'blow out part 2' bass selective (dj only)
"It's a hardcore jungle record, not like jungle is now. It's got a really good groove to it."

'i feel the heat' urban hype (face 2) This is old hardcore with a vocal hook line. It's the B-side to Trip To Trumpton, but this is the only side I play. It's got strings, piano and a hardcore breakbeat line. It's an incredible classic and really to the point."

'feel the energy' blame (moving shadow)
"There are quite a few versions of this but I like this one best. Rachel Wallace sang on all of them. She's always been one of my favourite singers."

'ig/chile of the bass generation' metal cube (debut)
"Both sides are brilliant. It's a total masterpiece."

'come get my lovin' dionne (big life)
"I paid £7 for a copy of Music Power but lost it after a couple of years. It was a really original mix which I haven't been able to get again. I bought another copy, but it wasn't the same mix and I paid £28 for it. The version I had was unique and I'm still looking for it. It's such a moving track, excellent vocals."

'tyrnx' rabbit city/edge remixes' subwoofer sign (air)
"A great blend of techno and everything else: catchy hook lines and great 303 acid sounds. Brilliant."

steamin'

tips for the week

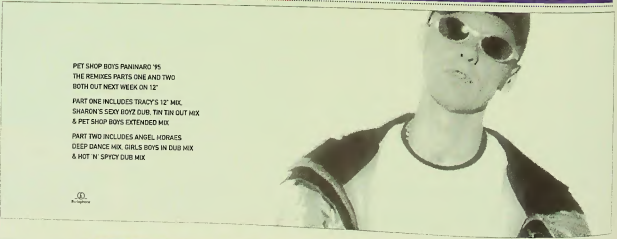
- 'break it down/wenget' c.o.i (choo's chews)
- 'a quack' (daydream ex vol 4) (clubstills)
- 'confession' cherry moon (lighting)
- 'remind ep' marco polo (pae vinyl)
- 'assembler' (third eye ex) david applecore (audio illusion)
- 'heartbreak' jim & orlaga (dust drive)
- 'balo (misjon mix)' ulah sotts (trr)
- 'subway 26' w tracks (virtual)
- 'Virtual' the black dog (black dog)

Q&A

BORN: Bristol, January 13, 1967. **LIVE BEFORE DJING:** Worked in catering, doing business lunches. **FIRST DJ GIG:** Lebrayth, London, autumn 1990. "I started with Fifi and we went under the name Killer Pussies." **MOST MEMORABLE GIG:** Best - The Tresor club, Berlin, this year. "This was my first experience of Berlin and I had such a good time because I was in such a good mood in England. It's very hard because handbag has taken over. It's so many clubs. I refuse to compromise. Everything I do with Mispocoy is really great." **Worst:** The Leisure Lounge. "I played a hard set before a garage DJ which was strange." **FAVOURITE CLUBS:** Planet Resurrection, Scotland (Sep 2); Final Frontier, London (3) **DJ TRADES:** "I play a lot of old tracks and new tracks together. I wouldn't be playing just every new abstract thing and you wouldn't hear me playing any handbag junk. I play a lot amount of things and produce music." **LIFE OUTSIDE DJING:** Artist: 'Hoover Baby' EP out soon on Bag Records; gardening; sewing. "I make my own outfits to go out in. And I have sport - I do 200 lengths swimming for charity."

compiled by sarah davey
tll: 0161 245 2200

this week's dotmusic jock on his box is danny rampling - <http://www.dotmusic.com>



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LEE NEWMAN

Taken from us 4th August 1995



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- Michael Wells

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mainstream," he says. "So long as the effort involves respect the music properly. When people sign to majors they have a big responsibility. They have to be creative and move the music on."

Dego is concerned that as jungle is a new sound it must be handled maturely by those making it.

"Alex must know it's not about their album, it's about a whole scene. The spotlight is on them and they must be able to take the pressures," says Dego, whose latest album, Jacob's Optical Starway is being released on Belgian techno label R&S.

Gavin Wright is well aware of the part respect plays on the jungle circuit.

"Alex Reece is deadly serious about the scene he's part of," says Wright. "He's aware of his responsibility as a core artist of a very young sound and knows a lot of people take inspiration from what he does. The last he thing he wants to do is lose their respect."

Neither is Playford of Moving Shadow concerned about major labels getting involved.

"Majors have been waiting for the right opportunity to sign jungle acts," he says, "and now jungle has become fashionable they've felt the time was right. It's good that they've

- signed the real thing, rather than the commercial stuff."
- Gavin Wright is adamant that the way to get the best from Reece is to let him make the music he wants.

- "Reece has got total creative control" explains Wright.
- "People like Alex were making records before they came to Island and they know how to market themselves best and put a fewie inch together."
- These people have worked the recording machinery before.
- With drum and bass
- moving into the mainstream of a speedy role, inevitably the question must be asked, will it burn out?

- "The media are very fickle," says Playford, "and will go from one trend to the next."
- However, his label has a wealth of new records to put out, including a new Omni Trio release.

- Neither can Dego see the extensive attention going on forever. "The music is popular now," he says, "because it never went away when people rubbished it in the early years."
- "Dance music is also a bit stale and drum and bass is new, so that's why it's favour of the month, but people will be into something else next year."

- However Wright of Blunted thinks that the music makers' talent will ensure their longevity.
- "There is hype around jungle at the moment but there are a lot of talented people making this music and talented people tend not to go away. There's no knowing what jungle will turn into, but it will develop and offset other areas of music. I don't see it going away."

- Q. How many A&R departments does it take to develop an Act's career?**
A. Just the one...

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13 18 BATHMAN FOREVER (OST)
 18 19 THE BEST CLASSICAL ALBUM IN THE WORLD... EVER!
 19 20 CREAM LIVE

includes new mixes of Saturday night, another day and whiffish's version of east 17's 'It's alright'
 taken from the best selling album 'whiffish'

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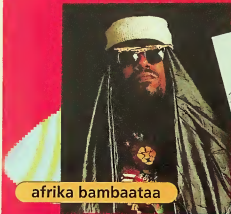
Popkomm, one of the premier European music fairs, celebrates its fifth birthday this year by giving dance music its biggest platform yet.

Last year witnessed the renaissance of dance at the Cologne-based fair with an increased number of dance events as well as higher attendance by dance delegates.

This year, that showing is even greater with 19 different dance showcases at various

venues around the city. The organisers were expecting the biggest attendance yet from dance record companies and there are more dance-based seminars too.

And Popkomm has attracted the biggest names in the genre this year. These include Icelandic star Bjork, rising jungle talent Goldie, top garage vocalist Adeva, dub techno masters Dreadzone, techno/ambient experimentalists Coldcut and upcoming UK



afrika bambaataa



dhany of kmc



datura

where to next for

eurobeat can lay claim to being the music that finally put continental Europe on the map commercially.

Following the Lightbeat, happy style of late Eighties Italo-house it comes as no surprise that the majority of the genre's big sellers have come out of the Italian production houses. It's true that Germany, the UK, Belgium, the Netherlands and Sweden have all provided major acts in the last two years, but when it comes to volume turnover, it is the studio complexes of Brescia, Milan, Rome, Roccapietra and Bologna that have dominated the market.

And consequently it is Italy that seems to be experiencing the most saturated market, claims Expanded/DC's president Giovanni Natale. "The problem of over-production has led to a market that is close to collapse. The singles market is now totally dominated by dance records and there are too many being released," he says.

"That's endangering the whole singles market. On top of which the albums market has suffered from the volume of compilations and that too is falling apart."

This is a more extreme example of what happened in the UK three years ago, with a dance compilation being released in Italy every three days. Singles sales are falling too, while producer's fees are going through the roof due to an inter-label bidding war. It all makes the Italian problem particularly acute.

Discussions are, however, underway between independent and major label representatives about an embargo on licensing tracks for compilations. It remains to be seen if the normally disparate Italian independent and major label sectors will be able to come to a real agreement though.

Despite his evident alarm, Nicole's label is pressing ahead with its upcoming releases including the new Afrika Bambaataa single 'Happy' which combines a gospel chorus and shrilly electro-reggae groove, in a summer-friendly way. It's also good to see Eighties club pioneers Salsia Lating back after so long, their latest track 'Viciosa' featuring Valeria Vix is a housey Euro number with a Globe Jones style semi-montologue courtesy of Vix.

Names like USURA and Datura (RMA/Time) are synonymous with the Euro sound, and big unit

sales. Datura's new single is full-on techno pop with loads of fizzy synths and pseudo-mystical lyrics. Currently, the record is starting to see action in charts all over the Continent. The new Jinny single 'Wanna Be With U' fails to break any new ground, though a bouncy keyboard motif and a brain-numbingly effective chorus should see the record safely into the charts. Late summer will also see new releases from Aodino and Molella (with The Outlaws Brothers) with 'If You Wanna Party'.

Time's president Giacomo Maiolini agrees with Expanded's Natale concerning the state of the market. He says: "We are on the verge of a total crisis. Consumers are confused and everybody is starting to suffer the effects of too many low quality compilations." Meanwhile, down in Rome, the Whigfield machine

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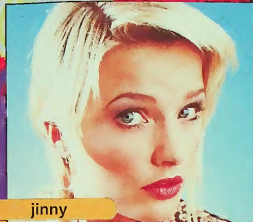
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r&b star Dana Dawson. The wealth of DJs appearing include Frankie Knuckles, John Acquaviva, Felix Da Housecat, Mad Professor, George Morel, DJ Pierre, Little Louie Vega, Laurent Garnier and Sasha.

Then, of course, there's *RM's* own party at Oshos on Saturday where Laurent Garnier, Sasha, Slam and Rejuvenation appear alongside our very own Mr Ben. This diverse array of talent typifies the dynamic range of

artists and styles of dance-related music emerging from Europe as the genre continues to grow.

Over the following pages, Gary Smith looks at which countries and labels are providing the cream of the new dance sounds. The myriad of styles are analysed for their key players and assessed as to just how healthy each market really is across Europe. A full list of all the Popkomm events is on page 32.



jenny



rednex

or eurobeat?

having finally made its mark, eurobeat is now suffering from overexposure, especially in its homeland of Italy, where only the best tracks can achieve chart action. Gary Smith highlights those releases to look out for

just keeps on turning out the hits, or at least producers Pignagnoli and Riva do, with 3m singles sold and still going strong.

Now the fourth release, the quite down-tempo 'Big Time' (X-Energy), is about to be released and it should have little difficulty following up on its predecessors with a strong pop chorus and the relentless Dancing Divx mix for clubs.

From the same company comes 'Somebody To Touch Me' by KMC featuring Dhany (D-Vision) which is currently skimming up the *RM Club Chart* and scoring big with DJs thanks to the excellent Rolio mixes.

Everybody, of course, is looking for "the new Whitefield" and it might be Alvaro Ugalini of X-Energy/D-Vision who has cracked it first. The Real Joy's 'Dance D-Helene' combines a chunky rhythm with

a nursery rhyme chorus.

"We've done three versions in English, French and Spanish and although it's not the most credible record we've ever released I think it's going to go ballistic," says Ugalini.

CB Milton has been on the verge of the big time for a long time. Produced by the 2 Unlimited team of Phil Wilde and Peter Bauwens, his last single, 'It's A Loving Thing', just missed the UK Top 40. According to Bill Worsley, managing director of

Milton's UK label Logic: "Some of the big chins weren't carrying the title in the first weeks of release and that stopped it going higher."

The follow-up 'Real Love', to be released across Europe simultaneously (a first for Milton) in September, is expected to go that one step higher.

Real McCoy's 'Come & Get Your Love' (Horse/BMG), which is already riding high in the *Billboard Dance Chart* and the *RM Club Chart* thanks to the Vasquez re-mixes, should give the album 'Another Night' a vital push. Worsley predicts it will sell 200,000 copies in the UK alone.

Another big hope is Shannon's 'It's Got To Be Love' (ZYX). The booming voice of 'Let The Music Play' and 'Give Me Tonight' is back with a dose of pure Europop which is released this week alongside the altogether mellow grooves of Flow's 'Summermadness' (also on ZYX) which marries jolting funk jazz pop with a Chaka Khan soundalike vocal.

Quiky, novelty Euro popsters Rednex have been one of the big successes of the past year and currently dominate the German singles charts with, strangely, a ballad. 'Wish You Were Here' has sold more than 600,000 units in Germany alone, which pushes the band's total number of records sold there to a massive 2.5m.

But as far as the UK is concerned, Rednex have failed to sustain the chart-jumping success of their first single 'Cotton Eye Joe'. A new Rednex album will be out before the end of the year but, as Zomba's head of A&R Martin Dodd says, "This time there'll be loads of ballads and much less Eurobeat style. That's what the public want, I think, that cheapo's days are numbered."

Album

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NEW

12

house gets a fresh sound

house music is capturing the continent's hearts after a few years in the shadows of eurobeat and other dance genres - and the upcoming releases from a range of specialist labels throughout europe is guaranteed to continue the resurgence

although 1995 will go down as the year that trip hop and jungle started to bleed through across the continent, it has also been the year that the fresher, sexier beats of house have re-captured the imagination of the dance fraternity in a way that has not been seen since the late Eighties.

Naples-based Flying UMM has been steadily scoring a growing number of hits in European charts with Blast, X-Static and Alex Party and, as Eurobeat and techno sounds have waned, house music's star has undoubtedly risen.

The label's A&R director Angelo Tardio says, "It's the new pop. Eurobeat used to claim that position, but, in the past nine months, we've noticed an upsurge in

demand for house material from markets that a year ago were only interested in formulaic Eurobeat."

Tardio says that, apart from Italy, France and the UK are the big markets, with the Benelux territories coming up fast. Even techno-crazy Germany is taking more house records.

Hot new tracks from UMM include the Stonebridge-produced "Sex & Infidelity" by Blast, Alex Party's "Wrap Me Up" (with awesome re-mixes by Dancing Divas and LWS) and the gospel-ish "Love, Joy & Happiness" by Fathers Of Sound.

As well as being one of the genre's best markets for sales of house music, the UK has also been a consistent producer.

Mr. Roy's "Something About You", which charted

in April 1994, was a landmark track for Fresh Records and put the label solidly on the UK dance map.

Follow-ups such as Shriek's "U Sure Do" (250,000 copies sold in the UK) and Mr. Roy's "Sowed" (80,000) consolidated that position and, as a result, Fresh is now selling records all over the continent.

Label managing director Dave Morgan says, "Label profile is everything. Like gets easier when retail accepts your records on a label basis rather than release by release."

New Fresh projects include a stompin' cover of Joyce Simms' "All In All" by the Sugar Babies, "Body And Soul" by DJ Jump (which includes a Van Halen

cappella



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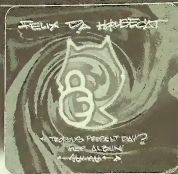
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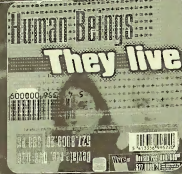
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sample), the soul-house of Strike's 'Free At Last' plus, later in the year, albums from Mr Ray and Love Station.

Although Media Records, which is based in Roncolella, Italy, will forever be associated with the Eurobeat of Coppella, its sub-label Heartbeat makes classic house music.

The output, typified by DJ Professor, Claudio Coccoluto and A Man Called Adam, is playful but solid. The message might be simple but the music is now serious business.

Alternative projects director Bocci says, "We need to sell discs, not records. Heartbeat is an attempt at creating a different kind of record label. We have to make a profit but we can have some fun while we're doing it."

Coming soon is Roc & Kolo's 'Heart-Grab (Get On Up)', the classic garage sounds of Angie Brown and the heavy garage/noise of 'Paralyzed Jaws' by the bizarrely-named Flabby Vibrator.

Sweden's contribution to clubland has so far been small but significant. The key names are Dr Aborn's label Doctor Records, the world-famous mixing talents of Stonebridge (if you ever stumble across a copy of 'X-ten Ded Out',

his first record from 1989, buy it) and, coming up fast on the inside, Stockholm-based Clubvision.

Already this year, Clubvision has unleashed Gwen McCabe's 'Keep The Fire Burning' and Donna Giles' 'I'm Telling You' (with the stupendous Johnny Violent re-mix) plus, of course, its biggest hit, House Of Virginium's 'I'll Be There For You'.

The new HOV track 'Exclusive' could well be an autumn stunner: its mix of classic soul chorus on the radio edit and the various mixes (Pierre J's Acido Mix, in particular) should guarantee club and radio play aplenty.

The record's executive producer and Clubvision boss Jan Eholm says, "A central theme of the label has always been good songs and now we're noticing a definite upsurge in demand outside Sweden, especially in Germany and Benelux."

Already a hit in Sweden is the Stonebridge-produced 'Dedicated To You' by Socie, a radio-friendly Motown pastiche with an excellent club version by Catana & Kay. And starting to see pan-European action is the garage/soul album by Clubland called 'Secrets Of Inner Clubland'.

Back in the UK, Champion Records has long been a top-beater for home-grown house — its Chestness compilation plus Kristine W's 'Feel What You Want' and Staxx's 'Joy' are classics of the genre.

AS&T manager Johnny Walker says, "I don't see techno dying but, for sure, there's a much stronger general interest in house and garage."

Currently out or soon to be released by the label

are a new Kristine W track 'I Don't Wanna Think About It' (with mixes by Kent Chandler and Victor Vasquez), the excellent 'Salvo Med' by Faithless and former Nervous Records diva Sandy B.

The surprise of the year is that Spain also seems to be joining the house nation. The country least likely to be on the case is, for once, on it, perhaps due to the strong summertime influence of the Balearic islands.

Recent club hits have included Calvin Rotane's 'I Believe', Jimmy's 'Keep Warm', Ralph Rosario's 'La Playa' and Itchy & Scratchy's 'I Won't You' plus a selection of talino-favoured grooves including Pizzaman's 'Sex On The Streets' and 'El Trogo' by 2 In A Room'.

Max Music's import manager Matt Talon says, "The house scene here has exploded in the past three to four months. Tracks disappeared overnight and now all the DJs and retailers are going mad for slower grooves and more vocals."

Max is making its own play for a slice of the action with a stunner from Vibe Man, simply entitled 'Part One'.



kristine w



strike



blast

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Bullheaded trifles an

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6

13 18 BATMAN FOREVER (OST)
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199

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 orlando johnson
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 jamie dee
 Barbara Tucker
 systematic J.K.
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 fishbone Beat

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the politics of dancin'

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23	A GIRL	
24	I'M YO	
25	HEAVE	

techno lives on

don't order the coffin yet - there's a lot of life left in techno music. indeed, many new european acts are producing exciting techno tracks to keep the beat pounding into the future. the rave goes on, the grave can wait

many critics would have us believe that techno is dead or dying. But, based on the strength in depth of the music currently doing the rounds, predictions of the genre's demise are somewhat premature.

It is ridiculous to pontificate about the death of techno when, every week in Germany, there are raves that attract 15,000 to 20,000 people, and on a crowd of 300,000 turned up for the country's Love Parade event and 30,000 attended the MayDay Rave.

Germany is commonly regarded as the spiritual home of techno, but the UK, France, Benelux, Denmark, Australia and Switzerland all have thriving scenes and an output to match.

After making a splash with their 'Safe Sex EP' in 1992, the Netherlands' The Human Beings followed up their recent Sensesoul tour (alongside Speedy J) with a Live LP called 'They Live' (PIAS), largely featuring material from the recent album 'For The Time Being'.

It is the sort of music worthy of the phrase intelligent techno, thanks to its rich, textured, moody and well-structured melodies with flashes of jungle. You can check it out for yourself at this year's Popkomm.

Label manager Marcel Mertens says it's been a busy

year for PIAS dance acts. "We've just signed a deal with Zebra Records (Country & Western, Astronauts) and we've got Quazar (very much back on form with the 'Zodiac Trax' LP) out on tour plus more dates from Speedy J. In fact, live work has proved to be the best way to promote the acts," he says.

For those with a taste for the hard stuff, one of the leading purveyors of no-nonsense techno is Rome-based NOV.

The label has just released a new Robert Armani album 'Moonman Stand' plus 'Trove Of Age' by Freddy K and the wonderful Four Season remixes by hardcore maestro Dave Clarke.

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whyfield's version of the best selling album 'whyfield'

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mcub

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chart

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- 25 25 HEAVE

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

1
4

- 1 TAKE ME HIGHER (B.T. EMPHO/FELIX DA HOUSECAT MIXES) Diana Ross
- 2 THE THINGS I LIKE (PAUL GODEL MIXES) Aaliyah
- 3 HIDEAWAY (DOUBFIRE & SHARON/K-KLASS MIXES) De'Lacy
- 4 WHEN (K-KLASS/ARMAND VAN HELDEN/DJ STEW/DAVE VALENTINE MIXES) Suncscreen
- 5 RUNNING AROUND TOWN (B.T. RILLIE RAY, MARTIN MIXES) Billie Ray Martin
- 6 I KNOW A PLACE (E-SMOOVE/JAKE 'NIX' DUINN MIXES) (Ken English)
- 7 G GIRLS (RUSH/ALEX PARTY/GRANT NELSON/JUNIOR VISCQUEZ MIXES) Nash
- 8 NASTY GIRLS (TYVA/HARDLOOR/KETH LUTMAN MIXES) TYVA
- 9 PEARLS (HILLELUJAH) (PAUL GODEL/DANCING DIVAZ MIXES) Shady
- 10 (THE MORNING AFTER) FREE AT LAST (STRIKE/HANSON & NELSON MIXES) Grace
- 11 HOLD THAT SUCKER DOWN (ROLLO & ROB D MIXES) The O.T. Quartet
- 12 I WANT TO LIVE (OAKENFOLD & OSBOURNE/NANCY NOISE/ROLLO & SISTER BLISS MIXES) Grace
- 13 WE'VE GOT TO WORK IT OUT (SLEAZE SISTERS/GREGORIO/WAY OUT WEST MIXES) Bel Cento
- 14 WHEN I THINK OF YOU (LOVE TO INFINITY/E-SMOOVE/DANNY D/MICKIE P MIXES) Kenny Thomas
- 15 YOU BRING ME JOY (GILL CANG/MAURICE JOSHUA/BOTTOM DOLLAR/MATTHEW ROBERTS/DUDEARELLA/LUCIO COLOLUTO MIXES) Meschie
- 16 FEEL LIKE SINGING (KASHIGAR & 'N' BAR/PATRICK PRUIS MIXES) Jakob
- 17 LOVING YOU MORE (B.T./JONKEMFOLD & OSBORNE MIXES) B.T./Vincent Cavallo
- 18 UNCOMMON MAME (E-SMOOVE/TONY GARCIA/GO/D.A.M./C.J. SCOTT MIXES) Ash
- 19 THERE ARE LIGHTS IN THE SKY (DANNY TENGELA/JOEY BATER) American

- 19 HUMAN NATURE (DANNY TENAGIA/ROWIE T MIXES) Madonna
- 20 STAND DEFIANT (MATT DAREY/WICK HUSSEY/CRAZY OUT 3) FEE FIO FUM Candy Girls
- 21 ONLY FOR THE HEAUSTROUNG '95 (ANDY BAILEY/JOY FACE & BRIAN THANE MIXES) Underground Vice
- 22 THE FINEST (JUDY NEGRO MIXES) Truce Big Life
- 23 REACHING (T-EMPO/TOMMY D MIXES) Gondeau L'Autube
- 24 STAYIN' ALIVE N-Trance featuring Ricardo Da Force
- 25 EVERYBODY BE SOMEBODY (Ruthneck featuring "Yayabar" US MAW) Eternal
- 26 LA LA HEY HEY (DANCING DIVAZ/ORIGINAL MIXES) The Outhere Brothers GRP
- 27 CHILL (BOOKER T & BE STONE MIXES) Urban Knights
- 28 I'LL BE THERE (BLISS MIX/CHECK YER HEAD MIX/RABBIT HUTCH DUB) Open Arms
- 29 MANIFEST YOUR LOVE (D.P./REBORNTIN TIN OUT MIXES) DDP + Lorna Marshall
- 30 WE GOT THE LOVE (SERGIUS ROPE/MASTERS AT WORK MIXES) Tri
- 31 HOW I FEEL (SHON PAUL & TOM JANKIEWICZ MIXES) By-Si
- 32 I GET A RUSH (MUSK/JODIAN JONAH/ORIGINAL MIXES) Tyenda featuring Grace Reid
- 33 FIND ME... ODYSSEY TO ANYOONIA (ROMAN FLUGEL & JOHN ELLING WATTKEREN) LEBRAND MIXES) Jam & Spoon
- 34 EVERYBODY (CLOCK MIXES) Clock
- 35 THE WONDER OF LOVE (LOVE/LAD/JOEY VANELLI MIXES) Loveland
- 36 SOMETHING 4 DA HONEYZ (HUMAN RHYTHM MIXES)/THIS IS HOW WE DO IT (PUP) DADDY/DINK MASTER MIXES) Mental Jordan
- 37 LOOK AHEAD (DANNY TENAGIA featuring Carole Sylvan) Janet/Jackson
- 38 CAN'T STOP THE FEELIN' Dangerous Brothers
- 39 DESTINATION ESCHATON (SHAMEN/HARDLOOR/BEATMASTERS/BASEMENT BOYS MIXES) The Shamem
- 40 COME AND GET YOUR LOVE (Loves) (feat. McCoy Tyner) (feat. McCoy Tyner) American
- 41 GET YOUR LOVE (Loves) (feat. McCoy Tyner) American
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Boilered titles at

- 19 1 UNCONTROLLABLY (E-SMOOVE/100% DANCING/NO/DJ/AM/CJ/SOUI) (MIXES)
- 20 24 SANDRA WILLIAMS
- 21 26 WE A doublepack
- 22 28 LET THERE BE LIGHT (B7/HARD/00R MIXES) Mike Oldfield
- 23 29 THE WEEKEND'S HERE (BRED/ORIGINAL MIXES)
Shut Up And Dance with Dee J & Ola
- 24 30 KICK YA LEGS (MASTERS OF RHYTHM/KUNG CUO MIXES) Masters of Rhythm
- 25 31 JOANNA (TONY DE VITSHIMMON & WOOLFSON/ORIGINAL MIXES) Mrs Wood
- 26 32 DO YOU LOVE ME/THE PLACE I WANT YOU) Chrome
- 27 33 LET NO MAN PUT ASUNDER (95 REMIXES)
- 28 34 First Choice featuring Rochelle Fleming
- 29 35 ROLLERSKATE DISCO (HANSON & NELSON/ORIGINAL MIXES) Ian Pooley
- 30 36 BREAK OF DAWN (RHYTHM ON THE LOOSE/STRIKE/ORIGINAL/CLONE/STONEBRIDGE MIXES) Rhythm On The Loose
- 31 37 NIGHTCRAWLERS featuring John Reid
- 32 38 DON'T LET THE FEELING GO (AK/TIN OUT/ROOT & MAC MIXES)
- 33 39 MAKE IT RIGHT/GOOD TIMES VIBES/DON'T GIVE UP/A CHILD CALLED JAZZ
- 34 40 Afroax Trax Volume 3
- 35 41 UNDERGROUND VIBE
- 36 42 SUPER (THE CONSEQUENCES) Rochelle Fleming
- 37 43 SERIOUS SITUATION (AU VOICES/MOSES/ORIGINAL MIXES) Nuff Sisters
- 38 44 WANNA DROP A HOUSE (ON THAT BITCH) (SWACK/WOOD II) SWINGS/PHILIP DAMIEN MIXES) Urban Discharge featuring Sho
- 39 45 BODY AND SOUL (DU JUMP MIXES/DU JUMP
- 40 46 PLAY THIS HOUSE (ORIGINAL/AK/AM/00R MIXES) BB Club
- 41 47 MOVE YOUR BODY '95 (ORIGINAL/TONY DE VIT/BLU PETER/KOOL/WORLD MIXES)

In the club chart for availability in 1995, the best version is considered from the label below publication, details on DITJ-025-338.

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- 20 61 COME AND GET YOUR LOVE (MIXES) Real McCoy
- 21 62 BEATLES: REMIXING/TM YOUR MAN (MIXES) Les Moonish
- 22 63 GET DOWN SATURDAY NIGHT (MIXES)
The Grove featuring Juan Wells
- 23 64 OHIO (ORIGINAL/DJ MRS./JANTHONY & SCARYCH/VA/MS/WALLERINE MIXES)
- 24 65 Indochina Starbustle
- 25 66 WANT ME...LOVE ME (FATHERS OF SOUND/BLANKAT MIXES) Justice
- 26 67 I'm doublepack
Transworld
- 27 68 WE CAN MAKE IT (JAZZ-N-GROOVE/JADE T/VANELLU/TOMMY D MIXES)
Moris
- 28 69 SUN (JAM/EL MAR/MAN WITH NO NAME/DAKEN/FOLD/OSBORNE MIXES)
- 29 70 Perfecto FC
- 30 71 BOOYAH (HERE WE GO) (INDU/G60/C/CLUCK/STU ALLEN MIXES)
Sweetbox featuring Tempst
- 31 72 TECHNOVA (WIKI/GEORGE LANES MIXES) Trava Tai
- 32 73 BUG POWDER DUST (KRUBER - DORFMEISTER MIX/ABSORBER) (MIXES)
Bomb The Bass
- 33 74 POWER TO MOVE YA (MOUSSE T/E-SMOOVE/H-MAN & D/MAN/DU DIMITRY, DJ SILVER & DJ JOE JOE MIXES) Ziggy Marley & The Melody Makers
- 34 75 SUMMER TRAX Riche P
- 35 76 SON OF A GUN '95 (LUX/RD JERRY/CANDY GIRLS/BLU PETER & TRIGGER MIXES)
JX
- 36 77 HOJ CHONS
- 37 78 SING IT (THE HALLELUJAH SONG) (GODFELLAS/QUIVVER MIXES) Mosaic
- 38 79 LOVE EVICTION (Quartz Lock featuring Lennie Gordon)
- 39 80 I LUV U BABY (DANCING DIVA/ZOYSHIROG & KATO MIXES) The Original

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ON A POP TIP

club chart

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

1	1	I FEEL LOVE	Donna Summer	Manifesto	20	35	I'M ALIVE	Cut 'N' Move	EMI
2	11	EVERYBODY	Clock	Media/MCA	21	13	SUNSHINE AFTER THE RAIN	Berri	Fusion/3 Beat Music
3	NEW	INDEPENDENT LOVE SONG	Bombers	Steppin' Out	22	NEW	WHEN I THINK OF YOU	Kenny Thomas	Cooltempo
4	17	WALKING ON SUNSHINE	Reddbone featuring Rhonda	WEA	23	NEW	SING IT (THE HALLELUJAH SONG)	Mozaic	Perfecto
5	NEW	R TO THE A	CJ Lewis	Black Market International	24	33	CATCH A FIRE	Haddaway	Logic
6	9	HUMAN NATURE	Madonna	Maverick/Sire	25	21	SON OF A GUN '95	JX	Hooj Choons
7	NEW	LA LA LA HEY HEY	The Outhere Brothers	Eternal	26	19	I LUV U BABY	The Original	Ore
8	2	COMMON PEOPLE (MOTIV 8 REMIX)	Pulp	Island	27	NEW	WE'VE GOT TO WORK IT OUT	Bel Canto	Good Groove
9	5	COME AND GET YOUR LOVE	Real McCoy	Logic	28	30	WHEN I CALL YOUR NAME	Mary Kiani	Mercury
10	10	SANTA MARIA	Tatjana	Love This	29	RE	DON'T YOU WANT ME	Felix	Deconstruction
11	14	TRY ME OUT	Corona	Eternal	30	25	BEAUTIFUL MORNING/I'M YOUR MAN	Lisa Moorish	Go! Beat
12	6	YOU SPIN ME ROUND (LIKE A RECORD)	The Kinky Boyz	Almighty	31	NEW	SOFT SPOT	Love City Groove	Planet 3
13	23	THE SUMMER IS MAGIC	Exotica	Polyder	32	RE	THE WONDER OF LOVE	Loveland	Eastern Bloc
14	3	DON'T LET THE FEELING GO	Nightcrawlers featuring John Reid	Final Vinyl/Arista	33	34	I WANNA BE WITH YOU	Fun Factory	Regular
15	7	SCATMAN'S WORLD	Scatman John	RCA	34	NEW	OOH LA LA LA	Red Raw featuring 007	Media
16	12	IN THE SUMMERTIME	Sally-Anne Marsh	RCA	35	31	LOVE EVICTION	Quartz Lock featuring Lonnie Gordon	X:Plode
17	NEW	YOU SPIN ME ROUND	Infamy featuring Lawrie Demacque	Exclusiv Tagc	36	NEW	HERE I GO AGAIN	BND	Love This
18	8	MOVE YOUR BODY '95	Xpansions	Arista	37	NEW	BOOYAH (HERE WE GO)	Sweetbox featuring Tempest	Pukka
19	4	TELL ME THE WAY	Cappella	Systematic	38	RE	3 IS FAMILY	Dana Dawson	EMI
					39	NEW	STAYIN' ALIVE	N-Trance featuring Ricardo Da Force	All Around The World
					40	23	THE FINEST	Truce	Big Life

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24	24	I'M YO
25	25	HEAVE

As ever, Clarke makes an incomparable hard yet melodic techno sound and, this time, his tracks have been reconstructed by Armani, Sandro Galil, DJ Hell and Hertz.

Hertz have just finished their first LP 'Tales', due for October release, which features a stunning mix of Duranfl Column-style guitars and techno.

ADJ has noticed an increasing growth in key European hard techno territories and is reacting to it.

Managing director Tony Vesi says: "We're moving our offices to Milan to be nearer our biggest markets - Germany and Switzerland."

As well as being the biggest market, Germany is a key A&R source with new, vibrant labels such as NOOM and Plastic City springing-up almost every month.

Axel's 'It's Our Future' (Plastic City) is one to watch: it's currently in the

paul van dyk

German dance charts and represents crossover techno at its best. Berlin-based DJ Paul van Dyk (MFS) has consistently delivered smart, trendy tunes, the latest of which, the excellent 'Emergency EP', has so far sold 12,000 copies.

Upcoming releases from the label include Paul van Dyk's LP 'Seven Ways' and the new Effective Force LP 'Back & To The Left'.

MFS founder Mark Reeder says, "The scene is really divided between those who want to make a fast buck and people who are into it for the music."

Reeder has also noticed that the excessive number of records available has affected nearly everyone, with a popular underground release now selling about 25% of what it would have done two years ago.

Hamburg-based Supersition has a deservedly strong reputation all over Europe for its Jens, Morrison, LSG and Paragiders tracks. New material for the autumn includes the Detroit minimalism of Steve Bug (re-mixed by Fred Gonzalez of Telephatic Records), an album based on



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salute

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2 x CD - MC includes new mixes of Saturday night, another day and 'highlife', a version of ease 17's 'It's alright'

taken from the best selling album 'highlife'

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happy offshoots bring hardcore success

The frenetic, uncompromising beats of gabber and hardcore come out of the industrial towns of the Netherlands and Germany around the end of 1992 and have largely remained the preserve of cities such as Rotterdam, Amsterdam, Dortmund and Munchen.

Although the form is still limiting in its appeal, it has given rise to 'happier' offshoots that continue to break through into mainstream charts.

Currently one of the biggest tunes of the genre is the Dutch number one 'I Wanna Be A Hippie' by Technoheads (aka GTO). It's devilishly catchy with its 130 bpm radio mix and

re-mixes by Jeroen Fiamman of Fierce Ruling Diva and DJ Dano that start at around 200 bpm. The track, out on Amsterdam-based label Deep Blue, has already sold a respectable 50,000 copies. It sounds like Lene Lovitch with an electro backing and could well be the surprise hit of the late summer/autumn around Europe.

Another Netherlands-based label, Live has also gone for the novelty techno approach with two utterly mad records. They are Filip's 'Yeah Yeah Yeah' which combines a big fat organ sound and vocals from hell with a relatively sedate 170 bpm rhythm and Slider's 'Welcome To The Row'.

Neither of these records is meant to be taken seriously but, says Live/Zomba's head of A&R Martin Doid, "it's time to put a bit of fun back into techno. Everything has started to get too bogged-down. There are a lot of 'reproducers' out there."

Catherine Pliant, of Crammed Discs in Brussels, agrees. "We're trying to put more of an uplifting feeling back into dance music because trance and techno have become boring hard music," she says.

"The 'Happy Breaks' compilation (on Armarmet) is as fast as gabber in terms of bpm but, because we're using breakbeats, you can really dance to it." For Pliant, the album is an

attempt to persuade techno fans to broaden their taste in terms of dance beats.

Despite the fact that happy hardcore is regarded by many as cheap and cheesy, Pliant says it has a particularly important crossover role to play.

"Breakbeats can adapt to anything and that's going to be a big part of the future of dance music," she says. "With Happy Breaks, we're trying to show people who are stuck on the techno groove that breakbeats and, by extension jazz, are just as danceable."

In pursuit of her mission, Pliant and Crammed Discs are launching a 'Drum & Bass & Happy Hardcore' party in Paris at the end of

Zurich's Energy Steel Parade including tracks by Humate, LSG, Mike's Magic Marble Box and Drunken Sailor, and new discovery Dove Been from Edinburgh ambient club The Blue Room.

Label boss Tobias Lemp says, "Last year was hard. After the success of Jero's 'Loops 'n' Things' we started to release more minimalist material and I had a lot of people on my back but I think now their attitudes are changing."

Belgian techno pioneer Nova Zemba/KK is home to the wonderful Self Transforming Machine Elves, Psychik Warriors, Or Gato, Test Department and of the very minimal and

experimental Starfish Pool. Head of promotion Sjon Martens has also noticed the benefits of techno acts playing live. "Our big seller has been PWOG's album which has shifted 25,000 copies but, in general, we average around 5,000 copies per release. We've noticed that, since PWOG played dates in Scandinavia and Spain, the sales have gone up. These are the new markets for techno."

Another pioneering team, currently getting some bad press for being too predictable, are Hardfloor. Their 'Mahogany Re-mixes' (Hardhouse) have some truly epic moments, though. Also worth checking is the new album 'Forever After' by hazy technobats Koxbox.

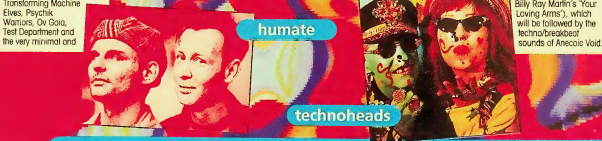
Soma, based in Glasgow, has already made a significant mark on the techno scene with releases from Dali Punk, Sharkimoo (aka Felix Da Housecat), Eoslimen, Oloku and Storm.

The latest Storm release, the 'Positive Education EP', features some fine re-mixing from Derrick Carter and Ritchie Hahn. But when it comes to big sounds, 'Introduction', the debut LP by Rejuvenation, is a must, combining slow, almost ambient sounds that lead up to a frenzied finale.

Happily, Logic UK has reinstated its Save The Vinyl imprint after a short break with the intention of being 'friendly with a million bit', according to managing director Bill Worstley.

The label, probably best known for its Eurobeat best from Haddaway and Real McCoy, joins its sister techno offshoot label WAN in attempting to stamp its mark in the underground market.

First up on Save The Vinyl is a cover version of Eek-A-Mouse's 'Wa Da Dem' by Solive Sounds (aka David Harte), who co-wrote Billy Ray Martin's 'Your Loving Arms', which will be followed by the techno/breakbeat sounds of Anecole Void.



humate

technoheads

jungle market spreads from uk underground

While jungle may have been around in various guises for many years, it's only in the last two that it has begun to emerge out of the underground in the UK. The combination of manic breakbeats and subsonic bass has a hardcore following, but nobody expected the genre to have been as widely embraced as it has recently.

Neither did anyone expect the jungle beat to be so adoptable or far-reaching in its ability to mould with virtually any other genre, from ambient through to jazz.

Although production of popular jungle is still largely based in London, the

market is growing rapidly on the continent, especially in Germany, Benelux, Japan, Australia and Scandinavia.

Norton Blue, of Sour, one of the leading jungle labels, says, "Scandinavia has been really quick on the uptake, partly I suppose because they were so slow with house and techno so there was a gap in the market."

Sour's biggest tune so far has been the excellent 'Greater Love' by Elizabeth Troy. Although it just missed the UK Top 30, it still sold 60,000 copies, including some exports.

The record has just been released in Australia where

licensee Sony is expecting to score big with the vocal-heavy number.

Since Troy's single, which was released alongside other seminal releases such as T-Power's 'Mutant Jazz' and 'Gangsta Kid' by Sky FX, the label has taken a more long-term approach to artist projects. "Jungle's come of age. Now it's time to make solid albums rather than one-off singles," says Blue.

So look out for the awesome T-Power album 'The Self-Evident Truth Or An Intuitive Mind' (the recently released 'Junglist - Sour Vol.2' and 'Let Me Be', the new single by Elizabeth Troy. Also, there

is a Sour showcase at Popkorn in Rhenania 2 on Friday 16 at 9pm.

Meanwhile, Brussels-based label Selector has been central to introducing breakbeats to the continent. Its releases by Nookie, 4Hero and the compilations 'Jungle Vibes' and 'Parangola Selector 2.2' have been well received.

'Jungle Vibes' has sold a very respectable 25,000 copies, mainly in northern Europe. The compilations, which include tracks by Leviticus, Bass Selective, Sky FX & UK Apache, the Dubster and Dead Dread, are excellent pointers to the expanding curial possibilities of jungle.

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the re-emergence of ambient music in 1991/92 was believed by many to herald a new wave, based in the dance culture that would cross over to the album-orientated rock markets.

But that is yet to really happen. Even the genre's big sellers, such as Bioghere and Aphex Twin, seem to run out of steam well before reaching those magic six-digit sales figures, while the many aspirants toiling in their wake are lucky to get into the thousands. Even sales by big name acts such as The Orb have piteously.

"This is partly because the genre has evolved into such a highly-fragmented market. There are many people who like a bit of ambient but it's really hard to reach them," says Olivier Mornet, owner of the label Antler/Subway, based in Aarschot, Belgium.

Partly as a result of the tidal wave of ambient music that appeared through 1992/93, it is bought by a very disparate audience in various pockets across Europe.

An added problem is that much of the product released has been average rather than ground-breaking, says Mornet. Consequently, consumers were often bewildered and then rapidly mistifull.

The knock-on effect of that mistifull is that some perilously good labels, such as Deep Blue offshoot Sun Records in Amsterdam were, according to label manager Fred Bensch, "put on ice for the moment" because too many ambient records were not shifting enough units to entice such labels to survive.

Others though have stuck with the genre and are producing outstanding material. The Swimmer Catalogue, artists with Copenhagen-based Agri Records, have developed a heady mixture of melody and

despite two recent resurges of interest in ambient, the genre has had to push back its frontiers and take in some revitalising ingredients to ensure its survival. wall-to-wall relaxation ambient is now almost a thing of the past

ambient gets a remix

texture underpinned by a playful abstraction and flashes of dark, very Scandinavian, moodiness.

Despite saying that he has yet to hear anything better than the early ambient pioneers like Steve Reich and Brian Eno, R&S/Apollo boss Renaud van der Poppeiler deserves full marks for consistently finding ground-breaking acts.

Two particularly noteworthy newcomers are Manna and Subsuring - Manna for their temperance and Subsuring for their wayward, pick 'n' mix sound collages.

Manna are actually a real group - bass, drums, the whole shebang - and it shows on their epigrammatically-titled debut. The LP's genteel textures are shot through with intense dynamic changes in tone that belie the group's musicianly nature.

A second album is currently being recorded. Equally eclectic but much more global in style is Subsuring's debut 'Frozen Ants', a record remarkable for its constructive and sensitive use of ethnic noises. If there is a future for the ambient genre, it is likely that this form of ethnomusicology will be one way to restore credibility.

The fact that Joey Beltram, techno DJ and artist par excellence, cannot find a label in the UK for his ambient material says much about retail and the distribution companies' mistrust of the form.

Beltram's 'AGNOX' LP, on the Antler/Subway offshoot Baramundi, is another example of the more creative approach to ambient music.

Says Antler/Subway's Olivier Mornet: "Shops do take ambient material, but with such a saturated market it's difficult for them to sort out the good stuff. Because of that, the market isn't growing."

Mornet, like many of his peers, says that it has been largely the US, Australia, Germany and the Netherlands that have made it worth persevering with the genre.

One of the big ambient successes of the past few months has been the double compilation 'Freezone 2' (on Crummed Discs).

The beautifully-packaged four-vinyl set mixes trip hop, jazz and jungle with dreamy textures and smooth, dub-style productions.

Pure ambient has always been in danger of being mistaken for aural wallpaper but tracks like Josh Wink's 'An Open Mind' and 'Mutant Jazz' by T Power vs MK Ultra, included on the album, are hybrids that have taken the genre into new areas, blending attitude and soul.

Crummed Discs founder Marc Hollander says: "Freezone 2" reflects what ambient music has become and what it had to become. There were too many artists and too few consumers. By mixing up all those styles, you can reach just about everybody who has an interest in dance music in its widest sense."

But there is still room for some good old mind-relaxing pure ambient music which echoes the risqué experimentalism and uncompromising approach of Eno in the Seventies.

Although stylistically very much his own master, Michael A-P, working under the name Acid Proof (on the Carbon Base label) proves that there is, like in quiet, almost unassuming tones. His album 'Inside The Quief' has proved that such minimalism can still work.

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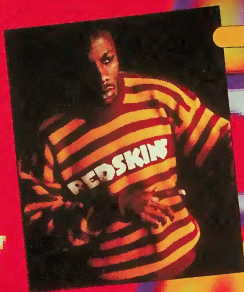
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rap is hotting up as Switzerland and Italy join the bandwagon driven by France, the UK and Germany. Pick from pop or cutting-edge political versions

france spans

mc solar



Musio), Jovanotti and Franco's 1 AM, and the more politicised, street-based music of Assassin (DeLabel), Germany's Schwesler S (MCA) and Switzerland's Sens Unik (Unik Records).

France has taken most quickly and broadly to the medium with a message. There has been a rush by the major labels to sign and release product. But Pierre-Louis Berclier, of Chalya Records, is still wary. "There's been a rush by the majors, mainly in the past nine months, to sign rap acts," he says. "They will eventually destroy the scene as they did with punk."

One of the biggest hits of last year was I AM's *Je Dans La Mier*, which notched up more than 500,000 units and pushed

In recent years the UK, France and Germany have proved to be the most productive European territories for rap, mainly because to a greater or lesser degree they have socially marginalised urban ethnic populations.

But there are interesting projects as well coming up from Switzerland (the excellent Unik Records), Denmark (in the form of Soulpower Productions) and

even Italy, where 1994's best-selling domestic LP was by rapper Jovanotti - over 1m copies sold and nearly 300,000 of those abroad.

There are two very different schools emerging: pop rap, as typified by Germany's Die Fantastischen Vier (Sony

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rap's two-way split



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sales of their LP, "Ombre Est Lumiere," to more than 300,000 on De Label.

This year, the biggest pop/rap tracks have been Alliance Ethnik's "Respect" and "Quelle Aventure" by No Se featuring Menelik. The former sold 240,000 units and the latter is still going strong, currently at 130,000.

Also aiming for the chart in France and joining MC Solar and IAM is ex-Solar backing singer Meloaz (Anima BMG). The self-titled debut solo LP is aimed at a crossover audience with lush production (courtesy of La Funk Mob's Philippe Zdar) and a streetwise but smooth vocal delivery.

On the harder side of the rap market, one of the fastest-selling

rap compilations ever is the unofficial soundtrack to "La Haine" (De Label), a highly successful film about suburban racial violence. The original soundtrack consists of a few snippets of US rap and some background funk but, due to the film's success, leading underground artists like

Assassin, Ministère Amer and La Cliqua were asked to make tracks inspired by the social conditions which underpin the film.

Also attracting great interest in the French market are Toolaust's "Chaud Est Le Show" (Chovy) with its Naughty By Nature-style delivery and the Anglo/French production Principles Of Soul (Urban Grooves/Chryso).
The latter's classic rap/funk,

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-  **MORATTO**
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-  **SABRINA SALERNO**
-  **SUEÑO LATINO**



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blackwood



from Bristol in the UK, is produced by Frenchman Faust P and is currently gathering a clutch of enthusiastic reviews for its smooth vibe and phat brass 'n' scratch-heavy sound.

Although UK hip hop has often been criticised in the past for a lack of focus, a scene is finally emerging with small labels like Cold Sweat and the above-mentioned Urban Groove beginning to make their mark in Europe. One of the UK acts most likely to succeed in this generally US-dominated market is the Wino Tune label's Herbaliser. Their forthcoming LP, currently called 'Herbalise II', is underpinned by the sort of wit and musical frolicery that characterises the label's creative hip hop output.

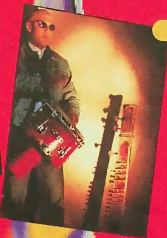
Germany has started producing hip hop acts too that

combine social awareness with some spark of originality and charm, especially Hamburg-based Yo Mama, whose old Fellax Brot, now going through Intercoad, are currently breaking into the mainstream charts. Says Yo Mama founder Andre Luft: "We find more and more that we're acting as a training ground and A&R station for the majors. We find 'em, bring 'em up and then someone like Intercoad takes over to give it the big push."

Next up from Yo Mama is Der Tabi & Das Ba, whose 'pH park' is a witty, jazz-based, piano-dominated affair with a 'con while men sing the blues'-type message.

Jazz-flavoured hip hop material is making a tentative

barrie k sharpe



resurgence all across the continent, especially in Italy. From the Energy sub-label Block Machine comes Progiello Tribolo 5's 'You Moka Ma So Ho!' which is currently doing the business in France and has been the subject of interest from several UK labels.

Rome-based A&V, known more for its pile-driving techno, also has Blue Machine, a funk label that scored with Blackwood's 'Tide On The Rhythm' and has a stormer in the form of Althea McQueen's 'Do It', due for UK release in September. Last but not least, Naples-based UMM has also embarked on a tentative foray into funkier hip hop sounds with its new U-j&M/M's imprint. So far signed are Barry K Sharpe, Kwanaa Posse and local funksters Lo Greco Brothers, with albums from all three due later this year.

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Alternative energy

coldcut & dj food



coco steel & lovebomb



tricky



the dance industry has spawned a whole new breed of alternative artists who are defying traditional categorisation and pushing back the barriers of sound

a myriad of styles have cropped up in dance over the past two years that constantly defy classification. Having started in the UK, which remains its strongest market and currently pretty much the only country where it is produced, trip hop is now filtering through to France, Germany and the Benelux. At its best, trip hop achieves the rare distinction of individually by the artfulness of its eclecticism, hence its foremost practitioners – such as Portishead, Tricky and artists on the more leftfield Mo Wax label – are some of contemporary music's most dedicated individualists, happily out on a limb.

And there's no better way to describe 'Extreme Possibilities Vol 1' (on La Recordings in the UK), a compilation that tosses slots into the trip hop vein by virtue of its combination of rhythmic sensibility, strangeness and charm. It features cut-up, loopy jazz courtesy of Wogon Chris's 'Flip Flop', the tribal drift of David Toop's 'Stones Bones And Skin', the dub-based abstractions on 'Kiam' by 'No' from Vibert & Simmonds and the ambience of 'Homecoming by Friends, Lovers & Family'.

One label that has been steadily building its trip hop-styled roster is Ninja Tune, home of Coldcut – Matt Black and Jonathan Moore – who started the label in 1990.

Since those early days when their releases averaged 1,500 units for a 12-inch and 3,000 for an album, the increasing acceptance of the genre has boosted sales of the label's albums into five figures. The Ninja Cuts – Funkyzzical 'Trekology' album, for instance, has so far sold 12,500 and is still going strong.

Ninja Tune's output varies hugely in style but the quality is reliably high. Its early 'Jazz Brakes' albums, released in 1990 and 1991, are now recognised as being seminal contributions to the abstract hip hop scene.

More recent output has included 'Hed Phone Sex' by Funki Porcini, which includes the excellent single 'Bubble', and 'London Funk Vol 1' by the London Funk Allstars. Both albums display just the right amount of experimentation without losing sight of the need

to deliver tunes

Company director Peter Quicke says, "Trip hop came about due to the fusion of hip hop and ambient techno. I think next we'll see mixes of full-on techno and hip hop and live jazz with harsh techno sounds, and of course jungle has added a whole new vocabulary of sounds and production ideas."

Some of Ninja Tune's artists are also starting to play live. At this year's Popkomm, the label is staging a showcase at Oshes on August 17, featuring Du Food, Herbaliser, Funki Porcini and Coldcut.

A mere 18 months old and making waves since the start with the classic 'Phat's Luncheon' by Melkon, London-based label 'Wot Of Sound' is one of the new breed of leftfield dance labels.

Founder Mark Jones says, "Generally, we're classed as an indie rather than a dance label per se. What we do is heavy on the low-top quotient with lots of bass and funky guitars. Stylistically, there's a bit of everything in there."

The label's second release, the compilation 'Back To Mono' which came out a year ago, was initially only available on vinyl but has proved so popular that it will be re-released on CD this month closely followed by the first Rootless album, 'Rotten Wood For Smokin' Bees'. Also well worth checking out is Ozonefreak's 'Trickshot', currently one of The Chemical Brothers' favourite records.

Another difficult series of comparisons to categorise are those on Time Recordings, from Nottingham, the latest being 'Ems 12205'. With tracks ranging from the sexy spaciousness of Coco Steel & Lovebomb to the cosmic funk of P-Eye-Eye, the album is experimental music at its best.

Musically, it is somewhere between ambient, jazz and funk but, according to Time co-founder Dave Thompson, the label makes a point of being unclassifiable. He says, "We've never felt part of any movement and we don't pay any attention to the endless labelling. It lowers people's expectations of what music is and what it can do. We aim to make music for the corella listeners." Next up from the label are 'International People's Gang' (3395)? and 'Wooz 2' (4495)? – proof positive that there is life and myriad possibilities in electronic music.

Tony 'Moody Boyz' Thorpe's new label's first album release, 'Miscellaneous' (on Language/Crammed), is, as the title suggests, a veritable melting pot of post-techno styles.

Overall, the record is symptomatic of the current questing nature of much cutting-edge dance music – it really is the new frontier. Moving through the jazz-favoured trip hop of 'Tranquil Elephantizer's 'Lowdown' to the ambient jungle of 'Substher' by Endemic Void, the spaced-out acid funk of 'Ian Pootley's 'Moonrise' and the rhythmic trickery of Fontomus' aptly-named 'Shapeshifter', it is a record that never fails to surprise.

Thorpe has always been a mix 'n' match expert with an eclectic style. Now with the Language label he has gone even further and the results are on the whole top-notch.

All this activity proves that the new breed of alternative artists and labels are pushing back the barriers of sound and keeping dance's spirit of experimentation alive.

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↑ Bullered titles at

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C I

popkomm nights

what's on, where in cologne


date/time	night	artists	venue	date/time	night	artists	venue
thursday, 17/8				friday, 18/8			
19.30	International New Artist Music Competition Roots of Innovation		Oshos	20.00	Sticky Rhythm	Mora, D.Js George Morel, Pierra, Little Louie Vega	Reudo/Platz
20.00		Acuba, Bim Sherman, Revolutionary Dub Warriors, Live mix, Adrian Sherwood and Kastriente Philosophen	Kantitee	21.00	A Journey Into Jungle	DJ Troon, Bass Dee Sabali, Apollo, T Frost	Gloria
20.00	In Dub	Dreadzone, Mod Professor, DJ Zephad and guests	Live Music Hall	21.00	Club USA	Nink, MC Bread, Special Ed, DJ Shadow & Melowman	Oshos
20.00	Totally Wied	Mother Earth D.J. Eddie Pillar	Warteseal	22.00	Welcome To The Future	Sensameof, Quazar, Human Beings, Zodiacs Sound System feat. DJ Ross	Oshos
21.00	10 Jahre Low Split - The Age Of The DJ Mixer	Westbam, Moruho Dick, Hairssequencer Shoran, L U P O., Tom Wax (R&B), Rover's Nature, Gerlog, Meiser Seven	E-Werk	23.00	A Night Of Superstition	Humale (DJs: Jane Mohrstedt, Steve Bug, Tobias Lampe, Gert Freuchs)	42 DP
22.00	Club USA	Franka Knuckles featuring Activa DJs: Knuckles, Acquaviva Felix, Da Housecat, Tom Novy	Gloria	01.00	Kick Off Party	Ann-Marie, Jojo	Schmuckkötchen
22.00	On a Funky Dope Tip - The Ninja Tune DJ Night	Colobau, DJ Food Herbolster, Funky Porcini	Oshos	saturday, 19/8			
23.00	Electronic Cologne	Asphyx, Rob Acid 3rd Electric, Songeet The Sci-Fi Rockers The Original Generator DJs: Math U, Andy Bork, Rootpowder	42 DP	20.00	Summer Night Grooves	Björk, Goldie Andru Donalds Dana Dawson James Smith & Guest	E-Werk
				22.00	Record Mirror & König-Platz	Loürent Garner, Mr Ben Sothe, Storm & Rejuvenation	Oshos
				23.00	PolyGram & Molar Music	Traffic, Jam	Schmuckkötchen
				sunday, 20/8			
				19.00	Hyperium	A Split Second Evils Toy, Templebeat Scholage, CCQC	Bürgerzentrum Ehrenfeld
				20.00	Astralasia	Besler DJs	Kantitee

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hot vinyl

namecheck: James Hyman @ daisy & havoc @ Ralph Tee @ Brad Beatnik @ Tim Jeffery @ Andy Beavers

tune of the week

montell jordan: 'something 4 da honeyz' (remixes) (def jam/island)

The album version alone with all its hooks and irresistible urban rhythms is strong enough to ensure Montell has a huge follow-up to 'This Is How We Do It', the promo 12-inch offering two bonus mixes and three remixes of his debut. While the LP version employs tried and tested monster churning swing groove first employed by SW1, the Human Rhythm mixes go for a more retro jazz funk flavour with early GIPF Tom Browne-style horn riffs set against Montell's gutsy vocals and Redman's guest rap. Remixes of Montell's first hit include a splendid interpretation by Puff Daddy who plays subtly with Beth Wright's 'Queen Up Woman' riff within a less assertive more soulful arrangement.



record's simplicity is further reinforced with a gentle tinkling piano. George Mingo's remix wisely keeps the vocals and whoops things up into a former version of Armond van Gelder's 'Witch Doctor'.

SCATMAN JOHN 'Scatman's World' (RCA), Currently number one in Germany and hitting hard across the rest of Europe, more novelty Euro from a 53-year-old former jazz singer and pianist. Semi-social soul-tops reside over a backing track not too dissimilar from his previous 'Scatman' single as well as Village People's 'Go West'. A multitude of remixes are provided ranging from the Boss Bumpers, a Dinos 70s mix and the truly bizarre DJ Hoologian one that suddenly drops into a huge chunk of Steaker's samurai rave anthem 'Hummoo'.

AALIYAH 'The Thing I Like' (Jive), While dubbed 'the teenage princess of hip hop soul', Aaliyah's latest single from her debut album comes in far broader styles. Having let Paul Gillette loose on the mixing desk, at least three new versions venture into darkest garage land with house dubx and a powerful full vocal mix

will sell a bucketful
shore to be a hit
shell out some cash for this cute cut
could get washed away
In the tide of new releases
bury this in the sand

laking R Kelly's young lady into new waters. There are 1&6 mixes too, the original LP r&b and a tougher more dancefloor friendly version.

DIANA ROSS 'Take Me Higher' (EMI), The disco diva is back in force and we are all set for a Donno versus Diana battle of the top of the RM Club Chart. 'Take Me Higher' has been given the full 87 treatment. 13 lovingly crafted minutes of build-ups, breakdowns, gentle swive bits, full-on trancey moments, dramatic drum rolls, crowd-pleasing vocals and a funky guitar pay-off. T-Empo deliver an uplifting piano-based house mix that is just as epic in its own way. As well as the

house

JURGEN VELD 'Dancing With The Guru' (Dreamstate Communications), A creation by one of the Deorro crew, Jason H, this is a useful progressive house excursion reminiscent of the Quasimoto label with waves of synths, vocal samples and swishing effects all interlocking to create an atmospheric building track that climaxes with some wild vocal effects in the breakdown at the end.

FRIGHT TEAM 'Let's Get It On' (Grooverider, Decent UK)

house pours out of Yorkshire and yet again the Sheffield Groovers have come up with the dog's biscuits. 'Let's Get It On' is one of the coolest, most varied vocal house releases you'll find - it's a bass-heavy, US-style dub that works to no set formula and so keeps your attention. Deep Sea Blue on the flip is deeper but with a bubbly feel.

SUB BUG 'Third Chapter' (Slack), As usual there are plenty of very reminiscent sounds on this Sub Bug release (on a fantastic subsidiary) but that doesn't

stop the tracks being highly effective welly-filled stompers. On the A-side there are some nicely unflashy-one rave vocals thrown into "keep your love", some disco nonsense on 'Back To Back', then on the B-side two less impressive tracks altogether.

SIN WITH SEBASTIAN 'Shut Up (And Sleep With Me)' (Sing Sing), Prize candidate for novelty pop record of the year. With the camp, male monologue title hook added to female operatic vocals of you are young, you are free; why don't you sleep with me?; this

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Bullseye titles ar



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doublepack of these mixes, there is a limited 10-inch promo with Felix Da Housecat's excellent I Feel Radical mix, featuring out-of-control vocals over a Moroccosque backing that bears more than a passing resemblance to I Feel Love, which takes us back to where we came in. 95/95/95/95

DEE HERON Total Satisfaction (Sidestep). Dee was the original lead vocalist with Dizzabone on 'Red Love', while here she returns as a solo artist. Produced by Absolute, the tune comes in an assortment of mixes from the breezy, funky soul original, to the fresher and uplifting house mixes by Willon Farrell which highlight the package that's due for release in early September. 95/95/95/95

TOWA TEI 'Luv Connector' (East West). Towa Tei is the keyboard and computer programmer of Deee-Lite and this cut is taken from his LP 'Future Listening' - a blend of everything from bossa to hip hop, salsa to soul. 'Luv Connector' covers all these styles in an assortment of mixes, embellished for the dancefloor by Maurice Joshua in a spirited house style and Masters At Work in a more avant garde dub house concoction. The female lead vocal is uncredited, but brings a cool soul flavour to the plodding LP version, and a jazzy air to the off-the-wall and brilliant big band bossa style Angel Remix. 95/95/95/95

THE DUB FUNKSTER 'Get Out The Street' (white label). This

week's odd one careers wildly from off-the-wall dub to spritely disco-inflected commercial house. The main responsibility is Mark Kelly, of Funkatorium! Jump fame, with cohort Adam from Rollover Studios. There are so many tempos and style changes within the one track that it's sometimes hard to keep up - but well worth it. 95/95/95/95

trance

ILLUMINATION 'Hope To God' (+47). Norway takes one further big step on to the dance map with this second release from trance duo illumination. Comprising Per Mortensen (aka Menic Overdrive on R&S) and British-born Nick Sillito, illumination produce a devilishly good, slow building trance epic. It's rich enough in its variety of raw, abrasive sounds to make it more than just a repetitive beat and the acidic mix on the flip is equally tantalising. 95/95/95/95

Pop

THE RAGA TWINS 'Freedom Train' (K1). Nice rhythmic funky bass and percussion rhythms underlie this midtempo rap that's supplemented with bursts of brass and a generally swinging feel. The message as regards South Africa struggles to come through and the chorus is insufficiently memorable for it to catch on in a big way but this is a worthy and bold attempt by an act that seem to mature and grow with each release. 95/95/95/95

soul

SINGLAIR 'Ain't No Casanova (Remix)' (Dome/CDPool). It's two years since this was first hit, but now remixed and remodelled it's out again for the summer. On the 1985 Groove 95 Remix, the Samuele rhythm riff has been replaced by an equally familiar Jackson 5 riff ('I Warn You Back'), remixer ZB3 also adding an alternative chunky Back To Basics mix. Also included is one new song and a find mix by UK-based producer Ken Kesala. Still a great record, but is it interesting enough to warrant a second shot? 95/95/95/95

TROI 'Need Your Love' (Julco). With this shing follow-up to 'Don't Say No', promising male vocal Troi - who have already won credibility and stature on the UK urban soul scene - are provided with a further platform for their harmonising and strong individual leads with a medium-paced soul chummer in two mixes. In the main, 'Need Your Love' is a warm, uplifting shuffler with the kind of feel-good chorus that anthems are made of, while the alternative Vanguard mix deals with rougher hip hop beats, and a slow burning ballad 'Fever' comes as a bonus. 95/95/95/95

alternative

RUBY 'Paraffin' (Creation). The first single from Creation's new Seattle signings has been successfully reworked by three of the UK's most innovative fader fiddlers. Richard Fearless (aka David Eive) provides a fluid, spacedy and subtly eerie backdrop of bunched beats for Lesley Rankin's detached delivery of the sinister lyrics. Wagon Christ's atmospheric globular jazz also works well with the vocals, while Red Snapper lighten things up a bit with their excellent folk-funk reconstruction. 95/95/95/95

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club chart
commentary

by alan jones

Receiving over 50% more support than any other record, Donna Summer's 'I Feel Love' sits astride the summit of the Club Chart for the third week in a row. It sets a new record for most points at the top of the chart for the second straight week, and must be fancied to stay at the top next week, even though several formidable challengers are poised to strike, these include De'Loey, whose 'Hideaway' scores 66-4 as it transfers from Slip 'N' Slide to Deconstruction, Diana Ross's 'Take Me Higher', which is popular enough to be number one in most normal weeks, and Janet Jackson's 'When I Think Of You'. Even though it will only be the flip to a new Janet record to be issued by A&M ahead of a greatest hits package, 'When I Think Of You' has just been mailed to DJs in a doublepack of mixes by David Morales, with another two discs of mixes by others to follow. It debuts at 56 as the first few reactions feed through but expect to see it make a mighty leap next week... On the On A Pop Tap chart, Donna Summer's lead is much smaller than on the uptight listing, with the **Bombers'** energised remake of Scarface's 'Independent Love Song' debuting strongly at number three. Coming in a little more quietly at 17 is Infamy with a remake of Dead Or Alive's 'You Spin Me Round'. This is one of three current versions of the song, the others being by the **Kinky Boys'** (down from six to 12) and the **Mad Lads'**, which is a breaker. The Infamy version may just win the race, however, as it's strongly rumoured to feature a very famous vocalist who has had problems with his record label recently. Who could that be? Well, the track is executive produced by **Andreas Georgio**, who is George Michael's cousin, and features **Pepsi** (former Wham! backing vocalist) as female lead. Make up your own mind. **The Outhere Brothers'** bid for a third consecutive number one, 'La La La Hey Hey', is also off to a good start on the Pop Tap chart, debuting at seven. That makes it a hot record for commercial venues. It's having a tougher time on our uptight chart, where it debuts more quietly at 44.

beats &

Raw Stylus (pictured) will be the next featured act of the Blue Note's **Camel Jam** night this Thursday (August 17) with support from **Don-E**. The group will also be appearing the next night of Subterania's excellent **Rotation** night... The Ministry of Sound has an all-star line-up planned for this weekend. On Friday (18), **Open All Hours** will feature a live performance from



Christian Vogel with special guest **DJ Armand Van Helden**, joining **Ashley Beedle** and **James Christian** in the bar and **Eurobeat 2000** in the VIP. On Saturday (19), **Chandrika** and **Paul Anderson** will be supporting **CJ Mackintosh** on Saturday with a live performance from **Carolya Harding**. Although not a familiar name, **Melody Washington** will be known to almost everyone as the female voice on Stevie Nicks' 1990 smash 'Dirty Cash'. After a five-year break, Melody has returned with a single 'Love Gone Wild', released on **Aspenion** Records this month with mixes by **Roger S** and the **Brand New Heavies**. **Karen Howarth**, formerly label manager of **Guerrilla Records**, and now at **Primate Records** is interested in tracks to license for compilations in the UK and Europe, as well as material for individual release. Any interested producers/musicians should send their demos to Karen at **Primate**, 22/24 Underwood Street, London N1 7JQ. **Release The Pressure**, one of the capital's leading garage clubs has relocated to LA2 (formerly Busby's) and on Saturday will be playing host to **Benji Gandelario** and **Shrink To Fit** from New York, who will be joining **Bobbi & Steve**, **Tea Harris** and **Mark Hogg**. **Jeremy Healey** and **Josh Wink** will be the first guests at **Goldens**, new home of **Sankey Soap** this Saturday (19), following their move from **Stoke**. **Perfecto** is now on the Internet with a web site providing details of parties, releases and general info about the label. The site address is <http://www.musicbase.co.uk/perfecto/>. **AND THE BEAT GOES ON!**



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- 30 HEAVEN HELP MY HEART Tina Arena Columbia
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- 22 27 3 IS FAMILY Dana Dawson EMI
- 28 WATCH WHAT YOU SAY Guru feat Chaka Khan Capitol/Arista
- 29 THE GOOD LIFE The New Power Generation NPG
- 25 30 KEEP WARM (REMIX) Jimmy Multiple
- 32 31 ZOMBIE ADAM feat Amy Eternal/WEA
- 26 32 UNCHAINED MELODY/WHITE CLIPS feat DAVEY RIBSON Green & Jarome Ryan RCA
- 33 STUCK ON U P.J. And Duncan Telstar
- 34 ONE MORE CHANCESITY WITH ME The Notorious B.I.G. Puff Daddy/Arista
- 15 35 PANINARO '96 Pet Shop Boys Parlophone
- 36 BREAK OF DAWN Rhythm On The Loose SxS
- 29 37 YOU DO SOMETHING TO ME Paul Weller Gold/Discs
- 19 38 IN THE NAME OF THE FATHER Black Grape Radioactive
- 21 39 BLUE MONDAY-95 New Order London
- 37 40 BEAUTIFUL IN MY EYES Joshua Kadison SBK

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- 7 ACOUSTIC FREWAY Pop/Club
- 8 NATURAL WOMAN Soul/Dance
- 9 DRIVE TIME 2 Dance
- 10 THE BEST DANCE ALBUM IN THE WORLD. EVER 5 Pop
- 11 100% SUMMER JAZZ Jazz
- 12 PULP FICTION (OST) R&B
- 13 DANCE ZONE - LEVEL FIVE Pop/Club
- 14 A RETROSPECTIVE OF HOUSE 95-99 - VOL 1 Soul/Dance
- 15 THE CHART SHOW DANCE ALBUM Pop/Club
- 16 SERVE CHILLED Pop
- 17 THE AMERICAN DINER Pop
- 18 PATMAN FOREVER (OST) Acoustic
- 19 THE BEST CLASSICAL ALBUM IN THE WORLD. EVER. 10
- 20 CREAM LIVE Rock/Blues

- 24 24 UNLIMITED HITS POWER
- 18 25 TUESDAY NIGHT MUSIC CLUB Sheryl Crow A&M
- 23 26 DAYS LIKE THIS Van Morrison Exile/Polystar
- 21 27 PULSE Pink Floyd EMI
- 32 28 CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South Gold/Discs
- 25 29 DUMMY Portishead Go Beat
- 28 30 GALORE Kirsty MacColl Virgin
- 38 31 MEDUSA Annie Lennox RCA
- 44 32 THE RHYTHM OF THE NIGHT Corona Eternal/WEA
- 27 33 MAXINOVAE Tricky 4th & Broadway
- 49 34 DOOKIE Green Day Reprise
- 31 35 CROSS ROAD - THE BEST OF Bon Jovi Mercury
- 37 36 SMASH Offspring Epitaph
- 22 37 THE SHOW, THE AFTER-PARTY, THE HOTEL Jodeci Uptown/MCA
- 30 38 THE BENDS Radiohead Parlophone
- 40 39 EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? The Cranberries Island
- 24 40 GORGEOUS GEORGE Edwyn Collins Setanta

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featuring **PRESIDENT BROWN**

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radio, acapella, vocal & dub mixes

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US SINGLES

Rank	Title	Artist	Label
1	WATERFALLS	TLC	(J)Real
2	KISS FROM A ROSE	Seal	(G)T
3	BOOMBASTIC	Druggie	(W)Big
4	ONE MORE CHANCE	The Notorious B.I.G.	(R)A&R
5	COLORS FROM THE WIND	Ensemble Williams	(W)Mer
6	I CAN LOVE YOU LIKE THAT	All-4-One	(R)Mer
7	DON'T TAKE IT PERSONAL	Monie	(R)Mer
8	RUN-AROUND	Sha-Tavert	(W)Mer
9	HE'S MINE	Ensemble D	(C)Juno
10	WATER BUNS DRY	Boyz II Men	(W)Mer
11	SOMEONE TO LOVE	Janet Jacking	(R)A&R
12	I GOT S ON IT	Lo	(W)Mer
13	PLAYER'S ANTHEM	Juvenile	(R)Mer
14	I WISH	Dee Jay	(C)Soul
15	OH YAWANA BE WITH YOU	Ensemble B	(R)Mer
16	FREEK 'N' YOU	Jubee	(C)Soul
17	TOTAL ECLIPSE OF THE HEART	Ensemble B	(C)Soul
18	LET HER CRY	Ensemble B	(R)Mer
19	COME AND GET YOUR WINE	The Real McCoy	(R)Mer
20	THIS AIN'T A LOVE SONG	Ensemble B	(W)Mer
21	SHY GUY	Dee Jay	(R)Mer
22	FEEL ME FLOW	Knolly by Nature	(R)Mer
23	EVERY LITTLE THING I DO	Seal	(R)Mer
24	YOU USED TO LOVE ME	Ensemble B	(R)Mer
25	HAVE YOU EVER REALLY LOVED A WOMAN	Ensemble B	(R)Mer

US ALBUMS

Rank	Title	Artist	Label
1	1999	Eternal	Ensemble B
2	CRACKED REAR VIEW	Ensemble B	(R)Mer
3	DREAMING OF YOU	Ensemble B	(R)Mer
4	ONLY BUILT 4 CUBAN LINK...	Ensemble B	(R)Mer
5	CRACKY-COOL	TLC	(R)Mer
6	BARDMETER SOUP	Ensemble B	(R)Mer
7	JAGGED LITTLE PILL	Ensemble B	(R)Mer
8	THE SHOW, THE AFTER PARTY, THE HOTEL	Ensemble B	(R)Mer
9	THE WOMAN IN ME	Ensemble B	(R)Mer
10	POCANTON (OST)	Ensemble B	(R)Mer
11	THROWING COPPER	Ensemble B	(R)Mer
12	BATMAN FOREVER (OST)	Ensemble B	(R)Mer
13	GAMES REDNECKS PLAY	Ensemble B	(R)Mer
14	HISTORY: PART, PRESENT AND FUTURE	Ensemble B	(R)Mer
15	FOUR	Ensemble B	(R)Mer
16	JOHN MICHAEL MONTGOMERY	Ensemble B	(R)Mer
17	TIGERBLY	Ensemble B	(R)Mer
18	UNDER THE TABLE AND DREAM	Ensemble B	(R)Mer
19	SEAL	Ensemble B	(R)Mer
20	ASTRO CREEP: 2000 SONGS OF LOVE...	Ensemble B	(R)Mer
21	BE BEAT IT	Ensemble B	(R)Mer
22	ANGELIC	Ensemble B	(R)Mer
23	SIXTEEN STONE	Ensemble B	(R)Mer
24	FROGSTOMP	Ensemble B	(R)Mer
25	THE KITS	Ensemble B	(R)Mer

Charts courtesy Billboard 15 August 1999. * Artists are awarded to these products demonstrating the greatest airplay and sales gain. UK acts: UK signed acts.

UK WORLD HITS

UK WORLD HITS:

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

FRANCE	AUSTRIA	GERMANY	NETHERLANDS
1 (11) POSER THE FEELING ON (Nightcrawlers) (Epic)	1 (20) ADRIANUS Adriaens (EMI)	1 (1) A GIRL LIKE YOU (Ensemble B) (G)T	1 (1) MISSING Everything But The Girl (IVEA)
2 (15) OVERMY SHOULDER Like & The Medicines (Virgin)	2 (22) POSER THE FEELING ON (Nightcrawlers) (Epic)	2 (16) NEVER FORGET Take That (G)T	2 (12) NEVER FORGET Take That (B&G)
3 (19) I'VE GOT A... MIND	3 (21) DREAMLAND (Sugar/Candy) (PolyGram)	3 (22) WHO THE P*SS IS ALICE Black (Epic)	3 (16) SEX ON THE STREETS Pizzaman (CNR)
4 (10) YOU GOTTA BE (De La Soul) (Epic)	4 (-)	4 (23) POSER THE FEELING ON (Nightcrawlers) (Epic)	4 (20) ADRIANUS Adriaens (Mer)
5 (22) BACK FOR GOOD Take That (RCA)	5 (19) THE BOMB! (These Sounds...) (The Backbeats)	5 (19) KISS FROM A ROSE Seal (IVEA)	5 (19) KISS FROM A ROSE Seal (IVEA)

Source: IFPI

Source: IFPI

Source: Media Control

Source: Stichting Mega Top 90

NETWORK CHART

Rank	Title	Artist	Label
1	NEVER FORGET	Take That	(R)CA
2	I HAD YOU BABY	The Original	(R)Mer
3	SO GOOD	Ensemble B	(W)Mer
4	WATERFALLS	TLC	(J)Real
5	KISS FROM A ROSE	Seal	(G)T
6	SON OF A GUN	Ensemble B	(R)Mer
7	TRY ME OUT	Ensemble B	(R)Mer
8	SHY GUY	Dee Jay	(R)Mer
9	I'M ONLY SLEEPING	Ensemble B	(W)Mer
10	ROOM ROOM	Ensemble B	(R)Mer
11	ALRIGHT	Ensemble B	(R)Mer
12	A GIRL LIKE YOU	Ensemble B	(G)T
13	IS IT FAMILY	Ensemble B	(R)Mer
14	HOLD ME TIGHT	Ensemble B	(R)Mer
15	HEAVEN HELP MY HEART	Ensemble B	(R)Mer
16	SEARCH FOR THE HERO	Ensemble B	(R)Mer
17	74-75	Ensemble B	(R)Mer
18	DON'T WANT TO PARADE	Ensemble B	(R)Mer
19	BIG YELLOW TAXI	Ensemble B	(R)Mer
20	ROLL TO ME	Ensemble B	(R)Mer

VIRGIN RADIO CHART

Rank	Title	Artist	Label
1	IT'S GREAT WHEN YOU'RE STAGIT	Ensemble B	(R)Mer
2	I SHOULD GO	Ensemble B	(R)Mer
3	STANLEY DOLL	Ensemble B	(R)Mer
4	SEAL	Ensemble B	(G)T
5	MONSTER	Ensemble B	(W)Mer
6	THESE DAYS	Ensemble B	(R)Mer
7	NO NEED TO ARGUE	Ensemble B	(R)Mer
8	HISTORY: PART, PRESENT AND FUTURE	Ensemble B	(R)Mer
9	SINGLES	Ensemble B	(R)Mer
10	PICTURE THIS	Ensemble B	(R)Mer
11	DEFINITELY MAYBE	Ensemble B	(R)Mer
12	PARK LIFE	Ensemble B	(R)Mer
13	DUMMY	Ensemble B	(R)Mer
14	BIZARRIC	Ensemble B	(R)Mer
15	POST	Ensemble B	(R)Mer
16	TUESDAY NIGHT MUSIC CLUB	Ensemble B	(R)Mer
17	PULSE	Ensemble B	(R)Mer
18	MAXIMUMOVE	Ensemble B	(R)Mer
19	DAYS LIKE THIS	Ensemble B	(R)Mer
20	WAKE UP!	Ensemble B	(R)Mer
21	GORGEOUS GEORGE	Ensemble B	(R)Mer
22	GALORE	Ensemble B	(R)Mer
23	GARY ON THE CHAIRS	Ensemble B	(R)Mer
24	MEDUSA	Ensemble B	(R)Mer
25	SMASH	Ensemble B	(R)Mer
26	CROSS ROAD	Ensemble B	(R)Mer
27	THE BENDS	Ensemble B	(R)Mer
28	REUNITE	Ensemble B	(R)Mer
29	DUPLEX	Ensemble B	(R)Mer
30	BERRY BERRY SLOW	Ensemble B	(R)Mer
31	PROTECTION PROTECTION	Ensemble B	(R)Mer
32	BEGGS ON A BEACH OF GOLD	Ensemble B	(R)Mer
33	AUTOMATIC FOR THE PEOPLE	Ensemble B	(R)Mer
34	FOO FIGHTERS	Ensemble B	(R)Mer
35	HIS 'N' HERS	Ensemble B	(R)Mer
36	TWISTED	Ensemble B	(R)Mer
37	WE CARE	Ensemble B	(R)Mer
38	WAKE UP!	Ensemble B	(R)Mer
39	OUT OF TIME	Ensemble B	(R)Mer
40	VOODOO LOUNGE	Ensemble B	(R)Mer

R&B SINGLES

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
2		WATERFALLS	TLC	Lafayette	7432129811 (BMG)
1		SHY GUY	Diana King	Columbia	6621886 (SMA)
3		WATCH WHAT YOU SAY	Guru featuring Chaka Khan	Coltempo	1200CL300 (E)
4		ONE MORE CHANCE/STAY WITH ME	The Notorious B.I.G.	Puff Daddy/A&R	7432130630 (SMA)
5	3	3 IS FAMILY	Dana Dawson	EMI	12EM1328 (E)
6	4	THE HELL EP	Tricky vs The Gravediggaz	4th+B/Way	12BRW126 (Z)
7	5	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	Method Man featuring Mary J. Blige	Del-Jam/Island	1405F11 (R)
8	6	LOVE ENUFF	Soul II Soul	Virgin	VST 1927 (E)
9	7	I HEAR YOUR NAME	IncoGNiTo	Talkin Loud	TLCX 95 (F)
10	9	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	Monie	A&R	CD 7430130162 (BMG)
11	8	HAPPY	MNS	Columbia	CD 6622192 (SMA)
12		CRY	Keyboard Man/Mary Mark	Mo Wax	MW 036 (V)
13	10	FROGGY STYLE	Nutini' Noyce	Jive	JIVET 381 (BMG)
14	11	I SEEN A MAN DIE	Scarface	Virgin	VYST 94 (E)
15		DEAR MAMA	2Pac	Interscope	A 81567 (W)
16	12	I CAN'T GET NO SLEEP '95	Masters At Work present India	A&M	8011431 (F)
17	15	GRAPEVINE	Brownstone	M.J.M./Epic	6620946 (SMA)
18	17	EVERYBODY'S GOT TO LEAVE SOMEONE IN NEED YOU LOVING	Baby D	Systematic	SYX5 11 (F)
19	16	STILLNESS IN TIME	Jamiroquai	Sony	52 8630259 (SMA)
20	19	SCREAM	Michael Jackson & Janet Jackson	Epic	CD 620222 (SMA)
21	14	FRAGILE	Isaac Hayes	Ponk/blank/Virgin	PD081 12 (E)
22	16	STAY (TONIGHT)	Isha-D	Cleveland City Blues	CCB 15005 (SMA/SMA)
23	13	DEDICATED	Funkdoobie	Epic	6620636 (SMA)
24	20	SEARCH FOR THE HERO	M People	Deconstruction	74321287961 (BMG)
25	21	MIND BLOWIN'	Smooth	Jive	JIVET 379 (BMG)
26	24	FREK 'N YOU	Jodeci	Upstewn/MCST	2072 (BMG)
27	22	I GUESS I WILL ALWAYS LOVE YOU	Geoffrey Williams	Hands On	12HOR6 (TRC/BMG)
28	25	CANDY RAIN	Seal For Real	Upstewn/MCST	2052 (BMG)
29		WHAT U C (I Z WHAT U GET)	Damage	Big Life	BLRT 117 (F)
30	27	GIRLFRIEND'S BOYFRIEND	Owen McCrae	Home Grown	HGT4 (US)
31	26	CAN'T YOU SEE	Total featuring Notorious B.I.G.	Tommy Boy	70 100 (RPM/DISC)
32	32	KEEP THEIR HEADS RINGIN'	Dr Dre	Priority	PTYST 103 (E)
33	31	OVER THERE (I DON'T CARE)	House Of Pain	RuffNutz/No. Recordings	CD XLS 8100 (W)
34	28	WATER RUNS DRY	Boyz II Men	MoWest	TMOX 1443 (F)
35	29	I CAN LOVE YOU LIKE THAT	All-4-One	Atlantic	CD A 819020 (W)
36	30	I'LL BE AROUND	Rappal 4-T featuring The Spinners	Coltempo	1200CL300 (E)
37	34	ASK OF YOU	Raphael Saadiq	Epic	6621086 (SMA)
38	33	HOW DEEP IS YOUR LOVE	Portrait	Capitol	12CL 751 (R)
39		FREAK LIKE ME	Adina Howard	EastWest	A 4433T (W)
40	36	RIGHT HERE	Ultimate Koolz	W&A Card	CD 57657 9 (F)

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1		FREEDOM	Shiva	ffm	FFX 263 (F)
2		SON OF A GUN	JX	Freedom	TABX 238 (F)
3		I LUV U BABY (REMIX)	Original	On AGR	(W)
4		RHYTHM ON THE LOOSE	Break Of Dawn	Sub SIXT 126 (SMA/SMA)	
5	2	DON'T YOU WANT ME	Felix	Deconstruction	7432129397 (BMG)
6	1	WHEN I CALL YOUR NAME	Mary Kiani	Mercury	MER 442 (F)
7		I'M YOUR MAN	Lisa Mounsh	Go Beat	GO08 140 (F)
8		ONE MORE CHANCE/STAY WITH ME	The Notorious B.I.G.	Puff Daddy/A&R	7432130630 (SMA)
9	3	HOOKED	99/Roc featuring Tony De Ve	Labels/Dance	LD 80 (W)
10		WATCH WHAT YOU SAY	Guru featuring Chaka Khan	Coltempo	1200CL300 (E)
11	8	DO U WANNA FUNK	Space 2000	Wired	WIRED 1318 (SMA/W)
12	6	LOST IN LOVE	Up/Her/Roman featuring Mary Peace	R-Kill/Poljor	15767 (F)
13	5	SING IT (THE HALLELUJAH SONG)	Mosaic	Perfecto	PERF 1087 (W)
14		CRY	Keyboard Man/Mary Mark	Mo Wax	MW 036 (V)
15	4	WE CAN MAKE IT	Mone	A&M	5811611 (F)
16		LOOK AHEAD	Dany Tariq/1 featuring Carole Sybilan	Tiq/UK	UK 063 (403)
17	7	BLUE MOUND-95	New Order	Capitol/London	NUOJ3 (F)
18		LOVE RULES	WestEnd	RCA	7432129270 (BMG)
19		THE GOOD LIFE	The New Power Generation	NPG	0061510 (NPG) (F)
20	10	I CAN'T GET NO SLEEP '95	Masters At Work present India	A&M	8011431 (F)
21	17	WATERFALLS	TLC	Lafayette	7432129811 (BMG)
22		HEY EVERYBODY	Multise Massave	Koch/War	KWR 007 (RPM/DISC)
23		COME ON Y'ALL	Rhythm Masters	Faze 2	12FAZE 27 (F)
24	9	SALVA MEA (SAVE ME)	Faithless	Cheeky	CHEK1 020 (BMG)
25		A HIGHER STATE OF CONSCIOUSNESS	Wink	Strictly Rhythim	SR 12321 (Import)
26	11	KEEP IT UP	Shirada House Gang	Media	MCST 2071 (BMG)
27		I GET A RUSH	Tyranid featuring Grace Reid	Blunted Vinyl/Island	1304 14 (W)
28		KEEP WARM (REMIX)	Jenny	Multiply	12MULTY 9 (TRC/BMG)
29	13	TUNE IN/CALM DOWN	Chris & James	Stress	12STRX51 (F)
30	12	THE HELL EP	Tricky vs The Gravediggaz	4th+B/Way	12BRW126 (Z)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1		TIMELESS	Gottfrie	ffm	FFX 236141 (2)286144 (F)
2		ALTERNATIVE	Pet Shop Boys	Parlophone	PCS20165/PCS20166 (E)
3	2	ONLY BUILT 4 CUBAN LINK...	Roc-A-Fella	Label 0763366/0763367 (BMG)	
4	6	THE SHOW, THE AFTER-PARTY, THE HOTEL	Jodeci	Upstewn/MCA	MCA 1125/MC2 1125B (BMG)
5		THE REBIRTH OF COOL PHIVE	Various	4th+B/Way	BRJFO 67 (BMCA 617 (F))
6		OTO	Floka	Circs	CDCA 311 (ORC)21 (E)
7	1	CAFE DEL MAR (BIZA - VOLUDEM D0S)	Various	React	REACT1 P 02 (REACT/MC 082 (W))
8	3	A RETROSPECTIVE OF HOUSE 91-95 - VOL 1	Various	Sound Dimension	SOUNDUP 30 (MCA/1 TRC/BMG)
9	8	JAZZMAZZ VOLUME II - THE NEW REALITY	Baru	Coltempo	CTLP 41 (CTC) 47 (E)
10	4	AWOL LIVE	Various	Ministry Of Sound	AWOLLP 19 (AWOL) 1 (W)

SPECIALIST CHARTS

19 AUGUST 1995

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presents

SATURDAY 19TH AUGUST 1995
@ Club Oshos, Hohenzollernring, 90, 50672 Köln

for further information contact

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VIDEO

This	Last	Title	Artist	Label (distributor)						
1	NEW	STAR TREK VOYAGER - VOL. 13	DCI Video V04303	16	NEW	CASPER - 1	16	NEW	STAR TREK VOYAGER - VOL. 12	DCI Video V04302
2	NEW	THE FUNSTIONS	DCI Video V04302	17	7	CASPER - BOOZE AND ARROWS	17	NEW	MICHAEL JACKSON Video Greatest Hits - History	SMV V041203
3	NEW	STAR TREK DEEP SPACE NINE - 33	DCI Video V04304	18	NEW	MICHAEL JACKSON Video Greatest Hits - History	18	NEW	STAR TREK VOYAGER - VOL. 11	DCI Video V041202
4	1	CHILDREN PRE SCHOOL FAVOURITES 95	Video Collection V1400	19	11	STAR TREK VOYAGER - VOL. 11	19	NEW	SCANDINAVIAN'S LIST	DCI Video V041201
5	2	BILL WHELAN-Riverdance-The Show	VD V03594	20	12	SCANDINAVIAN'S LIST	20	NEW	WALT EARP	Columbia TriStar V02221
6	3	PAGEMASTER	Columbia TriStar V02221	21	8	WALT EARP	21	NEW	THE WAG WAGON	Warner Home Video V013334
7	5	PINDOCCHI	Warner Home Video V013334	22	17	THE WAG WAGON	22	NEW	IN HARM'S WAY	BBC BBCV0350
8	4	BEAUTY BEATHY	Warner Home Video V013334	23	10	PET SHOP BOYS-Discovery - Live in Rio	23	NEW	SHARPE'S SWORD	Warner Home Video V013333
9	NEW	DOCTOR WHO - FRONTIER IN SPACE	BBC BBCV0350	24	16	IN HARM'S WAY	24	NEW	HOMEBOND BOUND	Warner Home Video V013332
10	NEW	BOTTOM 3 - HOLE	BBC BBCV0350	25	14	HOMEBOND BOUND	25	NEW	THE PERFORMANCE	Warner Home Video V013329
11	6	THE AMBUSTARS	Warner Home Video V013332	26	16	THE PERFORMANCE	26	NEW	GRASE	DCI Video V04306
12	29	FREELY	BBC BBCV0350	27	6	GRASE	27	NEW		
13	NEW	DOCTOR WHO - KS AND COMPANY	Warner Home Video V013334	28	15		28	NEW		
14	NEW	BABY'S DAY OUT	Fox Video V0335	29	NEW		29	NEW		
15	NEW	CASPER CAPERS	Cocle Video V04306	30	NEW		30	NEW		

MUSIC VIDEO

This	Last	Title	Artist	Label (distributor)			
1	1	BILL WHELAN-Riverdance-The Show	Label C/D No	1	1	BILL WHELAN-Riverdance-The Show	Label C/D No
2	2	MICHAEL JACKSON-Video Greatest Hits - History	SMV V041203	2	2	MICHAEL JACKSON-Video Greatest Hits - History	SMV V041203
3	NEW	PET SHOP BOYS-Discovery - Live in Rio	Warner Home Video V013334	3	NEW	PET SHOP BOYS-Discovery - Live in Rio	Warner Home Video V013334
4	3	REM-Paralim	Warner Music Video V029304	4	3	REM-Paralim	Warner Music Video V029304
5	6	THE PRODIGY-Electronic Punks	XL Recordings X00317	5	6	THE PRODIGY-Electronic Punks	XL Recordings X00317
6	8	TAKE THAT-Berlin	BMG Video V0212273	6	8	TAKE THAT-Berlin	BMG Video V0212273
7	5	BON JOVI-Cross Road-Best Of	Polystar Video 0227763	7	5	BON JOVI-Cross Road-Best Of	Polystar Video 0227763
8	4	SEPULTURA-The World Comes	Real Gone Music V029294	8	4	SEPULTURA-The World Comes	Real Gone Music V029294
9	7	PINK FLOYD-Pulse - 20 USM	PMI V0129143	9	7	PINK FLOYD-Pulse - 20 USM	PMI V0129143
10	NEW	TANK THREE-Whirling Changes	PMI V0202373	10	NEW	TANK THREE-Whirling Changes	PMI V0202373
11	NEW	WARRIORLIFE-Target! Sell Out!	Golden Home Video V029754	11	NEW	WARRIORLIFE-Target! Sell Out!	Golden Home Video V029754
12	21	CLIFF RICHARD-The Hit List	PMI V0129143	12	21	CLIFF RICHARD-The Hit List	PMI V0129143
13	NEW	DOCTOR WHO - KS AND COMPANY	Warner Home Video V013334	13	NEW	DOCTOR WHO - KS AND COMPANY	Warner Home Video V013334
14	NEW	BABY'S DAY OUT	Fox Video V0335	14	NEW	BABY'S DAY OUT	Fox Video V0335
15	NEW	CASPER CAPERS	Cocle Video V04306	15	NEW	CASPER CAPERS	Cocle Video V04306

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	NEW	GIRL FROM MARS	Ash	Infectious INFECT 242D (RTM/D)
2	NEW	HOPE ST.	Loveliers	China Wink WCKD 2039 (P)
3	NEW	TRY TRY TRY	Julian Cope	Echo ECHO 111 (P)
4	1	A GIRL LIKE YOU	Edwyn Collins	Sentata 2SD 063D (V)
5	NEW	TRAVELLING LIGHT	Tindersticks	This Way Up WAY 4033 (SRD)
6	NEW	SUGAR HIGH	Duffy	Indolent Duff 033D (V)
7	2	IT'S LULU	Boo Radleys	Creation CRESCD 211 (3MV/V)
8	NEW	WHATEVER	Oasis	Creation CRESCD 195 (3MV/V)
9	6	SOME MIGHT SAY	Oasis	Creation CRESCD 204 (3MV/V)
10	NEW	WHAT U DO (2 WHAT U GET)	Damage	Big Life BLRD 917 (P)
11	NEW	CIGARETTES & ALCOHOL	Oasis	Creation CRESCD 180 (3MV/V)
12	4	OLYMPIAN	Gene	Costumezoo COST 050D (V)
13	12	SUPERSTARS	Billy	Creation CRESCD 176 (V)
14	14	SHAKERMAKER	Oasis	Creation CRESCD 182 (3MV/V)
15	13	LOVE FOREVER	Oasis	Creation CRESCD 195 (3MV/V)
16	5	A WHIM	Kid Knush	No Wax NW 033D (V)
17	7	SEAL MY FATE	Billy	4AD BAD 500P (RTM/D)
18	NEW	ABOUT YOU	Loose/Yolanda Reynolds	Slip 'n' Slide SLP 028D (V)
19	NEW	THE JOHN PEEL SESSION	FBI/Teenage Fanclub	Strange Fruit SPFSDD 091 (P)
20	3	TUNE IN/CALM DOWN	Chris & James	Stress CDSTR 51 (P)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	DEFINITELY MAYBE	Oasis	Creation CRECD 189 (3MV/V)
2	2	POST	Bjark	One Little Indian TPLP 51CDX (P)
3	3	GORGEOUS GEORGE	Edwyn Collins	Sentata SETCD 014 (V)
4	4	SMASH	Offspring	Creation CRECD 178 (3MV/V)
5	5	WAKE UP	Boo Radleys	Creation CRECD 178 (3MV/V)
6	6	ELASTICA	Elastica	Defective BLUFF 014D (V)
7	NEW	KING OF AMERICA	Elvis Costello	Demon DPAM 11 (V)
8	7	OLYMPIAN	Gene	Costumezoo GENE 010D (V)
9	8	THE COMPLETE	Stone Roses	Silverstone CRECD 535 (P)
10	13	SMART	Indolent SLEEPD 107 (V)	
11	9	SABRSONIC II	Sabres Of Paradise	Warp WARP404 (3MV/CD)
12	11	GRAND PRUX	Tangra Fanclub	Creation CRECD 173 (3MV/V)
13	14	KING	Billy	4AD CADD 304CD (RTM/P)
14	NEW	ODYSSEY OF THE MIND	De Knupps	Music For Nations COM 187 (P)
15	NEW	SIRIUS SOUNDS	Children Of The Bong	Planet Dog BARCKD 012 (V)
16	16	BWYDIME	Gorky's Zygotic Myncs	Ankst ANKST 053D (SRD)
17	12	SLEEPY EYED	Buffalo Tom	Beggars Banquet BBQCD 177 (RTM/D)
18	NEW	LEVELLING THE LAND	The Lovelliers	China WCKLD 102D (P)
19	10	THE HORN RIDE	E-N	Tribal UK TRUK 053 (P)
20	NEW	IGNITION	Offspring	Epitaph E8642D (PH)

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	THESE DAYS	Ben Jono	Mercury 5252402 (P)
2	2	SMASH	Offspring	Epitaph E8642D (P)
3	3	FOO FIGHTERS	Foo Fighters	Reprise CDET 2236 (E)
4	4	DOOKIE	Green Day	Reprise 636245232 (P)
5	5	CROSS ROAD - THE BEST OF	Ben Jono	Jemico 5233362 (P)
6	6	INFERNAL LOVE	Therapy?	A&M 5403792 (P)
7	7	UNPLUGGED IN NEW YORK	Nirvana	Geffen DEB 24727 (BMG)
8	8	NEVERMIND	Nirvana	DGC DGC 24425 (BMG)
9	9	LET YOUR DIRT LIGHT SHINE	Soil Aylum	Columbia 4902302 (SM)
10	12	KING FOR A DAY, KING FOR A...	Faith No More	Slash 6285602 (P)

This	Last	Title	Artist	Label (distributor)
11	11	SO FAR SO GOOD	Bryan Adams	A&M 5461572 (P)
12	16	HOW TO MAKE FRIENDS...	Tommy Stinson	Total Vespa VEGASCD 2 (E)
13	10	PHUQ	Whitezarts	East West WECW10472 (E)
14	15	ASTRO CREEP 2000	White Zombiie	Geffen DEB 24806 (BMG)
15	13	IN UTERO	Nirvana	Geffen DEB 24836 (BMG)
16	14	NO QUARTER	Jimmy Page & Robert Plant	Fonitona 526382 (P)
17	17	NEW JERSEY	Ben Jono	Vertigo 6303942 (P)
18	19	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 759026812 (V)
19	19	BIG OAM	Aerosmith	Geffen DEB 24546 (BMG)
20	18	SLEPPY WHEN WET	Ben Jono	Vertigo VERHCD 38 (P)

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	INGENUE	KD Lang	Sire 759195604D (W)
2	2	TRAIN A COMIN'	Steve Earle	Transatlantic TRACD 111 (BMG)
3	3	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia 4775270 (SM)
4	5	THE LACY WALTZ	Daniel O'Donnell	Ritz RITZCD 0058 (P)
5	4	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz RITZCD 0070 (P)
6	8	JUST LOVE YOU	Mary Duffy	Ritz RITZCD 0075 (P)
7	7	ESPECIALLY FOR YOU	Daniel O'Donnell	Ritz RITZCD 703 (P)
8	6	DON'T FORGET TO REMEMBER	Daniel O'Donnell	Ritz RITZCD 105 (P)
9	9	IN PIECES	Garth Brooks	Liberty CDET 2212 (E)
10	10	COME ON COME ON	Mary Chapin Carpenter	Columbia 471892 (SM)

This	Last	Title	Artist	Label (distributor)
11	11	WHAT A CRYING SHAME	Mavericks	MCA MCD 1061 (BMG)
12	14	NO FENCES	Garth Brooks	Columbia CDET 2136 (E)
13	13	FLYER	Nanci Griffith	MCA MCD 1155 (BMG)
14	15	ROPIN' THE WIND	Garth Brooks	Columbia CDET 2162 (E)
15	12	JOHN MICHAEL MONTGOMERY	John Michael Montgomery	Atlantic 75978282 (W)
16	17	THE CHASE	Garth Brooks	Liberty CDET 2184 (E)
17	16	WHO I AM	Alan Jackson	Arista 7452127882 (BMG)
18	NEW	SHADOWLAND	KD Lang	Warner Bros 9252742 (V)
19	19	FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RITZCD 701 (P)
20	NEW	THINKIN' ABOUT YOU	Trisha Yearwood	MCA MCD 11226 (BMG)

JAZZ & BLUES

This	Last	Title	Artist	Label (distributor)
1	2	MUNDO LATINO	Various	Columbia SONVTV 21D (SM)
2	1	THE BLUES ALBUM	Various	Virgin VTDCO 54 (E)
3	NEW	JAZZ MOODS	Various	Telstar TCD 2722 (BMG)
4	6	BREATHELESS	Kenny G	Arista 07822186462 (E)
5	5	AFTER MIDNIGHT	Various	Venus 5168712 (F)
6	NEW	NOTHING BUT THE BLUES	Various	TPR ULTCD007 (EUK)
7	NEW	WE HAVE ALL THE TIME IN THE WORLD	Louis Armstrong	EMI CD0M7 015 (E)
8	NEW	FIGHT FOR YOUR MIND	Ben Harper	Virgin CDVUS 03 (E)
9	3	BLUES FOR GREENY	Gary Moore	Virgin CDV 2794 (E)
10	7	BALLADS AND BLUES 1982-1994	Gary Moore	Virgin CDV 2798 (E)

T SHIRT CHART

This	Last	Title	Artist	Description
1	NEW	Oasis	Oasis	Logo
2	NEW	REM	REM	Star
3	1	Pulp	Pulp	Common
4	NEW	Oasis	Oasis	Guitar
5	NEW	Batman	Batman	Various
6	NEW	Superman	Superman	Various
7	NEW	Bler	Bler	Beer/C
8	NEW	Oasis	Oasis	Definitely Maybe
9	NEW	X-Files	X-Files	Various
10	NEW	Mod	Mod	Target

* NEW compiled from: HMV, Virgin, BMV, (Gentry) Virgin, (Birmingham), (Manchester), (Sheffield), (Tower) (Gentry) Our Price (Pittsburgh)

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HUCKNALL AIMS TO ESTABLISH BAND AS LATEST WORLDWIDE MUSIC SUPERSTARS

It's been well over a decade since the UK has produced any worldwide musical superstars.

UZ were the last UK-signed act to square up to the likes of Madonna and Michael Jackson and only a few acts have come close to emulating that success.

It's a fact that one of those contenders, Simply Red's Mick Hucknall, is all too aware of.

"It's almost 1996. Time's moving and we've not got one [of those acts]," he says.

The red-haired singer could well be setting the scene for the arrival of his band's fifth album which was finished three weeks ago.

The staggering success of its predecessor *Stars*—which sold more than 3.6m copies in the UK alone—would seem to have put the Mancunian act on the perfect platform for world domination this time round.

"Our growth chart is still going very nicely thank you," Hucknall grins.

"Stars was a new beginning for us in a way."

That album also saw a redefining of Simply Red as an act. Since the early days of 1985, Hucknall had fought to maintain the idea of Simply Red as a group rather than being regarded as just Mick Hucknall and a few of his friends.

As the albums evolved though, so did the singer's role as the main man in the line-up and, by the time of *Stars*, he was writing 85% to 100% of the songs and had taken a greater role in the production of the records.

"Myself and my manager (Elliot Rashman), in the face of reality, were still trying to be very idealistic.

"I got to the point where just before *Stars* came out, my manager was advised by his lawyer that he'd better do something about restructuring [my deal] because if he didn't, theoretically I would be able to sue him in the next few years for mismanagement," says Hucknall.

"I was not getting my full share of the cake. I was doing all the work, all the promotion, doing all the writing and everyone was getting an equal cut and it just wasn't on."

It caused a little division within the ranks initially but, Hucknall argues, the restructuring helped to focus the band and make *Stars* the staggering success it was.

"I helped me realise that I was now free to do what I wanted to do," says the singer.

Post-*Stars*, there arose the inevitable rumours that Hucknall was now going to embark on a solo project and the fact that the star had announced he was taking a long break only fuelled those rumours.

Hucknall was already adopting many of the characteristics of a solo artist in terms of his role within the band, but going completely solo didn't appeal to him.

He just wanted a break from the rigors of promoting *Stars* and the lengthy world tours that followed its release.

Hucknall spent a year travelling around the world and, for much of that time, music was far from his mind. But the break eventually led to a rash of creative energy.

"I needed to get away just to absorb

STARS: A UNIVERSAL SUCCESS

The phenomenal success of Simply Red's fourth album *Stars* in 1991 confirmed the act as superstars in the UK and across Europe. Released on October 12, the album stormed into the chart at number one and spent 47 weeks in the Top 75, reaching number one on five separate occasions.

In the UK, the album sold 3.6m copies (making it the biggest-selling UK album of that year and 1991 and giving it six times platinum status) and nearly 10m copies have sold worldwide.

It spawned five hit singles—Something Got Me Started (which reached number 11), Stars (light), For You Babies (Irish), Thrill Me (33) and Your Mirror (17).

In 1992, *Stars* was nominated for the Mercury Music Prize and, at the 1993 Brit Awards, Simply Red were voted best group with Hucknall picking up the best male vocal award.

Although the 35-year-old Hucknall admits the popularity of the album had a dramatic effect on the band's international status, he plays down the worldwide success of the record.

"Looking back on it, I'd definitely the best album we had made by that time. But as far as sales are concerned, it was only rarely in Britain where there was such a big jump from the previous album [*A New Flame*]. It just went nuclear here," he says.

East West managing director Max Hole, though, is keen to stress the importance of the rest of Europe in the success of *Stars*.

"In Europe it was a very successful record—almost every country showed a significant leap in sales from the previous album—and there was also a lot of progress in the Far

some energy. I've never been able to write on the road so I needed that time to have a rest and recharge myself," he says.

"After a while, I just found that melodic ideas started coming into my head. I travelled around a lot with a little Sony MicroDad and I'd just be walking around or I'd be in a conversation with somebody and I'd just drift off and start thinking about this tune in my head," he says.

By October 1994, he had developed ideas for about six songs, by singing into the MicroDad, and Hucknall contacted his manager and said it was time to get back into the studio—one owned by former Simply Red drummer Chris Joyce in Manchester.

With the help of Massive Attack collaborator and engineer Andy Wright, the group—featuring mainstay Ian Kirkham on saxophone, Fitz McIntyre on keyboards and guitarist Heltor—spent 14 weeks recording the new album.

The idea was to keep a loose feel to the Simply Red line-up. "It's not a Rolling Stones-type group," says Hucknall. "I like the idea of having a quartet, like Miles Davis, with new people injecting a freshness now and again."

The sessions included trips down to Air and Whitefield Street Studios in London and involved significant guest appearances by the likes of legendary reggae producers Sly & Robbie and P-funk pioneer Bootsy Collins. Hucknall was the man at the helm.

"The first couple of albums were produced by Stewart Levine and I was

East. The US was disappointing compared with Europe, though," he says.

It took Mick Hucknall and the group 11 years to reach their current international status but Hucknall's position now as one of the world's greatest vocalists and songwriters is a far cry from his working class beginnings.

Born in Denton, east Manchester, in 1950, Hucknall went on to study fine arts before forming his own punk band, Frantic Elevators, in the Seventies.

His brief career resulted in the eventual formation of Simply Red in 1984. Steered by manager and fellow Mancunian Elliot Rashman, the group signed a record deal with the Warner-affiliated Elektra label and then, in 1990, switched to East West.

Early live appearances by the group included a critically-acclaimed support to soul legend James Brown.

The Valentine Brothers-penned *Murphy's Top Tight* to Meriton and the old Frantic Elevators' track *Hold Back The Years* heralded the arrival of the group in the UK charts in 1985.

The debut album *Picture Book* was released in October that year, reaching number two in the UK albums chart. It has now achieved double platinum status.

The second album was the critically and commercially less successful *Men & Women*, in 1987, which spawned the number 11 hit single *The Right Thing*.

The chart-topping triple platinum third album *A New Flame*, released in 1988, was a definite return to form. The biggest hit from the set was a UK number two and US number one, the cover of Harold Melvin & The Blue Notes' *If You Don't Know Me By Now*.

his student. Then it was Stewart Levine with co-production by me and now it's me with Stewart overseeing the parrot on my shoulder," says the singer.

"I'd rather have that than a bunch of yes men telling me everything's great," he adds.

Neither did Hucknall want too many record company A&R people around him during the recording process.

"There is no A&R input. I've just sold too many albums for that, basically," he says. "I guess you could say that [East West managing director] Max Hole A&R's things but A&R at this level is just really another opinion—nothing gets radically changed."

Hole agrees. "There was no pressure put on Mick at all. He is a man in control of his own destiny. When he needs counsel from me, he knows I am here to give it. He's a joy to work with," he says.

Sly & Robbie's involvement on the album became greater as the recording process continued.

"Ironically, we thought that Sly was the genius but it turns out that Robbie is an even greater talent than he is. He was the dark horse and he took us by surprise," says Hucknall.

The duo feature on most of the album's 10 tracks as the rhythm section but that hasn't resulted in a heavily reggae-infused Simply Red album.

"I leave space to make sure that those guys put their identities on the tracks. The songs that I gave them initially had a structure that could be changed," says Hucknall.

"The musicians respond to where the track is telling them to go. One of the reasons why I wanted to work with Sly & Robbie is that I knew they were soulful."

"I knew they were not just about automatically reaching for the reggae stick. These guys know their music and they don't just listen to reggae all day. I felt that I could take them in any musical direction and they would have responded to it," he says.

Bootsy Collins's contribution on bass was also a great inspiration to Hucknall.

"He was really into it although he is also quite subdued. Technically, he has this unique way of playing the bass where he is playing three bass tracks at once. He was phenomenal," says Hucknall.

As for the singer's own vocal performance, he was keen to work closely to first recordings—and there were no proper demos recorded initially.

"The thing about this album is what you are hearing is the demo. I didn't want to lose a lot of that spontaneity that a lot of demos can have," he says.

"For example, the opening track *You Make Me Believe* has the original vocal. I couldn't do a better one. I did it in Manchester on a hand-held mike in, effectively, a tiny bathroom."

The overall feel of the new album is very much in the *Stars* vein but with a more Nineties flavour. Yes, the strong ballads and pop songs are there but this time there are more funky and jazzy influences on the songs.

Fairground, the first single out on September 18, features a sensual dance rhythm, cleverly giving weight to a fairly light, dreamy pop song which has Hucknall swooning "I love the thought of coming home to you".

That tribal rhythm comes from Hucknall's well-known love of club music. "We went out and bought a bunch of CDs and picked up bits from them. Then I added a few bars to it just to fuck up the musicians," he smiles.

"They get challenged by that. They say how can you just add a bar like that?" and I just say "Because. That's why. That's life." But doing things like that sometimes creates an originality that you wouldn't have had before."

One of the most difficult tracks to record was *Recorded in Blues*. On *The Range* which features a stirring organ, drum and bass groove with plenty of vocal and guitar wails over the top.

"Everyone is playing on that one and it was unusual in that sense," says Hucknall of the song which is certainly one of the album's highlights.

Hole says his first listen to the album brought a smile to his face. "It is unmistakably Simply Red but it's not son of *Stars*. Mick has been very clever on this album."

"His voice is his trademark and this is probably the best singing he has ever done," he says. "Musically, he has moved in a fashion that people are going to want to go with him."

Tiled life, the record's a stirring organ, drum and bass groove with plenty of vocal and guitar wails over the top. Hucknall, it is simply about being alive. It deals with the analogy of "couples living together and how their fit is onto the world", and, more specifically, how these couples fit into a country, the



human race and, ultimately, the whole universe. "The notion of the album is that the whole thing is connected. The human race is not God, it's a little speck of dust in the universe really."

Hucknall is now gearing himself to take his seat on the promotion and touring machine that Simply Red will

become as it heads off around the world supporting *Life*, which is released on October 9.

Hole talks of being "guardedly optimistic" about the album's prospects but having a two-year marketing campaign, a world tour and, most importantly, a great body of music, it's

unlikely that *Life* will fail to at least match the worldwide success of *Stars*.

But it's clear from Hucknall's tone when he talks of the hard work ahead that his priorities will, one day, soon make his job less of a chore.

"It's the last big world tour that I will do. This is not my life, it's a part of my

life. My private life is taking over as every year goes by. I've sacrificed a lot of that intentionally and now I want the payback," he says.

And payback is certainly what the rich ingredients of *Life*, the album, seem destined to add up to.

Nick Robinson

NICK ROBINSON

Those cheeky **Popping Cherries** played a well-attended gig at London's The Orange last week under the name Ginjetts and treated the talent spotters in the crowd to a new song called A&R which, apparently, was none too complimentary...Rhythm King boss **Martin Heath** is to appear on stage at the South Bank Centre this week. No, he's not formed his own band, he's going to sign Hastings-based **The Dharmas** during their set on Wednesday night. The group were expected to appear in the lower end of the chart this week with their single *Runaway* thanks to a fan club mail out which resulted in about 4,000 fans buying the record...Mercury has signed Liverpool-based **Bullyrag** and Manchester-based trio **Lamb**. Richard O'Donovan was responsible for the Lamb signing while O'Donovan and Paul Flanagan did the deal with **Bullyrag**. Lamb are now working on their debut self-produced album...**Manson** are attracting interest from a couple of major labels even though they have only played a handful of gigs...Not only are

Deus about to undergo a change of guitarist but bass player Steff Kamil Carlens is about to launch a part-time solo project. Going under the name **Moondog Jr**, the band features two members of fellow Belgian act **Flowers For Breakfast**. The debut single, on Island Records, is *TV Song* which is out on October 16 and will be followed by the succinctly-titled album *Everyday I Wear A Greasy Black Feather On My Hat*, which was produced by Michael Blair (of Tom Waits and Elvis Costello fame)...**Jon Spencer** has revived his side project with Christina Martinez, Boss Hogg, and signed a new deal with Geffen US. An album will be released on September 26 with a British tour to follow...**The Kays** have changed their name to **Kula Shaker** and interest has revived in them as a result...**Pusherman** have just completed their debut album with producer Owen Morris, of Oasis and The Verve fame, and the guitar-based six-piece preview the set with a new single *Never Coming Back*. The band recently signed a worldwide deal

with indie label Ignition despite interest from a few majors...

Ffrr/Metalheads has sold out the 30,000 limited double CD copies of the **Goldie** album *Timeless* and is now releasing a 73-minute single CD version. The album's release will be celebrated with a revival of the Rage club at London's Heaven on September 11 where Goldie will make an appearance...If their RCA debut album is anything to go by then Sweden's **The Wannadies**, currently winning fans with their *You And Me* single on Indolent, should provide the gig of the week when they play the Dublin Castle, in Camden, London tonight (14)... Another one for the diary is **Placebo**, the London-based act currently being handled by Alex and Dave at **Riverman**, who are playing at Brixton Academy on Friday (18)...Apologies to **Rokstone/Passion Music** signings **Sonz Of Soul** who were inadvertently called **Sense Of Soul** in last week's new signings column...



JULIAN COPE

MELODY IS TO THE FORE ON EX-TEARDROP EXPLODES FRONTMAN'S 18TH ALBUM



Paul Weller did it with *Wildwood*, Edwyn Collins is doing it with *Gorgeous George* and Julian Cope looks like being the next new wave old timer to hit paydirt on the comeback trail. Cope may never have been as big as Weller or dipped into obscurity on the scale of Collins, but his recent works had convinced many that he was finished as a commercial proposition.

The forthcoming 20 Mothers album, which is released on August 28, and the *Top Of The Pops*-trailed *Top 30* hit single *Try, Try*, shatters that illusion, with both threatening to catapult Cope back into the mainstream.

The game seemed up for the self-styled St-Julian when he was suddenly dropped by Island in 1992, but he was quickly reprieved by the Chrysalis Group's Chris Wright and Steve Lewis who saw him as the artist they needed to give their fledgling Echo label an identity.

Ignoring some raised eyebrows, they made his 1994 album *Autogedden* the company's debut release.

Cope was signed by A&R director Steve Ferrera, who had been a fan for years and saw his sudden availability as a godsend.

Ferrera says, "I couldn't believe it

when I heard that Island were letting him go. As an American, I see him as a national treasure. As soon as we knew he was free, we signed him."

And Cope had no qualms about putting his name on Echo's dotted line. "There were other labels interested, but they gave me the most confident deal," he says.

"I felt I had a lot to prove and Steve Lewis and Chris Wright at Echo also needed to do well. I felt they had a sense of longevity which suited my needs perfectly."

Ferrera agrees, "You can't tell an artist like Julian what to do, you just

have to help him realise his visions. He had already completed *Autogedden* by the time he signed to us, so we weren't too involved with that.

"But when he played me the early demos of 20 Mothers, I was surprised at the quality. It's one of the best albums he's ever made and a real throwback to his earlier material."

Cope agrees that his new album is his most accessible for years. "I had started to think I was destined to just write morose songs, so I decided to write a very melodic album. I was very relieved when 20 Mothers came out sounding melodic and dynamic," he

Musically, the *Lords Of Brooklyn* are in tune with the blunted sounds of *House Of Pain* and *Cypress Hill*, but it's their attitude that sets them apart.

"To carry a name like *Lords Of Brooklyn* is a big responsibility," says Kaves, the moustachioed frontman of the New York five-man crew. "*Brooklyn* is a place where real people come from. Hard-working people, working class people who give up everything for their children. They are a very proud and a very tough people."

This Brooklyn spirit pervades their debut album, *All In The Family*, which is released in the UK through a deal their record company Venture has struck with BMG-licensed label, American.

Joe O'Neill, managing director of American's European operations, came into contact with the *Lords* in the same way as many others will — by seeing their video.

LORDZ OF BROOKLYN

REFLECTING THE TOUGHNESS OF NEW YORK

The promo for their debut UK single Saturday Nite Fever is a Robert De Niro-meets-Quentin Tarantino epic which is already picking up heavy MTV play. "It just completely blew me apart," says O'Neill. "I thought, 'My God, are these guys for real?' and I've subsequently found out they really are — they play themselves in the movie."

The American label is the home to rockers like The Black Crowes and The Jayhawks, but *Lords Of Brooklyn* can be confident in the way they will be handled.

The label has a rap roster that runs from the left-field politics of MC 900ft Jesus to the old school charm of Sir Mix-A-Lot.

BMG is handling the marketing of the group. RCA product manager Alex Bertie says the label is pitching them at the alternative and hip hop crowd, the sub-set that wears *Cypress Hill* T-shirts.

"We're sending it out to get a real bash at all the hip hop and R&B clubs so then we can move on to the alternative clubs and student nights, in the way that happened with *House Of Pain* years back," says Bertie.

"The feedback we've been getting is pretty strong, especially from the alternative clubs," he says.

Europe is an important market for the *Lords*, with the more commercial acts of the hip-hop community already

heavy sellers in the Benelux countries and Germany.

Bertie sees the *Lords'* image as their main advantage.

"They've got a very strong identity," he says. "They're not Irish Americans or Hispanics

like *Cypress Hill*, they're real Italian New York boys and should be strong enough for the students as well because there are other elements in there."

The band haven't been introduced to UK radio or television yet, but BMG/American are aiming to get them back in the UK for a support slot on an autumn college tour.

The bottom line seems to be, expect something a little bit unusual from *Lords Of Brooklyn*. "We try to take you on a train ride to our neighbourhood. You never know what might happen," Kaves warns. "You might get derailed, you might get mugged, but we get you to feel our neighbourhood."

Stephen Worthly

says. And the good news for Echo is that the follow-up album, which Cope is already hard at work on, is more of the same.

Cope says, "It's a similar kind of imbalanced psychedelic bubblegum album."

Cope is one of Britain's most prolific artists — 20 Mothers takes his tally to 18 albums — and he feels it's important to keep being heard.

"It's the only way to keep the mystique going. No one knocks Van Morrison for his lesser works and I'd love to see bad albums rather than no albums by people like Pete Dinklage and Kevin Rowland."

And, although he confesses to no longer attending gigs, he keeps up with current bands.

He rates Oasis' Noel Gallagher highly. "He's the first guy in years who does old songs and writes great new songs about them," Cope says. "There must be something special about a writer who can get someone like me singing along to a 20-year-old Coca Cola advert."

He also admires Supergrass. "They're very catchy and that guy has the best sides I've ever seen."

Cope is keeping busy with other projects, such as following up his acclaimed book on the Liverpool scene, *Head On*, with a study of Krautrock — the early-Seventies German proto-electronic groups who've inspired much of his recorded work. The book, which he describes as "a definitive work and an out-there field guide," will be published by his own Head Heritage book company.

Cope's extra-curricular activity also extends to owning his own mail order record company, formerly known as Mis-gog, but now called KAK.

His deal with Echo gives him an unheard-of amount of artistic control — if his label doesn't want to release any of his work, he can release it himself.

"It drives them a little bit mad," he laughs. "But they know I won't take the piss."

He's also releasing an 'anti-rave' album called *Zero Beats Per Minute* by a 19-year-old artist called Anal, who will also serve as support act on Cope's forthcoming UK tour, playing in the foyer as punters file in.

The tour will feature a three-part, three-hour set by Cope, starting with a selection of acoustic tracks, followed by recent material and a hits-style conclusion.

And, if 20 Mothers is as successful as it deserves to be, they could be the hardest gigs to get into all year.

Leo Finlay

TRACK BY TRACK

JULIAN COPE:

20 Mothers

Label: Echo

Publisher: Chrysalis Music

Writer: Cope

Producer: Cope

Track highlights:

Wheelbarrow

Man 100

Gentle lead-in

track sets the

scene with a

simple tune,

assisted by skilled

playing and strong

chorus. Cope says:

"The song is just

me being a

Wessex druid. I

wrote it straight

after I made up with my brother after a

long 'term of research."

Try, Try 12.2

Very commercial song which harks

back to the Teardrop Explodes days

and adds a dash of stadium rock to the

mix. Cope says, "I see it as Buffalo

Springsteen plays *Saturday Night*."

Stone Circles' You 147

Happy-go-lucky ditty with Cope at his

most minimalist and tuneful. Cope says,

"The byword for the album is sci-fi and I

told the band to think that way, but also

to think melodically. This song is the

ultimate manifestation of this

approach."

Queen/Mother 3.27

Hard-hitting 'open letter'-style piece to

Courtney Love, an old acolyte of

Cope's. He says, "It's an obvious song,

but a beautiful one. I've recently been

back in touch with Courtney and it's

about her decline into being famous for

what she is rather than who she is. I

thought Kurt was a divine being before

he died, but I was scared of him."

Highway To You 6.13

A very tuneful track. Cope says, "This

was the greatest moment of recording

on the album. The band hadn't played it

before and had only briefly discussed it,

but most of it was recorded live."

Adam & Eve Hit The Road 2.05

A very immediate song with prog rock

keyboard and early-Seventies-style TV

science fiction sound effects making a

psychedelic wall of sound. Cope says,

"Yes, it's just pure sci-fi pop."

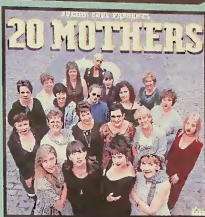
Just Like Pooch Bear 3.36

A cheap-disc sound can't fail to

disguise a gloriously catchy tune, with

witty but lustful lyrics playing off the AA

Milne character authority. "I wrote it on



an awful Casio and just played around with it until I came up with some very sexy lyrics," he says.

Greenhead Detector 3.45

The heaviest song on the album is a straightforward attack on the intentions of high-flying executives. It's very Kraut/prog rock with wild keyboards and the wonderful line, "The captains of industry feel slighted when they don't get knighted," as well as the non-radio friendly chorus, "Ta, fa fuck you". Cope explains, "The song is shameless in its use of keyboards. I think the mellotron is the most badly used instrument in British rock'n'roll, but the best in Krautrock. The Germans play it like Johnny Ramone would, so I

play it like I'm wearing boxing gloves. And the lyrics just show how shallow I feel captains of industry really are."

Seaside Get 3.36

Another instantly memorable tune, with a darker side revealed by the lyrics. "I took her down to the twilight home for the clinically insane... the doctor said it's Alzheimer's-related, the patient's been sedated. I guess I'll leave her there." Cope says, "This is a very structured and well-written song, which is all about my mother-in-law's mother who was committed to a Christmas Day 1950. It's a deliberately scary song, which shows if you have an Alzheimer's-related disease, you can lose all the love of your family. She was a lovely woman but, by that time, I had her."

Leh 8.11

A weird instrumental with a Sixties/early-Seventies feel. Cope describes it as "a very pretty track. I see it as my New-Years-Eve Maek song."



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ONES TO WATCH

INSTASTELLA

Following their debut MCA album and a 1993 single featuring Black Grand's Shaun Ryder, the Mancunian band Instastella have been fairly quiet. But a lively, melodic set of pop songs are about to be unleashed on the indie Planet 3 Records label. What You Gonna Do?, which features the new single The Night (out on September 4), is released on October 2 and was produced by Paul O'Duffy and Andy Gill.

GOLD BLADE

Ex-Membrane frontman John Robb returns to the rock fray with this promising two-drummer quintet. Recent live dates with Man Of Astroman showed Robb has lost little of his rowdy charm, while his shrunken-out band whip up a storm that conjures up Gallin Drunk, Bad Seeds and even Black Grape influences. Expect an indie label single soon, possibly on Robb's Thrill City label, and lots of attendant live coverage.

AUDIOWEB

Dance music and guitars combine on the new single Silepax by Manchester four-piece Audioweb, who were recently signed to Mother Records. Dub rhythms underpin the tunes but the Audioweb sound is difficult to classify as it ranges from club dance to indie rock. Check out the single and its b-side—a terrific cover version of The Clash's Bank Robber—and you'll hear the diversity of their music.

MORNING GLORIES

New signings to Radar, this New York-based three-piece feature a former member of Modern English and have their debut album Fully Loaded out on September 25. The tuneful guitar noise set is preceded by the release of the excellent single Elizabeth on September 4 and the band will visit the UK around that time for live dates.

IN THE STUDIO

ARTIST	PROJECT	LABEL	AKR	STUDIO	PRODUCER
ABC	tracks	DECONSTRUCTION	Tom Tompkins	BUNK JUNK & GENIUS (London)	Martin Fry
BARRY ADAMSON	trucks	MUTE	Pepe Jensen	ROUNDHOUSE (London)	Maria Hedges
BUONOTTI	album	A&M	Marlin Toner	RIDGE FARM (Surrey)	Hugh Jones
BODRADEYS	tracks	CREATION	Mark Bowen	ROCKFIELD (Massachusetts)	Andy Wilkinson
CHEK	tracks	WEA	Rob Dickins	SARAH HOOD END (Berks)	Trevor Horn
CICCO	EMI single	EMI	Tina Pinnia	THE APARTMENT (London)	Rapino Brothers
CRAZY GIGS OF ENDLESS NOISE	album	WIRED	Jack Steven	WESEXEX (London)	Warne Livesey
DOWNTIME	film score	REEMERGE PICTURES	Keith Bantfather	TROPICANA (London)	Ian Levine
JUDITH DURHAM	album	EMI	Iris Penna	ABBEY ROAD (London)	Gus Dugston
ERASURE	mixes	MUTE	Pepe Jensen	STONEDROOM (London)	Dave Hasbancbe
FATHLESS	album	CHAMPION	Johnny Walker	SWANWAY (London)	Rollo
THE FALL	mixes	COD SINISTER	Kisha Hill	BATTERY (London)	Mike Bennett
FUZZ	tracks	CHRYSALIS	Mike Andrews	123 (London)	Razor
GABRIELLE	album	GO! BEAT	Ferdy	METROPOLIS (London)	Boyz n the Barchouse Boys
HEAVY STEREO	album	CREATION	Mark Bowen	KOK (London)	JB Norton
HONEYCRACK	tracks	EPIC	Gemma Griffiths	BRITANNIA ROW (London)	Simon Gogery
LET LOOSE	album	MERCURY	Alan Pail	SURREY SOUND (Surrey)	Simon Gogery
LICK	tracks	WEA	Raz Gold	RAK (London)	Chris Sheldon
LUSH	album	4AD	Ivo Watts-Russell	PROTOCOL (London)	Pete Sartlett
HOWARD NEW	album	PARLOPHONE	Jamie Nelson	HELLOW MOUNTAIN (London)	Liam Latham
MARION	album mix	LONDON	Paul McDonald	CHURCH (London)	Al Day
MOND RAIL	album	EDEL	Andrew Glynn	RAK (London)	Gus Martin
MOUNTAIN GIRL	single	CASTLE	Ray Jenks	THE APARTMENT (London)	Rapino Brothers
JIMMY NAIL	album mix	EAST WEST	Mark Hole	WHITFIELD STREET (London)	Danny Schoopier/JohnKely
NAKOREX	album	CARDINAL	Nat Brew	RG JONES (London)	ark
NOVENETO	single	ZTT	Simon Alldridge	THE APARTMENT (London)	Mark Waterman
PEEPHOUND	tracks	MCA MUSIC	Steve Whiters	CHEWY BEACH (London)	Mark Waterman
PMDAWN	tracks	GE STREET (NY)	Jon Baker	SARM WEST (London)	artist
POE	mixes	ATLANTIC	Rich Cristina	REAL WORLD (Wiltshire)	Steve Lyon
PURP	album	ISLAND	Nigel Coxon	TOWNHOUSE (London)	Chris Thomas
RED SNAPPER	single	WARP	Rob Mitchell	ORINOCO (London)	artist
WET WET WET	album	EMI	Elaine Growther	RG JONES (London)	Alan Lamey
SIDDIE & THE BANSHIES	album	MM MANAGEMENT	Billy Chansman	BATTERY (London)	Roger Berscherian
SKY & ROBBIE	album	TAXI	Bernd Hoffmann	DOCKSIDE (London)	Mike Vernon
SMALLTOWN HERDES	album	GLOBAL	Erskine Thompson	METROPOLIS (London)	Gary Hughes
SQUEEZE	album	A&M	David Row	NOMIS (London)	Pete Shand
DAVE STEWART	track	ANXIUS	Olivia Noyes	WHITFIELD STREET (London)	artist
SUPERSTAR	single	CAMP FABULOUS	Jane Cox	EDEN (London)	Mike Hedges
KENNY THOMAS	album	COLOTEMP	Ken Granbaum	SWANWAY (London)	Danny D.
TBI	track	EPIC	Allia Hollingsworth	MASTER ROCK (London)	Mykael S. Riley
WEATHER GIRLS	tracks	EAST WEST	Uli Wahner	THE APARTMENT (London)	Rapino Brothers
WET WET WET	tracks	PHONOGRAM	Alan Pail	SARM HOOD END (Berks)	Yoshio
YELLOW MONKEY	album	NEZUS	M Fujiwara	RIDGE FARM (Surrey)	Rolie McKenna

Confirmed bookings, week ending August 4, 1995. Source: Eria

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SINGLES

INSPIRAL CARPETS: Joe (Moto DUNG 27). Less than a year after spitting with the band, Mute resuscitates this frantic slice of pop to trail a singles collection later this autumn. It is coupled on CD with I Want You. □□□

WHIGHFIELD: Close To You (Systematic SYCOP 10). After a trio of delightful frothy pop successes, Whighfield goes balladizing but her harsh voice jars with the undoubted sweetness of the song. Bad move. □□

LOVE CITY GROOVE: Soft Spot (Planet 3 GXY 2002C). A cool, deep, Philly-influenced release from the band who came out of the Eurovision Song Contest

unmistakable and could still be a curve in the sweet soul arena. □□□

CARLINE: Four Due To You (Mines Encore (colombia 65425Z)). It needs the words for this shabby stuff so Dion's return to her native tongue will temper the chances of this song in the UK, beautifully sung though it is. □□□

PMLCO: EP Vinyl (Japan Disk CD56). North London and Scitex references abound from the Britpop sceneries, whose bassist Andy Lewis DJ-ed at Blur's Mile End gig. Strong and credible. □□□

TOMY DE VIT: To The Limit (Xplode BANG10C). Pounding techno energy to get the sweat dripping. Expect a brief flurry of sales because jacks will love this, but it won't get enough radio support to sustain a lengthy chart run. □□□

SIGNS OF LIFE: It's Your Love (Almo CDALM 0500A). A heady brew of janglelike vibes from this three-piece is the result of a blend of soul, jungle and reggae. Plenty of dance mixes from the likes of Sure Is Pure add interest. □□□

JESSE GREEN: Capid (UK Records 5016766 552A). A resting of the Sam Cooke classic complete with added rapping from guest vocalist De'a Banks. Currently popular abroad although the UK: Make it more convincing. □□

DREAM: Party Up The World (Magnet MAG 1637CD). Hints of Whighfield's *Time Of You* and Bobby Bloom's *Montego Bay* mingle in this lively but ultimately lightweight track. A hit, nevertheless. □□□

CHARLES & EDIE: Jealousy (Capitol 7243 8 8233 2 S). Beatmasters mixes in a dancehall style beef up this sweetly-romanced number from the duo's strong but, thus far, underachieving Chocolate Milk album. □□□

GOLDIE: Angel (Hr/Metalheads cat no tbc). In the same vein as Inner City Life, this is not the most commercial jungle track around, but is mellow enough to appeal to beginners. An authentic introduction to the genre and a booster for Goldie's recently-released debut album *Timeless*. □□□



WHIGHFIELD: BAD MOVE



LOVE CITY GROOVE: COOL AND DEEP



SIGNS OF LIFE: HEADY BREW

CON 'BOOGIEMAN' JOHN: Joy Loves Pain (Naked CD 602). Born's first solo offering after leaving much-hyped band Honeyhitch is an AOR effort reminiscent of Lenny Kravitz, minus his power and innovation. A good choice can't prevent the stock instrumentation dragging this down to mediocrity. □

FUN FACTORY: I Wasn't B With U (Regular Records 00414596A). A reggae-flavoured, summery song with the off-repeated title line providing a great hook.

Certain to make radio playlists, with big sales to follow. □□□

ALANIS MORISSETTE: Hand In My Pocket (Maverick/Reprise 45801). The second single from the abrasive and rampantly successful *Alanis* sees her Marianna Faithful-like *Wesley* Do. It's attitude coupled with pop metal guitars and

loping bases for maximum effect. □□□

THE INFINITY PROJECT: Alien Airport (Top Records TP0701). Top consistently puts out classic techno tracks and this is superb, featuring squelchy acid sounds, space noises and samples over a languorous, winding beat. □□□

TECHNOHEAD: I Wanna Be A Happy (Mokum Records BBJ0R27C). Could be a surprise hit along the lines of Rednex's *Cotton Eye Joe*. Rentless, speedy techno that's proving a hit across the water. □□

SHJ: Fasts by ROP. The 25-year-old singer and frontman in the Sony Dance Music Search of 1993 has got the right idea, but, on this 12-inch-only release, he tries just a little too hard. □□□

ZIGGY MARLEY & THE MELODY MAKERS: Power To Move Ya (Elektra EKTR2002C). Six alternatively funny, housey, smiley and spacey remixes of the track from Ziggy's album will be popular among DJs nationwide. Mixes for all tastes. □□□

REDDHOGE: BROWN: The Walking On Sunshine (Eternal WE0402CD). The Katrina and The Waves hit that was always ripe for remixing has been taken care of with a booney Euro-style dance mix. Sounds like an Ibiza favourite. □□□

SINGLE OF THE WEEK

GREGORY ISAACS: Feeling Sad Tonight (Acid Jazz DUB103CD). Isaac's first release on Acid Jazz is reliably delightful. His distinctive, seductive voice glides over a rich, rolling bassline for a consummate reggae summertime tune. □□□□

ALBUMS

MORRISSEY: Southpaw Grammar (JCA Victor 743212953). From his John Barry-evocative opening to the catchy new single *Dagonham Dave*, Morris produces most compulsive offering. Bizarrely there is, at times, something very Gene-like about it. Weird, but great. □□□□

EDWYN COLLINS: Hope And Despair (Damon FENC014M). A timely re-release of Collins' first solo album since the demise of Orange Juice. It has his unmistakable sound, but is not yet approaching the charm of *George*. □□□□

HOLE: Pretty On The Inside (Gly Slag EFA 0407-2). This re-released first album by Courtney Love's band is typically raw and shouty. An acquired taste, but there are some superb songs underneath the layers of sound. □□□□

WORMHOLE: Chicks Dig Scars (Roadrunner RR8946Z). A splendid 16-bit debut puts Dublin trio Wormhole at the forefront of the burgeoning Dublin scene. Early JAMC are an obvious influence, but Wormhole's tuneful take on feedback rock gives them their own edge. □□□

JULIAN RACHLIN: Violin Concertos (Sony SK 6567). Still only 21, the Lithuanian violinist has an impressive list of credits. For his third Sony recording, the sparks really fly with the Moscow Radio Symphony Orchestra/Vladimir Fedoseyev. □□□□

ELECTROIDS: Electro World (Warp CD35P). Electrokids cite Kraftwerk as their inspiration but there are also shades of the Yellow Magic Orchestra in the robotic voices, beats and tinkly bits in this well-mixed ambient electro. □□□

JANE SIBERRY: Maria (Reprise 30624915).

The passionate and much underrated Canadian songstress has chosen to record her sixth album predominantly live, with an acoustic jazz quintet behind her, loosening up the tension while retaining the fragility of her melodic ingenuity. □□□□

THE SHIVERS: The Shivers (Gitterhouse/Direct GRCD 372). The Germany-based alternative blues/rock label unearths another US indie gem. This three-piece write, play and sing every note as if the wall was permanently at their door. □□□□

THE SISTERS OF GLORY: Good News In Hard Times (Warner Bros 39624590Z). The debut release from the all-star gospel line-up (Thelma Houston, CeCe Peniston, Phloee Snow and new recruit Albertina Walker singing founder Lois Walden) delivers enough harmony and righteous want to delight even infidels. □□□□

THE CHARLATANS: The Charlatans (Beggars Banquet BB0C017A). Something of a new beginning for the group who sound revitalised and extremely confident on these *Stoney* tunes. While it may not be full of hits, it's packed with classic rock songs. □□□□

THE WANNABES: Be A Girl (Island DIS0082). An almost unobscured brilliant guitar pop from the Swedish Teenage Fanclub; bright melodies, sunny vocals and summery sensibilities create 11 tracks of uniform excellence. □□□□

ALBUM OF THE WEEK

JULIAN COPE: 20 Mothers (Echo ECHD 51). Following the superb *Try To Try* single, Cope produces an equally expansive and seductive mix of marvelous melodies and madcap rambles. Mad, bad and glamorous. □□□□

This week's reviewers: Peter Brown, Sarah Bayles, Steve Dowling, Catherine Esde, Le Finlay, Paul Gorman, Jan Nicolson, Martin Talbot, Paul Vaughan and Selma Webb



ALAN JONES TALKING MUSIC

Pint-sized pugilist **Kenny Thomas** is set to release his first single for more than a year. Entitled *When I Think Of You*, but no relation to Janet Jackson's newly-refurbished classic, it is well sung in his usual soulful style, but a trifle formulaic, with Love To Infinity's mixes providing a smooth sheen where perhaps an abrasive edge would have come in useful. Still, it's pleasant enough and will no doubt return him to the Top 40... The voice of **John Martyn** is something of an acquired taste, but one I'm happy to have learnt to love some time ago. His genre-crossing material is nicely explored on *Live*, his upcoming two-hour disc recording from 1990. His slightly surreal vocals, more a stylistic tic than an affliction, work well, particularly on lovely material like *Angeline*, a lazy, exquisitely pretty piece. Not

an ideal beginner's album but, for fans, this concert recording is the business... Dethroning *Now 31* at the top of the compilations chart will be a difficult task, but one album that stands a better chance of success than most is **Dance Zone Level 6**, which is due to be unleashed next Monday (21) and contains a dozen exclusives (i.e. songs that won't yet appear on any other compilation) among its 20 tracks. They include the Rollo/Sister Bliss mix of I Feel Love by **Donna Summer**, the **Utah Saints'** Ohio, **Shiva's** *Freedom and Strike's* *The Morning After*. The series is fast establishing itself as the brand leader in dance compilations and is set to mine platinum yet again... Ground-breaking at the time of its original release in 1979, **The Sugarhill Gang's** *Rapper's Delight* is widely available on many compilations, but it's

nice to see Sequel has devoted an album to the rest of the band's prime cuts on the *Best Of The Sugarhill Gang*. A mutant version of the *Shadow's* hit *Apache* is entertaining, while *Hot Hot Summer Day*, described as a "half-stepping jam", and the gorgeous *Lover In You* are evidence that the Sugarhill Gang weren't just a rap act... An import well worth checking out is... **And The Answer Is**, a 28-track German compilation, which contains 14 hits and the answer discs they inspired, such as **Bobby Vee's** *Please Don't Ask About Barbara* countered by **Mike Regal's** *Is It True What They Say About Barbara?* and **Barry Mann's** *enquiry Who Put The Bomb?*, which is answered by **Frankie Lyman's** *I Put The Bomb*.

NEW RELEASES

THE OFFICIAL MUSIC WEEK PRODUCT LISTING

ARTIST	ALBUM	LABEL	CAT No.	DISTRIBUTOR	CATEGORY
MIKE RICE	ON THE HORIZON	DISNEY/CAPITOL	MC 170C 310	Capitol	Rock
THE HONKY-TONK HOUND	THE HONKY-TONK HOUND	RECORDING	RECORDING	Capitol	Rock
THE HONKY-TONK HOUND	THE HONKY-TONK HOUND	RECORDING	RECORDING	Capitol	Rock
THE HONKY-TONK HOUND	THE HONKY-TONK HOUND	RECORDING	RECORDING	Capitol	Rock
THE HONKY-TONK HOUND	THE HONKY-TONK HOUND	RECORDING	RECORDING	Capitol	Rock

ARTIST	ALBUM	LABEL	CAT No.	DISTRIBUTOR	CATEGORY
WELLES	DRIVE IN THE NIGHT	WARNER	W 1121 642	WARNER	Rock
WEST	THE HONKY-TONK HOUND	RECORDING	RECORDING	Capitol	Rock
WHITNEY	WHITNEY	WARNER	W 1121 642	WARNER	Rock
WILLIAMS	WILLIAMS	WARNER	W 1121 642	WARNER	Rock
WILSON	WILSON	WARNER	W 1121 642	WARNER	Rock

SINGLES RELEASES FOR 21 AUG-27 AUG 1975: 127 YEAR TO DATE: 3,650

ARTIST	TRACKS	LABEL	CAT No.	DISTRIBUTOR	CATEGORY
WALTER	WALTER	WARNER	W 1121 642	WARNER	Rock
WARRIOR	WARRIOR	WARNER	W 1121 642	WARNER	Rock
WATSON	WATSON	WARNER	W 1121 642	WARNER	Rock
WATSON	WATSON	WARNER	W 1121 642	WARNER	Rock
WATSON	WATSON	WARNER	W 1121 642	WARNER	Rock

ARTIST	TRACKS	LABEL	CAT No.	DISTRIBUTOR	CATEGORY
WATSON	WATSON	WARNER	W 1121 642	WARNER	Rock
WATSON	WATSON	WARNER	W 1121 642	WARNER	Rock
WATSON	WATSON	WARNER	W 1121 642	WARNER	Rock
WATSON	WATSON	WARNER	W 1121 642	WARNER	Rock
WATSON	WATSON	WARNER	W 1121 642	WARNER	Rock

ARTIST	TRACKS	LABEL	CAT No.	DISTRIBUTOR	CATEGORY
WATSON	WATSON	WARNER	W 1121 642	WARNER	Rock
WATSON	WATSON	WARNER	W 1121 642	WARNER	Rock
WATSON	WATSON	WARNER	W 1121 642	WARNER	Rock
WATSON	WATSON	WARNER	W 1121 642	WARNER	Rock
WATSON	WATSON	WARNER	W 1121 642	WARNER	Rock

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**Copy
 deadline
 is every
 Thursday
 at
 Middy**

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 on 01732
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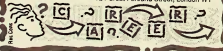
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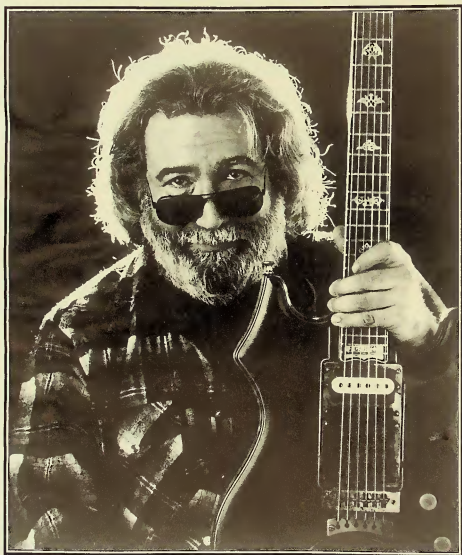
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